

THE MOST TRUSTED NAME IN RADIO

ISSUE 1956

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GAVIN

Making Sense of Radio Research



Who needs it? Who understands it? Who can afford it?
Who can afford to do without it? *Answers inside*

This Week.....

Everybody knows that there are significant challenges facing radio today. The problem is identifying just what those challenges are and how to deal with them. That's where research comes in, say the researchers. But how close does research get to reality within a market, and how can it help a station improve its market rating? Should researchers just



report the facts and figures, or should they provide solutions? Radio operators, such

as **Bill Clark** of **Shamrock Broadcasting** (above), have their say, researchers have their say and regular **Gavin** columnist **Rhody Bosley** puts in his two cents worth in a Management special focus which provides our cover story this week.

Plotting the trends is what **Gavin** is all about, especially in new **Gavin** features such as the **GO Chart** - which tracks **Gavin**-only reporting stations

- and in **Gavin Connections**, which ties up crossover activity across some of the broad



spectrum of music genres covered by the magazine. The **Media Connection** column also highlights the impact of music in the movies and elsewhere.

Newest of our new music sections is **Album Adult Alternative** and among the **A³ Boomers** this week are **Donald Fagen, Darden Smith and Diesel**.

The latest nearly-news is all in **That's Sho-biz** and our latest Friend Of Radio is **Howie Klein** (above), vice president Warner Bros Records, managing director Sire Records, who used to



listen to WNEW-FM as a kid. In an Industry Profile, **Gavin** studies the three Rs of **Rap** Radio, Records

and Retail - and talks to leading industry figures, including **Jason "JC" Ricks** (above).

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Paragon Research

Contact Mike Henry to discuss programming research options for your station — (303) 922-5600

The Research Company of Choice

GAVIN AT A GLANCE

RECORD TO WATCH

TOP 40

THE PROCLAIMERS

I'm Gonna Be (500 Miles) (Chrysalis/ERG)

RAP

DA KING & I

Krak Da Weazel (Rowdy)

URBAN

BRIAN MCKNIGHT

One Last Cry (Mercury)



ADULT CONTEMPORARY

THE REMBRANDTS

Chase The Clouds Away (atco/eastwest)

COUNTRY

MARK COLLIE

Shame Shame Shame (MCA)

AAA

DANNY GATTON

Crusin' Deuces (Elektra)

JAZZ

KEITH JARRETT TRIO

Bye Bye Blackbird (ECM)

ADULT ALTERNATIVE

AARON NEVILLE

The Grand Tour (A&M)



ALTERNATIVE

THE CRANES

Forever (Dedicated/RCA)

ALBUM

AC/DC

Big Gun (Columbia)

MOST ADDED

TOP 40

SOUL ASYLUM

Runaway Train (Columbia)

DINA CARROLL

Special Kind Of Love (A&M)

RAP

LORDS OF THE UNDERGROUND

Chief Rocka (Pendulum/Elektra)

KOOL G. RAP & D.J. POLO

On The Run (Cold Chillin')

URBAN

HI-FIVE

Unconditional Love (Jive)

CHERYL "PEPSII" RILEY

Gimme (Reprise)

ADULT CONTEMPORARY

STING

Fields Of Gold (A&M)

DONALD FAGEN

Tomorrow's Girls (Reprise)

COUNTRY

TRACY LAWRENCE

Can't Break It To My Heart (Atlantic)

ALAN JACKSON

Chattahoochee (Arista)

AAA

*ROBERT PLANT

Fate Of Nations (Es Paranza/Atlantic)

*DONALD FAGEN

Kamakiriad (Reprise)

JAZZ

KEITH JARRETT TRIO

Bye Bye Blackbird (ECM)

DAVE GRUSIN

Homage To Duke (GRP)

ADULT ALTERNATIVE

KEN NAVARRO

I Can't Complain (Positive Music)

ERIC MARIENTHAL

One Touch (GRP)

ALTERNATIVE

TEARS FOR FEARS

Break It Down Again (Fontana/Mercury)

OMD

Stand Above Me (Virgin)

ALBUM

AC/DC

Big Gun (Columbia)

ROBERT PLANT

Fate Of Nations (Es Paranza/Atlantic)

GAVIN HOT



TOP 40

KENNY G With PEABO BRYSON

By The Time This Night Is Over (Arista)

RAP

NAUGHTY BY NATURE

It's On (Tommy Boy)

URBAN

SILK

Girl U For Me (Keia/Elektra)

ADULT CONTEMPORARY

HUEY LEWIS & THE NEWS

It's Alright (Shanachie)

COUNTRY

ALAN JACKSON

Chattahoochee (Arista)

AAA

DONALD FAGEN

Kamakiriad (Reprise)

JAZZ

JEFF BEAL

Three Graces (Triloka)

ADULT ALTERNATIVE

DAVE SAMUELS

Del Sol (GRP)



ALTERNATIVE

TRASHCAN SINATRAS

Hayfever (Go!/London/PLG)

ALBUM

DONALD FAGEN

Kamakiriad (Reprise)

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MANAGEMENT.....

Special Focus

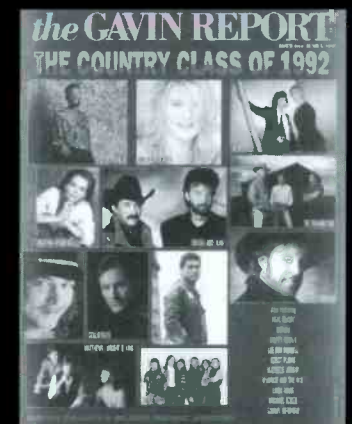
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"In our desire to be precisely right, we are more often precisely wrong, rather than roughly right."

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NEXT WEEK.....



This was the Country Class of 1992. Who among Nashville's brightest talents will figure among the graduates of 1993? Find out in next week's issue.

GAVIN

Founded by Bill Gavin—1958

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u A UNITED NEWSPAPERS PUBLICATION

lisa fischer colors of love

the first single from
MADE IN AMERICA Music From The Original Soundtrack

Produced by David Foster
Soundtrack Album Executive Producers: Carole Childs & Amos Newman

DREAM STREET
MUSIC COMPANY

 On Elektra Compact Discs and  Cassettes

"I personally see that the used CD business could be up to twenty percent of the industry in five years if it goes unchecked."

— CEMA president Russ Bach on the rising sales of used CDs

WKBQ Jocks

Fired, Sued, Sorry

WKBQ-St. Louis morning personalities Steve Shannon and D.C. Chymes were fired last Thursday after nine days of controversy that dogged them after they called a woman listener a "nigger". To add to their woes, WKBQ management has announced they're suing the

two, charging they used "extraordinarily improper and highly offensive racial and ethnic comments and epithets both on the air and in public."

In the suit, WKBQ management is also seeking \$50,000 in damages, saying the personalities cost the sta-

tion at least that much in lost advertisers and listeners. Shannon and Chymes' dismissal came after at least six different advertisers pulled their commercials.

During their 18 months on WKBQ, Shannon and Chymes repeatedly used racial slurs; the FCC had

already received 16 complaints about their show, but essentially can't act on racial slurs.

Shannon and Chymes, who originally said they didn't regret using their statements, became repentant last week. "We're a whole lot smarter than we were a week ago," Shannon said. "A word like we used hurts, and we were hoping to spend some time talking to the NAACP and Urban League about that awareness.

"We used that word and we didn't realize the extent to which people could be hurt by it. Now that we know, we're sorry." Both disc jockeys expressed shock at their termination, saying they believed, according to Shannon, "the

station wanted to heal the wounds and then get us back on the air."

Although both the NAACP and the Urban League pushed for Shannon and Chymes' dismissal, they, along with the American Jewish Committee, are concerned with what St. Louis listeners will accept over the airwaves. Shannon and Chymes' program was extremely popular, and WKBQ staffers say the station has received hundreds of calls supporting the two.

The listener, Nicole Hammonds, said she felt that justice has been served. "Their mouths got them fired," she said. "They got what they deserved."

WKBQ management did not return calls.

NARAS Changes Grammy Rules

National Trustees of the National Academy of Recording Arts and Sciences (NARAS) emerged from their recent week-long meeting with revised Grammy-eligibility rules.

One of the biggest changes is that only songs that were first recorded, or first came to prominence during the eligibility year can be entered into any song category. This makes covers of standards, such as recent winners Layla and Unforgettable, ineligible.

Another significant change is Best New Artist. The rule has been changed to include artists whose entry establishes the artist's public identity. During an eligibility year an artist may release his/her/their second or third album. However, if previous efforts were largely ignored, the artist would be eligible if the public embraced the new work.

Other changes are:

- Only pop, rock, R&B,

rap and country singles or tracks will be eligible. The Academy says this move will, "prevent voters from having to judge a single performance against an entire album performance."

- Participants may only vote in nine out of 20 fields

if they're being entered for the first time. This is NARAS' bow to the proliferation of airplay-only singles.

- Previously, the winner of Best Engineered Album had to have worked on at least 51% of the album's playing time. Under the new rule, all of an album's credited engineers will receive a Grammy.

New York City will host next year's Grammy Awards Ceremonies on March 1 at Radio City Music Hall. "The Recording Academy is delighted to bring the Grammy Awards back to New York," said NARAS president and CEO Michael Greene. "Grammy In The Schools, the All-American High School Band and Choir, MusicCares - all have made major strides this year. New York shares our passionate feelings about these programs and will work hard to ensure their success as important parts of Grammy week."

on the nominating ballot, and eight out of 26 on the final ballot. This move is due to the decrease in the total number of fields.

- Pop, rock, R&B and Country tracks from a previous year's album are eligible



Tolliver, Rush OK To Buy WJMO

The FCC this week cleared the way for WZAK-Cleveland program director Lynn Tolliver and his partner, music director Bobby Rush, to purchase crosstown WJMO/AM&FM.

The sale had been stalled by groups, including the Southern Christian Leadership Conference (SCLC), who charged that because the two were going into partnership with current WZAK owners, Zapis, to pull off the deal, it didn't constitute minority ownership.

"We made the deal with (WJMO owners) United Broadcasting, and a group of people in the community

petitioned to deny the sale saying it wasn't a legitimate minority-controlled company," said Lee Zapis. "The FCC agreed with us."

According to the ruling, "Thus having found the applicant to be fully qualified, the application for assignment of licenses for WJMO/AM&FM Cleveland... are hereby granted."

Zapis said complaints were based on conjecture. His family-owned company will own shares in Tolliver and Rush's Zebra Broadcasting and when the sale becomes final, WZAK and WJMO/AM&FM will enter into an LMA agreement.

Indies Slam Used-CD Policies

The decision of three major record distributors, Sony, WEA and CEMA, to ban co-op dollars and yank promotional support from record retailers who sell used CDs has upset indie store owners who have formed a group, Independent Music Retailers Association, to oppose the restrictions.

The distributors began implementing the policy last month.

"The idea was that the perceived value of a new CD was going down," said Greg Broom of Manifest Disc & Tapes, which owns five stores in South Carolina. "[They felt] selling a used CD would make the new one seem less valuable."

"We see used CDs as the biggest problem of this year," said CEMA president Russ Bach, "so we feel positive about what we have done and we intend to stick with our policies. When used CDs are sold, the artist, the songwriter and the producer don't get any royalties—and we (the label) don't get any royalties."

Indies charge that the distributors' actions not only cost them in advertising, but that it harms the growth of new artists.

"I feel like it's something that's going to hurt retailers that sell used CDs as well as labels that are trying to break new acts," said John Kunz, owner of Austin, Texas-based Waterloo.

"We no longer receive co-op advertising," said Broom, "which we used quite a bit to promote new artists—that's specifically what we do. They're [distributors] essentially taking that away from us, putting us at a disadvantage to stores that don't sell used CDs."

"I personally see that the used CD business could be up to twenty percent of the industry in five years if it goes unchecked," said Bach.

"That means you have to cut your costs."

Kunz doesn't feel that the re-selling of promo copies was an issue with the labels. "At many stores that's not an issue," he said. "My store doesn't sell pro-

mos, but promos ultimately come from the labels themselves, so to a certain extent they have control over that somewhat."

"That is absolutely a problem," countered Bach. "We are looking at the whole promo copy issue and trying to find holes in the system...and we're going to attack them."

This week PolyGram Distribution (PGD) raised the ire of its fellow distributors by announcing they will not penalize retailers for selling used CDs. In fact, the company says it

will capitalize on Sony, WEA and CEMA's policies. In a memo, PGD vice president of field marketing Curt Eddy said that Sony, WEA and CEMA are handing PGD the opportunity "to make deeper inroads at the independent store level that historically reacts quickest to developing artists."

PGD president Jim Caparro, while saying he is against the selling of used CDs, stated, "I am looking to capitalize on the space."

"That is not out of the ordinary for PGD. We act aggressively... We have not

changed our philosophy of trying to get our 'unequal' fair share."

PGD's competitors deplored the company's move, one going so far as to call it "foolish and short-sighted."

Indie retailers, who assert they will be the hardest hit, maintain that selling used CDs will not affect distributor's profits. "People who bought used CDs also bought regular-priced CDs," said Broom. "Used CDs were never a large percentage of our business to begin with."

Kiosks In Full Bloom

DAVID BERAN

Living will be easier for sheet music consumers this summer when electronic kiosks sprout up like flowers in musical instrument and print music retail stores across the country. MusicSource U.S.A. is launching the installation of

MusicSource Instant Sheet Music Machines in forty locations, and the machines will be operational in June.

"The amount of selection you have is what really drives sheet music," explains MusicSource CEO Dale Jacobs. "Initially, 40,000 titles will be available for purchase, and eventually we

will carry all 200,000 of the songs bought on a regular basis."

Here's how it works. A customer seeking sheet music for a song searches the kiosk database. The screen allows the viewer to see the first page of music for the song, and includes other informational notes for specific instrumentation. Instead of buying a book of thirty or forty songs, one can purchase songs on an individual basis. The kiosk prints out the sheet music on site, and the consumer pays from \$3.50 to \$4.95 per song.

"This rollout encompasses forty stores covering twenty states, and includes names like New Orleans' Weirlines, the oldest music store in the country," says Jacobs. "These stores will have at least ten times more inventory than they've ever carried. Our titles include tablature written for guitars for songs by current bands like Guns 'N' Roses and Metallica."

The kiosks are designed so that stores can have multiple stations available for more than one user. A system network monitor will show music-related programming and infomercials. Within six months, MusicSource intends to have a system capable of audio and video preview in more locations.

Blockbuster says labels knew about CD system

In an effort to dim the wave of negativity that followed the announcement of Blockbuster/IBM's announcement of a new in-store CD system, Blockbuster has said that within 100 days, New Leaf Entertainment (marketing) and Fairway Technology Associates (manufacturer) will demonstrate a prototype of its new technology.

Record companies still seem cool to the idea of consumers being able to go into a record store, choose a title and have it pressed on demand. While the copyright issue looms large and must be resolved before the system is implemented, labels are still

smarting from not being consulted with prior to the public announcement of the venture.

However, Wally Knief, corporate communications



Al Cafaro
"Interesting concept."

director for Blockbuster said labels knew what was going on. "The record companies were aware of what we

were doing," he told *Gavin*, "and we feel confident that when they hear precisely what the extent of what we're doing is they'll take a better view of it."

As reported last week, label executives were incensed to learn of the IBM/Blockbuster proposal. Most vocal were Sony Entertainment and Warner Music Group. WMG chairman Robert Morgado said that while his company had heard "rumors from analysts that the companies (IBM/Blockbuster) were considering such a concept," they were "never given the courtesy of a phone call from these companies."

When asked if he was saying those who said they didn't know of his company's plans actually did know, Blockbuster's Knief said, "I'm saying we contacted the record companies before the announcement. They were aware of what we were doing." A spokesperson for Morgado said the company's statement hasn't changed.

Though as of presstime a hard line was still being adhered to, some companies are softening. Last week A&M chief Al Cafaro expressed interest in the concept and this week EMI, which initially was cool to the idea, said it was intrigued by the technology.

'Revolutionary' Retail Ordering System Debuts In UK Stores

Woolworth's, the U.K.'s largest music retailer (known affectionately as 'Woolies' and no longer related to the Stateside five and ten), has debuted a new in-store computer ordering system that puts up to 150,000 titles at consumers' fingertips, and even delivers if the selection isn't in stock.

The technology, touted to be the most advanced in the world, allows would-be buyers to interact with a TV screen that, by process of elimination helps them find the CD or video they want to buy. "The customer is given a list of instructions," Woolworth's group trading manager Martin Davies told *Gavin*. "They're able to access the product either by typing in the name of the artist, or part of the name of the artist, or by typing in the name of the CD, or through genre."

Once the match has been located, the system plays a section of the CD or video, and if its not the desired selection, the customer can get back into the system; if it is what the consumer wants they're advised of its availability. If the selection isn't in stock, Woolies will have it delivered within two days. Since the company owns a record distributorship, they almost always

have what they need. If not, they tell the consumer it might take a bit longer than usual to receive their selection.

"Initially there were a lot of inquiries that weren't fulfilled because customers were playing with it—it was a novelty," Davies said. "Then we were getting a number of inquiries about product we already had in stock. More latterly customers have been ordering items outside of our store range."

Davies said that the system, which has been in one Woolworths for two months now, won't end up in all of the companies 796 outlets, but smaller stores will be able to utilize a paper-driven system that won't be as interactive.

Woolworth's claims to have the U.K.'s lowest CD prices. When asked how the National Heritage Committee's current investigation into CD pricing and calls for lower prices would affect Woolies, Davies said, "We don't know what the outcome will be because it's quite a complicated inquiry, but let's say the price does change and it's slightly lower. We will still maintain the same pricing positioning. There will be no difference in our strategy."

LETTERS

Congratulations! The new Gavin is great. I remember the old blue sheets. Does that mean I'm getting old?

Ed Mascolo

*Jeff McClusky & Associates - Nashville, Inc.
Nashville, Tennessee*

• • •

After spending almost 20 years reading Gavin, I was thrilled when I got the new format! It's organized and concise, and definitely user-friendly.

Congratulations! Digesting information isn't normally this easy.

*Joe Galante
RCA Records
New York City*

• • •

WOW!

Congratulations on the new look and the heftier contents. Especially for a first step, it was most impressive. I've long been impressed with the output from you guys on a weekly basis. This is even more of a knockout.

May it bring you the increased attention you deserve. And may all of you thrive under the obviously vigorous new management.

*Ben Fong-Torres
San Francisco, California*

• • •

Congratulations on the new GAVIN! It looks great and the layout inside is great for reading and researching. Keep up the good work and thanks for your support.

*Wes McShay
New Bedford, Massachusetts*

• • •

The new format looks fantastic!

*Jimmy Steal
Q102
Cincinnati*

Just a note of congratulations on the "new" Gavin. I find this format easier to read and I like the new features you've added. Leave it to you guys to make a great product better. Please congratulate your staff on a job well done. Good luck in '93!

*Bruce St. James
KJYK
Tucson*

• • •

Why didn't you have the GO Chart when I was working Gavin stations? It's great!

*Charlie Foster
Arista Records
Minneapolis*

P.S. RCA: Please get Bob Dickey his own subscription to Gavin - he keeps taking mine!

• • •

Thanks for my copy of the new and improved Gavin! It's wonderful—the look, the feel, the content, the attitude! Congratulations!

When I was deeply immersed in programming, I always went straight for the charts. Now it's right to That's Sho-Biz. Narrow columns make for very speedy reading, and that's good.

I must compliment you not only on the excellence of the new look of the magazine but also on the Yellow Pages. The Don Anthony and Natalie Duitsman articles were terrific!

*Jonathan W. Little
ProVideo
Madison, Wisconsin*

Please keep your observations coming on Gavin (good and bad) and please write to us at 140 Second St., San Francisco, CA 94105 or fax to (415) 495-2580.

GAVIN

Congratulations to

STING

SONIA DADA

TINA TURNER

PENNY FORD

JUDE COLE

Some of the records on the move
(or as we like to say, on the *GO*) with Gavin.

Check out the **GO CHART** on page 14 to see where the Top 40 action is.

THAT'S SHO-BIZ



ACCORDING TO
DAVE SHOLIN

SHO-BITZ

KWYR/FM-Winner, S.D. has gone satellite and is no longer a Top 40 reporter...New OM at **KARW**-Longview, Texas is **Larry Douglas** who comes from **KKKK/FM**-Odessa, Texas...**Dave Ryan**, formerly morning personality at **KKFR/FM** and **KZZP/FM**, both in Phoenix, landed the primo morning shift at **KDWB/FM**-Minneapolis. Ryan's also done stints at **WNCI**-Columbus and **KLUC**-Las Vegas...Overnight personality **Marc S. Cole** is exiting **95XXX (WXXX)**-Burlington, Vt. and is looking for his next opportunity. Call him at (603) 336-5437...Move over **Oprah**. The gloved one himself, **Sir Michael "King of Pop" Jackson**, appeared, via phone of course, on **Rick Dees'** morning show on **KIIS/FM**-Los Angeles and, among other things, laid to rest the rumor that he drinks rose water in the morning. Michael did say that **Sir Andrew Lloyd Webber** has approached him to star in the film version of *Phantom Of The Opera*...At **RCA Records**, **Chris Hensley** has been appointed senior director, artist development, up from senior director of field promotion...Heart like a wheel: **KLOL**-Houston weekender **Caroline "Kaz" Bargmann** has announced her retirement from radio to pursue a career as a professional race car driver...

Island/4th & Broadway has inked a deal with the Brooklyn-based **Brooktown Records**, headed by **Kedar Massenberg**. The label's first album will be the solo debut of **Daddy O**, formerly with **Stetsasonic**... New names in **Hollywood**



Records' sales department: **Larry Crandus** and **Lori Johns**

(above) who join as regional

sales marketing managers for the Midwest and West Coast respectively...San Francisco finally got a Classic Rock station when **KRQR ("The Rocker")** dumped all current tracks. **KFOG** is now the only Album outlet in the city...Veteran record execu-



utive **Mike Bernardo** (left) has joined **Mercury Records** as national director of R&B singles national sales. Mike was most recently at **Uptown/MCA**. Also at Mercury, **Ray Henderson**



(left) has been named director of field R&B promotion...Tired of those long, boring **Emergency Broadcasting System** tones? Block your ears no more. The **FCC's** first high-tech test will be tried out in Denver from June 28-30...**Tuned In Broadcasting, Inc.** has inked a Time Brokerage Agreement with **WRLT/FM**-Nashville licensee **Gary Stevens**. **WRLT/FM** will remain Adult Alternative. Trio of promotions at **Uni Distribution**: **Denise Fanelli** has been promoted to regional branch manager, West Coast, up from regional sales manager,

Southern California: **Art Patterson** takes Fanelli's former position. He was a sales rep; **Mike Khouri** is regional sales, manager, Boston. Khouri was a senior account executive based in Albany, N.Y...At **Power 95 FM (WDJK)**/Dayton, afternoon personality **Brian Savage** takes on assistant music director duties and middayer **Stacy Cruise** joins the promotion staff...What's happened to the **Parents' Music Resource Center (PMRC)**? Calls to their office are greeted by a recording saying they'll return local calls, but if you're from out of town write a letter...The

Electronic Media Rating Council has suspended the accreditation of the Spring **Arbitron** ratings in Atlanta saying ARB's on-air survey test could affect "the basic reliability of the Atlanta radio report. ARB's disappointed with the decision but will keep on testing on-air survey announcements... **WLW**-Cincinnati air personality **Gary Burbank** is forming a new radio comedy syndication company, **Burbank's Creations**, which will open up this week. It will be headed up by **Steve Harper**, and feature Burbank's popular character **Earl Pitts, "Uhmerikun."** For info call (513) 232-2216. Address is 7346 Beechmont Ave., Cincinnati, Ohio 45230.●

Things got hairy on the San Francisco-Oakland Bay Bridge on Wednesday (5/26) morning as members of **WILD 107's (KSOL)** morning crew stopped rush hour traffic while sidekick Chuy Gomez got a haircut. Morning host **Mancow** defends the stunt by saying, "We were making fun of **Bill Clinton**, saying our show has a higher approval rating than the president's forty-five percent. So surely, we can stop traffic to get our haircuts!" The end result? A miles-long traffic jam and possible legal action against WILD 107 by the **California Highway Patrol**. Crosstown at **KMEL**, Morning Zoo co-host **Bill Lee** said that while the incident might look impressive in the national trades, it's a negative to the folks that were stuck in traffic. "My advice to Mancow is keep it up!"

Word of **THE BOX** not coming to terms with potential investor **Island** was premature. **THE BOX**, in looking out for their shareholders just couldn't extend the period of exclusivity, but **BOX** vice president of programming **Les Garland** says both parties are still "talking very seriously and the deal is far from over."

A new kid on the Top 40 block in Beantown? Producer **Maurice Starr** is apparently shopping for a radio property in Boston and looking to put **Sunny Joe White** in charge.

What **California PD** is displaying a great deal of interest in a **Northwest MD** as a possible candidate for **APD**?

Are plans in the works to make **WOGL/AM** in Philly the second All Sports station in the City Of Brotherly Love? Currently the station simulcasts with **WOGL/FM**, except middays.

While his staff is breaking records this summer, **A&M** President/CEO **Al Cafaro** will be busy crackin' the books. That's right—the same industry notable seen in our *Friends Of Radio* feature last week has entered **Harvard Business School** for an advance course of study. Want to bet his classmates hear a lot of **Sting, Gin Blossoms, Dina Carroll** and **Blues Traveler** by the time they graduate?

Former **KWNZ MD** **Melanie Mackert** departs Reno and heads to Redding, Calif. as MD and morning newscaster/sidekick for **B94.7 (KEWB)** PD **Chris Ruh**. Meanwhile, Ruh's former MD **Darrin Stone** is also relocating to California. He joins **Michael Newman's** team at **KDON Monterey/Salinas** as nighttime personality, replacing three-year vet **Marty Party**.

What's that about Norfolk, Va. getting a new Top 40 to go up against **WNVZ? Z104** PD **Wayne Coy** doesn't have the **FOGGIEST** idea.

It was quite the event last weekend at the wedding for **Van Halen** and **Jude Cole** manager **Ed Leffler**. Following a quiet ceremony at his Brentwood, California home, a reception was held at **Morton's**. This is only the third time in the famous restaurant's history that it's been closed for a private party.

Add **ABC/Cap Cities** to the list of possible suitors for **R&R**.

What's consultant **Bob Mitchell** up to? Is he spending lots of time in Fresno these days?

There was lots of guesswork about who would replace **Steve Cochrane** at **KDWB Minneapolis**. The name heard most often the past several weeks was confirmed by PD **Mark Bolke**—it is indeed **Dave Ryan**! Last at **KKFR Phoenix**, Ryan has an impressive track record that

includes stints at **Nationwide's KZZP** (now **KVRY**), **WNCI** and **KLUC**.

Pete Michaels, last at **WLAN Lancaster, Penn.** rejoins his former partner **Hank Bastian** at **Q100 (WQIC/FM) Lebanon, Penn.** Watch out for these two to make plenty of noise once again.

Classical and Jazz are two formats that receive intense audience loyalty. The latest evidence of this comes out of Washington, D.C., where listeners of **JAZZY 100 (WJZE/FM)** held a rally to get the attention of new owner **Colfax**, pleading for no change of format, please! Speculation is a flip to Gold or Country is in the works.

Any truth behind chatter about **Uptown** recording star **Mary J. Blige** being on her way to joining **Whitney Houston** in discovering the joys of motherhood? And is the future father a member of another **Uptown/MCA** act?

A salute to **104 KRBE Houston PD Steve Wyrostok** on completing the Houston to Austin **MS150 Bike Tour** last month, single-handedly raising \$3,000 for the **National Multiple Sclerosis Society**. It's Steve's third year participating in the event.

Should be some smiling faces over at **Evergreen Media** where net revenue for the year to-date takes a significant rise from \$9,491,000 last year \$16,093,000 in '93.

Will **Memorial Day** come early and last longer than expected for more than a few of the staff at the **Capitol Tower**? At presstime, we've heard the first casualty is executive vice president **Art Jaeger**.

KRQR San Francisco drops current album product in favor of Classic Rock under new PD **John McCrae**. That leaves crosstown **KFOG** as the lone album outlet. Asked to describe the **KFOG** (an **A3** reporter) sound, PD **Greg Solk** simply says, "rock n' roll with a brain."

A crowd of 15,000 in Atlanta turned out to see **The Lemonheads** play at last weekend's **99X (WNNX) Music Festival**. The band was joined by **INXS' Michael Hutchence** for a version of *Mrs. Robinson*. The day after the show, **Lemonhead Evan Dando** took a seventeen-year-old recently dumped by her boyfriend, to her senior prom. Awwwww.

MD/PM Driver **Jarrod Bates** is out at **WEYQ Parkersburg/Marietta, Ohio** after three years. Reach him at (614) 732-2000.

KZLE (MIX 93.1) Batesville, Ark. nixes their Top 40 format, opting for Country.

Condolences to **Tony Lucenti**, VP at **Jeff McClusky and Associates**, on the passing of his mother, **Elaine** on May 22nd.

Where do you find a dog with no legs?

Right where you left him!

SHO-TALK

It was the first night of **INXS' Get Out Of The House** tour which kicked off at the Warfield in San Francisco. No one knows how it happened, but the sound went kaput while the band was blowing out the audience with a powerful rendition of *The Devil Inside*. The band left the stage and after about 15 minutes came back and performed the rest of their 24-song set. Backstage, **Michael Hutchence** said he was ecstatic about playing in front of an audience so small he could feel the heat. At one point during the show he yelled, "I can smell you. You smell great." In a sense, **INXS** wants to begin again and feel the excitement up close. "We're like kids at the moment," says Hutchence of the group's return to small theaters and clubs after eight years...

Izzy Stradlin resigned from **Guns N' Roses** in November of '91 and now he's back with the group - at least for the first five stadium shows of the next tour leg which includes stops in Tel Aviv, Athens and the U.K. **Izzy's** subbing for **Gilby Clarke**, who broke his left wrist in a motorcycle spill earlier this month and had to have surgery. Meanwhile, **Stradlin** is writing songs for the second **Ju Ju Hounds** album which will be recorded after the group swings through Japan in September...

Two incredibly lucky contest winners found themselves on the road with **Anthrax** during the crazy metallers very special one-time-only club tour, just before the release of their **Elektra** debut, *Sound Of White Noise*. The contest ran

WHO AM I?

When I was young I used to sing for salesladies in clothes shops, and they would give me coins. In high school I was a cheerleader and the kids called me **Sexy Ann**. Tuberculosis took its toll on my body and career until I finally overcame it. I once made a record that **George Harrison** called "perfect from start to finish." Who am I? see next page

April 10-May 2 on **MTV's Headbanger's Ball** and generated a precedent-setting 40,000 responses. Host **Rikki Rachtman** and crew joined the band and the two lucky fans for the shows that began on May 14 in Tijuana, Mexico and hit L.A. on May 15 and San Francisco on May 16. They hit Boston, Philadelphia and New York City. The MTV footage aired on a special *Headbanger's Ball*. To cap things off, right after their show in New York, **Anthrax** appeared in the downtown Tower Records store to sign autographs and watch the fans line up for their hot copy of the new album that began heading out the door at midnight on May 25.

New vocalist **John Bush** is the missing link that'll help explode this excellent album into multi-formats...

Smithereens guitarist **Jim Babjak** seems to be taking the band's hit single *Too Much Passion* to heart. **Jim** and his wife **Betty** proved that by reenacting their marriage vows on their 10th wedding anniversary. The **Smithereens** are known for their tongue-in-cheek humor and in keeping with that tradition the **Babjaks** were remarried by an **Elvis** impersonator on May 21 at the Graceland Chapel in Las Vegas, with the entire band in attendance. **Smithereens** are rehearsing material for their next **Capitol** album which is slated for an early '94 release...

Bits & Pieces: Peter Gabriel's first North American tour in six years will begin on June 18 in Rochester, N.Y. The outing, in support of his **Geffen** release *Us*, has already garnered rave reviews in Europe...**The Doobie Brothers** will tour the east and the midwest in August. **Warner Bros. Records** will have a boxed set of their material out by this fall. It will include a lot of previously unreleased tunes...**Rockworld/Sony Music** is marking the second anniversary of **New York Dolls'** guitarist **Johnny Thunders'** death with the release of **Adam Bomb's** single *Johnny In The Sky* from his upcoming *Grave New World* album. **Adam** wrote the tune as a tribute to his old friend the

Friends Of Radio

HOWIE KLEIN



Vice President Warner Bros. Records, Managing Director, Sire Records

What was the first record you ever bought?

I bought a record by the Ali Brothers called Classical Music of Pakistan in 1966. For no reason I could ever understand, I always got rock records for free.

What radio station did you listen to as a kid?

WNEW-FM

If I owned a station I would...

Listen to my gut and only play great music. If I couldn't do it that way, I'd sell it.

What artist(s) currently not on Sire/Warners would you like the opportunity to work with?

New Order, Metallica and Ice-T

What Sire artists do you feel lucky to be working with?

The Armageddon Dildos, Doubleplusgood, Seka, John Wesley Harding and everything Al Jourgenson touches.

What's the last record you went out of your way to listen to?

David Bowie's cover of Morrissey's song, I Know It's Going To Happen Someday.

Is Alternative music's current popularity a blessing or a curse?

Both. It's certainly great working with (KUKQ's) Jonathan Rosen and (WENZ's) Eric Murphy.

night he learned of Thunders' death...

Capitol recording artists **Duran Duran** gave new meaning to the concept of a "World Tour" on Friday, May 14, when thousands of the band's fans in Los Angeles, London, Tokyo and Sydney crowded into record stores to attend the same Duran Duran concert. The concert was filmed live at **Tower Records** on Sunset Strip in Los Angeles and was beamed via satellite to all the other sites. State-of-the-art technology was utilized to produce the best possible sound and video imagery, and the band was able to interact directly with their fans during certain songs. As lead singer **Simon Le Bon** explained, "We wanted to throw a party for our fans, to say thanks for their incredible support and to let them know we'll see them when we come to their town in the flesh!"...



San Francisco's SOMA (South of Market) district was buzzin' last week. **Chris Isaak**, gearing up for his tour, played almost two weeks of unannounced dates at the **Paradise Lounge**. On the last night of the series the shooting of a new video for *Solitary Man* added to the excitement. During the same time frame **Pearl Jam**, completing their new album at **The Site**, a ranch/recording facility, planned a \$5 a-head-benefit concert at **Slim's**, which is right across the street from the Paradise. A local magazine leaked word of the show and it was cancelled; however, the band rethought the situation and showed up anyway. Those who arrived early for Pearl Jam spent their time checking out the Isaak video being made across the street. Some of the songs PJ played were only days old, and vocalist **Eddie Vedder** had to tape the lyrics on the mic stand. The new material is very exciting and so was the show. ●

SHO-PIECES

PAUL McCARTNEY

On April 21, 1990 **Paul McCartney's** concert at Maracana Stadium in Rio de Janeiro attracted 184,368 fans, the largest stadium crowd in rock 'n roll history.

WILLIE NELSON

The current jingles for Taco Bell from **Willie Nelson** are not the end of his corporate connections as his 1993 tour is sponsored by Jose Cuervo Tequila.

BEACH BOYS

The five-CD boxed set from **The Beach Boys**, due in mid-June, will include 23 never-before-released tracks.

JOSHUA REDMAN

Joshua Redman is a 1991 magna cum laude graduate of Harvard with a degree in Urban Studies. Upon graduation Joshua passed up a scholarship to Yale Law School to pursue his muse as a jazz musician.

JANET JACKSON

Born in 1966, **Janet Jackson** was the last and youngest of the nine Jackson siblings born to **Joe** and **Katherine Jackson** of Gary, Indiana.

RAY CHARLES

In 1950 **Ray Charles** met a young trumpet player named **Quincy Jones**, a fellow struggling musician in Seattle. Ray began writing songs for Quincy's band and encouraged Quincy to take-up musical arranging.

Our **CONGRATULATIONS** to **BLAKE LAWRENCE**, ex-WCDJ, and his wife, **NANCY**, on the birth of their son, **GEOFFREY LEO**. Born May 13, weighing 5 lbs., 11 oz.

...**CONGRATULATIONS** to **JEFFREY NEAD**, of Glodow Coats & Nead Publicity Services, and his wife, **TINA**, on the birth of their son, **JAMES PHILIP**. Born April 29 and weighing 7 lbs., 8 oz.

...**CONGRATULATIONS** to **SHARON ROSENBUSH-KAPLAN** and her husband, **PETER B. KAPLAN**, on the birth of their son, **GABRIEL LIBERTY**. Born March 5, weighing 7 lbs., 2 oz. and 18 inches long.

Our **WEDDING BELLS** rang on May 21 for **MIKE SHIPMAN**, Program Director of WSEI-Olney, IL and his fiancée, **JULIE GRAVES**. Best Wishes and **CONGRATULATIONS!!**

DAVID BOWIE

Black Tie White Noise, the title track from **David Bowie's** first solo album of the decade, takes its inspiration from his impressions of the riots in Los Angeles as the result of the first **Rodney King** verdict in 1992.

BILLY OCEAN

Billy Ocean's real name is **Leslie Sebastian Charles** and he was born on the Caribbean island of Trinidad.

LARRY CARLTON

In 1988 **Larry Carlton** almost lost his life in his Hollywood hills neighborhood when he was shot in the neck at close range by a young boy with a .357 Magnum revolver. Damage to the nerves in Carlton's arm was temporary, but he permanently lost use of his left vocal chord.

BOB GELDOF

In the making of **Bob Geldof's** new album, *The Happy Club*, he admits to an expeditious means of song selection. "We played a song once. If it didn't work in three takes, it was out the window. We did 36 songs in 10 days."

HUEY LEWIS & THE NEWS

When **The Impressions** had their biggest hit ever with **Curtis Mayfield's** *It's Alright*, Huey Lewis, (then known by his real name, Hugh Anthony Cregg) was thirteen years old.

N.W.A.

The Los Angeles Times reports that three-fourths of the old **N.W.A.** (**Dr. Dre**, **Ice Cube** and **M.C. Ren**) have agreed to work together on a new album. The paper speculates the group (without fourth member **Eazy-E**) might bill themselves as **N.W.E.**



WHO AM I?: Tina Turner

DONALD FAGEN

Not only does **Donald Fagen** have *Kamakiriad*, his first solo album in twelve years, he's also recently married. Fagen and songwriter **Libby Titus** (*Love Has No Pride*) recently tied the knot.

TINA TURNER

The new **Tina Turner** single, *I Don't Wanna Fight*, was written in part by **Lulu**, the actress/singer who had a hit with the 1967 song *To Sir With Love* from the film starring **Sidney Poitier**.

GLORIA ESTEFAN

Last year's **Gloria Estefan** Hurricane Relief concert in Miami raised two million dollars for the cause.

BIG HEAD TODD & THE MONSTER

Big Head Todd's real name is **Todd Park Mohr**. His **Monster** associates are **Brian Nevin** and **Rob Squires**. The trio is from Colorado and run Big Records, a label they started long before signing to Giant Records last year.

MICHEL CAMILO

The new **Michel Camilo** album, *Rendezvous*, includes drummer **Dave Weckl** and bassist **Anthony Jackson**. Ten years ago Michel, Dave and Anthony were a trio known as **French Toast**.

PORNO FOR PYROS

According to a fact sheet distributed to the press, the best explanation for the name of **Perry Ferrell's** new band **Porno For Pyros** is as follows; "The idea for the inflammatory name comes through happy accident, when a firework flyer is found inside a magazine advertising XXX S&M videos."

STEVE MILLER

After nearly a quarter of a century recording for Capitol, **Steve Miller** has signed with PolyGram Records and will have a single and album out shortly.

Sho-Bitz: Beverly Mire
Sho-Talk: Sheila Rene
Who Am I: David Beran
Friends Of Radio #5:
Linda Ryan
Sho-Pieces: Ron Fell
Sho-Dates: Diane Rufer

Sho-Dates

Our Best Wishes and HAPPY BIRTHDAY To:

- Thom Williams** WRWD-Highland, NY 5/30
- George Henry** WDXX-Selma, AL 5/30
- Jerry Bowman** KHOZ-Harrison, AR 5/30
- Dave Reynolds** WQMZ-Charlottesville, VA 5/30
- Wynonna, Marie Fredriksson** (Roxette) 5/30
- Josh Rosenthal** Columbia Records 5/31
- Patti Oates** Warner Bros. Records 5/31
- Tom Noonan** New Marketing 5/31
- Ginny Harris** KKFA-Jefferson City, MO 5/31
- Andrew Sholin** 5/31
- Clare Ryan** 5/31
- Corey Hart, Russell deCarle** (Prairie Oyster) 5/31
- Steve Williams** Arista Records 6/1
- Sully Roddy** KSNAN/KNEW-San Francisco 6/1
- Val DeLong** eastwest america records 6/1
- John Boyle** POWER106-Los Angeles 6/1
- Ronnie Dunn** (Brooks & Dunn), **Harriet, Alan Wilder** (Depeche Mode), **Pat Boone, Ron Wood, Jesse Johnson, Susi Beatty** 6/1
- John Boulous** Virgin Records 6/2
- Kim Fischer** WSPL-LaCrosse, WI 6/2
- Chris "Super" Cooper** KXKC-New Iberia, LA (401) 6/2
- Mark Adams** 107WIRX-St. Joseph, MI 6/2
- Marvin Hamlisch, Charlie Watts** 6/2
- John Yazel** KKIS-Concord, CA 6/3
- Freddie Johnson** KPCC-Pasadena, CA 6/3
- Barry Witherspoon** WSTO/FM-Evansville, IN 6/3
- Will Stone** WEVA-Emporia, VA 6/3
- Steve Resnik** New Marketing 6/3
- Danny Wilde** (Rembrandts), **Suzi Quatro, Dan Hill, Deniece Williams, Too Slim** (Riders In The Sky), **Curtis Mayfield** 6/3
- Craig Lambert** eastwest america records 6/4
- Jenny Kim** KMEL-San Francisco 6/4
- Cindy Shelby Cunningham** Sony Music 6/4
- Larry Hughes** MCA Records 6/4
- Ei DeBarge** 6/4
- Ron Strong** WPFM/FM-Dayton, OH 6/5
- Dave McCormick** WKDW-Staunton, VA 6/5
- Nancy Lee** KZMO-California, MO 6/5
- Kenny G, Brian McKnight** 6/5

GAVIN TOP 40

EDITOR: DAVE SHOLIN
ASSOCIATE EDITOR: ANNETTE M. LAI



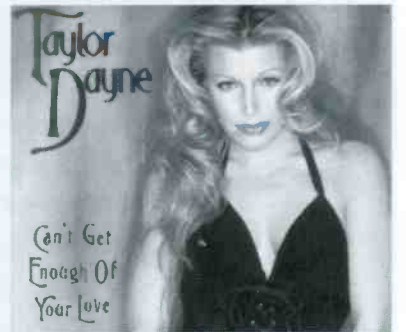
| 2W | LW | TW | | WEEKS | Reports | Adds | 1-5 | 6-10 | 11-20 | 21-30 | Uncharted | HIT FACTOR |
|------------|----|----|---|-------|---------|------|-----|------|-------|-------|-----------|------------|
| 3 | 2 | 1 | JANET JACKSON - That's The Way Love Goes (Virgin) | 6 | 205 | 1 | 142 | 36 | 22 | 2 | 2 | 98% |
| 2 | 1 | 2 | DURAN DURAN - Come Undone (Capitol) | 8 | 204 | 1 | 141 | 36 | 20 | 3 | 3 | 97% |
| 9 | 6 | 3 | ROD STEWART From "MTV's Unplugged" - Have I Told You Lately (Warner Bros.) | 6 | 197 | 2 | 45 | 76 | 57 | 14 | 3 | 90% |
| 5 | 4 | 4 | AEROSMITH - Livin' On The Edge (Geffen) | 9 | 171 | 0 | 110 | 42 | 15 | 3 | 1 | 98% |
| 6 | 5 | 5 | GEORGE MICHAEL & QUEEN - Somebody To Love (Hollywood) | 7 | 179 | 1 | 59 | 59 | 48 | 9 | 3 | 93% |
| 14 | 10 | 6 | BON JOVI - In These Arms (Jambco/Mercury) | 7 | 186 | 1 | 16 | 71 | 83 | 13 | 2 | 91% |
| 1 | 3 | 7 | P.M. DAWN - Looking Through Patient Eyes (Gee Street/Island/PLG) | 12 | 120 | 0 | 79 | 37 | 3 | 0 | 1 | 99% |
| 11 | 9 | 8 | TASMIN ARCHER - Sleeping Satellite (SBK/ERG) | 11 | 170 | 8 | 38 | 52 | 60 | 10 | 2 | 88% |
| 16 | 11 | 9 | STEREO MC'S - Connected (4th & Broadway/Island/PLG) | 12 | 125 | 1 | 46 | 50 | 20 | 7 | 1 | 93% |
| 21 | 14 | 10 | DAVID CROSBY & PHIL COLLINS - Hero (Atlantic) | 7 | 154 | 6 | 15 | 33 | 60 | 35 | 5 | 70% |
| 28 | 17 | 11 | INNER CIRCLE - Bad Boys (Theme From COPS) (Big Beat/Atlantic) | 7 | 144 | 8 | 16 | 24 | 61 | 26 | 9 | 70% |
| 36 | 22 | 12 | KENNY G with PEABO BRYSON - By The Time This Night Is Over (Arista) | 4 | 184 | 10 | 0 | 2 | 62 | 83 | 27 | 35% |
| 18 | 13 | 13 | EXPOSE - I'll Never Get Over You (Getting Over Me) (Arista) | 18 | 107 | 5 | 37 | 28 | 27 | 8 | 2 | 86% |
| 25 | 21 | 14 | 4 NON BLONDES - What's Up? (Interscope/Atlantic) | 16 | 147 | 18 | 18 | 11 | 53 | 39 | 8 | 56% |
| 32 | 20 | 15 | NEW ORDER - Regret (Qwest/Warner Bros.) | 5 | 173 | 20 | 3 | 13 | 57 | 60 | 20 | 42% |
| 8 | 8 | 16 | DAMN YANKEES - Silence Is Broken (Warner Bros.) | 11 | 97 | 0 | 32 | 45 | 18 | 2 | 0 | 98% |
| 31 | 24 | 17 | JEREMY JORDAN - Wannagirl (Giant/Reprise) | 8 | 131 | 8 | 4 | 19 | 62 | 30 | 8 | 65% |
| 4 | 7 | 18 | MICHAEL JACKSON - Who Is It (Epic) | 11 | 78 | 0 | 28 | 44 | 4 | 2 | 0 | 97% |
| 20 | 18 | 19 | SWV - I'm So Into You (RCA) | 17 | 78 | 2 | 36 | 21 | 15 | 3 | 1 | 92% |
| 13 | 15 | 20 | SILK - Freak Me (Keia/Elektra) | 17 | 65 | 0 | 38 | 21 | 4 | 0 | 2 | 97% |
| 30 | 26 | 21 | SONIA DADA - You Don't Treat Me No Good (Chameleon/Elektra) | 8 | 129 | 9 | 15 | 15 | 43 | 26 | 21 | 57% |
| — | 32 | 22 | STING - Fields Of Gold (A&M) | 4 | 171 | 11 | 0 | 2 | 20 | 85 | 53 | 13% |
| 26 | 23 | 23 | POISON - Until You Suffer Some (Fire & Ice) (Capitol) | 7 | 118 | 0 | 4 | 22 | 49 | 33 | 10 | 64% |
| 39 | 31 | 24 | BOY KRAZY - Good Times With Bad Boys (Next Plateau/London/PLG) | 5 | 142 | 12 | 0 | 1 | 45 | 57 | 27 | 32% |
| 35 | 30 | 25 | AARON NEVILLE - Don't Take Away My Heaven (A&M) | 7 | 134 | 7 | 1 | 7 | 47 | 49 | 23 | 41% |
| 7 | 12 | 26 | VANESSA WILLIAMS with BRIAN McKNIGHT - Love Is (Giant/Reprise) | 19 | 48 | 0 | 20 | 26 | 2 | 0 | 0 | 100% |
| 12 | 16 | 27 | JOEY LAWRENCE - Nothin' My Love Can't Fix (Impact/MCA) | 15 | 47 | 0 | 13 | 28 | 5 | 1 | 0 | 98% |
| — | 33 | 28 | TINA TURNER - I Don't Wanna Fight (Virgin) | 4 | 155 | 6 | 0 | 0 | 33 | 65 | 51 | 21% |
| — | 36 | 29 | CAPTAIN HOLLYWOOD PROJECT - More & More (Imago) | 10 | 109 | 21 | 2 | 5 | 25 | 33 | 23 | 29% |
| NEW | 30 | 30 | TAYLOR DAYNE - Can't Get Enough Of Your Love (Arista) | 2 | 161 | 31 | 0 | 0 | 5 | 57 | 68 | 3% |
| 37 | 34 | 31 | REGINA BELLE - If I Could (Columbia) | 6 | 126 | 4 | 0 | 10 | 36 | 45 | 31 | 37% |
| — | 39 | 32 | ROXETTE - Almost Unreal (Capitol) | 4 | 130 | 9 | 0 | 1 | 20 | 47 | 53 | 16% |
| NEW | 33 | 33 | SWV - Weak (RCA) | 7 | 83 | 26 | 16 | 6 | 13 | 15 | 7 | 42% |
| 23 | 27 | 34 | THE JEFF HEALEY BAND - Lost In Your Eyes (Arista) | 10 | 44 | 0 | 9 | 21 | 12 | 2 | 0 | 95% |
| NEW | 35 | 35 | SNOW - Girl, I've Been Hurt (eastwest) | 4 | 86 | 12 | 0 | 3 | 21 | 35 | 15 | 28% |
| 34 | 35 | 36 | CHRIS ISAAK - Can't Do A Thing (To Stop Me) (Reprise) | 9 | 54 | 0 | 4 | 10 | 28 | 8 | 4 | 78% |
| 27 | 25 | 37 | BOBBY BROWN - That's The Way Love Is (MCA) | 8 | 50 | 0 | 1 | 11 | 24 | 12 | 2 | 72% |
| NEW | 38 | 38 | PENNY FORD - Daydreaming (Columbia) | 4 | 115 | 5 | 0 | 0 | 8 | 41 | 61 | 7% |
| NEW | 39 | 39 | PATTY SMYTH - I Should Be Laughing (MCA) | 4 | 112 | 17 | 0 | 0 | 5 | 33 | 57 | 4% |
| NEW | 40 | 40 | ROBIN S - Show Me Love (Big Beat/Atlantic) | 8 | 61 | 16 | 7 | 11 | 13 | 8 | 6 | 51% |

Most Added



- SOUL ASYLUM (117)**
- DINA CARROLL (48)**
- FREEDOM WILLIAMS (42)**
- DEPECHE MODE (31)**
- TAYLOR DAYNE (31)**
- SILK (30)**

Top New Entry



TAYLOR DAYNE
Can't Get Enough Of Your Love (Arista)

Hot

KENNY G With PEABO BRYSON
By The Time This Night Is Over (Arista)

Top Tip

UB40
Can't Help Falling In Love (Virgin)

RECORD TO WATCH

THE PROCLAIMERS
I'm Gonna Be (500 Miles)
(Chrysalis/ERG)
Benny & Joon help revive this 1988 release which is burnin' up phones in a growing number of markets.

people who think they're alternative music fans. **Indigo Girls** into **Alice In Chains** makes for a bad segue."

Brian is concerned that those who "jump into this world without great care in choosing an essential sound for the station are creating a poten-

Chartbound

| | Reports | Adds | On Chart | Hit Factor | |
|---|---------|------|----------|------------|-----|
| * SOUL ASYLUM - Runaway Train (Columbia) | 125 | 117 | 5 | 3 | 0% |
| 10,000 MANIACS - Few & Far Between (Elektra) | 106 | 25 | 74 | 7 | 1% |
| UB40 - Can't Help Falling In Love (Virgin) | 92 | 24 | 33 | 35 | 16% |
| JUDE COLE - Worlds Apart (Reprise) | 92 | 11 | 45 | 36 | 11% |

Total Reports This Week 237 Last Week 239.

Hit Factor is a percentage of stations playing a record which also have it Top 20. ie:

100 stations playing the record - 60 stations have it in their Top 20 - Hit Factor = 60%

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

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

Inside Top 40

It should be evident by the comments he made last week that **Brian Philips** has a genuine enthusiasm for the music that drives **99X (WNNX) Atlanta**, his newest programming challenge. As he explained, this is a "toddler format" that's growing and learning every day. He says it's important to remember, "Just because it doesn't fit in the mainstream doesn't mean there's a consensus about it among

Up & Coming

| Reports | Adds | On | Chart | |
|---------|------|----|-------|---|
| 89 | 3 | 60 | 26 | UGLY KID JOE - Busy Bee (Stardog/Mercury) |
| 86 | 7 | 58 | 21 | GIN BLOSSOMS - Hey Jealousy (A&M) |
| 82 | 42 | 31 | 9 | FREEDOM WILLIAMS - Voice Of Freedom (Columbia) |
| 80 | 1 | 19 | 60 | PAUL McCARTNEY - Off The Ground (Capitol) |
| 79 | 31 | 33 | 15 | DEPECHE MODE - Walking In My Shoes (Sire/Reprise) |
| 76 | 6 | 30 | 40 | MARC COHN - Walk Through The World (Atlantic) |
| 71 | 7 | 22 | 42 | GREEN JELLY - Three Little Pigs (Zoo) |
| 67 | 16 | 39 | 12 | R.E.M. - The Sidewinder Sleeps Tonite (Warner Bros.) |
| 61 | 5 | 40 | 16 | LUTHER VANDROSS - Little Miracles (Happen Every Day) (LV/Epic) |
| 60 | 20 | 29 | 11 | DAN BAIRD - Look At What You Started (Def American/Reprise) |
| 53 | 10 | 32 | 11 | BAD BOYS BLUE - I Totally Miss You (Zoo) |
| 51 | 7 | 18 | 26 | JADE - One Woman (Giant/Reprise) |
| 51 | 5 | 27 | 19 | BAD COMPANY - Little Angel (atco/eastwest) |
| 51 | 48 | 2 | 1 | * DINA CARROLL - Special Kind Of Love (A&M) |
| 47 | 2 | 22 | 23 | MARY J. BLIGE - Love No Limit (Uptown/MCA) |
| 47 | 4 | 30 | 13 | JUDYBATS - Being Simple (Sire/Reprise) |
| 45 | 16 | 18 | 11 | SHAI - Baby I'm Yours (Gasoline Alley/MCA) |
| 39 | — | 12 | 27 | VAN HALEN - Dreams (Warner Bros.) |
| 39 | 30 | 3 | 6 | * SILK - Girl U For Me (Keia/Elektra) |
| 38 | 5 | 4 | 29 | H-TOWN - Knockin' Da Boots (Luke) |
| 35 | 16 | 10 | 9 | STONE TEMPLE PILOTS - Plush (Atlantic) |
| 34 | 4 | 6 | 24 | BIG MOUNTAIN - Touch My Light (Quality) |
| 29 | — | 11 | 18 | LINDSEY BUCKINGHAM - Don't Look Down (Reprise) |
| 29 | 8 | 12 | 9 | JORDY - Dur Dur D'Et're Bebe! (Columbia) |
| 29 | 28 | — | 1 | * BRIAN McKNIGHT - One Last Cry (Mercury) |
| 28 | 25 | — | 3 | * RADIOHEAD - Creep (Capitol) |
| 27 | 1 | 15 | 11 | TREY LORENZ - Just To Be Close To You (Epic) |
| 27 | 19 | 1 | 7 | * PROCLAIMERS - I'm Gonna Be (500 Miles) (EMI/ERG) |
| 24 | 1 | 3 | 20 | R.KELLY and PUBLIC ANNOUNCEMENT - Dedicated (Jive) |
| 21 | 4 | 8 | 9 | JOHNNY GILL - The Floor (Motown) |
| 21 | 6 | 13 | 2 | WAILING SOULS - Shark Attack (Chaos) |
| 20 | 5 | 7 | 8 | YELLO - Jungle Bill (Smash/Island) |
| 20 | 14 | 4 | 2 | * GLORIA ESTEFAN - Go Away (Epic) |
| 18 | — | 5 | 13 | DR. DRE - Dre Day (Death Row/Interscope/Priority/Atl) |
| 18 | 1 | 5 | 12 | DR. ALBAN - It's My Life (Arista) |
| 17 | — | 10 | 7 | SHINEHEAD - Jamaican In New York (Elektra) |
| 15 | 1 | 3 | 11 | DUICE - Dazzey Duks (TMR/Bellmark) |
| 14 | 1 | — | 13 | LENNY KRAVITZ - Are You Gonna Go My Way (Virgin) |
| 14 | 1 | 4 | 9 | AFTER 7 - Truly Something Special (Virgin) |
| 14 | 9 | 5 | — | * SKIN DIVER - Janie Can't Wait (Avion) |
| 12 | — | 3 | 9 | BIZARRE, INC. - I'm Gonna Get You (Columbia) |
| 12 | 5 | 1 | 6 | * ERIC HICKS - Let's Get Into Something Sexy (RCA) |
| 11 | — | 2 | 9 | TOO DOWN - The Oceanfront (Danzalot) |
| 11 | — | 5 | 6 | II D EXTREME - Cry No More (Gasoline Alley/MCA) |
| 10 | 1 | 3 | 6 | THE GETO BOYS - Six Feet Deep (Rap-A-Lot/Priority) |
| 10 | 1 | 2 | 7 | BRUCE HORNSBY - Harbor Lights (RCA) |
| 10 | 4 | 1 | 5 | * TAG TEAM - Whoomp (There It Is) (Bellmark) |
| 10 | 4 | 2 | 4 | * ONYX - Slam (JMJ/RAL/Chaos) |

Dropped: #19-Prince And The N.P.G., #28-Restless Heart/Warren Hill, #29-EnVogue, #37-Belly, #38-Whitney Houston, #40-Del Leppard, Ray Charles, Brian May, Great White, Bobby Ross Avila, Prince Markie Dee & The Soul Convention, Ice Cube.

* Indicates Debut

tial recipe for disaster." He agrees that it's crucial to strike a balance between being too conservative or too cutting edge.

Brian gets letters and calls critiquing 99X's every move, but says, "the good news is that in a core of 300,000 people, I've got 125,000 consultants who write extremely well thought out, articulate letters. These are people who take 99X and its mission very seriously." But in cutting through all the analysis, Brian boils it all down to one common thread: "Melody. That's what it's all about."

What pushes Brian's hot button is realizing, "The only thing that stands between so many of these bands and platinum status is that radio stations like ours are just getting into gear—getting ready for the decade that will belong to them. Even if I didn't feel it in my gut, I could look at who the labels are signing and see that this is the plan for music's next era." He argues, "Acts like **U2**, **R.E.M.** and **Pearl Jam** will be the defining music for not just some, but all 18-34s in four years."

Brian Philips:

"Acts like **U2**, **R.E.M.** and **Pearl Jam** will be the defining music for not just some, but all 18 - 34s in four years."

Nevertheless, Brian knows he full well that making music decisions "based on texture" is a mistake. He says he cringes when he hears programmers make comments like, "that *SOUNDS* like something we should play." "It's still about having a hook and a melody—fundamental radio. This audience senses if the person behind the scenes making the decisions doesn't get it."

As for the music and format's staying power, Philips firmly believes in its long-term growth. However, he says, "Atlanta happens to be a city with a natural predisposition for it. I couldn't hear this going over in South Philly." He calls Album Radio "a graveyard." It's his opinion that stations like his are helping to blow these heritage rockers up. "It was a good thing playing the music of the sixties and seventies in the eighties," he says, "but playing the sixties mixed in with the nineties stretches things too far."

The end result, he feels, is that "a load" of audience is being sent his way. "Classic rockers are helping to destroy heritage rockers" from the opposite flank," he says.

Because of the many "faceless bands with strange names," Brian

ARTIST PROFILE

PENNY FORD



FROM: Cincinnati, Ohio

BIRTHDAY: June 11, 1964

LABEL: Columbia

SENIOR VICE PRESIDENT, PROMOTION: Burt Baumgartner

VICE PRESIDENT, POP PROMOTION: Jerry Blair

MANAGEMENT: Stiletto Entertainment

LATEST RELEASE: Daydreaming

BACKGROUND: Studied piano since the age of five. As a teenager, released her first album. Was lead singer of **Klymaxx**; sang with the **S.O.S. Band**. Toured with **Chaka Khan** as key backup singer. As a writer and performer with **Snap**, she sang lead on the hit, **The Power**.

MUSICAL INFLUENCES:

Chaka Khan and Al Jarreau

FAVORITE GROUP OF ALL TIME: Steely Dan

HOBBIES: Bowling and riding roller coasters

LAST MOVIE SEEN: A Few Good Men

FAVORITE CURRENT SONG: Ordinary World by Duran Duran

FAVORITE TV SHOWS: Roseanne and **COPS**

PENNY SAYS TO ASPIRING MUSICIANS: "Take care of your mind, your body and most importantly, your business."

IT'S SAID: "Penny Ford has recorded songs—not gimmicks. She's an incredibly talented vocalist who has the ability to crossover to all formats effortlessly." **Jerry Blair, vice president, pop promotion, Columbia Records**

Bobby Poe's POP MUSIC SURVEY

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Keynote Speaker



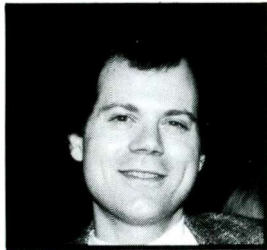
DANIEL GLASS
CEO/President
EMI Records Group NA

Guest Speaker



JAY GUYTHER
VP, Sales & Marketing, Radio Station Services
The Arbitron Company

Introduction Daniel Glass



FRED DEANE
Friday Morning Quarterback

Introduction Bobby Poe



MARK DRISCOLL
Mark Driscoll Productions

Introduction Jay Guyther

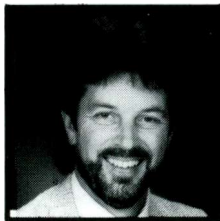


JAY STEVENS
WPGC Radio

Masters Of Ceremonies



JOEL SALKOWITZ
HOT 97



MASON DIXON
WMTX



ROSS BRITTAIN
Z100



GARY BRYAN
Z100

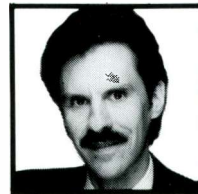
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The entire Sheraton Premiere in Tysons Corner, Virginia has been booked by Pop Music Survey and only registrants for the Bobby Poe Convention will be allowed rooms on the premises.

GAVIN GO CHART

| 2W | LW | TW | T40 |
|------------|----|----|--|
| 1 | 1 | 1 | DURAN DURAN - Come Undone (Capitol) 2 |
| 6 | 4 | 2 | JANET JACKSON - That's The Way Love Goes (Virgin) 1 |
| 2 | 2 | 3 | AEROSMITH - Livin' On The Edge (Geffen) 4 |
| 10 | 6 | 4 | ROD STEWART From "MTV's Unplugged" - Have I Told You Lately (Warner Bros.) 3 |
| 5 | 3 | 5 | GEORGE MICHAEL & QUEEN - Somebody To Love (Hollywood) 5 |
| 12 | 8 | 6 | BON JOVI - In These Arms (Jambco/Mercury) 6 |
| 9 | 7 | 7 | TASMIN ARCHER - Sleeping Satellite (SBK/ERG) 8 |
| 14 | 11 | 8 | DAVID CROSBY & PHIL COLLINS - Hero (Atlantic) 10 |
| 4 | 5 | 9 | DAMN YANKEES - Silence Is Broken (Warner Bros.) 16 |
| 16 | 12 | 10 | SONIA DADA - You Don't Treat Me No Good (Chameleon/Elektra) 21 |
| 29 | 15 | 11 | KENNY G with PEABO BRYSON - By The Time This Night Is Over (Arista) 12 |
| 17 | 13 | 12 | POISON - Until You Suffer Some (Fire & Ice) (Capitol) 23 |
| 32 | 25 | 13 | NEW ORDER - Regret (Qwest/Warner Bros.) 15 |
| — | 24 | 14 | STING - Fields Of Gold (A&M) 22 |
| 7 | 10 | 15 | P.M. DAWN - Looking Through Patient Eyes (Gee Street/Island/PLG) 7 |
| 31 | 21 | 16 | 4 NON BLONDES - What's Up? (Interscope/Atlantic) 14 |
| 26 | 18 | 17 | REGINA BELLE - If I Could (Columbia) 31 |
| 24 | 17 | 18 | AARON NEVILLE - Don't Take Away My Heaven (A&M) 25 |
| 33 | 22 | 19 | TINA TURNER - I Don't Wanna Fight (Virgin) 28 |
| 25 | 20 | 20 | STEREO MC'S - Connected (4th & Broadway/Island/PLG) 9 |
| 40 | 27 | 21 | INNER CIRCLE - Bad Boys (Theme From COPS) (Big Beat/Atlantic) 11 |
| 37 | 28 | 22 | BOY KRAZY - Good Times With Bad Boys (Next Plateau/London/PLG) 24 |
| 39 | 29 | 23 | ROXETTE - Almost Unreal (Capitol) 32 |
| 22 | 23 | 24 | EXPOSE - I'll Never Get Over You (Getting Over Me) (Arista) 13 |
| 3 | 9 | 25 | MICHAEL JACKSON - Who Is It (Epic) 18 |
| NEW | 26 | 26 | TAYLOR DAYNE - Can't Get Enough Of Your Love (Arista) 30 |
| 36 | 33 | 27 | PAUL McCARTNEY - Off The Ground (Capitol) U&C |
| — | 37 | 28 | JEREMY JORDAN - Wannagirl (Giant/Reprise) 17 |
| — | 36 | 29 | PENNY FORD - Daydreaming (Columbia) 38 |
| 11 | 14 | 30 | THE JEFF HEALEY BAND - Lost In Your Eyes (Arista) 34 |
| 19 | 19 | 31 | CHRIS ISAAK - Can't Do A Thing (To Stop Me) (Reprise) 36 |
| — | 38 | 32 | GIN BLOSSOMS - Hey Jealousy (A&M) U&C |
| NEW | 33 | 33 | JUDE COLE - Worlds Apart (Reprise) CB |
| NEW | 34 | 34 | PATTY SMYTH - I Should Be Laughing (MCA) 39 |
| NEW | 35 | 35 | SOUL ASYLUM - Runaway Train (Columbia) CB |
| NEW | 36 | 36 | 10,000 MANIACS - Few & Far Between (Elektra) CB |
| NEW | 37 | 37 | UGLY KID JOE - Busy Bee (Stardog/Mercury) U&C |
| NEW | 38 | 38 | CAPTAIN HOLLYWOOD PROJECT - More & More (Imago) 29 |
| 27 | 26 | 39 | BOBBY BROWN - That's The Way Love Is (MCA) 37 |
| NEW | 40 | 40 | MARC COHN - Walk Through The World (Atlantic) U&C |

Inside Top 40

says he makes it a point to "throw an anchor" every 15 minutes and "play a core act." As for some of the bizarre names putting people off, he claims, "They're sort of designed to. It's a break with the past. It's like if the name bothers you, watch out; you probably won't like us anyway."

Brian learned quickly to avoid the elitist and closed-minded hard core

element that makes up only a tiny fraction of his listenership and fumes when he hears people say, "That's not alternative." "Who says?," he asks. "Is there some sort of ruling council making these decisions? It fits in our world, it's fresh, melodic and new. Case closed! This isn't about throwing people out, it's about bringing them in."

How fast does **SWV** take off? Ask Joe Dawson and Scott Thomas at

GO STATION PANEL: The GO Chart is based on reports by 140 Gavin correspondents who are not part of *Radio & Record's* or *Billboard's* panels. Underlines indicate upward movement, while blue entries highlight stronger performance than on the main Top 40 chart.

KLYV Dubuque, Iowa where after only two weeks, *Weak* soars 40-27! In one month's time, it closes in on #1 at POWER 94.5 Junction City, Kan., charting 8-2. Also Top Five at FM102, WPGC (#1), KLUC, KPXR, BOSS 97 (#1), KPSI, KMEL, POWER 106, KWIN, B95, MIX 93.5, etc. HIT FACTOR is up to 42% with ADDs at: WABB, KZMG, KMGZ, KSKU, WEOW/FM, WHET, KDOG, FUN 107, Q102, WQGN, KAKS, KACI, WPST, ISLE 95, KC101, WMME/FM, KIXR and KIIS.

It's been hot for weeks and now **GO chart** correspondents move **Sonia Dada's** *You Don't Treat Me No Good* into the Top Ten! Biggest gainer of the week for Bob Beck at KYYY Bismarck, N.D. 36-20 and on fire at WSBG/FM 21-15, WLVY 22-15, WABB 12-9, KKRL/FM 15-3, KOTM 24-16, WVAQ 26-17, KFMC 17-9, WZWZ 15-10, KCCQ 19-13, WSEI 17-11, KTUF 23-18, KIXR 30-19, KQIX 25-19, KFTZ 29-21, KCUL 21-13, KKBG 24-17, B94.7 23-18, KLYK 21-12 and KDUK 30-22.

Kit Mann and J.T. Stevens ADD **UB40's** *Can't Help Falling In Love* at #24 and report "early phone response from women," commenting, "it could be the summer song for '93." Top gainer at ISLE 95 18-6 and moving into the top twenty at WSPK/FM 25-20, MIX 107.9 debut #19, KIIS 23-20, KDWB debut #17, STAR 94 29-20. Twenty-four ADDs including: WBEC/FM, WAOA, 93QID, KDLK, WDEK, Z106.7, KONG, etc.

Heavy airplay puts eight new titles on the **GO chart** with **Jude Cole's** *Worlds Apart* showing up as one of the hottest. Solid growth at WJAT/FM 25-21, WIQQ 24-20, KTMT 25-20 "doing well in AM Drive," WRKY 26-20, WSTO 20-15, KKCK 28-21, KJLS 28-23, KQKY 26-21, KGWY 29-23 and KMOK 35-28.

After 7's *Truly Something Special* takes off big time at KWIN Stockton, Calif. 28-15. MD Ken Carr reports that requests have picked up and show "strong adult appeal." The story is the same across town where KSTN shows a huge 26-15 gain. Moves into the top twenty at MIX 93.5 Monterey/Salinas 22-18 and ADDED at KKFR Phoenix.



WNVZ PD Wayne Coy and Jordy

KC101 New Haven, Conn. is playing the English language version of

Jordy's *Dur Dur D'Etre Bebe!* and getting "immediate response," placing it top five in requests and charting 26-20. Top thirty at WTIC/FM, WWWW, ISLE 95, BAYOU 104, KQCR, STAR 94, KRRG, plus a big jump into the top twenty at Q96 Imperial Valley, Calif. 22-14. New on: KKBG, KMOK, KS104, MIX 107.9, KVHT, B96.9, WRCK and WILI/FM.

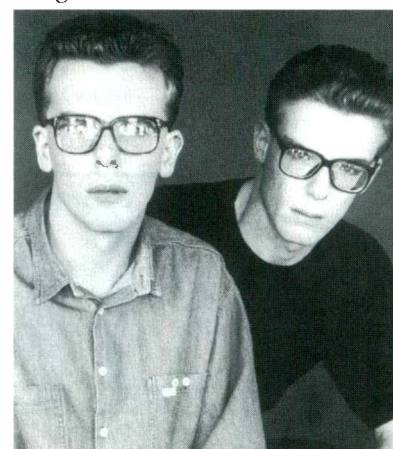
Massive moves for **Robin S' Show Me Love** at Z100 11-3, FUN 107 26-17, KFFM

12-7, Q96 21-12, KPLZ 13-7,



POWER 106 10-1, KGOT 30-22, B96 9-6, KS104 13-10, KWIN 15-9, WTIC/FM 29-23, KMGZ 18-12, etc. Impressive new airplay including: TOWER 98, WTNY/FM, KC101, XL93, KSTN, KDON, KQCR, KRRG, KHKS, WYKS, WNDU, WMME/FM and WZPL.

It took the film *Benny & Joon* to bring **The Proclaimers' I'm Gonna**



Be (500 Miles) to the attention of American programmers, even though it has already been a hit overseas. Not the first time around for ZFUN Moscow, Idaho where Gary Cummings and Steve Heller move it 40-29 "number two on the phones behind **Green Jelly**." HIT FACTOR increases 13% to 19% and debuts at #18 for WNVZ "top three requests after one week of play." It's also top twenty at WPST 29-18 and Z100 21-16. ADDs include: KQKY "great test response and top five calls in one day!," STAR 94, WYAV/FM, WKPQ, V100, KHOK, KYA, KCUL, KZMG, KISM, KZMC, KYYY, KQHT, KFFM and KDUK.

WPGC Washington, D.C. was quick to jump on **Tag Team's Whoomp (There It Is)** and now takes it Top Three 6-3. Top Ten at WHYT Detroit and new on: POWER 106 Los Angeles, B95 Fresno, KKXX Bakersfield and B96 Chicago.

GAVIN URBAN

ASSOCIATE EDITOR:
JOHN MARTINUCCI



| 2W | LW | TW | | WEEKS | Reports | Adds | Heavy | Medium | Light | HIT FACTOR |
|------------|----|----|---|-------|---------|------|-------|--------|-------|------------|
| 1 | 1 | 1 | SWV - Weak (RCA) | 7 | 59 | 0 | 56 | 3 | 0 | 100% |
| 2 | 2 | 2 | JANET JACKSON - That's The Way Love Goes (Virgin) | 6 | 58 | 1 | 54 | 3 | 1 | 98% |
| 3 | 3 | 3 | H-TOWN - Knockin' Da Boots (Luke) | 9 | 53 | 1 | 48 | 3 | 2 | 96% |
| 7 | 5 | 4 | BOBBY BROWN - That's The Way Love Is (MCA) | 8 | 55 | 2 | 41 | 12 | 2 | 96% |
| 11 | 8 | 5 | LUTHER VANDROSS - Little Miracles (Happen Every Day) (LV/Epic) | 5 | 55 | 2 | 34 | 19 | 2 | 96% |
| 4 | 4 | 6 | CHRISTOPHER WILLIAMS - Every Little Thing U Do (Uptown/MCA) | 11 | 54 | 1 | 40 | 10 | 4 | 93% |
| 20 | 11 | 7 | JOHNNY GILL - The Floor (Motown) | 4 | 56 | 3 | 24 | 22 | 10 | 82% |
| 8 | 6 | 8 | JADE - One Woman (Giant/Reprise) | 11 | 49 | 0 | 30 | 15 | 4 | 92% |
| 15 | 10 | 9 | ALEXANDER O'NEAL - In The Middle (Tabu/A&M) | 7 | 48 | 0 | 28 | 15 | 5 | 90% |
| 22 | 15 | 10 | MARY J. BLIGE - Love No Limit (Uptown/MCA) | 4 | 50 | 3 | 22 | 20 | 8 | 84% |
| 9 | 9 | 11 | BLACKSTREET Featuring TEDDY RILEY - Baby Be Mine (MCA) | 11 | 45 | 0 | 32 | 11 | 2 | 96% |
| 36 | 17 | 12 | LEVERT - ABC-123 (Atlantic) | 3 | 53 | 4 | 12 | 26 | 15 | 72% |
| 17 | 13 | 13 | TENE WILLIAMS - Give Him A Love He Can Feel (Pendulum/Elektra) | 5 | 49 | 0 | 18 | 23 | 8 | 84% |
| 16 | 14 | 14 | WALTER & SCOTTY - I Want To Know Your Name (Capitol) | 8 | 45 | 0 | 23 | 15 | 7 | 84% |
| 23 | 18 | 15 | U.N.V. - Something's Goin' On (Maverick/Sire/Warner Bros.) | 4 | 50 | 4 | 12 | 29 | 9 | 82% |
| 21 | 16 | 16 | PENNY FORD - Daydreaming (Columbia) | 5 | 48 | 3 | 11 | 28 | 9 | 81% |
| 5 | 7 | 17 | MICHAEL JACKSON - Who Is It (Epic) | 11 | 36 | 0 | 29 | 4 | 3 | 92% |
| 31 | 21 | 18 | MICHAEL COOPER - So Good (Reprise) | 4 | 40 | 1 | 3 | 28 | 9 | 78% |
| — | 31 | 19 | VERTICAL HOLD - Seems You're Much Too Busy (A&M) | 2 | 47 | 13 | 2 | 17 | 28 | 40% |
| 35 | 22 | 20 | MEN AT LARGE - Um Um Good (eastwest) | 3 | 46 | 5 | 2 | 21 | 23 | 50% |
| 6 | 12 | 21 | CHANTE MOORE - It's Alright (Silas/MCA) | 17 | 31 | 0 | 18 | 11 | 2 | 94% |
| 30 | 19 | 22 | JODECI - Let's Go Through The Motions (Uptown/MCA) | 4 | 33 | 0 | 9 | 19 | 5 | 85% |
| — | 29 | 23 | T.C.F. CREW - I Ain't The One (Cold Chillin'/Warner Bros.) | 2 | 38 | 6 | 2 | 20 | 16 | 58% |
| — | 32 | 24 | II D EXTREME - Cry No More (Gasoline Alley/MCA) | 2 | 34 | 4 | 4 | 17 | 13 | 62% |
| 33 | 25 | 25 | KIRK WHALUM featuring JEVETTA STEELE - Love Is A Losing Game (Columbia) | 3 | 33 | 1 | 5 | 18 | 10 | 70% |
| NEW | 26 | 26 | SILK - Girl U For Me (Keia/Elektra) | 1 | 38 | 10 | 1 | 10 | 27 | 29% |
| 24 | 23 | 27 | TREY LORENZ - Just To Be Close To You (Epic) | 8 | 29 | 0 | 5 | 19 | 5 | 83% |
| 39 | 28 | 28 | NIKITA GERMAINE - Sweet As It Comes (Motown) | 3 | 28 | 2 | 6 | 14 | 8 | 71% |
| 14 | 20 | 29 | REGINA BELLE - If I Could (Columbia) | 15 | 22 | 0 | 10 | 10 | 2 | 91% |
| — | 35 | 30 | KENNY G with PEABO BRYSON - By The Time This Night Is Over (Arista) | 2 | 30 | 3 | 0 | 12 | 18 | 40% |
| — | 37 | 31 | COLIN ENGLAND - Come Over, Baby (Motown) | 2 | 27 | 3 | 0 | 15 | 12 | 56% |
| — | 38 | 32 | ROBIN S - Show Me Love (Big Beat/Atlantic) | 2 | 25 | 4 | 4 | 9 | 12 | 52% |
| — | 36 | 33 | RODNEY MANNSFIELD - Wanna Make Luv 2 U (A&M) | 2 | 21 | 1 | 5 | 12 | 4 | 81% |
| NEW | 34 | 34 | SHAI - Baby I'm Yours (Gasoline Alley/MCA) | 1 | 24 | 3 | 0 | 16 | 8 | 67% |
| — | 39 | 35 | DIGABLE PLANETS - Where I'm From (Pendulum/Elektra) | 2 | 27 | 5 | 0 | 11 | 16 | 41% |
| 12 | 30 | 36 | LORENZO - I Can't Stand The Pain (Alpha International) | 15 | 19 | 0 | 8 | 7 | 4 | 79% |
| NEW | 37 | 37 | PORTRAIT - Day By Day (Capitol) | 1 | 27 | 6 | 0 | 6 | 21 | 22% |
| 10 | 26 | 38 | EN VOGUE - Love Don't Love You (eastwest) | 12 | 20 | 0 | 10 | 7 | 3 | 85% |
| NEW | 39 | 39 | NU COLOURS - Fallin Down (Polydor/PLG) | 1 | 23 | 2 | 1 | 9 | 13 | 43% |
| NEW | 40 | 40 | LEE RITENOUR featuring MAXI PRIEST - Waiting In Vain (GRP) | 1 | 21 | 1 | 0 | 12 | 9 | 57% |

Most Added

HI-FIVE
CHERYL "PEPSII" RILEY
JODECI
INTRO

Top New Entry

SILK
Girl U For Me
(Keia/Elektra)

Hot

SILK
Girl U For Me
(Keia/Elektra)

VERTICAL HOLD

Seems You're Much Too Busy
(A&M)

Top Tip

JODECI
Lately
(Uptown/MCA)

Inside Urban

We here at the Gavin wish a speedy recovery to K.C. Jones, OM and Morning man at WVKO-Columbus, Ohio. K.C. survived an auto accident and was able to walk away after suffering only bumps and bruises. He was driving a Volvo and from what I understand the other vehicle (a big delivery truck) ended up on top of it. Best wishes K.C., and it looks like you might have an endorsement possibility.

This week marks a month-long reign for **SWV's** *Weak* at #1. But who's counting, right! Tell that to **Janet Jackson**, whose single *That's The Way Love Goes* has been holding on for the past three weeks and picked up an add this issue at **WPMX**-Tupelo, Miss. Janet needs to work quickly because **Bobby Brown's** *That's The Way Love Is* is at #4; **Luther's** *Little Miracles* is #5. Three adds for **Johnny Gill's** *The Floor* from **WVBR**-Ithaca, N.Y.; **WVKO**-Columbus, Ohio and **WMVP**-Milwaukee land him at #7. Closing out the Top 10 are **Alexander O'Neal**, who climbs one spot (#9) as he starts to tally more points in heavy rotation and moving 15-10 is **Mary J. Blige's** fifth single, *Love No Limit*, grabbing adds at **KGRM**-Grambling, La; **KJMS**-Memphis and **WPMX**. For the third week in-a-row, **Levert** continues to scale the chart. *ABC-123* ends up

Chartbound

| | Reports | Adds | Heavy | Medium | Light | Hit Factor | Weeks |
|---------------------------------------|---------|------|-------|--------|-------|------------|-------|
| *REGINA BELLE - Quiet Time (Columbia) | 25 | 14 | — | — | 11 | 4% | 1 |

Album Cuts

S.W.V. - Downtown

JANET JACKSON - You Want This

SILK - Lose Control

CHANTE MOORE - I Wanna Love (Like That Again)

SIMPLE PLEASURE - Voice Inside My Dream

Total Reports: This Week 59 Last Week 59

Hit Factor is a percentage of stations which will have it in Heavy or Medium rotation.

Reports accepted: Monday at 8am through 3pm Tuesday

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

RECORD TO WATCH

BRIAN MCKNIGHT
One Last Cry
(Mercury)

Up & Coming

| Reports | Adds | |
|---------|------|---|
| 23 | 5 | *L.L.COOL J - Pink Cookies (Def Jam/Columbia) |
| 22 | 6 | *BRIAN MCKNIGHT - One Last Cry (Mercury) |
| 21 | 5 | *SADE - Feel No Pain (Epic) |
| 21 | 3 | *MICA PARIS - I Wanna Hold On To You (Island/PLG) |
| 21 | 21 | *HI-FIVE - Unconditional Love (Jive) |
| 21 | 19 | *CHERYL PEPSII RILEY - Gimme (Columbia) |
| 19 | — | BOSS - Deeper (DJ West/Columbia) |
| 19 | 9 | *FIVE XI - Say It Isn't Over (RCA) |
| 19 | 18 | *JODECI - Lately (Uptown/MCA) |
| 19 | 18 | *INTRO - Let Me Be The One (Atlantic) |

Dropped: #24-Nona Gaye, #27-Levert (Days), #33-Silk (Freak), #34-Eddie Murphy, #40-Whitney Houston, Arrested Development, Shabba Ranks, The Geto Boys. * Indicates Debut

moving five spaces to #12, snagging four more adds and compiling a 72% hit factor. Holding steady at their respective positions with upward potential are **Tene Williams'** *Give Him A Love He Can Feel*, #13 and **Penny Ford's** *Daydreaming* at #16. Blazing a chart trail is **Vertical Hold's** *Seems You're Much Too Busy*. It's recording double digit adds on their second week on the chart along with heavy plays at **WDKX**-Rochester, N.Y. and **WHUR**-Washington, D.C., and let's not forget the 17 believers who are playing Vertical Hold in medium rotation. Top New Entry and sharing the

Lee Ritenour/Maxi Priest's *Waiting In Vain* (#40). Keep your eyes focused on **Brian McKnight** and **Jodeci**—the buzz is starting. Hope everyone had a nice holiday. Until next week. Peace, John

R&B Live, an all-star review that toured USO outposts in Italy and Turkey earlier this year, will be the subject of a one-hour music special to air on Black Entertainment Television June 8. The program features performances and

Richie is either pressed for time or his passion is so hot he's skipping romance and moving straight to knockin' boots or, as he puts it, Body Slam.

ALEX BUGNON
Sweet, Sticky Thing
(Orpheus/Epic)

Oh la la! Keyboardist Alex Bugnon presents a cover of the Ohio Players' #1 classic. From the sound of it, Alex has got himself deep into his "88s" as the sweet background vocals keep repeating the title. The first of 12 songs to make up Bugnon's upcoming album, *This Time Around*.

BRENDA RUSSELL
No Time For Time (EMI/ERG)

Accomplished singer/composer/keyboardist Brenda Russell releases her first single in almost three years. Brenda is probably best known for her 1988 hit, *Piano In The Dark*, and her most recent writing success was Oleta Adams' hit, *Get Here*. The mellow *No Time For Time* is Brenda's EMI debut and it showcases her superb songwriting skills and her sparkling vocals.

TERENCE TRENT D'ARBY
Do You Love Me Like You Say?
(Columbia)

Back after a lengthy absence from the Urban Radio chart, D'arby is currently making noise on the Alternative scene with *She Kissed Me*. Outfitted with two special versions of *Do You Love Me Like You Say?* from his *Symphony or Damn* album, TTD drops an upbeat retro soul groove that is radio-friendly thanks to remixes by producers Dallas Austin and Randy D. Jackson.

CHANTAY SAVAGE
Don't Let It Go To Your Head
(RCA)

Chantay's second single can be summed up in one word - aces and she's definitely holding a winning hand. Ms. Savage's fine vocals are not lost in the phat, funky beats created by dance production wizard Steve "Silk" Hurley. Chartbound and beyond!

TROOP
Hot Water (Atlantic)

Troop's latest release, a mid-tempo shuffle track, finds the guys expressing their preference for *Hot Water* as an aphrodisiac. Added out-of-the-box at WFKX-Jackson, Tenn. and KDKO-Denver.

INTRO
Let Me Be The One (Atlantic)

Intro follows up their funky jam, *Love Thang*, with a mid-tempo love song. This trio's cool groove made *Most Added* its first week out.

ARTIST PROFILE

PORTRAIT



NAMES: Phillip Johnson, Eric Kirkland, Irving Washington III and Michael Angelo Saulsberry

LABEL: Capitol

CURRENT SINGLE:

Day By Day

CURRENT ALBUM: Portrait

CURRENT RESIDENCE:

Los Angeles

BIRTHDAYS: Phillip (August 26), Eric (February 6), Irving (June 29) and Michael (June 15)

MUSICAL INFLUENCES: From Stevie Wonder, Jam & Lewis, Donny Hathaway, Prince, Parliament-Funkadelic and Cameo to Jim Croce, Charlie Wilson of The Gap Band and The Andrew Sisters!

MICHAEL ANGELO SAULSBERRY SAYS:

"Eric and I started writing together and from there the whole concept of *Portrait* began to evolve. It was at this juncture that we met Irving who had sung on *Sauve's* debut album for Capitol. A mutual friend suggested that we contact Phillip Johnson who was then living in Tulsa. Phillip rounded out the group."

PHILLIP JOHNSON SAYS:

"This album reflects our experiences, our observations about life. It's a 100% collective effort from beginning to end."

BARBARA LEWIS, CAPITOL'S VP OF PROMOTION, BLACK MUSIC SAYS,

"Now, with three smashes, *Portrait* is destined to become a household name."



R&B Live USO tour to air on B.E.T.



backstage footage from such artists as Sheila E, Michael Cooper and Meli'sa Morgan. It also features footage of the artists mingling with troops and enjoying the sights and sounds of Italy and Turkey. Pictured performing for the troops: Sheila E and Michael Cooper.

New Releases

RICHIE STEPHENS
Body Slam (Motown)

Richie Stephens was brought to our attention when he was featured on Soul II Soul's 1992 Top 10 single, *Joy*. One year later Stephens, debuts with his first solo project. We might gather from the lyrics that

Hot spot is **Silk**. First week out and *Girl U For Me* debuts on the chart at #26 with the majority of its stations playing it in light rotation. **T.C.F. Crew's** *I Ain't The One* and **II D Extreme's** *Cry No More* both had strong weeks. T.C.F. picks up adds from **WJDY**-Salisbury, **WQKI**-St. Matthews, SC; **WKKV**-Milwaukee, Wis.; **WZND**-Normal, Ill. **KMJQ**-Houston and **KWCR**-Ogden, Utah. While moving 32-24, II D Extreme has new believers at **WKYS**-Washington, D.C.; **WUFO**-Buffalo, **KRUS**-Ruston, La., and **WMVP**. Besides *Silk*, we had four other debuts including (Record To Watch) **Shai's** *Baby I'm Yours* (#34), (Top Tip) **Portrait's** *Day By Day* (#37), **Nu Colours'** *Fallin Down* (#39) and

The 3 Rs of Rap

RADIO RECORD RETAIL

In case you haven't noticed, the rap industry is in the midst of a major employment shuffle. With the constant changing of the guard, we often forget who came from where and how they got to be where they are. We've selected three individuals who are key players in radio, record and retail for our readers to be familiarized with. All three people have come up through the ranks, each playing an important role in their respective parts of the industry and gaining the respect of their peers.

Kirk Anderson, aka Superb DJ K-Nyce, 102JAMZ-Greensboro, North Carolina

A native of Detroit, K-Nyce started his music career deejaying in clubs like The Downstairs Pub and at parties at Michigan State and the University of Michigan. In 1985, he migrated south to attend North Carolina A&T State University majoring in Communications, and while there continued to spin at clubs to make ends meet, but soon realized he needed to accomplish more. K-Nyce saw the musical void at local radio stations that needed to be filled, and pounced on the opportunity. He started sending in tapes to 102JAMZ and kept in contact with the program director there, and even went on to challenge the station's mixshow DJ to a battle. The results: K-Nyce hooked up with 102JAMZ later that year (1990).

"My mixshow is for the street/jeep heads who want to hear the hardcore shit," explains K-Nyce. "I think commercial mixshows are vital because we reach the streets, and regular programming can get boring. I try to go as far as I can within FCC guidelines." K-Nyce also has a reggae show that airs on Sundays from 9PM-12 midnight. "My reggae show is ninety percent dancehall and about ten percent roots, rock and reggae. Dancehall is like the hip-hop of Jamaica. It comes from the streets and ghettos. Artists like Bob

Marley and Dennis Brown would fit into the roots, rock and reggae portion of my show."

According to Anderson, the Greensboro market is very similar to New York. "Greensboro is a college town, and a lot of people from New York, Jersey, D.C. and Philly are down here, and they influence the local people a great deal.

I've also been told that North Carolina is often used as a testing ground for

looking for a new challenge to conquer. That desire took him to his current place of employment, Capitol Records. Capitol felt that with Rick's background and experience, their re-commitment to hip-hop would prove to be a wise business choice. Although his title is associate director of street marketing and promotions, Ricks' responsibilities include the scheduling of records, picking singles and A&R duties. His first signing, Beyond Comprehension, is slated for release later this year. "We're concerned about quality more so than quantity. We're aiming for consistency of good, quality music."

In regards to street promotion, "You're dealing directly with the consumers, and that puts you in tune with what they want and are willing to spend their money on."

Bobby G, owner/director, Soul Disco Record Pool

If you've been in the San Francisco on music-related business, chances are you know this man, but many of us don't know his extensive background.

Born and raised in Philadelphia, Bobby G got involved with music around the age of eleven. "I used to go across the tracks into the black neighborhoods to listen to black music on the jukebox," he laughs as he reminisces.

After enlisting in the Air Force, BG got into electronics and then Uncle Sam sent him to broadcasting school. After twelve years of announcing for military TV and radio stations (mostly in Europe), he was fortunate

enough to be stationed out here, and decided that this is where he wanted to stay.

After he fulfilled his military obligations, BG started doing mobile shows and clubs in the Bay Area. "I was doing a place called Ripples down by the Embarcadero after working my day job," he said. "I did it for no pay and started packing the

place in no time." From there, BG moved on to a club called The Broadway Power And Light.

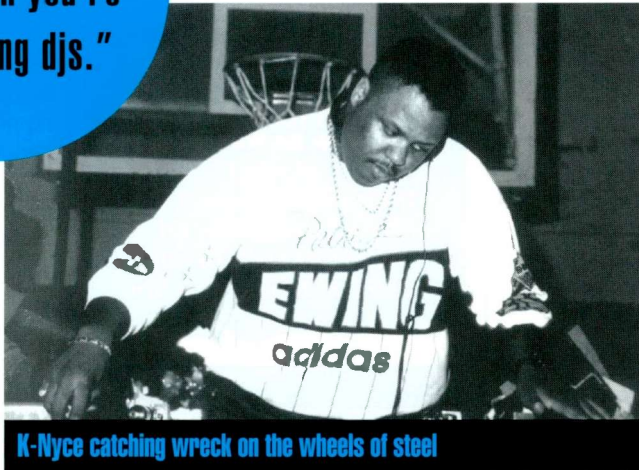
BG saw the need for a rap and hip-hop pool, so he started his own record pool. A couple of years later, when record stores started to cut out vinyl, he started the retail section of his business.

BG predicts that commercial LP's on vinyl are going to be around for another two years and the commercial 12" will be around for another four or five. For labels that are considering the elimination of vinyl, BG suggests, "If eliminating commercial vinyl is necessary, then do so, but continue to service promotional vinyl to record pools. This would keep all the clubs in business without having to reinvest into new equipment and keep thousands of deejays at work across the country. If you eliminate vinyl, you're eliminating deejays. You can stack a bunch of CD's in a changer, but nobody is going to pay money to listen to a machine play music."

BG continues, "by servicing promotional vinyl to record pools only, labels would stop all the dumping, wasting and selling of promos. If a label went into a store and they saw promos in there, they would know that a pool had to have dumped them because they were the only ones that were serviced with it."

As for the current state of music, he says, "Last year was a good year, but '93 is the peak for rap. What's starting to drift in now is reggae and dancehall. It's been happening in New York for a couple of years now, and the West Coast is always last in the music cycle." ●

"If you eliminate vinyl, then you're eliminating djs."



K-Nyce catching wreck on the wheels of steel

a lot of music."

As for what's next, K-Nyce is producing a couple of up-and-coming artists and will also be putting out his second single, Can You Feel What I Feel. Some of you may remember his first record, It's Time To Get Paid, which sold about five thousand copies locally. You can also catch him behind the wheels of steel for Wild Pitch recording artist, N-Tyce on his spare time. His prediction on the future of Rap, "I think we're going back to basics. We're going back to the streets—back to reality." **Jason "JC" Ricks, associate director of street marketing and promotions, Capitol Records**

Being in the right place at the right time never meant much to Jason Ricks, until he stumbled into a music

be doing something he loved, and would be able to pay the rent at the same time.

Ricks' first gig at street promotions under Shelton led to a partnership with Brian Alan Samson in a company called On The Strength Promotions. Steven Rifkin needed a leader at his own independent promotion company, and offered Ricks an opportunity to move up the ladder. Realizing that national promotion positions aren't a dime a dozen, Ricks made the move to Los Angeles. After breaking acts like Digable Planets, Pharcyde and Da Lench Mob, Ricks found himself



Jason "JC" Ricks

GAVIN RAP

EDITOR: KELLY WOOD



RA LW TW

| | | | |
|------------|----|----|--|
| \$ | 1 | 1 | DA YOUNGSTA'S - Crewz Pop (eastwest/atlantic group) |
| \$ | 2 | 2 | PHARCYDE - Passin' Me By (Delicious Vinyl/Atlantic) |
| \$ | 3 | 3 | FLAVOR UNIT MC's - Roll Wit Tha Flava (Flavor Unit/Epic) |
| — | 9 | 4 | BEATNUTS - Reign Of The Tec (Violator/Relativity) |
| \$ | 6 | 5 | BIG DADDY KANE - How U Get A Record Deal? (Cold Chillin'/Reprise) |
| \$ | 11 | 6 | DR. DRE - Dre Day (Death Row/Interscp/Priority/Atl) |
| \$ | 7 | 7 | ILLEGAL - Head Or Gut, We Getz Buzy (Rowdy) |
| \$ | 8 | 8 | INTELLIGENT HOODLUM - The Posse (A&M) |
| \$ | 4 | 9 | RUN-D.M.C. - Down With The King, Can I Get It, Yo (Profile) |
| \$ | 5 | 10 | DIGABLE PLANETS - Where I'm From (Pendulum/Elektra) |
| \$ | 18 | 11 | ERICK SERMON - Hittin' Switches (Uptown/MCA) |
| — | 17 | 12 | 2 PAC - I Get Around (Interscope/Atlantic) |
| \$ | 22 | 13 | ONYX - Slam (JMJ/RAL/Chaos) |
| \$ | 10 | 14 | BOSS - Deeper (DJ West/Columbia) |
| — | 15 | 15 | MASTA ACE - Saturday Nite Live, Jeep Ass Niguh (Delicious Vinyl/Atlantic) |
| — | 23 | 16 | JAZZMATAZZ - Loungin' (Chrysalis/ERG) |
| — | 14 | 17 | FUNKMASTER FLEX - Six Million Ways To Die, Sad And Blue (Wreck/Nervous) |
| — | 19 | 18 | CAPITAL TAX - I Can't Believe It (Primate/MCA) |
| — | 13 | 19 | HOUSE OF PAIN - Who's The Man? (Tommy Boy) |
| — | 21 | 20 | YO-YO - Bonnie And Clyde, IBWin' Wit My Crewin' (eastwest/atlantic group) |
| — | 12 | 21 | TRENDS OF CULTURE - Off & On (Mad Sounds/Motown) |
| — | 20 | 22 | MOBB DEEP - Hit It From The Back (4th & Broadway/Island/PLG) |
| — | 28 | 23 | WU-TANG CLAN - Method Man, Protect Ya Neck (Wu-Tang/Loud/RCA) |
| — | 33 | 24 | RUMPLETILSKINZ - Attitudes (RCA) |
| — | 26 | 25 | DA LENCH MOB - Ain't Got No Class (Street Knowledge/eastwest) |
| — | 32 | 26 | SOULS OF MISCHIEF - That's When Ya Lost (Jive) |
| — | 31 | 27 | YALL SO STUPID - Van Full Of Pakistans (Rowdy) |
| \$ | 16 | 28 | CB4 - Soundtrack (MCA) |
| — | 27 | 29 | FREESTYLE FELLOWSHIP - Hot Potato, Cornbread (4th & Broadway/Island/PLG) |
| — | 36 | 30 | REDMAN - Tonight's Da Night, Rated "R" (Def Jam/RAL/Chaos) |
| — | 29 | 31 | PARIS - Assata's Song, Coffee, Donuts & Death, Guerrillas (Scarface) |
| \$ | 40 | 32 | THE GETO BOYS - Six Feet Deep (Rap-A-Lot/Priority) |
| \$ | 24 | 33 | PETE ROCK & C.L. SMOOTH - Lots Of Lovin/It's Not A Game (Elektra) |
| — | 34 | 34 | POSITIVE K - Ain't No Crime (Island/PLG) |
| — | 35 | 35 | SHOWBIZ & A.G. - Bounce Ta This (London/PLG) |
| NEW | 36 | 36 | NAUGHTY BY NATURE - It's On (Tommy Boy) |
| NEW | 37 | 37 | ICE-T - I Ain't New Ta This (Rhyme Syndicate/Priority) |
| NEW | 38 | 38 | L.L.COOL J - Pink Cookies, Funkadelic Relic (Def Jam/Columbia) |
| \$ | 25 | 39 | L.L.COOL J - How I'm Comin' (Def Jam/Columbia) |
| NEW | 40 | 40 | JUNGLE BROS. - 40 Below Trooper, All I Think About Is You (Warner Bros.) |

Say What?

'Tis the season for switching jobs, as major moves are taking place at this very moment. Most changes are still in negotiations stages, but, according to reliable sources, several are locked down. Many of those who have secured new positions are ask-

Reports accepted:

Thursday Only 9am - 4pm

Station Reporting Phone: (415) 495-1990

Gavin Fax: (415) 495-2580

ing to remain anonymous until the ink dries. A couple of filled positions we can announce are as follows. The radio promotion slot at **Round The Globe Music**. **Chris Pringle**, formerly of **Wild Pitch** and **MCA**, is seated in the chair so if you need to contact him, call at (212) 947-5575. **Jeffery Sledge** of **Jive Records** has made the leap from promotions to A&R. Insiders tell me that his replacement will be coming over from a midtown corporate building...Anyone interested in starting their own rap label should check out *Rap: This Game Of Exposure*

Most Added

LORDS OF THE UNDERGROUND

Chief Rocka
(Pendulum/Elektra)

KOOL G. RAP & D.J. POLO

On The Run
(Cold Chillin')

LIFERS GROUP

Short Life Of A Gangsta
(Hollywood BASIC)

Top Tip



GUMBO

Basement Music
(Chrysalis/ERG)

RECORD TO WATCH

DA KING & I Krak Da Weazel (Rowdy)

Thirteen new believers this week including Beth "8N" of WUNH-Durham, NH and Jason D of KZSC-Santa Cruz.

Chartbound

SHABBA RANKS featuring QUEEN LATIFAH -

What 'Cha Gonna Do? (Epic)

* **KOOL G. RAP & D.J. POLO** - On The Run

(Cold Chillin')

* **AKINYELE** - Ak Ha Ha! Ak Hoo Hoo!

(Interscope/Atlantic)

* **LORDS OF UNDERGROUND** - Chief Rocka

(Pendulum/Elektra)

* **LIFERS GROUP** - Short Life Of A Gangsta

(Hollywood BASIC)

(Promoting Your Rap Record/Artist) by **Walt Goodridge**. I've only had a chance to flip through it, but from what I can see, it's the most comprehensive book about the music business that's geared specifically toward the rap community. If there was ever an instruction manual for those who want to start their own record company, this is it. Stay tuned for a detailed review in the near future. For more information call (718) 409-1272...**Def Jam Recordings**, in association with **THE BOX**, is sponsoring the *Russell Simmons Phat Jam Concert Sweepstakes*. The winner

and a guest will fly to New York City for three days to attend the Phat Jam Concert featuring Run-D.M.C., Silk, Onyx, Redman and Boss. The winner will also receive hotel accommodations and \$500 cash. **THE BOX** is also teaming up with **A&M Records** for the *Posse Sweepstakes*, where the winner and a guest will fly to Los Angeles to pick up their "Possemobile" and \$500 cash. Details for both contests will be available on **THE BOX**...Got a chance to peep out *Menace II Society* and it was a definitely thumbs up from the Gavin rap crew...Be on the look out for Gavin's first Rap/Urban video compilation reel starring??...**B-Bop** of **WMPG**-Portland, Maine was able to get in touch with **Mike Tyson**, and if you wish to correspond with the brother, write to Indiana Youth Center, 727 Moon Road, Plainfield, Indiana, 46168, #922335. 'Nuff said.

New Releases

C.E.B.

Gorilla (Ruffhouse/Columbia)

The Philly trio is back with the follow up to their debut underground smash, *Get The Point*. Tired of being misrepresented by commercial rappers like Hammer, Vanilla Ice and Marky Mark, Steady B and Cool C launch a strong arm lyrical assault aimed at taking hip-hop back to the streets. Backed by a hard, driving beat, this single should pack dance floors across the nation. More props for the Hilltop Hustlers in '93. Contact Dave J (215) 754-1742.

DA KING & I

Krak Da Weazel (Rowdy)

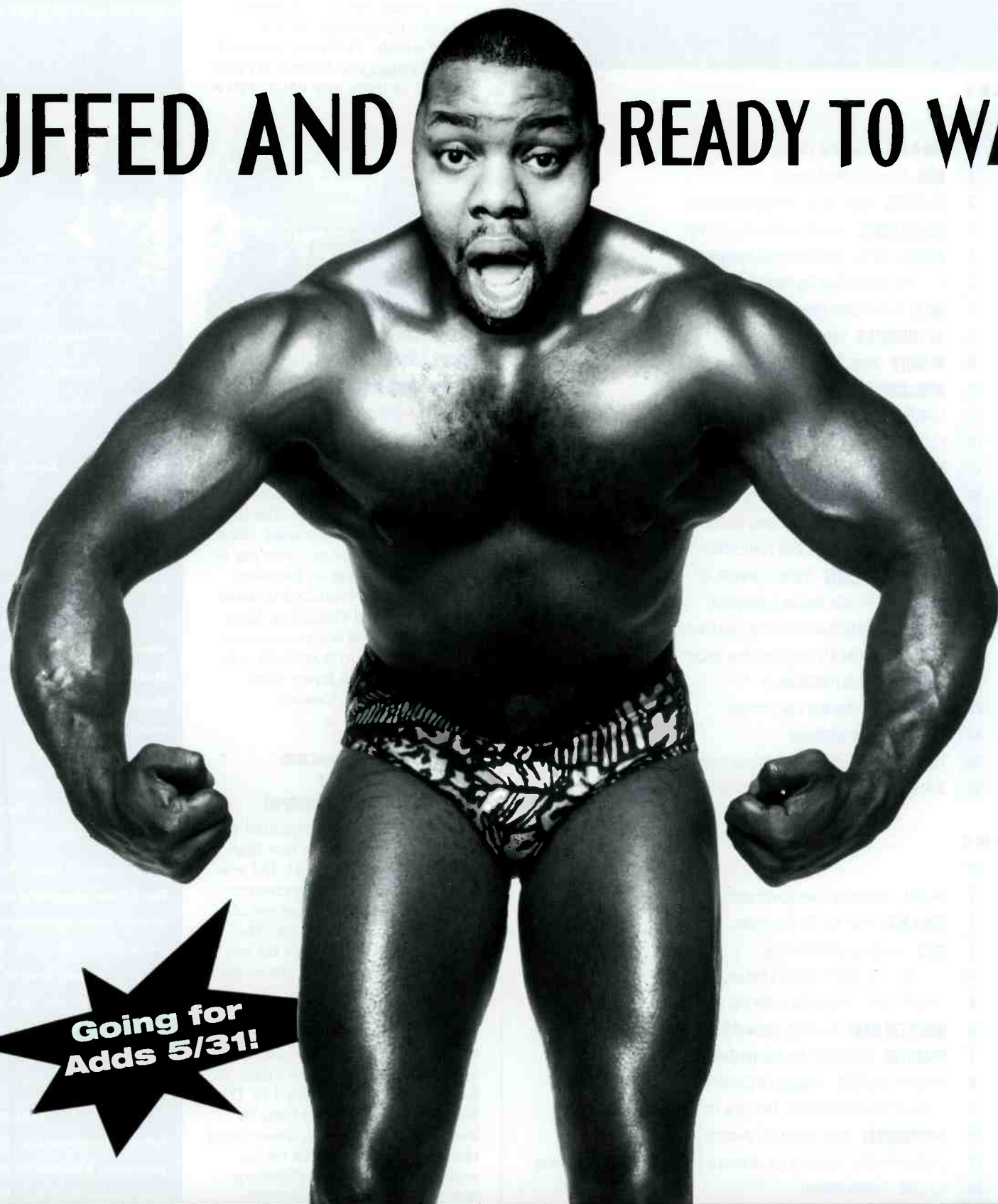
The duo from Flatbush, Brooklyn are back with their second single after creating serious noise with their Rowdy debut, *Flip The Script*. Sharing production credits, Izzy and Majesty have constructed a track that flows with a menacing groove and a catchy hook. Izzy steps to the mic to tell the tale of being jacked of his equipment and partner in rhyme. And what's left to do? Look out 'cause he's ready to krak his weazel. Da King & I are taking no prisoners. Don't forget to check out our artist profile on the next page. Get the 411 on these two brothers as they get ready to climb to the top of the chart. Contact Vanessa Levy or Erica Johnson at (212) 924-0020.

KNUCKLEHEDZ

All She Wanted (eastwest)

Four words—Nasty Head-Noddin' Fonk! The latest release from the Hit Squad camp comes at you from 360 degrees and sucks you in mercilessly. Produced by Erick Sermon, the Knucklehedz kick the flava about the type of honeys they like to get with. The E Double gets

BUFFED AND READY TO WAX.



**Going for
Adds 5/31!**

BIZ MARKIE

“LET ME TURN YOU ON”

THE DEBUT SINGLE FROM ALL SAMPLES CLEARED. THE HAIR-RAISING FOLLOW-UP TO I NEED A HAIRCUT.

PRODUCED BY BIZ MARKIE FOR TRILLS PRODUCTIONS CO-PRODUCED BY COOL V FOR COOL V PRODUCTIONS



gold chillin'

MONSTER COMMUNICATIONS MANAGEMENT

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RAP RETAIL

SINGLES

| 2W | LW | TW | |
|------------|----|----|--|
| 1 | 1 | 1 | RUN-D.M.C. - Down With The King (Profile) |
| 3 | 2 | 2 | BOSS - Deeper (DJ West/Columbia) |
| 5 | 4 | 3 | PHARCYDE - Passin' Me By (Delicious Vinyl/Atlantic) |
| 10 | 7 | 4 | THE GETO BOYS - Six Feet Deep (Rap-A-Lot/Priority) |
| NEW | 5 | 5 | DR. DRE - Dre Day (Death Row/Interscp/Priority/Atl) |
| 2 | 3 | 6 | ICE CUBE - It Was A Good Day (Priority) |
| NEW | 7 | 7 | ONYX - Slam (JMJ/RAL/Chaos) |
| 9 | 9 | 8 | DA YOUNGSTA'S - Crewz Pop (eastwest) |
| 13 | 11 | 9 | 95 SOUTH - Whoot, There It Is (WRAP/Ichiban) |
| 12 | 12 | 10 | INTELLIGENT HOODLUM - The Posse (A&M) |
| 8 | 10 | 11 | FLAVOR UNIT MC'S - Roll Wit Tha Flava (Flavor Unit/Epic) |
| 4 | 5 | 12 | L.L.COOL J - How I'm Comin' (Def Jam/Columbia) |
| 15 | 13 | 13 | SPICE 1 - Trigga Gots No Heart (Jive) |
| 23 | 15 | 14 | BIG DADDY KANE - How U Get A Record Deal? (Cold Chillin'/Reprise) |
| 16 | 16 | 15 | DIGABLE PLANETS - Where I'm From (Pendulum/Elektra) |
| 14 | 14 | 16 | PRINCE MARKIE DEE & THE SOUL CONVENTION - Typical Reason (Columbia) |
| 18 | 17 | 17 | HEAVY D. & THE BOYZ - Truthful (Uptown/MCA) |
| — | 18 | 18 | ERICK SERMON - Hittin' Switches (Uptown/MCA) |
| 6 | 6 | 19 | LORDS OF THE UNDERGROUND - Funky Child (Pendulum/Elektra) |
| 7 | 8 | 20 | DR. DRE - Nuthin' But A G Thang (Death Row/Interscp/Priority/Atl) |
| 21 | 21 | 21 | DUICE - Dazzey Duks (TMR/Bellmark) |
| 20 | 20 | 22 | FUNKDOOBIEST - Bow Wow Wow (Immortal) |
| — | 23 | 23 | ILLEGAL - Head Or Gut (Rowdy) |
| 24 | 22 | 24 | PETE ROCK & C.L. SMOOTH - Lots Of Lovin (Elektra) |
| 17 | 24 | 25 | BRAND NUBIAN - Love Me Or Leave Me Alone/Travel Jam (Elektra) |

ALBUMS

| 2W | LW | TW | |
|------------|----|----|--|
| 1 | 1 | 1 | DR. DRE - The Chronic (Death Row/Interscp/Priority/Atl) |
| 5 | 2 | 2 | RUN-D.M.C. - Down With The King (Profile) |
| 3 | 3 | 3 | ONYX - Bacdafucup (JMJ/RAL/Chaos) |
| 2 | 4 | 4 | L.L.COOL J - 14 Shots To The Dome (Def Jam/Columbia) |
| 4 | 5 | 5 | THE GETO BOYS - Till Death Do Us Part (Rap-A-Lot/Priority) |
| 10 | 8 | 6 | WHO'S THE MAN? - Soundtrack (Uptown/MCA) |
| 9 | 9 | 7 | PHARCYDE - Bizzare Ride II The Pharcyde (Delicious Vinyl/Atlantic) |
| 7 | 7 | 8 | NAUGHTY BY NATURE - 19 Naughty III (Tommy Boy) |
| 6 | 6 | 9 | LORDS OF THE UNDERGROUND - Here Come The Lords (Pendulum/Elektra) |
| — | 14 | 10 | FUNKDOOBIEST - Which Doobie U B? (Immortal) |
| 11 | 11 | 11 | DIGABLE PLANETS - Reachin' (a new refutation of time and space) (Pendulum/Elektra) |
| 8 | 10 | 12 | ICE CUBE - Predator (Priority) |
| 22 | 16 | 13 | MASTA ACE - Slaughta House (Delicious Vinyl/Atlantic) |
| 13 | 13 | 14 | 2 PAC - Strictly 4 My N.I.G.G.A.Z... (Interscope/Atlantic) |
| 14 | 15 | 15 | HEAVY D. & THE BOYZ - Blue Funk (Uptown/MCA) |
| 12 | 12 | 16 | DA YOUNGSTA'S - The Aftermath (eastwest/atlantic group) |
| — | 18 | 17 | M.C. BREED - The New Breed (SDEG/Ichiban) |
| — | 20 | 18 | 95 SOUTH - Quad City Knock (WRAP/Ichiban) |
| 17 | 17 | 19 | ANT BANKS - Sittin' On Somethin' Phat (Dangerous Music/Jive) |
| 15 | 19 | 20 | CB4 - Soundtrack (MCA) |
| 20 | 21 | 21 | BLOODS & CRIPS - Bangin On Wax (Dangerous/Pump/Quality) |
| 18 | 22 | 22 | ICE-T - Home Invasion (Rhyme Syndicate/Priority) |
| 25 | 25 | 23 | PAPER BOY - The Nine Yards (Next Plateau/PLG) |
| NEW | 24 | 24 | 5TH WARD BOYZ - Geto Dope (Rap-A-Lot/Priority) |
| NEW | 25 | 25 | JAZZMATAZZ - An Experimental Fusion Of Hip-Hop And Jazz(Chrysalis/ERG) |

down lyrically on the last verse to complete the package for a bi-coastal smash. Definitely nineties P-Funk. Contact Eric Skinner at (212) 275-2291 or (800) SKY-PAGE, PIN # 529-5511.



LIFERS GROUP Short Life Of A Gangsta (Hollywood BASIC)

Rappers talking about being gangstas are a dime a dozen—some of them are for real, but some of them are bogus. Members of the Lifers Group have prison numbers to those that are living on the other side of the law. Produced by label-mates Organized Konfusion, Short Life Of A Gangsta features inmates serving 25 years to double-life sentences at East New Jersey State Prison at Rahway. Contact Rockbarry Benson at (818) 560-6715.

DEL THA FUNKEE HOMOSAPIEN Made In America (Elektra)

As one of the first underground rappers to break out of the East Bay "pimp/mack daddy" mold, Del was able to shatter a lot of stereotypes about rap artists that come out of the San Francisco Bay Area. His success paved the way for the rest of his crew, the Hieroglyphics. Now that Souls Of Mischief and Casual (both on Jive), are bursting onto the scene, Del is able to come back and this time he's got the title cut to a soundtrack. He flows over three different mixes, two produced by The Stimulated Dummies and one by Kwame and Domino D, about being black in America. Watch for the movie starring Whoopi Goldberg and Ted Danson. Contact Fred Jackson at (212) 275-4175.

THE ALMIGHTY R.S.O. Badd Boyz (Flavor Unit/Epic)

The Badd Boyz of Boston are back, and this time they're rollin' wit the flavor—unit, that is. The only thing that may be controversial about the Real Strong Organization is if you front on this cut, then they got one in the chamba waitin' for ya. With the familiar Genius Of Love loop and the infamous D.O.C. bassline, Badd Boyz should be able to Rock Shit On for a good while. Contact G-Man at (201) 333-4883 and don't forget to ask about the Badd Boyz Badd Mixx contest.

ARTIST PROFILE

DA KING & I



NAMES: Majesty and Izzy

FROM: Brooklyn

LABEL: Rowdy/Arista

PROMOTION CONTACTS:
Vanessa Levy/Erica Johnson

LATEST RELEASE: Krak
Da Weazel

FORTHCOMING ALBUM:
Contemporary Jeep Music

THEY SAY: "I remember when I was a little kid and my mother brought home James Brown's Good Foot. That record excited me so much I went sliding down the hall and busted my head open. Ever since that day I've been into music." — Majesty

"The origin of Knee Deep (a cut from their upcoming album) comes from a comment Maj once made. He said, 'Yo, you just be making love to a beat when you rhyme.' Being knee deep simply means that I'm all the way in when I'm banging the groove." — Izzy

IT'S SAID: "I think that the label's developed a strong presence with the first two singles for Da King & I. Once the kids out there hear the album (Contemporary Jeep Music), they'll see that Da King & I stand apart from everyone else that's out. What they've done is create a niche for themselves, so they'll be around for a long time. These kids got talent." —Rocky Bucano, president, Rowdy Records

TOUR DETAILS: Currently on a national promotion tour.

the Attitude:
CHICK

*the Phlow: Jeeps,
Props and Sylvia's*

the Joint: **PHAT**

the Jam: **COLO**

the Single: **"400
BELOW
TROOPER"**

From the forthcoming album:

J. BEEZ WIT THE REMEDY

**JUNGLE
BROTHERS**

*Clockin' grip and skoopin' skinz
Boomin' in a Jeep near ya kid*

Out!

#298
THE
BOX
MUSIC TELEVISION
YOU OWN IT

Produced by Jungle Brothers for Jungle Brothers Music Inc.

Additional Production by Bob Power

Management/Direction: Monster Communications Inc.



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GAVIN CHART CONNECTIONS

| TOP 40 | | A/C | URBAN |
|--------|--|-----|-------|
| 1* | JANET JACKSON - That's The Way Love Goes (Virgin) | 19* | 2 |
| 2 | DURAN DURAN - Come Undone (Capitol) | 27* | |
| 3* | ROD STEWART From "MTV's Unplugged" - Have I Told You Lately (Warner Bros.) | 1 | |
| 5 | GEORGE MICHAEL & QUEEN - Somebody To Love (Hollywood) | 33 | |
| 8* | TASMIN ARCHER - Sleeping Satellite (SBK/ERG) | 13* | |
| 10* | DAVID CROSBY & PHIL COLLINS - Hero (Atlantic) | 2 | |
| 12* | KENNY G with PEABO BRYSON - By The Time This Night Is Over (Arista) | 9* | 30* |
| 13 | EXPOSE - I'll Never Get Over You (Getting Over Me) (Arista) | 8 | |
| 18 | MICHAEL JACKSON - Who Is It (Epic) | | 17 |
| 21* | SONIA DADA - You Don't Treat Me No Good (Chameleon/Elektra) | 25 | |
| 25* | AARON NEVILLE - Don't Take Away My Heaven (A&M) | 6* | |
| 26 | VANESSA WILLIAMS with BRIAN MCKNIGHT - Love Is (Giant/Reprise) | 21 | |
| 28* | TINA TURNER - I Don't Wanna Fight (Virgin) | 15* | |
| 31* | REGINA BELLE - If I Could (Columbia) | 12* | 29 |
| 33* | SWV - Weak (RCA) | | 1 |
| 34 | THE JEFF HEALEY BAND - Lost In Your Eyes (Arista) | 28 | |
| 36 | CHRIS ISAAK - Can't Do A Thing (To Stop Me) (Reprise) | 7* | |
| 37 | BOBBY BROWN - That's The Way Love Is (MCA) | | 4* |
| 38* | PENNY FORD - Daydreaming (Columbia) | | 16 |
| 39* | PATTY SMYTH - I Should Be Laughing (MCA) | 38* | |
| 40* | ROBIN S - Show Me Love (Big Beat/Atlantic) | | 32* |
| | KIRK WHALUM featuring JEVETTA STEELE - Love Is A Losing Game (Columbia) | 31* | 25 |

Inside Connections

Now into our second month of Connections charts, certain patterns are pretty evident. Nearly half of each week's main Top 40 chart is shared with A/C (this week there are just 16 "connected" singles that are numbered on both national charts. Urban's connection remains with half as many tracks in common (this week there are eight).

This week's Connections chart is based on the combined reports of 532 stations and the three formats. Most Added have little in common with other formats as Top 40 is lead by **Soul Asylum's** Runaway Train (a



Soul Asylum

track with possibilities in A/C down the line). Urban's top Add is **Hi-Five's** Unconditional Love, while A/C gives a nod to **Sting's**



Rod Stewart

Fields Of Gold.

Three tracks remain ranked in all formats—**Janet Jackson's** That's The Way Love Goes is number one at Top 40 after having already been so at Urban, and it leaps to #19 on A/C to complete the trifecta.

Kenny G and **Peabo B's** By The Time This Night Is Over is leading in A/C with a #9 (up from #37 just two weeks ago) while Top 40 takes it #36 to #12 in that same time span. And **Regina Belle's** #12 at A/C and #31 at Top

40 comes a few weeks after it was #1 at Urban.

Despite its lack of play at Urban, the new **Rod Stewart**, Have I Told You Lately, is being played at 426 stations and is at #1 in A/C and #3 in Top 40 in just six weeks.

The ever-increasing fans of our GO chart will note the speed at which certain singles are accelerating there. **Sonia Dada's** #21 leads the main chart by eleven ranks, while **Poison's** newest also leads by eleven ranks.

The afore mentioned Regina Belle stands fourteen ranks ahead of its regular chart standing. **Paul McCartney's** Off The Ground debuts at #27 on the GO chart—even before numbering on the main.

A few of our formats never seem to do anything but lead, as I'd be hard pressed to recall a single that got its start in another format and then "crossed" to Alternative, Country, Urban or Rap. Let me know if you see anything reverse the trend. —RON FELL

The Media Connection

Cyndi Lauper runs a shoddy talent agency for children with **Michael J. Fox** in the Touchstone comedy *Life With Mikey*, which hits screens in June...Country heartthrob **Dwight Yoakam** is on a roll. Since making his stage debut in the play *Southern Rapture*, he's already wrapped his first film role with **Nicholas Cage** and **Dennis Hopper** in *Red Rock West*, to be released later this year...



Cyndi Lauper stars as a secretary in the Touchstone summer comedy *Life With Mikey*.

Former **Twisted Sister** **Dee Snider** is talking to Full Moon Entertainment about playing the creature in a horror movie. "They want to make me the new Freddy Krueger," says Snider...Early reaction to *Menace II Society* is thumbs up, and Rappers **Too Short** and **MC Eiht** appear in the New Line film.

Ice-T will adorn his crown with another feather and ruffle more feathers when Penguin Books publishes *The Ice Opinion*...Legendary jazz singer **Annie Ross** (Lambert, Hendricks, and Ross) will play a dramatic role and perform songs in **Robert Altman's** upcoming film *Shortcuts*.

The ever-eclectic Alternative producer/artist **Kramer** is spawning a label devoted exclusively to soundtracks for rock 'n' roll, sexploitation and B-movies. A soundtrack to the **Russ Meyer** classic *Faster Pussycat! Kill! Kill!* is the first release slated for the appropriately-titled *Strangelove* label... Universal Pictures' *For Love Or Money's* soundtrack, due out July 13, contains **Chaka Khan's** cover of **Jackie Wilson's** classic *Higher And Higher*.

Steamy **Sharon Stone** stars in **Enigma's** music video for *Carly's Song*, the new single from the *Sliver* soundtrack on Virgin... Tony, Emmy, and multiple-Grammy winner **Bette Midler** plays a witch in Disney's summer comedy, *Hocus Pocus*. Midler is currently in production for her network TV film debut in CBS-TV's *Gypsy*. The three-hour film version of the Broadway musical tells the story of stripper **Gypsy Rose Lee** and will air during the 1993-94 season...Despite rumors, an *MTV Unplugged* with **En Vogue** probably will not happen this

summer due to the group's full schedule. Catch the *Uptown MTV Unplugged* segment devoted to the Uptown/MCA label airing Monday, May 31. **Jodeci**, **Heavy D & the Boyz** and **Mary J. Blige** are among the performers, and a soundtrack will be released the next day.

Glenn Frey stars as an L.A. private eye in the CBS-TV fall series *Southern Comfort*, which will air during prime time on Wednesdays... **Warren Zevon** is recording the theme song and additional music for the new NBC-TV fall series *Route 66*... **Billy Ray Cyrus** is scheduled to act in a T.V. movie **Bruce Hornsby** is featured on VH-1's Tuesday, June 8 *Center Stage*... Look for country singer **Hal Ketchum** on **Jay Leno's** Monday, May 31 program. Those who've heard *Jazzmatazz* will want to check out rapper **Guru** on the Thursday, June 3 show, and the newly rejuvenated **X** will appear on Friday, June 11... Keep an eye out for over-the-phone fiber optical illusions, and we'll see you on the big island. ●

BY DAVID BERAN

RADIO RESEARCH



In this Gavin special focus we begin by addressing just what radio operators expect from research and whether their expectations are met.

By David Beran

RESEARCH STARTS BY ASKING A QUESTION

What do you expect to get out of research and what do you *actually* get out of it?

BILL CLARK, CHAIRMAN AND CEO, SHAMROCK BROADCASTING

"Our stations usually expect to get more than they actually get. It's an unrealistic expectation. Research is a formalized approach to answering the question 'How are we doing?'"



There's perceptual research versus ratings research. If research is properly conceived and executed it can give insight into your listeners and what they're

thinking about.

"Considering the limitations of radio research, such as narrow demographics, you have to expect some margin of error. Use of research indicates that people approach it as if it were carved in granite and we have to understand its limitations.

"We work almost exclusively with a research group. If we're not in a format we do a format search, and all of our stations do music research. One of the problems associated with research is that people try to research everything and then they become afraid to make moves in areas without it. Then decisions are postponed. Decision-makers don't need to feel handcuffed."

DAVE MARTIN, PRESIDENT OF MIDCONTINENT

"Our expectation is the same as what we're actually getting. Research is a meaningful tool that helps our team more fully realize the potential of our business. It enhances ratings on the programming side and revenue goals on the sales side. Too many times people get into trouble if they don't have expectations or if their expectations are too high.



"Research offers one of the greatest returns on investment of any money spent by a radio station, provided it's implemented correctly.

Radio programming and media sales are a very delicate and elegant balance between art and science. It's not as cut and dry as buying research and succeeding—there's no magic answer. You need to be wary of false prophets that say 'run this and your ratings will go up.'

"Our expectations are consistently met because we have quantifiable standards of performance. The best mix of resources, for my money, includes the best and brightest people. Knowledge isn't power. It's how its used. Research should prompt discussion and action or else it's not working. Jim Jurgen said it best. 'Research is when you ask somebody a question and they give you an answer,' but what you do with it is the key. That separates the big winners from the big losers."

JAMES DECASTRO, EXECUTIVE VP/CEO, EVERGREEN MEDIA

"Evergreen subscribes to a number of research companies. Our main thrust is finding what our audience wants. A record may tend to test well in San Francisco and not in Chicago, so we do market research to determine the customer's desire. We use research to further determine to our advertisers who listens, and what their profiles are.



"We really use research in every department and highly subscribe to it. By and large, we have great relationships

with the people in research, and without it, we would be shooting in the dark. I saw an article once that said 'Ready, fire, aim,' and that's what it would be like without research. We absolutely believe in it and intend to continue to be more involved in the future."

RICHIE BALSBAUGH, CEO PYRAMID BROADCASTING

"I look at research for us to have a game plan and then research solidifies that plan. It's a tool that's a second opinion. It's not what records you don't play that hurt you, but what you do play.

"Listeners have to like the records. When it comes to playlists and programming you need real facts and research makes it more safe and sound. It solidifies decisions. Everybody in radio would like to think it's a gut situation, but it's not always.



"We're in such a competitive arena that research makes me more secure about that decision." ●

RADIO RESEARCH



Underlining the researcher's primary role, leading practitioners seek to highlight the trends, sift fantasy from reality and provide pointers for the future.

By Ed Ochs

The recent confluence of new, complementary—sometimes contrasting methodologies that read and report radio play without tears has given radio operators cause to pause and radio researchers across the country the opportunity to reposition themselves in their markets for the near future.

Researching the researchers finds industry leaders driving through a busy intersection of challenges and trends on a wide range of fronts, and the traffic seems to be getting

heavy.

Steven A. Smith of Rantel Research Corp. in Laurel, Maryland, believes broadcasters have to become more knowledgeable about what research is and how it *can* work so it can be *allowed* to work.

“For the most part, broadcasters are uneducated buyers of research and can easily be sold into believing the sex and sizzle of any method someone might dream up. Because of the different economics broadcasters face today, many new ‘cheap’ methodologies will no

BEYOND

heavier.

“One of the most important challenges facing radio research,” says Mike Henry, vice president of Paragon Research in Denver, “pertains to the *perceived* inability of research to prove—or disprove—the viability of an unfamiliar format in a market. For the most part, the narrowcasting or niche programming trend has developed without the support of initial research to confirm or deny the existence of such a niche within each market.”

Henry wants to put more research in the hands of station operators programming niche formats before they go on the air, realize they made a mistake and have to be turned around.

“Generally speaking,” he says, “research for stations programming a niche format takes place *after* the station is on the air, which sometimes comes too late for the station or format to succeed. Initial research can play an important role in determining the success of an unfamiliar format. The old axiom that research cannot be conducted on an unfamiliar product is not true anymore.

“Integration of a station’s lifestyle target with creative research methodologies can combine to effectively research an unknown product, in this case radio formats. Considering the proliferation of ‘alternative’ formats such as New Rock and Adult Rock, I think this is a very important point for prospec-

tive narrowcasters to understand.”



Mike Henry, Paragon Research

accuracy.”

What distorts research and reality in some markets is stations that “load up their research with a high percentage of their partisans,” Smith says.

“Arbitron does not measure partisans or preference, they measure persons’ actual reported listening. High partisanship is a nice measure to have, but it does not correlate to market share. Broadcasters need to start looking out their window at their market when they research it and stop looking in a mirror with

their partisans.”

Smith feels that research should capture information that provides direction, but broadcasters should beware, regardless of who interprets the research or what the recommended courses of action might be. Smith believes: “The more people involved at this stage, the higher the probability of flawed execution. Great research plus flawed execution equals failure.”

Dumping research isn't the first stop toward leading a lost station out of the woods, says Smith. “If

industries—the balance of instinct and information.”

Kelly is convinced that research and risk can work together—and must—if a station is to survive beyond the present: “In order to thrive and grow, a certain amount of risk is necessary. With research and information technologies more readily available, there will be a growing temptation to base all decisions on data. The danger with this strategy is that you run the risk of becoming market driven, and you stop driving the market. Research

these people should stay away from the art or programming.”

Todd Doren, president of Diary Experts in Haddon Heights, New Jersey, believes the biggest challenge facing radio research today is “getting reliable, current ratings data to show advertisers at a fair price.

“The statistical wobble, low response rate, and high cost of Arbitron is unacceptable to many broadcasters,” he says. “Yet, only Arbitron has the necessary credibility with advertisers and agencies. The challenge then is to get

nize such research presentations as bogus. The station and perhaps even radio as an industry will lose credibility with the advertising community in the process.”

Lou Patrick, director of research & programming for Bolton Research Corp. in Philadelphia, says, “Research is not black and white. For example, a similar question asked in slightly different ways can produce widely varied results. In other words, research is open to interpretation so researchers can't fairly ‘just report the facts’—they

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radio requires more sophisticated research, they certainly will not obtain it by cutting their research budgets. The radio industry is still trying to stand up after being knocked down by leverage buyout shakeouts and a current slack economy. Lower cost research while still maintaining quality is the industry's only way to get back to any kind of reasonable stability.

“Fortune 500 companies may be prone to cutting workforces, but they are not as prone to cutting research budgets because they know research's value and how to use it.”

More to the point, Smith says, “Any industry trying to find its way to more prosperous times needs research. It will not get any easier to win in the future marketplace. Continued winning is possible with correct research design, accurate interpretation and swift implementation.”

Balancing the creative and scientific is the tightrope walk of the '90s, says Tom Kelly, president of Kelly Research in Havertown, Pa. “The most significant trend in our industry today is the move toward ‘reality based thinking.’ Radio as well as labels are looking more at facts, not hype, to help make critical decisions. Radio is putting greater emphasis on listener opinion and the labels are making better use of sales data. This trend toward reality will also pose the most significant challenge to the radio and music

can only reveal what people like and dislike *today*, not what may appeal to them tomorrow. To achieve a successful balance, we must keep an eye on the present and past with market research, and continually probe into the future with calculated risk.”

While researchers know a lot about statistics, Kelly believes they don't know enough about music and programming to tell a radio station what buttons to push: “Most



Tom Kelly, Kelly Research

researchers should stick to facts and figures because most researchers have no experience or sensitivity to the *art* of programming or music. In general researchers are statisticians or scientists, which is fine—radio needs good information. But

Arbitron to change or support an alternative such as AccuRatings.”

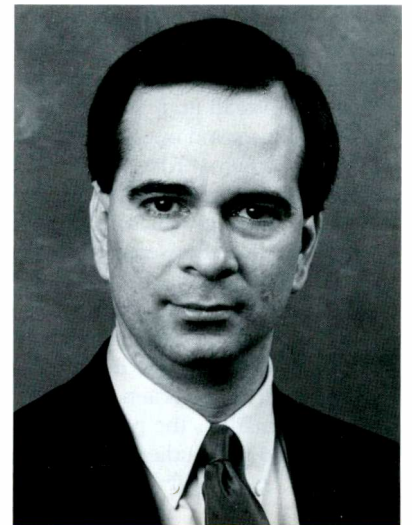
For Doren, research gets “very close” to reality within a given market. “Yet many broadcasters ask me how their Arbitron and AccuRatings numbers can be so different. My question back to them is, ‘How do you define reality?’ The Arbitron system allows a diarykeeper to vote for his or her favorite station over 400 times—by recording that they listen for over 400 quarter hours. The AccuRatings system is a ‘one person, one vote’ system. Broadcasters should not be concerned when their Arbitron and AccuRatings numbers are different. They should be concerned when they're the same!”

With radio, and its ad clients, requiring more and more sophisticated research, where is research leading the industry?

“More and more advertisers want qualitative information,” Doren says. “It's not enough to know how many males 25-54 a station can deliver. A beer company wants to know how many beer drinkers listen to that station. That information can only be estimated with ‘single source qualitative data.’ That means that after a person has responded that they listen to WXXX, the same respondent answers that they drink beer. The System of cross tabbing audience estimates to qualitative information by zip code is nothing more than smoke and mirrors. Sophisticated advertisers will recog-

have to interpret and provide solutions.

“Good research provides actionable information. Sometimes this information can't be taken at face value. For example, we hear lots of people talk in focus groups about



Lou Patrick, Bolton Research

what they like about different stations. Usually they are verbalizing their opinions for the first time. ‘What do I like about station X? Their music has a lot of variety.’ The next thing you know, the station is calling itself Variety 109. But ‘variety’ is actually a generic term used to describe the product. Would you remember a cola called ‘Sweet? Aren't all colas sweet?’

“A researcher who knows something about research, marketing and

radio programming has the best chance of helping stations avoid this kind of trap. If all research reports come back say that a high percentage of the audience used 'variety' to describe the station, without clarification, there would be a lot of stations called 'Variety.' Certainly a lot more than there are today."

If today's research needs have



Todd Doren, Diary Experts

become a great deal more complex since the '70s, it's simply a reflection of today's magnified market competition and conditions, Patrick believes: "More sophisticated research is a function of trying to better understand problems. In order to really differentiate each station, new research questions and methodologies had to be implemented. The object is not to devise smaller and smaller format opportunities, but instead find ways to make stations stand out from the crowd. In other words, stations today need to research both product and marketing, which requires more sophisticated research techniques."

"Research can make a difference," Patrick says. "A station that really understands its audience develops a product which the audience wants and which markets the product effectively to that audience will get ratings and make money. A station that simply goes on gut might sometimes get lucky. If you were investing your own money, which station would you pick for the best return? I'd take..."

"Research is a tool," he sums up. "It can't replace good management. Radio is a combination of art and business science. If it was purely art, research would not be necessary."

Says Karl Baehr, president of KBE Broadcasting By Design in Albuquerque, N.M.: "I believe the most significant research challenge facing the radio industry today is the provision of an accurate listenership report that is easy to under-

stand, present and is priced according to what the industry will currently support. This research must be accepted by both the radio and advertising industries, as without agency acceptance any survey is of little use as a sales tool to a radio station. This will require a concerted, two-pronged marketing effort on behalf of the research company."

Baehr believes he has accomplished this with KBE's Actual Radio Measurement (ARM) survey system.

"With regard to trends, several people are throwing the word 'passive' around rather freely. For a survey system to be *truly* passive that system must remove the listener from the survey loop aside from just listening to the radio. Requiring a listener to strap something on does not qualify as passive and should not be considered as such."

Baehr, of course, is talking about Arbitron's People Meter.

"Other terms people are throwing around—'qualitative vs. quantitative,' 'database marketing'—can be important if understood. It is true that beyond a certain point just throwing numbers at people accomplishes little. There is growing interest to further 'qualify' those numbers. Where are these people listening? What else are they listening to, when and why? Do they respond to radio advertising? What makes them respond? What turns them on/off formatically? Ad-wise?"

"Keep in mind that radio listenership is not measured by diary and telephone based survey systems. These systems only represent tabulations of the reported listening trends of a few specific individuals."

Baehr quotes Earl Babble, author

of *The Practice of Social Research*: "One can question a survey's statistical validity, accuracy and precision based on small sample sizes and returns."

Baehr adds: "People have a right to bitch about small sample sizes. It brings to mind the well-publicized 'wobbles' between Arbitron and other companies, including ours, and the wobbles in Arbitron from book to book."

Then is an accurate, affordable listenership report, one accepted by radio station and ad agency alike, even a possibility in these contentious times?

"The short answer is, yes," Baehr says, "An accurate profile of market listenership can be provided—provided that the survey methodology is sound, the sample size is big enough to reduce the aspect of

AUDIENCE RESEARCH-A VIEW OF THE BI

BY RHODY BOSLEY

Audience research - who needs it? "I know my market." "My market is different." "The audience wants to hear..."

"Uh-uh! Wrong one baby!" Research can be a potent tool to win in the radio game and, of course, the ratings act as the scorecard.

Radio broadcasters program to a fragmented audience around the globe. In major U.S. markets, it's a "five-share world." Occasionally, a station will exceed this norm, but it's not long before competition drives them back toward a five share. The radio audience is influenced by so many factors on any given day that it's hard to determine what they want and even more difficult to fulfill their needs and desires. That is, assuming the audience knows what their needs and desires are in the first place.

Research is a means to learn from history. Researchers document what was. Only science fiction writers document the future. Why conduct audience research? You can learn the way an audience felt about something or what behavior they exhibited in the past, when presented certain stimuli. History can provide important lessons to help make a decision easier. Used wisely, research provides knowledge to assist in evaluating the choices. Research, as I've said before, is not the end all, be all - rather it's a guide for making decisions.

Research in the radio business has developed rapidly over the last five years. Some of it has been brought on by new technology in music testing and music purchases, but most of the increased emphasis on research has been brought on by the success of radio stations that have employed market and audience research to improve their ratings.

Several years ago I was at a meeting in London. One of the presenters put up an overhead that said,

"In our desire to be precisely right, we are more often precisely wrong, rather than roughly right."

"In our desire to be precisely right, we are more often precisely wrong, rather than roughly right." Those who have been in the research business know how accurate this statement really is. Data can be "sliced and diced" to the point where it loses its meaning. The radio industry is particularly adept at tearing apart an audience estimate until it breaks down into bits. Detail in ratings is fine, but belief in the results of such segmentation may be foolhardy!

Researchers are presented with choices, too. The method of selection of sample and the processes by which the sample is monitored to generate data can be quite different. In taking a look at the big picture in audience research, we should examine some other audience rating systems around the world. How do

they deal with the multitude of research design questions?

Canada, for example, has a system most like Arbitron. The Bureau of Broadcast Measurement places a one-week diary to a household. However, there are differences. The Canadian system produces a considerable amount of qualitative data that is gathered at the same time the station rating data is collected. Their seven-day diary looks very much like an Arbitron radio diary. The qualitative is gathered in a separate booklet. The reports are presented in both English and French to comply with Canadian

law. The raw data is available to subscribers of the data. The survey starts on a Monday instead of Thursday.

The British approach to radio research is quite different. The broadcasters, both independent and BBC, contract jointly with a research company to produce ratings to their specifications. The stations are all listed across the top of the seven-day diary and the diary is personally placed and retrieved by an interviewer. The report is nearly impossible for an American to interpret. There are no markets. Stations cannot be compared easily, because each station is given an audience figure for its licensed signal area. Instead of the average quarter hour, the estimate produced is an average half hour. Instead of the average quarter hour share of audience, the

chance in the results and the element of bias either ethnic or interpretive by those compiling the survey results is minimized."

Comments Baehr on the role of research after the data is handed over: "Researchers should report accurate information whether it be raw numbers or detailed qualitative data. This should help a client interpret that data along the lines of 'Here's what we found.' Beyond that, how clients utilize the information to further sales efforts, redirect the station or fine tune should be left to them. If format changes were made based on every down Arbitron book, stations would be changing their formats like I change my shoes."

Paragon's Henry mentions the challenge of duopoly situations.

"We have had to switch gears a

bit, and conduct research that will help the operator of multiple stations in a single market determine the formats and positions for *all* the stations the operator manages. Obviously, the operator must align the different stations' formats in such a way that will maximize the ratings and revenue performance of all the stations, and research can play a significant role in the positioning process."

Henry offers his own opinion on how far researchers should go in providing solutions beyond the data: "Most radio researchers have years of experience conducting and analyzing research. Therefore, most radio researchers have an educated opinion to offer, if the clients wants the input. I would say that the vast majority of Paragon's clients expect us to parlay our unique insight into an advantage for their radio station. Therefore, most of our research presentations do go beyond the presentation of hard research results. We help our clients understand their strengths and weaknesses, and help them build a strategic action plan for the station to implement internally."

Some broadcasters simply put too much weight on research, says Henry. "I believe that some stations and groups are 'over researched.' That is, certain broadcasters have allowed research to become a larger piece of the decision-making pie than it probably deserves to be. Research should be an important facet in making a major decision, but so should creative judgment, entertainment value, promotional impact and budgetary considerations. When any one of these facets becomes over-emphasized, then the decision can be inappropriately skewed in that direction."

Henry believes that research is finally finding its rightful place in today's radio market. It remains a vital component of successful programming: "Unfortunately, the over-use of research, along with many other factors, seemed to have an homogenizing impact on radio products in the 1980s. If anything, the research pendulum seems to be swinging back toward moderation. It seems to me that the industry is now realizing the correct place of research, and also realizing the importance of providing a unique and entertaining product."

"Can radio do without research? Of course it could. Radio could also succeed without computerized rotation systems and database marketing. However, it is obvious that radio stations can be much better with all of these things, including research. As with anything else, it is not what you have, but what you do with what you have." ●

AN EYE ON ARBITRON

BY RHODY BOSLEY

If a bird watcher is an ornithologist, what is an Arbitron watcher? I hate to think what you're going to say since "I are one." It takes some patient waiting with field glasses up to the eyes to observe the maneuverings of the monopolistic research giant. After all, it is the second-largest research company in the world and it provides some remarkable moments.

In the September 18, 1992 edition of *Gavin*, I went out on a limb by saying, "Everybody knows what a slogan is, right? Maybe not. Arbitron doesn't know what a slogan is. Radio broadcasters are confused about what Arbitron asks on the Station Information Package sent each survey period."

Bulletin, April 27, 1993: "Arbitron is eliminating the term 'slogan' from its lexicon." The announcement goes on: "Effective with the Summer 1993 survey, we will begin using 'Station Name' in place of the term 'Slogan ID.' Radio programmers and consultants have advised us that the term 'slogan' is misleading because it does not connote what we are really looking for—that is, a station's name."

Hallelujah! Sometimes it takes forever for the obvious to occur!

The new president of Arbitron, Steve Morris, has been making the rounds to subscribers and is winning points for his interest, willingness and candor. He just modified the organizational structure of the company back to the way it was three years ago in the sales and marketing function. This will place him one level closer to the customer. The sales and marketing executives for each customer area—radio, television and advertiser/agency, will now report directly to him. Vice president of marketing Ken Wollenberg, who left May 1, had attempted to keep the diverse customer groups happy under one general strategy for the company. That's an impossible task because the Arbitron customers are "disparate characters." Some think that Arbitron is just rearranging the deck chairs on the Titanic. I don't think so, yet. The company has a life of its own, which I'm sure Morris is now beginning to learn.

A month ago in this column I told you about the Arbitron plan that has the advice and consent of the Arbitron Radio Advisory Council and

considerable industry input. There are certain parts of the plan that are coming under attack as my article stated they should. The industry should be careful, however, not to throw the baby out with the bath water.

There are two major items in the proposal that are very important plusses for broadcasters: increased sample even if it is just rearranging the delivery dates and block group coded diaries that will allow better identification of the diarykeepers' lifestyles in cross-tabbed data.

There are a couple of items that are dangerous.

- Do not go to "rolling averages." This was the old methodology of Arbitrends and it is a time bomb.

- Be careful not to destroy the ADI and TSA data (the proposal calls for removing fifteen percent of the sample from the non-metro geography). While this is not important in all markets and to all stations, it is extremely important to some of America's largest billing radio stations.

Industry feedback on the proposal will be dominated by the COLRAM Committee of the NAB and also the American Association of Advertising Agencies. Arbitron will solicit the opinions of broadcasters, agencies and organizations, and then it will do what it wants. The Arbitron Radio Advisory Council has already had wool pulled over its eyes on the total complexity of the proposed plan since many on the Council were not made aware of the consequences of various technical alternatives.

The Council is made up of a group of caring radio broadcasters, but they are not technical experts nor do they have historical perspective of technical alternatives that could backfire. Council: "Call in help." Arbitron has said there will be no subscriber vote on the proposal. Since many customers disagree with this high-handed approach, the Council should solicit clients with an opinion poll instead. For example, show constituents there are three choices, with the plusses and minuses of each honestly stated, and get them to give feedback. During the redesign of the book in 1985-86, the Council sent out the opinion letters. Council: Follow the example!

Your Arbitron watcher will continue to keep a close eye on this and the system that effects and affects your livelihood. ●

BIGGER PICTURE

estimate that is touted is the share of potential audience reached, which is a cume figure. Telephone ownership has no impact on British measurement, since they select the survey participants by "random location." The neighborhood to be surveyed is picked randomly and then the individuals are selected by the interviewer in a door-to-door search. The British also measure social status with six grades, based on the head of household's occupation. Many differences. Same result. The British broadcasters play their own ratings game.

The French, on the other hand, with their highly-developed phone system, have elected to use a telephone-based methodology of day-after recall that very much resembles the old Birch methodology. Media Metrie, the name of their major radio rating firm, produces estimates that look very much like Arbitron's.

The big picture of audience ratings can be summed up this way. In order to win in the radio game, you've got to win in the mind of the audience in the short term and their hearts in the long term. The scorecard to mark this progress is ratings. The other audience research helps design and implement plans that will achieve the ratings success. It doesn't make much difference what the scorecard looks like or how it is derived, once the instrument is accepted as currency. Then it's just a matter of winning under those rules. Sounds easy, but you know it's not. ●

GAVIN COUNTRY

EDITOR: LISA SMITH
ASSOCIATE EDITOR: CYNDI HOELZLE



| 2W | LW | TW | | WEEKS | Reports | Adds | Heavy | Medium | Light | HIT FACTOR |
|-----|----|----|---|-------|---------|------|-------|--------|-------|------------|
| 3 | 2 | 1 | WYNONNA - Tell Me Why (Curb/MCA) | 10 | 217 | 0 | 214 | 3 | 0 | 100% |
| 10 | 6 | 2 | PATTY LOVELESS - Blame It On Your Heart (Epic) | 12 | 217 | 0 | 211 | 5 | 1 | 100% |
| 8 | 5 | 3 | ALABAMA - Hometown Honeymoon (RCA) | 9 | 217 | 0 | 210 | 7 | 0 | 100% |
| 9 | 8 | 4 | SAWYER BROWN - Trouble On The Line (Curb) | 11 | 215 | 1 | 202 | 11 | 2 | 99% |
| 7 | 7 | 5 | JOE DIFFIE - Honky Tonk Attitude (Epic) | 13 | 216 | 0 | 196 | 16 | 4 | 98% |
| 12 | 9 | 6 | DIAMOND RIO - Oh Me, Oh My, Sweet Baby (Arista) | 11 | 216 | 0 | 166 | 47 | 3 | 99% |
| 13 | 10 | 7 | VINCE GILL - No Future In The Past (MCA) | 9 | 217 | 0 | 146 | 67 | 4 | 98% |
| 19 | 15 | 8 | GARTH BROOKS - That Summer (Liberty) | 5 | 217 | 0 | 137 | 78 | 2 | 99% |
| 16 | 13 | 9 | COLLIN RAYE - Somebody Else's Moon (Epic) | 10 | 215 | 0 | 104 | 107 | 4 | 98% |
| 6 | 4 | 10 | LARRY STEWART - Alright Already (RCA) | 14 | 192 | 0 | 173 | 14 | 5 | 97% |
| 17 | 14 | 11 | McBRIDE & THE RIDE - Love On The Loose, Heart On The Run (MCA) | 11 | 217 | 1 | 99 | 108 | 10 | 95% |
| 18 | 16 | 12 | TANYA TUCKER with DELBERT McCLINTON - Tell Me About It (Liberty) | 8 | 217 | 0 | 79 | 131 | 7 | 97% |
| 22 | 17 | 13 | JOHN ANDERSON - Money In The Bank (BNA Entertainment) | 6 | 217 | 0 | 58 | 151 | 8 | 96% |
| 5 | 1 | 14 | TOBY KEITH - Should've Been A Cowboy (Mercury) | 15 | 180 | 0 | 156 | 18 | 6 | 97% |
| 21 | 18 | 15 | BILLY DEAN - I Wanna Take Care Of You (Liberty/SBK) | 10 | 214 | 1 | 48 | 152 | 14 | 93% |
| 20 | 19 | 16 | RANDY TRAVIS - An Old Pair Of Shoes (Warner Bros.) | 9 | 214 | 0 | 41 | 159 | 14 | 93% |
| 24 | 20 | 17 | MARY-CHAPIN CARPENTER - The Hard Way (Columbia) | 8 | 216 | 0 | 31 | 162 | 23 | 89% |
| 23 | 21 | 18 | RICKY LYNN GREGG - If I Had A Cheatin' Heart (Liberty) | 14 | 198 | 2 | 68 | 100 | 30 | 85% |
| 32 | 26 | 19 | CLINT BLACK w/WYNONNA - A Bad Goodbye (RCA) | 4 | 217 | 0 | 11 | 179 | 27 | 88% |
| 26 | 22 | 20 | LORRIE MORGAN - I Guess You Had To Be There (BNA Entertainment) | 10 | 213 | 2 | 27 | 152 | 34 | 84% |
| 27 | 24 | 21 | CONFEDERATE RAILROAD - When You Leave That Way You Can Never Go Back (Atlantic) | 10 | 213 | 2 | 21 | 158 | 34 | 84% |
| 28 | 25 | 22 | GEORGE STRAIT - When Did You Stop Loving Me (MCA) | 6 | 214 | 4 | 10 | 171 | 33 | 85% |
| 30 | 27 | 23 | PAM TILLIS - Cleopatra, Queen Of Denial (Arista) | 6 | 214 | 2 | 7 | 148 | 59 | 72% |
| 36 | 29 | 24 | REBA McENTIRE - It's Your Call (MCA) | 4 | 215 | 4 | 3 | 153 | 59 | 73% |
| 14 | 12 | 25 | SUZY BOGGUSS - Heartache (Liberty) | 11 | 174 | 0 | 79 | 78 | 17 | 90% |
| 38 | 33 | 26 | BROOKS AND DUNN - We'll Burn That Bridge (Arista) | 4 | 214 | 5 | 0 | 138 | 76 | 64% |
| 34 | 32 | 27 | SAMMY KERSHAW - Haunted Heart (Mercury) | 5 | 211 | 8 | 4 | 122 | 85 | 60% |
| 31 | 28 | 28 | MARTY STUART - Hey Baby (MCA) | 8 | 202 | 5 | 9 | 125 | 68 | 66% |
| 33 | 31 | 29 | DEBORAH ALLEN - If You're Not Gonna Love Me (Giant/Nashville) | 9 | 197 | 2 | 7 | 120 | 70 | 64% |
| — | 35 | 30 | MARK CHESNUTT - It Sure Is Monday (MCA) | 3 | 211 | 11 | 1 | 98 | 112 | 47% |
| 2 | 3 | 31 | DWIGHT YOAKAM - Ain't That Lonely Yet (Reprise) | 13 | 145 | 0 | 87 | 42 | 16 | 89% |
| 37 | 36 | 32 | LARI WHITE - Lead Me Not (RCA) | 5 | 182 | 8 | 4 | 88 | 90 | 51% |
| — | 40 | 33 | RESTLESS HEART - We Got The Love (RCA) | 3 | 186 | 18 | 0 | 54 | 132 | 29% |
| NEW | 34 | 34 | ALAN JACKSON - Chattahoochee (Arista) | 2 | 191 | 132 | 2 | 36 | 153 | 20% |
| NEW | 35 | 35 | CARLENE CARTER - Every Little Thing (Giant/Nashville) | 2 | 186 | 55 | 1 | 42 | 143 | 23% |
| — | 38 | 36 | DOLLY PARTON - More Where That Came From (Columbia) | 6 | 158 | 4 | 1 | 69 | 88 | 44% |
| NEW | 37 | 37 | KATHY MATTEA - Seeds (Mercury) | 3 | 167 | 17 | 0 | 40 | 127 | 24% |
| 35 | 34 | 38 | BILLY RAY CYRUS - Some Gave All (Mercury) | 7 | 150 | 1 | 1 | 79 | 70 | 53% |
| 11 | 11 | 39 | TRAVIS TRITT - t-r-o-u-b-l-e (Warner Bros.) | 12 | 122 | 0 | 43 | 59 | 20 | 84% |
| NEW | 40 | 40 | DOUG SUPERNAW - Reno (BNA Entertainment) | 3 | 164 | 32 | 0 | 34 | 130 | 21% |

Most Added

- TRACY LAWRENCE (153)
- ALAN JACKSON (132)
- SHENANDOAH (110)
- GIBSON MILLER BAND (100)
- MARK COLLIE (89)

Top Requests

- WYNONNA
- TOBY KEITH
- PATTY LOVELESS
- GARTH BROOKS
- ALABAMA

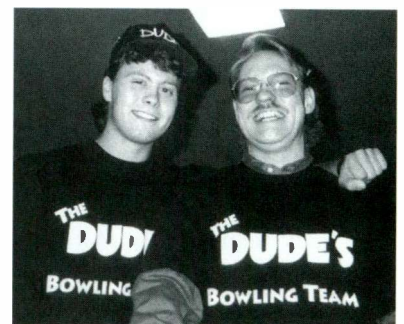
RECORD TO WATCH

MARK COLLIE
Shame Shame Shame
Shame
(MCA)

Eighty-nine adds adds adds
adds at stations like
KFAT/FM, WKDW, KICE,
WFRB, KMIT, WBTU, KRRV,
KWYO, etc.

Inside Country

RADIO NEWS...WOWQ-DuBois will be broadcasting live from Fan Fair again this year. **Gary Stormer** and morning guy **Scott "The Keener" Kean** will be conducting interviews with artists live at the Nashville Ramada South. Artists interested in being part of the show



Dude Mowrey and WKDW - Staunton's Dave McCormack traded bowling strategies recently at a Washington DC showcase and bowling party hosted by Arista

should call Stormer at 814-371-6100. (Special congrats to Gary and all the folks at WOWQ on their growth in listenership—they showed up in thirteen Pennsylvania counties in the recent book)...Good luck to **Jim West**, who leaves **KMLE-Phoenix** to take over as Operations Manager/Program Director at **WMKS-Macon**... **Stormin' Norman** reports that **WHVK-Huntsville's** second annual Birthday Festival was a huge success. Over 5,000 people turned out

Chartbound

| | Reports | Adds | Heavy | Medium | Light | Hit Factor | Weeks |
|--|---------|------|-------|--------|-------|------------|-------|
| * TRACY LAWRENCE - Can't Break It To My Heart (Atlantic) | 156 | 153 | — | 14 | 142 | 9% | 1 |
| LITTLE TEXAS - What Might Have Been (Warner Bros.) | 130 | 61 | — | 14 | 116 | 11% | 2 |
| GIBSON MILLER BAND - Texas Tattoo (Epic) | 128 | 100 | — | 8 | 120 | 6% | 2 |
| * SHENANDOAH - Janie Baker (RCA) | 127 | 110 | — | 14 | 113 | 11% | 1 |

Total Reports:

This Week 217 Last Week 217

Hit Factor is a percentage of stations which will have it in Heavy or Medium rotation.

Reports accepted:

Monday at 9am through 3pm Tuesday
Station Reporting Phone: (415) 495-1990
Gavin Fax: (415) 495-2580

Album Cuts

WYNONNA - Rock Bottom/Girls With Guitars

BROOKS & DUNN - Rock My World (Little Country Girl)

DWIGHT YOAKAM - Fast As You

JOHN BERRY

"A Mind Of Her Own"



From the forthcoming Liberty album,

John Berry



Up & Coming

| Reports | Adds | Weeks | |
|---------|------|-------|--|
| 103 | 22 | 3 | JOY WHITE - Cold Day In July (Columbia) |
| 99 | 89 | 1 | * MARK COLLIE - Shame Shame Shame Shame (MCA) |
| 93 | 48 | 3 | CLINTON GREGORY - Standing On The Edge Of Love (Step One) |
| 87 | 32 | 2 | JOHN BERRY - A Mind Of Her Own (Liberty) |
| 84 | 8 | 4 | DEAN DILLON - Hot, Country, and Single (Atlantic) |
| 73 | 18 | 2 | WILLIE NELSON - Graceland (Columbia) |
| 67 | 6 | 3 | MARSHALL TUCKER BAND - Walk Outside The Lines (Cabin Fever) |
| 65 | 38 | 2 | BOY HOWDY - A Cowboy's Born With A Broken Heart (Curb) |
| 50 | 17 | 2 | JOHN BRANNEN - Never Say Never Again (Mercury) |
| 28 | 1 | 5 | DAVID GREY - 1-900-2 Lonely (BFE/BMG) |
| 27 | 4 | 1 | * DEBRA BURNS - You Put Out An Old Flame Last Night (Soundwaves) |
| 27 | 22 | 1 | * CHARLIE DANIELS BAND - All Night Long (Liberty) |

Dropped: #23-John Michael Montgomery, #30-Doug Stone (Made), #37-Ricky Van Shelton, Tim Ryan, Cleve Francis, Palamino Road, Kentucky Headhunters, Marty Brown, Brian James, Lucinda Williams.

* Indicates Debut

Top Selling Albums

WYNONNA - Tell Me Why (Curb/MCA)

BROOKS & DUNN - Hard Workin' Man (Arista)

DWIGHT YOAKAM - This Time (Reprise)

TRACY LAWRENCE - Alibis (Atlantic)

GEORGE STRAIT - Pure Country Soundtrack (MCA)

REBA McENTIRE - It's Your Call (MCA)

JOHN MICHAEL MONTGOMERY - Life's A Dance (Atlantic)

GARTH BROOKS - The Chase (Liberty)

MARY-CHAPIN CARPENTER - Come On, Come On (Columbia)

BILLY RAY CYRUS - Some Gave All (Mercury)

Top Ten Videos

DWIGHT YOAKAM - Ain't That Lonely Yet (Reprise)

LA RRY STEWART - Alright Already (RCA)

JOE DIFFIE - Honky Tonk Attitude (Epic)

TRAVIS TRITT - t-r-o-u-b-l-e (Warner Bros.)

PATTY LOVELESS - Blame It On Your Heart (Epic)

TOBY KEITH - Should've Been A Cowboy (Atlantic)

JOHN MICHAEL MONTGOMERY - I Love The Way . . . (Atlantic)

SUZY BOGGUSS - Heartache (Liberty)

RANDY TRAVIS - An Old Pair Of Shoes (Warner Bros.)

JOHN ANDERSON - Money In The Bank (BNA Entertainment)

Courtesy of Country Music Television 

to see nine acts including Shenandoah, Mark Collie, John Michael Montgomery, Lari White and Doug Supernaw. The week-end's "Good Guy" award went to Supernaw who signed autographs for five hours and then turned around and played a free show at a local club that evening...Jerry Dugan called in with some sad news—WLTO/FM-Harbor Springs has been sold and will be going off the air as of June 15...Some shift-switching at K-FOX-Tulsa, as Mike Rogers moves to the 3-7 PM shift and Will Payne takes over the 7-midnight shift...Bruce Thalhuber is the new PD/MD at KLQL-Luverne, moving over from A/C KWOA-

Worthington...Congrats to the folks at KOYN-Paris on their great Arbitron numbers—up from a 19.1 to a 26.4... WHMA-Anniston is looking for a news director to become part of their winning morning show, and they also have a future part-time announcer spot to fill. Send tapes and resumes to Alabama 100, P.O. Box 278, Anniston, Ala 38202. No calls please...Rusty Hightower exits KIKM-Sherman and is currently looking for his next opportunity. Give him a call at 903-868-9615. Gill Nelson will be replacing Rusty as the station's music director. **INDUSTRY NEWS**...The Country Music Association has signed an unprecedented six-year exclusive

#1 ONE YEAR AGO TODAY

BILLY RAY CYRUS -

Achy Breaky Heart

#1 FIVE YEARS AGO TODAY

TANYA TUCKER -

If It Don't Come Easy

#1 TEN YEARS AGO TODAY

CRYSTAL GAYLE -

Our Love Is On The Fault Line

agreement with CBS television to present the annual "CMA Awards Show." This is the first time the CMA has made a multi-year firm commitment with any network. In addition, Irving Waugh, who has served as executive producer for the CMA Awards program since its inception in 1968, is stepping aside but Walter C. Miller will continue his producing and directing responsibilities. CMA Executive Director Ed Benson says of Waugh, "His insistence on high entertainment values and class treatment of the music elevated the CMA Awards to their stature as one of the highest-rated annual network specials."... Former president and CEO of Hard Rock International, Jock Weaver, has announced plans to open a country version of the Hard Rock Cafe in Nashville, called the Nashville Country Club...The Nashville Entertainment Association has scheduled July 7 & 8 for its third annual Music City Music, an opportunity for unsigned artists to showcase for Nashville execs. Last year, Pearl River got their deal after showcasing at the event...Country America Magazine is auctioning 100 unique country music collectibles to benefit the North American Riding For The Handicapped Association, which promotes the recovery of children with disabilities through horse-riding. Readers can bid for the shirt off Clint Black's back, an autographed Wynonna tour jacket and 98 other cool finds in the magazine's Celebrity Auction-By-Mail in the June issue...Award-winning songwriter Gene Nelson ("Eighteen Wheels And A Dozen Roses," "A Jukebox With A Country Song") has signed a new long-term publishing agreement with Warner/Chappell Music, Inc...VH-1 recently premiered a new weekly Country show, VH-1 Country Countdown, that features the top ten videos of the week counted down by a musical host. The series airs Fridays at 4 PM and Saturdays at 9 PM (ET)...The TNN Music City News Country Awards will be telecast live on Monday, June 7 and will be co-hosted by George Jones, Ricky Van Shelton and Suzy Bogguss...Special Country Crew congrats to ace promoter Jerry Duncan and his fiance Lynda Davis, who will be exchanging "I do's" on June 5.

ARTIST PROFILE

GIBSON/
MILLER BAND

FROM:

Dave Gibson - Eldorado, Ark.

Blue Miller - Detroit

Bryan Grassmeyer - Nebraska

Michael Daly - Cleveland

Steve Grossman - West Islip,

New York

LABEL: Epic

PROMOTION VP: Jack

Lameier

LATEST RELEASE: "Texas
Tattoo"

THEY SAY:

"Growing up in Detroit, my only exposure to country music was 'Hee Haw'...and I thought that was country. When I got a gig playing in a Florida honky tonk I realized, 'Hey, this stuff is a whole lot different than what I heard when I was growing up.'"

— Blue Miller

"Real country has edge. This music is controlled chaos. The passion and fire that went into the playing and singing, well, there's nothing slick about that." — Dave Gibson

IT'S SAID: "If their lyrics weren't intelligible (and intelligent) and their voices didn't heartbreak on every third syllable, the Gibson/Miller Band could pass for prime rockers, make big money and be forgotten by Labor Day. Instead, country can claim them as new stars of its make-believe bar-room." —Time.

*“Now I see, it’s destiny,
I can’t be free...”*



Gavin
Chartbound
127/110

Produced by
Don Cook

“JANIE BAKER”

the debut single from

SHENANDOAH’S

forthcoming cd

UNDER THE KUDZU



©1992 BMG Music



ARTIST NEWS...Citing personal reasons, **Great Plains'** lead guitarist **Russ Pahl** and drummer **Michael Young** have opted to leave the band in order to pursue other interests. Lead vocalist **Jack Sundrud** and bassist **Denny Dadmun-Bixby** will now form the nucleus of Great Plains, and a guitarist and drummer will be hired to complete the band...A tribute to legendary bluegrass star **Red Allen** was held in Nashville on May 26 and featured the likes of **Emmylou Harris** and the **Nash Ramblers**, **Mark O'Connor**, **Bela Fleck**, **Sam Bush**, **Matthews Wright & King**, **Bill Monroe** and a host of others. Allen passed away in April from lung cancer, and all proceeds from the tribute will go to offset his medical expenses...The sixth annual **Merle Watson Memorial Festival**, held in Wilkesboro, North Carolina April 29-May 2 and hosted by **Doc Watson** was the biggest yet, with over 25,000 people in attendance. Funds raised from the event are used to construct, maintain and endow the festival grounds and the **Merle Watson Memorial Garden** for the Senses. This year's festival raised \$60,000 for the fund...Sure, we all enjoyed watching **Willie Nelson's** 60th Birthday Bash on TV, but that wasn't the only way Willie celebrated his birthday. Hundreds of well-wishers covered a 6-foot tall card—front and back—with heartfelt sentiments at a Tower Records store in Austin, and Willie was on hand in person to receive it. Not only that, he returned the gesture, spending nearly three hours signing over 400 CD's and cassettes, including the store's entire stock of *Across The Borderline*.

New Releases

TRACY LAWRENCE
I Can't Break It To My Heart
(Atlantic)

Tracy wrote this song on the road, with his bus driver and some of the guys in the band. He says it's the first song he's written that's been released as a single, and he couldn't be prouder. One listen and you'll hear why.

GIBSON/MILLER BAND
Texas Tattoo (Epic)

Dave Gibson and Blue Miller originally wrote "Texas Tattoo" for the soundtrack of *Pure Country*, but quickly realized they ought to keep this hit song all for themselves. Sure to be a dancefloor smash.

SHENANDOAH
Janie Baker (RCA)

Once you get past the rather unconventional chorus, you'll fall for this fun song. It's from their upcoming album, *Under The Kudzu*.

MARK COLLIE
Shame Shame Shame Shame
(MCA)

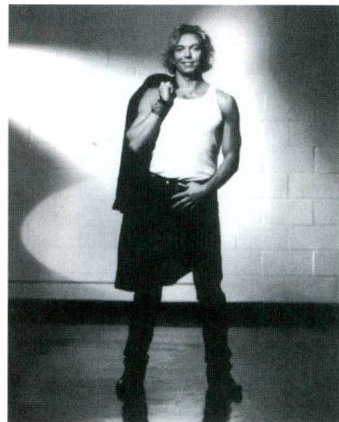
It sure sounds like one of the Memphis classics that Collie listened to growing up, but check the credits and you'll see it was written by the Collie dog himself. He infuses it with lots of country soul.

WILLIE NELSON
Graceland (Columbia)



It seems that Paul Simon had been bugging Willie to record this song ever since he wrote it. Apparently Willie was reluctant at first—thank goodness for Simon's persistence. This is one of the highlights of Willie's *Across The Borderline* album.

JOHN BRANNEN
Never Say Never Again
(Mercury)



John Brannen has a unique vocal style that makes you sit up and notice. Once his voice and delivery have hooked you, you'll find you can't shake this song loose.

CHARLIE DANIELS
BAND
All Night Long (Liberty)

Daniels leaves the politics behind and gets back to the barroom boogie he does so well.

KIYA HEARTWOOD
Home (Waldoxy)

Who is she? What kind of a name is Kiya? This record is so appealing that we just don't care. Her voice has a whole lot of character and the funky conjunto beat makes the song irresistible. Can't wait to hear more.



• **WHAT DO BILLY RAY CYRUS**

CLINT BLACK

KATHY MATTEA

GARTH BROOKS

ALAN JACKSON

HAL KETCHUM

RANDY TRAVIS

RICKY VAN SHELTON

TRISHA YEARWOOD

BROOKS & DUNN

TRAVIS TRITT

MARTY STUART AND

DWIGHT YOAKAM

HAVE IN COMMON?



• **THEY'VE ALL GRADUATED FROM**

GAVIN'S
ANNUAL
COUNTRY
CLASS!



WHO ARE THIS YEAR'S GRADUATES

FIND OUT

NEXT
WEEK

GAVIN A/C

EDITOR: RON FELT
ASSOCIATE EDITOR: DIANE RUFER



| 2W | LW | TW | | WEEKS | Reports | Adds | Heavy | Medium | Light | HIT FACTOR |
|------------|----|---|---|-------|---------|------|-------|--------|-------|------------|
| 3 | 1 | 1 | ROD STEWART From "MTV's Unplugged" - Have I Told You Lately (Warner Bros.) | 6 | 229 | 5 | 206 | 16 | 2 | 97% |
| 1 | 2 | 2 | DAVID CROSBY & PHIL COLLINS - Hero (Atlantic) | 7 | 223 | 4 | 191 | 24 | 4 | 96% |
| 5 | 3 | 3 | PETER CETERA - Even A Fool Can See (Warner Bros.) | 7 | 219 | 5 | 173 | 30 | 11 | 93% |
| 4 | 4 | 4 | RAY CHARLES - A Song For You (Warner Bros.) | 12 | 207 | 7 | 149 | 42 | 9 | 92% |
| 6 | 5 | 5 | BRUCE HORNSBY - Harbor Lights (RCA) | 9 | 193 | 4 | 156 | 27 | 6 | 95% |
| 13 | 9 | 6 | AARON NEVILLE - Don't Take Away My Heaven (A&M) | 8 | 200 | 11 | 115 | 62 | 12 | 89% |
| 10 | 8 | 7 | CHRIS ISAAK - Can't Do A Thing (To Stop Me) (Reprise) | 10 | 186 | 3 | 119 | 57 | 7 | 95% |
| 7 | 7 | 8 | EXPOSE - I'll Never Get Over You (Getting Over Me) (Arista) | 19 | 163 | 3 | 113 | 35 | 12 | 91% |
| 37 | 22 | 9 | KENNY G with PEABO BRYSON - By The Time This Night Is Over (Arista) | 5 | 187 | 34 | 58 | 75 | 20 | 71% |
| 2 | 6 | 10 | GO WEST - What You Won't Do For Love (EMI/ERG) | 16 | 162 | 0 | 93 | 49 | 20 | 88% |
| 23 | 17 | 11 | MARC COHN - Walk Through The World (Atlantic) | 5 | 166 | 12 | 40 | 92 | 22 | 80% |
| 16 | 13 | 12 | REGINA BELLE - If I Could (Columbia) | 11 | 152 | 7 | 59 | 67 | 19 | 83% |
| 19 | 14 | 13 | TASMIN ARCHER - Sleeping Satellite (SBK/ERG) | 10 | 146 | 12 | 59 | 60 | 15 | 82% |
| — | 26 | 14 | HUEY LEWIS AND THE NEWS - It's Alright (Shanachie) | 5 | 173 | 28 | 29 | 86 | 30 | 66% |
| 35 | 23 | 15 | TINA TURNER - I Don't Wanna Fight (Virgin) | 4 | 164 | 14 | 20 | 105 | 25 | 76% |
| 21 | 19 | 16 | CATHY DENNIS - Moments Of Love (Polydor/PLG) | 7 | 149 | 9 | 42 | 81 | 17 | 83% |
| 8 | 10 | 17 | RESTLESS HEART with WARREN HILL - Tell Me What You Dream (RCA) | 16 | 145 | 1 | 89 | 41 | 14 | 90% |
| 9 | 11 | 18 | CELINE DION - Water From The Moon (Epic) | 16 | 136 | 0 | 49 | 68 | 19 | 86% |
| 27 | 24 | 19 | JANET JACKSON - That's The Way Love Goes (Virgin) | 6 | 126 | 12 | 28 | 67 | 19 | 75% |
| 34 | 31 | 20 | PAUL McCARTNEY - Off The Ground (Capitol) | 5 | 129 | 11 | 16 | 69 | 33 | 66% |
| 14 | 15 | 21 | VANESSA WILLIAMS with BRIAN MCKNIGHT - Love Is (Giant/Reprise) | 19 | 110 | 0 | 53 | 42 | 15 | 86% |
| 20 | 20 | 22 | LINDSEY BUCKINGHAM - Don't Look Down (Reprise) | 8 | 106 | 2 | 46 | 46 | 12 | 87% |
| 12 | 12 | 23 | STING - If I Ever Lose My Faith In You (A&M) | 17 | 111 | 1 | 47 | 52 | 11 | 89% |
| 28 | 28 | 24 | LAUREN CHRISTY - You Read Me Wrong (Mercury) | 9 | 123 | 11 | 21 | 61 | 30 | 67% |
| 26 | 25 | 25 | SONIA DADA - You Don't Treat Me No Good (Chameleon/Elektra) | 8 | 107 | 3 | 22 | 66 | 16 | 82% |
| 29 | 27 | 26 | KURT HOWELL - I'm Over You (Reprise) | 7 | 113 | 1 | 13 | 66 | 33 | 70% |
| 39 | 32 | 27 | DURAN DURAN - Come Undone (Capitol) | 5 | 107 | 5 | 20 | 57 | 25 | 72% |
| 17 | 16 | 28 | THE JEFF HEALEY BAND - Lost In Your Eyes (Arista) | 10 | 106 | 0 | 26 | 64 | 16 | 85% |
| 30 | 30 | 29 | BRYAN DUNCAN - Love Takes Time (Word/Epic) | 10 | 104 | 6 | 12 | 62 | 24 | 71% |
| 15 | 29 | 30 | WHITNEY HOUSTON - I Have Nothing (Arista) | 16 | 91 | 0 | 35 | 34 | 22 | 76% |
| 38 | 35 | 31 | KIRK WHALUM featuring JEVETTA STEELE - Love Is A Losing Game (Columbia) | 8 | 98 | 8 | 14 | 33 | 43 | 48% |
| 22 | 21 | 32 | MAIA AMADA - What's A Heart To Do (Word/Epic) | 11 | 84 | 0 | 20 | 46 | 18 | 79% |
| 33 | 33 | 33 | GEORGE MICHAEL & QUEEN - Somebody To Love (Hollywood) | 7 | 83 | 2 | 19 | 41 | 21 | 72% |
| — | 40 | 34 | JUDE COLE - Worlds Apart (Reprise) | 3 | 89 | 12 | 7 | 40 | 30 | 53% |
| 11 | 18 | 35 | BOY GEORGE - The Crying Game (SBK/ERG) | 14 | 83 | 0 | 19 | 40 | 24 | 71% |
| NEW | 36 | BERNARD GATTES - Freeze This Moment (Sin-Drome) | 5 | 73 | 6 | 5 | 29 | 33 | 47% | |
| NEW | 37 | O.C. SMITH - After All Is Said And Done (Triune) | 5 | 59 | 3 | 5 | 26 | 25 | 53% | |
| NEW | 38 | PATTY SMYTH - I Should Be Laughing (MCA) | 5 | 63 | 9 | 2 | 32 | 20 | 54% | |
| 25 | 36 | 39 | ELTON JOHN - Simple Life (MCA) | 18 | 58 | 0 | 11 | 30 | 17 | 71% |
| 24 | 34 | 40 | JON SECADA - Angel (SBK/ERG) | 21 | 56 | 0 | 15 | 26 | 15 | 73% |

| Chartbound | Reports | Adds | Heavy | Medium | Light | Hit Factor | Weeks |
|--|---------|------|-------|--------|-------|------------|-------|
| STING - Fields Of Gold (A&M) | 91 | 63 | 2 | 6 | 20 | 9% | 2 |
| ROSANNE CASH - The Wheel (Columbia) | 86 | 36 | — | 19 | 31 | 22% | 2 |
| LISA FISCHER - Colors Of Love (Elektra) | 83 | 32 | 1 | 16 | 34 | 20% | 2 |
| JAMES INGRAM - Someone Like You (Warner Bros.) | 77 | 36 | — | 4 | 37 | 5% | 2 |
| *DONALD FAGEN - Tomorrow's Girls (Reprise) | 65 | 62 | — | — | 3 | — | 1 |
| LEE RITENOUR featuring MAXI PRIEST - Waiting In Vain (GRP) | 62 | 13 | 2 | 18 | 29 | 32% | 3 |

Total Reports:
This Week 236 Last Week 235
Hit Factor is a percentage of stations which will have it in Heavy or Medium rotation.
Reports accepted:
Monday at 8am through 3pm Tuesday
Station Reporting Phone: (415) 495-1990
Gavin Fax: (415) 495-2580

Gavin A/C #1 Hits From:
.....
5/22/92 May 22, 1992 GENESIS - Hold On My Heart (Atlantic)
5/27/88 May 27, 1988 BRUCE HORNSBY - The Valley Road (RCA)
5/31/85 May 31, 1985 HAROLD FALTERMEYER - Axel F (MCA)

Most Added

- STING (63)
- DONALD FAGEN (62)
- ROSANNE CASH (36)
- JAMES INGRAM (36)
- KENNY G & PEABO BRYSON (34)

Top Tip

STING
Fields Of Gold (A&M)

RECORD TO WATCH
.....
THE REMBRANDTS
Chase The Clouds Away
(atco/eastwest)

Inside A/C

.....
If you're reading this on Tuesday, June 1 and haven't yet reported it's not too late. We're taking reports until 3 p.m. PDT.

Rod Stewart has a whopping 90% of all its play in HEAVY rotation. With 80% of its play in HEAVY, that's enough to hold off even a record like the **David Crosby** and **Phil Collins**. Also amazing is how new each single is. Neither has been out two months yet.

With 42 new HEAVY rotation reports **Aaron Neville's**, *Don't Take*



Away My Heaven moves #9 to #6 in a tough chart. It also hits the 200 station mark thanks to 11 more ADDs: WMXV, WZNY, KKLD, K9FM, KOSO, WFAS, KSTT, WIVY/FM, KMGX, KVVV and WLXR/FM.

Kenny G and **Peabo Bryson** move from #37 to #22 to #9 for the second mightiest move of the last two weeks. Its 34 ADDs take it to 187 players. Among the newest to hear it are KOST, WMXV, KEYI, WQHQ/FM, KLTA, KXLK, KMXL and WSTU.

HOTTEST track in the format is **Huey Lewis & The News' It's Alright** which is a lot more than alright as it sweeps from last week's debut at #26 to #14 this week. Two-thirds of all players are already HIT FACTORin and 28 stations hit it this

Up & Coming

| Reports | Adds | |
|---------|------|--|
| 59 | 10 | K.T. OSLIN - <i>New Way Home</i> (RCA) |
| 54 | 31 | TAYLOR DAYNE - <i>Can't Get Enough Of Your Love</i> (Arista) |
| 53 | 24 | THE REMBRANDTS - <i>Chase The Clouds Away</i> (atco/eastwest) |
| 52 | 8 | STEVEN CURTIS CHAPMAN - <i>Go There With You</i> (Sparrow) |
| 46 | 9 | JOSHUA KADISON - <i>Jessie</i> (SBK/ERG) |
| 42 | 7 | LUTHER VANDROSS - <i>Little Miracles (Happen Every Day)</i> (LV/Epic) |
| 41 | 24 | * ROXETTE - <i>Almost Unreal</i> (Capitol) |
| 39 | 2 | PROJECT PARADISE - <i>When I'm With You</i> (Sun Paradise) |
| 36 | 8 | UB40 - <i>Can't Help Falling In Love</i> (Virgin) |
| 22 | 5 | * PAUL LEONARD - <i>Too Soon</i> (Bridge Timbre) |

Dropped: Sade, Wendy Moten, Gloria Estefan, John Pagano

* Indicates Debut

Plus Factor

| | LW | TW | Increase |
|---|----|----|----------|
| TINA TURNER - <i>I Don't Wanna Fight</i> (Virgin) | 49 | 76 | 27% |
| KENNY G with PEABO BRYSON - <i>By The Time This Night Is Over</i> (Arista) | 51 | 71 | 20% |
| ROSANNE CASH - <i>The Wheel</i> (Columbia) | 2 | 22 | 20% |
| LISA FISCHER - <i>Colors Of Love</i> (Elektra) | 0 | 20 | 20% |
| HUEY LEWIS AND THE NEWS - <i>It's Alright</i> (Shanachie) | 47 | 66 | 19% |
| DURAN DURAN - <i>Come Undone</i> (Capitol) | 55 | 72 | 17% |
| K.T. OSLIN - <i>New Way Home</i> (RCA) | 8 | 25 | 17% |
| PATTY SMYTH - <i>I Should Be Laughing</i> (MCA) | 39 | 54 | 15% |
| LUTHER VANDROSS - <i>Little Miracles (Happen Every Day)</i> (LV/Epic) | 9 | 24 | 15% |
| O.C. SMITH - <i>After All Is Said And Done</i> (Triune) | 39 | 53 | 14% |
| JUDE COLE - <i>Worlds Apart</i> (Reprise) | 40 | 53 | 13% |
| MARC COHN - <i>Walk Through The World</i> (Atlantic) | 68 | 80 | 12% |
| LEE RITENOUR featuring MAXI PRIEST - <i>Waiting In Vain</i> (GRP) | 20 | 32 | 12% |

Records which receive the greatest increase in Hit Factor

week including WRQX, K103, WKYE, WLDR, WBDX/FM, KFQD and WSUL.

Marc Cohn is in full stride with his single, *Walk Through The World*. Of its 166 players a full 80% are in solid rotations including 40 HEAVY reports from the likes of WKYE, WHAI, WEIM, KTID, WFRO, KFYZ, KBOL and WBLG/FM.

Biggest increase in HIT FACTOR this week is **Tina Turner's** 27% bump for *I Don't Wanna Fight*. Only ten singles are being played by more stations than its 164 and good rotation reports are now in from KBIG, WMXV, WRQX, KYMG, K103, KESZ, KLTA etc.

Paul McCartney's *Off The*



Ground is on its way with this week's #31 to #20 chart move. Players now include WIVY/FM, WAHR, KEYW/FM, JOY99, K99, KBIG, KORQ, WFRO and WKSQ.

Top debut is **Bernard Oattes'**

Freeze This Moment with 73 A/Cs on it and almost half are already HIT FACTORing including WFRO, KOKO, KFQD, WPHM, KFOR, KSAL, KITZ and KIOO.

A big second week for **Sting's** *Fields Of Gold*, which is the format's MOST ADDED with 63 including B100, WQLR, WMT/FM, KXYQ, WMXB, KESZ, KMGQ, WOIM/FM, K99, WDAY and WLDR.

One ADD shy of **Sting's** 63 was **Donald Fagen's** 62 for *Tomorrow's Girl*. First week players include WTPI, WQLH/FM, KYMG/FM, KEYW/FM, WTSX, WMXB, WJLK, KMGQ and KKFA.

Taylor Dayne's *Can't Get Enough Of Your Love*, last week's RECORD TO WATCH, captured 31 ADDS, bringing her a total station count to 54. Among the new are WKYE, WTSX, WQEN, WKWK/FM, KAYL, KMXV, WRDB, KEYW/FM and KYMG/FM.

The Rembrandts' *Chase The Clouds Away* moves into the RECORD TO WATCH category this week. In their second week, 53 stations are playing them with WEIM, WHLM, WBLG/FM, WZLT, KFMO, KWAT, WDX, WRCO, KBMG, KCRE and KEYW/FM new this week. Rotations from WFRO, KSCQ, K99, KKIS, KMCQ, WHAI, WKSQ, WOHS, WXVL, KRDI/FM, etc.

New Releases

BRENDA RUSSELL
No Time For Time (EMIRG)



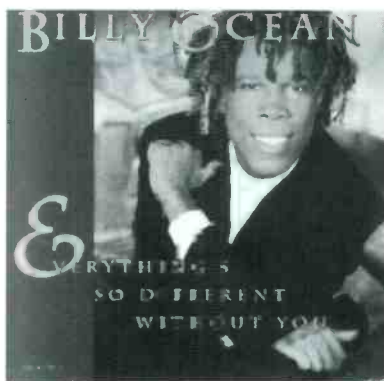
The composer of "Get Here" and "Piano In The Dark," Brenda Russell saves yet another winner for her EMI debut. Make time and space for this wonderful ballad.

MICHAEL W. SMITH
Picture Perfect (Reunion/RCA)



Some of the production values are right out of English techno-pop, Michael W. Smith is a homeboy with his finger on the pulse of middle-America. "Picture Perfect" is the antidote to the limp, ballad-heavy fare so common to our format these days.

BILLY OCEAN
Everything's So Different Without You (Jive)



Co-written and produced by R. Kelly, this melancholy plea bargain for forgiveness puts Billy Ocean in the midst of a triumphant comeback.

ARTIST PROFILE

STEVEN CURTIS CHAPMAN



LABEL: Sparrow/Liberty

PROMOTION VP: Bill Catino

CURRENT SINGLE: *Go There With You*

CURRENT ALBUM: *The Great Adventure*

BIRTHDAY & PLACE: 11/21, Paducah, KY

CURRENT HOME: Franklin, TN

MUSICAL INFLUENCES: my Dad, Huey Lewis, Bruce Hornsby, Dallas Holm

FAVORITE PASTIME: Playing with kids, fishing, motorcycles.

FUTURE PLANS: Young Messiah tour, time with family.

ANNE SAROSDY, DIRECTOR OF PROMOTION FOR LIBERTY RECORDS SAYS: "I am really excited about working Steven.

It affords a unique opportunity to work with an artist who has an established sales base and it gives me the chance to cross into different format areas.

Steven's Pop and A/C appeal is undeniable...not to mention he's a great guy!"

AWARD FACTS: Steven Curtis Chapman captured an unprecedented six Dove Awards, including the Artist Of the Year Award, at the 24th Annual Gospel Music Association.

After winning more Dove Awards than any other artist in a single year and his third Artist Of the Year Award

Chapman commented, "Just to be among those nominated is an honor, and to be recognized in this way is incredible."

When blue-eyed soul sensation Bryan Duncan first crossed your desk, all he had was a 150,000 unit sales base and a great song.

Now he's got over 100 stations, great phones, and plenty of thumbs-up reviews!



"Bryan's Spring release will blossom into a hit, as will he. He will not be a one-hitter."

- Ron Donovan, WSTU

"Immediate phones from listeners looking for a strong new vocalist . . . we've had no problem keeping this one climbing despite a lot of proven competition . . . now a 'Heavy' with no sign of slowing down"

- Ken Dillon, KLRQ

"Bryan Duncan sings with the majesty and power of the convictions of his heart. 'Love Takes Time' is not only relevant, but a classy example of what good AC programming should be."

- Sean Bonniwell, K100

BRYAN DUNCAN

"LOVE TAKES TIME"

Take the time to play it.

Management: Ray Ware Artist Management



GAVIN JAZZ

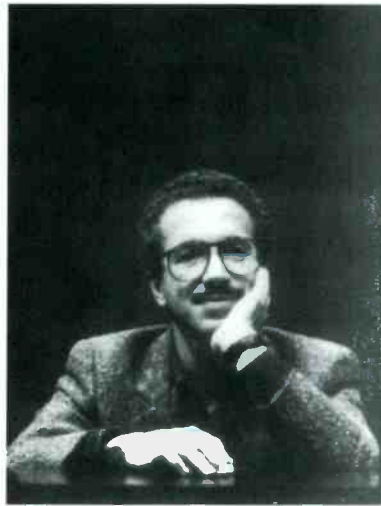
JAZZ EDITORS:
KENT/KEITH
ZIMMERMAN



2W LW TH

| | | | |
|------------|----|-----------------|--|
| 2 | 1 | 1 | JOSHUA REDMAN - Joshua Redman (Warner Bros.) |
| 7 | 4 | 2 | MULGREW MILLER - Hand In Hand (Novus/RCA) |
| 5 | 2 | 3 | VINCENT HERRING - Secret Love (Music Masters) |
| 20 | 15 | 4 | LEWIS NASH - Rhythm Is My Business (Evidence) |
| 10 | 6 | 5 | JOE SAMPLE - Invitation (Warner Bros.) |
| 6 | 7 | 6 | BIRELI LAGRENE - Standards (Blue Note) |
| 8 | 8 | 7 | RENEE ROSNES - Without Words (Blue Note) |
| 1 | 3 | 8 | VANESSA RUBIN - Pastiche (Novus/RCA) |
| 22 | 18 | 9 | EDDIE DANIELS - Under The Influence (GRP) |
| 12 | 10 | 10 | CECIL BRIDGEWATER - I Love Your Smile (Bluemoon) |
| 25 | 16 | 11 | MARK WHITFIELD - Mark Whitfield (Warner Bros.) |
| 9 | 12 | 12 | KERMIT RUFFINS - World On A String (Justice) |
| 16 | 14 | 13 | JAE SINNETT - Blue Jae (J-Nett) |
| 32 | 26 | 14 | BOBBY WATSON - Tailor Made (Columbia) |
| 3 | 5 | 15 | JOE HENDERSON - so near, so far (Musings For Miles) (Verve/PolyGram) |
| 11 | 9 | 16 | LYLE MAYS w/M. JOHNSON & J. DeJOHNETTE - Fictionary (Geffen) |
| 4 | 11 | 17 | LEE RITENOUR - Wes Bound (GRP) |
| 21 | 17 | 18 | HENRY JOHNSON - New Beginnings (Heads Up) |
| 14 | 13 | 19 | RACHEL Z - Trust The Universe (Columbia) |
| 26 | 20 | 20 | DIRTY DOZEN BRASS BAND - Jelly (Columbia) |
| 31 | 25 | 21 | KENNY BARRON - Sambao (Verve/PolyGram) |
| 28 | 22 | 22 | MICHEL PETRUCCIANI - Promenade With Duke (Blue Note) |
| 18 | 23 | 23 | LAVERNE BUTLER - No Looking Back (Chesky) |
| — | 45 | 24 | JEFF BEAL - Three Graces (Triloka) |
| 36 | 34 | 25 | MICHELE ROSEWOMAN TRIO - Occasion To Rise (Evidence) |
| 40 | 37 | 26 | MICHAEL FRANKS - Dragonfly Summer (Reprise) |
| 41 | 31 | 27 | DAVE VALENTIN - Red Sun (GRP) |
| 27 | 24 | 28 | HANK CRAWFORD - South-Central (Milestone) |
| NEW | 29 | | MILT JACKSON - Reverence And Compassion (Qwest/Warner Bros.) |
| 17 | 21 | 30 | KENNY DREW, JR. - A Look Inside (Antilles/PolyGram) |
| 30 | 29 | 31 | FRED HERSCH GROUP - Dancing In The Dark (Chesky) |
| 38 | 32 | 32 | COURTNEY PINE - To The Eyes Of Creation (4th & Broadway/Island/PLG) |
| 39 | 36 | 33 | HUBERT LAWS - My Time Will Come (Music Masters) |
| 13 | 19 | 34 | DANILO PEREZ - Danilo Perez (Novus/RCA) |
| NEW | 35 | | ROY HARGROVE - Of Kindred Souls (Novus/RCA) |
| — | 42 | 36 | BILLY ROGERS - The Guitar Artistry Of Billy Rogers (Stash) |
| 37 | 38 | 37 | GIL GOLDSTEIN & ROMERO LUBAMBO - Infinite Love (Big World) |
| — | 39 | 38 | HAL MELIA - Waduyathink? (Positive Music) |
| 33 | 33 | 39 [†] | PETER ERSKINE - You Never Know (ECM) |
| — | 48 | 40 | STEPHEN SCOTT - Aminah's Dream (Verve/PolyGram) |
| 49 | 41 | 41 | ABRAHAM LABORIEL - Dear Friends (Bluemoon) |
| — | 50 | 42 | ZACHARY BREAUX - Groovin' (NYC) |
| — | 49 | 43 | TERENCE BLANCHARD - The Malcolm X Jazz Suite (Columbia) |
| NEW | 44 | | SONYA JASON - Tigress (Discovery) |
| 48 | 40 | 45 | MIKE GARSON - The Oxnard Sessions Volume Two (Reference Recordings) |
| NEW | 46 | | SIGNATURE - Featuring Bill O'Connell (Bluemoon) |
| NEW | 47 | | DAVE SAMUELS - Del Sol (GRP) |
| 42 | 43 | 48 | WILTON FELDER - Forever, Always (PAR) |
| 19 | 28 | 49 | JAMES SPAULDING - Songs Of Courage (Muse) |
| 35 | 44 | 50 | TERUMASA HINO - Unforgettable (Blue Note) |

Most Added



KEITH JARRETT TRIO (28)
DAVE GRUSIN (26)
SUSANNAH McCORKLE (17)
RAY BARRETTO (16)
ARTURO SANDOVAL (16)
MILT JACKSON (16)
MICHEL CAMILO (16)

Top Tip

MILT JACKSON

Reverence And Compassion (Qwest/Reprise)

See what a little reverence and compassion can accomplish? Top thirty in just two weeks!

RECORD TO WATCH

KEITH JARRETT TRIO
Bye Bye Blackbird
(ECM)
Cool cover. Cool covers.

Chartbound

SUSANNAH McCORKLE (CONCORD JAZZ)

ARTURO SANDOVAL (GRP)

PHIL WILSON (CAPRI)

JOE LOVANO (BLUE NOTE)

RYAN KISOR (COLUMBIA)

MICHEL CAMILO (COLUMBIA)

DIANA ROSS (MOTOWN)

* **DAVE GRUSIN** (GRP)

* **DIANE SCHUUR** (GRP)

TONY WILLIAMS (BLUE NOTE)

* **RAY BARRETTO** (CONCORD JAZZ)

JIMMY SMITH (MILESTONE)

* **JAY THOMAS** (STASH)

* **KEITH JARRETT TRIO** (ECM)

* **KIM PENSYL** (GRP)

AL DI MEOLA (TOMATO/MESA/BLUEMOON)

Dropped: #27 Spike Robinson, #30 Charles Earland,

#35 James Williams, #46 Vinny Valentino, #47 Steve Turre.

ARTIST PROFILE

GRANT GEISSMAN



FROM: Los Angeles

LABEL: Mesa Bluemoon

CONTACT: Bud Harner (818) 841-8585

LATEST RELEASE: Rustic Technology

HE SAYS: "The creative uncertainty of playing sessions tests your ability to get into the head of a producer and figure out what they really want. That's the fun of it."

IT'S SAID: Geissman arrived in L.A. in 1974, playing jazz with Louie Bellson and Gerald Wilson. In the early eighties, after four years with Chuck Mangione, Grant landed back in L.A. and developed his career doing sessions, jingles and TV/film composition.

"Right now," Grant Geissman admits, "I'm fifty-fifty between being a session guitarist/composer and a solo artist." Rustic Technology is a major departure for Geissman. Instead of using conventional sax and electric guitar, he opts for an all acoustic lineup featuring violin and guitar. There's no traditional drummer. RT uses wacky percussion like shakers, spoons, bells, timbales and bongos. The music brims with originality and ethnicity—capturing elements of Texas swing, Cajun, jazz, Latin, Brazilian and more.

FUTURE PLANS: Lots of album dates including Julio Iglesias, Placido Domingo and Latin star Luis Miguel.

Reports accepted Thursday only 9am - 3pm

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

POST-BOP

| 2W | LW | TW | |
|------------|----|----|--|
| 3 | 1 | 1 | JOSHUA REDMAN - Joshua Redman (Warner Bros.) |
| 6 | 3 | 2 | VINCENT HERRING - Secret Love (Music Masters) |
| 9 | 8 | 3 | LEWIS NASH - Rhythm Is My Business (Evidence) |
| 4 | 4 | 4 | MULGREW MILLER - Hand In Hand (Novus/RCA) |
| 19 | 13 | 5 | BOBBY WATSON - Tailor Made (Columbia) |
| 8 | 7 | 6 | BIRELI LAGRENE - Standards (Blue Note) |
| 16 | 12 | 7 | EDDIE DANIELS - Under The Influence (GRP) |
| 1 | 5 | 8 | VANESSA RUBIN - Pastiche (Novus/RCA) |
| 2 | 2 | 9 | JOE HENDERSON - so near, so far (Musings For Miles) (Verve/PolyGram) |
| 5 | 6 | 10 | LYLE MAYS w/M. JOHNSON & J. DeJOHNETTE - Fictionary (Geffen) |
| 11 | 11 | 11 | RENEE ROSNES - Without Words (Blue Note) |
| 12 | 10 | 12 | CECIL BRIDGEWATER - I Love Your Smile (Bluemoon) |
| 7 | 9 | 13 | RACHEL Z - Trust The Universe (Columbia) |
| 17 | 14 | 14 | JAE SINNETT - Blue Jae (J-Nett) |
| 27 | 18 | 15 | DIRTY DOZEN BRASS BAND - Jelly (Columbia) |
| — | 19 | 16 | MARK WHITFIELD - Mark Whitfield (Warner Bros.) |
| 13 | 16 | 17 | LAVERNE BUTLER - No Looking Back (Chesky) |
| 10 | 15 | 18 | LEE RITENOUR - Wes Bound (GRP) |
| 23 | 20 | 19 | JOE SAMPLE - Invitation (Warner Bros.) |
| 29 | 24 | 20 | MICHEL PETRUCCIANI - Promenade With Duke (Blue Note) |
| 22 | 21 | 21 | KERMIT RUFFINS - World On A String (Justice) |
| — | 29 | 22 | KENNY BARRON - Sambao (Verve/PolyGram) |
| 24 | 17 | 23 | HANK CRAWFORD - South-Central (Milestone) |
| NEW | 24 | 24 | MILT JACKSON - Reverence And Compassion (Qwest/Warner Bros.) |
| NEW | 25 | 25 | ROY HARGROVE - Of Kindred Souls (Novus/RCA) |
| 26 | 22 | 26 | PETER ERSKINE - You Never Know (ECM) |
| 28 | 27 | 27 | FRED HERSCH GROUP - Dancing In The Dark (Chesky) |
| 21 | 25 | 28 | KENNY DREW, JR. - A Look Inside (Antilles/PolyGram) |
| NEW | 29 | 29 | STEPHEN SCOTT - Aminah's Dream (Verve/PolyGram) |
| — | 30 | 30 | MICHELE ROSEWOMAN TRIO - Occasion To Rise (Evidence) |

COMMERCIAL ADULT

| 2W | LW | TW | |
|------------|----|----|--|
| 2 | 2 | 1 | LEE RITENOUR - Wes Bound (GRP) |
| 4 | 1 | 2 | TOM GRANT - The View From Here (Verve Forecast/PolyGram) |
| 1 | 3 | 3 | ACOUSTIC ALCHEMY - The New Edge (GRP) |
| 7 | 4 | 4 | SPECIAL EFX - Play (JVC) |
| 16 | 5 | 5 | JEFF LORBER - Worth Waiting For (Verve Forecast/PolyGram) |
| 11 | 6 | 6 | MICHAEL FRANKS - Dragonfly Summer (Reprise) |
| 9 | 9 | 7 | KILAUEA - Spring Break (Brainchild) |
| 5 | 8 | 8 | STING - Ten Summoner's Tales (A&M) |
| 25 | 11 | 9 | PAUL JACKSON, JR. - A River In The Desert (Atlantic) |
| 3 | 7 | 10 | STEVE LAURY - Keepin' The Faith (Denon) |
| 8 | 16 | 11 | THE JAZZMASTERS feat. PAUL HARDCASTLE - Jazzmasters (JVC) |
| — | 25 | 12 | DAN SIEGEL - The Getaway (Sin-Drome) |
| 10 | 10 | 13 | KIRK WHALUM - Cache (Columbia) |
| 13 | 12 | 14 | BRIAN BROMBERG - Brian Bromberg (Nova) |
| — | 15 | 15 | TOWER OF POWER - TOP (Epic) |
| 20 | 19 | 16 | ABRAHAM LABORIEL - Dear Friends (Bluemoon) |
| 6 | 17 | 17 | RICHARD ELLIOT - Soul Embrace (Manhattan) |
| 24 | 22 | 18 | YANNI - In My Time (Private Music) |
| 18 | 18 | 19 | LAUREN CHRISTY - Lauren Christy (Mercury) |
| 22 | 21 | 20 | OYSTEIN SEVAG - Link (Windham Hill) |
| 28 | 23 | 21 | FOWLER AND BRANCA - Etched In Stone (Silver Wave) |
| 26 | 30 | 22 | ZACHARY BREAUX - Groovin' (NYC) |
| 19 | 14 | 23 | MARS LASAR - The Eleventh Hour (Real Music) |
| 23 | 24 | 24 | BLUE KNIGHTS - Cool Groove Styles (IC/DA) |
| 30 | 27 | 25 | JOE SAMPLE - Invitation (Warner Bros.) |
| NEW | 26 | 26 | KIM PENSYL - Eyes Of Wonder (GRP) |
| 14 | 13 | 27 | RAY OBIEDO - Sticks And Stones (Windham Hill Jazz) |
| NEW | 28 | 28 | JOHN TESH - Monterey Nights (GTS) |
| — | 28 | 29 | YUTAKA - Another Sun (GRP) |
| NEW | 30 | 30 | MARK WHITFIELD - Mark Whitfield (Warner Bros.) |

Post-Bop compiled by a sample of Jazz intensive reports
 Commercial Adult compiled by a sample of Adult intensive reports

Diana Ross

Live

"The Lady Sings... Jazz and Blues"

Stolen Moments

A Real Jazz Moment Is A Stolen Moment.



Producer: Ben Sidran

Executive Producer: Diana Ross

Contact: James Lewis Marketing (800) 783-0364

Also available on Motown Laserdisc and Videocassette - 3746380033-1/3



GAVIN A²

ADULT ALTERNATIVE
EDITORS: KENT/KEITH
ZIMMERMAN



2W LW TH

| | | | |
|------------|----|----|---|
| 1 | 2 | 1 | LEE RITENOUR - Wes Bound (GRP) |
| 2 | 1 | 2 | ACOUSTIC ALCHEMY - The New Edge (GRP) |
| 4 | 3 | 3 | TOM GRANT - The View From Here (Verve Forecast/PolyGram) |
| 11 | 4 | 4 | MICHAEL FRANKS - Dragonfly Summer (Reprise) |
| 5 | 6 | 5 | KILAUEA - Spring Break (Brainchild) |
| 22 | 11 | 6 | JEFF LORBER - Worth Waiting For (Verve Forecast/PolyGram) |
| 3 | 5 | 7 | SPECIAL EFX - Play (JVC) |
| 13 | 8 | 8 | ABRAHAM LABORIEL - Dear Friends (Bluemoon) |
| 10 | 10 | 9 | THE JAZZMASTERS feat. PAUL HARDCASTLE - Jazzmasters (JVC) |
| 6 | 7 | 10 | STING - Ten Summoner's Tales (A&M) |
| 42 | 23 | 11 | DAN SIEGEL - The Getaway (Sin-Drome) |
| 30 | 20 | 12 | MARK WHITFIELD - Mark Whitfield (Warner Bros.) |
| 16 | 9 | 13 | HENRY JOHNSON - New Beginnings (Heads Up) |
| 19 | 17 | 14 | FOWLER AND BRANCA - Etched In Stone (Silver Wave) |
| 15 | 15 | 15 | OYSTEIN SEVAG - Link (Windham Hill) |
| 7 | 12 | 16 | BRIAN BROMBERG - Brian Bromberg (Nova) |
| 24 | 25 | 17 | STEVE BACH - City Magic (Valley Vue) |
| 12 | 18 | 18 | KIRK WHALUM - Cache (Columbia) |
| 37 | 24 | 19 | TOWER OF POWER - TOP (Epic) |
| 18 | 13 | 20 | LAUREN CHRISTY - Lauren Christy (Mercury) |
| 20 | 22 | 21 | JOE SAMPLE - Invitation (Warner Bros.) |
| 38 | 30 | 22 | PAUL JACKSON, JR. - A River In The Desert (Atlantic) |
| 8 | 21 | 23 | STEVE LAURY - Keepin' The Faith (Denon) |
| 34 | 31 | 24 | SONYA JASON - Tigress (Discovery) |
| 17 | 14 | 25 | MARS LASAR - The Eleventh Hour (Real Music) |
| 21 | 27 | 26 | WILTON FELDER - Forever, Always (PAR) |
| 28 | 28 | 27 | YANNI - In My Time (Private Music) |
| 9 | 16 | 28 | RAY OBIEDO - Sticks And Stones (Windham Hill Jazz) |
| — | 39 | 29 | KIM PENSYL - Eyes Of Wonder (GRP) |
| 25 | 29 | 30 | BRUCE HORNSBY - Harbor Lights (RCA) |
| 39 | 37 | 31 | ZACHARY BREAUX - Groovin' (NYC) |
| 29 | 26 | 32 | YUTAKA - Another Sun (GRP) |
| — | 46 | 33 | DAVE SAMUELS - Del Sol (GRP) |
| 14 | 19 | 34 | CHUCK LOEB - Mediterranean (DMP) |
| 43 | 38 | 35 | JOHN TESH - Monterey Nights (GTS) |
| — | 40 | 36 | DAVE VALENTIN - Red Sun (GRP) |
| — | 42 | 37 | RAY KELLEY - From The Heart (Resort) |
| 50 | 41 | 38 | HUBERT LAWS - My Time Will Come (Music Masters) |
| 26 | 36 | 39 | RICHARD ELLIOT - Soul Embrace (Manhattan) |
| 32 | 35 | 40 | BLUE KNIGHTS - Cool Groove Styles (IC/DA) |
| 48 | 43 | 41 | BOY ON A DOLPHIN - Boy On A Dolphin (Modern/Atlantic) |
| 40 | 34 | 42 | CLANNAD - Anam (Atlantic) |
| 23 | 32 | 43 | ERIC LEEDS - Things Left Unsaid (Paisley Park/Warner Bros.) |
| NEW | 44 | 44 | CHRIS ISAAK - Can't Do A Thing, San Francisco, Solitary (Reprise) |
| — | 44 | 45 | GIL GOLDSTEIN & ROMERO LUBAMBO - Infinite Love (Big World) |
| 27 | 33 | 46 | POCKET CHANGE feat. DAVID PATT - Mediterranean Affair (Brainchild) |
| 36 | 47 | 47 | KENNY G - Breathless (Arista) |
| 44 | 50 | 48 | COURTNEY PINE - To The Eyes Of Creation (4th & Broadway/Island/PLG) |
| 33 | 45 | 49 | INCOGNITO - Tribes, Vibes And Scribes (Verve Forecast/PolyGram) |
| NEW | 50 | 50 | AARON NEVILLE - The Grand Tour (A&M) |

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

Most Added



KEN NAVARRO (21)
ERIC MARIENTHAL (19)
ERIC TINGSTAD/NANCY RUMBEL (8)
WAYNE GRATZ (7)
KIM PENSYL (6)
DEBORAH HENSON-CONANT (6)

Top Tip

ZACHARY BREAUX

Groovin'
(NYC)

DAVE SAMUELS

Del Sol
(GRP)

No big debuts this week. However, we got jumps! Zachary Breaux moves 37-31 while Dave Samuels advances 46-33.

RECORD TO WATCH

AARON NEVILLE
The Grand Tour
(A&M)

Those unmistakable pipes debut at #50.

Chartbound

- * KEN NAVARRO (Positive Music)
 - * ERIC MARIENTHAL (GRP)
 - PATSY MOORE (Warner Bros.)
 - VIVIANNE McKONE (London/PolyGram)
 - SIGNATURE feat. BILL O'CONNELL (Bluemoon)
 - * MICHAEL GETTEL (Narada)
 - PETE BARDENS (Miramar)
 - KIM WATERS (Warlock)
 - * DEBORAH HENSON-CONANT (Unity)
 - FERNANDO SAUNDERS (A&M)
 - BRUCE DUNLAP (Chesky)
 - * ROB MULLINS (RME)
 - * HENRY ROBINETT (Nefertiti)
 - * DIANE SCHUUR (GRP)
 - AL DIMEOLA (Tomato/Mesa Bluemoon)
 - CUSCO (Higher Octave)
 - ZAP MAMA (Luaka Bop/Warner Bros.)
- Dropped: #49 Soto Koto Band.

Coolin' with Groovin'

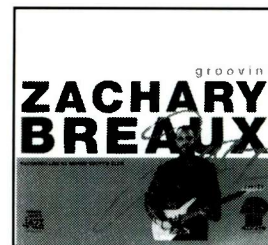
Thank you:

| | | | | |
|---------------|------|-----------|------|------|
| WQCD | KKSF | WJZZ | KINK | KEWU |
| KIFM | WEAA | KLON | WAER | WUWF |
| WBJB | WTEB | KCND | WMT | KAJX |
| WNIJ | WSHA | KVNO | KWIT | KTNT |
| WOTB | WESQ | WYBC | KDSU | WSKY |
| WKRY | WTUL | WBUR | WFIT | WCPN |
| WCLK | KJZZ | KXLY | KDVS | WJSU |
| WJAB | KOAI | WLOQ | WKGC | KCKC |
| WBAA | KTAO | WLGH | KXCD | WMOT |
| WDCU | KSBR | WMKY | WUWF | KWVS |
| J-WAVE | KXDC | WFAE | WAJC | WWVU |
| WESM | KCBX | WUTC | WUAL | WWOZ |
| WNUA | KZSQ | WNOX | KAJX | WTMD |
| WXTS | KUOP | KHIH | KEWU | WDUQ |
| WSIE | KKLD | KEDT | KJSU | KNTU |
| KT CZ | KTHO | KNTU | KUNV | KCSM |
| KXCV | WFPL | KUOR | KYFX | WVTF |
| KBEM | WHRL | KSDS | WXRC | WFSS |
| WONB | KVNF | KCRW | KEXL | WNWV |
| WMGN | WVPE | KSJS | KSLU | WDCB |
| KNIK | WDET | KCSS | KUVO | KCWC |
| KBSU | WNMU | WBR | KMHD | WKGC |
| KSOR | WDCB | WEMU | KGOU | KAWU |
| COFFEE & JAZZ | WGVU | JAXX TRAX | | |

Gavin - Adult Alternative #31
Jazz #42

R&R - NAC Off Chart Breaker
JAZZ New & Active

MAC - PAC 25 Bullet



ZACHARY BREAUX



featuring:
"Coming Home Baby"
"Where Is the Love"
"Lagos"

for more information contact: **Mike Carlson 1-800-729-7450**

Jazz/Adult Alternative
New Releases



DONALD FAGEN
Kamakiriad (Reprise)

When Donald Fagen's *Nightly* came out in 1982, CDs were stocked in scant numbers, locked away in glass cases in dusty back corners of the vinyl record shack. Eleven years later, the same week Fagen re-emerges with *Kamakiriad*, you can read a news story in *Gavin* about major labels like Sony Music and Warner Music Group battling IBM and Blockbuster Entertainment over digital database, electronic delivery and blank disc technology rights. Are we closer to *Bladerunner* style futurism or what? These are the kinds of observations Fagen's eight new aural visions elicit. How do you assess an eleven-year work-in-progress like *Kamakiriad* in one paragraph? Fagen using Walter Becker as producer surely sends shock waves of hope to diehard Steely Dan aficionados. Dan Fans have always been a wandering mutant lot—much more ultramodernist than their tribal Dead Head counterparts. Many lunch on *Cyberpunk* volumes and computer manuals during their spare time, as we ride into the laser-circuited nineties on their wiry backs. Heck, at this rate we might not get another Fagen/Dan project until the next millennium. Meanwhile, enshrined in these eight varnished gems are the happy spirits of Oliver Nelson and Duke Ellington nodding their approval.

ROBB MULLINS
Music For Lovers (RME)

Normally we hear from pianist Robb Mullins on a pretty regular basis. But two years ago he left the crazy L.A. scene to reflect and record. *Music For Lovers* is Mullins sequestering himself in a studio off the beach in Southern California and emerging with a lovey-dovey, Quiet Stormy set of tunes. All but one of the ten tracks features Mullins handling all the musical parts himself. MFL has a very electronic, synth bass, rhythm-triggered sound. Even his grand piano parts, generously strewn

throughout, sound plugged in. Segue Tin Nwe Ni and Nadine next to those slinky, funkified Jeff Lorber cuts.



DIANE SCHUUR
Love Songs (GRP)

Songstress Diane Schuur stays true to jazz lineage with a salute to the love balladry of masters like Mercer, Gershwin and Ellington. As Michael Feinstein's growing popularity on the cabaret circuit will attest, the sophisticated element of the music public is looking hard at the crafted song lyrics of decades past to help smooth out those jazz standards. On *Love Songs*, Schuur leaves the piano and belts out vocally—as usual. Her crystalline phrasing and tremendous range still takes center stage on each track, alongside featured horn solos from Pete Christlieb, Tom Scott, Hubert Laws and Jack Sheldon. September In The Rain is joined by full orchestra and a nocturnal, bluesy cameo from Sheldon. Schuur sneaks in the Willie Nelson penned jukebox classic *Crazy*. Whichever track you pick out is almost a guaranteed powerhouse.

GRANT GEISSMAN
Rustic Technology (Bluemoon)

Grant Geissman has decided to rebel against the electric guitar/saxophone jazz thing with a completely different configuration. Replace sax with the equally fluid violin, unplug the bass and guitar amps in favor of a more acoustic statement, and can the traditional drum trap set in favor of a panorama of shakers, hand percussion, Latin congas and timbales. *Rustic Technology* was recorded, mixed and sweetened in a matter of days, and Grant assembled a whole slew of past influences. We hear fleeting traces of Latin, Texas Swing, Le Hot Club, Cajun, Samba, folk, classical and jazz. For something truly different, try the walking bass, Bob Wills-tinged *Flannel Cowboys* or the charismatic and spicy *Gumbo*.

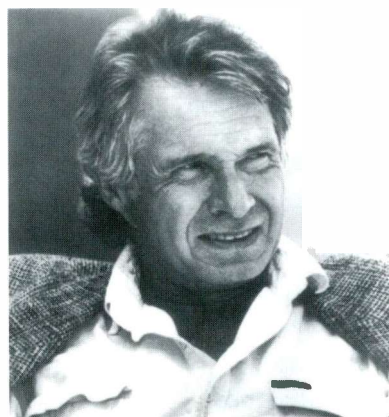
KEITH JARRETT TRIO
Bye Bye Blackbird (ECM)

Since Miles' death over a year ago, key jazz musicians, many who owe him a tremendous debt, have recorded tributes and musical testaments to the genius of Miles Dewey Davis III. On *Bye Bye Blackbird*,

Keith Jarrett departs from his introspective solo piano stance to play what's on the surface more conventional trio standards. Jarrett translates onto grand piano the concise grandeur that was Miles. Jarrett, having joined Miles during his *Bitches Brew* era, started out on electric organ to Chick Corea's electric piano before Chick departed, leaving Keith with both instruments. After leaving Miles, Jarrett eschewed electronics altogether and spearheaded a widespread renewed interest in acoustic music. *Bye Bye Blackbird* is easier to categorize than most of Jarrett's work. No doubt Jarrett's improvisational mystique drew from Miles' own penchant for economy, simplicity and "potency of pure desire." Miles became the medium and the message—like Jarrett says, "the touchstone, a magnetic field; *the* authentic minimalist." Among the structured, more airplay friendly standards, check out the marathon eighteen-minute anthem of improvisation, *For Miles*.

LAURA FYGI
Bewitched (Verve/PolyGram)

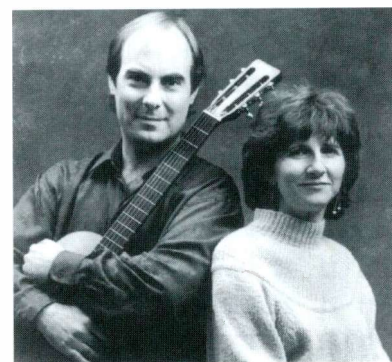
Laura Fygi is a newcomer singing torch ballads like a proven vet. And behind the blue-flamed, smoky ballads like *Girl Talk*, *Bewitched*, *I Only Have Eyes For You* and *Dream A Little Dream* are some seasoned soloists to give each standard that extra boost. Guest cameos include Toots Thielmans, Johnny Griffin and Clark Terry—quite an impressive trio of support. Fygi gravitates toward slower, smoldering ballads on *Bewitched*. Her full-range vocal delivery covers each selection like a blanket. Fygi's is the opposite of the piercing, cutting singing style. Her vocal presence adorns each arrangement with a warmhearted, sophisticated ambience.



DAVE GRUSIN
Homage To Duke (GRP)

Dave Grusin's *Homage To Duke* could be a valuable primer for fans too young to remember Duke Ellington. Instead of saluting him in a Big Band context, Grusin adopts a trimmer lineup. With the exception of *Mood Indigo* and *Take The A Train*, Dave opts for a more intimate

sound. Grusin developed his career as an arranger and music director before progressing into films and television scores. As a disciplined jazz composer in his own right, Grusin concentrates here on the seemingly effortless complexity of Ellington's writing, even though many of these tunes are already etched as super familiar pop standards. Players like Tom Scott, Harvey Mason, John Patitucci and Brian Bromberg represent a younger following and blend well with vets like Grusin and Clark Terry, Duke's primary trumpet soloist throughout the fifties. *Homage To Duke* is filled with the most recognizable chestnuts of Ellington's greatest hits repertoire. With Grusin's trademark style of studio discipline, each track is sparkles with digital brightness.



ERIC TINGSTAD & NANCY RUMBEL
Give And Take (Narada)

One of the cool things about hanging out at the Jazz/A meetings at the *Gavin Seminar* is you can bump into artists like Eric Tingstad and Nancy Rumbel. Tingstad and Rumbel have been together for eight years out of the Pacific Northwest, but now only release recordings every two years. *Give And Take* is their seventh record. Guitarist Tingstad and oboe/English horn player Rumbel are incredibly rich, disciplined musicians steeped in the classical recital style of soloing. Eric's guitar playing is surgically precise. Nancy is very graceful and refined, whether it's on oboe or ocarina. The title track is a blend of Celtic dance and Jamaican reggae. The most influential A² airplay track will probably be *A Place Called Hope*, a track that reflects Tingstad & Rumbel's optimism for Bill Clinton's leadership and environmental sensitivity. Tingstad makes a rare appearance on electric guitar here, as well as on *Memorial*. For having just dusted off his axe, Eric executes a nice bend and sustain on his notes. From our perspective, *Give And Take* is T&R's finest release. Even though Tingstad and Rumbel typify that more classical spectrum of A², the tracks have a bit more bite and aren't so overly polished.

GAVIN ALBUM

EDITOR: KENT
ZIMMERMAN



| 2W | LW | TH | |
|------------|----|----|--|
| 1 | 1 | 1 | AEROSMITH - Eat The Rich, Edge, Cryin', Get A Grip, Fever (Geffen) |
| 19 | 5 | 2 | ROBERT PLANT - Calling To You, 29 Palms (Es Paranza/Atlantic) |
| 12 | 4 | 3 | ROD STEWART From "MTV's Unplugged" - Cut Across, Have I Told, Stay (Warner Bros.) |
| 2 | 2 | 4 | MIDNIGHT OIL - Truganini, Drums Of Heaven, In The Valley (Columbia) |
| 9 | 8 | 5 | SOUL ASYLUM - Runaway Train, Black Gold, Somebody, Without (Columbia) |
| 4 | 3 | 6 | PAUL RODGERS - The Hunter (Victory Music/PLG) |
| 3 | 6 | 7 | LENNY KRAVITZ - Are You Gonna Go My Way, Eleutheria (Virgin) |
| 8 | 9 | 8 | BLUES TRAVELER - Conquer Me (A&M) |
| 5 | 7 | 9 | COVERDALE*PAGE - Take Me, Shake My Tree, Pride & Joy (Geffen) |
| 11 | 11 | 10 | STING - Fields Of Gold, Faith, Seven Days, Love Is Stronger (A&M) |
| — | 23 | 11 | PAT BENATAR - Everybody Lay Down (Chrysalis/ERG) |
| 16 | 17 | 12 | SPIN DOCTORS - What Time, Two Princes, Olsen's Blues, Miss (Epic) |
| 21 | 18 | 13 | VAN HALEN - Dreams, Fooled, One Way, Right Now (Warner Bros.) |
| 6 | 10 | 14 | BRUCE HORNSBY - Harbor Lights (RCA) |
| 20 | 20 | 15 | MARC COHN - Walk Through The World (Atlantic) |
| 7 | 12 | 16 | BIG HEAD TODD - Bittersweet, Broken Hearted Saviour (Giant/Reprise) |
| 10 | 13 | 17 | R.E.M. - Sidewinder, Moon, Ignoreland, Drive, Night Swimming (Warner Bros.) |
| 14 | 15 | 18 | WIDESPREAD PANIC - Wondering, Hatfield, Diner, Pickin' (Capricorn) |
| NEW | 19 | 19 | DONALD FAGEN - Tomorrow's Girl (Reprise) |
| 26 | 16 | 20 | LYNYRD SKYNYRD - Born, Pure, Faith, Smokestack (Atlantic) |
| 30 | 21 | 21 | DRIVIN' N' CRYIN' - Smoke, Turn It Up (Island) |
| 33 | 24 | 22 | UGLY KID JOE - Busy Bee, Cats In The Cradle, So Damn Cool, Neighbor (Mercury) |
| 25 | 19 | 23 | STONE TEMPLE PILOTS - Plush (Atlantic) |
| 38 | 28 | 24 | AIMEE MANN - I Should've Known (Imago) |
| — | 26 | 25 | RAGING SLAB - Anywhere But Here (Def American/Reprise) |
| 46 | 27 | 26 | JACKYL - When Will It Rain, Down On Me, Lumberjack (Geffen) |
| 27 | 25 | 27 | VINCE NEIL - Sister Of Pain (Warner Bros.) |
| 17 | 14 | 28 | KINKS - Searching, Hatred (Columbia) |
| 24 | 29 | 29 | WORLD PARTY - Is It Like Today, All I Gave (Chrysalis/Ensign/ERG) |
| — | 43 | 30 | BROTHER CANE - Got No Shame (Virgin) |
| NEW | 31 | 31 | PETE TOWNSHEND - English Boy (Atlantic) |
| 15 | 30 | 32 | MICK JAGGER - Wired All Night, Sweet, Tear, Focus (Atlantic) |
| 37 | 33 | 33 | LIVING COLOUR - Nothingness, Leave It Alone, Ignorance, Mind Your Own (Epic) |
| — | 41 | 34 | WINGER - Down Incognito (Atlantic) |
| 35 | 32 | 35 | PAUL McCARTNEY - Off The Ground, Biker, Hope, Owe It All (Capitol) |
| 41 | 36 | 36 | TRAGICALLY HIP - At The Hundredth, Courage, Lionized (MCA) |
| 18 | 31 | 37 | 4 NON BLONDES - What's Up, Dear Mr. President (Interscope/Atlantic) |
| 39 | 22 | 38 | DAVID CROSBY - Hero (Atlantic) |
| — | 39 | 39 | THE HOOTERS - 25 Hours In A Day (MCA) |
| NEW | 40 | 40 | VAN MORRISON - Gloria (Mercury) |
| 22 | 38 | 41 | BON JOVI - In These Arms, Bed Of Roses, Keep The Faith (Jambco/Mercury) |
| — | 48 | 42 | DREAM THEATRE - Another Day (atco/eastwest/atlantic group) |
| 34 | 40 | 43 | BRIAN MAY - Resurrection, Driven By You (Hollywood) |
| 32 | 44 | 44 | ERIC CLAPTON - Running On Faith, Lonely, Layla (Reprise) |
| 31 | 42 | 45 | CHRIS ISAAK - Can't Do A Thing, San Francisco, Solitary (Reprise) |
| NEW | 46 | 46 | ANTHRAX - Only (Elektra) |
| 23 | 37 | 47 | BRYAN FERRY - I Put A Spell On You, Will You, Just One (Reprise) |
| NEW | 48 | 48 | OZZY OSBOURNE - Changes (Epic) |
| 13 | 34 | 49 | EXTREME - Am I Ever Gonna Change, Stop The World, Rest In Peace (A&M) |
| 28 | 35 | 50 | BILLY SQUIER - Angry (Capitol) |

Reports accepted Monday and Tuesday 8:30am - 4pm
Station Reporting Phone: (415) 495-1990 Gavin Fax: (415) 495-2580

Most Added

AC/DC
ROBERT PLANT
DONALD FAGEN
COVERDALE*PAGE

Top Tip



DONALD FAGEN

KAMAKIRIAD
(REPRISE)

The last time Donald Fagen released a new solo album Ronald Reagan was President.

RECORD TO WATCH

AC/DC
Big Gun

(Columbia)
AC/DC meets the boxed-in sound of Rick Rubin for Arnold's new flick.

Chartbound

*LAST ACTION HERO-AC/DC Big Gun (Columbia)

*JOE SATRIANI Speed Of Light (Relativity)

KISS I Love It Loud (Mercury)

*TOTO Don't Chain (Relativity)

RONNIE WOOD Always Wanted More (Continuum)

*POSIES Dream (Geffen)

CIRCUS OF POWER Mama Tequila (Columbia)

Dropped: #45 Alice In Chains, #46 Damn Yankees, #47 Def Leppard, #49 David Bowie, #50 Buddy Guy, Black 47.

New Releases

ROBERT PLANT
Fate Of Nations
(Es Paranza/Atlantic)

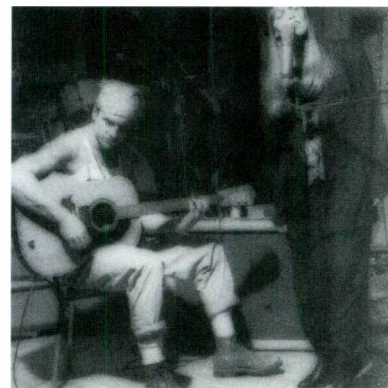
Now this is more like it! Robert Plant has made a convincing transition to electric folksman by bottling the folk spirit of groups like the Incredible

String Band and blasting it with power and decibels. Hey, wasn't that the original premise of another band? On Fate Of Nations, Plant works on a couple of different planes. Level one, rock out. Level two, showcase intriguing folk and Arabic arrangements with such stellar cameo guests as classical legend Nigel Kennedy and Clannad's Maire Brennan. Level three, the ecological statement inside the booklet which is based (presumably) in fact rather than PC drama. My favorite track by far is Plant's splendid reworking of Tim Hardin's If I Were A Carpenter. Other trax include 29 Palms and Come Into My Life. Robert's best work in a decade.

BILLY IDOL
Shock To The System
(Chrysalis/EMIRG)

"The sky above the port was the color of television tuned to a dead channel." Billy Idol's latest lyrics? Actually the opening words of William Gibson's Neuromancer novel, which explains Shock To The System far better than I can. Machine-driven? User-friendly? You betcha, as Billy Idol jacks in and piles on the stims. This is truly music of the future, a Bladerunner portrait of a burning Los Angeles.

PAT BENATAR
Gravity's Rainbow
(Chrysalis/EMIRG)



Despite some of the hits she took, that blues album seems to have done Pat Benatar a world of good. Her newest rock n roll is focused and grounded. Somebody's Baby is one of Pat (and Neil Giraldo's) best songs, somewhat of a tearjerker despite it's uptempo groove. With the spry back-up trio (Giraldo, drummer Myron Grombacher and bassist Frank Linx), Pat's music seems to mean something again. Gone are the tell-tale traces of rock burnout. Other trax: Pictures Of A Gone World, Ties That Bind and the Hendrix-crazed Disconnected.

ROBIN ZANDER
I've Always Got You (Interscope)

Definitely not what I expected. Robin Zander takes off some of the edge substituting melody and depth. Strumming electrics and acoustics give this first single an Eagles/Fleetwood Mac feel.

Album Adult Alternative

Many thanks to all of you who phoned, FAXed and jammed our communications facilities with praise and encouragement. I must admit to having had a case of nerves that first Monday morning, but when even our most shoot-from-the-hip friends and critics alike expressed their approval, we heaved a collective sigh of relief. The A³ Boomer Grid has received outstanding reviews. Now it's on to fine-tuning the station sample, stockpiling profiles, sorting out the tracking and on-line procedures as well as planning future events to be unveiled, well, sooner than you think.

Urgent! Urgent! We're in the midst of gathering your response to Gavin's new A³ section. If you'd like to be duly represented, simply call the Zimmermen or FAX me your quote or extended response (typed letters or scrawled handwriting are equally acceptable) and we'll fit you in. FAX us at 415-495-2580. Next week we hope to include our first station profile. Meanwhile this week brought in a whole boxload of important new releases. Here's a sampling of the best!

A³ New Releases



THE WATERBOYS Dream Harder (Geffen)

While we're active fans of Mike Scott's fiddle period, you have to respect the Waterboy's penchant for change. This time Scott follows a less traditional muse, using more "traditional" rock instruments to shape and weave a new musical drama. Songs like Love And Death (with its beautiful intro hook), the reggaed (!) Suffer and The Return Of Pan (with its Arabic intro) are the kind of songs that surface after only a few devoted listens. Unlike his last two releases, there's a bit of American soil staining the foundations of Dream Harder. While Mike Scott has been the primary spark between Irish and Scottish rock and folk, in the past he's attempted to pull off just the right American pilgrimage, usually scrapping the results. With Dream Harder he's finally got it right, as this dozen song set stands proudly alongside an even prouder Waterboys legacy. We like!

MARC COHN The Rainy Season (Atlantic)

Here in the West we prayed for rain, and rain it did. Marc Cohn's The Rainy Season is yet another answered prayer. At life's vital juncture, Cohn eclipses his stunning debut by releasing what sounds like a perfect single, Walk Through The World. By enlarging his production

core to include producer/guitarist John Leventhal, Cohn and Ben Wisch break that piano man sophomore jinx (ask Billy Joel and Bruce Hornsby about that) by sticking close to the heart on sweet follow-ups like Rest For The Weary and Paper Walls (where Cohn out-Isaaks Chris Isaak). While Cohn's initial success may have been somewhat of a shock to Album Radio and Top 40, his presence here makes perfect sense. This music is one fat juicy fastball from God. Take a huge swing and connect.



JANIS IAN Breaking Silence (Morgan Creek)

It's been a long road from Society's Child and being Jimi Hendrix's pal to this, yet Janis Ian is no stranger to comeback. Her Stars and Between The Lines albums on Columbia, released during the seventies, rank with Cat Stevens' Mona Bone Jakon and Tea For The Tillerman as landmark examples of resurrection. Ditto Breaking Silence. Recorded with a rarified confidence, Janis Ian regains that same freshness she achieved with her last hit single, At Seventeen. Publishing has always been a big part of Janis Ian's world; she spent the last five years writing songs in Nashville. Janis achieved substantial success on other people's albums, and Breaking Silence is her climb back into the performing ring. With the emerging importance of

Cont on page 43

Most Added



DONALD FAGEN (11)
ROBERT PLANT (11)
DANNY GATTON (9)
THE WATERBOYS (8)
IAIN MATTHEWS (8)
TEARS FOR FEARS (7)

Top Tip

DIESEL

hepfidelity
(Giant/Warner Bros.)

ROD STEWART

unplugged...and seated
(Warner Bros.)

Diesel is injected into the Album Adult Alternative as this week's highest debut at #34! Rod Stewart's MTV unplugged follows at #38.

RECORD TO WATCH

DANNY GATTON Cruisin' Deuces (Elektra)

Relentless picking combined with guest vocalists like Delbert McClinton and Rodney Crowell.

Gridbound

- * HELLECASTERS (Pacific Arts)
 - * AZTEC CAMERA (Sire/Reprise)
 - * DANNY GATTON (Elektra)
 - * dada (IRS)
 - * KINSEY REPORT (Point Blank)
 - * NEW ORDER (Qwest/Warner Bros.)
 - * MATT KEATING (Alias)
 - * PETE TOWNSHEND (Atlantic)
 - * TAB BENOIT (Justice)
 - * ROBERT PLANT (Es Paranza/Atlantic)
 - * RONNIE WOOD (Continuum)
 - * IAIN MATTHEWS (Mesa)
 - * 10,000 MANIACS (Elektra)
 - * THE POSIES (DGC)
 - * LAVA HAY (Network)
- Dropped: #34 Phish, #38 Fobyn Hitchcock, #50 Shawn Colvin, John + Mary, Dire Straits, Aaron Neville.

ARTIST PROFILE



IAIN MATTHEWS

CURRENTLY RESIDING:

Austin, Texas

LABEL: Mesa/Bluemoon

LATEST RELEASE: Skeleton Keys

CONTACT: Bud Hamer (818)-841-8585

HE SAYS: "Today I'm at the most productive stage of my career. I'm writing all my own songs and it's helped me become a more competent guitar player. I'm touring more than ever, and three years ago took the plunge and started performing solo."

IT'S SAID: A pure song stylist, Iain recorded many distinct solo projects until 1983, when he worked A&R for Island and Windham Hill. He resumed recording in 1988 with a Jules Shear songbook on Windham Hill. During the last five years Iain developed his own songwriting crafts, the result being Skeleton Keys. He modestly plays down being a founding member of Fairport Convention.

FUTURE PLANS: "I like to tour for short bursts, playing in Europe three or four times a year. I expect to be on the road a lot this year." Also forming singer/songwriter trio called Hamilton Pool, then it's back in the studio in November.

RETROSPECTIVE RELEASES: Soul Of Many Places, nineteen definitive tracks of Elektra years. British CD import of If You Saw Through My Eyes and Tigers Will Survive.

Cont from page 41

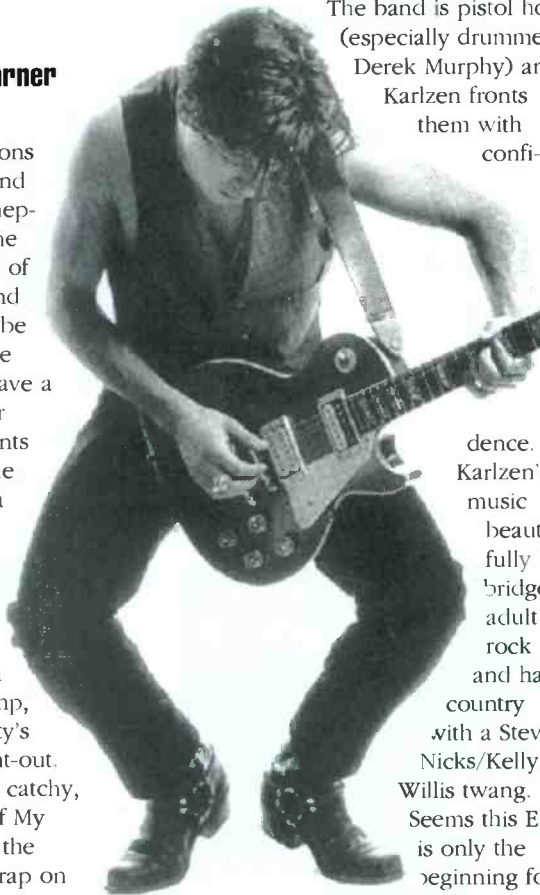
songwriters in this format, her timing couldn't have been better. Our favorites include What About The Love, Tattoo and the opening All Roads To The River.

**DIESEL
hepfidelity (Giant/Warner
Bros.)**

Adult Edge. After sessions in London, Memphis and Los Angeles, Diesel's hepfidelity is damn near the best thing to come out of Australia since INXS and the Road Warrior, maybe even Fosters Lager. The songs on hepfidelity have a lot of highway on their boots, mixing ingredients whether it's a Sly & The Family Stone scream, a compressed seventies wah-wah guitar or John Cougaresque honesty. Produced in part by Don Gehman (who has worked with such acts as Mellencamp, REM and X), hepfidelity's material is well thought-out. The production is also catchy, from the serene Tip Of My Tongue right down to the Flash & The Pan-type rap on Get Lucky.

**MARY KARLZEN
Hide (Y&T)**

Yes! Hot stuff from South Florida's Mary Karlzen. My only beef is that this EP spans only eighteen minutes.



The band is pistol hot (especially drummer Derek Murphy) and Karlzen fronts them with confi-

dence. Karlzen's music beautifully bridges adult rock and hard country with a Stevie Nicks/Kelly Willis twang. Seems this EP is only the beginning for Mary since she

started recording her second album last Sunday. Catch her on the road with the Mavericks or call Richard Ulloa at 305-655-4750 for a quick copy. Trax: I'd Be Lying and St. James Hotel.

**IRIS DeMENT
Infamous Angel (Warner Bros.)**

According to KGSR's Jody Denberg, Iris DeMent comes to us from the Philo folk stable. An Arkansas Traveler, DeMent gets a ringing endorsement from John Prine who says, "If pork chops could talk, they'd probably learn how to sing one of her songs." Nuff said. Like Prine, Iris' voice is a bit of an initial shock to the system, a nasal experience. Soon enough, though, her writing and sincerity draws you in (not unlike Nanci Griffith) and that's what happened by cut four, When Love Was Young. Next comes our favorite, the populist Our Town. These are the kind of records we love reviewing. Real. Honest. Somebody pinch us, we're dreaming. Contact Jon Grimson at 615-320-7525.

**A. J. CROCE
(Private Music)**

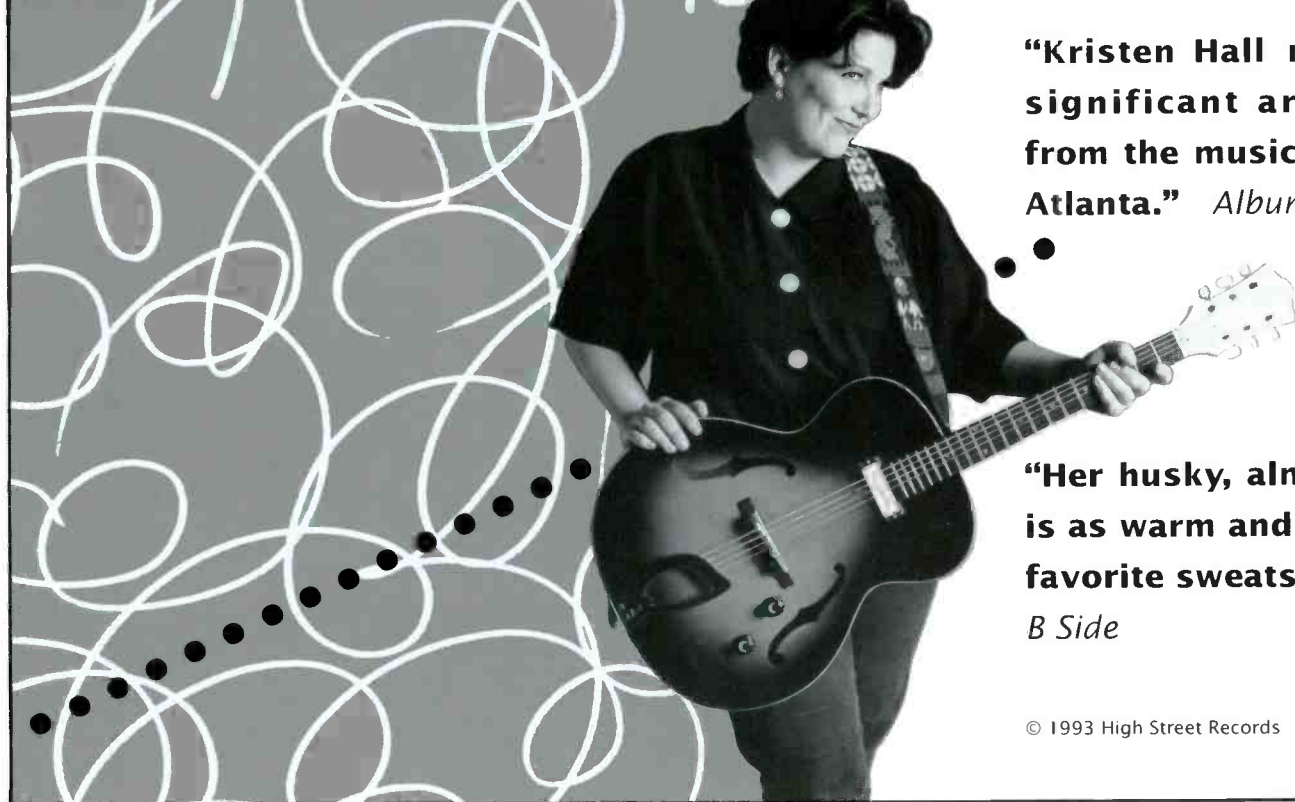
An interesting blend of talent at work. Yes, this is the late Jim Croce's son, but this ain't no Bad



Bad Leroy Brown sideways. Twenty one year-old A.J. spent his childhood rummaging through dusty 78 rpms, developing a

piano man style that's a cross between Tom Waits, Mose Allison and Harry Connick, Jr. A.J. has talent and tastes that sound way beyond his tender years, and this self-titled debut was co-produced by T Bone Burnett (who we all know and love) and John Simon (who has had a hand in such classics as Music From Big Pink, Cheap Thrills and Leonard Cohen's debut). T Bone brings that Texas R&B flavor, giving the rhythm section the same snap that Willie Dixon enjoyed on his comeback album a few years back. Backing young A.J. is an array of talent that includes Robben Ford playing clean blues, Benmont Tench on organ, Jim Keltner and more. As a pianist Croce holds his own, playing in a broken style similar to Connick's. As a singer, he's youthful, a bit Waits-ish (circa Closing Time), but believable. Barely old enough to legally patronize a saloon, A.J.'s is a unique set of smokey, barroom songs by a new generation balladeer.

Kristen Hall



"Husky-voiced Kristen Hall has offered up a rich collection of original pop-rock songs."

Thom Duffy, Billboard Magazine

"Kristen Hall may be the next significant artist to emerge from the musical mecca we call Atlanta." *Album Network*

"Her husky, almost raspy voice is as warm and familiar as your favorite sweatshirt."

B Side

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GAVIN ALTERNATIVE

EDITOR: LINDA RYAN
ASSOCIATE ED: SEANA BARUTH



| 2W | LW | TH | |
|------------|----|----|---|
| 8 | 3 | 1 | NEW ORDER - Regret, World, Liar, Chemical, Everyone (Qwest/Warner Bros.) |
| 5 | 2 | 2 | PORNO FOR PYROS - Cursed Female, Pets (Warner Bros.) |
| 2 | 1 | 3 | MIDNIGHT OIL - Truganini, Drums Of Heaven, In The Valley (Columbia) |
| 9 | 5 | 4 | RADIOHEAD - Creep, Vegetable, Stop Whispering, Anyone Can Play (Capitol) |
| 1 | 4 | 5 | FRANK BLACK - Los Angeles, Hang Onto Your Ego, I Heard Ramona (4-AD/Elektra) |
| 10 | 6 | 6 | PRIMUS - My Name Is Mud (Interscope/Atlantic) |
| 15 | 11 | 7 | SUEDE - Metal Mickey, Nitrate, Drowners, She's Not Dead (Nude/Columbia) |
| 4 | 8 | 8 | DEPECHE MODE - I Feel You, Walking, Mercy, Caress, Judas, Condemnation (Sire/Reprise) |
| 23 | 10 | 9 | POSIES - Dream All Day, Solar Sister, Flavor, Love Letter (DGC) |
| 3 | 9 | 10 | WORLD PARTY - Is It Like Today, All I Gave (Chrysalis/Ensign/ERG) |
| 22 | 16 | 11 | X - Country At War (Mercury) |
| 19 | 12 | 12 | P.J. HARVEY - 50 Ft. Queenie, Highway 61, Rid Of Me, Man-Size (Island/PLG) |
| 17 | 14 | 13 | PERE UBU - Sleepwalk, Kathleen (Imago) |
| 41 | 23 | 14 | TRASH CAN SINATRAS - Hayfever, Bloodrush (Go!/London/PLG) |
| 11 | 15 | 15 | LENNY KRAVITZ - Are You Gonna Go My Way, Eleutheria (Virgin) |
| 7 | 7 | 16 | CHRIS ISAAK - Can't Do A Thing, San Francisco, Solitary (Reprise) |
| 14 | 17 | 17 | BELLY - Slow Dog, Feed The Tree, Gepetto, Angel (4-AD/Sire/Reprise) |
| 37 | 26 | 18 | WATERBOYS - The Return Of Pan, Glastonbury (Geffen) |
| 32 | 21 | 19 | THE CRANBERRIES - Dreams, Linger (Island/PLG) |
| 21 | 20 | 20 | ELEVENTH DREAMDAY - Makin' Like A Rug, After This, Figure (Atlantic) |
| 27 | 27 | 21 | THE THE - Slow Emotion, Love Is Stronger, Dogs Of Lust (Epic) |
| 39 | 28 | 22 | AIMEE MANN - I Should've Known (Imago) |
| 26 | 24 | 23 | SEBADOH - Soul & Fire, Two Years, Fantastic, Emma (Sub Pop) |
| 18 | 18 | 24 | VELOCITY GIRL - Audrey's Eyes, Crazy Town, Pop Loser (Sub Pop) |
| 43 | 30 | 25 | ADORABLE - Sunshine Smile, Favourite, Sistine, Glorious (SBK/ERG) |
| 6 | 13 | 26 | DAVID BOWIE - Jump They Say, I Know It's Gonna, Miracle (Savage/BMG) |
| 20 | 25 | 27 | STING - Fields Of Gold, Faith, Seven Days, Love Is Stronger (A&M) |
| 46 | 31 | 28 | TERENCE TRENT D'ARBY - She Kissed Me (Columbia) |
| 12 | 22 | 29 | BUTTHOLE SURFERS - Who Was In My Room, Chewin' (Capitol) |
| 44 | 42 | 30 | THE MIGHTY MIGHTY BOSSTONES - Someday I Suppose, Simmer Down (Mercury) |
| 13 | 19 | 31 | JUDYBATS - Incredible, Being Simple, Ugly On The Outside (Sire/Warner Bros.) |
| 16 | 29 | 32 | AMERICAN MUSIC CLUB - Over And Done, Johnny Mathis' Feet (Reprise) |
| 33 | 33 | 33 | LIVING COLOUR - Nothingness, Leave It Alone, Ignorance, Mind Your Own (Epic) |
| 42 | 37 | 34 | UB40 - Can't Help Falling In Love (Virgin) |
| NEW | 35 | | THE FALL - Why Are People Grudgeful (Matador) |
| 25 | 34 | 36 | SUGAR - Come Around, JC Auto (Rykodisc) |
| — | 48 | 37 | AN EMOTIONAL FISH - Rain (Atlantic) |
| NEW | 38 | | UNREST - Isabel (4-AD) |
| NEW | 39 | | DRAMARAMA - Will Work For Food (Chameleon/Elektra) |
| — | 40 | 40 | HIS NAME IS ALIVE - In Every Ford (4-AD) |
| 28 | 32 | 41 | MADDER ROSE - Beautiful John, Swim (Seed) |
| NEW | 42 | | TEARS FOR FEARS - Break It Down Again (Fontana/Mercury) |
| 50 | 43 | 43 | STONE TEMPLE PILOTS - Plush, (Atlantic) |
| — | 44 | 44 | PAW - Jessie (A&M) |
| NEW | 45 | | THE CRANES - Adrift, Everywhere (Dedicated/RCA) |
| 38 | 38 | 46 | FLUID - Mr. Blameshifter (Hollywood) |
| 31 | 41 | 47 | HOTHOUSE FLOWERS - Thing Of Beauty, This Is It, Your Nature (London/PLG) |
| NEW | 48 | | ETHYL MEATPLOW - Devil's Johnson (Chameleon/Elektra) |
| 49 | 49 | 49 | REV. HORTON HEAT - Lonesome, Wiggle, Cocaine (Sub Pop) |
| — | 50 | 50 | NEGATIVLAND - I Am God, National, Harmonica (Seeland) |

Top Requests



RADIOHEAD
PORNO FOR PYROS
PRIMUS
NEW ORDER
THE CRANBERRIES

Chartbound

THE ODDS - Heterosexual Man (Zoo)
BOB GELDOF - The Happy Club (PolyGram/PLG)
SOUL ASYLUM - Runaway Train (Columbia)
POLVO - Today's Active... (Merge)
O.M.D. - Stand Above Me (Virgin)

Dropped: #35 Daniel Lanois, #36 Brian Ferry, #39 Robyn Hitchcock, #45 The Beloved, #46 Dinosaur Jr, #47 Cop Shoot Cop.

Most Added

TEARS FOR FEARS
O.M.D.
THE CRANES
WALT MINK

Top Tip

THE FALL

Infotainment Scan (Matador/Atlantic)
A solid showing for the format's grandad of glum. Manchester's The Fall debut at #35.

RECORD TO WATCH

THE CRANES
Forever
(Dedicated/RCA)

College radio leads the way in airplay, but with a remix from The Cure's Robert Smith waiting in the wings, it won't be long 'til commercial radio follows suit.

ENGINES OF AGGRESSION

ON YOUR DESK BY JUNE 7

PRIORITY RECORDS

An **INDIVISION** production

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Reports accepted Monday and Tuesday 8:30am - 4pm
Station Reporting Phone: (415) 495-1990 Gavin Fax: (415) 495-2580



BILLY IDOL

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TO THE
INTERZONE
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& SILICON FUSE
WITH THE WILD
PULSE OF
ROCK 'N' ROLL.**

SHOCK TO THE SYSTEM

**THE FIRST
DIGITAL BLAST
AND VIDEO
FROM THE CD
AND CASSETTE
OF**

CHYBERPUNK

**OUTLAW TECH.
REBEL SCIENCE.
INFORMATION IS
THE AMMUNITION,
YOUR MIND IS
THE TARGET.**

Produced by Robin Hancock for Sarm Productions, London
Management: Tony Dimitriadis, Eric Barrett: East End Management


Chrysalis®
ERG

COMMERCIAL RADIO

| 2W | LW | TW | |
|------------|----|----|---|
| 6 | 2 | 1 | NEW ORDER - Regret, World, Liar, Chemical, Everyone (Qwest/Warner Bros.) |
| 1 | 1 | 2 | MIDNIGHT OIL - Truganini, Drums Of Heaven, In The Valley (Columbia) |
| 29 | 19 | 3 | PORNO FOR PYROS - Cursed Female, Pets (Warner Bros.) |
| 5 | 5 | 4 | DEPECHE MODE - I Feel You, Walking, Mercy, Caress, Judas, Condemnation (Sire/Reprise) |
| 8 | 8 | 5 | THE THE - Slow Emotion, Love Is Stronger, Dogs Of Lust (Epic) |
| 4 | 4 | 6 | CHRIS ISAAK - Can't Do A Thing, San Francisco, Solitary (Reprise) |
| 20 | 16 | 7 | FRANK BLACK - Los Angeles, Hang Onto Your Ego, I Heard Ramona (4-AD/Elektra) |
| 10 | 9 | 8 | RADIOHEAD - Creep, Vegetable, Stop Whispering, Anyone Can Play (Capitol) |
| 16 | 11 | 9 | SUEDE - Metal Mickey, Nitrate, Drowners, She's Not Dead (Nude/Columbia) |
| 18 | 10 | 10 | POSIES - Dream All Day, Solar Sister, Flavor, Love Letter (DGC) |
| 13 | 14 | 11 | BELLY - Slow Dog, Feed The Tree, Gepetto, Angel (4-AD/Sire/Reprise) |
| 2 | 6 | 12 | WORLD PARTY - Is It Like Today, All I Gave (Chrysalis/Ensign/ERG) |
| 21 | 13 | 13 | PRIMUS - My Name Is Mud (Interscope/Atlantic) |
| 11 | 12 | 14 | LENNY KRAVITZ - Are You Gonna Go My Way, Eleutheria (Virgin) |
| 15 | 15 | 15 | WATERBOYS - The Return Of Pan, Glastonbury (Geffen) |
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| 3 | 27 | 18 | STING - Fields Of Gold, Faith, Seven Days, Love Is Stronger (A&M) |
| — | 29 | 19 | TRASH CAN SINATRAS - Hayfever, Bloodrush (Go!/London/PLG) |
| 17 | 20 | 20 | LIVING COLOUR - Nothingness, Leave It Alone, Ignorance, Mind Your Own (Epic) |
| 25 | 21 | 21 | PERE UBU - Sleepwalk, Kathleen (Imago) |
| 22 | 22 | 22 | AIMEE MANN - I Should've Known (Imago) |
| 7 | 7 | 23 | JUDYBATS - Incredible, Being Simple, Ugly On The Outside (Sire/Warner Bros.) |
| 28 | 26 | 24 | UB40 - Can't Help Falling In Love (Virgin) |
| — | 28 | 25 | THE CRANBERRIES - Dreams, Linger (Island/PLG) |
| NEW | 26 | 26 | SOUL ASYLUM - Runaway Train, Black Gold, Somebody, Without (Columbia) |
| 9 | 17 | 27 | DAVID BOWIE - Jump They Say, I Know It's Gonna, Miracle (Savage/BMG) |
| — | 30 | 28 | STONE TEMPLE PILOTS - Plush, (Atlantic) |
| NEW | 29 | 29 | AN EMOTIONAL FISH - Rain (Atlantic) |
| NEW | 30 | 30 | DRAMARAMA - Will Work For Food (Chameleon/Elektra) |

COLLEGE RADIO

| 2W | LW | TW | |
|------------|----|----|---|
| 2 | 2 | 1 | SEBADOH - Soul & Fire, Two Years, Fantastic, Emma (Sub Pop) |
| 4 | 1 | 2 | P.J. HARVEY - 50 Ft. Queenie, Highway 61, Rid Of Me, Man-Size (Island/PLG) |
| 8 | 3 | 3 | PRIMUS - My Name Is Mud (Interscope/Atlantic) |
| 1 | 4 | 4 | FRANK BLACK - Los Angeles, Hang Onto Your Ego, I Heard Ramona (4-AD/Elektra) |
| 9 | 5 | 5 | ELEVENTH DREAMDAY - Makin' Like A Rug, After This, Figure (Atlantic) |
| 5 | 6 | 6 | AMERICAN MUSIC CLUB - Over And Done, Johnny Mathis' Feet (Reprise) |
| 7 | 7 | 7 | PORNO FOR PYROS - Cursed Female, Pets (Warner Bros.) |
| 6 | 8 | 8 | VELOCITY GIRL - Audrey's Eyes, Crazy Town, Pop Loser (Sub Pop) |
| — | 9 | 9 | POSIES - Dream All Day, Solar Sister, Flavor, Love Letter (DGC) |
| 16 | 10 | 10 | MIDNIGHT OIL - Truganini, Drums Of Heaven, In The Valley (Columbia) |
| NEW | 11 | 11 | THE FALL - Why Are People Grudgful (Matador) |
| 13 | 13 | 12 | NEGATIVLAND - I Am God, National, Harmonica (Seeland) |
| 12 | 12 | 13 | MONSTER MAGNET - Twin Earth, Face Down (A&M) |
| 3 | 14 | 14 | BUTTHOLE SURFERS - Who Was In My Room, Chewin' (Capitol) |
| 15 | 15 | 15 | POLVO - Time Isn't, Shishka (Merge) |
| 25 | 16 | 16 | SUEDE - Metal Mickey, Nitrate, Drowners, She's Not Dead (Nude/Columbia) |
| 17 | 17 | 17 | HIS NAME IS ALIVE - In Every Ford (4-AD) |
| 10 | 18 | 18 | SUGAR - Come Around, JC Auto (Rykodisc) |
| — | 23 | 19 | PERE UBU - Sleepwalk, Kathleen (Imago) |
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| NEW | 24 | 24 | UNREST - Isabel (4-AD) |
| 30 | 25 | 25 | X - Country At War (Mercury) |
| 29 | 26 | 26 | RADIOHEAD - Creep, Vegetable, Stop Whispering, Anyone Can Play (Capitol) |
| 21 | 22 | 27 | ROBYN HITCHCOCK - Driving Aloud, Yip Song, Arms Of Love, Serpent (A&M) |
| 28 | 28 | 28 | WORLD PARTY - Is It Like Today, All I Gave (Chrysalis/Ensign/ERG) |
| — | 29 | 29 | PAVEMENT - Texas, Frontwards, Feeding, Shoot (Matador) |
| 20 | 20 | 30 | FLUID - Mr. Blameshifter (Hollywood) |

Inside Alternative

I've spoken with many radio and record people over the past couple of weeks, and without fail the conversation turns to the growing pains this format is undergoing. And while a soapbox isn't a place I feel comfortable being, I feel I have to address this in print.

I've never seen this monster chew songs up and spit them out as hungrily before. I thought the "burn 'em and forget about 'em" theory was pretty much a Top 40 phenomenon. Alternative radio is about breaking artists as much as it is about hit songs, but you'd never know it from looking at the playlists of these cookie-cutter stations stuck in the *Rock Of The '80s* mode.

We're well aware of the monetary considerations of a radio station—ratings are the bottom line. But when a record sells a certain amount of units in your market, when tours are selling out in your market, and when your request line is going crazy for a particular artist, I think your audience is telling you something: *It's time to add that second track.*

On the bright side, there are plenty of stations that consistently support artists and program multiple tracks from an album. And just today I was talking to **KRZQ's Max Volume** who said that it was his "audience picking the songs that makes the station sound exciting," citing **Primus**, **Rage Against The Machine** and **Radiohead** as artists currently tearing up the phones.

It *can* be done. It *is* being done. And it's a concept that needs to be embraced/nurtured by some of the format's newcomers.

Congratulations to **New Order** on their new number one. And just for the record, they are ahead of **Porno For Pyros** by a mere five points!

Suede is the only new entry to the Top Ten this week, jumping 11-7. The band starts their tour this week, with **Suddenly Tami** opening.

The The regain their bullet and slide up 27-21. Commercial radio has warmed up to the new single, with KPNT, KTCL, The End, WXRT, WFNX, The Max, WEQX, WZRH and plenty others reporting Heavy rotations.

Lenny Kravitz holds at 15, as some stations pick up on his new single, *Believe*. If the trend continues, there's a good chance Lenny will get his underline back next week.

I hope you all enjoy(ed) your holiday weekend. Talk to you later. Linda Ryan

ARTIST PROFILE



SHRIMP BOAT

FROM: Chicago

NEWEST RELEASE: Cavale

LABEL: Bar\None

INFLUENCES/COMPARISONS:

Feelies, Velvet Underground, various ethnic folk musics, improvisational jazz, Al Green and more.

HE SAYS: "Four hours spent playing at gigs is not unusual for us. It is perhaps crazy.

Tribal celebration, when it may occur, must necessarily embody such stamina. The selected portion of our repertoire on a given evening may include some forty or fifty songs. We are driven as long as people continue their dervish." - Ian Schneller, guitar and vocals

IT'S SAID: "Shrimp Boat is a sustained mature inquiry into the possibilities of extending the rock idiom into unexplored territory. Capable not only of shaking a dance floor silly, but of evoking genuine wonder in anyone willing to consider the existence of the universe as something fundamentally odd, Shrimp Boat is pointing the way to what rock and roll could be if more bands had their courage and wry intelligence." - Chicago Reader

DISCOGRAPHY:

Speckly (Specimen Products, 1989)

Shrimp Boat Volume 1 (Specimen Products, 1991)

Duende (Bar\None, 1992)

Small Wonder EP (Ajax, 1992)

WHO CARES ABOUT TOMORROW TODAY?



"WHEN YOU'RE DEAD"

THE CYNICAL FIRST SINGLE FROM

Dog

SOCIETY



OFF THEIR DEBUT ALBUM
TEST YOUR OWN EYES

PRODUCED BY: TOM ROTHROCK AND ROB SCHNAPE
FOR BONGLOAD PRODUCTIONS

MANAGEMENT: SALEM AND ENG ENTERTAINMENT



partwest records america

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ATLANTIC
GROUP

DIVISION OF ATLANTIC RECORDING CORPORATION

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New Releases

SLIVER Soundtrack (Virgin)

I saw Sliver last weekend—horrible movie. The soundtrack on the other hand houses some surefire summertime smashes—some of which, UB40's (Can't Help) Fallin' In Love and Shaggy's Oh Carolina, are already getting substantial airplay in various formats. As a whole, the album leans on the alternative/dance/urban side, with tracks like Enigma's Carly's Song, Verve's trippy Star Sail, a re-vamped version of Heaven 17's Penthouse & Pavement and Young Gods' industrialish Skinflowers being the most alternative-friendly. For the record, Enigma's Carly's Song is the only one I remember from the movie, but who knows, I might've fallen asleep. If you haven't seen Sliver yet, you might want to save your money and just play the soundtrack because it (and William Baldwin's tush) is the movie's only redeeming quality.

DEFINITION FX Something Inside (No Time For Nowhere) (RCA)

Those lucky enough to see Def FX open for Ned's Atomic Dustbin know what this Australian group is all about. Def FX blend hard rock with sharp, funky beats and samples, and manage to produce a sound that's original in the process—no Jesus Jones or PWEI re-treads here. The fact that Def FX has a female singer certainly helps separate them from other groups with a similar musical vision, but that's an obvious difference—the subtler ones are more difficult to articulate. What it all boils down to is sound, and that's where Def FX really scores. I'll probably burn for

saying this, but I like the original version better than Al Jourgensen's remixes—but whatever floats yer boat, man.

SUN-60 Only (Epic)

Walking a tightrope between commerce and integrity, Sun-60's sophomore effort manages a balance of radio-friendly pop and their own homespun eclecticism. Enlisting former Jane's Addiction guitarist David Navarro and Red Hots drummer Jack Irons is icing on the cake. Ancients used to believe that sound waves have the power to heal similar to the way heat does, and Jane Jones' meditative voice must be what they had in mind. First single Mary XMess is embraceable pop with a subversive background guitar punctuating Jones' throaty jewels. Treasure is a jaunty acoustic gem and Adam's Tree breathes new life into an age-old concept with guitars and drums that intuitively anticipate each other's moves. In general, I wasn't crazy about the David Russo-sung tracks with the exception of the Red Hot funky Water 3X. Pressure's background vocals exude that healing quality and make me curious as to what Jones sounds like live. — DAVID BERAN

PITCHBLEND Kill Atom Smasher (Cargo Records)

The eagerly awaited first full length release by this Washington, D.C. foursome scales expectations with an air of playful confidence. Twenty two tracks prove these guys have been keeping their eyes and ears peeled during recent touring treks across the country. Dig on the Sonic Youthful Visceral Plane that features a sheetrock grating guitar and even a slowdown/deconstructional segment. Discoskull is an awe inspiring instrumental with percussion that seems to hit every Twister™ spot simultaneously, and Shepherdess spews slivers of guitar noise out like writhing confetti. The vocals are an acquired taste, but commanding music fully eclipses this. Kill Atom Smasher is equivalent to landing a nice trout on your first cast. — DB

Import Indie

GIANT SAND Center Of The Universe (Restless, P.O. Box 6420, Hollywood 90028)

Elusive, amorphous Giant Sand has recoalesced to present Center Of The Universe, another helping of songwriter Howe Gelb's fragmented, sonic ruminations that are by turns obtuse, mindbending and breathtaking. In this incarnation, Giant Sand includes Gelb, persistent drummer John Covertino, Joey Burns from Nothing Painted Blue, and features accompaniment from the likes of (ex-Bangle) Vicky Peterson, Susan Cowsill, Victoria Williams, and Chris Cacavas (ex-Green On Red). The band's material is related to Country and Western in the same way that wine overferments to become vinegar: Gelb's bitter product hints at its origins, but is ultimately more searing, sharper, tastier and won't dull your senses. There is, in fact, just enough old-time country in Giant Sand to make Gelb's modern language seem oddly anachronistic at times, which serves to exacerbate the records already-unsettling effect. Cool. Start with Loreita And The Insect World and Milkshake Girl but don't stop there.

SHADOWY MEN ON A SHADOWY PLANET Sport Fishin' (Cargo Records, 4901-906 Marina Blvd., San Diego 92117)

For starters, the outside jacket of this CD makes for nice, wet graffiti. Colorful fishing lures like the Red Ibis, Yellow Sally, and Golden Smelt tell us that the world's greatest Surf band is trying to get us to bite. Producer Steve Albini is the bait, so prepare to be landed. Gobble up Fortune Tellin' Chicken's high octane twang guitar, then strike at the masterful bass in Plastics For 500, Bob. The superstitiously unnamed thirteenth track begins with a muffled little girl's voice saying thirteen, and then an elevator bell clings. It proceeds to groove thoroughly on the legs of classic surf drumming and a guitar that becomes increasingly possessed. We're Not A F**king Surf Band is a salvo of Minutemenish angst, and Off Our Back Conrad Black segues perfectly into We'll Be Right Back!, proving that these guys can just plain play great music anytime they want. Twenty-four (count 'em) tracks surely assures SMOASP's place in the Surf firmament.

— DAVID BERAN

By Seana Baruth

candlebox
"CHANGE"
 ADD IT JUNE 1.

Maverick Sire Warner

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MUSIC TELEVISION
120 MINUTES

1. RADIOHEAD - CREEP
2. PORN FOR PYROS - PETS
3. NEW ORDER - REGRET
4. SUEDE - METAL MICKEY
5. MIDNIGHT OIL - TRUGANINI
6. PRIMUS - MY NAME IS MUD
7. ADORABLE - SUNSHINE SMILE
8. PJ HARVEY - 50 FT. QUEENIE
9. THE WATERBOYS - THE RETURN OF PAN
10. THE POSIES - DREAM ALL DAY

YOU LIKE TO LISTEN

DON'T YOU

Featuring

UB40

ENIGMA

FLUKE

MASSIVE ATTACK

LORDS OF ACID

SHAGGY

NENEH CHERRY

AFTERSHOCK

HEAVEN 17

THE YOUNG GODS

VERVE

BIGOD 20

MUSIC FROM THE MOTION PICTURE

SLIVER

(#89064)

MOVIE
MUSIC

© 1993 Virgin Records America, Inc.

College Radio: Chuck/Stephanie (212) 586-7700
Alternative Retail: Jennifer (310) 288-1468
East Coast: June (212) 586-7700

Executive Album Producer for the SLIVER soundtrack album: Tim Sexton

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GAVIN PICKS

Singles

TONY! TONI! TONE! If I Had No Loot (Wing/Mercury)

If this release is missing anything, someone's got to hip me to what that could possibly be. About as perfect as they come, the trio that made us feel good is about to cash in even bigger.

1 OF THE GIRLS Do Da What (east-west america)

It doesn't take a genius to figure out the hook in this debut by four ladies who had the good fortune of teaming with producer Gerald Levert. Don't be surprised to hear lots of folks mouthing, "Whatcha want me to do?" all summer long.

LIVING COLOUR Nothingness (Epic)

An amazing track that's a far cry from their biggest Top 40 hit, *Cult Of Personality*. To get away from it all, Corey Glover and company recorded this remixed version into a satellite dish at four in the studio in Worcester, Mass. Bet even the crickets heard on the intro fell in love with it.

MICHAEL W. SMITH Picture Perfect (Reunion/RCA)

Would Michael deliver a ballad leading into summer? No way—and the remix of this uptempo pop effort makes it a strong chart contender.

SUNSCREEN Pressure Us (Columbia)

Nothing like scoring a hit on your first release, but then comes the pressure of repeating. The compelling voice of Lucia Holm, the band's unique style and this hot track make it likely to be two in a row for them.



PETER CETERA Even A Fool Can See (Warner Bros.)

A/C leads the way, charting this pop music mainstay Top Three for a second week. Plenty to recommend it to Top 40 too, not the least of which is built in familiarity when listeners hear Peter's magnificent voice.

ME - Thump (Core)

Check out this original concept that even sounded hot on the phone when music consultant Bob Garland played it for me earlier this week. Guitar licks reminiscent of Zeppelin or Hendrix get woven into a rhythmic '90s production. For a copy call Michael Norinsberg at Core, (212) 589-7500.

By Dave Sholin

Albums

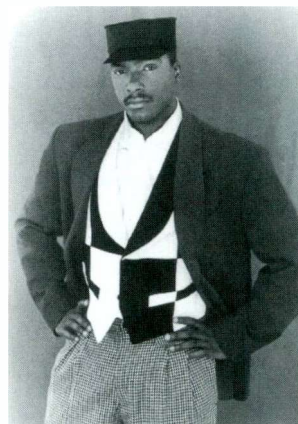


DONALD FAGEN Kamakiriad (Reprise)

I can count on one hand the number of successful thematic albums released in this decade. Fortunately, Donald Fagen's first offering of the '90s is such a cool and convincing exception that he can almost be forgiven for taking a dozen years to succeed himself. 1982's *The Nightfly* remains one of my favorite discs of the '80s. According to Fagen, a *Kamakiriad* is a steam-powered, four-wheeled biosphere (complete with self-contained vegetable garden)—just right for a journey that's an oddly appealing fusion of *Blade Runner* and *Route 66*. We're treated to a futuristic eight-track, bi-coastal travelogue between the mythical Gotham and the equally unreal Flytown as Fagen and Steely Dan co-hort Walter Becker rekindle the Dan mystique in time for a summer-long reunion tour of supreme critical anticipation. Can't get enough of Springtime, Tomorrow's Girls, Florida Room and Teahouse On The Tracks, the Jazzy sanctuary of a cut that neatly wraps-up the fantasy in a cul de sac of an epilogue. —RF

TRENDS OF CULTURE Trendz... (Mad Sounds/Motown)

Packing more flavors than a roll of Sweet Tarts, this debut album is guaranteed to gain its share of attention this summer. Their first single, *Off & On*, only scratches the surface of this trio's creativity, as almost every track is a winner. Production props go out to M.O.L. for the selection and arrangement of the tracks, and to Nastee and Grapevine for their gifts of rhyme. Standout cuts are numerous, but the dopest are *Old Habits*, *Who Got My Back* and *Crotch Ripper*/Mad Speaker. —RE



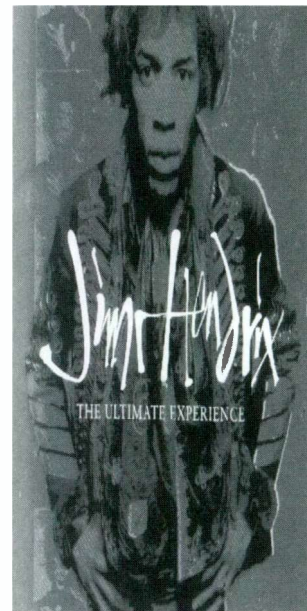
COLIN ENGLAND Out Of Control (Motown)

Out Of Control shows Colin England is actually quite in control of his musical craft, and that he's matured as a composer, vocalist and producer. Colin's approach to love songs is as real love, and real life, not as romantic fantasies. Among the heartfelt cuts are *You Took My Love Away*, *Bring Me Love*, the title track and a reworking of Elton John's classic, *Sorry Seems To Be The Hardest Word*. Also, check out party jams like *No 1/2 Steppin'* and Colin's current charted single, *Come Over, Baby*. —JM

CRAIG CHAQUICO Acoustic Highway (Higher Octave Music)

Craig Chaquico, the lead

guitarist for Jefferson Starship (later Starship), recorded this elegant solo guitar album in his home studio nestled among the redwoods of Mill Valley, California. Craig never loses his flair for the dramatic and although Chaquico takes the acoustic highway, his sound is bathed in ricocheting stereo sound effects, electronic percussion and keyboards. We like *Return Of The Eagle*, the title cut and *Summers End*. —KPZ



JIMI HENDRIX The Ultimate Experience (MCA)

Who does this guy think he is? From the liner notes we can deduce that Jimi Hendrix was born in Seattle but settled in England where he's gone on to build quite a reputation as a progressive guitar stylist. While he has an interesting neo-psychedelic side, it's hard to imagine today's Top Forty, Urban or Alternative radio swallowing this, much less Album Radio. With Hendrix's "mixed" line-up, perhaps stations having luck with Living Colour may want to take the first plunge. Otherwise the music seems to confusingly fall between the cracks of Alternative and the current strains of Album Radio. Try "Purple Haze" anyway. —KCZ

Ron Fell—RF, Rodney Edwards—RE, KellyWoo—KW, John Martinucci—JM, Keith Zimmerman—KPZ, Kent Zimmerman—KCZ, Linda Ryan—LR

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