

THE MOST TRUSTED NAME IN RADIO

ISSUE 1974

OCTOBER 1 1993

GAVIN

Jazz/A² Take Five

Celebrating five years of charting Jazz and Adult Alternative, we get the lowdown on the state of the formats.

And we catch up with Joshua Redman, Jazz's hottest young star.

This Week.....

How is **jazz radio** measuring up to the challenges of the '90s? And what are the big issues facing **Adult Alternative** labels and programmers? **GAVIN** goes



in depth on these topics, canvassing more than 30 points of view from leading strategic thinkers in the

business. Both formats celebrate **five years in GAVIN** chart terms and while Jazz is the more mature "niche", the evolutions of A² keep it in the baby format class. Among the **21 Jazz/A² pages** there is also a profile of our cover artist **Joshua Redman**, the **most added new entry** in five years of charts, plus an illuminating reprise of the many **show-case artists** who



have performed at the **GAVIN Seminar**, including the **Holly Cole Trio** (top). Even our **Friends of Radio** slot gets format specific, with celebrated record producer **Joel Dorn** (above right) profiled. **That's Sho-biz** is where you will also find out where **Bob Garland, Paul Brown** and **Bob**



Catania are headed and where **Al Coury** is definitely *not* headed. **News** runs the rule over **TV music shopping** and

consumer reaction to used **CDs**, and recounts **Arista president Clive Davis'** concern for the future of the song. News also monitors the healthy state of **country radio ad revenue**, an **intriguing music syndication** service to **Russia** and analysis of **KTWV The Wave's** innovative inroads into **TV promotion** (above) with a "**program-mercial**" concept.

BEEGEEES

paying the price of love



the first track from the album size isn't everything

"The Bee Gee's single is nothing short of SENSATIONAL! Terrific harmonies...an infectious hook...and just the right sound for WPLJ."

Tom Cuddy, WPLJ/NYC

"The Bee Gee's have proven their ability to evolve with the ages and remain not only relevant, but important artists. As Q106 continues to target an adult audience, it's great to have the Brothers' Gibb and their four decades of hits to appeal to listeners of all ages in our target."

Tracy Johnson, Tom Gjerdrum, Q106/San Diego

"Every time I've played 'Paying The Price Of Love' in my office, people walk by and ask 'What is that song?' and when they learn it's the Bee Gee's it's always the same response... 'What a great song!' This is a flat out, hands down hit!"

Rob Roberts, Y100/Miami

"'Paying The Price Of Love' sounds terrific on the air. It's both nostalgic and fresh at the same time, and has already generated an onslaught of listeners interest."

Steve Weed, Q95/Detroit



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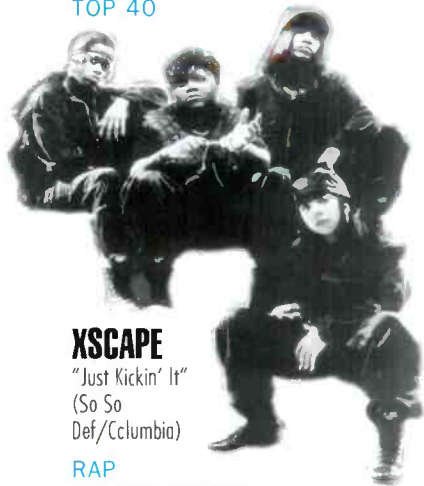
ALREADY ADDED AT WPLJ, Y100 and WRQX!!

LEFT BANK MANAGEMENT

GAVIN AT A GLANCE

RECORD TO WATCH

TOP 40



XSCAPE

"Just Kickin' It"
(So So Def/Columbia)

RAP

YAGGFU FRONT

"Busted Loop" (Mercury)

URBAN

GEORGE CLINTON

"Paint The White House Black" (Paisley Park/Warner Bros.)



ADULT CONTEMPORARY

LITTLE TEXAS

"What Might Have Been" (Warner Bros.)

COUNTRY

TRISHA YEARWOOD

"The Song Remembers When" (MCA)

A3

TAJ MAHAL

Dancing The Blues (Private Music)

JAZZ

JOSHUA REDMAN

Wish (Warner Bros.)

ADULT ALTERNATIVE

CANDY DULFER

Sax A Go-Go (RCA)

ALTERNATIVE

BEST KISSERS IN THE WORLD

"Miss Teen U.S.A." (MCA)

ALBUM

MR. BIG

"Wild World" (Atlantic)

MOST ADDED

TOP 40

TEVIN CAMPBELL

"Can We Talk" (Qwest/Warner Bros.)

RAP

BLACKMOON

"How Many Emcee's (Must Get Dissed)"
(Wreck/Nervous)

YZ

"The Ghetto's Been Good To Me" (Livin' Large)

URBAN

TEVIN CAMPBELL

"Can We Talk" (Qwest/Warner Bros.)

HI-FIVE

"Never Should've Let You Go" (Jive)

ADULT CONTEMPORARY

KENNY LOGGINS

"This Is It" (Columbia)

EXPOSE

"As Long As I Can Dream" (Arista)

COUNTRY

TANYA TUCKER

"Soon" (Liberty)

HAL KETCHUM

"Someplace Far Away" (Curb)

A3

BODEANS

Something Telling Me (Slash/Reprise)

ROBERT CRAY BAND

Shame And A Sin (Mercury)

JAZZ

JOSHUA REDMAN

Wish (Warner Bros.)

T.S. MONK

Changing Of The Guard (Blue Note)

ADULT ALTERNATIVE

JOHN JARVIS

Balancing Act (Liberty)

CANDY DULFER

Sax A Go-Go (RCA)

ALTERNATIVE

CONCRETE BLONDE

Heal It Up (Capitol)

THE BEST KISSERS IN THE WORLD

"Miss Teen U.S.A." (MCA)

ALBUM

ROBERT PLANT

"I Believe" (Es Paranza/Atlantic)

MR. BIG

"Wild World" (Atlantic)

GAVIN HOT

TOP 40

MR. BIG

"Wild World" (Atlantic)

RAP

KRS-ONE

"Outta Here" (Jive)

URBAN

XSCAPE

"Just Kickin' It" (So So Def/Columbia)

ADULT CONTEMPORARY

STING

"Nothing 'Bout Me" (A&M)

COUNTRY

DOUG SUPERNAW

"I Don't Call Him Daddy" (BNA Entertainment)

A3

RICKIE LEE JONES

Traffic From Paradise (Geffen)



JAZZ

BENNY GREEN TRIO

That's Right (Blue Note)

ADULT ALTERNATIVE

SPYRO GYRA

Dreams Beyond Control (GRP)



ALTERNATIVE

DEAD CAN DANCE

"Ubiquitous Mr. Love God" (4-AD)

ALBUM

LED ZEPPELIN

"Baby Come On Home" (Atlantic)

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NEXT WEEK

3 YEARS OF RAP

After five years of Jazz/A² comes three years of Rap. Get ready for the fattest phattest issue of 1993, representin' Rap.

GAVIN

Founded by Bill Gavin—1958

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un A UNITED NEWSPAPERS PUBLICATION

**"When you market a
Barbra Streisand album, you're
marketing around radio."**

— Clive Davis
see page 6

BMG/TCI Venture:

TV Music Shopping: Healthy, Or 'A Pox on the Business'?

BY BEVERLY MIRE

BMG and Telecommunications Inc.'s (TCI) joint jump into the newly-burgeoning music shopping networks puts them in line with BET and The Box, all of whom hope to slice off a chunk of home shoppers.

Within a year, these three networks will afford viewers the opportunity to buy music-related merchandise from the remote phone next to their easy chair.

"The partnership between TCI and BMG represents the next step and sets the stage for the future by providing an alternative to the traditional, by creating a new interactive medium that will allow the music generation to actively participate in the 'music experience' as they never have before," says BMG chairman/CEO Michael Dornemann.

BMG/TCI may be beaten to the marketplace by Miami-based "The Box" which plans to have its own direct marketing software package ready by the end of 1993. "The more music we see on TV, the healthier the music business will be as a whole," says Box vice president of programming Les Garland. BET's network will bow in August, 1994.

"The train is coming; it's time to either jump on or get out of the way," says Jeff Gold, vice president of creative services for Warner Bros. "Interactive retailing through television is clearly the wave of the future."

Retailers, who stand to lose customers if interactive music-buying pays off, aren't concerned that business will suffer.

"Personally I don't think it'll make a damn bit of dif-

ference," Tower Records' president Russ Solomon told GAVIN. "It'll be just like the record clubs—another pox on the business."

"Home shopping, catalogs and direct mail have been around for a long time," says Jim Bonk, COO of Camelot. "But there are things the store experience offers that direct marketing cannot duplicate."

Since BMG is the first label to jump into the video market, cynics claim that the distributor might be tempted to put an emphasis on its own artists, but BMG executives

stress that their network's staff will work independently of the record division.

So far, more emphasis is being placed on selling music-related merchandise—t-shirts, posters and the like—than records. "The economics of piece-by-piece sales of music do not make sense here," said BMG Ventures senior vice president Tom McPartland.

So it seems that people like Tower's Solomon won't have to worry about record buyers going to TV—at least not right away. "Who knows? Who cares?" he says.

L.A. & Babyface Go Separate Ways

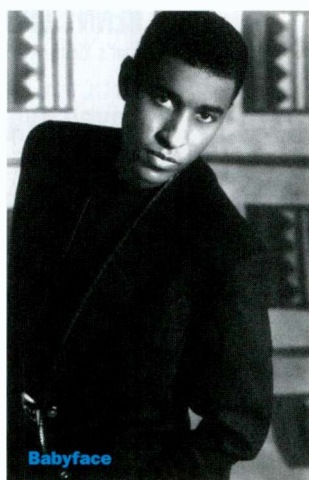
The much-anticipated split between producers L.A. Reid and Kenneth "Babyface" Edmonds has been confirmed by Edmonds, and it comes just as his solo album, *For The Cool In You*, begins its climb up the charts.

Speculation about a breakup began in July, 1992 when the two, who made up one of the biggest pop-soul writing/production teams in recent years, completed the score to the Eddie Murphy movie *Boomerang*. The rumor was fueled by the duo's bi-coastal relationship: Reid lived and worked in Atlanta, where their record company, LaFace, is based, and Edmonds lived in Los Angeles.

It appears to be an amicable parting. "Just because we're not working together as a creative team, that doesn't mean we have to give up everything we had

together," says Edmonds.

In the early '80s, the two were in a group, The Deele. They began writing and producing together and eventually worked with a roster



that includes the Whispers, Bobby Brown, Paula Abdul and Johnny Gill. Their most recent discovery, Toni Braxton, has already had two hit singles. Their suc-

Used CD Study: It's No Big Deal

BY DAVID BERAN

The National Association of Recording Merchandisers (NARM) recently took the used CD issue to the streets in an attempt to reveal how consumers really feel about used merchandise. NARM commissioned SoundData, a research firm and an offshoot of the Hartsdale, N.Y.-based SoundScan, to conduct a survey of 1,200 12-and-over music shoppers.

The results, made public on September 20, appear to contradict record industry fears of the used-CD busi-

ness accounting for as much as 20 percent of the record business within five years. Only six percent of those surveyed had traded or sold a used CD in the past three months, and 84 percent had not bought a used CD. However, of the 16 percent who had, 83 percent expect to buy more. Other key points of the survey: Used CDs are perceived to be of lower quality than new ones, and promo CDs account for the majority (63%) of new titles for sale.

Illegal trading of promo copies is the thorn in the side of record companies and retailers. Jim Donio, NARM's Communications Director told GAVIN that promotional discs are "still fueling and feeding the marketplace a little too heavily, so retailers want labels to clean up the flow of promos."

A Virgin Records employee tackled the touchy subject with candor.

"My first comment when I saw the study was, 'Where have they (NARM) been?' Everything was very obvious. I blame the used-CD issue on the labels because we service far too many CDs. When you service college radio stations with Country product or EnVogue, you're basically giving CDs to them to trade."

One college radio staffer told GAVIN that promos "are a way to turn the excess of labels into something positive for the station. If I save up product for a month, I can get around \$200. It all goes back to the labels sending out multiple copies when the station only needs one."

The extensive 25-question study is available through NARM.

Radio's New 'WAVE': 'Programercials'

BY ED OCHS

It's not an infomercial, it's a "programercial"—adding a new word to the lexicon of that widening grey area known as made-for-paid-for TV commercials. Whatever it is—concert, commercial or both—a landmark Los Angeles Adult Alternative station used to making waves is turning to TV's hottest hybrid of hype to deliver its advertising message.

KTWV ("The WAVE") became the first radio station in the country to buy its own 30-minute TV program in an attempt to ripple fall ratings.

The Wave Onstage, a concert-based production, was hosted by actor Michael Nouri from CBS' comedy *Love And War*, and featured performances by Dave Koz, Boney James, Kilauea, Peter White and five other artists "interspersed," says WAVE marketing director Bonny Chick, "with testimonials from avid listeners."

The station is calling the soft-sell approach of *The Wave Onstage* a "programercial" to distinguish it from the hard sell of some infomercials. *Wave Onstage* aired as a paid program on seven local TV stations—

The WAVE's marketing director, who brought in Panache Production to produce the show.

At the same time, the station set up a toll-free number for viewers to find out more about The WAVE's

And, he adds, "Thirty seconds is just not time enough to tell our story."

"By airing 25 times on seven different television stations over a two-week period we've greatly increased our exposure to prospective listeners."

"Our previous 30-second spots tended to be very sophisticated and exclusive," says program director Christine Brodie, "but *The Wave Onstage* gives viewers a much better sense of The WAVE and our music."

"It's not an infomercial," says VP/GM Chris Claus about the low-key concert concept originated by WAVE consultant

Walter Sabo, "because infomercial connotes a lengthy, hard-sell product pitch. The only direct pitch for the station is when viewers are encouraged to call our special toll-free number to get more information about the music and artists they're enjoying."

The program continuously carried the WAVE's logo in the lower right hand corner of the TV screen in the tradition of cable shows.

Is KTWV onto something? Reaction to a demo tape shown at the recent National Association of Broadcasters convention, according to Brodie, was one-sided: Other stations wanted to know how much it cost and how they did it.

Obviously, while not for everyone, the WAVE's pilot program will be closely watched by ratings leaders and cutting-edge stations for any attributable boost. At this point, it's far too early to gauge the impact, if any, on ratings or future TV ad strategies. Said Chick: "The whole programercial concept being so new and so cutting edge, there's a lot that we've thought about that we could do with this, but we're just trying to keep dancing as fast as we can."



THE WAVE tapes THE WAVE ONSTAGE "programercial".

KCBS, KNBC, KABC, KCAL, KTTV, KTLA and KCOP—from September 16 to 26.

"It helped that we already had the basis for our program in a two-day outdoor concert event we were sponsoring," says Chick,

artists and music. Callers were entered into a contest and their names are processed for future database marketing programs.

Production and media costs for *Wave Onstage* were 45% less than previous ad campaigns and generated more exposure, says Chick. "The last 30-second commercial we produced cost a tremendous amount more than producing this entire show—like double."

Geffen Facing Harassment Suit

A former Geffen Records employee's sexual harassment lawsuit against the company has been left intact by a Los Angeles Superior Court judge.

Christina Anthony, the judge ruled, had cause to pursue her claims that she was subjected to acts of "sexual terrorism" and that top executives at Geffen failed to stop the behavior.

"I'm thrilled," Anthony told GAVIN. "It's a huge step for everybody in the workplace."

Anthony, now national director of video promotion at Hollywood Records, filed the \$5 million suit last November, charging an executive (no longer at Geffen) with pursuing her relentlessly at the office, beginning with rude comments and culminating with his exposing himself. "He was undermining my work and making it difficult for me to function in my department," said Anthony, who was national promotion director of A/C, Jazz, and Album Alternative at Geffen. She said that five executives witnessed or knew of the harassment but did not offer her any help, and included them in her suit.

The charges against those executives were dismissed some six weeks ago. According to Geffen's defense lawyer Deborah Koeffler, "the court dismissed most of the case against the remaining party—the company—as well. I'm optimistic that when the matter is heard, we will prevail."

Anthony said she plans to appeal the dismissal of the executives from her suit and expressed confidence in overturning the ruling.

Nirvana's 'In Utero' Not in Wal-Marts

Wal-Mart, the 1,954-store chain of discount stores based in Bentonville, Ark., has decided not to stock Nirvana's new album, *In Utero*.

Yawn...

That's the reaction of Geffen Records.

A spokesperson for Wal-Mart said its decision was based on "customer demand," apparently based on the album's back cover, an abstract collage of human fetuses and flowers.

But Geffen downplayed the ban. "Wal-Mart never told us they wouldn't carry

it," said Bryn Bridenthal, the company's vice president of corporate public relations.

"So we have no comment. I don't want to impede them from deciding to carry the record in the future, but these same people also didn't stock Guns 'N' Roses' *Illusions* album—it was stickered—and it's sold 27 million to date."

Another Geffen employee pointed out that Nirvana fans were more likely to go to a major record store than to a Wal-Mart to buy the new album.



KROQ's Trenton Still Suspended

There is still no love lost between KROQ-Los Angeles' *Loveline* host, Jim (Poorman) Trenton and morning personalities Kevin Ryder and Gene (Bean) Baxter. And still no resolution on Trenton's indefinite suspension by station management.

Trenton was taken off the air more than a month ago after he took 200 listeners to Baxter's home, where they staged a post-midnight party on the front lawn until police were called to disperse them.

Trenton's party was an apparent payback to Baxter for sending the morning show's Michael the Maintenance Man to Trenton's house with a "Happy Birthday" greeting—at 6 a.m., by bullhorn.

Poorman was suspended for "violating station policies," station GM Trip Reeb told GAVIN, not only for the late-night party, but he declined to be more specific. As of Wednesday (September 27), the suspension was still "indefinite," he said.

Clive Davis on Songs: Whoomp, There They Go

Clive Davis is worried about the future of the song.

Davis, president of Arista, has enjoyed phenomenal success with the Houston-driven soundtrack to *The Bodyguard*, with Arista's country division, and with a joint venture with LaFace Records.

But, he told GAVIN's sister publication, *Music Business International*, it hurts a little to witness what appears to be the end of the dominance of the song era in pop music.

"We're benefiting from rap, because we have TLC, LaFace and Dallas Austin. We did go into country...But I don't feel that contemporary music can allow radio formatting to disenfranchise the American public from their keen interest, which continues to this day as far as the song is concerned. I welcome rap music and rock music. I welcome any kind of contemporary music furthering new music frontiers.

"But the song and its importance to contemporary music must and will continue," said Davis. "Even for new artists. If a Soul Asylum is going to break, it's not only because they're talented, but because they've come up with a great song in 'Runaway Train'...and when you look at Barbra Streisand entering the charts at Number One, doing really standards...you recognize that there is an incredible public appetite for great songs.

"The song is here to stay," Davis concluded, "and it is frustrating right now that there are so many challenges. When you market a Barbra Streisand album, you're marketing around radio, if you will."

To Russia, With Oldies

BY BEVERLY MIRE

Steve Steinberg is shuffling papers, trying to find the phone number for the station in Moscow his company, Halland Broadcasting Services, supplies music to. "Isn't this crazy?" he says in a self-effacing, almost embarrassed tone. "I haven't got this stuff on computer yet."

From the tiny space in Sierra Madre, Calif. he's sitting in, Steinberg and his

partner Hank Landsberg have built a business selling CDs of different formats to countries hungry for American music including Russia, where Moscow's 250,000-watt Radio 101 blasts oldies like "Purple People Eater" to an estimated audience of 45 million.

All from a studio/office the size of a two-car garage. And one of its driving forces sounds as modest as his surroundings.

Steinberg and Landsberg

started working together when both discovered a mutual love for oldies. When Steinberg decided to

those of its stateside counterparts. "Our jingles and identifiers can be heard from open car windows all over the streets of Moscow," he said.

After capturing Radio 101, Halland picked up stations in Siberia and the Ukraine. Pretty

soon they employed marketing reps to peddle their wares, and now *Rock 'N' Roll Graffiti* along with other Halland Broadcasting offerings, "The Eighties Plus" and "Seventies Gold" is coming out of radios in Germany, The Netherlands, Romania, and Japan.

In Tokyo, the city's five commercial FM stations service approximately 30 million people (that's more than the population of Canada). Peter Williams of FM America supplies Japanese FM and digital satellite broadcasters with American-flavored bilingual programs and programming and marketing consulting. He currently services stations with Halland's programming.

"The FM stations (FM America clients) all target 18-34 and have rather wide formats compared to U.S. FM stations," Williams told GAVIN. "Therefore they use many difference sources for their various programs. So, (Halland's) 'The Eighties Plus' is a valuable library, as it delivers Hot A/C, Adult Top 40, Top 40 and spans 1980 into the '90s. It's a versatile base library to have in the building."

The best part of the deal for Landsberg and Steinberg is the low overhead. Once the CD is made, it's a matter of having multiple copies made and zoom! that's it. Because they don't have to pay copyright fees—the stations pay for usage—Halland doesn't have to deal with record companies. They cannot, however, sell their service to individuals.

As he was talking, Steinberg kept shuffling through loose papers—no computer—to find Radio 101's phone number. A day later he came up with it.



convert his oldies onto personal CD, he discovered that he'd have to make a minimum purchase of 1,000, so instead of tossing the other 999, Landsberg decided to sell them.

Recording oldies onto CDs is, according to Steinberg, a tedious project. "We take the cleanest copy available and clean it up," he told GAVIN. "Sometimes there's trouble, though. There was no original master of Tommy James' 'Hanky Panky,' so it took a day and a half to clean. Literally, by hand and by ear we had to take out all the ticks and pops."

When the cleanup was finished, the master tape had 150 slices in it which amounted to only one second of air time. Quite a job, but Steinberg feels the outcome is worth it. By selling their hand-built oldies library for \$1,900 (\$7,010 less than an established syndicator charged for a similar package), Halland Broadcasting Services was set to line up clients.

Radio 101 came on board after the Soviet Union broke up and the government's restrictive posturing toward rock 'n' roll relaxed. The station began looking for the same company that serviced station KOTZ-Kotzebue, Alaska, a station listened to by Siberian citizens, with oldies.

With its 100,000-watt FM and 150,000-watt AM, Radio 101 has more radio power than any station in the United States. It plays oldies in the morning and oldies mixed with currents the rest of the day. Announcers are bilingual, and, according to program director Yuri Kostyn, the station's formatics follow

CMA Index Tracks Country's Growth

In a sampling of 100 Country stations, the Country Music Association (CMA) discovered an increase in advertising revenue from \$5.5 million in 1990 to \$6.6 last year.

The jump in radio ad revenue was one of several findings from the CMA Index, which the association introduced last week to quantify growth trends in country music.

Overall, said CMA, country revenues for radio, record sales, cable TV, concerts and magazine circula-

tion rose 76 percent over the base year of 1990. Record sales showed the greatest growth, from \$6.6 million to \$1.4 billion in two years, while concert revenues nearly doubled, from \$64 million in 1990 to \$126 million in 1992.

The CMA Index is compiled from data provided by the RIAA, Duncan's Radio Market Guide, Gaylord Entertainment Company, *Amusement Business* magazine, and the Audit Bureau of Circulations.

Melissa Etheridge Boycott Is Over

Melissa Etheridge's music is back on the air at KCSU, the Colorado State station in Fort Collins that had boycotted her records after an appearance she made in Boulder for GAVIN's A³ Summit last month.

KCSU took action, it was widely reported, because of Etheridge's boycott against Colorado over its anti-gay rights amendment. In fact, said Bob Terrill, KCSU's music director, the station was disappointed by the singer making an exception to her boycott for the Summit, which was not a public event.

The station boycott lasted less than two weeks before management ended it. In a statement from the university, management said the boycott had not been authorized by university authorities; was "inconsistent with station and university policies," and "raises serious concerns about the appropriate use of state resources for political purposes and First Amendment concerns."

Terrill told GAVIN that Etheridge called the station, "and we were able to discuss a few things."

THAT'S SHO-BIZ



ACCORDING TO
DAVE SHOLIN

SHO-BITZ

Robert Hall has been named senior vice president, programming for **ABC Radio Networks** this week, up from vice president, programming...Big doings at **Evergreen Media** stations this week. At **KKBT**, their L.A. outlet, **Ben Kelly** has joined **John London** and the **House Party's** morning show. Kelly has done overnights and fill-in at **KKBT** for the past two years...At the corporation's San Francisco station, **KMEL**, **Chuy Gomez** and **Rosary Bides** have replaced **Theo** in the 6-10P slot. Rosary moves up from overnights. Gomez is a famous, or infamous, former member of **WILD 107 (KSOL)**-San Francisco's morning team. A few months ago, Gomez and **WILD 107** morning host **Mancow** stopped rush hour traffic on the San Francisco-Oakland Bay Bridge so Chuy—shades of **Bill Clinton**—could have his hair cut...While we're still in San Francisco we should mention that **Paul Marszalek** has been named the new PD at **KFOG**. Most recently APD at **WXRT**-Chicago, Marszalek replaces **Greg Solk**, who, ironically, recently took up residence in Chicago when he went to **WLUP**...Did we say **WLUP**? That station has a new lineup: 5:30-10:30A, **Kevin Matthews**; 10:30A-3P, **Garry Meier**; 3-7P,

WHO AM I?

I currently have a starring role on the television show that rates highest among teenagers. In school I studied piano and I've been collecting records since I was two years old. Contrary to popular belief I still do chores around the house, which include babysitting and keeping the kitchen clean. Who am I? See page 9 for answer...

Jonathan Brandmeier; 7P-12M, **Danny Bonaduce**. This marks **Meier's** well-publicized split from his 15-year partner **Steve Dahl**...In Philadelphia, **Steve Matorano** has been named operations manager at **WMMR/FM**. Matorano has been consulting the station since January...**K-RENO (KRNO)**-Reno midday personality and MD **Laurie Adamson** has been upped to PD...**Kelli Cluque** has been appointed assistant program director at **92.5 The Flash (XHRM)**-San Diego...**92Q (WERQ)**-Baltimore's new assistant program director and midday personality is **Kristie Weimar**, who hangs on to her MD duties. Air personality **Tony Hill** moves from middays to mornings. Here's **WERQ's** full lineup: 5-10A, **Tony Hill and the Morning Posse**; 10A-2P, **Weimar**; 2-7P, **Ralphie Da Judge**; 7P-12M, **Stevie B. & Ronnie Ron**; 12M-5A, **Marcell**...New address for **Energy 98 (KRRG/FM)**: 902 E. Carlton Rd., Laredo, Texas 78041. Call (210) 724-9800 or fax (210) 724-9915...**Walton Stations-Colorado, Inc.** has pulled the plug on "The Max" (**KIKX**)-Colorado Springs and has gone satellite-delivered country...**Star 95.5 FM (WOVV)**-West Palm Beach interim PD **M.J. Kelli** has been given the "permanent" sign. Kelli is also AM driver...**Jess Smith** is no longer PD at **WVOK/FM**-Oxford, Ala. He's been replaced in the interim by **Chris Wright**. Also at **WVOK**, **Russ Ragan** takes over middays, **John Ball** is on 7P-12M and **Will Chandler** is weekender. The station will announce a new afternoon driver personality soon...At **MIX 102.3 (WLHM)**-Logansport, Ind., **Tim Kiesling** is the new PD. He'll take music calls from 10A-2P Monday through Friday...As it prepares to upgrade to 50,000 watts, **Z-100 (KLRZ/FM)**-Larose, La.

has made the following changes: **Dash Riprock** has been promoted to MD and **Catfish Coleman** to production director...**Y104 (WHSY/FM)**-Hattiesburg/Laurel, Miss. has dropped Top 40 for Album/Alternative. **A.J. Tuggle** is now APD and **Will Martin** is PD/MD. Call them at (601) 545-1230...**Steve Schnur** (below) has joined **Arista Records** as vice president of rock



promotion after serving 10 years at **Elektra** as vice president of album

promotion... **Charm Celestine-Warren**, last president of **Queen Latifah's Flavor Unit Records**, has joined **RCA Records** as national director, rap music...At **Verve**, **Rachel Lewis** has been upped to national promotion manager. She was an independent radio promotion consultant for the label...**Jeff Suhy** has moved into **A&M's** A&R department after serving as the label's national alternative promotion director...Former **MCA Records** vice president, public relations **Ron Shapiro** has moved over to **Atlantic Records** where he's vice president of media and artist relations...**Arista Records** will distribute and market the U.K.-based **Dedicated Records**, home to **Chapterhouse**, **Balloon** and **Family Cat**. The first release will be **Chapterhouse**, which will come in November...**Bobby Judge**, known to his friends as **Bobby J**, is now at the New York-based **Next Plateau Records** where he's the promotion and media coordinator...**GAVIN** marketing rep **Bob Galliani** has moved from San Francisco to Mahvelous-Mellow-Marin. Effective immediately you can reach him at (415) 454-6161. Fax (415) 454-8088. ●

When the ink dries (probably by the time you read this) don't be surprised to see two new names on the company roster at **Elektra**—**Bob Garland** and **Paul Brown**. Garland will continue to be based in Denver where he's been running his own independent marketing and promotion firm since leaving **Columbia**. Brown, currently national album promo director at **Virgin**, is expected to fill the slot left vacant by **Steve Schnur's** move to **Arista**.

Meanwhile over at **Geffen**, Atlanta-based national Top 40 promo director **George Cappellini** has resigned. Coming on board is former **Elektra** VP, Top 40 promotion, **Bob Catania**. Catania will be headquartered in New York, boosting the label's east coast presence, but his friends in other regions of the country will no doubt be seeing and hearing from him often.

Word is **WCKZ (KISS 102)-Charlotte, N.C.** MD **Erik Bradley** is on the way to the Windy City as **Todd Cavanah's** new MD at **B96 (WBBM/FM)**.

Spotted (ahem) nose to nose in the hallway at last month's **MTV Awards** were **Motown's Charley Lake** and former porn-star-turned-singer **Traci Lords**.

WXRT-Chicago APD/MD **Paul Marszalek** is the latest programmer to leave The City Of Broad Shoulders for The City By The Bay. **Dave Shakes** made the move to **KMEL** in July; now, Paul takes the same route as PD of **Susquehanna A³ KFOG**. Crosstown competitor **Steve Feinstein** of **KKSF** and **Jim Robinson**, PD at Twin Cities **A³ KTCZ** no longer have to dispel rumors about taking the gig. As to Marszalek's replacement, DON'T put current **WXRT** music assistant **Pam Buddy** or former MD and current morning man **Lin Brehmer** on the short list.

Jaws dropped upon hearing the news that **Vince Faraci** has ended his 24-year relationship with **Atlantic Records**. Faraci had been exec VP of **Michael Douglas' Third Stone** label, home to **Saigon Kick** and **Nona Gaye**.

Former **HOT 97 (WQHT)-New York** morning personality **Howard Hoffman** has landed at **KFRC-San Francisco**. Hoffman will handle 7-Midnight, replacing **Debbie Diaz**, who returns to **K-LOVE-Dallas**.

Some early interest on the part of a few stations in the cross promotion/marketing offered by **Musicland** and joint venture partner **Rock Embassy**, which has merchandising rights to artists such as **Spin Doctors**, **Madonna**, **Onyx** and **Cypress Hill**. Stations talk up their exclusive association with the merchandising firm and get to sell their own T-shirts, hats, posters, etc. in each location at the same time.

Pollack Media Group names **Marty Lewis** as director, marketing and promotion. Lewis had been in the media and

artist relations department at **Capitol**.

WILD-Boston PD Steve Hill resigns effective October 1 to take over 7-Midnight on **ABC Networks' Urban Gold** operation. **Dana Hall** is interim PD. (And you thought the 49ers put Hall on injured reserve, huh?)

As predicted, **KMEL-San Francisco** has realigned its early evening lineup. Overnighter **Rosary Bides** will team with **Chuy Gomez**, who defects from crosstown Top 40 **WILD 107 (KSOL)**, where he was sidekick on the morning show. The pair replace **Theo**, who will continue with the station in a power-mixer/DJ producer capacity.

While his friends thought he was just vacationing, **Atlantic VP pop promo, Joe Ianello** was actually honeymooning! Joe tied the knot on September 16 in New York City Hall and no one knew—not even his family—until after the fact. The groom and his bride, **Janet Drozda**, then jetted to Paris and Amsterdam to celebrate. Way to go, Joe!

Scratch those rumors about former **Geffen GM Al Coury** coming out of retirement to replace **Peter Paterno** as **Hollywood Records' prez**. Al denied all knowledge of the gossip and then went back to finish his golf game.

Guy Black is named MD at **KKDA-Dallas**.

KKBT (THE BEAT)-Los Angeles adds a new member to its morning show. Overnighter **Ben Kelly** will join **John London** and **The House Party**. When Kelly did all-nights at **KSFO/KYA** in San Francisco during the late '80s, he used to drive home listening to London on **KMEL** wishing for a chance to work with him. Hey, dreams do come true in this business don't they?

SHO-TALK

Sepultura's new Roadrunner/Epic album *Chaos A.D.* will be in the stores on October 19. The first single will be "Territory." I've heard it and know it's going to be a winner for this Brazilian band. **Jello Biafra (Dead Kennedys)** penned the bizarre "Bio-tech Is Godzilla" and **Evan Seinfeld (Biohazard)** co-wrote the lyrics to the song "Slave New World." Producer **Andy Wallace (Slayer)** recorded "Kaiowas" in a London castle and all the other songs at Rockfield Studios in Monmouth where **Queen, Black Sabbath, Led Zeppelin, Rush** and **Robert Plant** have worked. The album opens up with the in-utero heartbeat of **Max Cavalera's** son **Zyon**. **Sepultura** was very visible at the recent Foundations Forum '93 in Burbank taking in all the music and having a beer or two with lots of fans...

The eagerly anticipated first-ever tour by the guitar wizard **Steve Vai** and his band **VAI** kicked off on September 28 in Portland, Ore. in support of the new album, *Sex & Religion*. European dates have been confirmed with **VAI** opening for **Aerosmith** beginning October 21. The second leg of their national tour will start right after Thanksgiving. The video for **VAI's** debut single, "In My Dreams With You," was directed by **William Stobaugh (Red Hot Chili Peppers, Butthole Surfers, Infectious Grooves, Rollins Band)**...

Bits & Pieces: It didn't take long for **The Smithereens** to land on their feet after being dropped by **Capitol Records**. **RCA** has signed them and they'll be recording a new album with producer **Mike Clink** of **Guns N' Roses** fame...The **Coverdale*Page** tour that was to have kicked off in Florida in October was canceled. The tour was canceled three weeks after tickets went on sale in Tampa, Orlando and Miami. Management blames the cancellation on scheduling conflicts, half for **David Coverdale** and half for **Jimmy Page**...**Big Head Todd and the Monsters** released a three-song live EP

September 28. Currently they're out on the road opening for **Allgood** throughout September and later this month take off with **Robert Plant** and **Stone Temple Pilots**...There are reports that **Nirvana** will add to their line-up as soon as their tour begins. Guitarist **Pat Smear** of the **Germes** and a cello player will be added. The single is burning up the charts and it smells like a big one for the band, who's on the cover of every magazine I've picked up the last two weeks...

Metallica will be releasing a live album for **Elektra** in November. In the meantime, the German group **Die Krupps** have released an album of industrial renditions of seven **Metallica** songs on **Hollywood Records** titled *A Tribute To Metallica*... It's a killer!...

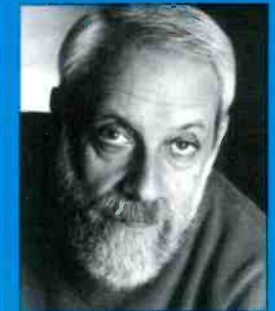
Chrisse Hynde has finished a project that will be released as a **Pretenders** album. She's such a big fan of Chicago's **Urge Overkill** that she showed up in San Francisco at their Slim's show and sold T-shirts for the band. Hynde and the **Pretenders** with have also cut a song for the **Jimi Hendrix** tribute album coming out this November...

The 1993 five-time Tony Award-winning Broadway sensation **The Who's Tommy**, kicks off a major cross-country national tour at the Music Hall at Fair Park in Dallas on October 12. The production will feature former MTV VJ **Steve Isaacs** as Tommy, the "Pinball Wizard." For Isaacs, a singer/song-writer from Sunnyvale, Calif., playing Tommy is the culmination of life-long love affair with music...

USA Network and **Gramercy Pictures** have put together a sweepstakes to highlight the release of the new movie *Dazed and Confused*. The promotion was shot during a scheduled taping of "USA: Up All Night" in Times Square, with Saturday night host **Gilbert Gottfried** and the cast members **Anthony Rapp, Matthew McConaughey, Parker Posey, Joey Lauren Adams** and **Deena Martin**. The film profiles mid-'70s teens, tracking the lives of high school juniors and incoming freshmen during an 18-hour period. The movie

Friends Of Radio

JOEL DORN



Award-winning record producer

Hometown: Yeadon

Favorite sports team: '55 Dodgers

Proudest achievement in jazz: Producing 17 albums with **Rabsaan Roland Kirk**.

Best set of live music ever witnessed on the planet: *Ray Charles and the Small Band in 1958 at The Ambler Sporting Club.*

A reunion I'd like to see: *Billie Holliday and Lester Young.*

The last record/CDs I paid for: 1) *Phil Spector - Back To Mono*, 2) *Furtwangler Conducts Wagner* and 3) *Mahalia Jackson at Newport.*

Jazz is: *Sherlock Holmes. Phil Silvers as "Sergeant Bilko," a '55 Chevy convertible, Laurel & Hardy and Ava Gardner.*

Jazz isn't: *Barnaby Jones, Bronson Pinchot as "Balky," the AMC Gremlin, "Kate & Allie" and Kathie Lee Gifford.*

Instead of the Hubble Space Telescope, I'd spend the money on: ...bringing *Jayne Mansfield* back to life.

A benefit compilation for
IN DEFENSE OF ANIMALS
a non-profit organization
dedicated to the protection of animal welfare

Disposable Heroes Of HipHoprity
Michael Stipe
Pearl Jam
Concrete Blonde
Skinny Puppy
Consolidated
Helmet
Primos
Lush
Grotus
Material
The Shamen
Sister Psychic
Julian Cope
Sarah McLachlan
Meat Beat Manifesto
Boogie Down Productions

featuring previously unreleased tracks by
**MICHAEL STIPE
SKINNY PUPPY
HELMET • SARAH MCLACHLAN
CONCRETE BLONDE
and SISTER PSYCHIC**
plus songs by
**PEARL JAM • PRIMOS • JULIAN COPE • THE SHAMEN
MEAT BEAT MANIFESTO • GROTUS • MATERIAL
DISPOSABLE HEROES OF HIPHOPRISY
LUSH • CONSOLIDATED • BOOGIE DOWN PRODUCTIONS**

IN DEFENSE OF ANIMALS
816 WEST FRANCISCO BLVD. SAN RAFAEL, CA 94901 • (415) 453-6984
For more information contact Sara Rubenstein at 213-957-4357 x 235

opened nationwide September 24 with a sound-track of super '70s music that'll keep you rockin'...

British musicians **Toni Halliday** and **Dean Garcia** form the core of **Curve**.

Their new **Virgin** album, *Cuckoo*, was released September 21 with "Super Blaster" as the album's first single. **Curve**, **Flood** and **Steve Osborne** produced and **Alan Moulder** mixed....

Acoustic guitarist **Adrian Legg** took time off from his *Mrs. Crowe's Blue Waltz* album tour to record new material. *Wine, Women & Waltz* was recorded, produced and mixed with engineer **John Wicks (Dead Milkmen)** in a mere 26 hours. **Relativity Records** has scheduled its release for November 9, just in time for the holiday season...

Roadrunner Records has signed New York based, Athens, Ga. natives **Die Monster Die**. Comprised of four members, **Alice Cohen** (vocals/bass), **Evan Player** (guitar/bass), **Shawn Tracy** (guitar) and **Kenny Sanders** (drums), DMD combine melodies and pop with hard edged sonic noise. The band will release a 7" in November and plan to release a full-length album early in '94 with some help from producer **Steven Haigler (Quicksand, Pixies)**. It'll be part new material/part and re-recorded older material. Prior to the band signing with Roadrunner they put out two singles, one on **Deadbolt Records** and one on **Funky Mushroom Records**, and one album, *Chrome Molly* for **Lungcast Records**...

Iggy Pop will follow up his completely sold-out and highly successful European tour with a brief tour of the U.S. this fall to support his **Virgin Records** release, *American Caesar*. In Iggy's own words, "The shows have been great. The response has been really powerful and I'm getting attention over here that I've never known before." *Interview* magazine calls *American Caesar* "...one of the most inspired outings of his career..." and *Details* magazine asserts that "...*American Caesar* is precisely what keeps Iggy's music interesting after twenty-five years..." ●

SHO-PIECES

MICHAEL JACKSON

The *Los Angeles Times* estimates that Michael Jackson's current world tour racks up about \$2 million in weekly production expenses.

MARIAH CAREY

Mariah Carey has heard the constant comparisons between her and Whitney Houston, but says the biggest differences between them are that Mariah writes and produces much of her own music.

CEREMONY

Chastity, daughter of Sonny and Cher, was born on March 4, 1969, two and a half years before their parents began their first successful TV series, *The Sonny and Cher Comedy Hour*.

GEORGE JONES

The new George Jones album, *High-Tech Redneck*, will include a tribute to the late Conway Twitty, a cover of Twitty's early hit, "Hello Darlin'."

BEACH BOYS

How big were the Beach Boys 30 years ago this month? So big that they could release two albums in four weeks: *Surfer Girl* and *Little Deuce Coupe*, both of which were Brian Wilson's, first attempt at producing.

SOUL ASYLUM

According to the National Center for Missing and Exploited Children, three missing children featured in Soul Asylum's video "Runaway Train" have been re-united with their families, while four others have made phone contact with either parents or authorities.

MEATLOAF

Work on Meatloaf's comeback album, *Bat Out Of Hell II*, began in 1989 when Meatloaf (real name: Marvin Lee Aday) was re-united with his longtime collaborator, Jim Steinman.

BARBRA STREISAND

Barbra Streisand's highest grossing concert was on September 6, 1986 when thousands of invited guests came to hear her sing 13 songs at a fund raiser staged on her property in Malibu, California. The event was dubbed *One Voice* and later became a

cable special, album and video which raised nearly \$2,000,000 for worthy causes.

AARON NEVILLE

Aaron Neville singing Bob Dylan songs such as "Don't Fall Apart On Me Tonight" is not a stretch. He once recorded "The Mickey Mouse Club Theme" for the Hal Wilner-produced collection of Disney songs *Stay Awake*.

ALAN JACKSON

A feature article in the September 24 issue of *Entertainment Weekly* is titled *Why Can't Alan Jackson Win the CMAs?* and subtitled *Just Call Him the Susan Lucci of Country Music*. Writer Alanna Nash speculates that "He doesn't kiss butt in a town where half the population walks bent over."

10,000 MANIACS

Next up from 10,000 Maniacs will be an unplugged album later this month that was recorded before Natalie Merchant left the group. Merchant's not-yet-recorded first solo project will likely include Michael Stipe, Iris De Ment, John Cale and Suzanne Vega.

BILLY JOEL

Currently on tour and managing his own career, Billy Joel says roadies like working for him. "This is hysterical," he says. "The gorilla runs the show. It's kind of anarchistic, but hey, that's exciting. And so what if I screw up? I still keep the commission and don't have to pay it to another manager."

LUTHER VANDROSS

Now the head of LV, his own Sony-distributed record label, Luther Vandross puts it all in perspective, "I don't have visions of being Clive

Davis or Berry Gordy, he says, "but it gives me a chance to present some talent that I would like to hear on the radio."

STEPHANIE DAVIS

A few years ago Stephanie Davis, who stands 6'1", was fighting fires for the Forest Service in Alaska. Since then Garth Brooks has recorded four of her compositions and now Stephanie is opening Brooks' concerts around the country.

BETTE MIDLER

Bette Midler is one of the few performers in show business who has won Emmys, Grammys and Tonys, and has been nominated to receive an Oscar.

DEBORAH HARRY

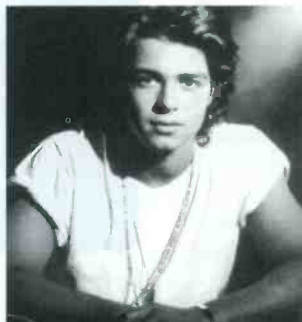
Though considered a pioneer in rock video-making through her experiences with Blondie, Deborah Harry has become cynical about the art form. "It's better for you to have your own images when you listen to music than some lame video clip visualization," she says. "Is everybody so weak-minded that they can't have their own vision?"

PAUL SIMON

Paul Simon and Art Garfunkel first met when they were third graders in Forest Hills, New York. Their musical inspiration comes from The Everly Brothers and the R&B duo Robert & Johnny.

DEPARTMENT OF CORRECTIONS

In last week's item about Mavis Staples I didn't mean to imply that she was unhappy working with Prince as her producer. She is thrilled to be associated with the Purple One since the late '80s and her only reluctance has been singing outside the family group (The Staples Singers). She continues to work with Pop Staples and her sisters as well as Prince.



WHO AM I?: Joey Lawrence

Sho-Bitz: Beverly Mire
Sho-Talk: Sheila Rene
Who Am I: David Beran
Friends Of Radio #23:
Kent Zimmerman
Sho-Pieces: Ron Fell
Sho-Dates: Diane Rufer

Sho-Dates

Our Best Wishes and HAPPY BIRTHDAY To:

- Michelle Munz** Geffen Records 10/3
- Ted Volk** Geffen Records 10/3
- Carla Foxx** KESZ-Phoenix, AZ 10/3
- Kyle Martin** KCCQ-Ames, IA 10/3
- Lindsey Buckingham, Chubby Checker** 10/3
- Patti LaBelle, Chris Lowe** (Pet Shop Boys), **Jon Secada** 10/4
- Ken Lucek** A&M Records 10/5
- Marla Roseman** RCA Records 10/5
- Laura Sanano** 10/5
- Aaron Taylor** KMOK-Lewiston, ID 10/5
- John Farneda** WXRT-Chicago, IL 10/5
- Bob Geldof, Steve Miller** 10/5
- Mike Young** KTUF-Kirkville, MO 10/6
- Rich Anhorn** KRBE-Houston, TX 10/6
- John Mellencamp, Kevin Godley**(Godley & Creme), **Kieran Kane** 10/7
- Michael Sylvia** Rykodisc 10/8
- Robert "Kool" Bell, Sir Harry Bowens** (Was Not Was) 10/8
- Dan Deaton** WAOA-Melbourne, FL 10/9
- Terri McCormick** Tower98-Monroe, MI 10/9
- Jackson Browne, Nona Hendryx, John Entwistle** 10/9

BIRTHS

Our **CONGRATULATIONS** to **BOB McCOY**, Music Director at **KATW/FM-Lewiston, ID**, and his wife, **JENNIFER**, on the birth of their daughter, **SARAH MARGERY**. Born September 23 at 12:13 a.m., weighing 8 lbs. 1 oz. and 21 3/4 inches in length.

...CONGRATULATIONS TO STEVE

McKAY, Program Director/Music Director of **WSBG/FM-Stroudsburg, PA**, and his wife, **STEPHANIE**, on the birth of their first child, daughter, **CASSANDRA JADE**. Born September 21 at 8:22 p.m., weighing 8 lbs. 4 oz. and 18 3/4 inches in length.

WEDDINGS

Our **WEDDING BELLS** rang on September 16 in New York City for **JOE IANELLO**, Vice President of Pop Promotion for Atlantic Records and his fiancée, **JANET DROZDA**.

...WEDDING BELLS rang on October 9 in New Jersey for **MICHELE CLARK**, Michele Clark Promotion, and her fiancé, **JACK DOUGHERTY**.

Our Best Wishes and **CONGRATULATIONS** to the happy couples.

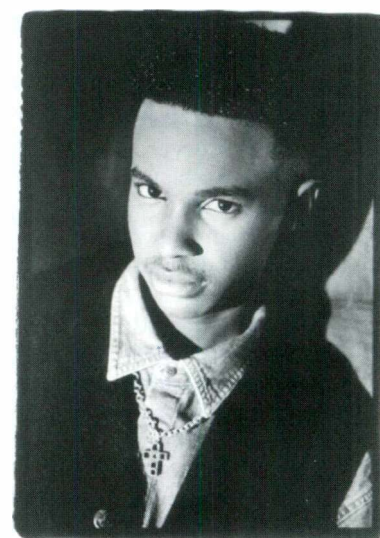
GAVIN TOP 40

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
1	1	1	MARIAH CAREY - Dreamlover (Columbia)	10	223	0	189	28	5	1	0	100%
2	2	2	BILLY JOEL - The River Of Dreams (Columbia)	11	203	0	159	33	6	3	2	98%
5	3	3	DEF LEPPARD - Two Steps Behind (Columbia)	9	202	4	107	62	25	3	1	96%
16	8	4	BLIND MELON - No Rain (Capitol)	6	210	7	29	52	84	32	6	79%
8	7	5	TONI BRAXTON - Another Sad Love Song (LaFace/Arista)	12	186	1	57	66	45	13	4	90%
6	6	6	ROD STEWART From "MTV's Unplugged" - Reason To Believe (Warner Bros.)	11	172	2	69	54	37	7	3	93%
3	4	7	SWV - Right Here/Human Nature (RCA)	13	147	0	99	31	15	1	1	99%
11	9	8	DURAN DURAN - Too Much Information (Capitol)	8	186	3	10	44	87	36	6	76%
12	11	9	LISA KEITH - Better Than You (Perspective/A&M)	11	177	5	31	59	53	22	7	81%
26	18	10	MEAT LOAF - I'd Do Anything For Love (But I Won't Do That) (MCA)	6	193	13	19	18	82	52	9	62%
20	12	11	EN VOGUE Featuring FMob - Runaway Love (eastwest)	6	171	0	6	32	87	41	5	73%
4	5	12	JANET JACKSON - If (Virgin)	12	130	0	78	46	6	0	0	100%
19	14	13	RICK ASTLEY - Hopelessly (RCA)	7	169	1	6	33	87	33	9	75%
13	10	14	EARTH, WIND & FIRE - Sunday Morning (Reprise)	7	178	0	5	42	84	34	13	74%
21	19	15	RED HOT CHILI PEPPERS - Soul To Squeeze (Warner Bros.)	8	159	9	11	26	72	33	8	69%
7	13	16	AEROSMITH - Cryin' (Geffen)	13	123	1	64	44	9	2	3	95%
23	20	17	JOHN MELLENCAMP - Human Wheels (Mercury)	6	165	5	9	15	76	47	13	61%
18	17	18	INNER CIRCLE - Sweat (A La La La Long) (Big Beat/Atlantic)	14	118	2	23	38	35	16	4	81%
31	23	19	R.E.M. - Everybody Hurts (Warner Bros.)	5	185	7	3	9	50	99	17	34%
29	22	20	HADDAWAY - What Is Love? (Arista)	7	153	9	7	16	70	36	15	61%
—	26	21	PRINCE - Pink Cashmere (Paisley Park/Warner Bros.)	4	174	16	0	2	35	93	28	21%
—	30	22	ACE OF BASE - All That She Wants (Arista)	5	171	39	5	6	27	63	31	22%
28	25	23	STING - Nothing 'Bout Me (A&M)	7	161	6	2	7	49	72	25	36%
9	16	24	TEARS FOR FEARS - Break It Down Again (Mercury)	14	77	0	17	51	3	5	1	92%
35	29	25	TAYLOR DAYNE - Send Me A Lover (Arista)	5	141	10	0	0	29	63	39	21%
15	15	26	TERENCE TRENT D'ARBY - Delicate (Columbia)	10	102	0	6	25	42	21	8	72%
10	21	27	JODECI - Lately (Uptown/MCA)	17	54	0	12	32	5	5	0	91%
—	37	28	MR. BIG - Wild World (Atlantic)	4	148	20	0	1	12	64	51	9%
—	35	29	SPIN DOCTORS - Jimmy Olsen's Blues (Epic)	4	145	17	1	1	14	61	51	11%
39	33	30	TINA TURNER - Why Must We Wait Until Tonight? (Virgin)	5	130	9	0	0	23	56	42	18%
34	31	31	DARYL HALL - I'm In A Philly Mood (Epic)	7	103	1	0	3	32	38	29	34%
30	32	32	GIN BLOSSOMS - Hey Jealousy (A&M)	21	93	1	14	31	29	11	7	80%
—	40	33	BRUCE HORNSBY - Fields Of Gray (RCA)	4	127	11	0	0	8	42	66	6%
14	24	34	MICHAEL JACKSON - Will You Be There (Theme From Free Willy) (MJJ/Epic)	15	38	0	11	21	3	2	1	92%
NEW	35	35	TONY TONI TONE - Anniversary (Wing/Mercury)	3	110	50	2	4	12	18	24	16%
40	38	36	MIDNIGHT OIL - Outbreak Of Love (Columbia)	6	90	4	2	6	14	30	34	24%
—	39	37	D.J. JAZZY JEFF AND THE FRESH PRINCE - Boom! Shake The Room (Jive)	9	49	3	3	12	18	9	4	67%
25	28	38	DARDEN SMITH - Loving Arms (Chaos)	10	50	0	1	7	25	12	5	66%
NEW	39	39	JOHN WAITE - In Dreams (Imago)	5	86	7	0	2	12	26	39	16%
17	27	40	MADONNA - Rain (Maverick/Sire/Warner Bros.)	14	28	0	6	19	3	0	0	100%

Most Added



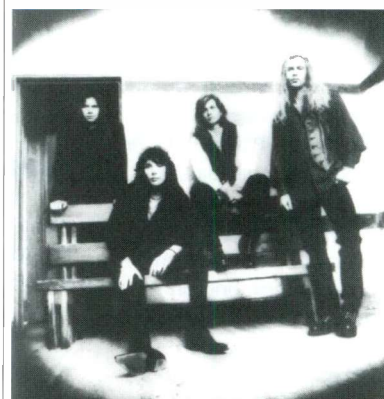
TEVIN CAMPBELL (68)
TONY TONI TONE (50)
MATTHEW SWEET (50)
ACE OF BASE (39)
JOSHUA KADISON (37)
4 NON BLONDES (33)

Top New Entry

TONY TONI TONE

"Anniversary"
(Wing/Mercury)

Hot



MR. BIG

"Wild World"
(Atlantic)

Top Tip

OCEAN BLUE

"Sublime"
(Sire/Reprise)

Inside Top 40

The very first record **Jive** senior VP, pop promotion **Jack Satter** ever worked was **Don McLean's** "American Pie," a song that contained the lyric "the day the music died," a reference to the deaths of **Buddy Holly, Ritchie Valens** and **The Big Bopper**. According to

Chartbound

	Reports	Adds	On Chart	Hit Factor	
4 NON BLONDES - Spaceman (Interscope/Atlantic)	90	33	43	14	3%
JOSHUA KADISON - Jessie (SBK/ERG)	80	37	32	11	4%
U2 - Lemon (Island/PLG)	79	28	33	18	3%
JANET JACKSON - Again (Virgin)	57	23	4	30	46%

Total Reports This Week 245 Last Week 252

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

RECORD TO WATCH

XSCAPE

"Just Kickin' It"

(So So Def/Columbia)

Already Top 10 in Baltimore, San Francisco, Charlotte and Seattle, everything's set for it to kick in even bigger over the next few weeks.

Up & Coming

Reports	Adds	On Chart		
76	21	46	9	EXPOSE - As Long As I Can Dream (Arista)
69	16	45	8	THE OCEAN BLUE - Sublime (Sire/Reprise)
68	26	36	6	SAIGON KICK - I Love You (Third Stone/Atlantic)
68	68	—	—	* TEVIN CAMPBELL - Can We Talk (Qwest/Warner Bros.)
61	8	36	17	SILK - It Had To Be You (Keia/Elektra)
59	3	40	16	BIG COUNTRY - The One I Love (Fox/RCA)
58	8	36	14	BJORK - Human Behaviour (Elektra)
54	50	3	1	* MATTHEW SWEET - Time Capsule (Zoo)
51	6	30	15	COMING OF AGE - Coming Home To Love (Zoo)
46	4	31	11	THE JULIANA HATFIELD THREE - My Sister (Mammoth/Atlantic)
45	5	21	19	GABRIELLE - Dreams (London/PLG)
43	11	9	23	ZHANE - Hey Mr. DJ (Flavor Unit/Epic)
40	16	6	18	XSCAPE - Just Kickin' It (So So Def/Columbia)
37	3	23	11	SOKO - If You Go Away (Big Beat/Atlantic)
34	—	6	28	BELL BIV OeVOE - Something In Your Eyes (MCA)
34	31	1	2	* THEORY - Why Do Fools Fall In Love (Columbia)
33	1	11	21	NEW ORDER - World (The Price Of Love) (Qwest/Warner Bros.)
33	—	21	12	JACKYL - Down On Me (Geffen)
32	21	6	5	HI-FIVE - Never Should Have Let You Go (Jive)
31	—	7	24	ROBIN S - Love For Love (Big Beat/Atlantic)
29	28	1	—	* LENNY KRAVITZ - Are You Gonna Go My Way (Virgin)
28	5	6	17	INTRO - Come Inside (Atlantic)
29	2	8	19	DR. DRE - Let Me Ride (Death Row/Interscope/Priority/Atl)
26	5	6	15	SHAGGY - Oh Carolina (Virgin)
26	2	17	7	OMD - Dream Of Me (Virgin)
23	—	14	9	CEREMONY - Could've Been Love (DGC)
23	1	16	6	PET SHOP BOYS - Can You Forgive Her? (EMI/ERG)
22	4	2	16	SWV - Downtown (RCA)
22	3	6	13	SALT-N-PEPA - Shoop (Next Plateau/London/PLG)
20	—	12	8	PROCLAIMERS - I'm On My Way (Chrysalis/ERG)
20	18	2	—	* ROBERT PLANT - I Believe (Es Paranza/Atlantic)
19	5	14	—	THE THE - Love Is Stronger Than Death (Epic)
17	1	—	16	* BIG DADDY KANE - Very Special (Cold Chillin'/Reprise)
17	1	8	8	CAPTAIN HOLLYWOOD PROJECT - Only With You (Imago)
15	1	2	12	LUTHER VANDROSS - Heaven Knows (Epic)
14	—	2	12	ICE CUBE - Check Yo' Self (Priority)
14	—	6	8	JOE - I'm In Luv (PLG)
14	1	12	1	JUDYBATS - Ugly On The Outside (Sire/Warner Bros.)
13	1	1	11	* CYPRESS HILL - Insane In The Brain (Ruffhouse/Columbia)
13	—	3	10	M.C. LYTE - Ruffneck (First Priority/Atlantic)
13	3	3	7	K7 - Come Baby Come (Tommy Boy)
13	6	—	7	* TONI BRAXTON - Breathe Again (LaFace/Arista)
12	12	—	—	* MOODSWINGS - Rainsong (Arista)
11	—	—	11	ZAPP & ROGER - Megamedley (Reprise)
11	3	3	5	* UB40 - Higher Ground (Virgin)

Dropped: #34-Celine Dion & Clive Griffin, #36-Soul Asylum, Penny Ford, 2 Pac, East 17, Jazzmatazz, E.Y.C. & Boo-Yaa Tribe, Mista Grimm.

* Indicates Debut

Satter, though several follow-up singles were released, it was the strength of "American Pie," a single that sold three million copies, that gave the album its platinum status.

But now, Jack feels that in retail terms, the pop mainstream sound has died. He notes that 10-12 years ago Top 40 embraced artists like **Kenny Rogers, Ronnie Milsap** and **Dolly Parton**. "But," he asks, "can you imagine getting them played today?"

Now at a label where the soon-to-be-released **A Tribe Called Quest** album is poised to add some big numbers to Jive's bottom line, Jack is frustrated by the many Top 40 stations that can't play mass appeal rap product. His current project, **D.J. Jazzy Jeff & The Fresh Prince's** "Boom! Shake The Room," is a sales monster that's taking off in markets where it's getting played and is also selling big quantities in areas where it's getting little or no exposure. Being a midwesterner, Jack is amazed that even though the track is Top 15 at **KDWB-Minneapolis**, other Top 40s in the region refuse to give it any consideration. What he hears instead are PDs saying, "Management doesn't want us playing rap."



Satter understands that most stations can't play acts like **A Tribe Called Quest, 2 Pac** or

Cypress Hill in all dayparts, but can't figure out why they aren't exposed at night when teens make up most of the available audience.

In the case of a station like **KROC-Rochester, Minn.**, it's because the station leans alternative at night. MD **Bill Davis**, in attempting to reflect the tastes of his market says, "We had to decide where to begin and end musically." However, in a much broader context that speaks to the issue, programmers like **Q102 (WKQR)-Cincinnati** PD **Jimmy Steal** have always maintained that records and radio are two industries with two different goals.

Radio's livelihood depends on getting as many people to listen for as long as possible (and hopefully remember the call letters and/or frequency). Meanwhile, record companies' livelihood depends on developing artists for long-term success. When those goals overlap, programmers are heroes. But when they don't—well, you know the rest of that story. Steal and his colleagues will argue that just because a record sells doesn't mean it deserves to be on the air.

ARTIST PROFILE

RICK ASTLEY



HOMETOWN:

Newton-Le-Willows (outside of Manchester, England)

BIRTHDAY: February 2

LABEL: RCA

SENIOR VP, PROMOTION:

Butch Waugh

CURRENT ALBUM/LATEST

SINGLE: Body & Soul/

"Hopelessly"

MUSICAL INFLUENCES: Luther

Vandross and Michael McDonald

FAVORITE RECORD BY

ANOTHER ARTIST: Crowded

House's "Don't Dream It's Over"

FAVORITE PASTIMES AND

HOBBIES: Skiing and shooting

FAVORITE SPORT: Skiing

FAVORITE TEAM: Manchester

United (soccer)

HE'D MOST LIKE TO SING

WITH: Elvis Presley

ON BECOMING A DAD: "Having

a baby was mind-blowing. It

completely puts aside anything that's happened to me in my career. What you can gain from going on stage at Radio City—that's bliss—but just be at the birth of your first child and try to compare it to that."

ON HIS LATEST PROJECT:

"Body & Soul is my most

fulfilling album to-date."

IT'S SAID: "This is our third

album from Rick and these are

the best songs he's ever had.

Your female listeners will react

instantly. With heavy television

and talk show exposure in the

next three weeks, you'll see how

genuine Rick really is." —Butch

Waugh, senior vice president,

promotion, RCA Records

GAVIN GO CHART

2W	LW	TW	T40
2	2	1	BILLY JOEL - The River Of Dreams (Columbia) 2
3	3	2	DEF LEPPARD - Two Steps Behind (Columbia) 3
1	1	3	MARIAH CAREY - Dreamlover (Columbia) 1
13	7	4	BLIND MELON - No Rain (Capitol) 4
4	4	5	ROD STEWART From "MTV's Unplugged" - Reason To Believe (Warner Bros.) 6
9	5	6	DURAN DURAN - Too Much Information (Capitol) 8
8	6	7	LISA KEITH - Better Than You (Perspective/A&M) 9
19	13	8	MEAT LOAF - I'd Do Anything For Love (But I Won't Do That) (MCA) 10
12	8	9	EARTH, WIND & FIRE - Sunday Morning (Reprise) 14
15	14	10	JOHN MELLENCAMP - Human Wheels (Mercury) 17
14	12	11	TONI BRAXTON - Another Sad Love Song (LaFace/Arista) 5
16	16	12	RICK ASTLEY - Hopelessly (RCA) 13
26	20	13	R.E.M. - Everybody Hurts (Warner Bros.) 19
20	17	14	STING - Nothing 'Bout Me (A&M) 23
11	9	15	SWV - Right Here/Human Nature (RCA) 7
17	19	16	RED HOT CHILI PEPPERS - Soul To Squeeze (Warner Bros.) 15
25	21	17	EN VOGUE Featuring FMob - Runaway Love (eastwest) 11
5	11	18	JANET JACKSON - If (Virgin) 12
10	10	19	TERENCE TRENT D'ARBY - Delicate (Columbia) 26
6	15	20	AEROSMITH - Cryin' (Geffen) 16
35	27	21	PRINCE - Pink Cashmere (Paisley Park/Warner Bros.) 21
32	26	22	TAYLOR DAYNE - Send Me A Lover (Arista) 25
31	23	23	TINA TURNER - Why Must We Wait Until Tonight? (Virgin) 30
34	32	24	HADDAWAY - What Is Love? (Arista) 20
39	31	25	SPIN DOCTORS - Jimmy Olsen's Blues (Epic) 29
27	25	26	INNER CIRCLE - Sweat (A La La La Long) (Big Beat/Atlantic) 18
—	35	27	MR. BIG - Wild World (Atlantic) 28
28	28	28	MIDNIGHT OIL - Outbreak Of Love (Columbia) 36
29	24	29	DARYL HALL - I'm In A Philly Mood (Epic) 31
36	33	30	BRUCE HORNSBY - Fields Of Gray (RCA) 33
—	40	31	ACE OF BASE - All That She Wants (Arista) 22
7	18	32	TEARS FOR FEARS - Break It Down Again (Mercury) 24
37	34	33	JOHN WAITE - In Dreams (Imago) 39
18	22	34	DARDEN SMITH - Loving Arms (Chaos) 38
33	38	35	GIN BLOSSOMS - Hey Jealousy (A&M) 32
NEW	36	BIG COUNTRY - The One I Love (Fox/RCA) U&C	
22	30	37	CELINE DION & CLIVE GRIFFIN - When I Fall In Love (Epic) —
NEW	38	4 NON BLONDES - Spaceman (Interscope/Atlantic) CB	
NEW	39	THE OCEAN BLUE - Sublime (Sire/Reprise) U&C	
NEW	40	JOSHUA KADISON - Jessie (SBK/ERG) CB	

But for Jack Satter, getting out on the road and talking to today's bright, streetwise PDs and MDs is what it's all about and he says he's learned a great deal. As he puts it, "There's a whole new world out there. Only three types of music are selling right now: urban/rap, country and alternative/grunge. Mainstream pop records are not happening, and the cost involved in marketing and promoting them isn't worth the small return."

Certainly there are those who'll disagree, but one thing seems clear: More and more stations are defining what the true hits are in their market, and what kind of Top 40 they want to be.

Top 10 requests for **Mr. Big** at KX92-Alexandria, Minn., where "Wild World" jumps into the Top 30 34-25. It's also the biggest gainer of the week at WLKY-Elmira, N.Y., 39-26, with other strong moves on

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 a stronger performance than on the main Top 40 chart.

Go Chart Most Added

MATTHEW SWEET (39)

TEVIN CAMPBELL (35)

4 NON BLONDES (29)

98PXY 23-13, WSBG 29-21, WYNU92FM 27-19, TOWER 98 37-26 "early reaction at night, especially 12-24," X193 23-18, KQKY 29-20, KTRS 35-26, KMOK 32-27, KIQY 40-31 and KLIS 16-11.

JAMMIN 92-Cleveland charts **Tony Toni Tone's** "Anniversary" in their Top 15, with a hot 20-14 jump. Biggest move of the week comes from KKFR-Phoenix, 25-10. Fifty ADDs earn it a MOST ADDED spot and include: 92Q-Baltimore, WAPE-Jacksonville, WERZ-Exeter, N.H., WFMF-Baton Rouge, La., WVSR-Charleston, W.Va., KQCR/FM-Cedar Rapids, Iowa, WKBQ-St. Louis, MIX 107.9-Albuquerque, KLUC-Las Vegas, KDON-Monterey/Salinas, Calif., KWIN-Stockton, Calif., KDUK-Eugene, Ore. and KYA-Billings, Mont.

Ron Naldi, MD at WNNJ-Newton, N.J., reports Top 10 calls for **John Waite** with "nine out of 10 requests coming from women" and takes "In Dreams" 10-7. HIT FACTOR grows from 9% to 16% with Top 20 action at WIQQ 18-16, WNN 17-14, KDOG 21-18, KKEZ 25-18, WGBQ 22-12, KFBD 22-12, KNEN 18-16, MIX 96.5 20-19, KLIS 19-14, KMOK 22-18 and KTMT 21-19.

The early buzz on **Ocean Blue's** "Sublime" is very positive as it enters the **GO Chart** at #39. Brian Philips, Leslie Fram and Sean Demery move it into their Top 10 at 99X-Atlanta (29 plays), along with 16 new believers including: Q102, WLKY, KRRG, SWEET 98, WIFC, KGGG, KMOK, CANDY 101, 94KX, THE END, WBIZ, KFTZ, KQIX, KONG, WZOQ and KTMT.

We note an impressive opening for **Joshua Kadison's** "Jessie" as it crosses over from A/C. It's already Top 10 for KKJO-St. Joseph, Mo. 10-8 and Top 30 on WHAJ debut #27,

WERZ 30-28, WXLK debut #25, WNN 23-19, KGLI debut #27, KVHT debut #25, KMOK 29-25, etc. ADDED at: WSTW, WZYQ, FUN 107, WEYQ, WYAV/FM, WYKS, WCIL, 99KG, KQKY, KAKS, Q99,

KGWY and CANDY 101 among others.

Looking at **Shaggy's** success at ISLE 95-St. Croix, Virgin Islands,

where it's #1 for a second week, and now, KONG-Lihue, Kauai, Hawaii, where charts 7-1, one might think, "Hey, it's some kind of island thing." But if that's true, then Buffalo, Houston and Norfolk, Va. are tropical paradises! Check out these moves: WKSE 16-5 "number one requests," 104 KRBE 27-19 (20 plays) and WNVZ 13-12. KHKS-Dallas debuts at #26 and THE END-Cleveland debuts at #29, plus gains at WTIC/FM 24-20, KKFR 28-23, WSPK/FM 31-28, etc. ADDS at: Z100-New York, HOT 97-New York, XL106.7-Orlando, Fla., KIQY-Lebanon, Ore. "across the board positive response," and WEOV-Key West, Fla.

Sixty-four spins at HOT 97 moves **Zhane's** "Hey Mr. D.J." 7-4 with other key gains at KISS 102 12-10, KUBE 10-8, KMEL 11-9, MIX 93.5 27-19, KKFR 21-14, WTIC/FM 27-22, BOSS 97 31-21, KPRR 24-20, KHTN 19-11, B95 20-16, WSPK/FM 27-22 and more. Eleven ADDs including: KISF, POWER PIG, WKSE, KDON, KPLZ, KAKS, B96, WRCK, KLUC, KONG and KWIN.

Number one sales and requests busts **Xscape** 6-1 at Q96-Imperial Valley, Calif. HIT FACTOR is up to 28%. "Just Kickin' It" is also a confirmed winner for 92Q-Baltimore 4-4, HOT 102-Milwaukee debut #18, KISS 102-Charlotte, N.C. 9-3, KMEL-San Francisco 12-8, KSTN-Stockton, Calif. 29-14, KPRR-El Paso 29-22 and FM102-Sacramento 16-14. New on: WIFX, KJYK, WBPMP, WQGN, WAVT, WBBQ, WSPK/FM, KKFR, KTDR, 99.1 KGGI, KWIN, POWER 106, KFFM, BOSS 97, KMVR and KONG.

The demand is just too strong to keep **Toni Braxton's** "Breathe Again" off the radio. Her first #1 comes out of Philly with WIOQ charting it 2-1. It's also Top 10 at 99.1 KGGI-San Bernardino and 92Q-



Baltimore and ADDs at: BOSS 97, B95, KPRR, KSTN, KWIN and HOT 97. Debuts in UP & COMING.

About to make it four in-a-row, SWV's "Downtown" pops into UP & COMING with 22 reports and

a 55% HIT FACTOR. Top 20 stats at JAMMIN 92, KISS 102, HOT 102, KJYK, KSTN, MIX 93.5, KKFR, WIOQ, KTFM, KMEL and HOT 97. ADDs at: PRO/FM, B95, KHTN and KFFM.

SERVICE: Attention all Top 40 reps! Service is needed immediately for a new Top 40 AM in Pocatello, Idaho. Please send any and all new music to: "KRUZ 1240," Box 998, Pocatello, ID 83204. Attention: Johnny Holiday.

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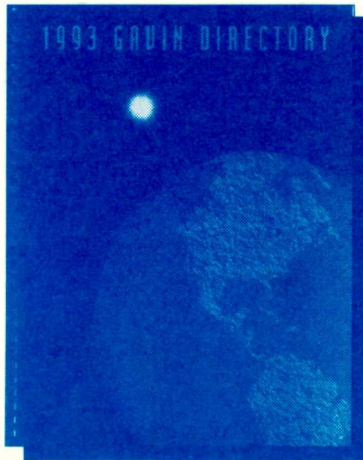
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GAVIN RAP

EDITOR: KELLY WOO



RA	LW	TW	
\$	1	1	DE LA SOUL - Breakadawn, En Focus (Tommy Boy)
—	6	2	SOULS OF MISCHIEF - 93 'Til Infinity (Jive)
\$	5	3	LEADERS OF THE NEW SCHOOL - What's Next? (Elektra)
—	4	4	CASUAL - That's How It Is (Jive)
\$	7	5	ERICK SERMON - Stay Real (Def Jam/Columbia)
\$	17	6	KRS-ONE - Outta Here (Jive)
—	8	7	PRIVATE INVESTIGATORS - Mash Up The Mic (Virgin)
\$	2	8	CYPRESS HILL - Insane In The Brain, When The Ship... (Ruffhouse/Columbia)
\$	9	9	THA ALKAHOLIKS - Make Room (Loud/RCA)
—	13	10	MAD FLAVA - Feel The Flava (Priority)
\$	10	11	ILLEGAL - We Getz Buzy (Rowdy)
\$	3	12	COMMON SENSE - Soul By The Pound (Relativity)
—	18	13	DIGABLE PLANETS - Nickel Bags (Pendulum/ERG)
\$	12	14	INTELLIGENT HOODLUM - Grand Groove (Tuff Break/A&M)
\$	15	15	POETIC JUSTICE - Mista Grimm, Pete Rock, 2 Pac, Nice & Smooth (New Deal/Epic)
\$	11	16	M.C. LYTE - Ruffneck (First Priority/Atlantic)
\$	14	17	ICE CUBE - Check Yo' Self (Priority)
\$	16	18	SCARFACE - Let Me Roll (Rap-A-Lot/Priority)
\$	19	19	FAT JOE - Flow Joe (Relativity)
—	20	20	BIG DADDY KANE - Stop Shammin'/Very Special (Cold Chillin'/Reprise)
—	33	21	DIGITAL UNDERGROUND - Return Of The Crazy One (Tommy Boy)
—	22	22	TRENDS OF CULTURE - Valley Of The Skinz (Mad Sounds/Motown)
—	28	23	THE TROUBLENECK BROTHERS - Troubleneck Wreck, Gusto (StepSun)
—	25	24	DRED SCOTT - Nutin Ta Lose (Tuff Break/A&M)
—	39	25	MASTA ACE INCORPORATED - Slaughtahouse (Delicious Vinyl/Atlantic)
—	26	26	THE BEATNUTS - No Equal, Psycho Dwarf (Violator/Relativity)
\$	27	27	KRIS KROSS - Alright (Ruffhouse/Columbia)
—	32	28	POOR RIGHTEOUS TEACHERS - Nobody Move, Da Rill Shit (Profile)
—	34	29	ONYX - Shiftee (JMJ/RAL/Chaos)
—	30	30	JAZZMATAZZ - Trust Me (Chrysalis/ERG)
—	38	31	CAPITAL TAX - The Masha (Primate/MCA)
NEW	32	32	NAUGHTY BY NATURE - Written On Ya Kitten (Tommy Boy)
\$	29	33	WU-TANG CLAN - Method Man, Protect Ya Neck (Wu-Tang/Loud/RCA)
NEW	34	34	PHARCYDE - Otha Fish (Delicious Vinyl/Atlantic)
NEW	35	35	DR. DRE - Let Me Ride (Death Row/Interscp/Priority/Atl)
NEW	36	36	ED O.G. & DA BULLDOGS - Skinny Dip (Got It Goin' On) (Chemistry/Mercury)
NEW	37	37	BLACK MOON - How Many MC's Must Get Dissed (Wreck/Nervous)
NEW	38	38	DADDY-O - Brooklyn Bounce (Brooktown/Island/PLG)
—	23	39	LORDS OF THE UNDERGROUND - Chief Rocka (Pendulum/ERG)
NEW	40	40	YO-YO - Westside Story (eastwest/atlantic group)

Chartbound

- DIRT NATION** - Khadijah (Zoo Street)
- BIZ MARKIE** - Young Girl Bluez (Cold Chillin'/Warner Bros.)
- ***SHADZ OF LINGO** - Mad Flavaz (EMI/ERG)
- ***RUMPLETILSKINZ** - Is It Alright? (RCA)
- ***PROFESSOR X** - Close The Crackhouse (Polydor/PLG)

Say What?

Unconfirmed report of the week: *The Chronic Tour* is kaput, gonzo, audi, down the drain. The biggest rap tour in years was cancelled after only a week on the road. Sources told GAVIN that while the tour was in Milwaukee, members of **Dr. Dre's** crew held the driver of a van Dre and **Snoop Doggy Dogg** were in at

Most Added

*BLACK MOON

How Many Emcee's (Must Get Dissed) (Wreck)

*YZ

The Ghetto's Been Good To Me (Livin' Large)

RUMPLETILSKINZ

Is It Alright? (RCA)

Top Tip

TOP QUALITY

Magnum Opus (PMD/RCA)

RECORD TO WATCH

YAGGFU FRONT

Busted Loop

(Mercury)

Jeff Foss of WRHU-Merrick, N.Y. and K-Nyce of WJMH-Greensboro, N.C. are among those who have already given "Busted Loop" quality rotation.

gun point and forced him out, hopped in and drove off. The driver contacted the police and several members of his crew were arrested. No weapons were found and due to lack of evidence the Milwaukee District Attorney decided not to press charges. Dre and Snoop had left town by the time of the arrest...If you happen to overlook the byline on the **Poor Righteous Teachers** album review last week, it was by **spence-dookey**. Spence is our newest rap intern replacing **Tim Perry**, who's returned to school...There's been a lot of talk about the rap gig over at **Epic Records**, but the name **Troy White** has been sort of hush hush. Well the man himself called and said in his usual slick and sly tone, "T. White will be all right." Troy will continue to do his thang in the Epic's rap department until they find someone to restructure it. Talks of a serious roster acquisition is amidst, so be on the look-out for Epic next year. You can reach Troy at (212) 833-4956...**Rowdy Records** will be closing the doors of their New York office. An executive decision has been made to move Rowdy's headquarters to Atlanta. Some of the current staff members may have the option of moving to Atlanta, but nothing has been confirmed. **Rocky Bucano**, however, has decided to leave his post as president of the label to explore other options. No date has been set for the official closure of the New York offices at press time...**Select Records** is currently looking for someone looking for

ARTIST PROFILE

LEADERS of the NEW SCHOOL



NAMES: Busta Rhymes, Charlie Brown, Dinco D & Milo

CURRENT RESIDENCE: Uniondale, New York

LABEL: Elektra

PROMOTION CONTACTS: Mike Jones & Erika McDaniels

LATEST RELEASE: "What's Next?"

FORTHCOMING ALBUM: T.I.M.E.

LITTLE KNOWN FACTS: Although Milo primarily stayed behind the turntables their first time out, this time he stepped up to the mic to show his skills as an MC. Busta, on the other hand, feels right at home behind a mic or a pair of turntables, and can step in for Milo anytime.

THEY SAY: "Our new album, T.I.M.E., which stands for The Inner Mind's Eye, consists of 17 different elements of hip-hop. By using the combined energy of time and our four minds, we've produced the new and next level in hip-hop."

—Charlie Brown

"We feel it's necessary to consider the opinions of our audience. As an artist, what your audience thinks should be a priority. That's how we know how to present ourselves."

—Busta Rhymes

TOUR DETAILS: Just started a month-long promotional tour that wraps up in Vancouver on October 28.

WE YF MC

"i go

"i

go

ON"

tough talk.
hard action.

"i go on"

"i go on"

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Franklin Grant & Markel Riley
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with the follow-up to
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TOP 30 POP and #1 RAP
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OFF HER ALBUM AIN'T NO OTHER
(92230)

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WITH THE
BUDWEISER
SUPERFEST

10/14 TUCSON
10/15 LOS ANGELES
10/16 SAN FRANCISCO
10/21 BALTIMORE
10/22 NEW YORK
10/23 PHILADELPHIA
10/29 MIAMI
10/30 TAMPA
10/31 ATLANTA
11/4 ST. LOUIS
11/5 DALLAS
11/6 HOUSTON
11/9 DENVER
11/11 JACKSON, MS
11/12 NEW ORLEANS
11/13 KNOXVILLE
11/14 LITTLE ROCK
11/17 MINNEAPOLIS



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GET IN WHERE YOU FIT IN

“BEEN MACKIN’ FOR LIFE
AND AIN’T FELL OFF YET”

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“IF YOU EVER SEE ME ROLLIN’ IN MY DROP TOP CADDY
THROW A PEACE SIGN AND SAY ‘HEY PIMP DADDY’ ”



RAP RETAIL

SINGLES

2W	LW	TW	
1	1	1	ICE CUBE - Check Yo' Self (Priority)
2	2	2	M.C. LYTE - Ruffneck (First Priority/Atlantic)
4	3	3	SCARFACE - Let Me Roll (Rap-A-Lot/Priority)
5	5	4	2 PAC - I Get Around (Interscope/Atlantic)
3	4	5	KRIS KROSS - Alright (Ruffhouse/Columbia)
6	6	6	BIG DADDY KANE - Very Special (Cold Chillin'/Reprise)
12	8	7	ILLEGAL - We Getz Buzy (Rowdy)
7	7	8	CYPRESS HILL - Insane In The Brain (Ruffhouse/Columbia)
—	10	9	KRS-ONE - Outta Here (Jive)
18	12	10	FAT JOE - Flow Joe (Relativity)
NEW	11	11	DR. DRE - Let Me Ride (Death Row/Intrscp/Priority/Atl)
9	9	12	LORDS OF THE UNDERGROUND - Chief Rocka (Pendulum/Elektra)
15	14	13	THA ALKAHOLIKS - Make Room (Loud/RCA)
24	23	14	DE LA SOUL - Breakadawn (Tommy Boy)
10	13	15	TAG TEAM - Whoomp! (There It Is) (Bellmark)
13	15	16	M.C. BREED - Gotta Get Mine (WRAP/Ichiban)
19	18	17	D.J. JAZZY JEFF AND THE FRESH PRINCE - Boom! Shake The Room (Jive)
22	20	18	LEADERS OF THE NEW SCHOOL - What's Next? (Elektra)
20	19	19	WU-TANG CLAN - Protect Ya Neck (Wu-Tang/Loud/RCA)
16	16	20	BOSS - Recipe (DJ West/Chaos/Columbia)
21	21	21	COMMON SENSE - Sou! By The Pound (Relativity)
17	17	22	INTELLIGENT HOODLUM - Grand Groove (A&M)
NEW	23	23	SPICE 1 - Dumpin' 'Em In Ditches (Jive)
NEW	24	24	ERICK SERMON - Stay Real (Def Jam/Columbia)
25	24	25	ZHANE - Hey Mr. DJ (Flavor Unit/Epic)

ALBUMS

2W	LW	TW	
1	1	1	SCARFACE - The World Is Yours (Rap-A-Lot/Priority)
2	2	2	CYPRESS HILL - Black Sunday (Ruffhouse/Columbia)
5	5	3	2 PAC - Strictly 4 My N.I.G.G.A.Z... (Interscope/Atlantic)
3	3	4	KRIS KROSS - Da Bomb (Ruffhouse/Columbia)
8	7	5	ILLEGAL - The Untold Truth (Rowdy)
4	4	6	M.C. LYTE - Ain't No Other (First Priority/Atlantic)
10	8	7	THA ALKAHOLIKS - 21 And Over (Loud/RCA)
6	6	8	ONYX - Bacdafucup (JMJ/RAL/Chaos)
9	9	9	DR. DRE - The Chronic (Death Row/Intrscp/Priority/Atl)
7	10	10	MENACE II SOCIETY - Soundtrack (Jive)
12	12	11	FAT JOE - Represent (Relativity)
15	11	12	M.C. BREED - The New Breed (WRAP/Ichiban)
NEW	13	13	POOR RIGHTEOUS TEACHERS - Black Business (Profile)
16	16	14	POISON CLAN - Rough Town Behavior (Luke)
14	15	15	DMG - Rigormortiz (Rap-A-Lot/Priority)
13	14	16	POETIC JUSTICE - Soundtrack (New Deal/Epic)
11	13	17	BOSS - Born Gangstaz (DJ West/Chaos/Columbia)
18	18	18	ICE CUBE - Predator (Priority)
—	19	19	MAC MALL - Illegal Business? (Young Black Brotha)
NEW	20	20	DE LA SOUL - Buhloone Mind State (Tommy Boy)
17	17	21	LORDS OF THE UNDERGROUND - Here Come The Lords (Pendulum/Elektra)
20	21	22	THE GETO BOYS - Till Death Do Us Part (Rap-A-Lot/Priority)
23	23	23	L.L.COOL J - 14 Shots To The Dome (Def Jam/Columbia)
24	24	24	YO-YO - You Better Ask Somebody (eastwest/atlantic group)
25	25	25	JAZZMATAZZ - An Experimental Fusion Of Hip-hop And Jazz (Chrysalis/ERG)

someone with experience in marketing, promotions and advertising to head up their marketing department. If you're interested, contact **Fred Munao** at (212) 691-1200, and tell him GAVIN sent 'cha...The last shout out of the week goes out to **Mike Nardone** who has been added to the payroll at **Tuff Break/A&M**. Mike has been in the mix for some years working independently for **Poetic Groove, Island** and **Tuff Break**. Mike is still on the air with his rap show, "We Came From Beyond," on **KXLU**-Los Angeles. Give Mike a congratulatory shout at (213) 856-7110...Nuff said.

New Releases

COMPANY FLOW Juvenile Technique (Libra)

This track is straight-up nice. Rapper/producer EL-P has hooked up a smooth jam that strays away from the standard fist-waving ruckus that's been saturating the hip-hop market over the past months. Tight snares and a heavy bass drum kick lay down the basic rhythmic foundation, but the main thrust of this mid-tempo joint is a wavering keyboard fill that runs the length of the track. The addition of harp and a trippy flute snippet straight out of a Clint Eastwood western further enhances the laid back funkalicious ambiance. EL-P's lyrics lean toward the light side, boasting of his youthful prowess on the mic. His flow is butter smooth and his rich, mellow tone compliments the track well. Contact Jesse Maidbrey at (516) 520-0460.

—SPENCEDOOKEY

YZ

The Ghetto's Been Good To Me (Livin' Large)

On the follow-up to his street bred hit, "Return of The Hcly One," YZ kicks a slightly hi-pitched nasal delivery over a gritty, jazz-inclined track. The cut starts off with a slow bass groove which is heightened with snares, brief horn blasts and a blaring sax break. It's all brought together with a rousing call and response of "SO FAR!/I've earned my respects in the streets/SO FAR!/the ghetto's been good to me" For the adventurous, the B-side offers up "Acid Rain," a dark-n-brooding track infested with ever changing basslines and screeching guitar bits. It comes off like an eerie hip-hop soundtrack from a nightmarish video game. The track also boasts the debut of New Child, whose baritone flow offsets YZ's hi-treble. In addition to these two tracks, the 12" also packs clean, dirty and sing-along versions of "Ghetto's..." and there's even an instrumental so you can cut-n-paste to your taste. Contact QJ, the Cold Chillin' juiceman, at (212) 724-5500.

—SPENCEDOOKEY

The boots
the loot
the tracks
that's
fat



Swing'n

TB-3011-2/4

The new
album featuring
"Got It Like That,"
"Wannabe,"
&
"Stank"



SKANLESS

Executive Producer: Steve Yano

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GAVIN URBAN

ASSOCIATE EDITOR:
JOHN MARTINUCCI



2W	LW	TW		WEEKS	Reports	Adds	Heavy	Medium	Light	HIT FACTOR
14	6	1	TONY TONI TONE - Anniversary (Wing/Mercury)	5	56	1	34	15	7	88%
2	1	2	MARIAH CAREY - Dreamlover (Columbia)	9	55	1	48	4	3	95%
7	3	3	BELL BIV DeVOE - Something In Your Eyes (MCA)	10	52	0	40	10	2	96%
11	8	4	EARTH, WIND & FIRE - Sunday Morning (Reprise)	7	53	1	33	18	2	96%
10	5	5	ZHANE - Hey Mr. DJ (Flavor Unit/Epic)	11	49	2	44	4	1	98%
5	4	6	MAZE Featuring FRANKIE BEVERLY - Laid Back Girl (Warner Bros.)	10	50	0	44	4	2	96%
13	7	7	EN VOGUE Featuring FMob - Runaway Love (eastwest)	6	53	0	32	15	6	89%
1	2	8	BABYFACE - For The Cool In You (Epic)	10	50	0	45	2	3	94%
12	12	9	LUTHER VANDROSS - Heaven Knows (Epic)	8	49	0	28	17	4	92%
24	17	10	INTRO - Come Inside (Atlantic)	6	47	1	14	22	11	77%
36	21	11	PRINCE - Pink Cashmere (Paisley Park/Warner Bros.)	3	51	4	8	26	17	67%
8	11	12	SWV - Downtown (RCA)	12	40	1	28	11	1	98%
38	24	13	XSCAPE - Just Kickin' It (So So Def/Columbia)	4	48	3	10	24	14	71%
19	15	14	M.C. LYTE - Ruffneck (First Priority/Atlantic)	13	38	0	23	11	4	89%
30	23	15	TEDDY PENDERGRASS - Voodoo (Elektra)	5	45	2	7	28	10	78%
23	22	16	P.O.V. Duet with JADE - All Thru The Nite (Giant/Reprise)	8	43	3	10	25	8	81%
20	19	17	VESTA - Always (A&M)	10	41	1	16	17	8	80%
15	14	18	KRIS KROSS - Alright (Ruffhouse/Columbia)	11	38	0	21	12	5	87%
18	18	19	JOHNNY GILL - I Got You (Motown)	10	38	1	15	20	3	92%
26	25	20	ANGIE & DEBBIE - Light Of Love (Capitol)	8	41	0	9	19	13	68%
6	9	21	JOE - I'm In Luv (PLG)	13	35	0	23	9	3	91%
27	26	22	LEVERT - Do The Thangs (Atlantic)	6	41	1	4	26	11	73%
32	27	23	GUESS - Shu-B (Warner Bros.)	7	43	2	2	24	17	60%
3	10	24	SHANICE - It's For You (Motown)	12	32	0	18	14	0	100%
31	28	25	COMING OF AGE - Coming Home To Love (Zoo)	7	35	2	7	20	8	77%
9	16	26	SWV - Right Here/Human Nature (RCA)	8	29	0	18	10	1	97%
4	13	27	JANET JACKSON - If (Virgin)	13	30	0	18	10	2	93%
39	31	28	KEITH WASHINGTON - Stay In My Corner (Qwest/Warner Bros.)	5	39	1	0	21	18	54%
—	34	29	SILK - It Had To Be You (Keia/Elektra)	3	39	4	2	12	25	36%
—	36	30	AARON HALL - Get A Little Freaky With Me (Silas/MCA)	3	39	6	0	8	31	21%
—	38	31	VERTICAL HOLD - A.S.A.P. (A&M)	5	30	0	0	17	13	57%
NEW	32	MINT CONDITION - Nobody Does It Betta (Perspective/A&M)	2	38	10	1	4	33	13%	
—	37	ROBIN S - Love For Love (Big Beat/Atlantic)	5	30	1	1	14	15	50%	
NEW	34	USHER - Call Me A Mack (LaFace/Arista)	3	30	4	3	9	18	40%	
—	39	DE LA SOUL - Breakadawn (Tommy Boy)	4	29	2	2	11	16	45%	
NEW	36	SALT-N-PEPA - Shoop (Next Plateau/London/PLG)	2	32	7	0	9	23	28%	
NEW	37	HI-FIVE - Never Should Have Let You Go (Jive)	1	33	15	0	6	27	18%	
22	20	38	WILL DOWNING - There's No Living Without You (Mercury)	11	23	0	4	17	2	91%
17	32	39	TONI BRAXTON - Another Sad Love Song (LaFace/Arista)	15	20	0	8	7	5	75%
29	29	40	D.J. JAZZY JEFF AND THE FRESH PRINCE - Boom! Shake The Room (Jive)	9	22	0	5	10	7	68%

Most Added



TEVIN CAMPBELL

"Can We Talk"
(Qwest/Warner Bros.)

HI-FIVE

"Never Should've Let You Go"
(Jive)

Top New Entry

MINT CONDITION

"Nobody Does It Betta"
(Perspective/A&M)

Hot

XSCAPE

"Just Kickin' It"
(So So Def/Columbia)

Top Tip

TEVIN CAMPBELL

"Can We Talk"
(Qwest/Warner Bros.)

RECORD TO WATCH

GEORGE CLINTON "Paint The White House Black"

(Paisley Park/Warner Bros.)
George Clinton is planning to tear the roof off the Oval Office with a little help from an all-star rap crew.

Chartbound

*TEVIN CAMPBELL - "Can We Talk" (Qwest/Warner Bros.)

Reports	Adds	Heavy	Medium	Light	Hit Factor	Weeks
31	30	—	2	29	6%	1

Total Reports:
This Week 58 Last Week 57

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

Album Cuts

- TONY TONI TONE** - I Couldn't Keep It To Myself
- BABYFACE** - Never Keeping Secrets
- BELL BIV DEVOE** - Lovely
- KENYA GRUV** - Top Of The World (Menace II Society)
- JOHNNY GILL** - Tell Me How U Want It
- JANET JACKSON** - Again/You Want This

Inside Urban

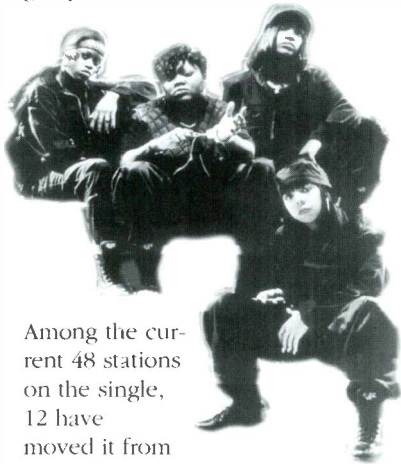
Reaching #1 this issue are the "Sons Of Soul," **Tony Toni Tone**, with "Anniversary," which gave Mariah's "Dreamlover" only one week in the top spot. **Earth, Wind & Fire's** "Sunday Morning" moves #8-#4, with 10 stations upping play from medium to heavy rotation. Maintaining their current positions in the Top 10 are: #3-**Bell Biv DeVoe's** "Something In Your Eyes," #5-**Zhane's** "Hey Mr. DJ," and #7-

Up & Coming

Reports	Adds	
24	1	LISA TAYLOR - Don't Waste My Time (Motown)
23	1	SYBIL - Beyond Your Wildest Dream (Next Plateau/PLG)
22	3	GEORGE CLINTON - Paint The White House Black (Paisley Park/Warner Bros.)
21	10	*U.N.V. - Straight From The Heart (Maverick/Sire/Warner Bros.)
20	2	*OLETA ADAMS - I Just Had To Hear Your Voice (Fontana/Mercury)

Dropped: #30-Sade, #33-The O'Jays (Somebody), #35-Regina Belle, #40-Men At Large, Christopher Williams, Colin England. * Indicates Debut

EnVogue's "Runaway Love." Entering the Top 10 are Luther Vandross at #9 and Intro at #10...Prince's "Pink Cashmere" jumps ten places and ends up at #11. It picked up adds at WHUR-Washington, D.C., WXOK and KQXL-Baton Rouge, La. and WESE-Tupelo, Miss. Leaping 11 places are (Hot) Xscape with their debut single "Just Kickin' It."



Among the current 48 stations on the single, 12 have moved it from light to medium rotation. With ten adds from stations like WQQK-Nashville, WKKV-Milwaukee, KJLH-Los Angeles, KBMS-Portland, Mint Condition's "Nobody Does It Betta" hops onto the chart from Chartound to become this week's Top New Entry. Other chart debuts include Usher (#34), Salt-N-Pepa (#36), and one of the most added records this week, Hi-Five, which enters at #37. Tevin Campbell's "Can We Talk" makes the headlines as Most Added, Top Tip and Chartbound. Watch him secure a chart position next week...

Congratulations to Steven Hill, PD at WILD-Boston, Mass., who landed a 7pm-12mid. on-air gig at ABC Radio Network's Urban Gold Format. His last day was October 1. Interim P.D. tasks will be handled by Music Director Dana Hall until a replacement is found...Guy Black resurfaces at KKDA-Dallas as Music Director. Give him a call and say hi!...Overnight air personality Ben Kelly is changing his air shift at KKBT-Los Angeles to join John London and The House Party's morning show. Kelly is looking forward to the switch because, as he put it, "Now instead of being up at 4a.m., I'll be getting up at 4a.m."...Teddy Riley has extended

his long-standing relationship with Clive Calder's Zomba organization by extending his co-publishing agreement for five years. Riley, the current ASCAP R&B Songwriter of the Year, is recognized as the originator of the popular "New Jack Swing" sound and has established himself as one of the world's most consistent hit record producers. As mentioned in new releases, Boyz II Men have dropped "Let It Snow," the first single from their Christmas Interpretations album, which is due to hit the stores October 5.

Christmas Interpretations is Boyz II Men's musical portrayal of the positive and negative experiences of Christmas in Urban America. Songs range from the dreams of children who are forgotten ("Why Christmas") to the feelings of lovers separated during the holidays ("You're Not Alone"). Among the original tracks, Boyz II Men unleash their a cappella talents on the standard "Silent Night." The quartet will perform for President Clinton and First Lady Hillary Rodham Clinton, Vice President Al Gore and Tipper Gore, Congress and America on October 30 at the "President's Night At Ford's Theatre" benefit in Washington, D.C., which will air on ABC Television Network as a prime-time special later this year.

New Releases

CHANTAY SAVAGE
Betcha'll Never Find (RCA)

Strong hook gives Chantay Savage the extra edge she needs to hit the airwaves once again. Beside the catchy hook, the dancable "Betcha'll Never Find" demonstrates rich vocals that producer/mixer Steve "Silk" Hurley utilizes to the fullest.

BOYZ II MEN
Let It Snow (Motown)

Thinking of Yuletide cheer yet? Boyz II Men realize that there are roughly 12 weeks until Christmas and they're already looking forward to the holiday. Not to be confused with the Christmas standard, this "Let It Snow" is an original piece co-written by Wanya Morris and (produced by) Brian McKnight, and is the first of many releases from Boyz II Men's Christmas Interpretations CD.

ME'SHELL
NDEGEOCELLO
Dred Loc (Maverick/Sire)

By the end of the first listen to this debut single, I imagined musical influences as a cross between Enlah Cherry and Grace Jones. Me'Shell is a New Yorker by way of Berlin, Germany. She makes her recording debut with a jazz-sprinkled track that finds her expressing an appreciation for a black man with "Dred Loc." Early adds from WILD-Boston, KJMS-Memphis, Tenn., WLOU-Louisville, Ky., WRNB-Minneapolis, KMJJ-Shreveport, La., KFXZ-Lafayette, La., K98-Monroe, La.

KENNY G
Sentimental (Arista)

Now I wouldn't mind waking up to this instrumental when my clock radio sounds off at the crack of dawn. Kenny mellows us out as "Sentimental" takes listeners on a musical journey to a calmer state of consciousness.

BIZ MARKIE
Young Girl Bluez (Cold
Chillin'/Warner Bros.)

For the second release from his All Samples Cleared album, hip-hop's most comical performer tells his story of an infatuation with an underaged companion. The jazzy bass line and cool rhythms of the track, combined with The Biz's knack for telling a tale makes this song appealing for most audiences. Make no bones about it, The Biz is back, and he's as entertaining as ever on this one. —ROD EDWARDS

DADDY-O
Brooklyn Bounce (Island)

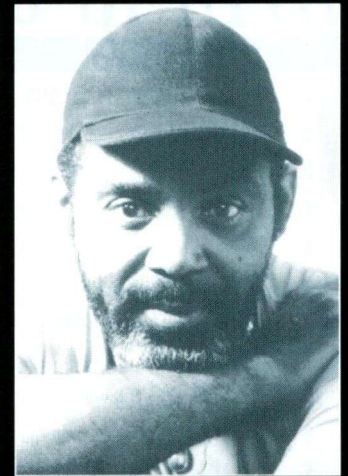
At first listen, this song will probably remind you of any record that's ever sampled Zapp's "More Bounce To The Ounce," but that's where the comparisons end. This solo debut by this former member of hip-hop's groundbreaking group Stetsasonic should gain a whole bunch of attention, especially when listeners recognize the tune. The rhymes Daddy drops on this one give it a different feel, and if you say you just can't stand another "More Bounce..." remake, then check out the More Bounce Remix. You'll be surprised when you hear the sample on this one. —ROD EDWARDS

TERRI & MONICA
Uh Huh (Epic)

The debut single from these ladies is a slow-tempo creation that's not exactly a ballad, but is quite unique, and should raise your listeners' eyebrows. The mellow but sultry rhythms are complemented by the duo's vocal presentation, and lots of harmony throughout the song. With its infectious chorus, one of those songs people can't help but remember. —ROD EDWARDS

ARTIST PROFILE

MAZE Featuring



FRANKIE BEVERLY

BIRTHDATE: December 6

CURRENT RESIDENCE: Oakland, Ca.

CURRENT SINGLE: "Laidback Girl"

CURRENT ALBUM: Back To Basics

LABEL: Warner Bros.

MUSICAL INFLUENCES: Marvin Gaye, Sam Cooke

FAVORITE SPORTS TEAM: Chicago Bulls

HIS FAVORITE PASTIME: Boating

FRANKIE BEVERLY TALKS ABOUT: IF HE WEREN'T A RECORDING ARTIST: "I'd be involved in some kind of sports."

HIS PROUDEST ACCOMPLISHMENT: Being able to hang in there.

HIS UPCOMING TOUR DETAILS: "We're scheduled to starting touring in November. My opening act will be Toni Braxton."

HIS FUTURE PLANS: "Producing other artists."

FRANKIE BEVERLY SAYS: "In time the world will be a better place for our children to live in."

GAVIN A/C

EDITOR: RON FELL
ASSOCIATE EDITOR: DIANE RUFER



2W	LW	TW		WEEKS	Reports	Adds	Heavy	Medium	Light	HIT FACTOR
1	1	1	ROD STEWART From "MTV's Unplugged" - Reason To Believe (Warner Bros.)	11	215	0	200	12	3	99%
4	3	2	RICK ASTLEY - Hopelessly (RCA)	7	214	2	190	19	3	98%
3	2	3	MARIAH CAREY - Dreamlover (Columbia)	10	209	3	189	13	4	97%
2	4	4	BILLY JOEL - The River Of Dreams (Columbia)	12	193	0	148	37	8	96%
6	5	5	MICHAEL McDONALD - I Stand For You (Reprise)	13	178	3	125	42	8	94%
27	12	6	BRUCE HORNSBY - Fields Of Gray (RCA)	6	194	14	75	89	16	85%
11	8	7	BETH NIELSEN CHAPMAN - The Moment You Were Mine (Reprise)	8	162	4	113	33	12	90%
8	7	8	DARDEN SMITH - Loving Arms (Chaos)	14	162	4	112	31	15	88%
15	11	9	TONI BRAXTON - Another Sad Love Song (LaFace/Arista)	9	160	8	73	64	15	86%
12	9	10	LISA KEITH - Better Than You (Perspective/A&M)	11	150	8	93	40	9	89%
5	6	11	MADONNA - Rain (Maverick/Sire/Warner Bros.)	12	159	5	91	49	14	88%
13	13	12	OLETA ADAMS - I Just Had To Hear Your Voice (Fontana/Mercury)	10	144	1	68	49	26	81%
19	15	13	EARTH, WIND & FIRE - Sunday Morning (Reprise)	6	149	10	49	77	14	85%
16	14	14	DARYL HALL - I'm In A Philly Mood (Epic)	7	140	2	48	80	10	91%
7	10	15	DAVE KOZ - You Make Me Smile (Capitol)	16	136	3	59	52	22	82%
29	19	16	AARON NEVILLE - Don't Fall Apart On Me Tonight (A&M)	6	144	14	25	88	17	78%
33	21	17	TAYLOR DAYNE - Send Me A Lover (Arista)	6	143	15	15	86	27	71%
—	29	18	STING - Nothing 'Bout Me (A&M)	4	135	17	12	78	28	67%
10	16	19	CELINE DION & CLIVE GRIFFIN - When I Fall In Love (Epic)	15	111	0	42	51	18	84%
31	26	20	LUTHER VANDROSS - Heaven Knows (Epic)	7	112	11	16	67	18	74%
38	27	21	R.E.M. - Everybody Hurts (Warner Bros.)	7	103	9	14	58	22	70%
26	24	22	CATHY DENNIS - Being With You (Polydor/PLG)	10	90	2	21	61	6	91%
9	17	23	MICHAEL JACKSON - Will You Be There (Theme From Free Willy) (MJJ/Epic)	14	100	0	30	48	22	78%
14	18	24	JON SECADA - I'm Free (SBK/ERG)	17	94	0	30	45	19	80%
—	39	25	EXPOSE - As Long As I Can Dream (Arista)	3	131	39	7	52	33	45%
—	38	26	JOHN MELLENCAMP - Human Wheels (Mercury)	3	108	24	9	50	25	55%
32	28	27	TERENCE TRENT D'ARBY - Delicate (Columbia)	8	85	1	15	49	20	75%
23	20	28	GO WEST - Tell Me (EMI/ERG)	12	80	0	15	58	7	91%
30	30	29	10,000 MANIACS With MICHAEL STIPE - To Sir With Love (Elektra)	8	83	3	15	45	20	72%
40	35	30	PENNY FORD - I'll Be There (Columbia)	7	80	4	5	49	22	68%
18	23	31	BRIAN MCKNIGHT - One Last Cry (Mercury)	18	77	1	22	32	22	70%
—	36	32	MICA PARIS - Whisper A Prayer (Island/PLG)	5	85	9	3	36	37	46%
25	25	33	SOUL ASYLUM - Runaway Train (Columbia)	12	71	1	15	41	14	79%
—	37	34	THE STORY - So Much Mine (Elektra)	5	83	17	3	40	23	52%
22	32	35	STING - Fields Of Gold (A&M)	20	60	0	25	22	13	78%
—	40	36	DAN HILL - Let Me Show You (Spontaneous)	6	73	10	2	33	28	48%
20	22	37	GEORGE BENSON - Love Of My Life (Warner Bros.)	11	62	1	15	33	13	77%
17	31	38	TEARS FOR FEARS - Break It Down Again (Mercury)	13	63	0	10	33	20	68%
NEW		39	CUBA GOODING - Meant To Be In Love (Triune)	5	64	14	2	18	30	31%
NEW		40	GLORIA ESTEFAN - If We Were Lovers (Epic)	3	63	16	0	24	23	38%

Most Added

- KENNY LOGGINS (46)**
- EXPOSE (39)**
- LITTLE TEXAS (33)**
- DAN FOGELBERG (29)**
- JOHN WAITE (26)**

Top Tip

KENNY LOGGINS
"This Is It"
(Columbia)

RECORD TO WATCH

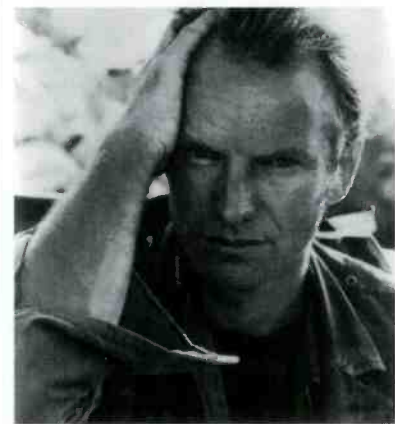
LITTLE TEXAS
"What Might Have Been"
(Warner Bros.)

Inside A/C

An extremely competitive top three still leaves **Rod Stewart** as King Of The Hill, while only six stations and eleven HEAVY reports separate Rod, Rick and Mariah.

Bruce Hornsby's "Fields Of Grey," moving #27 to #12 to #6, is a sure chart-topper with growth like that. Should clear its 200th station and the 90% HIT FACTOR threshold next week.

We have a rare underline for a record with a declining rank as **Lisa Keith's** "Better Than You" takes a modest step backward despite improving by 8 stations, gaining 5 HEAVY reports, and not a drop yet in its 11-week run.



Sting's "Nothing 'bout Me" is showing itself to be a monster with a #19 ranking in its first two weeks on the chart. Two-thirds of all players are HIT FACTORed including WZNY, WMJQ, WRQX, WMXB, K99, CKFM and KMGX.

Another excellent week for **Luther Vandross's** "Heaven Knows" which is now top 20 with 112 players and a 93% HIT FACTOR for stations on it before this week's 11 new.

Two otherwise dissimilar records are running up the chart together

Chartbound

	Reports	Adds	Heavy	Medium	Light	Hit Factor	Weeks
KENNY LOGGINS - "This Is It" (Columbia)	71	46	1	10	14	15%	2
DAN FOGELBERG - "Magic Every Moment" (Full Moon/Epic)	70	29	—	17	24	24%	2
LORI RUSO - "Rolling Ocean" (Major)	63	16	3	15	29	29%	3
JOHN WAITE - "In Dreams" (Imago)	59	26	—	12	21	20%	2
MR. BIG - "Wild World" (Atlantic)	57	14	2	15	26	30%	3
LAUREN CHRISTY - "Steep" (Mercury)	57	23	—	8	26	14%	2

Total Reports:
This Week 220 Last Week 224

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:

- 10/2/92 SWING OUT SISTER - "Am I The Same Girl!" (Fontana/Mercury)
- 10/5/90 ROD STEWART - "I Don't Want To Talk About It" (Warner Bros.)
- 10/3/86 GENESIS - "Throwing It All Away" (Atlantic)
- 10/5/84 THE CARS - "Drive" (Elektra)



Songbird...
Silhouette...
Forever In Love...

Classics Etched in the
Memories of Millions.

Now, his next
unforgettable story
makes its mark.

Kenny G

s e n t i m e n t a l

The masterful new single
from BREATHLESS,

**THE BIGGEST SELLING
INSTRUMENTAL ALBUM OF
ALL TIME...**

**NOW PAST 5X PLATINUM AND
STILL GOING STRONG!!!**

The Sell-Out Tour Continues...

Single Produced by Kenny G

Management:
Turner Management Group, Inc. 

ARISTA

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Up & Coming

Reports	Adds	
44	7	TINA TURNER - Why Must We Wait Until Tonight? (Virgin)
42	6	PAUL SIMON - Thelma (Warner Bros.)
38	10	MARC COHN - The Rainy Season (Atlantic)
37	33	* LITTLE TEXAS - What Might Have Been (Warner Bros.)
37	3	THE BLENDERS - Last Kiss (Cowtown)
35	14	ROBERT PLANT - I Believe (Es Paranza/Atlantic)
31	4	DEF LEPPARD - Two Steps Behind (Columbia)
30	13	* MEAT LOAF - I'd Do Anything For Love (But I Won't Do That) (MCA)
23	5	* JAMES INGRAM - Let Me Love You This Way (Warner Bros.)
22	22	* CRUSOE - Lifeline (Caliber)
20	3	* JEFF ARUNDEL - One True Love (Giffhorse)
20	5	* SPYRO GYRA - Send Me One Line (GRP)

Dropped: Beach Boys, Kinks, Creation Nation, Dino. * Indicates Debut

Plus Factor

	LW	TW	Increase
STING - Nothing 'Bout Me (A&M)	39	67	28%
JOHN MELLENCAMP - Human Wheels (Mercury)	30	55	25%
BRUCE HORNSBY - Fields Of Gray (RCA)	63	85	22%
EXPOSE - As Long As I Can Dream (Arista)	23	45	22%
DAN FOGELBERG - Magic Every Moment (Full Moon/Epic)	2	24	22%
AARON NEVILLE - Don't Fall Apart On Me Tonight (A&M)	59	78	19%
GLORIA ESTEFAN - If We Were Lovers (Epic)	20	38	18%
PENNY FORD - I'll Be There (Columbia)	54	68	14%
MICA PARIS - Whisper A Prayer (Island/PLG)	32	46	14%
MARC COHN - The Rainy Season (Atlantic)	18	32	14%
ROBERT PLANT - I Believe (Es Paranza/Atlantic)	0	14	14%
LAUREN CHRISTY - Steep (Mercury)	0	14	14%
TAYLOR DAYNE - Send Me A Lover (Arista)	58	71	13%
DEF LEPPARD - Two Steps Behind (Columbia)	52	65	13%
THE STORY - So Much Mine (Elektra)	39	52	13%

Records which receive the greatest increase in Hit Factor

as **Expose** and **John Mellencamp** take 14 and 12 point jumps this week. Mellencamp's 25% HIT FACTOR increase is the format's second best (behind Sting's 28%) while Expose's 22% is a close third (tied with Hornsby and Fogelberg).

Only two chart debuts as **Cuba Gooding** opens at #39, one rank ahead of **Gloria Estefan's** "If We Were Lovers." Cuba's 64 stations (not including Radio Marti) give it an early 31% HIT FACTOR, while Gloria's got a 38% HIT FACTOR and 16 ADDs this week including WHLM, WSUL, K103, WHIZ, KFMO and KLWN.

Two vets of the A/C war are poised to debut next week from CHARTBOUND. **Kenny Loggins** is our format's MOST ADDED with 46 new, while **Dan Fogelberg's** showing only one less total station and an 9% HIT FACTOR advantage.

Marc Cohn's "The Rainy Season," our previous RECORD TO WATCH, has gained ten ADDs moving his total to 38 stations. New at WQLJ, WAFY, WBLG/FM,



Marc Cohn

WTTR, KCPI, KOKO, WLWL, WDUX, KKOR, KLZY with rotations building at K99, KQMT, KTID, KEYW/FM, KMGN, KGWB, KAYL, WHAI, etc.

Our third MOST ADDED single, **Little Texas'** "What Might Have Been," also qualifies as our current RECORD TO WATCH. Thirty-three new during its first official ADD week with WKSQ, KFOR, KLSS, KRID/FM, WLDR, KKLD, KJNO, KEYW/FM and K103 among those.

New Releases

BEE GEES
"Paying The Price Of Love"
(Polydor/PLG)

They're baaaak! Robin, Maurice and Barry return with a highly-danceable thought-piece (and that's not an oxymoron in this case.) Barry unpacks his patented falsetto for an inspiring vocal pyro-technique.


KENNY G
"Sentimental" (Arista)

From his heroic *Breathless* album, now billed as "the biggest selling instrumental album of all time," this all-melody track is a memorable and elegant musical statement from Mr. G.

JACK WAGNER
"(You're The) Only One Who Knows" (BFE)

A solid effort from Mr. Wagner as he gets an excellent song and arrangement to go with what is probably his best vocal yet.

CLIVE GRIFFIN
"Commitment Of The Heart"
(550 Music)

Hot on the heels of his #1 duet with Celine Dion, Clive turns his attention to this solo effort which will be remembered as the first release from the new Sony label, 550 Music. This Diane Warren song is an auspicious start for all concerned.

JIMMY CLIFF
"I Can See Clearly Now"
(Chaos)

This has got a better chance than the Jamaican bobsled team. From the John Candy-coached comedy, *Cool Running*, it sounds like a bright sunny day for this infectious remake of the Johnny Nash classic.

MICHAEL WOLFF
"Soul Sauce" (Columbia)

The perfect track to spice up any passive playlist. Michael Wolff, bandleader of The Arsenio Hall Posse, re-creates the Dizzy Gillespie and Chano Pozo cubop classic. That's Sheila E playing percussion and singing the famous phrase, "Guachi Guaro."

ARTIST PROFILE


BETH NIELSEN CHAPMAN

LABEL: Reprise

PROMOTION CONTACT:

Irene Vargas

CURRENT SINGLE:

"The Moment You Were Mine"

CURRENT ALBUM:

You Hold The Key

BIRTHDATE:

September 14, 1958

BIRTHPLACE: Harlingen, Texas

CURRENT RESIDENCE:

Nashville

MARITAL STATUS: Married

BIGGEST SINGLE TO DATE:

"All I Have"

MUSICAL INFLUENCES: Joni

Mitchell, Carole King, Beatles, James Taylor, Elton John, Randy Newman, George Gershwin, Irving Berlin.

FAVORITE ALBUMS BY OTHER

ARTISTS: "Can't pick just one!" **Blue** - Joni Mitchell, **Good Old Boys** - Randy Newman, **Abbey Road** - Beatles, **Famous Blue Raincoat** - Jennifer Warnes

LIKES: Sushi, antique shopping and silence.

DISLIKES: Noise.

FAVORITE PASTIME:

Family time.

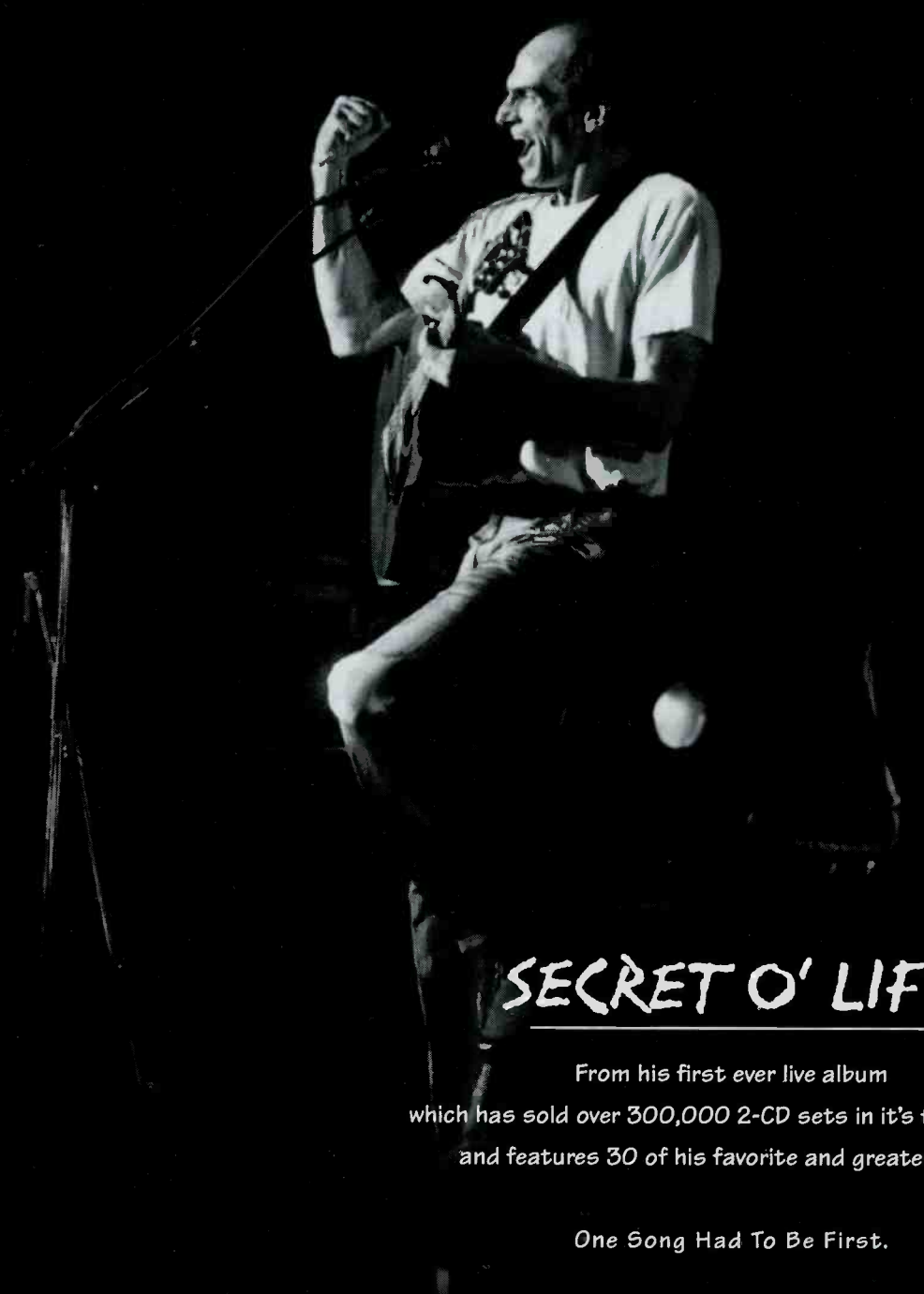
FAVORITE SPORTS TEAM:

McCabe Little League

PET: Albert Einstein Chapman, a black standard poodle

SHE SAYS: "Visualize whirled peas: Be nice to the person on your left."

James Taylor



SECRET O' LIFE

From his first ever live album
which has sold over 300,000 2-CD sets in it's first month,
and features 30 of his favorite and greatest hits.

One Song Had To Be First.

COLUMBIA

P.D. NOTEBOOK

BY ERIC NORBERG

TECHNICAL
UPDATE

You are aware of the potential problems radio stations risk in using digital compression at intermediate steps in putting audio on the air.

Essentially, subtracting part of the signal for ease of storage and transmission and reconstructing it once seems to result in audio just about indistinguishable from the original. But multiple compression/decompression stages stacked in a row, especially when

ment manufacturers, documented the problems, and hopefully will lead to solutions.

Meantime, the June 9 issue of *Radio World*, the radio engineer's newspaper, quotes Sony Pro Audio product manager Art Gonzales as saying Herb Squire's tests have led Sony to conduct their own tests, using the MiniDisc format interfacing with various digital compression schemes, and Gonzales says, "There also is discussion at Sony

"The MiniDisc system (with this essential switch) would be the obvious digital successor to the venerable cart machine."

different compression algorithms are used in the various stages, result in increasingly unpleasant audio distortions. For this reason I've called on Sony to offer a switch on the professional MiniDisc machines they are marketing to broadcasters as a replacement for cart machines—to defeat the compression algorithm and record in "real time" a complete digital signal. This would reduce disk storage space from 70+ minutes to 15 minutes or less, but we very seldom ever need any tape cartridge longer than that, the MiniDiscs are relatively cheap and very tiny compared to carts, and the MiniDisc system (with this essential switch) would be the obvious digital successor to the venerable cart machine.

I can now report to you that there is growing awareness, in both the broadcast business and in the equipment industry, of the potential problems in "digital compression stacking," and that's good news—it means precautions in design can be taken at this early point in time, before broadcasters buy and install much digital equipment that could result in degraded sound. Recent tests, conducted by WQXR/WQEW—New York chief engineer Herb Squire and involving several equip-

ment manufacturers, documented the problems, and hopefully will lead to solutions. Such a unit could and probably would still have a switch to restore the digital compression characteristic, to increase MD storage capacity or to play back prerecorded MiniDiscs.

Meantime, the Acorn FM in-band digital radio system has already been demonstrated successfully, and at the recent NAB conference the Acorn AM in-band digital radio system was finally demonstrated, mixed with a conventional AM signal, and yielded impressive stereo high-fidelity audio. It looks as if an "in-band" solution is feasible—particularly when you reflect that there is at least one other "in band on channel" system in preparation, and some "in band adjacent channel" systems still vying for attention (despite some obvious disadvantages in crowded metropolitan areas).

All the competing digital radio systems are to be tested by the Electronic Industries Association (EIA) in conjunction with the National Radio Systems Committee (NRSC) beginning in October at NASA's Lewis Research Center in Cleveland, Ohio. Reports on these tests should be fascinating! ●

Lori Ruso
"Rolling Ocean"

from the MAJOR album release: "I Believe in Love Again"
MJR-93076



"It's my favorite new song... we are all over it!"

Randy Roadz/MD - KXRO

"Here's the song that may establish Ruso as a core A/C artist!"

Barry Brueland/MD - WJYY

"MAC ATTACKS - Best New Records Of The Week"

Mac Report 9/17

R & R: A/C associate reporters "Most Added" box

R & R 9/17

BILLBOARD REVIEW: 9/11

***GAVIN: 63/16 Chartbound**

Early "Rollers" include: KLSY, WFRO, WBLG, WQLJ, WZDQ, KIIK, KLKC, WJYY, WL0L, KYMN, KFYZ, WLKI, WRCO, WRCJ, KTQM, WCOD, KFQD, KXRO, KGY, KITZ, KLZY, KQMT, KSCQ, WOHS, WCOD, WMSQ, WNYR, WTSX, WL0L, WHLM, WMVA AM, KAVL, KCPI, WEBS AM, KBCQ, WXVL, KNIM, KLKC, WMIR AM, KTQM, KMGN, KQMT, KLZY, KGLE, K100, KLOG AM, Q93, WRCO A/F, KITZ AM, KFQD AM, KIIK, KXRO AM, WLKI, WFRO, WZDQ, WBLG, KCHA, KYMN, KJYY, WRJC A/F, KGY AM, KFYZ, WOHS AM, KOEL AM, KWAT AM, KSDN AM, KLRQ, KLRQ, WCRA AM, KSCQ, KKRK, KLSY, WEIM, KLSS, KOKO, WTTR, WEVA, WRFC, WJER, WXLT, WHCO, KORQ, KKOR, KSEQ, KJNO, WHIZ

For information contact: Entertainment Promotions (313) 524-1914

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GAVIN A³

Album Adult Alternative

EDITORS:
KENT/KEITH
ZIMMERMAN



A³ New Releases

THE FREDDY JONES BAND

Waiting For The Night (Capricorn)

GAVIN's A3 album of the week! Upon hearing the opening track ("Take The Time"), looking at the Capricorn label, you assume 1) that Freddy Jones leads a helluva band and 2) these guys hail from Georgia. Wrong. First there is no Freddy Jones in the band, and second, although TFJB trucks like a Macon rhythm monster, this quintet is from Chicago and have invested lot of rubber on the Indiana interstate. With dueling lead guitars, a relaxed, bottom-heavy bass player and crisp drumming and harmonies, The Freddy Jones Band is the cream of the week. Drop the laser just about anywhere and you'll be fine, but when you get to "In A Daydream," you'll hear a brilliant cross between ricocheting U2-style guitar and soaring, friendly, Southern rock.

KIRSTY MACCOLL Titanic Days (IRS)

When you consider the contributions of Melissa, Rickie Lee, Kate, Sheryl, Patty and Patti, Maria, Eliza and more, it's obvious there's no shortage of diverse female talent on The Grid. This week's highest debut, with an early base of 31 supporters, is Kirsty MacColl, who shows that it pays to mix up the tempos. Just like Sandy Denny use to do, Kirsty makes arrangement her strong suit, and guides an impressive stable of players to creative heights. By the disc's mid-point, Kirsty hits a hot streak with entries like "Last Day Of Summer" and "Can't Stop Killing You."

BUFFALO TOM "Sodajerker" (Megadisc/Beggars Banquet/East West America)

Riding the same tide as the Lemonheads and produced by the very same "Robb Brothers," Buffalo Tom have a similar acoustic-based Alternative flavoring with edge and wit. This one could easily co-exist with most forms of adult rock.

THE LEMONHEADS "Into Your Arms" (Atlantic)

Evan Dando and The Lemonheads are back with a short, sweet, tidy, cool strummer. This is the place where Alternative, A3 and MTV overlap; the Lemonheads are a hip band with a heritage style. Good twang with only a slight edge to it.

Most Added

BODEANS (19)

ROBERT CRAY BAND (18)

TAJ MAHAL (14)

ELEANOR MCEVOY (11)

OCTOBER PROJECT (11)

KIRSTY MACCOLL (9)

Top Tip

KIRSTY MACCOLL

Titanic Days (IRS)
Kirsty MacColl, our highest debut, bows impressively at #31!

RECORD TO WATCH

TAJ MAHAL Dancing The Blues (Private Music)

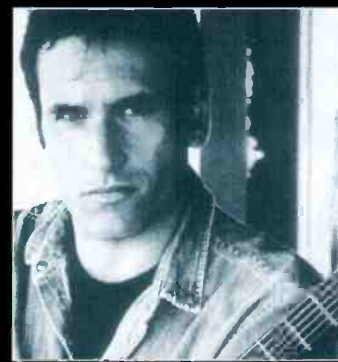
Stepping back to the sound of Giant Step and Natch'l Blues, Taj Mahal is among this week's Most Added with 20 total reports.

Gridbound

- * TAJ MAHAL (Private Music)
- * BODEANS (Slash/Reprise)
- * THE CONNELLS (TVT)
- * ROBERT CRAY BAND (Mercury)
- CHRIS SMITHER (Flying Fish)
- * THE SAMPLES (W.A.R.)
- JIMMIE DALE GILMORE (Elektra)
- * THE BOOMERS (WEA-Canada)
- GHOST OF AN AMERICAN AIRMAN (Hollywood)
- LARRY CARLTON (GRP)
- LOUDON WAINWRIGHT, III (Charisma/Virgin)
- * FREDDY JONES BAND (Capricorn)
- * JOE HENRY (Mammoth)
- STING "DEMOLITION EP" (A&M)
- * JAMES TAYLOR (Columbia)
- * ELEANOR MCEVOY (Geffen)
- VINX (Pangaea/IRS)

Dropped: #36 Donald Fagen, #40 Coneheads, #44 Michael McDermott, #47 The Cranberries, R.E.M., Tribute To Gram Parsons.

ARTIST PROFILE



DAVID BROZA

BORN: Israel, grew up in Spain

CURRENT RELEASE: Time Of Trains

LABEL: November Records

CONTACT: Biff Kennedy, 215-641-0459

BACKGROUND: Time Of Trains isn't David Broza's first release. His American debut was released on EMI Records. Broza is one of Israel's most respected pop artists. What makes his music unique is the fact that he frequently uses famous and obscure poems in place of writing original lyrics. He also teaches university sessions on his poetry adaptation, teaching creative writing and music students to rely on each other.

ON HIS PAST: "I've been a soldier thrown into war zones. I was in Beirut once for sixty days. I felt the anger, passion and the helplessness."

ON THE RECENT MIDDLE EASTERN PEACE ACCORD: "My grandfather, who was nominated for the Nobel Peace Prize four times, established the first Jewish/Arab village in Israel. When I was sixteen, he told me that I was going to take this issue on. Now I can finally say, it's not a dirty word in Israel to say, 'Let's work for peace.' They call me a Leftie, though I'm not a pacifist. I wrote the first Peace Now anthem on the day the Sadat arrived. We've since updated it."

PAT GODWIN



BLOOD RECORDS
(215) 293-9200

Produced by David Ivory
Ivory Productions, Inc.

Looking for adds

"Smile, The War Is Over" (#2)

and

"Bills, Bills, Bills" (#1)

The First Tracks From
"EXCESS IN MODERATION"

Already On

WMMR-FM WEZX-FM
WRFY-FM WSTW-FM

Morning Drive-Time Tracks Include:

"My Back Is . . ." (#6)
"Amish My Ass" (#12)
"Elvis Is Alive" (#11)

Other suggested tracks

"John, Paul, George, Ringo and Me" (#4)
"Don't Bother Me (I'm On Vacation)" (#10)

Member of
NAIRD

The Holly Cole Trio

I Can See Clearly Now

The First single & video
from **DON'T SMOKE IN BED**

Twelve songs of love, greed, jealousy, revenge
and fire safety.



Produced by David Was
Management: Tom Berry
Alert Music

MAN
HAT
TAN

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Photography by Edward Gajdel 1993



GAVIN JAZZ

JAZZ EDITORS:
KENT/KEITH
ZIMMERMAN



2W LW TW

5	2	1	MILES DAVIS & QUINCY JONES - Live At Montreux (Warner Bros.)
10	5	2	PROJECT G-7 - A Tribute To Wes Montgomery Vol. 1 & 2 (Evidence)
9	7	3	NNENNA FREELON - Heritage (Columbia)
1	1	4	KEVIN MAHOGANY - Double Rainbow (Enja/Koch)
20	9	5	J.J. JOHNSON - Let's Hang Out (Verve/PolyGram)
4	3	6	DON PULLEN AFRICAN-BRAZILIAN CONNECTION - Ode To Life (Blue Note)
6	6	7	CHARLES FAMBROUGH - Blues At Bradley's (CTI)
17	11	8	JOHN BEASLEY - A Change Of Heart (Windham Hill Jazz)
15	13	9	ANDY LaVERNE - Double Standard (Triloka)
14	17	10	TANIA MARIA - Outrageous (Concord Jazz)
26	18	11	GOOD FELLAS - Good Fellows (Evidence)
2	4	12	RICHIE COLE - Profile (Heads Up)
3	8	13	HORACE SILVER - It's Got To Be Funky (Columbia)
—	46	14	BENNY GREEN TRIO - That's Right! (Blue Note)
13	14	15	FRANK MANTOOTH JAZZ ORCHESTRA - Dangerous Precedent (Sea Breeze)
7	10	16	ROBERT HURST - Presents (Columbia)
30	21	17	EASTERN REBELLION - Simple Pleasure (Music Masters)
19	16	18	DAN PAPAILA - Positively! (Timeless)
37	23	19	JOE MORELLO - Going Places (DMP)
8	12	20	PAT METHENY GROUP - The Road To You (Geffen)
23	19	21	NINA SIMONE - A Single Woman (Elektra)
—	29	22	HOLLY COLE TRIO - Don't Smoke In Bed (Manhattan)
NEW	23		ERIC REED - It's All Right To Swing (MoJazz/Motown)
50	31	24	PETER DELANO - Peter Delano (Verve/PolyGram)
42	27	25	DAVE FRISHBERG - Where You At? (Sterling)
18	15	26	ALVIN BATISTE - Late (Columbia)
33	28	27	JESSE DAVIS - Young At Art (Concord Jazz)
46	36	28	BENNY CARTER - Legends (Music Masters)
—	34	29	RANDY WESTON/MELBA LISTON - Volcano Blues (Antilles/PolyGram)
NEW	30		STANLEY TURRENTINE - If I Could (Music Masters)
29	25	31	MICHAEL WOLFF - Michael Wolff (Columbia)
NEW	32		JOHNNY ADAMS - Good Morning Heartache (Rouner)
21	24	33	TIGER OKOSHI - Echoes Of A Note (JVC)
—	40	34	CONTE CANDOLI - Sweet Simon (Best Recordings)
47	35	35	ANITA GRAVINE - Welcome To My Dream (Jazz Alliance)
NEW	36		TED ROSENTHAL - Images Of Monk (Jazz Alliance)
—	47	37	FRED HESS - Sweet Thunder (Capri)
12	20	38	TOOTS THIELEMANS - The Brasil Project, Vol II (Private Music)
NEW	39		TERRY TROTTER - It's About Time (MAMA Foundation)
—	45	40	FOURPLAY - Between The Sheets (Warner Bros.)
48	43	41	RICARDO SCALES - Yes I'm Ready (Bay Sound)
—	48	42	PAT COIL - Just Ahead (Sheffield)
NEW	43		JEAN LUC PONTY - No Absolute Time (Atlantic)
NEW	44		GARRISON FEWELL - A Blue Deeper Than The Blues (Accurate)
38	39	45	MARVIN STAMM - Mystery Man (Music Masters)
11	22	46	JOEY DeFRANCESCO - Live At The Five Spot (Columbia)
16	26	47	PHILIP HARPER - Soul Sin (Muse)
NEW	48		STANLEY CLARKE - East River Drive (Epic)
NEW	49		JACK McDUFF - Write On, Capt'n (Concord Jazz)
28	37	50	GIOVANNI HIDALGO - Worldwide (Tropijazz)

Most Added



JOSHUA REDMAN (67)

T. S. MONK (52)

SHIRLEY HORN (51)

KEVIN EUBANKS (37)

CHICK COREA ELEKTRIC BAND (20)

STANLEY TURRENTINE (19)

GREG ABATE (14)

Top Tip

ERIC REED

It's All Right To Swing (MoJazz)

Reed's fantastic debut disc fell just short of a chart debut last week and as a result, jumps up to a very high #23!

RECORD TO WATCH

JOSHUA REDMAN

Wish

(Warner Bros.)

With astonishing 67 adds on his second album, Redman's getting massive attention from jazz radio.

Chartbound

*JOSHUA REDMAN (Warner Bros.)

*T.S. MONK (Blue Note)

*SHIRLEY HORN (Verve/PolyGram)

SUE MATTHEWS (Positive Music)

*KEVIN EUBANKS (Blue Note)

GARY BRUNOTTE (Attenburgh)

JOHN PATITUCCI (GRP)

*BRUCE FOWLER (Fossil)

*BELA FLECK & THE FLECKTONES (Warner Bros.)

*GREG ABATE (Candid/DA)

*JOE PASS (Telarc)

*CHICK COREA ELEKTRIC BAND (GRP)

*SPYRO GYRA (GRP)

*AZIZA (Columbia)

*WAYNE JOHNSON TRIO (MoJazz)

Dropped: #30 Straight Ahead, #32 Ernestine Anderson, #33 Houston Person & Ron Carter, #41 Dave Brubeck Trio, #42 Gust William Tsilis, #44 Rickey Woodard, #49 Jimmy Haslip, #50 Natalie Cole, Glenn Alexander

ARTIST PROFILE

OTTMAR LIEBERT



+ LUNA NEGRA

FROM: Cologne, Germany

LATEST RELEASE: *The Hours Between Night + Day*

LABEL: Epic

OTTMAR'S ROAD SHOW:

"We're going out in a bus and a semi with our own lights, sound and crew. There's no opening act, so we go out and play for a couple hours."

TOUR DATES: "We started early September in California.

Then it's on to Oregon, Washington, Vancouver, Utah, Colorado, Kansas City, the east coast and Canada. Hopefully, by Halloween we'll play in Santa Fe, then Europe and Australia and New Zealand—where Flamenco Nouveau just went gold—then Japan and Europe. We'll be busy until the end of May. We also might be doing a movie project."

BROTHER STEFAN ON THE ROAD: "We recorded a lot of sounds with a DAT—from trains to crickets. My brother mixes the sound and he'll surprise us and throw in some of those sounds. He also has a keyboard at the board so he can add parts."

BACK IN THE STUDIO: "We hadn't recorded in a year and a half when we went to Santa Barbara. We came in with about five songs. The rest were made up on the spot. We had a great time improvising."

Reports accepted Thursday only 9am - 3pm

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

a paul simon

SONGBOOK

BILL CUNLIFFE & FRIENDS

Paul Simon's songs have exerted broad appeal and vast influence across three decades of American music. Simon's fluency as a pop poet has always been matched by his sophisticated synthesis of different musical traditions. Early on, Simon was stepping beyond simple folk underpinnings to reach for luminous melodies and surprising harmonic progressions, exploring new music, both traditional and contemporary, from other regions and cultures that encompassed African and South American rhythms, reggae, gospel, and more.



As arranged and performed by award-winning pianist Bill Cunliffe (piano on *Body Heat*, *Jazz at the Movies*) with a crack ensemble of musicians, this instrumental profile celebrates Simon's compositional gifts with familiar signature songs and several under-appreciated pieces that bloom with Cunliffe's astute touch.

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and promotions:

James Lewis Marketing
310-820-4006

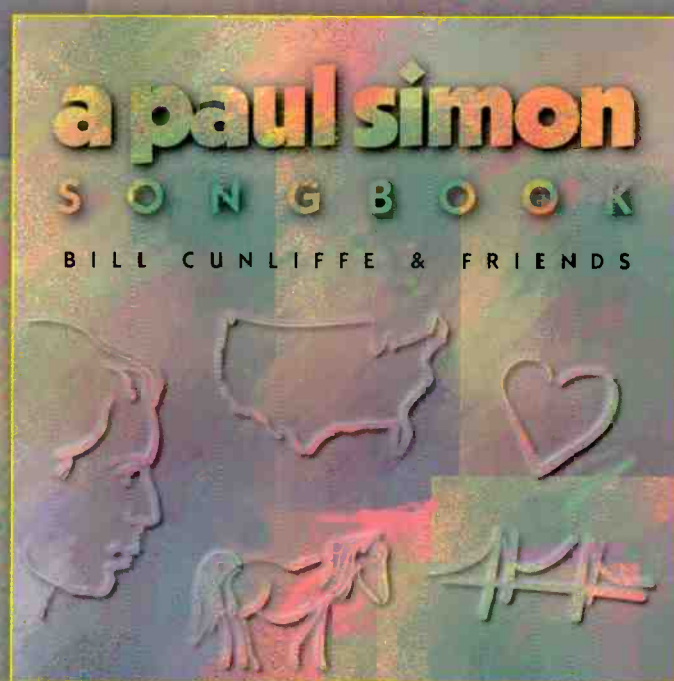
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A MAN AND A WOMAN

SAX AT THE MOVIES



POST-BOP

2W	LW	TW	
8	5	1	NNENNA FREELON - Heritage (Columbia)
6	4	2	MILES DAVIS & QUINCY JONES - Live At Montreux (Warner Bros.)
10	6	3	PROJECT G-7 - A Tribute To Wes Montgomery Vol. 1 & 2 (Evidence)
13	8	4	J.J. JOHNSON - Let's Hang Out (Verve/PolyGram)
4	2	5	CHARLES FAMBROUGH - Blues At Bradley's (CTI)
3	3	6	DON PULLEN AFRICAN-BRAZILIAN CONNECTION - Ode To Life (Blue Note)
2	1	7	KEVIN MAHOGANY - Double Rainbow (Enja/Koch)
9	11	8	ANDY LAVERNE - Double Standard (Triloka)
22	14	9	EASTERN REBELLION - Simple Pleasure (Music Masters)
18	12	10	JOE MORELLO - Going Places (DMP)
7	9	11	FRANK MANTOOTH JAZZ ORCHESTRA - Dangerous Precedent (Sea Breeze)
28	18	12	GOOD FELLAS - Good Fellows (Evidence)
NEW	13		BENNY GREEN TRIO - That's Right! (Blue Note)
14	13	14	ROBERT HURST - Presents (Columbia)
23	22	15	TANIA MARIA - Outrageous (Concord Jazz)
1	7	16	HORACE SILVER - It's Got To Be Funky (Columbia)
5	10	17	RICHIE COLE - Profile (Heads Up)
20	19	18	DAN PAPAILA - Positively! (Timeless)
25	21	19	JOHN BEASLEY - A Change Of Heart (Windham Hill Jazz)
NEW	20		PETER DELANO - Peter Delano (Verve/PolyGram)
—	24	21	JESSE DAVIS - Young At Art (Concord Jazz)
24	17	22	DAVE FRISHBERG - Where You At? (Sterling)
NEW	23		ERIC REED - It's All Right To Swing (MoJazz/Motown)
—	23	24	NINA SIMONE - A Single Woman (Elektra)
—	28	25	BENNY CARTER - Legends (Music Masters)
—	29	26	RANDY WESTON/MELBA LISTON - Volcano Blues (Antilles/PolyGram)
NEW	27		CONTE CANDOLI - Sweet Simon (Best Recordings)
NEW	28		HOLLY COLE TRIO - Don't Smoke In Bed (Manhattan)
NEW	29		STANLEY TURRENTINE - If I Could (Music Masters)
21	20	30	ALVIN BATISTE - Late (Columbia)

COMMERCIAL ADULT

2W	LW	TW	
6	3	1	FOURPLAY - Between The Sheets (Warner Bros.)
1	1	2	PETER WHITE - Promenade (Sin-Drome)
2	2	3	DAVE KOZ - Lucky Man (Capitol)
3	4	4	GEORGE BENSON - Love Remembers (Warner Bros.)
10	6	5	WARREN HILL - Devotion (Novus/RCA)
5	5	6	ART PORTER - Straight To The Point (Verve Forecast/PolyGram)
4	7	7	GREGG KARUKAS - Summerhouse (Positive Music)
9	10	8	OLETA ADAMS - Evolution (Mercury)
7	9	9	JIM CHAPPELL - Over The Top (Real Music)
12	11	10	BILLY JOE WALKER, JR. - Warm Front (Liberty)
17	12	11	OTTMAR LIEBERT + LUNA NEGRA - The Hours Between Day + Night (Epic)
8	8	12	TONY GABLE - 206 (Heads Up/Intermix)
13	13	13	THE FANTASY BAND - The Fantasy Band (DMP)
15	15	14	CRAIG CHAQUICO - Acoustic Highway (Higher Octave)
14	14	15	GEORGE HOWARD - When Summer Comes (GRP)
21	17	16	MICHAEL McDONALD - Blink Of An Eye (Reprise)
22	20	17	BETH NIELSEN CHAPMAN - You Hold The Key (Reprise)
—	25	18	STANLEY CLARKE - East River Drive (Epic)
NEW	19		WILLIE AND LOBO - Gypsy Boogaloo (Mesa)
19	19	20	PAT METHENY GROUP - The Road To You (Geffen)
24	22	21	DANCING FANTASY - Worldwide (IC/DA)
11	16	22	DONALD FAGEN - Kamakiriad (Reprise)
25	24	23	KIKI EBSEN - Red (Sin-Drome)
27	27	24	GEORGE JINDA & WORLD NEWS - Reliable Sources (JVC)
16	18	25	JEFF LORBER - Worth Waiting For (Verve Forecast/PolyGram)
28	28	26	DAVID LANZ AND PAUL SPEER - Bridge Of Dreams (Narada)
NEW	27		SPYRO GYRA - Dreams Beyond Control (GRP)
20	21	28	ALEX BUGNON - This Time Around (Epic/Orpheus)
23	29	29	LUTHER VANDROSS - Never Let Me Go (Epic)
—	30	30	LA VIENTA - Jazzmenco (Telarc)

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

Thank You—
 Keith, Kent
 and the
 Gavin
 Report —
 for your
 continued
 commitment
 to Jazz!



Tiger Okoshi
 Echoes Of A Note - A Tribute To Louis "Pops" Armstrong



George Jinda and World News
 Reliable Sources



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**Jazz/Adult Alternative
New Releases**

**JOSHUA REDMAN
WISH (WARNER BROS.)**

Wish is the long awaited follow-up to tenor sax kingpin Joshua Redman's hot self titled debut which stormed up the GAVIN Jazz chart last March. Recorded prior to Redman's first release, *Wish* was eagerly anticipated—so much so that last week it became the Most Added record in the five-year history of GAVIN Jazz, with a stunning 67 out-of-the-box adds. Redman is jazz's new Prince Of The City. He walks on water as he smashes the sophomore jinx by lining up Pat Metheny, Charlie Haden and Billy Higgins to fill out his quartet. *Wish* burns with subtle intensity, instead of being the forest fire of in-your-face licks and dynamics we expected. Metheny sounds like he's playing out of one lone, clean Fender amp, seemingly free of special effects. Haden's ordinarily forceful presence is pushed back slightly. Higgins' delicate mixture of snare, brushes, wood block and cymbal work is seamless and snappy. But the spotlight remains fixed on Redman the wonder-kid. Tracks like the spinning, up-tempo "The Deserving Many," the quirky swing of "Turnaround" and the cloying, confessional ballad, "Make Sure You're Sure"

and many more highlight Redman's considerable ease of musical conversation. It's true. He has the extroverted flair of Sonny, the refreshing complexity of early Ornette, the lyricism of Getz and the youthful daring of Bird. Redman is the real deal and we're confident *Wish* has enough ammo to keep him on GAVIN Jazz's top spot for many weeks.

**STEVE COLEMAN AND
FIVE ELEMENTS
THE TAO OF MAD PHAT FRINGE
ZONES (NOVUS/RCA)**

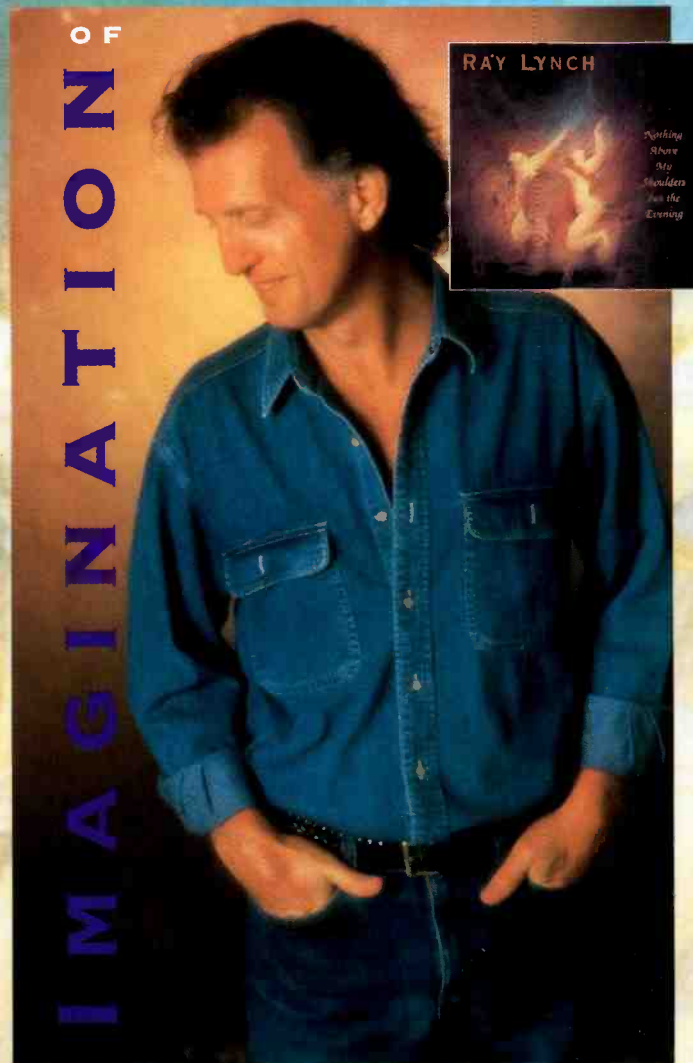
As wacky as the title is, in actuality, it closely describes the music inside. Steve Coleman and his Elements have always marched to their own street beat, but the faint fringes of hip hop rhythms here actually ground the band just a little. The tao of *The Tao* is that Coleman's funky licks are palatable and easy to absorb. Yes, yes, the opening track clocks in at fifteen minutes, but the impromptu solo piece on the front seguing into the band's hip hop-in entry is one of *The Tao's* high points. In an era where Jazz players are trying to rediscover the magic electric era of Miles and Weather Report by reproducing it, here's an example of a record that embodies that spirit of discovery by keeping an eye glued to the future. This one's a gas throughout and looks destined for our Best-Of list come December. Hotcha!

RAY LYNCH

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BUT THE EVENING**



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A+ **American Jazz
Philharmonic**



A+ **Spyro Gyra**
"Dreams Beyond Control"



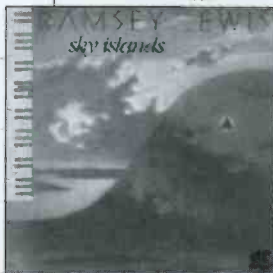
A+ **Chick Corea Elektric
Band II** "Paint The World"



A+ **Robben Ford &
The Blue Line** "Mystic Mile"



A+ **GRP All-Star
Big Band** "Live!"



A+ **Ramsey Lewis**
"Sky Islands"

coming soon . . . **The Crusaders** "Live In Japan"



GAVIN A²

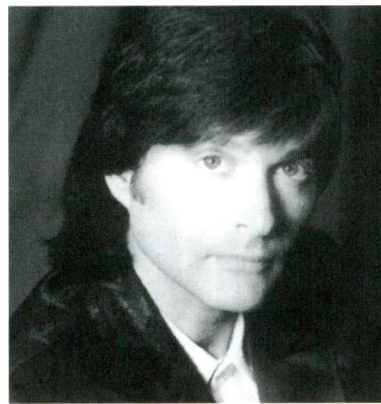
ADULT ALTERNATIVE
EDITORS: KENT/KEITH
ZIMMERMAN



2W LW TW

- | | | | |
|------------|----|---|---|
| 7 | 2 | 1 | FOURPLAY - Between The Sheets (Warner Bros.) |
| 3 | 3 | 2 | PETER WHITE - Promenade (Sin-Drome) |
| 5 | 1 | 3 | JIM CHAPPELL - Over The Top (Real Music) |
| 4 | 6 | 4 | BILLY JOE WALKER, JR. - Warm Front (Liberty) |
| 2 | 5 | 5 | GEORGE BENSON - Love Remembers (Warner Bros.) |
| 1 | 4 | 6 | GREGG KARUKAS - Summerhouse (Positive Music) |
| 8 | 7 | 7 | WARREN HILL - Devotion (Novus/RCA) |
| 11 | 8 | 8 | OLETA ADAMS - Evolution (Mercury) |
| 30 | 14 | 9 | STANLEY CLARKE - East River Drive (Epic) |
| 22 | 15 | 10 | OTTMAR LIEBERT + LUNA NEGRA - The Hours Between Day + Night (Epic) |
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| 23 | 22 | 15 | BETH NIELSEN CHAPMAN - You Hold The Key (Reprise) |
| 10 | 12 | 16 | CRAIG CHAQUIGO - Acoustic Highway (Higher Octave) |
| 9 | 9 | 17 | ART PORTER - Straight To The Point (Verve Forecast/PolyGram) |
| 17 | 21 | 18 | WILLIE AND LOBO - Gypsy Boogaloo (Mesa) |
| 25 | 19 | 19 | WIND MACHINE - Change The Face (Blue Meteor) |
| 13 | 20 | 20 | TONY GABLE - 206 (Heads Up/Intermix) |
| 14 | 16 | 21 | PAT METHENY GROUP - The Road To You (Geffen) |
| 32 | 26 | 22 | DAN REYNOLDS - Never Alone (Positive Music) |
| 19 | 23 | 23 | GEORGE HOWARD - When Summer Comes (GRP) |
| 29 | 28 | 24 | PAT COIL - Just Ahead (Sheffield) |
| 26 | 25 | 25 | MICHAEL McDONALD - Blink Of An Eye (Reprise) |
| — | 35 | 26 | SPYRO GYRA - Dreams Beyond Control (GRP) |
| 39 | 30 | 27 | DAVID LANZ AND PAUL SPEER - Bridge Of Dreams (Narada) |
| 20 | 18 | 28 | GLENN ALEXANDER - Rainbow's Revenge (Shanachie) |
| 24 | 29 | 29 | DANCING FANTASY - Worldwide (IC/DA) |
| 36 | 33 | 30 | CHARLIE BISHARAT - Along The Amazon (GTS) |
| 21 | 27 | 31 | DONALD FAGEN - Kamakiriad (Reprise) |
| 15 | 24 | 32 | BRENDA RUSSELL - Soul Talkin' (EMI/ERG) |
| 49 | 36 | 33 | LEX DE AZEVEDO - Moab (Aubergine) |
| 28 | 31 | 34 | JOHN MARTYN - No Little Boy (Mesa) |
| 40 | 40 | 35 | RICARDO SCALES - Yes I'm Ready (Bay Sound) |
| 34 | 34 | 36 | MICHAEL WOLFF - Michael Wolff (Columbia) |
| — | 44 | 37 | ROBBIE DUPREE - Walking On Water (Miramar) |
| 31 | 32 | 38 | KIKI EBSEN - Red (Sin-Drome) |
| 45 | 37 | 39 | JEAN LUC PONTY - No Absolute Time (Atlantic) |
| 50 | 48 | 40 | JOEL GAINES - I Wonder (Inderoc) |
| NEW | 41 | BELA FLECK & THE FLECKTONES - Three Flew Over The Cuckoo's Nest (Warner Bros.) | |
| — | 50 | 42 | TELLER & KALLINS - Teller & Kallins (Golden Gate) |
| 42 | 43 | 43 | ALEX DeGRASSI - The World's Getting Loud (Windham Hill) |
| 37 | 38 | 44 | ALEX BUGNON - This Time Around (Epic/Orpheus) |
| 48 | 46 | 45 | PETER ELMAN - Dakota Nights (Acorn) |
| 35 | 41 | 46 | ERIC MARIENTHAL - One Touch (GRP) |
| 41 | 45 | 47 | NATALIE COLE - take a look (Elektra) |
| NEW | 48 | WILL DOWNING - Love's The Place To Be (Mercury) | |
| NEW | 49 | BERNWARD KOCH - Laguna De La Vera (Higher Octave) | |
| NEW | 50 | HOLLY COLE TRIO - Don't Smoke In Bed (Manhattan) | |

Most Added



JOHN JARVIS (15)
CANDY DULFER (13)
JANIS IAN (6)
BELA FLECK & THE FLECKTONES (6)
RICKIE LEE JONES (5)
TOM COSTER (5)

RECORD TO WATCH

CANDY DULFER
Sax A Go-Go (RCA)

A little Candy never hurt anyone. The Dutch sax wonder is back.

Top Tip



BELA FLECK & THE FLECKTONES

Three Flew Over The Cuckoo's Nest (Warner Bros.)

The Flecktones, now a slim trio, debut highest at #41.

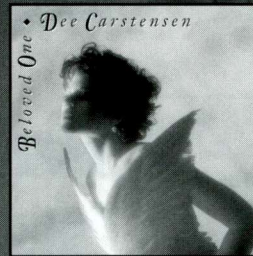
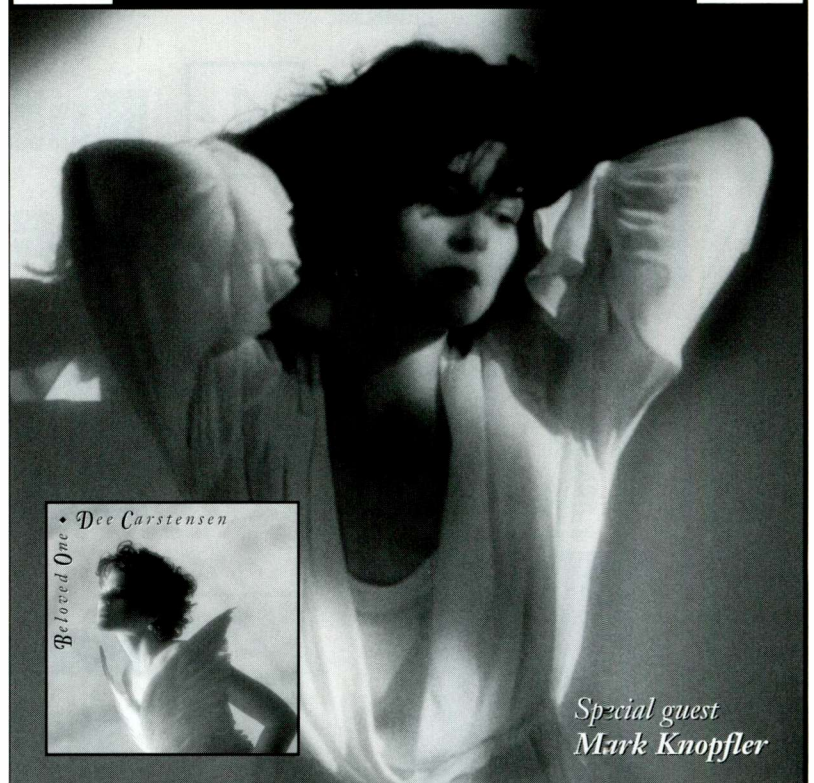
Chartbound

- * JOHN JARVIS (Liberty)
- * CANDY DULFER (EMG)
- LIVINGSTON TAYLOR (Vanguard)
- RICKIE LEE JONES (Geffen)
- * VINX (Pangaea/IRS)
- * WAYNE JOHNSON (MoJazz)
- * TOM COSTER (JVC)
- ERIC REED (MoJazz)
- * HISHAM (Real Music)

Dropped: #39 Govi, #42 Grant Geissman, #47 Toots Thielemans, #49 Kazu Matsui, Jeff Arundel.

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*Chip Davis
Impressions*

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confessions of a "niche" format:

five years

of gavin jazz

Increased airplay hours, heavier year-around release schedules and cable and satellite technology are powering jazz radio's grand ascension.

Warner Bros. Jazz/A2 executive Ricky Schultz ponders promotional nirvana. He pauses a while to savor the image before he speaks. "The day Pat Metheny or David Sanborn get as much airplay as Phil Collins or Michael Jackson, they're going to sell millions of records.

"You give a quality jazz/A2 artist record mass appeal exposure like Enya or Kenny G, it's going to come through and perform just like any other kind of hit record. The adult consumer's voice has been heard more strongly in the last year than any time in recent memory.

"When you look at jazz/A2 in terms of the numbers of outlets and regions where we typically get our music exposed," Schultz continues, "the success ratio of record and concert ticket sales is pretty impressive. Given the limited radio reach that this music gets, it does better proportionately when you compare the thousands of radio stations available to pop and country."

The first thing many associate after five years of GAVIN Jazz

coverage is a steady mushrooming of new jazz releases. Jazz programmers like Bob Hammond of KANU-Lawrence, KS noticed the surge from the start.

"Since GAVIN started covering jazz, there has been a hectic increase in new releases. Early on, we just thought it might have been a phase. Then another year went by and it was happening for real. My mentor at the station is a guy who has been doing this for 20 years and he's never seen anything like it! It all coincided with GAVIN coming on board, so it's been a remarkable five years."

For jazz broadcasters like Hammond, a boom superimposed over a trying economic recession must signal some success on the sales front.

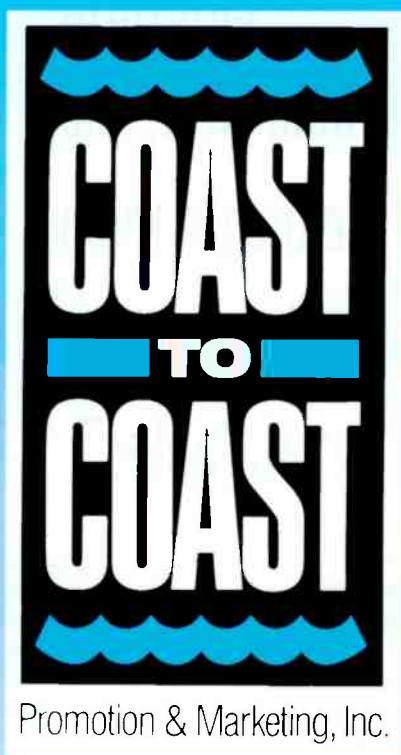
"I keep thinking that with the business world being what it is," he says, "that there can't be this kind of increase for this long without the bottom line showing that it's working. With major labels like Columbia, Verve or Blue Note, the guys running the show have to be looking at the bottom line. I'm no businessman, but common sense tells me it's working. Plus, the smaller labels and independents—not necessarily on the coasts—seem to be able to make a better go of it too. You see a lot of these labels on your chart every week."

Meanwhile, many jazz stations—including conservative traditional stations like KANU—are responding by playing more and more brand new titles.

"Radio has to be increasing their jazz coverage—they're certainly

by keith zimmerman

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not cutting back," Hammond points out. "KANU has increased its coverage over the past five years. For example, we have one special program, *The Vintage Jazz Show*, that covers everything before '50s Bop. So with our other 55 hours a week, we play everything from Bop to the present. We've increased the amount of new music to over 40%—and we're pushing closer to half and half. That's a lot for KANU, being so steeped in a traditional sound."

With such a high concentration of new recordings, how close is jazz radio to being overwhelmed? Neil Gorov of Groov Marketing sees programmers' audition time being tested right now.

"The volume of product is making it more difficult for radio stations to handle," he says, "The quantity is increasing, and so is the quality. Radio is having to make plenty more difficult decisions than five years ago."

GRP is used to jockeying a full release schedule. "The current high amount of releases is great, but the problem is radio only has so much room to determine who gets added first," says GRP's Duke DuBois. "There will never be enough available slots. The average airplay shelf life is approximately 12 weeks for a record to go up and down the rotation scale. We find that quality records often have to wait their turn, and timing can be tricky. But then again there are exceptions. Joshua Redman was added immediately and Dave Grusin's latest is passing the four-month mark with many stations still reporting it."

"I don't think jazz radio can handle a whole lot more new releases than they are handling now," Gorov admits. "I hope it doesn't slow down, but I can't see radio keeping up with much more volume. People are starting to moan about the release load. If it gets any busier, radio will start closing their doors a little bit harder and faster, tightening up the playlists. It used to take a week or two to get somebody to listen to something. Now it sometimes takes three or four weeks to physically make the time."

DuBois remembers when jazz radio "used to have to wait through dry spells and hope for a lot of great new records. Nowadays there aren't summer vacations for new release schedules."

Since, for jazz, radio exposure rests with non-commercial stations, many outlets have the luxury to experiment. With increased exposure comes greater improvisational diversity.

"Our jazz coverage has broadened," says WFPL-Louisville's Leslie Stewart. "We incorporate more of the World rhythm like Tito Puente that we might not have played five years ago, and people are more comfortable with experimental music like Steve Coleman and the M-Base musicians. We can afford to be a little bit more adventurous—not that we can just say we're public radio and do anything we want. While a mass-appeal audience isn't as important for us as it is for commercial stations, we still have to compete."

Karen Severtsen at KDSU-Fargo sees a shift in her demographics, she's hitting white males aged 22-48, ten years younger than previous figures. Even with non-commercial status, competition and increased audience share is a must to grease the wheels of listener-supported fund-raising.

"Jazz radio is the healthiest it's been. KDSU has been an all jazz format for twelve years after we increased our power to 100,000 watts," Karen says. "Public radio is where you find jazz, just by default. But I feel like I'm programming a commercial format on a non-commercial

station. Public radio programmers have to realize that we have a small built-in share of the market. In Fargo, with a market of 500,000 people maximum—and with two other public stations—where am I going to increase my audience? It's going to be on the commercial side, so I have to pull in some Patti Austin, Basia and Anita Baker to expand my base. I believe we're getting younger students. With Natalie Cole and Harry Connick, Jr., we get more high school and college listeners."

Even though it taps into to a relatively younger, sophisticated audience base, jazz radio still lacks the dollars to promote their stations. With jazz being a thinking person's music, do listeners find the stations or do the stations seek the listeners?

"WFPL's listening audience has more than doubled from five years ago," says Stewart. "but we can't specifically credit that to jazz or to the NPR news format. It's a matter of our audience coming to the music than us coming to the audience. I wish I could say it was different. We're in need of a major public awareness campaign. Being on the end of the FM dial, many people who call me about jazz on the radio didn't know we were on the air. Without a big ad budget, people have to stumble onto us."

"Being in a difficult market, I see a general increase of our jazz hours, listeners and fund-raising," says WUSF-Tampa's Bob Seymour. "Our new membership rolls are increasing from jazz listeners. It's a slow fight, but one that's heading in the right direction."

A few years back, "education" was the battle cry for jazz radio. Now a shift to "entertainment" is more in order in the last two years.

"Let's entertain them first, then educate them with something palatable." KDSU's Severtsen stresses. "Don't talk down or sermonize to your audience. Don't act like you have this wonderful gift for them. You have something you want to share one-on-one. Jazz is a very intimate kind of music and everybody has a different experience with it. It's important as a programmer and air talent to sneak in something they wouldn't expect that is considered jazz."

While jazz radio experimentation flourishes, many major market jazz programmers, like Carlos Lando of KUVO-Denver, think there's still too much conservatism and not enough of a global view of jazz's rich cultural influence.

"One of the great things GAVIN has done is not only have the top 50 jazz CDs being played, but also to have a Post-Bop breakout chart," he says. "It tells me where the hard bop is going, but too often music from the Afro-Cuban or Brazilian vein is still overlooked. Giovanni Hidalgo is excellent in anyone's book. Yet based on GAVIN's charts it didn't go as high. While many industry professionals are my close friends, the system still relies too heavily on what records are being worked. Artists like Hidalgo and Manfredo Fest continue to fall short."

Severtsen sees today's chart blend as skewing more true to hop tradition.

"I've noticed that over the past five years the GAVIN jazz chart has finally gotten away from adding new age, world beat and all of these various formats that can't find a home and thought jazz could be it," she observed. "We are now getting good, solid jazz releases. The chart looks to me like a true jazz chart for the first time since you started. That's good news because that's the kind of music we should be charting and playing and what deserves to be heard and bought."

"...entertain them first, then educate them with something palatable."

From Michel Camilo to Acoustic Alchemy to Richard Elliot to Joe Henderson, performing at the GAVIN Seminar is a good karma experience. Many of our performers have gone on to big things—from number ones, to extensive touring to White House performances. Here is the chronological cavalcade of GAVIN Seminar Jazz/A2 showcase performers.



Lando continues to make his case for multi-culturalism on jazz radio.

"It's very important for jazz radio to view jazz as a worldwide genre with different cultural points of view," he says. "I realize markets are different and have to be careful about their demos and who is listening and when, but some public stations can branch out and play more diversity. I'm doing it and we're getting great response in Denver, where people would have thought that anything outside of the traditional west coast/L.A./swing jazz scene was not going to make it here."

Bobby Jackson of WCLK-Atlanta sees multi-kulti expansion through special programming. "In terms of my situation at WCLK, this is something we can readily address. We can integrate it into our Saturday programming," he says. "We live in a community that is 66% black. Our station caters to African-American music. While 85% of our music is jazz, on the weekends we are very unlike a jazz station. We feature gospel, blues, R&B oldies, reggae, Afro-Latin and soca."

Is the trend of jazz/hip-hop for real? Jackson seems to think so.

"There is a new fusion that is beginning within the hip-hop community," he says. "Where do you put Greg Osby's *3D Lifestyle*? What do you call Miles Davis' *Doo Bop*? Joshua Redman is going to be on a new hip-hop record. Branford Marsalis and Roy Hargrove are in the process of doing something too. Certain hip-hop factions are starting to get together with real musicians, so instead of the sampling game—a staple in hip-hop—they are actually laying down live musical licks behind the rappers.

"More and more people are starting to cross lines. I talked to Greg Osby about this and he said he was shunned by the jazz community because they don't believe in the hip-hop community. Plus, the hip-hop community was also shunning Greg because he was a real musician playing real licks.

"Hargrove, Redman, Osby, Cassandra Wilson, the whole M-Base phenomena and the hip hop people are all basically the same age creating this music. Now they're getting together. What are we going to do?" asks Jackson, who also suspects that jazz reaction to such a modern day fusion could be slow.

"A perfect example is Ronny Jordan's *The Antidote*. I played 'Cool And Funky' for a lot of jazz programmers and they loved it. Then I played 'Get To Grips,' which is essentially the same song and solos, with the exception that he's using a rapper. Everybody said, 'No, no, no. We can't play that.' This is a future trend that's happening now."

Atlantic's Michelle Taylor also sees a jazz/hip-hop summit helping jazz.

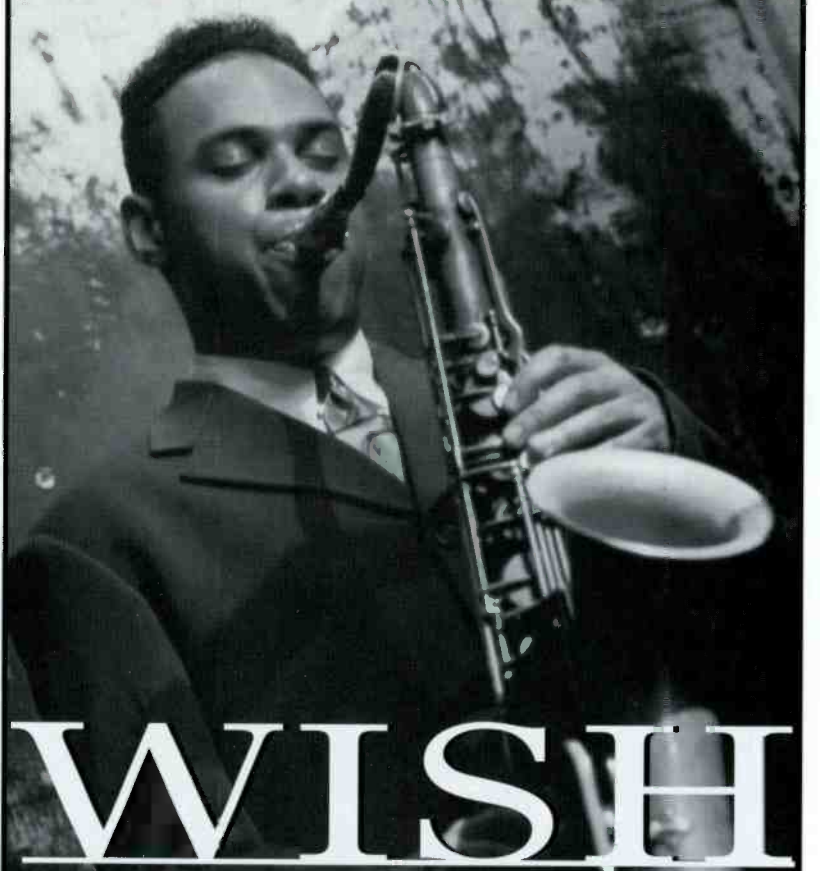
"I think this whole jazz/hip-hop fusion will come into its own at some point. It's just starting, but it hasn't quite caught on. Both sides haven't come together as much as they could. Hip-hop using live musicians instead of samples will in turn generate a new audience for our music and help spread the growth of jazz."

For such a pioneering genre, jazz insiders from major labels also see a gravitation towards familiar artists, sometimes to the detriment of new talent.

"Radio has become so competitive and in my opinion, name value means a lot, and they're less apt to go with a new artist," says Taylor. "As opposed to giving the unfamiliar name a chance, they'll gravitate right away toward the more familiar. You have a few progressive stations that do go after new artists, but over the five years I see radio becoming safe."

"It's important to have recognizable names included in the music mix," says Leslie Stewart. "I try to keep a contemporary overview focus of what's out there now, but currents can mean anything that

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October 31, 1993	Key Largo	Portland, OR
November 1, 1993	Museum of Natural History	Seattle, WA

*During the Jazz Times Convention



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left to right: Michel Camillo, The Harper Brothers, Joe Sample, Doug Cameron, Bob Berg, Mike Stern, Acoustic Alchemy, Bela Fleck, Diane Schuur, Holly Cole Trio, Joe Zawinul, Sarah McLachlan, Ottmar Liebert, Strunz & Farah, Loreena McKennitt, Bob James/Earl Klugh, Bobby Caldwell

comes out in the past year or two. If it's the last Peter Erskine album and it came out in 1991, it's still his most recent album. Record companies need to remember that a current can still be something that's six months old."

Ricky Schultz sees the importance of big name artists in both Jazz and Adult Alternative and feels that stretching out a big name release is good for the format.

"I'm certainly not advocating a Top 40 approach," warns Schultz, "but there's a lot of people in Jazz/A2 who will still add a whole bunch of tracks at once and they don't milk the big records. We have enough big stars in the format, but I see lots of stations that fail to take advantage of the really big records—be it Enya, Basia or Pat Metheny. You take the handful of legitimate superstars of the format—and presuming they deliver a good record—these artists will only put out a record every few years. True, these artists enjoy good recurrent airplay, but I would take a record like that and put two tracks in rotation, one in high and one in medium, and bang them until they got close to burnt. Then I'd switch to two other tracks and so on. You should be able to get six months out of each release. Album radio milks a Van Halen record that long."

"Jazz radio could do a better job getting people excited about new releases and live appearances by big name artists," figures Columbia's Kevin Gore. "There's nothing wrong with taking a superstar approach like most other formats do to build an identity for your station. Your core audience is looking for excitement. They want to be aware and hip."

And Schultz sees little help or support from neighboring mainstream Adult/Contemporary.

"I know that every adult artist that sells records isn't right for every adult leaning radio station, but to me, A/C has missed the boat with our music," he says. "It's my opinion that, on the whole, A/C promotion in the industry doesn't take our format and our hit artists seriously and that gets passed on to radio. You can't tell me when a monster record comes out of our format that through texture, sonics and

tempo is in the ballpark for A/C is any worse than the mid- or bottom-chart records that do get played. You can't tell me the next singer that gets hyped and sold zero records that dies at #35 on the A/C chart is more valuable to a programmer than a smash Fourplay or Grover Washington, Jr. record.

"I've been in these crossover wars for so long that I may have lost some perspective, but I think this token approach to our music that A/C takes is almost like a quota system. Now Kenny G has been fully embraced and accepted, so A/C will play a good Kenny G record. Beyond him, it almost looks like an unspoken quota system of 'we will play two instrumental records a year.' You'll see a David Sanborn mid-chart or a Warren Hill threaten to chart."

Michelle Taylor would like to see jazz radio institute some kind of testing system, as done by Top 40 and Urban, and stray away from the programmer's own subjective taste.

"I'd like to see more testing methodology and low cost research with jazz radio. Unfortunately I'm finding now that a lot of programmers will base playing a record on their personal taste," she says. "That's a problem because if it's not an artist they are familiar with, they may not give it a chance. If it's something they don't like personally, they won't let their audience decide. When I sit at my promotion meetings, I don't care what the programmer doesn't like. We need to get him to put it on and let his audience make the decision. Do us a favor and get by your personal tastes. This happens a lot in non-commercial jazz radio when they don't necessarily test records. With Urban and pop, at least when they don't get call-outs they have tested it. Sometimes with the jazz format, it doesn't even get past the programmer to make a test."

While some major labels like GRP and Columbia push full steam ahead for jazz, one strong independent, Mesa/Bluemoon, is making a retreat after a multi-year ideological commitment to jazz.

"To us," confesses Mesa/Bluemoon head Jim Snowden, "the jazz market is shrinking and being cornered by five or six labels. Maybe I've forced myself to look at it that way in justifying our move away from jazz specifically. When you look at the stable that Verve has or the dollars that Warners and Columbia is spending, then you add in the Blue Notes and GRP's stronghold, it has been tight. Since we handled such a vast jazz catalogue—Enja, Gramavision, Owl and more—a great majority didn't make that much sense from a business standpoint. We were selling three or four thousand units and you have to do just as much in promotion, marketing and publicity as you do on a 30,000 or 40,000-unit release.

"During that course of time we developed a niche at having success at Mesa with Black Uhuru and Strunz & Farah, the various non-jazz releases. We were having more success with those than with our own jazz projects and began competing with ourselves internally. Even though we were perceived as a jazz label, the bulk of our sales were not."

A general drift toward A2 and A3 makes sense to Snowden.

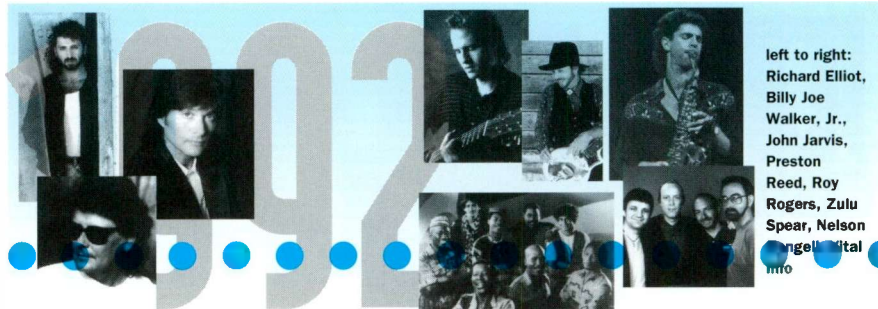
"We will still have some high-profile jazz releases like Al Di Meola, but we will continue with the Strunz & Farahs, plus go a lot into the commercial music that will fit in with GAVIN's A2 and A3—commercial world music, if you will. The whole singer/songwriter A3 music, minus the blatant rock acts, now have a format. Bluemoon is still an active jazz label, but out of 25 releases, three to five jazz will be jazz."

"My observation with commercial Adult Alternative is that the jazz programming is dwindling. That leaves jazz with the non-commercial stations who go by the beat of their own drum anyway. The music that is doing well with A2, like Fourplay and the Jazzmasters, are a slicker sounding thing. Could we going back full circle to the Quiet

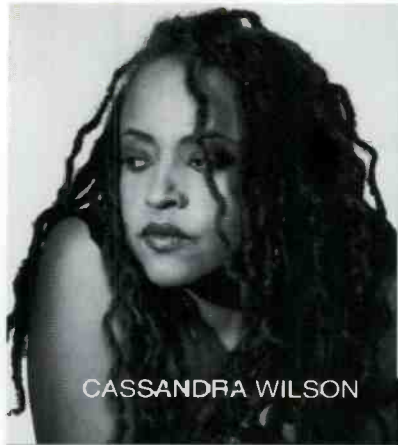
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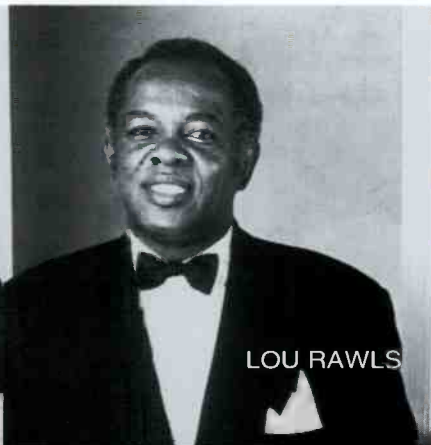
left to right:
Richard Elliot,
Billy Joe
Walker, Jr.,
John Jarvis,
Preston
Reed, Roy
Rogers, Zulu
Spear, Nelson
Spergel, Vital
Info



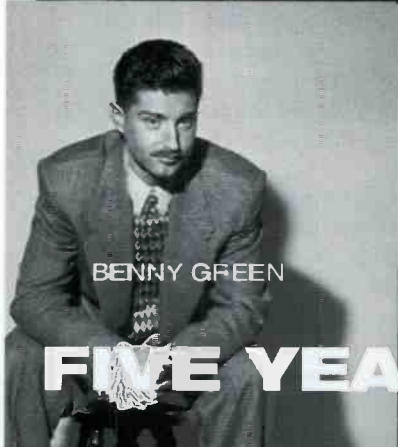
CASSANDRA WILSON



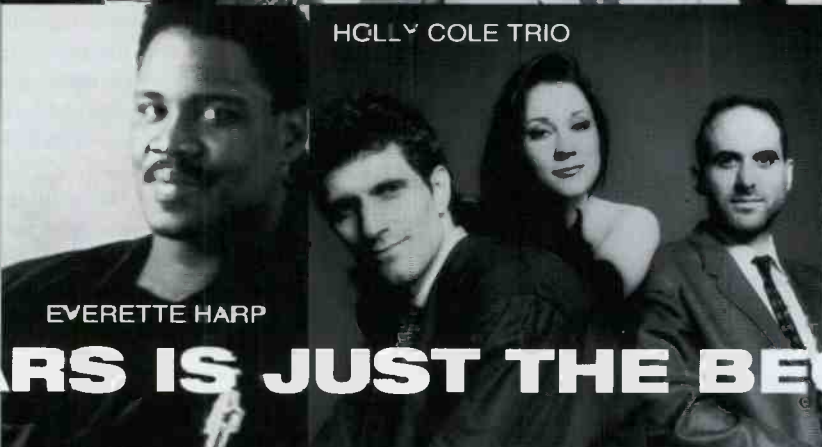
PIECES OF A DREAM



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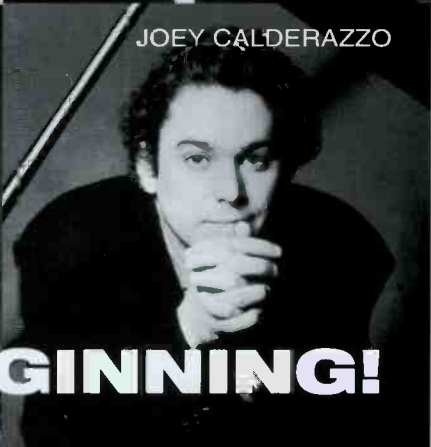


BENNY GREEN



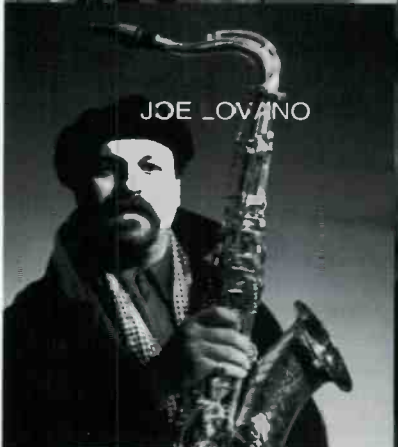
HOLLY COLE TRIO

EVERETTE HARP

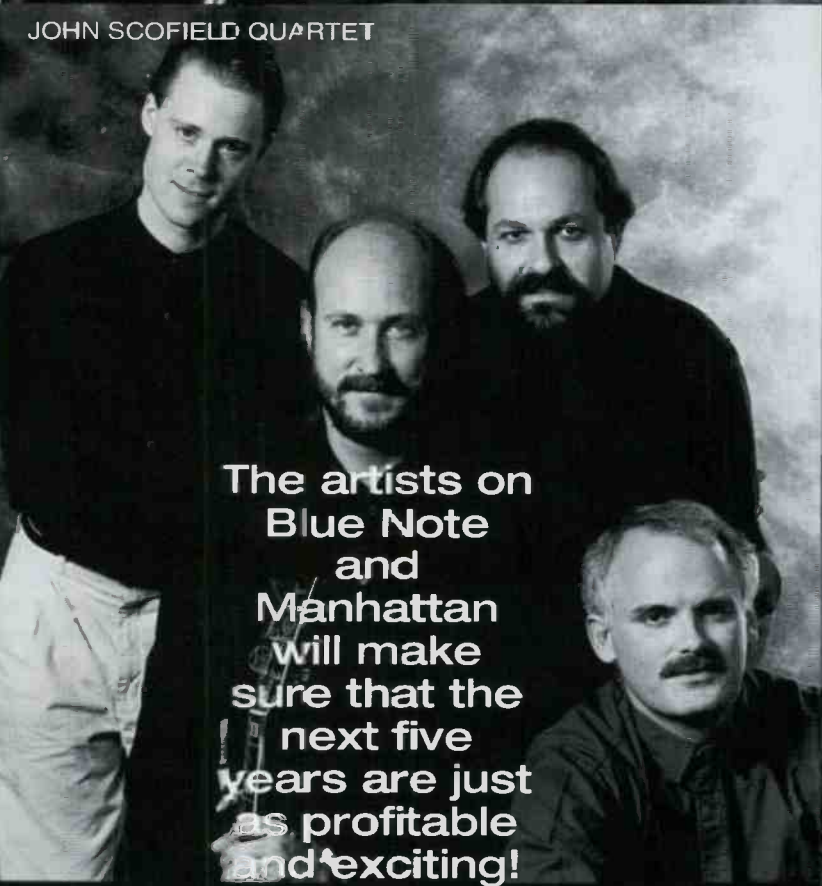


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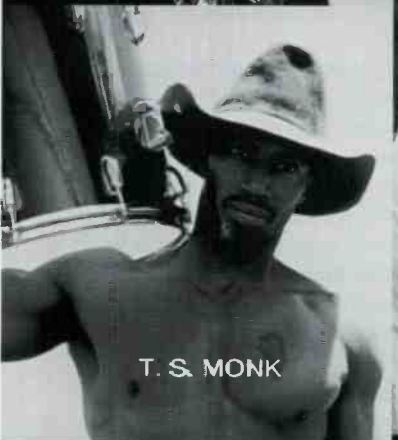


JOHN SCOFIELD QUARTET

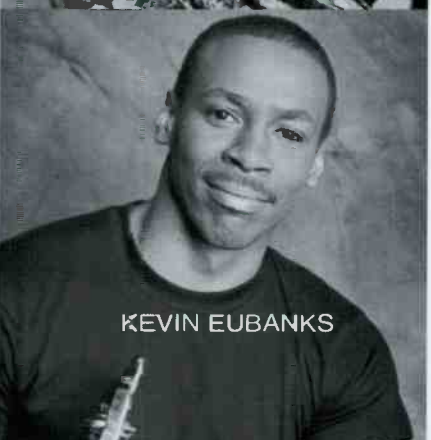
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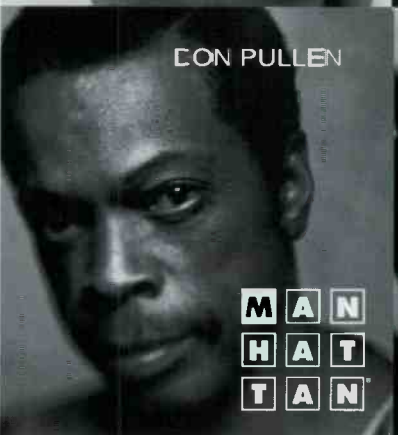
GONZALO RUBALCABA



T. S. MONK



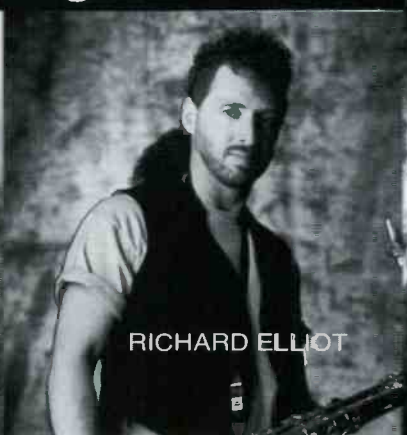
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NARADA RECORDS

Photography by Rosanne Olson © 1993 Narada Productions, Inc.

Storm thing?"

After five years, Schultz still sees Jazz/A2 success as an uphill climb among large label personnel.

"When an artist has a platinum-plus success—whatever record corporation you're talking about—my feeling is that senior management as well as the rank and file have this perception that because it's selling pop or urban numbers, it must be pop driven. It's still an education for us."

Schultz swears by jazz radio's dominance in breaking new acts, but sees future technology as a possible threat.

"Radio is still the top dog right now when it comes to breaking Jazz/A2 artists. But they need to be paying a little bit more attention because the game is going to change dramatically very soon with the digital home services and the explosion in cable channel capacity. People will have extensive music and entertainment menus on demand. Some of these digital cable channels are already offering three flavors of Jazz/A2 music—a Big Band channel, an acoustic jazz channel and an A2 channel."

Leslie Stewart agrees. "Public radio has to be more and more concerned with being community responsive. With DMX cable, if someone wants to listen to a certain kind of music, they can get it without listening to the radio. We have to give listeners a reason to tune in and for me that's giving them the widest variety of music, with integrity, that we can present."

Also in the future: Black Entertainment Network (BET) recently announced plans to launch a 24-hour cable jazz channel available to cable subscribers for two to three dollars a month called BET on Jazz—The Cable Jazz Channel, slated to debut in a year.

Meanwhile, KJAZ-Oakland/San Francisco, America's only full time commercial jazz station, is busy launching plans to build a group of network affiliate stations and hook up as many cable systems with FM stereo signals as possible to develop a super station.

"It's going to take a while to build a network. It's not an overnight moneymaker, but it will come through eventually," says Tim Hodges, KJAZ general manager of satellite operations.

Hodges just signed KJAZ's first affiliate, WOTB-Providence, and ten other stations have shown interest. WOTB will simulcast 12 hours of live KJAZ programming from 6:00 a.m. to 6:00 p.m. EST. Tones off the satellite will trigger cart machines to run local spots and IDs of each locality. Affiliates can also choose to record special programs off the satellite, such as KJAZ's Latin or blues shows, for later transmission.

"We're finding there are enough radio owners and operators looking for alternative and semi-automated programming within the commercial sector," observed Hodges.

Despite the challenges and the gradual surge, many still see jazz as an ageless, vibrant music. The conventional press covers it regularly, while commercials and film soundtracks often lean on the genre for mood and sophistication. What makes it sizzle on the radio?

"The key element of jazz is the rhythmic aspect. Does it swing? If it does, it's jazz," says Hammond. "In the future, soloists will probably get better because the musicians have gotten better. You can compare its evolution to sports. Many athletes of the fifties would be considered average today. They've had to become bigger, faster and stronger. Same thing with musicians. They can synthesize the influences, but they have to take it a step farther.

"Jazz musicians are more challenged now and have to be better. The players coming up now will probably live longer. While they don't make a big deal out of it, they're more into a spiritual existence and shun the hard life."

Like the gains made in American civil rights, jazz has come a long



left to right: Eric Leeds, Wynton Marsalis, Kirk Whalum, Joshua Redman, Dori Caymmi, Joe Henderson, Jeff Beal, Vanessa Rubin, Willie and Lobo

way too.

"I had the Wynton Marsalis Septet at my house for dinner three weeks after Wynton spoke at the GAVIN Seminar," recalls KDSU's Severtsen. "That came about because GAVIN brought me backstage so I could talk to him. We had a sit-down dinner for fifty people. It was a great time to hang out and talk with them. Eric Reed is 23 and he just cooks with the septet. Every one of Wynton's bandmembers can make a living and work full time in their craft. Jazz musicians don't have to be plumbers, mailmen or something else. I think that says a lot.

"Look at Duke Ellington. He did this classical recording in Fargo, North Dakota in 1940. We've heard the stories about the segregation. He wasn't able to stay downtown and had to stay at a fraternity house on the local university campus. They practiced in the basement of the old field house there and played at the crystal ballroom—as opposed to Wynton Marsalis, who rolled into town, sold out a concert and is accepted anywhere. Wynton talked about that when we all listened to the Duke Ellington recording. He has not had to face a lot of those barriers. But there's still the barrier to crossing jazz over into the mainstream." ●



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A2 five years old, it's still a baby format

After about six months on the air, Bernie Kimble of WJZZ-Philadelphia is getting the customary kind of exercise radio guys usually get. He's moving furniture. Yet he's anxious to start the ball rolling by looking back at five years of what GAVIN began calling Adult Alternative programming.

"The major markets treat this as a regular radio format as opposed to a niche. We have rotations, playlists, artist development, familiarity, promotions, contests, news and traffic," he says, "As for the listeners, there are no virgin radio listeners. They all come from another format, hence they require the same maintenance and structure that they've come to expect."

As tumultuous as the growth pattern has been, the rise of A2 still maintains a checks and balance system over adult radio—keeping it crisp and current. Right now, with the rise of A2 and A3, you might say that the birth of A2 was the first shot fired in what continues to be an adult revolution in American radio. Life beyond Carly Simon. Music with innovation and technology. True, the elements that mark A2's eclectic ingredients have changed, but it's still one of the first American radio formats that has had to invent its own musical heritage. Arguably, the early incarnations of jazz fusion were so technical in nature that production techniques often sounded dated, disallowing the opportunity to build a format from an established bed of oldies. That is why A2 has been a slave to the output of current music.

"Building our own heritage of music programming is a great job to have! What a wonderful task," says Steve Huntington of WLOQ-Orlando. "To be able to define what fits and what doesn't. I'm happy that this format isn't homogenized."

"The market to market differences," says Kimble, "Is why there are no consultants with a cookie cutter of this format. You can't nationalize this format with one sound. Each city has a different musical, ethnic, lifestyle and average education make-up."

While the Gods of radio formattics have recently giveth and taketh away from A2 (witness the untimely demises of the Boston, Washington D.C. and Denver markets), it's an undeniable fact that those station blessed with committed ownership are healthier than ever. Plus, it's a species of radio that national spot buyers are not only taking notice of, but getting to know on a market-by-market basis.

"I credit CD101 in New York for making the national spot buyers very familiar with what we do," says Kimble. "Because of CD101, we didn't have to educate them in who we are and what we're attempting. Most of the agency buyers who are hip and adventurous already know what we do. Still, there are some buyers who buy strictly by the numbers, which is disservice to their client. You miss large segments of listeners not available if you buy only the top A/Cs."

"It takes an unusual amount of management and marketing savvy along with programming sensitivity and finesse to make the format

work past its initial honeymoon stage," adds KKSF's Steve Feinstein. "It seems to go fairly well for the first year or so. After listeners discover we're not the white knights of radio, that we have our own set of boundaries and perimeters, we can be every bit as safe, staid and predictable as more traditional formats. To keep that love affair alive, we need to constantly challenge ourselves without violating the basic premise of the format, which is a smooth, melodic, comfortable sound. Yet we still need to spice things up and keep it interesting with strong vocals and instrumentals outside of fusion jazz."

At the five year mark, A2's stage is still set mainly in the major metropolitan areas where a melting pot population lends itself to the format's diversity. Stations like WNUA, KIFM-San Diego and WQCD (CD101) in New York are leading the trend towards an infusion of smooth Urban-flavored vocals. Major market stations still prey on a large, fragmented and competitive arena.

"In larger markets," says Lee Hansen of WNUA-Chicago, "fragmentation lends itself to attempting something different. Do you want to be a third or fourth AOR or A/C or do you want to be something different? You need to use all the basic radio weapons: strong music presence, marketing and personalities."

Welcome to the jungle and one of the most miraculous aspects of A2 survival—the lack of a universal consumer name, a handle which could help at least identify the very product programmers are attempting to market.

"Having no consumer name for this is still a concern," explains WLOQ's Huntington, "Imagine making your fortune by inventing and marketing the thing that goes next to the so-and-so that does such-and-such. Smooth Jazz has emerged as the best we have, although we have to use it with various permutations; 'Hot licks and smooth jazz' or 'Smooth jazz and beyond' because we use compatible rock and pop in our music blend."

So Smooth Jazz it is, to a host of the majors including WNUA, KIFM, The Oasis in Dallas, a reluctant KKSF, CD101 and more.

"Not having a name hindered things early on" says CD101's Shirley Maalondono. Now lots of stations are using a Smooth Jazz approach. It's no longer a dirty word to the consumer. Listeners like Smooth, Cool or Love Jazz. That's what we get back from them."

Of all the "smoothies," WNUA seems to be the station most committed to the Smooth Jazz moniker.

"To my knowledge, we were the first to use Smooth Jazz," Hansen says referring to the handle established by Owen Leach, "It's essential. It's our identity. All our billboards simply say, 'WNUA, 95.5, Smooth Jazz.' That's all. On the air, it's our Arbitron slogan."

"Smooth tells our listeners what it feels like. The biggest risk you

"I'm looking for
light at the end
of the tunnel
and hoping it's
not an oncoming
train."—Deborah
Lewow, GRP

by kent zimmerman

run using the term are the hits you take from jazz purists. You can't use the j-word because it belongs to them. I call them Jazz Nazis because only their way is the true way and all others are non-believers and should perish from the earth.

"My staff is sensitive to it. Sometimes they're not comfortable coming out of an Everything But The Girl song saying, 'Smooth Jazz,' but they learn to live with it by referring to another song in the set. Our listeners are comfortable with the term 'Smooth Jazz.' We feel we are soothing and adventurous. 'Smooth' says soothing and 'Jazz' says adventure."

"I don't think the lack of a consumer name for this format is much of an issue," says Feinstein, who has reluctantly used the Smooth Jazz identifier. "Some people tell you need a station handle, such as Love or The Wave, or even Smooth Jazz. I beg to differ."

Like it or not, Smooth Jazz does accurately define A2's departure from some of the early staples of the format, namely odes to New Age healing crystals and a sensitivity towards playing cover versions that could confuse A2 with the much dreaded "Muzak" association.

If the reality of A2 is soothing and smooth relaxation, then invariably the question of edge comes into the picture. As the format has aged, musical edge seems to have been pushed more and more to the back of the bus.

"My problem with A2 is the lyric sensibility," says Mike Carlson from his offices in Seattle. "You can sing about my baby, she's gone, she's back, but you can't sing anything too political. Wasn't it Ken Kesey who called music the switchboard of social change? I want to feel a part of what's going on in the world."

"The main reason people listen to the highest-rated stations of this format is because they're relaxing," says Paul Goldstein of The Oasis (KOAI-Dallas), "Relaxing doesn't mean comatose, radio devoid of energy and tempo."

"We get this a lot, 'I never thought I liked jazz, but I like what you guys do,'" says Kimble, "Not that it's jazz in the purest definition of the word."

"Some of the music that was played by A2 stations five years ago is now getting squeezed out," says Cliff Gorov of All That Jazz Promotion. "Some of the more New Age music isn't getting the exposure it used to."

"Another change I'm seeing is A2 changing their view of cover songs. Two to five years ago, unless the treatment was radically different, they wouldn't touch it. Now some stations are finding that a tiny pad of familiarity helps. In fact, Shirley Maldonado has a very clever programming feature called 'That Was Then, This Is Now' where they played back to back versions of 'What's Going On' by Marvin Gaye and then Peter White."

Clearly the A2 format has retained most of the original market-to-market uniqueness that was the delight of many of the format's original champions. Coming off of experiences with Album Radio where regionality was abandoned in favor of uniformity, A2's regionality wasn't entirely a result of playing local music. In fact, A2 has redefined the concept of regional radio to mean various pockets where national acts could go great guns to Cleveland and play empty halls in Florida.

"I like it when a certain artist tours here every quarter, when our area loves the music and it may mean nothing in Seattle," says Huntington. "Know the musicians who come through your town."

"This is album radio," Jeff Lunt of JVC reminds, "I like the fact that people play what cuts work for them. At the same time it frustrates me because I know there's a certain track that's going to sell the record. I always tell Ralph at 'The Wave,' 'Goddamit, you never play the tracks that sell my records.' I don't want music that blends into the mix. I want stuff that sticks out."

"New York and San Francisco airplay generally results in retail sales," says Real Music's Kenny Altman, who tracks both retail and radio. "I've found that Indianapolis is one of the most powerful retail

markets we have. That's where our marketing departments come in with co-ops and in-stores. We're also finally getting back to listening booths where you can hear a record before you buy it."

"Some of the music isn't different enough and isn't selling through," says veteran independent James Lewis, "There are records selling 7,000 that should be selling 70,000 or 170,000. It's hard to pick out a song in a long set. How long is someone actually in their car? They miss the back-announce."

"It's all too easy for a radio person to say, 'Retail. What's the big deal?'" adds Feinstein. "Obviously it's in our best interests for this music to sell as many copies as possible. Since we play a disproportionate amount of independent music, we should be sensitive of doing everything within reason to help the independent labels survive, and better yet thrive. If they go the way of many other independent labels, our supply of music is going to dry up."

Scott Bergstein at Higher Octave has been on the entire five year A2 ride. One of the early independent risk takers, his company was one of the first to strike gold after Ottmar Liebert's *Nouveau Flamenco* struck a chord and sold thousands across the country. Though Ottmar has moved to Epic, it was Liebert's accidental brush with the format that has motivated instrumentalists to keep on playing.

"Business has increased several hundred fold," says Bergstein, "A lot of it has to do with radio and its impact."

"Radio is the most important way to reach our customers. According to the bounce-back cards we use inside our CDs, 80 to 85% of the response to where they first heard the record is usually a radio station, either a full time format or a specialty show."

"I remember the very first meeting where people were arguing for just one GAVIN chart. At that time we were in a converted garage. Now we're on a cliff overlooking Malibu."

Still, instrumental music is a hard medium to market. After five years as a leading instrumental label, Private Music has taken a side road towards a vocal direction, which can also result in a change in promotion tactics.

"It's disappointing," says Private Music's Linda Feder, "that we lost Boston and Denver even though that's balanced by the addition of Philadelphia. Over the last six months we have been going to NPR, APR and college radio with a vengeance. We find that artists like A.J. Croce, Eliza Gilkyson and Taj Mahal need niche programming, what I call nook and cranny style promotion. We're going to folk stations for Eliza, every station that plays the blues for Taj Mahal and everywhere from

New Orleans-style stations to the blues belt down South to Jazz, A3 and AOR stations that have blues shows for A.J. That's the kind of promotion I have to do on all my records. It's not as cut-and-dried as it was."

All That Jazz's Cliff Gorov sees the splintering adult radio scene as an advantage.

"With the advent of A3, I see A2 stations distancing themselves by playing more contemporary jazz and a sophisticated adult Urban sound while A3 is focusing in on a softer rock-edge that includes blues and folk acts. That's positive in that we now have more stations exposing adult product."

Roger Lifeset also sees the big picture when it comes to placing obscure genres on an ever-tightening adult radio horizon.

"My thing is to reach for the lunatic fringe of a format before somebody slaps my hand and says, 'No!' I haven't got that in five years. Whether it's jazz, New Age, folk or country, we've found little homes for it."

"The plateau that A2 reached about a year ago is a dangerous position. The format leveled off in terms of stations. We need some perks very soon to make sure things keep going. It would only take one boardroom decision for one major station to fall out for people to

"The people selling this format can't be the type of salesmen you see in Glengarry Glen Ross."

CONTINUED ON PAGE 49

Joshua redman



expressing
the moment

Joshua Redman—street smart, great sax player, Harvard grad. But who's the man behind the amazing press release, the one who, at his first gig as a bandleader, tore it up at the '93 Gavin Seminar? Redman has two splendid albums under his belt, an Ivy League degree and a bright future. Here's a conversation with one of jazz's brightest hopes to shake and wake up the mainstream.

Kent Zimmerman: In presenting yourself on record, you did things differently. You recorded two albums, but released the second first and the first, *Wish*, second. Very clever.

Joshua Redman: In hindsight it was smart, but we didn't plan it that way. When we went in originally, the concept for a first record included the opportunity to play with some of my idols, and showcase my talent with the masters. It was to be half learning alongside

them, then half playing with musicians of my generation. The album with Charlie Haden, Billy Higgins and Pat Metheny was cut two weeks before the album that was released as my first record. The original plan was to pick five tracks from each session, but both sessions went so well, as far as going through lots of material in such a short time, that we decided to split them into separate albums. Both sessions had a very different sound, not only sonically but stylistically. Plus we decided not to release the first record first because we thought it could be misinterpreted that I'm riding on the coattails of the masters.

KZ: Yet you effectively avoided the age-old sophomore jinx.

JR: I think it's nice, except that now both albums are old, almost a year-old. But we're touring the United States to promote *Wish* with Pat and Billy Higgins with Christian McBride replacing Charlie Haden. That way people can hear the record and hear where we're at now. Hopefully my playing has advanced to the point where we'll get into some depth live that we might not have gotten on record. We'll see what happens. I'm really not one to agonize over marketing and artistic growth plans. I believe in documenting yourself even through accidents.

KZ: On *Joshua Redman's* liner notes, you seemed to be saying, "Don't

by kent and keith zimmerman

Steve Coleman

•

Candy Dulfer

•

Roy Hargrove

•

Antonio Hart

•

Warren Hill

•

Delfeayo Marsalis

•

Carmen McRae

•

Marion Meadows

•

Mulgrew Miller

•

Danilo Perez

•

John Pizzarelli

•

Jason Rebello

•

Marcus Roberts

•

Vanessa Rubin

•

Jazz Futures

Thank you



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IN 1993



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throw me into that young lions of jazz den of 19/20 year-old wonders." True?

JR: People acted like the young lions movement was a revolutionary rebirth and resurgence of jazz among the youth. Yet 75% of the jazz masters were innovating in their early twenties—Bird, Clifford Brown, Sonny Rollins, Louis Armstrong and Miles Davis. The whole young lions thing was jazz commerciality at its worst. It called attention to things that weren't that important. The most important thing is the music, not how old the player is. The whole concept of young lions focused attention away from the music.

KZ: According to one musician who just came back from Japan, there's a feeling over there that the bebop revisionists aren't necessarily the most innovative of players, that perhaps revisionism is, while difficult, is actually the lazy way out.

JR: I can sympathize with that. Music isn't about regurgitating and reliving the past. Jazz shouldn't become a repertory music, although a lot of people view it as such—jazz as historical music, not really a contemporary statement, a museum piece. Contrary to some of the things Marcus Roberts or Wynton Marsalis may say, when I hear music by them, I hear music of the moment. Some people don't. Everyone hears something different. That may have to do with how the media interprets or excerpts what Wynton says. He has a media image which reflects only a partial truth of what he's about. Things that are said get distorted, misleading people when it comes to jazz music today. While I don't think jazz is about trying to go back and show the beauty of what went on before, it's possible to play music that was written 40 years ago, in a style developed 40 years ago, while staying fresh and new. The beauty of swing and bebop is that they allow the individual to express the moment, to express contemporary personal expression that's improvisational. If, when you improvise, you're true to yourself, you're going to be yourself strictly for the moment. I don't believe in going out and looking for something new just for the sake of newness. If your goal is to create something new, then chances are your priorities are reversed. Your goal should be to express yourself. Innovation isn't something you strive toward. It's a natural thing. That's what Bird did. He wasn't out to revolutionize jazz. He wasn't sitting around his apartment trying to find music that would put him down in history. He heard this sound, played it and it became bebop.

KZ: When do you create?

JR: It's a feeling. Everything else, you can leave to the musicologists and the critics. They're going in after the fact, breaking things down, analyzing and explaining why it's new, why it's old and whether it has a place in history. That's fine. That's their job. But that's not our job as artists. It's a feeling. If it only comes from your head and your intellect, in the end it won't sound genuine. You won't succeed at innovating because it's not natural.

KZ: What sessions have you played prior to your two albums on Warner Bros.?

JR: I played with Elvin Jones. Just the chance to meet him...I mean, the Coltrane Quartet is my favorite group in the history of jazz. That group moved me spiritually, even though I've never been involved in any organized religion. I felt something other-worldly about their music. To meet and record with Elvin was a powerful experience. There are things about that album that I wasn't thrilled about. It was a thrown together project. I got the call, rehearsed for one hour the day before, then recorded. It would have been nice to be part of a group. But I got to play one ballad with Elvin, which I'm proud of.

KZ: You were able to avoid some of the lean times usually associated

with musicians just starting out.

JR: I've had lean times, though not as a musician. Let's put things in perspective. I'm a jazz musician. It hard out there. They tell me I'm doing well. I'm not doing badly. I'm eating and living. I'm comfortable, yet it's still a volatile, unstable profession. Jazz is at the [financial] bottom when it comes to commercial music. It's tenuous. I don't even know what's going to happen to me next year. I'm not feeling sorry for myself. I'm blessed to be in the position I'm in. I didn't go through lean times in the sense that when I was in New York, I had a solid career. I became a musician by accident. I did grow up poor. My mother and I were on welfare for eighteen years. Yet I've avoided a lot of the hardships that great jazz musicians have experienced, most notably my Dad, Dewey Redman. He's always struggled. I'm lucky, yet I wouldn't call my life easy.

KZ: We, meaning those of us who are involved with jazz, need to figure out an alternative to jazz being played in the clubs Tuesday through Sunday. It's difficult making a living in America.

JR: The U.S. market here is not good, especially for a music that belongs to this country. You can try pointing the finger. You can say it's the record companies, who say it's the radio stations, who say it's the listeners, who say it's the artists not giving the people what they want. There's a latent audience for jazz in this country. There are people who will listen to jazz, but they don't know it yet. Some of that has to do with the attitude people have about jazz, as being their grandparents' music—music that doesn't have significance to young people's lives today. People in this country look to music for a quick fix, whether it's something that will give them instant gratification, background music for romance or just something to get them through the work day. People aren't accustomed to really listening and reflecting. That's something people are going to have to learn to do if jazz is going to become more popular. Although you can dance to jazz, there's much more to it. The depth isn't just in the groove or the beat. It's a demanding music that requires the listener to give something of themselves to the music. Jazz music gives, but it also requires you, the listener, to meet it halfway. That's the tough part. Anyone who might care about jazz has to be willing to act, invest, take risks and possibly absorb short term losses.

KZ: How were your college days?

JR: I don't know if my experience was a typical collegiate experience. I went to Harvard, a school with a reputation and aura. People carried themselves as if they're the leaders of the future—and I guess some of them are—but it was a culture shock for me because I grew up in Berkeley, California in a very liberal, integrated environment. I didn't have a lot of money. Suddenly, boom, I'm in Harvard, the stomping grounds for America's elite and their old, filthy money. I got a great education. It was a diverse place. I learned a lot.

KZ: Were you able to hang socially?

JR: I was out of my element, but that was fine. I did well in school. I worked hard. There were people there who didn't see me as a person, rather they saw my social class, race, whatever. But there's people like that everywhere. I just don't deal with them. I made some great friends. I also spent time away from Harvard with musician friends who were going to Berklee School Of Music. That served as a haven for me. I'm not trying to knock Harvard at all. It was a great experience. I wouldn't trade it for anything.

KZ: Now you're attending Street University.

JR: (laughs) Yeah! Jazz 101. It's a trip.

"The whole
Young Lions
thing was jazz
commerciality
at its worse."

KZ: Have you been overseas?

JR: I've been to Europe six times for three big tours since the beginning of the year. One with my Dad, one with Jack DeJohnette and one with Philip Morris, the tobacco company. I played in Paris with Charlie Haden's Liberation Orchestra and then I went back to Paris to play with a local rhythm section there. I most recently did two weeks with Paul Motian. You're treated with respect in Europe and play to bigger audiences, but I'm committed to playing the States. Without sounding jingoistic, I'm patriotic in the sense that I love the ideals and diversity of this country. I'm playing a music that comes from this culture and as jazz musicians, we've got to hang in there and keep trying to bring the music out to the American people. It comes from here! There's an audience for it. The best jazz musicians come from America. There has to be something in this country that encourages and nurtures jazz. It's a matter of hanging in there and plugging away. When you get the right American audience it's the best audience, because there is that cultural understanding. ●

Current Release: **Wish (Warner Bros.)**

Appearing As A Sideman: **New York Stories (Blue Note), Young Blood - Elvin Jones (Enja), Choices - Dewey Redman (Enja), Friends, Old And New - John Hicks (Novus/RCA) and Kenny Drew, Jr. (Antilles).**

Musical Influences: **Life.**

Favorite Albums: **"Crescent by John Coltrane and Sonny Rollins' Saxophone Colossus are among my many favorites."**

Likes: **"Learning about life by communicating through music."**

Dislikes: **"I'm a very self critical person, always frustrated with my own playing. Sometimes the press, praise, promotion and publicity seems out of synch with my own evaluation."**

A²

CONTINUED FROM PAGE 45

start shaking their finger. Maybe that's why so many indies are hedging their bets by going into A3."

It's not entirely accurate to lump A2 strictly into a major market commercial bag. Programmers on both ends of the dial experiment with instrumental music, whether it's dodging spot loads or complementing non-commercial programming staples like *Morning Edition* and *All Things Considered*.

"We're one of the most successful public stations from a musical standpoint. It's a well-kept secret," says GAVIN Award Winner, Paul Stribling of WFAE-Charlotte. "It takes a certain amount of intestinal fortitude to go to a contemporary format if you're in public radio because it's frowned upon."

"In terms of formatics, I look at the big guys to see how they format and design their stop-sets. The only thing different about WFAE is that we don't have commercials, which I think is a tremendous advantage for a music station. We position ourselves aggressively in the marketplace."

As stations begin to finely hone the music to the perceived whims of their audience, A2 marches forward into the last half of its first decade. Are its formative years behind it? Will it clash with other upcoming super-serving adult formats?


"In the same way early A3 stations are the oasis of AOR, we are still oasis of the A/C front," says KKSF's Feinstein. "Five years into it, we're still a baby format."

"One of my ultimate concerns is that it's very difficult to find good composers of instrumentals. All too often we get CDs where the musicianship is impeccable, the production top notch, but the material is mundane."

"We have to breed artists with Kenny G's values, not necessarily saxophonists with lots of hair, but people who can come up with catchy tunes."

"I look at this as a radio format first and music secondary," concludes Bernie Kimble. "I still have a bottom line that I have to worry

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ENTHUSIASM
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SUCCESS



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FOR MAKING IT HAPPEN.

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about every minute of every day. We're still dealing with listeners who want their radio with music plugged into it.

"I feel good about the acceptance. I'm cautious because I don't want to become over-optimistic and make mistakes. I take nothing for granted. That keeps me aggressive without overshooting the mark."

"As far as I'm concerned," says Paul Goldstein. "The experimenting is over. We've been experimenting since 1987. We've made mistakes and learned a lot. We're going through a very similar evolution as AOR, from a large progressive playlist to a tighter sound with better ratings. We're already playing music with a high level of artistic integrity, so it's not like we're selling out."

"I'm optimistic because I've seen what a station that sticks to it pulls off in the long run," says a cautious Deborah Lewow of GRP. "Sometimes when we want to advertise on a station for an artist coming to town, there's nothing available. That makes me very optimistic. I'm looking for light at the end of the tunnel and hoping it's not an oncoming train."

"If a station has to tighten up and go more towards the middle to have success or stay alive in A2," adds Larry Douglas. "I'm all for it, even though as a record person I hate to see anybody tighten up too much. But if it gets the stations into the fours and fives, then I'm for it."

James Lewis sees technology coming to the rescue.

"What's going to change is when the new digital equipment comes out with a screen on the radio that flashes the name of the artist, song and album. They're testing the units for cars already. When that happens, then you'll see the true retail power of the format."

"I'm optimistic for damn good reasons," WNUA's Lee Hansen says. "We've shown that in large competitive markets, you can make money doing this. We can make more money than stations with better ratings because of our uniqueness and our fantastic sales force."

"The people selling this format can't be the type of salesmen you see in *Glengarry Glen Ross*. You shouldn't underestimate talent. You can't do this with discards, part-timers and green people. It takes a strong level of professionalism, competency and communication skills to do this format." ●

GAVIN COUNTRY

EDITOR: LISA SMITH
ASSOCIATE EDITOR: CYNDI HOELZLE



2W	LW	TW		WEEKS	Reports	Adds	Heavy	Medium	Light	HIT FACTOR
5	3	1	VINCE GILL - One More Last Chance (MCA)	11	210	0	204	6	0	100%
2	2	2	JOE DIFFIE - Prop Me Up Beside The Jukebox (If I Die) (Epic)	13	210	0	203	7	0	100%
7	7	3	CLINT BLACK - No Time To Kill (RCA)	9	210	0	200	10	0	100%
11	10	4	GEORGE STRAIT - Easy Come Easy Go (MCA)	8	210	0	183	27	0	100%
4	5	5	CLAY WALKER - What's It To You (Giant)	14	208	0	190	17	1	100%
10	9	6	TOBY KEITH - He Ain't Worth Missing (Mercury)	14	209	0	185	23	1	100%
12	11	7	DIAMOND RIO - This Romeo Ain't Got Julie Yet (Arista)	12	209	0	148	56	5	98%
8	8	8	STEVE WARINER - If I Didn't Love You (Arista)	16	199	0	173	18	8	96%
14	12	9	SUZY BOGGUSS - Just Like The Weather (Liberty)	11	210	0	128	77	5	98%
17	15	10	REBA McENTIRE with LINDA DAVIS - Does He Love You (MCA)	7	209	1	123	82	4	98%
16	14	11	CONFEDERATE RAILROAD - Trashy Women (Atlantic)	11	208	0	105	91	12	94%
15	13	12	PATTY LOVELESS - Nothin' But The Wheel (Epic)	14	205	1	105	90	10	95%
18	16	13	McBRIDE & THE RIDE - Hurry Sundown (MCA)	12	208	0	69	126	13	94%
20	17	14	COLLIN RAYE - That Was A River (Epic)	10	207	0	59	137	11	95%
19	18	15	LORRIE MORGAN - Half Enough (BNA Entertainment)	11	207	2	44	150	13	94%
22	20	16	BROOKS AND DUNN - She Used To Be Mine (Arista)	7	209	0	32	167	10	95%
25	21	17	ALABAMA - Reckless (RCA)	6	210	2	27	168	15	93%
21	19	18	MARY CHAPIN CARPENTER - The Bug (Columbia)	8	208	0	35	147	26	88%
26	24	19	MARK CHESNUTT - Almost Goodbye (MCA)	6	209	3	18	169	22	89%
23	22	20	LEE ROY PARNELL - On The Road (Arista)	9	207	1	20	162	25	88%
24	23	21	JOHN ANDERSON - I Fell In The Water (BNA Entertainment)	7	207	1	11	168	28	86%
27	25	22	MARTINA McBRIDE - My Baby Loves Me (RCA)	12	204	3	25	133	46	77%
28	26	23	PAM TILLIS - Do You Know Where Your Man Is (Arista)	8	205	1	7	155	43	79%
33	29	24	ALAN JACKSON - Mercury Blues (Arista)	4	209	9	4	150	55	74%
29	27	25	BILLY DEAN - I'm Not Built That Way (Liberty)	9	203	2	7	138	58	71%
30	28	26	TRACY LAWRENCE - My Second Home (Atlantic)	6	205	3	4	133	68	67%
31	30	27	SAMMY KERSHAW - Queen Of My Double Wide Trailer (Mercury)	6	195	3	1	123	71	64%
6	6	28	BROTHER PHELPS - Let Go (Asylum)	15	147	0	96	36	15	90%
3	1	29	WYNONNA - Only Love (Curb/MCA)	13	147	0	98	31	18	88%
32	31	30	RICKY VAN SHELTON - A Couple Of Good Years Left (Columbia)	9	186	2	8	103	75	60%
1	4	31	GARTH BROOKS - Ain't Going Down ('Til The Sun Comes Up) (Liberty)	10	144	0	76	42	26	82%
36	33	32	MARK COLLIE - Something's Gonna Change Her Mind (MCA)	5	190	8	1	73	116	39%
34	32	33	AARON NEVILLE - The Grand Tour (A&M)	11	150	5	19	88	43	71%
35	34	34	SHAWN CAMP - Fallin' Never Felt So Good (Warner Bros.)	12	157	5	7	83	67	57%
—	40	35	LITTLE TEXAS - God Blessed Texas (Warner Bros.)	3	178	23	0	59	119	33%
40	37	36	GIBSON/MILLER BAND - Small Price (Epic)	4	174	13	0	54	120	31%
37	35	37	RANDY TRAVIS - Cowboy Boogie (Warner Bros.)	7	151	0	0	69	82	46%
39	38	38	TURNER NICHOLS - Moonlight Drive-In (BNA Entertainment)	10	149	4	1	58	90	40%
NEW	39	39	RICK TREVINO - Just Enough Rope (Columbia)	5	147	13	1	41	105	29%
NEW	40	40	DOUG SUPERNOW - I Don't Call Him Daddy (BNA Entertainment)	2	150	74	1	16	133	11%

Chartbound

	Reports	Adds	Heavy	Medium	Light	Hit Factor	Weeks
* TANYA TUCKER - Soon (Liberty)	149	125	—	18	131	12%	1
RADNEY FOSTER - Hammer And Nails (Arista)	149	53	—	15	134	10%	2
JOHN BERRY - Kiss Me In The Car (Liberty)	138	17	—	33	10	24%	5
CLINTON GREGORY - Master Of Illusion (Step One)	130	4	—	25	105	19%	4

Total Reports:
This Week 210 Last Week 210

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

GARTH BROOKS - American Honky Tonk Bar Association/The Night I Called The Old Man Out/Callin' Baton Rouge/One Night A Day
WYNONNA - Rock Bottom/Girls With Guitars
RAY STEVENS - If 10% Is Good Enough For Jesus
BROOKS & DUNN - Rock My World (Little Country Girl)

Most Added

TANYA TUCKER (125)
HAL KETCHUM (99)
SHENANDOAH (94)
TRISHA YEARWOOD (91)
DOUG SUPERNOW (74)

Top Requests

CLAY WALKER
GEORGE STRAIT
JOE DIFFIE
VINCE GILL
GARTH BROOKS

RECORD TO WATCH

TRISHA YEARWOOD
"The Song Remembers
When"
(MCA)

92 stations jump on this one early, including KRKT, WFLS, KKJG, KRAK, WEPM, KHOZ, KOWF, WDLs, WYCO, KOKK, etc.

Inside Country

ARTIST HAPPENINGS...

Sammy Kershaw recently had a dream come true when he went into the recording studio with **George Jones** to record the duet "Never Bit A Bullet Like This Before" for Jones' upcoming album... **Waylon Jennings** and **Martina McBride** headlined the 1993 Mora/Sandoval Scholarship Concert on September 26 in Santa Fe Springs, Calif. The concerts fund college scholarships for local youths in memory of two deceased SFS City Councilmen...

Clint Black and **Wynonna** devoted their August 27 concert in Des Moines to the flood victims, and they raised just over

\$74,000... **Charlie Daniels**, **Lorrie Morgan**, **Ricky Van Shelton**, **Mary-Chapin Carpenter**, **Gibson Miller Band**, **Suzy Bogguss**, **Billy Ray Cyrus**, **McBride & The Ride**, **Mark Collie**, **Patty Loveless** and **Mark Chesnutt** are among the artists who've recorded spots for the U.S. Marine Corps Reserve Toys For Tots Foundation in support of their *Country Music Nationwide Radiothon*. The radiothon is scheduled for an eight-hour time frame, but is flexible enough to condense to six hours or expand to 12.

Stations are being requested to run the radiothon during the second week of December. To receive further information or to sign your station up for the Radiothon, call **Phil Mistretta** at (716) 836-4090.

Up & Coming


Reports	Adds	Weeks	
123	14	3	ANDY CHILDS - Broken (RCA)
115	11	4	KELLY WILLIS - Heaven's Just A Sin Away (MCA)
109	94	1	* SHENANDOAH - I Wanna Be Loved Like That (RCA)
106	99	1	* HAL KETCHUM - Someplace Far Away (Curb)
94	32	2	CARLENE CARTER - Unbreakable Heart (Giant)
92	91	1	* TRISHA YEARWOOD - The Song Remembers When (MCA)
83	8	3	CHARLIE FLOYD - I've Fallen In Love And I Can't Get Up (Liberty)
82	27	2	EMMYLOU HARRIS - High Powered Love (Asylum)
77	—	4	HIGHWAY 101 - You Baby You (Liberty)
73	4	4	JEFF KNIGHT - Easy Street (Mercury)
66	27	2	MATTHEWS, WRIGHT & KING - One Of These Days (Columbia)
57	52	1	* FAITH HILL - Wild One (Warner Bros.)
51	49	1	* SHANIA TWAIN - You Lay A Whole Lot Of Love On Me (Mercury)
39	17	1	* KIERAN KANE - I'm Here To Love You (Atlantic)
35	32	1	* SAWYER BROWN - The Boys And Me (Curb)

Dropped: #38-Tracy Byrd, #39-Travis Tritt, Roger Ballard, Dale Daniel, B. J. Thomas, Billie Yates, Billy Burnette.

* Indicates Debut

Top Ten Videos

- JOE DIFFIE** - Prop Me Up Beside The Jukebox (Epic)
- VINCE GILL** - One More Last Chance (MCA)
- CLAY WALKER** - What's It To You (Giant)
- WYNONNA** - Only Love (Curb/MCA)
- BROTHER PHELPS** - Let Go (Asylum)
- STEVE WARINER** - If I Didn't Love You (Arista)
- DIAMOND RIO** - This Romeo Ain't Got Julie Yet (Arista)
- REBA McENTIRE/LINDA DAVIS** - Does He Love You (MCA)
- TOBY KEITH** - He Ain't Worth Missing (Mercury)
- CONFEDERATE RAILROAD** - Trashy Women (Atlantic)

Courtesy of Country Music Television 

INDUSTRY HAPPENINGS...

The Nashville office of **Shock Inc.** has moved to 1108 16th Ave. South, Nashville, TN 37212... **Buddy Lee Attractions** has filed suit against one of its ex-agents, **Joe Harris**, and his new employer, the **William Morris Agency**. The suit claims that Harris and the **William Morris Agency** acted in concert to induce some **Buddy Lee Attractions** acts to follow Harris to **William Morris**. **Buddy Lee Attractions** did not raise any claims against any of its present or former artists in the lawsuit...Radio vet **Harry Nelson** has announced that his company will start an independent Country promotion arm, aimed at promoting



After celebrating his first Number One record, **Tracy Byrd** was profiled on **The Interstate Radio Network** in September. The feature was produced by **Ron Huntsman** (left).

Country music to stations throughout the Northeast. For more information, call Harry at (207) 283-8558...**Sony Music**, **Arista Records** and **Giant Records** have teamed up for the launch of "Nashville's New Country," a national tour featuring live performances designed to provide ongoing exposure for the hottest talent emerging from the Country music scene. The first tour features **Darryl & Don Ellis**, **Dude Mowrey** and **Rhonda**

Vincent, and will kick off on October 3 in Oklahoma City. **RADIO HAPPENINGS...** **KQFC**-Boise's **Al Jackson** took his annual jaunt to Alaska to take part in the Great Alaska Sportfishing Derby in Ketchikan, and, for the second year in a row, **Al** and his partner

#1 ONE YEAR AGO TODAY

McBRIDE & THE RIDE
Going Out Of My Mind

#1 FIVE YEARS AGO TODAY

OAK RIDGE BOYS
Gonna Take A Lot Of River

#1 TEN YEARS AGO TODAY

RONNIE MILSAP
Don't You Know How
Much I Love You

won first place. Can you say "threepeat"?...**Roger Garrett** has left **KAGG**-Bryan/College Station and the new PD is **Bobby Bell** from **US104**-Longview/Tyler.. **Julie Cruise** is now doing overnights at **K-FOX**-Tulsa.. **Joe Lusk** at **KIML**-Gillette is changing his music call time to Thursdays from 10 a.m. to 2 p.m.

New Releases

TANYA TUCKER
"Soon" (Liberty)

Although the racy video is getting all the press (check it out on the new *GAVIN Video Magazine*) this heart-wrenching song stands on its own.

HAL KETCHUM
"Someplace Far Away" (Curb)

Ketchum casts another spell. His folksy voice floats over this captivating melody—wonderful from start to finish.

TRISHA YEARWOOD
"The Song Remembers When" (MCA)

The first single from Trisha's upcoming album is a beautiful testament to the power of music.

SAWYER BROWN
"The Boys And Me" (Curb)

Mark Miller does a great job capturing that "Glory Days" feeling— he and Mac McAnally have woven some poignant lines in this fun song. Check out the high-action video on the latest *GAVIN Video Magazine*.

FAITH HILL
"Wild One" (Warner Bros.)

What a great song, and a wonderful introduction to this 25-year-old from Star, Mississippi. She's got a lot of people in her corner, including ace producer **Scott Hendricks** (**Brooks & Dunn**, **Alan Jackson**). Faith is the first female artist **Hendricks** has produced, and they're a great mix.

SHANIA TWAIN
You Lay A Whole Lot Of Love On Me (Mercury)

Shania has her way with this song, taking her time with the phrasing, and making it into a showcase for her sultry voice. It's very appealing and instantly familiar.

ARTIST PROFILE



ALAN JACKSON

FROM: Newnan, Georgia

LABEL: Arista

PROMOTION VP:

Allen Butler

CURRENT SINGLE:

"Mercury Blues"

FAMILY: Alan and wife

Denise have one daughter, Mattie.

FORMER JOBS: "I sold cars for a living for a long time. I even went into business for myself as a wholesaler. I built houses, drove a fork lift for a couple of years, and when I first moved to Nashville I got a job working in the mailroom at The Nashville Network."

PETS: His "critter collection" includes three horses, a black and white mixed Welsh corgi/Boston terrier puppy, and a cat named Jasper.

HE SAYS: "I wasn't one of those kids who grew up always knowing that I'd like to be a musician. I always enjoyed music, but singing in Nashville for a living or having a record out—that seemed like just a dream, something you couldn't really achieve."

IT'S SAID: "More than merely hook-filled and tuneful, Jackson's songs crackle with succinct character sketches and vibrant language."

—Entertainment Weekly

REDD

KROSS

"JIMMY'S FANTASY"

THE FIRST SINGLE FROM THE NEW ALBUM
PHASESHIFTER

"...Redd Kross look set to establish themselves as one of the greatest Rock 'n' Roll bands Los Angeles has ever had."

-Kerrang



PRODUCED AND ARRANGED BY REDD KROSS
MANAGED BY GOLD MOUNTAIN



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GAVIN ALTERNATIVE

EDITOR: LINDA RYAN
ASSOCIATE ED: SEANA BARUTH



2W LW TW

1	1	1	BREEDERS - Cannonball, Invisible Man, Divine Hammer (4-AD/Elektra)
2	2	2	SMASHING PUMPKINS - Cherub Rock, Mayonaise, Disarmed, Geek USA, Rocket (Virgin)
8	3	3	BUFFALO TOM - Soda Jerk, Tree House, Latest Monkey (B.Banquet/eastwest)
11	5	4	NIRVANA - Heart Shaped, Rape Me, Serve The Servants (DGC)
4	4	5	THE JULIANA HATFIELD THREE - My Sister, For The Birds, Is The Sound (Mammoth/Atlantic)
6	6	6	CRACKER - Low, Movie Star, Nostalgia (Virgin)
12	11	7	THE OCEAN BLUE - Sublime, Either Or (Reprise)
17	12	8	THE CONNELLS - Slackjawed (TVT)
9	9	9	UNREST - Cath Carroll, Make Out Club, Six Layer Cake (4-AD)
3	10	10	CATHERINE WHEEL - Crank, Confess, Rhythm, Show/Mary, Pain (Fontana/Mercury)
15	14	11	BOO RADLEYS - Lazarus, I Hang Suspended, Wishing (Columbia)
5	8	12	BJORK - Human Behaviour, Aeroplane, Violently Happy (Elektra)
42	23	13	KATE BUSH - Eat The Music, Candle (Columbia)
13	13	14	U2 - Zooropa, Numb, Stay, Daddy's, Some Days (Island/PLG)
7	7	15	SWEET RELIEF - Soul Asylum, P.Jam, McKee, M. Sweet, E.Dando (Thirsty-Ear/Chaos)
19	16	16	BLIND MELON - No Rain, I Wonder, Tones Of Home (Capitol)
28	21	17	IGGY POP - Wild America, Highway Song, Louie Louie (Virgin)
18	18	18	SQUEEZE - Everything In The World, Cold Shoulder (A&M)
10	15	19	THE CRANBERRIES - Dreams, Linger, Sunday, Waltzing Back, Wanted (Island/PLG)
20	20	20	BIG COUNTRY - The One I Love, Alone, Winding Wind (RCA)
45	26	21	THE WONDER STUFF - On The Ropes (Polydor/PLG)
22	22	22	PET SHOP BOYS - Can You Forgive Her (EMI/ERG)
32	28	23	THERAPY? - Screamer, Opal Mantra, Auto Surgery (A&M)
16	17	24	CONEHEADS SOUNDTRACK - REM, Red Hot Chili Peppers (Warner Bros.)
29	25	25	STEREOLAB - Jenny, Tone, Romantic (Elektra)
—	38	26	DEAD CAN DANCE - Ubiquitous, Yulunga, Ariadne, Spider. (4-AD)
21	24	27	TEARS FOR FEARS - Break It Down, Cold, Brian Wilson Said, Goodnight (Fontana/Mercury)
35	29	28	THRILL KILL KULT - Blue Buddah (Interscope/Atlantic)
—	39	29	CURVE - Superblaster (Virgin)
14	19	30	URGE OVERKILL - Sister Havana, Bottle Of Fur, Back On Me, Crack (Geffen)
26	27	31	MATTHEW SWEET - The Ugly Truth, Time Capsule, Devil, Do It Again (Zoo)
33	32	32	TRIPPING DAISY - My Umbrella (Island Red Label)
—	42	33	JAMES - Laid (Fontana/Mercury)
—	41	34	MACHINES OF LOVING GRACE - Butterfly Wings (Mammoth/Atlantic)
NEW	35	35	MAZZY STAR - Fade Into You (Capitol)
—	36	36	CRANES - Adrift, Everywhere, Cloudless (Dedicated/RCA)
—	47	37	RADIOHEAD - Stop Whispering, Creep, Anyone Can Play, Vegetable (Capitol)
37	37	38	HOUSE OF LOVE - Hollow, Shining On (Fontana/Mercury)
NEW	39	39	ARCHERS OF LOAF - Web, Last, Plumb, Wrong, Toast (Alias)
NEW	40	40	AFGHAN WHIGS - Debonair (Elektra)
—	45	41	MADDER ROSE - Swim (Seed)
27	30	42	MIDNIGHT OIL - Outbreak Of Love, Truganini, Drums Of Heaven (Columbia)
25	33	43	UB40 - Can't Help Falling, Higher Ground (Virgin)
44	44	44	DIG - Believe, I'll Stay High (Wasteland)
NEW	45	45	KIRSTY MacCOLL - Titanic, Can't Stop, Angel (IRS)
39	35	46	DAVID SYLVIAN AND ROBERT FRIPP - God's Monkey (Virgin)
24	34	47	VERVE - Slide Away, Blue (Vernon Yard)
NEW	48	48	JUDGMENT NIGHT SOUNDTRACK - Helmet & House Of Pain (Immortal)
NEW	49	49	CONCRETE BLONDE - Heal It Up (Capitol)
—	50	50	ACE OF BASE - All That She Wants (Arista)

Most Added

CONCRETE BLONDE (24)
THE BEST KISSERS... (20)
THE NIGHTBLOOMS (18)
WILLIAM S. BURROUGHS (17)
REVOLTING COCKS (15)

Top Tip

MAZZY STAR

So Tonight That I Might See (Capitol)

Mazzy Star's breathtaking album debuts this week at #35.

RECORD TO WATCH

THE BEST KISSERS... "Miss Teen U.S.A."

(MCA) Pucker up, baby. Stations kissing up include KLZR, WFNX, WDRE, X96, KTOZ, etc.

Top Requests



NIRVANA
THE BREEDERS
SMASHING PUMPKINS
CRACKER
PEARL JAM (SWEET RELIEF)

Chartbound

SWERVEDRIVER - "Duel" (A&M)

EVE'S PLUM - Envy (550)

BELLY - "Gepetto" (4-AD/Reprise)

REVOLTING COCKS - "Do Ya Think..."

(Sire/Reprise)

BEST KISSERS - "Miss Teen U.S.A." (MCA)

Dropped: #31 Paul Westerberg, #40 Doughboys, #43 Plan B, #46 So I Married An Axe Murderer, #48 New Order, #49 Deborah Harry.

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YOURSELF!

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NR 1102

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

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

COMMERCIAL RADIO

2W	LW	TW	
1	1	1	NIRVANA - Heart Shaped, Rape Me, Serve The Servants (DGC)
9	2	2	CRACKER - Low, Movie Star, Nostalgia (Virgin)
3	3	3	U2 - Zooropa, Numb, Stay, Daddy's, Some Days (Island/PLG)
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7	5	5	BREEDERS - Cannonball, Invisible Man, Divine Hammer (4-AD/Elektra)
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20	24	25	STONE TEMPLE PILOTS - Plush, Wicked Garden (Atlantic)
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15	15	27	PET SHOP BOYS - Can You Forgive Her (EMI/ERG)
13	17	28	MIDNIGHT OIL - Outbreak Of Love, Truganini, Drums Of Heaven (Columbia)
NEW		29	RADIOHEAD - Stop Whispering, Creep, Anyone Can Play, Vegetable (Capitol)
NEW		30	KIRSTY MacCOLL - Titanic, Can't Stop, Angel (IRS)

COLLEGE RADIO

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1	1	1	BREEDERS - Cannonball, Invisible Man, Divine Hammer (4-AD/Elektra)
2	2	2	UNREST - Cath Carroll, Make Out Club, Six Layer Cake (4-AD)
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—	18	18	IGGY POP - Wild America, Highway Song, Louie Louie (Virgin)
NEW		19	MAZZY STAR - Fade Into You (Capitol)
20	20	20	JESUS LIZARD - Lash, Glamorous (Touch & Go)
21	21	21	URGE OVERKILL - Sister Havana, Bottle Of Fur, Back On Me, Crack (Geffen)
23	22	22	THERAPY? - Screamer, Opal Mantra, Auto Surgery (A&M)
—	23	23	KARL HENDRICKS TRIO - Hankies, Romantic, Flowers, Gravity (Fiasco)
—	24	24	HAZEL - Day, Fatty, Hell, Push (Sub Pop)
—	29	25	YO LA TENGO - Big Day Coming (Matador/Atlantic)
11	11	26	CYPRESS HILL - Insane In The Brain, When The Ship..., Bong (Ruffhouse/Columbia)
—	27	27	MADDER ROSE - Swim (Seed)
NEW		28	SEAM - Rafael, Sweet, Turpentine, Autopilot (Touch & Go)
—	—	29	SWERVEDRIVER - Duel, Never (A&M)
13	13	30	PAIN TEENS - Lisa, Power, RU, Sexual (Trance Syndicate)

Inside Alternative

A bit worse for wear this week thanks in part to a late-night bonfire at the beach party hosted by **KZSC**-Santa Cruz's **Vinnie "Burn, Baby Burn" Esparza**. The excellent Cajun catfish, supplied by Sony's **Erik Jarvi**, was worth the trip alone, but we (**ERG**'s **Lisa Worden**, **PLG**'s **Leland McNeely**, **Capitol**'s **Mike Lieberman** and a host of wonderful people/friends of Vinnie) were treated to a great chill-out day in the Santa Cruz sun. I need another one. Now.

By the time you read this, **KIKX**, The Max-Colorado Springs will have gone satellite country. Gee, doesn't *that* sound appealing?

Strange, but true...**X96**-Provo's **Mike Summers** called me today (that's the strange but true part) to let me know the station's hired a new music director: **Sean Ziebarth** (aka **Sean Boy Walton**) will be taking over for the south-bound **Dom Casual**, and has already posted music hours: Mondays and Tuesdays 10 a.m. to 12 p.m. But seriously, Mike did want to wish Dom all the best in his new job at **WCHZ**, as do we all.

Jamie McCulloch also sends his farewells. As you know, Jamie is leaving **WCHZ**-Agusta and is moving to New York, but friends can keep in touch with him at (212) 831-4646.

Top 40 station **KZZU**, The Zoo-Spokane, Wash. is currently gathering material for their weekly, in-house produced alternative music show. Labels should send alternative music c/o **Rob Potter**, Zoo Underground, S. 140 Arthur, Ste. 505, Spokane, WA, 99202.



Urge Overkill's "Sister Havana" rocked your world. Up for adds this week is "Positive Bleeding"—it will have you *Dazed And Confused* before you can say, uh, red.

ARTIST PROFILE

CRACKER



FROM: Virginia, mostly

LATEST RELEASE:

Kerosene Hat

LABEL: Virgin

CONTACT: Dawn Hood

THEY ARE: David Lowery (formerly of Camper Van Beethoven), Johnny Hickman (guitar), Davey Farragher (bass) and Michael Urbano (drums). Pictured are Lowery and Hickman.

THE THING ABOUT THE NEW DISC THAT THE PRESS SEEMS TO HAVE FIXATED ON: **Kerosene Hat** was recorded at **Pioneertown**, a soundstage built in the 1940s as an enormous set for movie westerns.

HE SAYS: "We were into the idea of not recording in L.A., since L.A. doesn't really have anything to do with the rest of the United States."

—David Lowery

THEY SAY: "Kerosene Hat may be the year's most important rock 'n' roll album simply because it shows that the genre hasn't died of overuse—and, more importantly, that it doesn't deserve to. Respect, not ridicule, for the past shines through on every track, no matter how varied the source."

—Musician

Ultramarine

happy
happy
joy joy

"Happy Land"

featuring Robert Wyatt

A delectable meringue sweetened
with salt and vacuum-packed
at zero-gravity.

From their Sire/Giant debut
United Kingdoms.

Produced by Ultramarine

  ©1993 Sire Records Company

IT'S A CONTEST! Have you checked out **Suede's** video for "The Drowners" yet? It pays homage to two other videos, and if you are one of the first to call Columbia's **Todd Bisson** and name them, he'll stoke you with an eight-CD Pink Floyd boxed set or a 12-CD Sinatra boxed set. Get those VCR's rolling and call Todd at (212) 833-4511.

Please welcome **WXLC**-Chicago/Waukegan to our panel of reporters. **Chuck Summers** is the man and his number is (708) 336-7900. As usual, check the *Yellow Pages* for more information.

Our number one most added artist, **Concrete Blonde**, will be **Tom Calderone's** guest on *Modern Rock Live* on Monday, October 4.

The Breeders continue their stranglehold on the top of the chart. There are so many great records going up the chart, yet none seem to be going down as fast. It will make for an interesting couple of weeks. Can you say, backwards bullet?

The highest debut this week (#35) comes from **Mazzy Star**. If you're a bit shy about playing "Fade Into You," get over it! It's a beautiful song, and deserves of every bit of attention from you, me, and the world at large.



The stars come out for the MTV Music Awards and congratulate the members of Pearl Jam on their many video victories. L-r: Pearl Jam's Dave Abbruzzese; godfather of funk, George Clinton; Epic Records President, David Glew; the band's Stone Gossard; director, Cameron Crowe; the band's Eddie Vedder.

New Releases

THE WONDER STUFF Construction For The Modern Idiot (Polydor/PLG)



Any long-time Stuffies fan will tell you that, will their blustering live show, and songs like "It's Your Money I'm After Baby" and "Radio Ass Kiss," the word "mature" doesn't sit quite right when describing The Wonder Stuff. Insolent? Sure. Sarcastic? Definitely. Get the picture? Despite this, mature is the word that comes to mind when trying to get a handle on the band's new long player, *Construction For The Modern Idiot*. Miles' sarcasm is as biting as ever, only *Construction...* finds him chewing on subjects that are less

insular in their perspective. Don't get me wrong. Miles Hunt's fingerprints are all over this album—from its opener, "Change Every Lightbulb" to the final offering, "Sing The Absurd," it's classic Wonder Stuff. (In fact, many of the songs on *Construction...* sound as though they'd be at home on the *Hup* album.) Favorites include the hilariously sultry, "Hot Love Now," "Cabin Fever," "Full Of Life (Happy Now)," "Storm Drain" and the bitter-sweet "Sing The Absurd." Expect a tour in early '94. —LINDA RYAN

THE PASTELS Truckload Of Trouble (Seed)

Here's a lesson from Rock 101: If The Pastels never existed, bands like Teenage Fanclub, BMX Bandits and, to a lesser extent, Eugenius wouldn't be the bands they are today, as both Eugenius' Eugene Kelly and Teenage Fanclub's Norman Blake did time in this band, named after frontman Stephen Pastel. (And since this is Rock 101, the band's name is pronounced



SELF-TITLED CD
FROM THEIR INTERSCOPE DEBUT!

POSSUM DIXON

IT'LL NERVE YOU!



pas-tull—emphasis on the first syllable—not pas-tell, as in the things used to color in art class) If you like music that's made to perfection, with every note hit on the head and produced beyond recognition, chances are The Pastels won't be your cup of tea. However, if you think a flat note here and there is endearing rather than unnerving, then welcome aboard. Most of you will probably be familiar with Jad Fair's version of The Pastels' "Speeding Motorcycle," which is included in this compilation for you to compare and contrast, or just enjoy. My favorites include the amazing "Truck Train Tractor" (which any commercial alternative station should be able to play), "Thank You For Being You," "Comin' Through" and "Crawl Babies." Class is over. —LINDA RYAN

ULTRAMARINE
"Happy Land" (Sire/Giant)

I can guarantee you one thing: there's nothing like "Happy Land" currently on your playlist. "Happy Land" is an ultra-smooth, laid back techno-pop song that somehow seamlessly marries the gentle percussives of David Sylvian (ala Red Guitar) with a quirky, south of the border feel that brings to mind Haircut 100. And I know that sounds strange, but Ultramarine



Indie kids—come together. Citrus Groove held court a couple weeks ago while recording, including—as shown here—Love's Arthur Lee, Dramarama's Chris Carter (the band's producer), Primal Scream's Bobbie Gillespie and Andrew Innes, Citrus Groove's manager, Eric Kayser and Creation head honcho Alan McGee.

make it sound like the most natural thing on Earth! Intrigued? Good. Slap this one in your CD player and hear for yourself. —LINDA RYAN

TRUCK STOP LOVE
(Scotti Bros.)

Hailing from the wide open spaces of Kansas, Truck Stop Love is a four-piece that wears their musical influences as proudly as a farmer's tan. In the tradition of midwestern legends the Replacements and Husker Du, these six tracks feature

guitars as musical appendages voicing loneliness and angst. "River Mountain Love" ups the jangly guitar-driven stakes, then lays a full house of assured vocals and commanding bass/drum interplay. A tribal beat ushers in "You Keep Searchin'" before tandem guitars distort and contort into variations of raw speed and controlled fury. Dream Syndicate producer Joe Chiccarelli was at the helm here and TSL must have given him the willys during "Stagnation," which manages

to sound like the Syndicate and carve out its own chops. Pass up the highway Stuckey's and drop into the Truck Stop. —DAVID BERAN

BLACKHAPPY
Peghead (Macola,
8831 Sunset Blvd., Suite 702, W.
Hollywood, CA 90069)

Blackhappy is what might happen if you crossed an acid-tripping Doc Severinsen with the Ramones and added a bit of Fishbone. *Peghead*, the follow-up to 1990's Northwest smash, *Friendly Dog Salad*, has a wider musical base than the band's debut—it's a cheery, movin' hybrid of the Circle Jerks and a square dance in which these white boys from Idaho combine intense rhythmic gyrations, drill team percussion, funky bass, metal guitar and bubblicious pop melodies. With its unique sonic formula (polished slovenism?), *Peghead* may incite both moshing and the electric boogaloo. The opening teaser, "Bubbles" sounds as if it could have been snatched from a '50s sit-com, while "3 Day Weekend" is a funk-ed-up speedmetal scorcher and "A. Bendidi" sounds remarkably like the *Muppet Show* theme. The boys also bust out with pure pop crooning on "Home" and rip with a straight-up hillbilly hoedown on "Chicken In A

Which of the following is most important to you and your job? (check the appropriate box)

- The Past
- The Future

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VINX
The Storyteller

Features "Please Come Back" & "What's Come Over Me?"

VINX's new album *The Storyteller*

Over 18 A³ stations on **ADD IT!**

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GAVIN ALBUM

EDITOR: KENT
ZIMMERMAN



2W LW TH

2	2	1	JOHN MELLENCAMP - What If I Came Knocking, Human Wheels (Mercury)
1	1	2	BLIND MELON - No Rain, I Wonder, Tones Of Home (Capitol)
9	3	3	MEAT LOAF - I'd Do Anything For Love (But I Won't Do That) (MCA)
6	4	4	AEROSMITH - Fever, Cryin', Rich, Edge, Get A Grip (Geffen)
8	5	5	IAN MOORE - How Does It Feel (Capricorn)
4	6	6	CONEHEDS SOUNDTRACK - REM, Red Hot Chili Peppers (Warner Bros.)
27	22	7	SOUL ASYLUM - Trace, Runaway Train, Black Gold, Somebody (Columbia)
22	13	8	JOHN HIATT - Perfectly Good Guitar (A&M)
20	11	9	MELISSA ETHERIDGE - I'm The Only One (Island/PLG)
11	7	10	BROTHER CANE - Got No Shame (Virgin)
—	33	11	LED ZEPPELIN - Baby Come On Home (Atlantic)
10	9	12	STEVE MILLER BAND - Blue Eyes, Wide River (Polydor/PLG)
17	17	13	GEORGE THOROGOOD - Get A Haircut/Howlin' For My Baby (EMI/ERG)
3	8	14	BOB DYLAN - My Back Pages (Columbia)
5	16	15	LAST ACTION HERO SOUNDTRACK - Big Gun, Real World (Columbia)
14	14	16	URGE OVERKILL - Sister Havana, Bottle Of Fur, Back On Me, Crack (Geffen)
7	10	17	CRY OF LOVE - Peace Pipe (Columbia)
28	21	18	SCORPIONS - "Alien Nation" (Mercury)
18	18	19	STONE TEMPLE PILOTS - Wicked Garden, Plush (Atlantic)
41	26	20	LENNY KRAVITZ - Is There Any Love In Your Heart (Virgin)
39	29	21	NIRVANA - Heart Shaped, Rape Me, Serve The Servants (DGC)
23	20	22	R.E.M. - Everybody Hurts, Sidewinder, Moon, Ignoreland, Drive, Night (Warner Bros.)
29	25	23	RAGING SLAB - Take A Hold (Def American/Reprise)
25	24	24	ROBERT PLANT - I Believe, 29 Palms, Calling (Es Paranza/Atlantic)
13	15	25	BIG COUNTRY - The One I Love (Fox)
12	12	26	GIN BLOSSOMS - Found, Mrs. Rita, Soul Deep, Shut Up & Smoke, Lost Horizons (A&M)
24	27	27	4 NON BLONDES - Spaceman (Interscope/Atlantic)
26	28	28	GARY HOEY - Hocus Pocus (Reprise)
46	41	29	JOHN WAITE - In Dreams (Imago)
36	35	30	BABY ANIMALS - Don't Tell Me What To Do (Imago)
19	19	31	BILLY JOEL - No Man's Land (Columbia)
33	30	32	SMASHING PUMPKINS - Cherub Rock, Mayonaise, Disarmed, Geek USA, Rocket (Virgin)
38	34	33	CANDLEBOX - Change (Maverick)
15	23	34	U2 - Zooropa, Numb, Stay, Daddy's, Some Days (Island/PLG)
16	31	35	SPIN DOCTORS - How Could, Time, Two Princes, Olsen's Blues, Miss (Epic)
37	42	36	SWEET RELIEF - Soul Asylum, P Jam, McKee, M. Sweet, E.Dando (Thirsty Ear/Chaos)
45	44	37	SQUEEZE - Everything In The World, Cold Shoulder (A&M)
NEW		38	STING - Demolition Man EP (A&M)
31	37	39	DEEP PURPLE - The Battle Rages On (Giant/Warner Bros.)
NEW		40	CRACKER - Low, Movie Star, Nostalgia (Virgin)
35	38	41	RADIOHEAD - Stop Whispering, Creep, Anyone Can Play, Vegetable (Capitol)
NEW		42	ALLGOOD - Open It Up (A&M)
30	32	43	HENRY LEE SUMMER - Ain't That Love (Epic)
NEW		44	GHOST OF AN AMERICAN AIRMAN - King Of Nothing (Hollywood)
—	49	45	LILLIAN AXE - Crucified (IRS)
—	46	46	BRUCE HORNSBY - Fields Of Gray (RCA)
NEW		47	MR. BIG - Alive And Kickin' (Atlantic)
—	48	48	LUCKY PETERSON - I'm Ready (Verve/PolyGram)
34	40	49	MIDNIGHT OIL - Outbreak Of Love, Truganini, Drums Of Heaven (Columbia)
44	50	50	MATTHEW SWEET - The Ugly Truth, Time Capsule, Devil, Do It Again (Zoo)

Most Added

ROBERT PLANT
MR. BIG
STING
ALLGOOD
LED ZEPPELIN
ROBERT CRAY
MANIC STREET PREACHERS

Top Tip

STING

"Demolition Man"
(A&M)

A little extra live EP action does the trick to revive Sting's already successful current release plus a Police boxed-set.

RECORD TO WATCH

MR. BIG
"Wild World"
(Atlantic)

An acoustic cover of the Cat Stevens hit gives album radio some ballad space.

Chartbound

CONNELLS (TVT) "Slackjaw"

* **APRIL WINE** (Import) "That's Love"

JAMES YOUNG (Absolute) "Doctor On Call"

* **CATHERINE WHEEL** (Fontana/Mercury) "Crank"

* **MANIC STREET PREACHERS** (Columbia)

"Scream To A Sigh"

* **SWINGING STEAKS** (Capricorn) "Southside Of The Sky"

Dropped: #36 Big Head Todd, #39 Coverdale*Page, #43 Sting (Ten), #45 Donald Fagen, #47 Neil Young.

New Releases

DUFF MCKAGAN
Believe In Me (Geffen)

One thing you gotta love about a solo act (like Duff McKagan) that spins off from a successful rock band (like GN'R) is that almost without exception their projects contain the chaotic, Uzi-in-a-china-shop tunes that the singer ordinarily might have banished (if he had any sense) and relegated to soundcheck fodder. The only pose Duff strikes on *Believe In Me* is sitting on the edge of a drum riser with his head down between his knees. Face obscured, his head is just a disheveled dollop of bleached-blond hair. The promo pre-release track that was sent out for *BIM* was a minute-and-a-half homage to punk tersely titled "Punk Rock Song." If you can't dodge the F- and S- words mine-fielded across this disc, try the revealing "Could It Be U." Duff handles guitars/bass/ drums and adds a

moaning organ and a 22-piece orchestra, crowning the riffs with majestic arpeggios. "Just Not There" is a more conventional GN'R-styled rocker with Slash and Duff's dinosaurs-eating-cars guitar sounds looming atop McKagan's all-over-the-road vocals. The songs are filled with reckless abandon, and their central theme is alienation, greed, lust and the sheer nonsense of having more money and admiration than one could possibly digest in a lifetime, much less a career. Lenny Kravitz sings lead on "The Majority," a jugernaut tune (watch the MF word) that should help make the Geffen people forget about Aerosmith's departure. The deeper we listen, the more we dig, or maybe it's the deeper we dig, the more we listen. Anyway, *Believe In Me* doesn't suck and it's cool.

MEATLOAF

Bat Out Of Hell II Back Into Hell
(MCA)

When Meatloaf's *Bat Out Of Hell* made its multi-platinum run in the seventies, one Top 40 person here—who shall remain nameless—proclaimed he would commit suicide if *BOOH* garnered a hit record. Promises, promises. Those of you who heard Howard Stern's interview with the Meat-man will remember him remarking that he missed out on a lot of the money because he didn't compose any of the hit tunes he sang. Well, on *Bat Out Of Hell II*, Jim Steinman still handles all the production, arrangements and writing chores. *BOOH II* is a genuine sequel. If it sounds like Meatloaf-meets-Springsteen-meets-Phil Spector-meets-universes colliding, it's because the piano accompaniment is by former E-Streeter Roy Bittan, and the ten minute-plus songs still reach dramatic heights of operatic proportions. After too many false starts, hopefully *BOOH II* will put Meatloaf back on the map artistically and financially. His booming voice is certainly intact.

CONCRETE BLONDE
"Heal It Up" (Capitol/I.R.S.)

We're still miffed that "Ghost Of A Texas Ladies' Man" wasn't a crossover Top 40 hit, but Concrete Blonde got up off the canvas and teamed with producer Tim Palmer (Robert Plant and Mission UK) for this cavernous screamer. "Heal It Up's" sheets of reverb and defused vocal layers conjures up a Gothic, evening-walk-through-the-cemetery vibe.

INXS
The Gift (Atlantic)

The cozier INXS U.S. tour continues. Like U2, INXS must have pondered the grand scale of their following and decided to record something in a more cacophonous, Alternative fashion. Actually, it sounds more like an ambient throwback to their *Shabooch Shooobah* daze.

GAVIN ROCKS

ARTIST PROFILES BY SHEILA RENÉ

IAN MOORE

HOMETOWN: Born in Austin, Texas but moved to Berkeley, Calif. when he was still in diapers.

LINEUP: Ian Moore, vocals/guitar; Michael Villegas, drums; Chris White, bass; Bukka Allen, keyboards.

LABEL: Capricorn Records

ALBUM: *Ian Moore*

PRODUCERS: Barry Beckett and Justin Niebank

CURRENT SINGLES: "How Does It Feel" and "Nothing"

IAN MOORE TALKS ABOUT:

THE PRODUCERS: "Believe it or not, Justin has worked as Barry's engineer with a lot of different kinds of music. He worked with Lonnie Mack and Johnny Winter. Justin recorded Blues Traveler's first album a few years back, and he was really instrumental in getting their career started. He really solidified that band. He's really hip; he's into roots music but he's not bounded by it. He's got his own sound and he's not afraid to do weird things. Barry acted as more of a producer-type. He acted as an overseer; Justin was more hands-on."

THE WRITING: "Some people can write when they go into the studio but I don't see how you can really write a deep album that way. It seems like it's just too desperate. Who knows maybe two albums from now we'll talk and I'll say 'yeah, I wrote the whole album in three days in the studio.' It's such a different environment."

COVER ART: "I did that on purpose. Most of the posters I'm sitting in front of represent shows I've attended. A lot of people were not going to know who I am right out of the box. I wanted them to know that I come from the blues scene. I didn't switch my sound to accommodate a trend."

RADIO PLAY: "Ian Moore went to AOR first and that's been great and that was quite a surprise. It's nice to be on two charts (Album and A³) at once. It seems to me that the A³ stations are really onto something but I think they need to get a little more hip and not restrict themselves too much. There is so much great

music that falls through the cracks and doesn't make it on Album stations. Maybe a little harder edge could help. I'm not into falling asleep while listening I'm to the radio."

SURPRISE INFLUENCES: "Fugazi has been a big influence on me. I also like the Misfits, Big Boys and late-'70s, early-'80s roots punk. The old Blasters stuff. I listen to a lot of Stevie Wonder, Rufus, Al Green and Johnny Watson. I love Los Lobos."

THE GUITAR: "I started out playing guitar and the slide came later. It was a hard thing to get into because I felt playing a single note guitar was a big enough thing. Since I got my Dobro a couple of years ago I started open tunings and that really opened things up. I'm certainly not a great slide player but I'm starting to get my own style and my own feel, which is really nice."

THE AUSTIN SCENE: "We're going back to Austin to record with Sass Jordan. She's asked me to record on her album. The Austin scene is as strong as ever. Musically, there's a lot going on. There are a lot of great young bands playing a lot of different styles. Austin is really a multi-faceted town with a lot of different angles to it. I play in a least 10 different bands when I have the time. The fans form camps for their favorite groups but not for the musicians. We have a lot of interplay between people you wouldn't necessarily think would get together."

TOURING: "We'd like to do our own show but we're at the stage where we need more airplay. I'm not in a big hurry. We'll be looking at a lot of tours and they're contingent on who we go with as a booking agent. We'll be playing the Paradise and Slim's in San Francisco, and then headlining some shows until the right tour comes along."

IT'S SAID: "Hotshot Texas guitar slingers are a dime a dozen these days, but there's plenty here to suggest that Moore is the complete package: a guitar hero, sure, but also a terrific vocalist, and an accomplished songwriter. The next Stevie Ray? Naw, just the first Ian Moore, which ought to be plenty."

—Daniel Durchholz, The Request List

Rock Releases

GIRLS AGAINST BOYS Venus Luxure No. 1 Baby (Touch and Go)



Spawning from Washington D.C.'s '80s hardcore scene is a group with the hard-edged experience that come with being in bands such as Mission Impossible, Lunchmeat and Soulside. Based in New York, Girls Against Boys offer a hypnotic dual bass/hard guitar rock sound that teeters on the industrial border, giving them that hazy crunching guitar groove and making them a perfect hiding place for Scott McCloud's haunting vocals. Produced by Ted Niceley (Fugazi), this CD captures the deep dual bass vibes, keyboards, techno samples and other squeaks and yelps that some may consider to be dark alternative music. From the fast-paced "In Like Flynn" and "Let Me Come Back" to the heavier slabs of "Rockets are Red" and "Learned It," Venus Luxure No. 1 Baby explores rock's cryptic shades and executes them D.C. style. From the bitter rants of "Satin Down" (What you do from now on without me/I hope you don't have a good time) to the more optimistic rave, "7 Seas," Girls Against Boys incorporates drastic mood changes lyrically as well as musically. A band with a more dry, industrious approach to music, Girls Against Boys will attract listeners who have and ear for unusual.

STICK Heavy Bag (Arista)

As I was wandering around the Foundations Forum one night I heard heavy low-end guitar grooves blaring from the hotel auditorium. Having always been attracted to the sound and vibrating feel of blazing hard rock I entered the room and discovered Stick, Arista's rock baby. The hyped-up swirling guitar licks, bass thumping rhythms and moody lyrics ranging from calm to hysterical had me wondering why the hell I've never heard of these guys before.

Rocking in the same class as Helmet, Quicksand and Stone Temple Pilots, Stick delivers an awesome guitar-dominated crunch and hip swaying beat that will attract rock listeners. Stick's tough rock sound maintains its intensity throughout their new CD, *Heavy Bag*. The first single, "No Groovy," captures Stick's large chunky guitar spuzz and head twisting riffs and should see upward movement on hard rock charts. Other songs to check out: "Fuel," "Disposable," "Zero," "Stoning," "Conditional" and "Grind." Stick is a must for current rock enthusiasts.

DIE KRUPPS A Tribute To Metallica (Hollywood Records)



If a band is going to cover songs what, better band to cover than the world's greatest metal band, Metallica? It may take a few listens to get use to hearing Metallica's industrialized sound, but it will grow on you. Die Krupps frontman Jurgen Engler started to get into metal when punk music started losing that original oppressed hard energy and being overrun with posers. Sometime between '84 and '85 Jurgen heard Metallica for the first time and the metal influences took hold. Jurgen loved Metallica's last album so much that he decided to pay tribute to it. Just imagine Metallica doing all their songs with synthesizers and you'll have an idea of what this CD sounds like. The songs covered include: "Enter Sandman" (Very Cool), "Nothing Else Matters," "Blackened," "Battery," "For Whom The Bell Tolls," "The Unforgiven" (My favorite sound like Hetfield's singing) and "One." They are two versions of "Enter Sandman" and "One," and both mixes are great. Hardcore Metallica fans may be offended by this CD but most industrial and hard rock fans will find this tribute to be worth a listen, even if it causes a chuckle or two.

BY ROB FIEND

Biscuit." Also look for the catchy and radio-friendly offerings "Shovel Jerk" and "Bullmonkey."

—PETE BURNES

REDD KROSS "Jimmy's Fantasy" (Mercury)



After their 1990's bubblegum pop-leaning effort, *Third Eye*, the first thing you'll notice when you put Redd Kross' new single in your CD player is that the McDonald brothers have gone back to their guitar roots. And man, does this one rock! Bursting with raw energy, "Jimmy's Fantasy" is steeped in unrequited passion, and oozes innuendo. And if that doesn't get you hooked, the trademark McDonald brother's harmonies most certainly will.

Guaranteed to raise a smile or two.
—LINDA RYAN

POLYPHEMUS Masses Of Tiny Dots EP (Beggars Banquet)

Polyphemus are Brian Leary and Elvira Corral, a duo from Palm Springs with a soft spot for relentless, layered guitars and all that is psychedelic. With a sound that belies their American roots, Polyphemus are a prime example of bands taking what the British have to offer musically—in this case, Syd Barrett and, say, the Boo Radleys—and selling it back to them. Of the three songs on this offering, I'm partial to the acoustic-kissed "Billy Zenith's Private

World." "Masses Of Tiny Dots" and "Fire Breathing Annabella" are frantic, fuzzy offerings that pulsate a drug-inducing white-light/white-heat, and play like the soundtrack to *Faster Pussycat, Kill! Kill! Kill!* Potent stuff.
—LINDA RYAN

AFGHAN WHIGS Gentlemen (Elektra)

Why is it that lots of women love assholes? I mean, look at the Afghan Whigs' Greg Dulli, who's certainly one of the meanist/sexiest front men around. Dulli's the type that inspires yearning in both sexes—his audience wants to be him, have him, or both. You might think that's irrelevant. I think it's that tension, that dark sexiness, that hint of forbidden evil, that power that propels the Afghan Whigs; their records, especially the ironically-named new release, *Gentlemen*, are veritable groove



and guitar-driven orgies. And Dulli, who croons lines like, "I stayed in too long/But she was a perfect fit," is the (lizard) king/sheik who is both hosting the affair and laughing at his guests' lack of self-control. Compelling? You bet. *Gentlemen* is the Whigs' major-label debut, and on it the band has opted to relax just a tad by showing their quieter, dreamier side more often than they did on last year's *Congregation*. Tracks like "My Last Curse" and "If I Were Going" tap that vein, and "Debonair," "Now You Know" and "Gentlemen" are the best of the rockers. All the cuts here are solid, and there's no obvious second single on *Gentlemen*, so listen to the whole disc and take yer pick.
—SEANA BARUTH

Import Indie



SEAWEED FOUR (SUB POP, 1932 1ST AVENUE, SUITE 1103, SEATTLE, WA 98101)

With this third full-length, Seaweed, once Sub Pop's youngest band, seem to have matured a little. The pissed-off, amelodic punk-via-grunge that characterized Seaweed's debut moved a little closer to melody on *Weak*, their sophomore disc; with *Four*, Seaweed pretty firmly embrace it. We shoulda known this was coming. Not only was *Weak* a signpost, but the "Losing Skin" EP that preceded *Four* includes a cover of pop melody-meister Jonathan Richman as well as a version of Fleetwood Mac's "Go Your Own Way." Anyway, just 'cause these eleven songs sport definite hooks doesn't mean the band has sacrificed even a whit of power or fury. Like Soul Asylum circa *Made To Be Broken* or *While You Were Out*, Seaweed melds their just barely harnessable energy with anthemic choruses and occasional harmony vocals, so instead of being battered and drowned by their rushing, swollen, angry stream, you've got some structure to cling to—and a hope of survival. Fave cuts: "Losing Skin," "Oversight," "Wait For The Fade" and several others. *Four* intimates that the members of Seaweed may have curbed their infamous extracurricular activities and spent the time they gained writing songs.

—SEANA BARUTH

MY DAD IS DEAD Out Of Sight, Out Of Mind (Scat Records, P.O. Box 141161 Cleveland, OH 44114)

I have to confess that my expectations ran entirely too high for the last MDID record, so I approached this one with a nonplussed attitude. After one spin, my low expectations were pleasantly debunked by a Mark Edwards effort injected with renewed vigor and strengthened by a steady diet of rocking out. The instrumental, "Untitled," leans on a delightfully dissonant distorted guitar as a meaty bass carries on a heated discussion with the drums.

Listen for the bell-like chime at the high end and the animated, nearly verbal guitar. "Had To Laugh" features a glorious axe riff and "Legacy" cuts loose in a flurry of cymbals and gnashing guitar. The staple of MDID's lyrics are still introspective insights, and lines like "Never Was" "I'm not the man I used to be" can get a little heavy, but here Edwards regroups with the self-affirming "Sometimes I get this rush of power through my veins." Check out "Racing Heart's" forlorn guitar melody and "You Are The One's" ecstatic ode to a good thing. There's something really refreshing about a record that sounds like it was made by someone discovering the joys of distortion for the first time.
—DAVID BERAN

ROSIE FLORES Once More With Feeling (HighTone, 220 4th Street, Suite 101, Oakland, CA 94607)

"Flores never forgets she's a poet and a rocker with a pure country heart," wrote Entertainment magazine about Rosie Flores' first solo album. On her third, *Once More With Feeling*, Rosie is even more at home with her style, and willing to show different sides of her muse. She wrote or co-wrote every song on this album, which plays like a well-paced set—Rosie goes from the rockabilly hiccuping of "Someday" to the beautiful autobiographical "Bandera Highway," to the conjunto "It's Over," straight into the stone Country "Honky Tonk Moon." She breaks it up with "Real Man," a modern woman's plea that Flores wrote with Katy Moffatt, who guests on the track. Rosie's guitar playing is so red-hot (that's her soloing on "Real Man," and also on the smokin' "Rosebud Blues") that you can forgive the girly shtick at the end of the song. The album's highlight, "Try Me," is about taking risks in love, but the words seem to paint an accurate picture of Flores. "I'm still making wishes/Though a few have come true/I can't stop taking chances..."

—CYNDI HOELZLE



1. THE BREEDERS - CANNONBALL
2. CRACKER - LOW
3. THE OCEAN BLUE - SUBLIME
4. THE CRANBERRIES - LINGER
5. THERAPY? - SCREAMAGER
6. BUFFALO TOM - SODA JERK
7. NIRVANA - HEART SHAPED BOX
8. AFGHAN WHIGS - DEBONAIR
9. MATTHEW SWEET - TIME CAPSULE
10. SMASHING PUMPKINS - TODAY

By Seana Baruth

Buffalo Tom

[big red letter day]

Direction: Tom Johnston Management

Produced By The Robb Brothers With Buffalo Tom

Gavin Alternative 3*
College Subchart 5*

Highest Billboard
Heat Seeker Debut 8*!



ALTERNATIVE NATION

Buffalo Tom on tour with openers
Bettie Serveert and The Verlaines

- 10/2 New York, NY
- 10/3 Philadelphia, PA
- 10/4 Washington, DC
- 10/6 Atlanta, GA
- 10/7 New Orleans, LA
- 10/8 Austin, TX
- 10/9 Dallas, TX
- 10/11 Phoenix, AZ
- 10/13 Solana Beach, CA
- 10/15 Hollywood, CA
- 10/16 San Francisco, CA
- 10/17 San Francisco, CA
- 10/19 Seattle, WA
- 10/20 Vancouver, BC
- 10/22 Salt Lake City, UT
- 10/23 Denver, CO
- 10/25 Minneapolis, MN
- 10/26 St. Louis, MO
- 10/27 Columbus, OH
- 10/29 Chicago, IL
- 10/30 Cincinnati, OH
- 10/31 Detroit, MI
- 11/2 New York, NY
- 11/4 Boston, MA

Featuring
the
song

[soda jerk]

See them perform live on MTV 120 Minutes Sunday, October 3rd

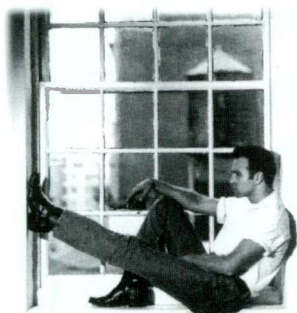
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GAVIN PICKS

Singles



CLIVE GRIFFIN Commitment Of The Heart (550 Music/Epic)

Audiences were introduced to Clive via his duet with Celine Dion, "When I Fall In Love." Here now is his solo debut which coincides with the debut of Sony's new label, 550 Music. A native of London, Griffin has made quite a name for himself overseas by touring with the likes of Al Green, Chaka Khan and Eric Clapton. Contemporary music's reigning songwriting queen, Diane Warren, is the brains behind the words and music to Clive's debut, which is sung to perfection. Expect A/C and mainstream Top 40 to commit quickly.

ROBIN ZANDER Show Me Heaven (Interscope)

Understandably, this track from Robin Zander's latest album is the one that jumped out and got everyone's attention. Co-writer Maria McKee duets with Robin, adding to the song's emotional impact. McKee's version was a huge hit internationally and was featured in the film *Days Of Thunder*. However, this

incredible rendition is the one that American audiences will end up remembering. What a song!

JIMMY CLIFF I Can See Clearly Now (Chaos)

Cliff is best remembered for his performance and his music in the early '70s movie, *The Harder They Come*, a picture that became a cult classic. His newest, a cover of the hit Johnny Nash took to #1 in 1972, is also from a film, the soon-to-be-released *Cool Runnings*, the real life story of the Jamaican Olympic bobsled team that stars John Candy. Top 40 success has eluded Jimmy Cliff all these years, but this release should rectify that problem.

JOEY LAWRENCE I Can't Help Myself (Impact/MCA)

All too often, being a teen heartthrob stands in the way of people taking you seriously as a musical artist. Not so with Joey Lawrence, whose 1993 track record speaks for itself. Here's the latest rhythmic pop production he'll be adding to his list of winners.

DAVE KOZ You Make Me Smile (Capitol)

Coming off a strong Top 10 run at A/C, this catchy instrumental has a memorable hook that will make it a potent Top 40 contender. And thanks to the man in the White House, there's a renewed interest in the saxophone; it's the "in" instrument of 1993. What greater recommendation is there?

By Dave Sholin

Albums

THE VERLAINES Way Out Where (Slash)

Graeme Downes, the driving force behind New Zealand's Verlaines, is a songwriter who pushes passion to the edge of madness. Whether he's singing of unrequited love or the future of the globe, Downes' voice fairly seethes with intensity, an intensity that's matched by his handmates' joyous din of frenetic acoustic/electric jangle and rolling melody. On song after song on *Way Out Where*, Downes' melodies reign with an effortlessness that belies their excellence; he's such a natural, unselfconscious writer that he could slip agilely by, unnoticed by an inattentive listener. I talked to a couple of Verlaines fans who were dissatisfied with *Way Out Where's* production, complaining that it wasn't up to the band's usual pastoral standards, but I think the slight "roughening" of their sound makes the Verlaines somewhat easier to grab on to. Fave tracks are the stellar "Mission Of Love," "I Stare Out," "Cathedrals Under The Sea" and "Black Wings." —SEANA BARUTH

MARTINA McBRIDE The Way That I Am (RCA)

Martina's changed her look and her attitude on this, her second album. After last year's whirlwind start (the opening act on the Garth Brooks tour, three successful singles), she cut her hair and had a little more fun in the recording studio. The results are impressive as *The Way That I Am* covers a wider range and has a better balance than her debut. Highlights include the upbeat "Heart Trouble," two Gretchen Peters cuts, "Independence Day" and the first single "My Baby Loves Me," the beautiful,

compelling "That Wasn't Me" and the Bill Lloyd/Pam Tillis-penned "Goin' To Work." —LISA SMITH

DEF LEPPARD Retro Active (Mercury)



We all know that Def Leppard usually takes entire musical eras to prepare an album of new material. Not to be confused with an all-new studio effort, *Retro Active* is a collection of extra tracks, acoustic ditties and B-sides that round out Def Lep's output to date. This collection comes while the group circles the globe and "closes the chapter" on the band configuration that featured the late Steve Clark. Highlights include the

"electric version" of "Two Steps Behind" from the fall movie, *Last Action Hero*. Also present are some obscure covers including def treatment of the Sweet's "Action" and Mick Ronson's "Only After Dark."

—KENT ZIMMERMAN

KEITH WASHINGTON You Make It Easy (Qwest/Warner Bros.)

Picking up where his debut album, *Make Time For Love*, left off, on his sophomore album, Keith Washington demonstrates his strength as a writer and producer by creating passionate, con-

temporary R&B music. *You Make It Easy* reunites him with producers Jon Nettlesbey & Terry Coffey, Barry Eastmond and for the first time, production wizards Gerald Levert and

George Duke. Romantic tracks that stand out as Washington does what he does best are: "Let Me Make Love To You"

(duet with sultry vocalist Letitia Body), the first single, "Stay In My Corner," "What It Takes," "Believe That," "No One" and the title track.

—JOHN MARTINUCCI

BELA FLECK AND THE FLECKTONES Three Flew Over The Cuckoo's Nest (Warner Bros.)



Question: What do you call 10,000 banjos in the ocean? Answer: A good start. Just kidding, Bela! Bela and his Flecktones are now a trio and this new collection of live-in-the-studio tunes is more diverse and space-age than ever. Floor pedal effects and triggered technology allow them the luxury to adapt sustained notes and keyboard sounds to their free-form style. Despite being musically indescribable, *TFOTCN* could span as many as four radio formats across the GAVIN spectrum.

—KEITH ZIMMERMAN

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*heard from
and
and
again*

janet jackson

the newest hit
from the multi-platinum
album "janet."

produced by jimmy jam & terry lewis
and janet jackson

management: trudy green/howard kaufman



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CLIVE GRIFFIN

A #1 single
from a
#1 album.
And that
was just the
beginning.

His chart-topping hit with Celine
Dion "When I Fall In Love" helped
catapult the double-Platinum
"Sleepless In Seattle" soundtrack
straight to #1.

Now, Clive Griffin is here to stay
with "Commitment Of The Heart,"
the lead track from his self-titled
debut album.

"Commitment
Of The Heart"

Produced and Arranged by Guy Roche. Management: Left Bank Management



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