

GAVIN

IN GAVIN, OCTOBER 29, 1993

The unanimous Declaration of Independents,

When in the Course of music History, it becomes necessary for one Genre to dissolve the Corporate Bands which have connected them with another, a decent Respect to the Opinions of Industry Types requires that they should declare the causes which impel them to go Alternative. — Therefore, we present Gavin's focus on Alternative Music, on Independent Labels and Entrepreneurs who dare to declare: DIY. DO IT YOURSELF.

Linda Ryan
Seana Baruth

This Week.....

No, no, no. We're not talking independent promotion people. Relax. We're talking **independent labels**. The history of indie labels is a long and illustrious one,



forged by **artists and music business people** who couldn't get into the **commercial mainstream**,

in more ways than one. What does it take to survive in this most competitive of industries, with **Alternative sounds** and visions? Five of today's most successful indie entrepreneurs, including **Jonathan Poneman** of **Sub Pop** (above) tell all to **Linda Ryan and Seana Baruth**. In **News**,

we hear about how **Alternative music** is most effectively marketed, in the words of three hot labels. We also check into the potentially far-reaching lawsuit filed by **George Michael** (above) against **Sony Records**.



Keith Zimmerman reviews Howard Stern's **Private Parts** (the book), and our managing editor, **Ben Fong-Torres**, considers the brouhaha over **Beavis and Butt-head** and other noise-makers of our time. **GAVIN** continues to make news, too, as we reshape our coverage of **formats**. This week, we introduce a new **Album chart**, reformed by the evolution of **metal and hard rock** and by changes in **radio**. And we hold this truth to be self-evident: That in the **GO Chart**, **Bryan Adams** (left), **Mariah Carey**, **Spin Doctors**, **Joshua Kadison** and **Jimmy Cliff** are scoring. Speaking of which, check out **David Beran's** profile of **Danny Elfman**, who scored **Tim Burton's The Nightmare Before Christmas**.



blur



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MODERN LIFE IS RUBBISH...

featuring the lead track
“Chemical World”

**Domestic CD contains 3 tracks not available
on U.K. import.**

Management: Chris Morrison for CMO Management Ltd. Produced by Stephen Street, Steve Lovell, John Smith & Blur



**1ST ANNUAL YBPC
CHARITY/CELEBRITY/SCHOLARSHIP
GOLF TOURNAMENT
FRIDAY NOVEMBER 12, 1993
BAYOU OAKS GOLF COURSE,
CITY PARK, NEW ORLEANS**

EARLY/REGISTRATION FEE -- \$100.00

INCLUDES: GREEN FEES

GOLF CART

AWARDS BUFFET LUNCH

COURSE HOSTESSES

TROPHY AWARDS

DOOR PRIZES

TEE PRIZES

FORMAT -- 4 PERSON BEST BALL SCRAMBLE

TOURNAMENT SCHEDULE

REGISTRATION -- 7AM TO 8:30AM AT GOLF COURSE

SHOTGUN START -- 9:00AM SHARP

LUNCHEON BUFFET -- 2PM

AWARDS/DOOR PRIZE DRAWING -- 2:30PM

TOURNAMENT HIGHLIGHTS

LONG DRIVE CONTEST

MOST ACCURATE DRIVE CONTEST***

CLOSEST-TO-THE-PIN CONTEST (ALL PAR 3'S***)

\$10,000 HOLE-IN-ONE CONTEST

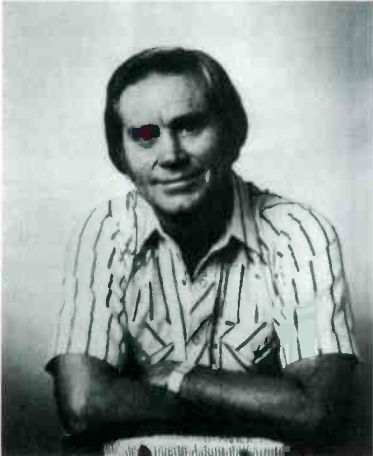
FOR FURTHER INFO CONTACT

LARRY MCKINLEY AT (504) 288-3262

GAVIN AT A GLANCE

RECORD TO WATCH

- TOP 40**
SNOOP DOGGY DOG
 "What's My Name?" (Interscope/Atlantic)
- RAP**
EAZY-E
 "Real Compton City G's" (Ruthless/Relativity)
- URBAN**
ME 2 U
 "All Night" (RCA)
- ADULT CONTEMPORARY**
POINTER SISTERS
 "Don't Walk Away" (EMI/ERG)
- COUNTRY**



GEORGE JONES
 "High-Tech Redneck" (MCA)

- A3**
TOM PETTY & THE HEARTBREAKERS
 "Mary Jane's Last Dance" (MCA)
- JAZZ**
BILL CUNLIFF & FRIENDS
 A Paul Simon Songbook (Discovery)
- ADULT ALTERNATIVE**
STEVE GROSSMAN
 Do It (Dreyfuss Jazz)
- ALTERNATIVE**
BUZZCOCKS
 Trade Test Transmissions (Caroline)
- GAVIN ROCKS**



TAD
 Inhaler (Giant/Mechanic)

MOST ADDED

- TOP 40**
MICHAEL BOLTON
 "Said I Loved You...But I Lied" (Columbia)
- ELTON JOHN & KIKI DEE**
 "True Love" (MCA)
- RAP**
DAS EFX
 "Freakit" (eastwest)
- A TRIBE CALLED QUEST**
 "Award Tour" (Jive)
- URBAN**
LUTHER VANDROSS
 "Never Let Me Go" (LV/Epic)
- "Slow And Easy" (Reprise)
- ADULT CONTEMPORARY**
MICHAEL BOLTON
 "Said I Loved You...But I Lied" (Columbia)
- LINDA RONSTADT**
 "Heartbeats Accelerating" (Elektra)
- COUNTRY**
JOE DIFFIE
 "John Deere Green" (Epic)
- STEVE WARINER**
 "Drivin' And Cryin'" (Arista)
- A3**
***TOM PETTY & THE HEARTBREAKERS**
 "Mary Jane's Last Dance" (MCA)
- *STAY FREE**
 Hendrix Tribute (Reprise)
- JAZZ**
WARREN BERNHARDT
 Family Album (DMP)
- RONNY JORDAN**
 The Quiet Revolution (4th & Broadway/Island/PLG)
- ADULT ALTERNATIVE**
BUCK HILL
 The Buck Stops Here (Muse)
- MANHATTAN JAZZ QUARTET**
 Funky Strut (Sweet Basil)
- ALTERNATIVE**
SMALL 23
 True Zero Hook (Alias)
- KMFDM**
 "A Drug Against War" (WaxTrax/TVT)
- GAVIN ROCKS**
SEPULTURA
 "Territory" (Epic)
- AEROSMITH**
 "Amazing" (Geffen)

GAVIN HOT

- TOP 40**
-
- PHIL COLLINS**
 "Both Sides Of The Story" (Atlantic)
- RAP**
A TRIBE CALLED QUEST
 "Award Tour" (Jive)
- URBAN**
D.R.S.
 "Gangsta Lean" (Capitol)
- ADULT CONTEMPORARY**



- MARIAH CAREY**
 "Hero" (Columbia)
- COUNTRY**
CLAY WALKER
 "Live Until I Die" (Giant)
- A3**
THE POGUES
 Waiting For Herb (Chameleon)
- JAZZ**
BLONKER
 The Tree Of Life (Higher Octave)
- ADULT ALTERNATIVE**
VARIOUS ARTISTS
 The GRP All-Star Big Band Live (GRP)
- ALTERNATIVE**
THE POGUES
 Waiting For Herb (Chameleon/Elektra)
- GAVIN ROCKS**
I MOTHER EARTH
 "Rain Will Fall" (Capitol)

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NEXT WEEK

Sepultura



With the new GAVIN Album chart in place, we focus on one of the most interesting up-and-comers in hard rock: Sepultura. They come from Brazil, from poverty, and from a love of metal. They have something to say, and, with new support from Epic Records, they've already sold 30,000 of their new album its first week out. They will be heard.

GAVIN

Founded by Bill Gavin—1958

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in A UNITED NEWSPAPERS PUBLICATION

"We kiss each in-store play copy before we send it out."

— Seed Records
see page 8

Infinity Fights Back; Stern Stalker Strikes

While his unexpurgated words, in book form, sit atop national best-seller lists, Howard Stern continues to be hounded for what he says on the radio.

Stern, whose *Private Parts* hit Number One in both the *New York Times* and *Publishers Weekly* after only one week (See page 7 for GAVIN's review and other Stern news), is the subject of another indecency complaint filed with the FCC.

The complainant is Al Westcott, the same Las Vegas man whose previous complaints about Stern have resulted in FCC fines of more than \$1 million against Stern's employee, Infinity Broadcasting. Meantime, Infinity has filed a response to the FCC's fines in August of some \$500,000 against the company and four of its affiliates for alleged indecency.

Infinity noted that while it got slapped with huge fines, other broadcasters who carried the same shows were not penalized.

"...The Commission has selectively pursued enforcement action against Infinity," Infinity says. That practice, the company claims, is "clearly unconstitutional." Infinity hastened to add that it was not suggesting that any other stations carrying Stern's show should be fined.

Infinity also maintained that the cited material is not indecent; that Stern's morning show does not have unsupervised children in its audience, and that the \$500,000 fine is excessive.

In his book, Stern wrote of the FCC: "They won't stop me, 'cause I've been through it all. Major mental illness, limited IQ, small penis, and the jungles of Vietnam."

George Michael Suit Puts Spotlight on Contracts

BY BEVERLY MIRE

George Michael's efforts to extricate himself from his contract with Sony Music continued this week at the High Court in London, with the artist swearing that he would not record again if he loses his case.

Michael badly wants out of his 1988 pact with Sony, which calls for him to produce eight albums and binds him with the company until 2003. Charging restraint of trade, Michael claims that Sony wants him to continue in the creative vein he set while still in Wham!, and that he receives unfair royalties on his recordings—55 cents to Sony's \$3.68 on CDs in Britain.

He also says that it's unfair that Sony owns his recordings, both released and unreleased, even though he paid to make them.

Although an earlier request to look into the provisions of other artists' contracts was rebuffed, Michael

and his lawyers are outwardly confident they'll win their case, which is expected to take up to ten weeks. While some observers say a victory by Michael over Sony will only lead to shorter artist



contracts, others see it as a possible trigger to bigger changes. And although his suit was filed in the U.K., it could have impact elsewhere.

"If the outcome goes toward George Michael, the repercussions could be massive on a worldwide basis," says artist manager Mark Hartley. "If he can get off Sony because, in his mind,

the label isn't doing the job, that opens the door for others to make the same claim."

Sony hasn't commented on the suit, which was served last October. One music industry lawyer in London says a big issue will be whether or not artists should be expected to sign away rights to their material for the length of a copyright. "In what other industry does the artist pay for virtually everything, including the recording costs, and get just a gross minority of receipts?" he asked.

Artist attorney Barry Simons wondered aloud why Michael just doesn't attempt to re-negotiate his contract, as Chris Isaak did. "It's a tactical thing, more than anything else," he says.

Both Mark Hartley and Simons agree that if Sony wins, the outcome will be a quiet return to the status quo. "It'll just have been another attempt by an artist to get out of their contract," says Hartley.

Gavin Revamps Album Chart

With its eye on the future, as always, GAVIN introduces a refocused Album chart this week.

The chart, now in the hands of Rob Fiend, associate editor, and Sheila Rene, profiles editor, will focus on current and hard rock.

"We want to bring back the Album radio of the '70s," says Fiend, a four year veteran at GAVIN. "A lot of Album stations are basically classic rock, and most of their 'new' cuts are from artists from the '70s or earlier. They tend to shy away from harder stuff."

But, he says, many listeners in the younger regions of the 25-54 demo want new, metallic rock, as evidenced by the 30 college

and commercial rock stations that will report to GAVIN's new Album chart, doubling the current roster. Most of the new reporters, says Fiend, program hard rock full-time, and not only on specialty shows.

Rene, an eight-year veteran at GAVIN and a respected reporter of the hard rock scene on radio and in print for more than two decades, will inaugurate the chart with a cover story next issue on Sepultura.

"This music," Fiend concludes, "needs a platform to take off, or there'll be no place to go."

Now it's got a place, and it'll be interesting to watch—and to chart—where the music goes.

Celebs Search for Polly

As local police reluctantly scale back efforts to find kidnap victim Polly Klaas of Petaluma, Calif., celebrities and the electronic media are picking up the torch.

The 12 year-old Klaas, who was snatched from her bedroom during a slumber party on the night of October 1, has captured the concern of a number of celebrities including Petaluma native Winona Ryder, who offered \$200,000

for Klaas' return. Ryder's boyfriend, Dave Pirner of Soul Asylum, edited Klaas' likeness into the group's video "Runaway Train," which is still getting extensive play on MTV.

Johnny Cash cut a PSA for television, and Linda Ronstadt and Emmylou Harris are among artists who donated autographed records auctioned off to raise funds for the search for Polly.

REWARD \$200,000

KIDNAPPED
Polly Hannah Klaas
SUSPECT

LAST SEEN OCTOBER 1, 1983 IN PETALUMA, CALIFORNIA
IF YOU HAVE ANY INFORMATION...
PETALUMA POLICE: 707-778-4481
OR THE FBI AT 415-553-7400
OR THE POLICE SEARCH CTR. 1-800-897-4337
P.O. BOX 888 - PETALUMA, CA 94954

Gee...It's That Time of Year?

It's Hallowe'en, and that means it's time to get geared up for that special time of year, a time for making a list and checking it twice. It's a time that seems to sneak up earlier every year.

Yes, it's time to nominate industry people for the 1994 GAVIN Awards. So watch for your ballot, arriving in next week's issue.

And remember, as of Monday, November 1, there are only 21 shopping days before your completed ballot is due back to us, on November 26.

REVIEW:

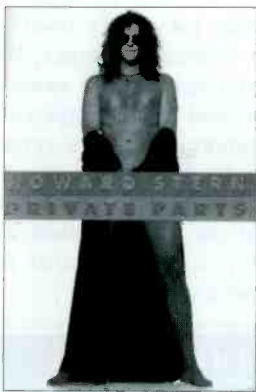
Howard Stern's
'Private Parts'

(Simon & Schuster, 448 pages, \$23)

BY KEITH ZIMMERMAN

Radio personality Howard Stern's memoirs, entitled *Private Parts*, is a companion piece to his highly-rated network morning drive radio show. Most every morning, Stern is titillated by strippers, promiscuous listeners, *Penthouse* Pets and personalities such as Jessica Hahn, and a gigantic national audience listens in as if looking through a peephole. Now both his fans and those out of reach of the 14 stations carrying his show can get much the same experience, by way of words and photographs.

A master interrogator,



Stern is a viper in the path of any public figure who dares take themselves too seriously. The thing is, he's no easier on himself. His life is, pardon the pun, an open book. He claims to have a small penis and that he never cheats on his wife, and he candidly admits to indulging in self-gratification. He says he was raised by a verbally boorish father and an overly fastidious mother. Stern bares it all on the radio. Once the mic clicks on, it's a free-for-all.

A Stern listener will find many of the stories in *Private Parts* retreaded and missing their original punch. The photos of his team (including comedy writer Jackie "The Joke Man" Martling, tape effects man Fred Norris, producer Gary Dell'Abate and his sidekick Robin Quivers) help connect the faces with the voices.

Howard Stern's sharp

voice and razor wit translate well into print, but his youthful sexual recollections drag and his trademark celebrity bashing sometimes wears thin. Unfortunately, his impressions of fellow Long Islander Andrew "Dice" Clay fall short too.

Stern is meticulous when it comes to documenting his monumental rise through radio. The evolution of his show, from Hartford to Detroit to Washington, D.C. to New York City, was marked by low pay, endless moving, grueling hours, disastrous live promotional appearances, inconsiderate general managers and synophant program directors—the latter threatened to derail Stern's vision with memos, stern warnings and procedural nitpicking.

The book's chilling points are Stern's tales of his professional bondage at WNBC. They're narrated in nightmarish radio-speak, and detail the preferential treatment conventional air hosts like Don Imus and Soupy Sales got while Howard sharpened the final edges of a radio show that was a decade ahead of its time. The WNBC drama climaxes with the firing of both Stern and Quivers.

Throughout *Private Parts*, Stern indulges in spiteful narcissistic media primping, but his virtues ultimately surface. He crawls into the hearts of his loyal fans by remaining a stubborn socio-political individualist.

Private Parts is the story of a social pundit never hesitant to verbalize what his diehard fans, behind the windshields of their commuter modules, usually swallow and repress, but quite often Stern obsesses his opinions (and sexual fantasies) just one step too far.

Private Parts isn't all that shocking and abhorrent. In his book and on his show, Stern holds a cracked mirror to America's own distorted views of morality.

COMMENTARY:

Beavis & Butt-head:
The Fire This Time

BY BEN FONG-TORRES

Beavis and Butt-head have proven two things:

* Without trying, they've helped the record industry sell albums, just by watching videos of rock bands (such as White Zombie) and calling them "cool," and

* There are people out there who are even more stupid than they are.

No, not the five year-old boy in Ohio who started a fire that killed his two year-old sister. Their mother said that the boy became fascinated with fire after watching B&B, who often proclaim that "fire is cool."

No. The stoopids are the kids who watch a movie like *The Program*, then go out and lay down in the middle of a road. They are parents who blame MTV or moviemakers for their children's actions. (And they are people who blame subliminal messages in rock songs for inflicting pain or themselves or on others.)

And they are the know-it-alls of all ages who believe that if only artists and the media were more responsible, that nothing bad would ever happen again.

Many of these know-it-alls are in the Senate, which is holding hearings on televi-



sion violence, with an implied threat, as stated by Attorney General Janet Reno, that if the industry doesn't do something itself, "the government will have to intervene."

That comment sparked outcries from civil liberties warning of Big Brother and about infringement on free speech.

But, of course, free speech has been limited for

years. Just ask Howard Stern and Infinity Broadcasting.

The problem with the government and the parents pointing fingers at writers, filmmakers, TV and radio is that no single entity can be blamed for what's wrong with society. Yes, the arts and media can be violent, crude, rude, irresponsible and gross, sometimes even beyond real life, but their producers and distributors will remind that they are responding to the marketplace. They do what they have learned the audi-

ence wants. In other words, they do whatever's profitable, social consequences be damned.

Yes, parents can be blamed, but today's generation of parents (if there are even two in the family) have pressures unlike those on previous generations; in too many homes, the TV serves as the baby-sitter. Yes, extra-violent programming, on radio or TV, can be slotted away from children's hours—whatever they are these days. But children know more about programming VCRs than most adults. And parents should know this, and make rules accordingly.

It is, ultimately, up to all of us to proceed with caution when it comes to curtailing the freedoms this country claims to cherish; to produce and program with some sense of balance between profit and public service; to create art with a similar respect for the yin-yang of life, art made, yes, to challenge the status quo and to speak the unspoken, to sing the unsung, but never created solely to shock or dull the senses, to denigrate or abuse a sex, a person, a people, a profession or a way of life.

In short, one Butt-head is enough.

Book Distributor
Passes on 'Parts'

Howard Stern's *Private Parts* may be a best-seller, but at least one major book distributor is keeping him away from the stores it serves.

Sapak Inc. of Huntington Beach, Calif., cancelled an order for 20,000 copies after a buyer, Terry Millar, read some sample pages.

Sapak's clients include such Southern California retail chains as Gemco and Fedco.

"In family-oriented stores where book sections are unattended, it's not appropriate material," Millar told GAVIN. "We also did not carry the Madonna book."

Millar said that the Stern book's mammoth sales have not resulted in any double-guessing from client stores. "This is a policy they wish to have. Otherwise, we'd be stocking the book."

Millar hastened to say that she wasn't censoring Stern's memoirs. "It's available in many bookstores."

In fact, Millar went to one and bought the book for herself. "And I enjoyed it. For anyone who knows his show, it won't be alarming. But my job is to purchase appropriate materials for the locations we serve."

How Indies Market Alternative Music

BY SEANA BARUTH

Independent labels specializing in Alternative music may have more than their share of entrepreneurs (See our cover story), but they also exist in a saturated marketplace. We asked several indie labels to share their marketing secrets.

Mark Lipsitz and Company, Seed Records:

When we release an album like *Monsterland's*, we figure it'll be quite a while before we see the kids on the cover of *Rolling Stone*, so we look for any chance to show our face. We start our press campaign by servicing over 300 fanzines.

Soon after a release like *Destroy What You Love*, the *Monsterland* kids'll load up their van for their first DIY tour. We set up as many in-stores as possible; we get massive exposure on our home-made "appearing at" posters. As the tour progresses we hope to be able to secure an opening slot on a larger tour, so the band will be playing in front of larger audiences as

our own fan base grows.

Every day, the phones here at Seed Rock are monopolized with calls to mom-and-pop record stores, chains and one-stops. We try to appeal to the clerks and employees as well as the managers and buyers, to get them involved in and excited about selling the fine Seed records. We mail out lots of posters and kiss each in-store play copy before we send it out.

Colleges allow us our initial introduction to radio, but we service commercial alternative specialty shows at the same time we mail to college radio.

As we gain exposure and momentum, we'll continue to communicate each success (big and small) to all of the above-mentioned outlets. If all of the successes are properly communicated, we'll continue to inch ahead at retail, radio and press.

Bruce Wheeler, Caroline Records:

With more labels on the scene going after the same limited amount of prime retail racking, in-store play and display space, radio ads

and rotations, print space and tour opportunities, it is more difficult, if not impossible, to market artists solely through "conventional" means. Caroline is making an effort to use alternative means of getting the word out on our releases.



Engine Kid

One way is through direct consumer correspondence. We include response cards in each of our releases. We then categorize these responses according to release, type of music and where it was purchased, along with other information. This database is then utilized for sending respondents everything from postcards to compilation CDs to advance-release sampler cassettes.

Once consumers are in the store, we need to grab their attention. We take great care in creating our point-of-purchase (POP) materials for maximum impact. Also, Caroline Distribution has created a free fanzine called *Swill*, directed at mom-and-pop indie-release-driven accounts, that highlights Caroline and other labels' artists and releases.

Caroline is looking at ways to use new technologies to sell records. Computer network Bulletin Boards are a fast-growing way to get the word out, especially on our dance releases.

Tim Cook, C/Z Records and Distribution:

Peddling records and finding a market for C/Z often has more to do with what we don't do than with what we are able to occasionally competently perform—like supporting a tour or motivating our distributor.

Engine Kid is our label's newest example of a band that could fall prey to the unfortunate fate of many

new bands—the indifference of mis- or uninformed radio/retail people. When I sent their debut disc to our limited radio mailing list, I did not send the record to metal or "loud" rock stations or specialty shows. Despite the fact that Engine Kid could have received air-play from a metal show or two, I believe that just by addressing that avenue, it could have alienated certain folks who might otherwise love the Kid's record.

Understated presentation of our product works for us; it conveys an element of importance to the projects we choose to take on. This is one of the key differences between majors and sovereign, fan-based indies like ours. Certain high-profile indie-rock labels are experimenting with promotional tactics previously reserved for bottom-line types, like extravagant video production and dupe independent promotion. But I'm certain that fundamental respect for our audience, our bands and our bank accounts will keep C/Z successful for years to come.

Music-Link: You Hear It, You Want It, You Buy It

BY DAVID BERAN

Music-Link, a new record-buying outlet, is turning radio stations into record store listening booths.

Listeners to any of 529 stations that subscribe to Music-Link can buy what they hear by hitting a 1-800 number.

If the listener doesn't know the title or artist, operators can help if callers know lines from songs or a partial title. Many of the stations are monitored by Music-Link, so if listeners know what time they heard the song, operators can track down the title.

"We offer the convenience of telephone ordering, the

ability to impulse buy, a large selection and competitive prices," says Tony Quin, VP/COO of Select Music Systems in St. Paul, Minn. Their stock of 120,000 available titles is six times as many as are found at most



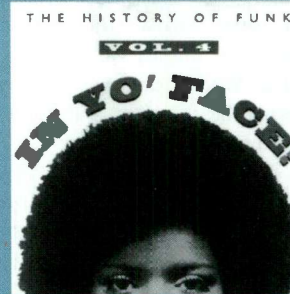
record stores and 24 times as many as some record clubs. Weekly specials knock \$3 off selected records, and a flat shipping rate encourages buyers to order multiple titles.

Participating radio stations

get a cut from the service, but Quin points out that this is not the big motivator. "This service can give radio stations another valuable convenience for their listeners. That's the real reason to do it." Music-Link is a two-way street because once radio stations know what listeners are buying they can play it more often, and the service also offers radio cost-free direct mailing when orders are shipped out.

"Initially, we thought our prime demo was 25-44 year-olds," says Quin. "But 18-24 year-olds are more into instant gratification and they love impulse buying. The most encouraging thing is that 20 percent of our calls are repeat buyers."

CAMPAIGN OF THE WEEK



IN YO' FACE! THE HISTORY OF FUNK
The latest collection from Rhino.. In Yo' Face: A History of Funk, is a five-CD compilation of the best of '70s funk. The CDs (or cassettes) can be bought separately, and include classics such as Sly and The Family Stone's "Thank You

(Falettinme Be Mice Elf Agin)," James Brown's "Get Up I Feel Like Being A Sex Machine (Part 1)," and Curtis Mayfield's "Freddie's Dead." The label is looking to cash in on the resurgence of '70s-style music and fashion, and hopes to get interest not only from baby boomers, but from current rock- and rap-lovers whose favorite groups have been influenced by the artists involved.

LABEL: Rhino Records

RETAIL: Major co-op advertising campaign. Merchandising items include CD bin cards, 1X1 name boards, t-shirts, limited edition retail samplers.

RADIO: On-air t-shirt giveaways. "Funk weekends" in conjunction with selected Top 20 market Urban and Top 40 stations tied in with nightclub events. Door prizes include cassette samplers stickered with retail coupons for full sets.

OTHER MEDIA: First a limited edition sampler and then a full set of CDs are being sent to leading magazines, television stations and top 100 newspapers in all markets.

BY BEVERLY MIRE

THAT'S SHO-BIZ



ACCORDING TO
DAVE SHOLIN

SHO-BITZ



KIIS/FM-Los Angeles personality **Bruce Vidal** (left) moves into the station's afternoon slot.

Vidal's been with KIIS for over 11 years, and most recently held the 10 p.m.-2 a.m. slot. He replaces **Blair Michaels** who is now hosting a nationally syndicated Country radio program... **Kathy James** has been named music director at A/C reporter **KELO/FM-Sioux Falls, S.D.** She'll be taking calls after 4 p.m. CST at (605) 331-5350... **Rich "Rollo" Anhorn** moves from weekends on **KRBE-Houston** to music director at crosstown **Mix 96.5 (KHMx)**. Call him at (713) 790-0965 and cheer him up. He hasn't recovered from the season-ending injury **Golden State Warrior Tim Hardaway** suffered last week... New mix director at **KBXX 97.9 The Box-Houston** is **Lucious Ice**... **KUSF-San Francisco's Shoestring Radio Theatre and Movie Magazine International** have been picked up by 55 stations nationwide. *Shoestring...* is radio dramas and *Movie Magazine...* talks to intriguing guests from the motion picture industry. Call (415)

WHO AM I?

As a youngster I had jobs hauling hay and being a ranch hand. I spent two years playing music with **Delbert McClinton**, and also played with **Stevie Ray Vaughn**. The rough patch in my life was the period just before I quit drinking, and my interests include muscle cars, **Harley Davidsons** and reading autobiographies. Who am I? See page 11 for answer...

387-1037 for more info... **WEZG/FM-WNSS/AM-Syracuse** have switched format to rock and calls to **WKRL/FM&AM**. A sampling of artists include **Pearl Jam, Nirvana, Metallica** and **Soul Asylum**... **WLUP/FM-Chicago** personality **Danny Bonaduce** will keynote the **Loyola Radio Conference** in the Windy City November 6. For last minute info call (312) 915-6558... **Evan Forster** (left)



has been tapped to head up **A&M's Tuff Break Records** as label director.

Forster's been with A&M for three years as national director of street promotion... At **Columbia House, Richard C. Walter** has been named chairman and chief executive officer effective December 31. He succeeds chairman **Cornelius (Neil) F. Keating** who's retiring... Former **Motown Records** Mid-Atlantic regional promotion manager, **April Washington**, (left)



joins **Reprise Records** as black music promotion manager for the Northeast... **PolyGram's Dave Barbis** (below) moves from Denver to Los Angeles, where he'll be local promotion manager.



His territory covers Southern California, Arizona, Las Vegas and, eat your heart out, Hawaii. Also at PolyGram, **Diana Fried** (left) joins as director,



product management. She was director, artist development at **Virgin Records**... **Sandy Alouete, Risa Morley** and **Molly Reeve-Morrison** have all been promoted at **Sire Records**. Alouete moves up to director of marketing from label manager. Morley is now A&R manager; She was executive assistant to label president **Seymour Stein**; Reeve-Morrison has been promoted to manager, A&R coordinator from A&R coordinator... Upped to vice president, product management at **MCA Records** is **Robbie Snow** (left) who was previously director of marketing... At **Verve, Debbie Schore** (left) has been promoted to vice-president, product development from director of product development... **Zoo news: Teddi Gilderman** (left) has been named Top 40 promotion coordinator... **Stacy Braunstein** has been promoted to national manager of publicity at **Arista Records**... **BMI** president & CEO **Frances W. Preston** will be the first woman to receive the **Friar's Club Applause Award** for Lifetime Achievement. She'll be honored at a dinner and ball on Monday, November 8 at New York City's Plaza Hotel... **Arista/Nashville's Lori Dawe** (above) has been upped to West Coast regional promotion manager. ●

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Restructuring at **Sony Nashville**, where president **Roy Wunsch** exits after nearly 30 years with the company. Wunsch was named president in 1990. Two executives have been named to take his place: **Sony/Tree Publishing** VP and producer **Paul Worley** becomes executive VP/A&R and Nashville attorney **Scott Siman** takes over as senior VP/business affairs and legal. However, many expect the third member of the team to be **Arista Nashville** VP/promo and artist development **Allen Butler**, who will become executive VP/GM. One detail to be worked out is Butler's contract with Arista, which has slightly less than a year to go.

Scratch all those rumored to be the new PD at **99.1 KGGI-San Bernardino**. GM **Dave Presher** names longtime market resident **Carly Ferreri** to the post. Ferreri's had previous experience at Top 40, bright A/C and Album stations with stops as MD and PD at **KPQP** and **93 ROCK (KRXQ)-Sacramento, KRLT/KOWL-Lake Tahoe** and **WCCG-Charleston**. Among his many skills, says Presher is his ability "to take talented people and make them even stronger." For his part, Ferreri says, "Growing up in the Inland Empire as a KGGI listener, I consider it a lifetime opportunity to become part of a winning radio station." He starts Monday, November 1.

Smiles all around at **Q102 (WKRQ)-Cincy**, where PD **Jimmy Steal** and staff show up #1 with 18-34 women for the first time in two years.



Some kinda market move: **Tony Randall** and **Kris Rochester** make the jump from **WHMA-Anniston, Ala.** to #1-rated Country outlet **KSON-San Diego**. The new morning duo Kris on the left, Tony on the right,

help **Wynonna** do some show prep.

Reprise Alternative promo demi-god **Mark Neiter** gets the nod as **American Recordings** VP of Alternative and A³.

What a way to celebrate your birthday! New Country **B94.7's (KEWB)-Redding, Calif.** news/morning sidekick **Melanie Mackert a/k/a Melanie McKay** pulls up stakes and heads to Las Vegas as news director and morning sidekick at **KLUC**. Melanie starts November 8—two days after she turns 21.

Plenty of T&Rs are being mailed out of Houston and Washington, D.C. this week. **Viacom** and **Group W** exchange properties, putting more than 30 folks on the street. **KIKK AM/FM-Houston** pink slips 19 staffers, including VP/GM **Craig McGee**, OM **Jim Robertson**, FM midday talent **Bob Forster**, afternoon personality **Ron Sheldon** and news director/morning anchor **Chuck Wolf**. Well-known market personality **Moby**, who held down afternoons at one time on Album outlet **KLOL**, returns to town as KIKK's new morning man. He'd been doing mornings in Atlanta at **WKHX**. Viacom's takeover in D.C. displaces approximately 15 employees at **WCXR**, mostly from programming.

Top 40 **KIQY-Lebanon, Ore.** hitches itself to Country November 1. PD **Mike Shannon** rides off into the sunset.

Giving new meaning to the phrase, "The hits just keep on coming," L.A. radio legend **Charlie Tuna**, last at crosstown Oldies outlet **KCBS/FM**, resurfaces in morning drive at All Sports **KMPC**. The

SHO-TALK

one-time **KHJ** Boss Jock says he's in radio heaven: "My two loves are sports and radio. Now I've got marks all over my body where I've been pinching myself."



They look mah-vah-lus. While in San Jose, Italian model **Fabio** made sure he got close and personal with **HOT 97.7 (KHQT)** hot jock **Lisa Foxx**. Hey! Watch where you put that hand, Fab-Man!

Congrats to **Mariah Carey** on worldwide sales of 22 million records since debuting only three short years ago. Tickets to the final show of her upcoming tour at Madison Square Garden in December sold out in less than an hour.

Besides being the proud owner of a new 31-foot motorhome, **Warner Bros.**' national singles promotion manager, **Ed "Born To Be Wild," Nuhfer** is new district chairman of scouting for the Verdugo Hills, Calif. council. He oversees around 3,000 scouts.

Former **Q105 (WRBQ)-Tampa MD** and **GAVIN** Award nominee **Rich Anhorn** starts putting those great ears to good use as **Dave Van Stone's** new MD at **KHMX (MIX 96.5)-Houston**.

WEHM-East Hampton, N.Y. has flipped from A/C to A³ with PD **Steve Richards** remaining at the helm.

Classic Rocker **WKFM (104.3 KIX FM)-Utica/Syracuse, N.Y.** goes Country. Gone are APD/MD/middayer **Jeff Miller** (315) 668-2266, afternoon drive talent **Bill Gates** (315) 866-8815 and overnighter **Brad Small** (315) 449-3817.

Thump Records president **Bill Walker** names the label's business manager, **Pebo Rodriguez**, director of marketing & radio promotion.

One-time **KPKY** PD **Steve Powers** brings Top 40 back to Pocatello, Idaho at **KRUZ 1240**. But he needs product. Send it to him at Box 998, Pocatello, Idaho 83204.

Does anyone know who **Burlington, Iowa's** most famous son is? Try **William Frawley**, who played **Fred Mertz** on *I Love Lucy* and **Bub** on *My Three Sons*. Well, after **KGRS/KBUR** morning personalities **Cosmo Leone** and **Rod Cary** saw that Colorado Springs dedicated a bridge to **James Brown**, they tried to do the same for Frawley on Burlington's new \$70 mil bridge. Numerous calls and letters didn't help, though, the naming committee passed.

Beth Lewis is named national A²/A³ promo for **GRP**, replacing **Deborah Lewow**, who is the new jazz director, east coast for **Warner Bros.** Lewis' background includes stints at *The MAC Report* and **Private Music**.

New name on the roster for **Stiefel-Phillips Management: Morrissey**.

Just about 30 days after leaving **Capitol**, **Hammer** has nailed down a new deal with **Giant**. Look for an album, *The Funky Headhunter*, early next year.

No settlement terms announced, but **Billy Joel** has settled his well-publicized \$90 million suit against **Allen Grubman** and company. Joel claimed the firm paid kickbacks to former manager and ex-brother-in-law **Frank Weber**. Grubman said Weber was paid for personal financial services.

Openings for weekends at **WKSE (KISS 98.5)-Buffalo**. What is PD **Brian Burns** looking for? "Someone to arrive on time, stay sober and wear deodorant." If that's you, get that T&R to 695 Delaware Avenue, Buffalo, NY 14209.



Robert Plant recently sold out the Shoreline Amphitheater in Mountain View, Calif., where the audience stood, danced and sang through the entire show. Plant's traveling with a young and very talented band. Drummer **Michael Lee** from **The Cult** and guitarist **Francis Dunnery** from **It Bites** helped mesh new tunes with **Led Zeppelin** giving Plant a new, exciting sound. Bassist **Charlie Jones**, drummer **Chris Hughes** and returning keyboardist **Phil Johnstone** are instrumental in attaining this new level of excitement. It has taken Plant many years to come to grips with the huge shadow he and **Led Zeppelin**, the band that refuses to die, cast. Plant's acoustic version of the **Buffalo Springfield** song, "Bluebird" was a wicked surprise, as were "Tall Cool One" and, from his new album, "29 Palms," "I Believe," "The Greatest Gift" and "Calling To You..."

Cheap Trick's Rick Nielsen has written *Guitars Of The Stars - Volume One*, a full-color 181-page book that features countless vintage, custom and unique guitars. Nielsen estimates that at one time he owned more than 2,000 guitars. Nielsen warns, "Like *Playboy* and *Penthouse*, the book shouldn't be bought just for the pictures alone." You can get a copy by calling (815) 965-1991 or sending \$39.95 plus tax to Pritkin Studos, 61 Chestnut Street, Rockford, Illinois, 61102...

The Band's first album in 18 years, *Jericho*, will be released November 2 on **Pyramid Records**. The album marks the reunion of four of the five original members—everyone except **Robbie Robertson**. Even **Richard Manuel**, who committed suicide in 1986, makes an appearance on

one song. Since reuniting, founding members **Rick Danko**, **Levon Helm** and **Garth Hudson**, augmented by guitarist **Jim Weider**, pianist **Richard Bell** and drummer **Randy Ciarlante**, have continued to further the musical vision that brought us such great albums as *Music From Big Pink* and *The Band*, both of which are counted among **Rolling Stone's All-Time Top 100 Albums...**

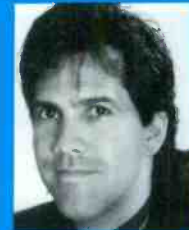
There's going to be a **Johnny Thunder New York Doll** tribute album, although there isn't a label deal yet. Some of the artists who've already recorded material include **Chrissie Hynde**, **The Ramones**, **Los Lobos**, and ex-New York Dolls **David Johansen**, **Sylvain Sylvain** and **Arthur Kane...**

Michael Hutchence has teamed up with **Ray Charles** for a duet to be included on an upcoming **INXS** album. The collaboration was initiated when the band, who are long-time Charles fans, sent Ray a demo version of "Please (You've Got That...)." Charles was knocked out by the song and agreed to record the duet. Following numerous long distance phone calls and after months of planning they finally got together in Los Angeles. The track was recorded, mixed, and mastered in less than 48 hours. When asked about recording with Ray Charles, Hutchence said, "Not only is he a legendary musician, he's a hip cat too!"...

Pollstar, the promoters' trade paper, has just announced that as the fourth quarter of the year begins, **The Grateful Dead** are holding on to their lead at the box office. The only competition has come from **Paul McCartney**, who was also averaging over \$1 million a show. The Dead have announced five more dates before the end of the year. They'll play December 8, 9 and 10 at the Los Angeles Sports Arena and on December 12 and 13 at the San Diego Sports Arena. The rumor that the band would play New Year's Eve at the newly opened Fillmore in San Francisco are untrue. The new date for the Fillmore's opening is April,

Friends Of Radio

MIKE MENA



Vice president, **A&R SBK/ERG Records** New York City, N.Y.

What station did you grow up listening to?

WLIR-Long Island. I remember hearing Denis McNamara, Bob Waugh and John Di Bella. I listened while the station went from playing the Charlie Daniels' Band to playing The Clash and The Sex Pistols.

What was your first job in the music business?

Working in the mailroom at A&M Records.

What was the first record you ever bought?

Either "Can't Buy A Thrill" by Steely Dan or "Modern Music" by Be Bop Deluxe.

What was the last record you bought?

Onomatopoeia by Butterfly Child.

Your proudest achievement to-date?

Working with Jesus Jones and the stellar year they had with the release of Doubt.

The band you'd most like to work with that's not on your label?

Suede. First of all, I believe they are truly a great band. Second, they have just the right amount of opposition to help them claim the success that they've been touted to achieve.

Who do you think will win the Super Bowl?

The New York Jets. Hey, it can happen. Boomer has heart.

1994. Word is the Dead will record a new studio album next year...

Skid Row bassist/songwriter **Rachel Bolan** has just completed work on his first outside production project with recently-inked **Atlantic** recording artists **Godspeed**. The as-yet-untitled Bolan-produced debut from the New Jersey quintet was recorded at Electric Ladyland Studios in New York City. The fourth album from Skid Row is slated for release in early 1994...

On November 24 **Janet Jackson** is set to launch her worldwide conter tour. The first show will be in Cincinnati and the first leg covers New York, Illinois, Minnesota, Ohio and Toronto. Look for some innovative sights and sounds mixed into a theatrical experience with spectacular choreography...

Bob Dylan's fortieth album, *World Gone Wrong*, hit the music stores on October 26. With this album, Dylan comes full circle to the sound that launched his career as the pre-eminent practitioner of American folk music. For the first time since 1965's *Highway 61 Revisited*, Dylan has written the liner notes for one of his albums. He details his involvement with the extraordinary songs he's chosen to record. The list reads, "World Gone Wrong," "Love Henry," "Ragged & Dirty," "Blood In My Eyes," "Broken Down Engine," "Delia," "Stack-A-Lee," "Two Soldiers," "Jack-A-Roe" and "Lone Pilgram." Dylan is currently out on the road with **Santana**...

Bits & Pieces: Rob Halford's new band **Fight** will be touring the States in November and December. "Nailed To The Gun" is the first single and video, and the band is shooting the second video, "Little Crazy." Currently **Fight** is driving Europe crazy with their wild live show...**Ann and Nancy Wilson** are giving partial credit for their new sound to fellow Seattle rockers **Alice In Chains**, **Pearl Jam** and **Soundgarden**. "Black On Black II" was released to radio October 18, followed by the album, *Desire Walks On*. The tour starts the same day in Poughkeepsie, NY. ●

SHO-PIECES

BILLY JOEL

Ten years ago Billy Joel's video for his single "Uptown Girl" featured super model Christie Brinkley, whom Billy married two years later.

STING

Sting is going to return to acting as he's set to star in *The Grotesque*, based on the Patrick McGrath novel of the same title. Sting will play the butler in a grand country estate.

TAYLOR DAYNE

One of Taylor Dayne's biggest hits, "I'll Be Your Shelter," was written in 1989 by Diane Warren for Tina Turner, but Tina passed on it and Taylor jumped on it.



MERLE HAGGARD

A new Merle Haggard album, *In My Next Life*, is scheduled for early next year. Inspired by the Max D. Barnes song of the same name, Haggard has written songs with Barnes for the set.

GEORGE MICHAEL

Elton John, k.d. lang, Seal, Annie Lennox, Aretha Franklin, Bryan Ferry and Anita Baker are said to be making an album of George Michael songs produced and arranged by Michael called *Trojan Souls*.

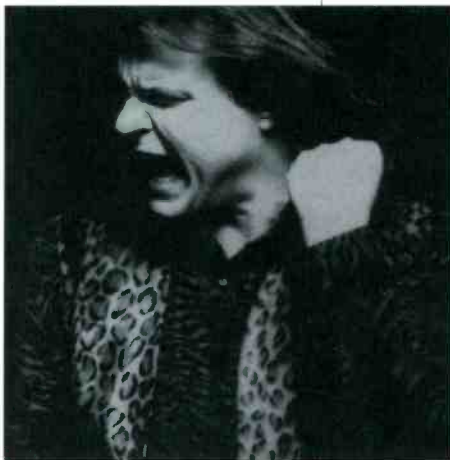
REBA MCENTIRE

Next spring Reba McEntire will have her autobiography published by Bantam Books, and she'll also appear in her fourth film, *North*, directed by Rob Reiner.

BEE GEES

Twenty years ago The Bee Gees already had enough

hits under their belt to have their second volume of greatest hits released.



MEAT LOAF

At his current weight of 239 pounds, Meat Loaf is actually a pound lighter than when he was 12 years old.

FRANK SINATRA

The biggest selling single of Frank Sinatra's career was a duet with his daughter Nancy. "Something Stupid" was a hit in the spring of 1967.

JIMMY CLIFF

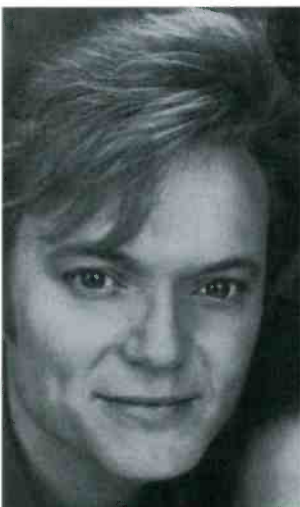
In 1972, when Johnny Nash was having success with "I Can See Clearly Now," Jimmy Cliff was starring in the semi-autobiographical film, *The Harder They Come*. The film is credited with popularizing reggae.

KENNY G

Thirty-seven year old Kenny G's four albums: *Duotones*, *Silhouette*, *Kenny G Live* and the current *Breathless*, have sold more than 20 million copies.

COMMON THREAD

Don Henley is contributing all of his royalties from the *Common Thread* Eagles covers album to the Walden Woods Project but he can't



WHO AM I?: Terry McBride of McBride & The Ride

speak for the other Eagles songwriters. As for the proceeds from the album's sale, an estimated 40% of all proceeds should make its way to Walden Pond.

MR. BIG

In 1989 Maxi Priest was the first to have success with a cover version of Cat Stevens' 1971 hit "Wild World."

TONI BRAXTON

Toni Braxton's first recording contract was signed back in 1989 when she and her sisters signed with Arista. The Braxtons had a single called "The Good Life," that eventually got the attention of producers L.A. Reid and Babyface who were looking to sign a solo female singer to their new LaFace label.



JOHN WAITE

John Waite was a founding member of The Babys back in 1975 along with Jonathan Cain. The group made a number of promotional videos of their hit singles despite the fact that there was no MTV yet. Actually MTV didn't debut until after the group had made its last album.

Sho-Bitz: Beverly Mire
Sho-Talk: Sheila Rene
Who Am I: David Beran
Friends Of Radio #27: Linda Ryan
Sho-Pieces: Ron Fell
Sho-Dates: Diane Rufer

Sho-Dates

Our Best Wishes and HAPPY BIRTHDAY To:

- Tracey Lockwood** Hotline Promotion 10/31
- Mario Garcia** KQUS-Hot Springs, AR 10/31
- Jack Jetson** KSHR/FM-Coquille, OR 10/31
- Larry Mullen** (U2) 10/31
- Stacey McDonald** RCA Records 11/1
- Deborah Lewow** Warner Bros. Records 11/1
- Brian Hurlburt** WKPQ-Hornell, NY 11/1
- Roy Robertson** KFMB-San Diego, CA 11/1
- Lyle Lovett, Magne "Mags" Furuholmen** (aha) 11/1
- Anthony Bonet** KALX-Berkeley, CA 11/2
- Margaret Fotinos** KDFC-San Francisco, CA 11/2
- k.d. lang, J.D. Souther, Fred Fairbrass** (Right Said Fred) 11/2
- Jon McHugh** A&M Records 11/3
- Ken Bethany** WEPM-Martinsburg, WV 11/3
- Shelley Rae Shakes** 11/3
- Andy Williams** 11/3
- Dr. Jazz** Dr. Jazz Promotion 11/4
- Jason Dean** WWWQ-Bowling Green, KY 11/4
- Bryan Adams, Delbert McClinton, Chris Difford** (Squeeze) 11/4
- Dan Zerr** 11/5
- Bernie Moody** KWAV/FM-Monterey, CA 11/5
- Brad Jeffries** WYCO-Wausau, WI 11/5
- Rob Berrell** KQCL/FM-Faribault, MN 11/6
- Dandalion** WRKZ-Hershey, PA 11/6
- Michael Moore** KTNN-Window Rock, AZ 11/6
- Kahuna** KLRZ-LaRose, LA 11/6
- Glenn Frey** 11/6

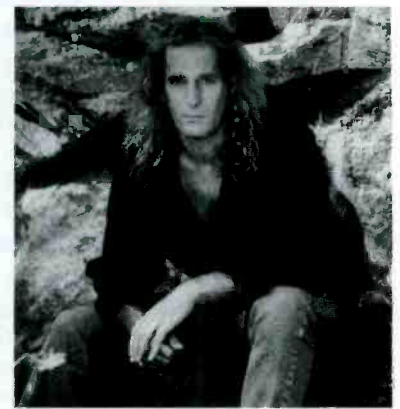
GAVIN TOP 40

EDITOR: DAVE SHOLIN
ASSOCIATE EDITOR: ANNETTE M. LAI



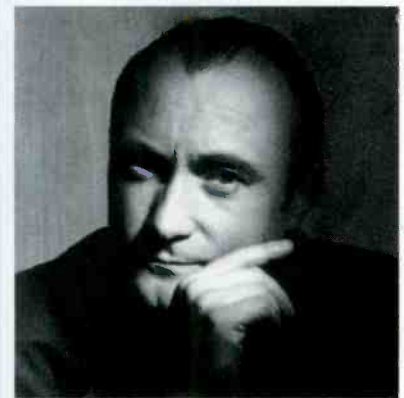
| 2W | LW | TW | ARTIST - Title (Label) | WEEKS | Reports | Adds | 1-5 | 6-10 | 11-20 | 21-30 | Uncharted | HIT FACTOR |
|------------|----|----|--|-------|---------|------|-----|------|-------|-------|-----------|------------|
| 3 | 2 | 1 | MEAT LOAF - I'd Do Anything For Love (But I Won't Do That) (MCA) | 10 | 213 | 3 | 150 | 40 | 14 | 5 | 1 | 96% |
| 1 | 1 | 2 | BLIND MELON - No Rain (Capitol) | 10 | 208 | 0 | 152 | 34 | 19 | 3 | 0 | 99% |
| 6 | 3 | 3 | ACE OF BASE - All That She Wants (Arista) | 9 | 208 | 5 | 119 | 46 | 28 | 10 | 0 | 93% |
| 11 | 4 | 4 | JANET JACKSON - Again (Virgin) | 8 | 231 | 3 | 101 | 64 | 51 | 8 | 4 | 94% |
| 9 | 7 | 5 | R.E.M. - Everybody Hurts (Warner Bros.) | 9 | 190 | 2 | 49 | 73 | 56 | 4 | 6 | 94% |
| — | 18 | 6 | MARIAH CAREY - Hero (Columbia) | 3 | 226 | 8 | 4 | 10 | 107 | 76 | 21 | 54% |
| 12 | 9 | 7 | HADDAWAY - What Is Love? (Arista) | 11 | 154 | 2 | 68 | 44 | 28 | 9 | 3 | 91% |
| 2 | 5 | 8 | DEF LEPPARD - Two Steps Behind (Columbia) | 13 | 132 | 0 | 60 | 68 | 2 | 1 | 1 | 98% |
| 5 | 6 | 9 | TONI BRAXTON - Another Sad Love Song (LaFace/Arista) | 16 | 116 | 1 | 54 | 52 | 7 | 0 | 2 | 97% |
| 15 | 11 | 10 | STING - Nothing 'Bout Me (A&M) | 11 | 167 | 1 | 26 | 51 | 63 | 18 | 8 | 84% |
| 19 | 14 | 11 | MR. BIG - Wild World (Atlantic) | 8 | 170 | 3 | 21 | 50 | 73 | 20 | 3 | 85% |
| 13 | 12 | 12 | JOHN MELLENCAMP - Human Wheels (Mercury) | 10 | 159 | 0 | 33 | 57 | 52 | 16 | 1 | 89% |
| — | 22 | 13 | BRYAN ADAMS - Please Forgve Me (A&M) | 3 | 210 | 13 | 2 | 11 | 85 | 80 | 19 | 47% |
| 24 | 16 | 14 | TONY TONI TONE - Anniversary (Wing/Mercury) | 7 | 163 | 7 | 18 | 33 | 70 | 29 | 6 | 74% |
| 7 | 10 | 15 | LISA KEITH - Better Than You (Perspective/A&M) | 15 | 126 | 0 | 39 | 52 | 29 | 5 | 1 | 95% |
| 20 | 17 | 16 | SPIN DOCTORS - Jimmy Olsen's Blues (Epic) | 8 | 160 | 5 | 6 | 18 | 78 | 45 | 8 | 64% |
| 30 | 23 | 17 | TEVIN CAMPBELL - Can We Talk (Qwest/Warner Bros.) | 5 | 164 | 18 | 2 | 7 | 51 | 60 | 26 | 37% |
| 4 | 8 | 18 | MARIAH CAREY - Dreamlover (Columbia) | 14 | 97 | 0 | 53 | 41 | 1 | 2 | 0 | 98% |
| 31 | 25 | 19 | XSCAPE - Just Kickin' It (So So Def/Columbia) | 7 | 124 | 13 | 18 | 16 | 23 | 35 | 19 | 46% |
| 22 | 20 | 20 | TAYLOR DAYNE - Send Me A Lover (Arista) | 9 | 131 | 0 | 3 | 22 | 73 | 23 | 10 | 75% |
| 8 | 13 | 21 | BILLY JOEL - The River Of Dreams (Columbia) | 15 | 77 | 0 | 35 | 39 | 2 | 1 | 0 | 99% |
| NEW | 22 | 22 | PHIL COLLINS - Both Sides Of The Story (Atlantic) | 2 | 189 | 49 | 0 | 1 | 24 | 67 | 48 | 13% |
| 14 | 15 | 23 | RED HOT CHILI PEPPERS - Soul To Squeeze (Warner Bros.) | 12 | 72 | 0 | 17 | 31 | 16 | 6 | 2 | 89% |
| 32 | 28 | 24 | ZHANE - Hey Mr. DJ (Flavor Unit/Epic) | 8 | 98 | 12 | 16 | 16 | 23 | 24 | 7 | 56% |
| 28 | 27 | 25 | BRUCE HORNSBY - Fields Of Gray (RCA) | 8 | 130 | 4 | 1 | 14 | 59 | 38 | 14 | 57% |
| NEW | 26 | 26 | BILLY JOEL - All About Soul (Columbia) | 2 | 176 | 31 | 0 | 1 | 8 | 64 | 72 | 5% |
| 33 | 31 | 27 | JOSHUA KADISON - Jessie (SBK/ERG) | 6 | 127 | 4 | 2 | 10 | 42 | 48 | 21 | 43% |
| — | 37 | 28 | JIMMY CLIFF - I Can See Clearly Now (Chaos) | 4 | 143 | 17 | 0 | 1 | 15 | 57 | 53 | 11% |
| 34 | 33 | 29 | EXPOSE - As Long As I Can Dream (Arista) | 6 | 115 | 8 | 1 | 3 | 23 | 52 | 28 | 23% |
| 10 | 19 | 30 | RICK ASTLEY - Hopelessly (RCA) | 11 | 53 | 0 | 14 | 26 | 8 | 4 | 1 | 91% |
| 18 | 21 | 31 | PRINCE - Pink Cashmere (Paisley Park/Warner Bros.) | 8 | 47 | 0 | 3 | 14 | 18 | 9 | 3 | 74% |
| — | 40 | 32 | BEE GEES - Paying The Price Of Love (Polydor/PLG) | 4 | 135 | 8 | 0 | 1 | 5 | 61 | 60 | 4% |
| 26 | 32 | 33 | INNER CIRCLE - Sweat (A La La La Long) (Big Beat/Atlantic) | 18 | 42 | 0 | 13 | 21 | 4 | 4 | 0 | 90% |
| 25 | 29 | 34 | AEROSMITH - Cryin' (Geffen) | 17 | 38 | 1 | 10 | 23 | 2 | 2 | 0 | 92% |
| NEW | 35 | 35 | 10,000 MANIACS - Because The Night (Elektra) | 2 | 146 | 43 | 1 | 1 | 1 | 28 | 72 | 2% |
| 17 | 24 | 36 | ROD STEWART From "MTV's Unplugged" - Reason To Believe (Warner Bros.) | 15 | 31 | 0 | 11 | 13 | 6 | 1 | 0 | 97% |
| NEW | 37 | 37 | MATTHEW SWEET - Time Capsule (Zoo) | 5 | 103 | 3 | 1 | 2 | 16 | 39 | 42 | 18% |
| 36 | 36 | 38 | JOHN WAITE - In Dreams (Imago) | 9 | 55 | 0 | 4 | 12 | 22 | 13 | 4 | 69% |
| NEW | 39 | 39 | SALT-N-PEPA - Shoop (Next Plateau/London/PLG) | 7 | 51 | 11 | 2 | 10 | 17 | 7 | 4 | 57% |
| 35 | 35 | 40 | 4 NON BLONDES - Spaceman (Interscope/Atlantic) | 8 | 63 | 1 | 0 | 2 | 20 | 23 | 17 | 35% |

Most Added



MICHAEL BOLTON (175)
ELTON JOHN & KIKI DEE (81)
TONI BRAXTON (49)
PHIL COLLINS (49)
10,000 MANIACS (43)
BELLY (42)

Top New Entry



PHIL COLLINS
"Both Sides Of The Story"
(Atlantic)

Hot

PHIL COLLINS
"Both Sides Of The Story"
(Atlantic)

Top Tip

UB40
"Higher Ground"
(Virgin)

RECORD TO WATCH

SNOOP DOGGY DOGG
"What's My Name?"
(Interscope/Atlantic)
Woof!

Chartbound

| Artist - Title (Label) | Reports | Adds | On Chart | Hit Factor |
|--|---------|------|----------|------------|
| * MICHAEL BOLTON - "I Said I Loved You...But I Lied" (Columbia) | 175 | 175 | — | 0% |
| THE CRANBERRIES - "Linger" (Island/PLG) | 114 | 24 | 63 | 27 |
| CLIVE GRIFFIN - "Commitment Of The Heart" (550 Music/Epic) | 98 | 7 | 56 | 35 |
| JODY WATLEY - "Your Love Keeps Working On Me" (MCA) | 94 | 18 | 50 | 26 |
| COLOR ME BADD - "Time And Chance" (Giant/Reprise) | 86 | 29 | 33 | 24 |
| TONI BRAXTON - "Breathe Again" (LaFace/Arista) | 79 | 49 | 3 | 27 |

Total Reports This Week 250 Last Week 250.

Hit Factor is a percentage of stations playing a record which also have it Top 20. ie: 100 stations playing the record - 60 stations have it in their Top 20 - Hit Factor = 60%
Reports accepted Monday and Tuesday 8:30am - 4pm
Station Reporting Phone: (415) 495-1990 Gavin Fax: (415) 495-2580

Inside Top 40

Visitors from around the world travel to California's Monterey Peninsula to take in the area's serene beauty. However, there's nothing quiet and peaceful about the radio war going on between the market's perennial Top 40 winner, **KDON**, and its new rival, **MIX 93.5 (KMXZ)** which dumped oldies and flipped to Top 40 on Thanksgiving weekend of '92.

The summer ARB gave MIX bragging rights for the first time thanks

to an impressive 3.6 to 4.8 12-plus increase, a good enough move to make it #2 overall. MIX also showed solid gains 12-17, 12-24, 12-34, and in women 18-49, placing #1 in each of those demographic cells. In charge are former-programmer-turned-GM **Gary Weinstein** and veteran air talent **Christopher Lance**, who's done time in APD

Up & Coming

| Reports | Adds | On Chart | | |
|---------|------|----------|----|---|
| 81 | 81 | — | — | * ELTON JOHN & KIKI DEE - True Love (MCA) |
| 79 | — | 35 | 44 | THE OCEAN BLUE - Sublime (Sire/Reprise) |
| 77 | 18 | 27 | 32 | UB40 - Higher Ground (Virgin) |
| 70 | 10 | 18 | 42 | HI-FIVE - Never Should Have Let You Go (Jive) |
| 58 | 20 | 36 | 2 | TIA CARRERE - I Never Even Told You (Reprise) |
| 57 | 4 | 7 | 46 | GABRIELLE - Dreams (London/PLG) |
| 56 | 1 | 39 | 16 | JOEY LAWRENCE - Can't Help Myself (Impact/MCA) |
| 55 | 3 | 22 | 30 | COMING OF AGE - Coming Home To Love (Zoo) |
| 54 | 1 | 12 | 41 | SAIGON KICK - I Love You (Third Stone/Atlantic) |
| 48 | 26 | 9 | 13 | CULTURE BEAT - Mr. Vain (550 Music/Epic) |
| 47 | 42 | 4 | 1 | * BELLY - Gepetto (4-AD/Sire/Reprise) |
| 43 | 8 | 24 | 11 | DAVE KOZ - You Make Me Smile (Capitol) |
| 43 | 18 | 14 | 11 | LEMONHEADS - Into Your Arms (Atlantic) |
| 42 | 3 | 25 | 14 | LONNIE GORDON - Happenin' All Over Again (SBK/ERG) |
| 40 | — | 17 | 23 | ROBERT PLANT - I Believe (Es Paranza/Atlantic) |
| 40 | 1 | 20 | 19 | DINO - Endlessly (eastwest) |
| 33 | 5 | 22 | 6 | BRIAN MCKNIGHT - The Way Love Goes (Mercury) |
| 32 | 25 | 2 | 5 | * TEARS FOR FEARS - Goodnight Song (Mercury) |
| 30 | 2 | 3 | 25 | INTRO - Come Inside (Atlantic) |
| 30 | — | 11 | 19 | SWV - Downtown (RCA) |
| 30 | 19 | — | 11 | SNOOP DOGGY DOGG - What's My Name? (Interscope/Atlantic) |
| 29 | 1 | 13 | 15 | THE JULIANA HATFIELD THREE - My Sister (Mammoth/Atlantic) |
| 29 | 10 | 10 | 9 | 2 PAC - Keep Ya Head Up (Interscope/Atlantic) |
| 28 | 28 | — | — | * JANE CHILD - Do Whatcha Do (Warner Bros.) |
| 26 | 7 | 17 | 2 | BELINDA CARLISLE - It's Too Real (Big Scary Animal) (Virgin) |
| 25 | 9 | 6 | 10 | ZAPP & ROGER - Slow And Easy (Reprise) |
| 23 | — | 3 | 20 | K7 - Come Baby Come (Tommy Boy) |
| 23 | 7 | 2 | 14 | D.R.S. - Gangsta Lean (Capitol) |
| 22 | — | 11 | 11 | BIG COUNTRY - The One I Love (Fox/RCA) |
| 22 | 5 | 13 | 4 | 7669 - So High (Motown) |
| 19 | 13 | 4 | 2 | * ROBIN S - What I Do Best (Big Beat/Atlantic) |
| 16 | 2 | 2 | 12 | NIRVANA - Heart Shaped Box (DGC) |
| 13 | 2 | 4 | 7 | U.N.V. - Straight From The Heart (Maverick/Sire/Warner Bros.) |
| 12 | 5 | 3 | 4 | * INXS - The Gift (Atlantic) |
| 12 | 5 | 6 | 1 | * GIN BLOSSOMS - Found Out About You (A&M) |
| 12 | — | 11 | 1 | VINCE NEIL - You Can't Change Me (Warner Bros.) |
| 11 | 4 | — | 7 | * BABYFACE - Never Keeping Secrets (Epic) |
| 10 | 2 | 1 | 7 | * REALITY - Yolanda (Strictly Rhythm) |

Dropped: #26-Duran Duran, #30-SWV ("Right Here"), #34-Tina Turner, #38-U2, #39-En Vogue, Lenny Kravitz, Theory, Bjork, Dr. Dre, Shaggy, II D Extreme.

* Indicates Debut

capacities before he put on the PD hat for the first time at MIX. Lance has been involved in Crossover Radio for the past eight years; he worked closely with **Steve Smith** (now PD at **HOT 97-New York**) while at **HOT 97.7 (KHQT)-San Jose** and **KKFR-Phoenix**. Despite their business rivalry, Lance counts KDON PD **Michael Newman** among his best friends.

Behind the decision to turn MIX 93.5 into the second Top 40 station in the nation's 77th largest market was research that Weinstein said

indicated that Salinas is a Top 40 town. "It's young with a high Hispanic count," says Weinstein. "In Salinas it's 50%." When he came in Lance felt that KDON's "mellow" approach opened a niche for an aggressive, Top 40-leaning Hispanic station.

But MIX 93.5's aggressiveness didn't really kick in until six or seven months ago when the station chose to really go after the "very active listener." In looking to create a different sound, Lance says he tried to make every other song an

impact or reaction record. "An example would be going from 'Angel Baby,' a 1960 oldie by **Rosie And the Originals** into a **Naughty By Nature** track, **Robin S** followed by a hot 'old school' song," he says. "I took the best of the hip-hop, slow jams, old school and high energy flashbacks we played at HOT 97.7 five years ago—songs that weren't being played any more. It really added to our success 18-34."

Lance also made certain that all rap and hip-hop the station played had a lot of "female chorus" and was very accessible. An important sidebar to the MIX 93.5 story was that its ratings success was accomplished with a relatively weak signal and a promotional budget Weinstein describes as creative. "Everything we give away has a purpose to our audience," Gary says. "We look to do exciting, bigger-than-life promotions."



MIX's Lance & Weinstein

The air staff responsible for that excitement include former Country and A/C personality **Steve Davis**, teamed with newcomer **Keith Tyler**, who do a "music intensive" morning show; middayer and production director **Russell Haines**, who made the transition from Oldies to Top 40; early afternoon talent **Adriana**, who was a top-rated video and radio jock in Brazil; Lance in afternoon drive; **Widow** from seven to midnight; and **Johnny West** overnights.

One of the highest-rated slots is the noon to one "Old School Hour," one of four features heard Monday through Friday. Lance describes MIX 93.5 as on-the-edge Top 40 that adults can identify with. "If I'm playing a record only teens like, I make sure to surround it with two adult records acceptable to teens and vice-versa," he says. Lance, who spends one and a half to two hours a night adjusting the music, feels flow is the key to the mix on MIX 93.5. He gets no argument from GM Weinstein who says, "I haven't met anyone who can do music like Christopher. He's phenomenal."

On the subject of turning ratings into revenue, Weinstein is optimistic because he says, "Quality sales people are now calling us to be part of the team."

ARTIST PROFILE



MATTHEW SWEET

HOMETOWN: Lincoln, Neb.

CURRENT RESIDENCE: Los Angeles

BIRTHDAY: October 6

LABEL: Zoo Entertainment

NATIONAL DIRECTOR, CHR PROMOTION: Bill Pfordresher

LATEST ALBUM:

Altered Beast

CURRENT SINGLE:

"Time Capsule"

MUSICAL INFLUENCES:

Gram Parsons, John Lennon, Brian Wilson, Jimi Hendrix and Lindsey Buckingham.

FAVORITE RECORD BY

ANOTHER ARTIST: John Lennon's Plastic Ono Band

FAVORITE FOODS: Barbecue, root vegetables, sushi (octopus, squid, giant clams).

FAVORITE PASTIMES/

HOBBIES: 1970 Dodge

Challenger, video games, Japanese animation and movies.

DID YOU KNOW? Matthew

once wrote fan letters to R.E.M., which led to a penpal relationship with Michael Stipe. Sweet ended up playing in Stipe's sister's band, Oh-O.K.

MATTHEW SAYS: "Altered Beast is darker than Girlfriend, but deeper as well. It will reward with repeated listens."

IT'S SAID: "Matthew is a genius." —Bill Pfordresher, national director, CHR promotion, Zoo Entertainment

GAVIN GO CHART

| 2W | LW | TW | T40 |
|------------|----|----|--|
| 1 | 1 | 1 | BLIND MELON - No Rain (Capitol) |
| 3 | 2 | 2 | MEAT LOAF - I'd Do Anything For Love (But I Won't Do That) (MCA) |
| 17 | 7 | 3 | JANET JACKSON - Again (Virgin) |
| 5 | 3 | 4 | R.E.M. - Everybody Hurts (Warner Bros.) |
| 14 | 8 | 5 | ACE OF BASE - All That She Wants (Arista) |
| 8 | 5 | 6 | STING - Nothing 'Bout Me (A&M) |
| 7 | 6 | 7 | JOHN MELLENCAMP - Human Wheels (Mercury) |
| 15 | 9 | 8 | MR. BIG - Wild World (Atlantic) |
| 30 | 21 | 9 | MARIAH CAREY - Hero (Columbia) |
| 34 | 22 | 10 | BRYAN ADAMS - Please Forgive Me (A&M) |
| 2 | 4 | 11 | DEF LEPPARD - Two Steps Behind (Columbia) |
| 18 | 17 | 12 | SPIN DOCTORS - Jimmy Olsen's Blues (Epic) |
| 22 | 20 | 13 | HADDAWAY - What Is Love? (Arista) |
| 21 | 18 | 14 | BRUCE HORNSBY - Fields Of Gray (RCA) |
| 6 | 10 | 15 | LISA KEITH - Better Than You (Perspective/A&M) |
| 19 | 16 | 16 | TAYLOR DAYNE - Send Me A Lover (Arista) |
| 9 | 11 | 17 | TONI BRAXTON - Another Sad Love Song (LaFace/Arista) |
| 28 | 23 | 18 | TONY TONI TONE - Anniversary (Wing/Mercury) |
| 27 | 24 | 19 | JOSHUA KADISON - Jessie (SBK/ERG) |
| — | 36 | 20 | BILLY JOEL - All About Soul (Columbia) |
| 38 | 29 | 21 | TEVIN CAMPBELL - Can We Talk (Qwest/Warner Bros.) |
| — | 40 | 22 | PHIL COLLINS - Both Sides Of The Story (Atlantic) |
| 10 | 19 | 23 | MARIAH CAREY - Dreamlover (Columbia) |
| — | 34 | 24 | JIMMY CLIFF - I Can See Clearly Now (Chaos) |
| 35 | 28 | 25 | MATTHEW SWEET - Time Capsule (Zoo) |
| 4 | 15 | 26 | BILLY JOEL - The River Of Dreams (Columbia) |
| 11 | 12 | 27 | RICK ASTLEY - Hopelessly (RCA) |
| 32 | 30 | 28 | EXPDSE - As Long As I Can Dream (Arista) |
| — | 37 | 29 | BEE GEES - Paying The Price Of Love (Polydor/PLG) |
| 13 | 13 | 30 | RED HOT CHILI PEPPERS - Soul To Squeeze (Warner Bros.) |
| 25 | 25 | 31 | JOHN WAITE - In Dreams (Imago) |
| — | 39 | 32 | 10,000 MANIACS - Because The Night (Elektra) |
| NEW | 33 | 33 | MICHAEL BOLTON - Said I Loved You...But I Lied (Columbia) |
| 36 | 35 | 34 | THE OCEAN BLUE - Sublime (Sire/Reprise) |
| NEW | 35 | 35 | XSCAPE - Just Kickin' It (So So Def/Columbia) |
| 16 | 14 | 36 | PRINCE - Pink Cashmere (Paisley Park/Warner Bros.) |
| 33 | 32 | 37 | SAIGON KICK - I Love You (Third Stone/Atlantic) |
| 29 | 27 | 38 | 4 NON BLONDES - Spaceman (Interscope/Atlantic) |
| NEW | 39 | 39 | THE CRANBERRIES - Linger (Island/PLG) |
| NEW | 40 | 40 | CLIVE GRIFFIN - Commitment Of The Heart (550 Music/Epic) |

Meanwhile, across the street, KDON PD Michael Newman calls MIX's victory a wake-up call and a humbling experience, but says, "We are here to stay."

As to having made any adjustments, Newman admits that he might have protected the younger end a little more. "We've refocused KDON toward 18-24," he says. "With our number one cume, the job is

really converting our TSL." KDON's \$3,000 triple-play contest hit the air with that goal in mind, but the bottom line, of course, is dollars and Michael says, "Our overall appeal is stronger (than MIX's) to advertisers, making us the number two biller in the market."

Newman is careful not to take anything away from the glory which he says MIX 93.5 rightfully enjoys

GO STATION PANEL: The GO Chart is based on reports by 137 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

MICHAEL BOLTON (99)
ELTON JOHN & KIKI DEE (52)
BELLY (35)

right now, but he nevertheless feels that once the newness factor wears off, it'll be radio station against radio station. "In my honest opinion,



10,000 Maniacs

there's not enough money in the market to support two Top 40s," he says.

So, it's like two good friends in a chess match, and industry observers can only stand by and watch as each makes the next move.

After more than a decade off the chart, last week's coverboy, **Meat Loaf**, rebounds and takes it all the way to #1! Can anyone think of a more impressive comeback?

They love the **10,000 Maniacs** in Atlanta, where Alternative-leaning 99X takes "Because The Night" into the Top Ten, 15-4, and so does mainstream competitor STAR 94, 19-9. Forty-three ADDs including: K92, WFMF, Y107, WSTW, WNVZ, WAFX, WRCK, KLRZ, KLBQ, KBUS, WIZM/FM, KROC, KQCR/FM, KISS/FM, KJ103, KFTZ, KS104, CANDY 101 and KLYK.

HIT FACTOR doubles for **Matthew Sweet's** "Time Capsule," 9% to 18%. One of those taking it Top 20 is KX92-Alexandria, Minn., where it moves 21-16 and MD Mike Lommen is tracking Top Ten requests. Sweet is seeing success at many GO stations including KQKY 23-13 "strong request action from



Hi-Five

men 18-24," WNNO 26-19, Z106.7 17-9, V100 22-16, KZMC 21-16, KKEZ 23-19, WQCY/FM 26-22 and more.

Our RECORD TO WATCH, two weeks ago, **The Cranberries'**

"Linger," is about to explode. Hot at WCIL-Carbondale, Ill., it leaps into the Top 15, 25-13. It's Top Five at 104 KRBE-Houston 7-4. Top 20 for KIIS-Los Angeles 26-19. ADDs at: KISS 108, XL106.7, WYHT, WZYQ, WEOW/FM, KDLK, KIMN, KISF, etc.

POWER PIG-Tampa takes **Hi-Five's** "Never Should Have Let You Go," Top Ten with a 14-8 move. Debuts at #23 for HOT 102-Milwaukee, plus gains at KYVA 29-23, KKFR 12-10, KQCR/FM 23-20, Z93 26-21, KSTN 18-8, KWIN 9-7, KFFM 27-23, KGOT 24-17, FUN 107 29-22, WQGN 32-25, WIOQ 20-18, 92Q 19-16, WILI/FM 33-25 and WSPK/FM 31-23.

UB40's "Higher Ground" is kicking in at WYHT-Mansfield, Ohio, where APD/MD Kathy Linn charts it 30-22 and says, "females 12-24 are asking for it." Other upward momentum at WAPE 29-24, KIXR 36-30, KQCR/FM 20-18 and KIIS 12-11. Eighteen ADDs include: SWEET 98, WABB, 99.9 KISS, WRCK, WKSS, Z93, KTFM, Q99, KKXX and B95.

Already confirmed in many places on the West Coast, **Salt-N-Pepa** is getting those same results in other areas now. A winner at WPGC 28-17, 92Q 12-7, WHYT 5-3, JAMMIN 92 20-9, KPRR 20-9, B96 16-14, KFFM 23-13, KJYK 29-19, KIXY 18-15, Q96 12-8, KDON 15-9 and MIX 93.5 7-5. "Shoop" is new on: WZPL,



Culture Beat

POWER 96, WKSS, 98PXY, WAOA, 95.9KHI, KISF, KHFI and POWER 106.

What a week for **Culture Beat!** "Mr. Vain" goes Top 20 at WKSE-Buffalo 26-18 where it's number two in requests right behind Meat Loaf. Also Top 20 at KISS 108-Boston 21-18 and XL106.7-Orlando 21-19. ADDED at: B97, SWEET 98 "callers ask 'what is that?' when we play it," WFLY, XL93, KYYY, HOT 97.7, KLUC, KWTX, WKBQ, WEOW/FM "getting calls in response to test air-play," B96 and KIIS.

POWER 106-Los Angeles is first to take **Snoop Doggy Dogg** #1, with a 9-1 leap. Top Five for WHYT-Detroit 9-5 and closing in on the Top Ten quickly at KLUC 14-11, KKFR 20-13, FM102 17-13, 99.1KGGI 24-20 and MIX 93.5 23-14. Nineteen ADDs including: KQIZ, WAVT, BAYOU 104, HOT 102, Q99, KDUK, KKXX, KPRR, KTFM, WYKS, WPGC, WILI/FM, KMEL, POWER 96, KDON, 92Q, POWER PIG, HOT 97.7 and JAMMIN 92.

GAVIN RAP

EDITOR: KELLY WOO



| RA | LW | TW | |
|------------|----|----|--|
| \$ | 4 | 1 | SOULS OF MISCHIEF - 93 'Til Infinity (Jive) |
| \$ | 2 | 2 | KRS-ONE - Outta Here (Jive) |
| \$ | 5 | 3 | LEADERS OF THE NEW SCHOOL - What's Next? (Elektra) |
| \$ | 1 | 4 | DE LA SOUL - Breakadawn, En Focus (Tommy Boy) |
| \$ | 3 | 5 | ERICK SERMON - Stay Real (Def Jam/Columbia) |
| - | 6 | 6 | BLACK MOON - How Many Emcee's (Must Get Dissed) (Wreck/Nervous) |
| - | 7 | 7 | PRIVATE INVESTIGATORS - Mash Up The Mic (Virgin) |
| - | 8 | 8 | CASUAL - That's How It Is (Jive) |
| - | 9 | 9 | MASTA ACE INCORPORATED - Slaughtahouse (Delicious Vinyl/Atlantic) |
| \$ | 10 | 10 | NAUGHTY BY NATURE - Written On Ya Kitten (Tommy Boy) |
| \$ | 11 | 11 | DR. DRE - Let Me Ride (Death Row/Interscop/Priority/AtI) |
| - | 14 | 12 | THE TROUBLENECK BROTHERS - Troubleneck Wreck, Gusto (StepSun) |
| - | 18 | 13 | YZ - The Ghetto's Been Good To Me (Livin' Large) |
| \$ | 17 | 14 | DIGITAL UNDERGROUND - Return Of The Crazy One (Tommy Boy) |
| - | 23 | 15 | TOP QUALITY - Magnum Opus (PMD/RCA) |
| - | 16 | 16 | POOR RIGHTEOUS TEACHERS - Nobody Move, Da Rill Shit (Profile) |
| - | 21 | 17 | DADDY-O - Brooklyn Bounce (Brooktown/Island/PLG) |
| \$ | 13 | 18 | ILLEGAL - We Getz Buzy (Rowdy) |
| \$ | 19 | 19 | ONYX - Shiftee (JM/J/RAL/Chaos) |
| NEW | 20 | | A TRIBE CALLED QUEST - Award Tour (Jive) |
| - | 12 | 21 | MAD FLAVA - Feel The Flava (Priority) |
| - | 22 | 22 | RUMPLETILSKINZ - Is It Alright? (RCA) |
| \$ | 15 | 23 | THA ALKAHOLIKS - Make Room (Loud/RCA) |
| - | 24 | 24 | ED O.G & DA BULLDOGS - Skinny Dip (Got It Goin' On) (Chemistry/Mercury) |
| - | 25 | 25 | BIZ MARKIE - Young Girl Bluez (Cold Chillin') |
| - | 20 | 26 | PHARCYDE - Otha Fish (Delicious Vinyl/Atlantic) |
| - | 29 | 27 | M.C. LYTE - I Go On (First Priority/Atlantic) |
| - | 28 | 28 | SHADZ OF LINGO - Mad Flavaz (EMI/ERG) |
| NEW | 29 | | JERU THE DAMAJA - Come Clean (Payday/FFRR) |
| - | 32 | 30 | THE HANSOUL PROJECT - That's Life (Loud/RCA) |
| - | 31 | 31 | DA YOUNGSTA'S - Wild Child (eastwest/atlantic group) |
| - | 35 | 32 | FAT JOE - Watch The Sound (Relativity) |
| NEW | 33 | | HI-C - Got It Like That (Skanless) |
| - | 37 | 34 | BOSS - Progress Of Elimination (DJ West/Chaos/Columbia) |
| NEW | 35 | | SALT-N-PEPA - Shoop (Next Plateau/PLG) |
| NEW | 36 | | DEL THEFUNKYHOMOSAPIEN - Catch A Bad One (Elektra) |
| NEW | 37 | | SHAQUILLE O'NEAL - I Know I Got Skills (Jive) |
| - | 26 | 38 | COMMON SENSE - Soul By The Pound (Relativity) |
| - | 30 | 39 | DRED SCOTT - Nutin Ta Lose (Tuff Break/A&M) |
| - | 34 | 40 | THE BEATNUTS - No Equal, Psycho Dwarf (Violator/Relativity) |

Chartbound

- DIRT NATION** - Khadijah (Zoo Street)
- POSITIVE K** - Carhoppers (Island/PLG)
- *ULTRAMAGNETIC MC'S** - Raise It Up (Wild Pitch/ERG)
- *RED FOX** - Dem A Murderer (Elektra)
- *FATAL** - Timber (#tIantic)
- *DAS EFX** - Freakit (eastwest)

Say What?

I know you get a ton of records every week, but be on the lookout for the remixes of the new **Hoodratz** single, "Murdered Ova Nuttin'." Listen in particular to the one restructured by GAVIN reporter **DJ Chameleon**, aka **Larry McKay**, of **WMBR**-Cambridge, Mass. and his partner, **The Grinch**...Another

Most Added

DAS EFX

Freakit (eastwest)

A TRIBE CALLED QUEST

Award Tour (Jive)

SHAQUILLE O'NEAL

(I Know I Got) Skillz (Jive)

Top Tip

BLOOD OF ABRAHAM

Stabbed By The Steeple (Ruthless/Relativity)

RECORD TO WATCH

Eazy-E

Real Compton City G's (Ruthless/Relativity)

Eazy pulls nine new believers to his side this week as the war between him and Dre continues to boil. New Eazy-E backers include Melle Mel at WAMO-Pittsburgh and James McBain at KNEU-Kirksville, Mo.

record you should be getting soon is a hip-hop remix of **K-7's** "Come Baby Come" by **Tommy Boy** promo-man and ex-GAVIN reporter, **Jamieson Grillo**...Congratulations to **Daniel Gray-Kontar** of **WBGU**-Bowling Green, Ohio who was in San Francisco recently to compete in a national poetry reading contest. Daniel came in fourth among a pool of contestants from around the country...The **Uptown Entertainment** update includes a new **Mary J. Blige** remix album that should arrive in your mailbox soon. Hip-hop notables on the album include **The Notorious B-I-G (Biggie Smalls)** who appears on the remix of "What's The 411?" and **Heavy D** who's a guest vocalist on "My Love." **Boss, Russell Simmons, Erick Sermon, Sean "Puffy" Combs, Redman** and **Martin Lawrence**, to name a few, are on a new answering machine skit. The first single will be a remix of "You Don't Have To Worry," which originally appeared on the *Who's The Man* soundtrack. Its video will be shown on the Sony Screen in New York City's Time Square some time in December. Expect new material from Mary in the second quarter of '94, shortly after the release of **Heavy D & The Boyz'** new album. For more information call **Lisa Cambridge** at (212) 997-0097...When **RAL/Def Jam COO Lyor Cohn** heard an advance copy of **Domino's** self-titled album,

which was being distributed through independent label, **Outburst Records**, he immediately gave a copy to **Russell Simmons**. Simmons wasted no time signing Domino to his west coast label, **DJ West**. Simmons describes Domino (not to be confused with **Souls Of Mischief's** producer/manager) as "the epitome of Long Beach flavor"...If you're a hip-hop head and were in New York on October 19, you probably were at **The Country Club** for **The Awesome 2's** birthday/anniversary party. Unfortunately, I was three thousand miles away, but I heard it was all that and a bowl of peeled seedless grapes. Co-hosted by **Heather Hunter, Silver D** and **Vinnie** from **Naughty By Nature**, the party was attended by anybody and everybody in hip-hop. Revelers were treated to performances by **2 Pac, The Live Squad, Lords Of The Under-ground, Ed O.G** and a new group called **M.O.P.** Congratulations to **Special K** and **Teddy Ted** for keeping hip-hop on the radio for the past 11 years. We hope you have plenty more...**CONTEST ALERT: Leaders Of The New School**, in conjunction with **The Box**, is currently holding a contest based on school spirit. The contest is open to junior high, high school and college students, and the school with the most ballots returned will win a live performance with L.O.N.S. In addition, the band will attend classes with you, tape a session of "BOXtalk" at your school and there'll be free giveaways. Watch The Box for details or call **Erika McDaniels** at (212) 275-4175... **Chris Landry** at **Profile Records** is coming with a fly, old school contest for their new act, **Joint Ventures**, and their debut single, "Itz Da Joint." To enter, you must answer the three following questions correctly: *Who was the +1 in the Funky Four +1? Who was Dr. Jeckyll of Dr. Jeckyll and Mr. Hyde and where is he now? What was Joseph Simmons called before he was called DJ Run?* If you have the correct answers to all of the above, your name will be entered in a drawing for a brand new Profile jacket. Call, write or fax your answers to: **Chris Landry, Profile Records**, 740 Broadway, New York, NY 10003, (212) 529-2600 or fax (212) 420-8216. Deadline is November 19... 'Nuff said.

New Releases

DAS EFX Freakit (eastwest)

Krazy Drayz and Skoob have risen from the depths of the sewer once again, but instead of flippity flippin' the script like they did first time out

RAP RETAIL

SINGLES

| 2W | LW | TW | |
|------------|----|----|---|
| 14 | 3 | 1 | ERICK SERMON - Stay Real (Def Jam/Columbia) |
| 1 | 1 | 2 | DR. DRE - Let Me Ride (Death Row/Intrscp/Priority/Atl) |
| 11 | 7 | 3 | SALT-N-PEPA - Shoop (Next Plateau/London/PLG) |
| 6 | 6 | 4 | KRS-ONE - Outta Here (Jive) |
| 3 | 2 | 5 | ILLEGAL - We Getz Buzy (Rowdy) |
| 4 | 5 | 6 | M.C. LYTE - Ruffneck (First Priority/Atlantic) |
| 2 | 4 | 7 | 2 PAC - I Get Around (Interscope/Atlantic) |
| 9 | 8 | 8 | FAT JOE - Flow Joe (Relativity) |
| 7 | 9 | 9 | DE LA SOUL - Breakadawn (Tommy Boy) |
| 16 | 15 | 10 | LEADERS OF THE NEW SCHOOL - What's Next? (Elektra) |
| — | 21 | 11 | SHAQUILLE O'NEAL - (I Know I Got) Skillz (Jive) |
| 12 | 12 | 12 | THA ALKAHOLIKS - Make Room (Loud/RCA) |
| 13 | 13 | 13 | D.J. JAZZY JEFF AND THE FRESH PRINCE - Boom! Shake The Room (Jive) |
| — | 20 | 14 | TOO SHORT - 'I'm A Player (Dangerous Music/Jive) |
| — | 16 | 15 | ONYX - Shiftee (JMJ/RAL/Chaos) |
| 8 | 10 | 16 | ICE CUBE - Check Yo' Self (Priority) |
| 17 | 17 | 17 | WU-TANG CLAN - Protect Ya Neck (Wu-Tang/Loud/RCA) |
| NEW | 18 | 18 | NAUGHTY BY NATURE - Written On Ya Kitten (Tommy Boy) |
| 20 | 18 | 19 | SPICE 1 - Dumpin' 'Em In Ditches (Jive) |
| NEW | 20 | 20 | KRIS KROSS - I'm Real (Ruffhouse/Columbia) |
| 19 | 19 | 21 | BIG DADDY KANE - Very Special (Cold Chillin'/Reprise) |
| 23 | 22 | 22 | DIGITAL UNDERGROUND - Return Of The Crazy One (Tommy Boy) |
| 24 | 24 | 23 | GEORGE CLINTON - Paint The White House Black (Paisley Park/Warner Bros.) |
| 5 | 14 | 24 | SCARFACE - Let Me Roll (Rap-A-Lot/Priority) |
| NEW | 25 | 25 | SOULS OF MISCHIEF - 93 'Til Infinity (Jive) |

ALBUMS

| 2W | LW | TW | |
|------------|----|----|--|
| 2 | 2 | 1 | KRS-ONE - Return Of Da Boom Bap (Jive) |
| 7 | 3 | 2 | SPICE 1 - 187 He Wrote (Jive) |
| 1 | 1 | 3 | SCARFACE - The World Is Yours (Rap-A-Lot/Priority) |
| 4 | 4 | 4 | ILLEGAL - The Untold Truth (Rowdy) |
| 3 | 5 | 5 | 2 PAC - Strictly 4 My N.I.G.G.A.Z... (Interscope/Atlantic) |
| 8 | 6 | 6 | DE LA SOUL - Buhloone Mind State (Tommy Boy) |
| 10 | 7 | 7 | SOULS OF MISCHIEF - 93 'Til Infinity (Jive) |
| NEW | 8 | 8 | ERICK SERMON - No Pressure (Def Jam/Columbia) |
| — | 17 | 9 | LEADERS OF THE NEW SCHOOL - T.I.M.E. (Elektra) |
| 5 | 8 | 10 | CYPRESS HILL - Black Sunday (Ruffhouse/Columbia) |
| 11 | 11 | 11 | DR. DRE - The Chronic (Death Row/Intrscp/Priority/Atl) |
| 16 | 14 | 12 | DIGITAL UNDERGROUND - The Body-Hat Syndrome (Tommy Boy) |
| 9 | 9 | 13 | KRIS KROSS - Da Bomb (Ruffhouse/Columbia) |
| NEW | 14 | 14 | EAZY E - It's On (Dr.***) 187um Killa (Ruthless/Relativity) |
| — | 19 | 15 | SALT-N-PEPA - Very Necessary (Next Plateau/London/PLG) |
| 12 | 12 | 16 | POOR RIGHTEOUS TEACHERS - Black Business (Profile) |
| 15 | 15 | 17 | M.C. LYTE - Ain't No Other (First Priority/Atlantic) |
| 13 | 13 | 18 | ONYX - Bacdafucup (JMJ/RAL/Chaos) |
| 6 | 10 | 19 | THA ALKAHOLIKS - 21 And Over (Loud/RCA) |
| NEW | 20 | 20 | BLACK MOON - Enta Da Stage (Nervous) |
| 14 | 16 | 21 | FAT JOE - Represent (Relativity) |
| 18 | 18 | 22 | POISON CLAN - Rough Town Behavior (Luke) |
| — | 25 | 23 | D.J. JAZZY JEFF AND THE FRESH PRINCE - Code Red (Jive) |
| 19 | 24 | 24 | M.C. BREED - The New Breed (WRAP/Ichiban) |
| 20 | 20 | 25 | BOSS - Born Gangstaz (DJ West/Chaos/Columbia) |

they're simply freakin' it this time. After setting the standard to what was one of the most imitated rhyme flows in the past couple of years, Das came correct by showing off their gifted talents without going back with that style. Lyrically the two are still catchin' wreck with mad fat tone inflections—in other words, they freakit like that. Solid Scheme provides the in-ya-face snare hits and bassline with an occasional trumpet blare to tie up the package. There's no doubt about this one goin' to the top. Two remixes are provided on the B-side, so go for what you know. Contact Darryl Lindsey at (212) 275-2272.

TOO SHORT I'm A Player (Dangerous/Jive)

Todd Shaw, the infamous Oakland mack, returns with another slice of west coast trunk of funk. For the original radio version, Ant Banks and the Dangerous crew have once again hooked up a smooth funk track consisting of synth bass, hand-claps, crooning female voices and a mellow piano passage. \$hort slides into the groove with the signature laid-back pimp delivery that has made him famous and recounts his early days as an up-and-coming player. The remix picks up the tempo with snare and hi-hats, flips a different bass groove and adds funky worm-inspired synth doodles. This is the jam. For the sex rhyme inclined, \$hort offers up the extended "street" versions of both the original and the remix on the B-side. Both cuts flow to the same grooves used on the radio versions, but they contain \$hort's lyrics in all their raw, uncensored glory. —SPENCEDOOKEY

EAZY-E Real Compton City G's (Ruthless/Relativity)

After the commercial flop of *5150: Home 4 Tha Sick*, a failed attempt to take Dr. Dre to court and a label switch, the ruthless gangsta, Eazy-E, returns with a chewy funk-infested track dissin' his former partner in rhyme. Eazy is joined by a new crew of Compton homeboys (Gangsta Dresta, BG and Knoccc Out) and together they spit out lyrics claiming that Dre and Snoop Doggy Dogg "are really actors, prankstas, studio gangstas, busters..." The thick, juicy track was hooked up by Rhythm D. and is filled with a fat '70s pimply bass riff and a funky keyboard strain. The overall sound is quite similar to that utilized by Dre on *The Chronic*, making the diss hit even harder. It remains to be seen how Eazy will fare this time out, but this is the funkier shit he's rhymed over in a long while, and his new crew kicks a little flavor to boot.

—SPENCEDOOKEY

ARTIST PROFILE



BLOOD OF ABRAHAM

NAMES: Benyad, Mazik, DJ Lett Loose & Jay

CURRENT RESIDENCE: Los Angeles

LABEL: Ruthless/Relativity

PROMOTION CONTACTS: Mohammed Ali and DJ Link

LATEST RELEASE: "Stabbed By The Steeple"

FORTHCOMING ALBUM: Future Profits

VIDEO FACTS: Half of the video for "Stabbed By The Steeple" was shot in Israel without a script. The group and two video crew members spent ten days exploring. They shot 12 hours of raw footage, and then picked their favorite four minutes and 47 seconds.

THEY SAY: "The album came from our need for universal thinking. We realize everything in our surroundings have a purpose, whether it's good or bad. We are motivated by positivity, but we don't shy away from grim reality."

—Benyad

"We believe in the brotherhood of man, all men. But we don't believe in brotherhood with anybody who doesn't want brotherhood with us."

—Jay, quoting Malcolm X

TOUR DETAILS: Starting a college tour in November.



DANNY ELFMAN: SPORTING AN IMPRESSIVE (SOUND)TRACK RECORD

Sometimes Oingo Boingo frontman, sometimes film and television music composer and soon-to-be movie director, Danny Elfman likes to keep a lot of irons on the fire. His observations about the oft-ignored genre of film scores and the world of music are carefully weighed out, and he's got the soundtrack record to back up his words. After touring with the twisted theatrical/music troupe The Mystic Knights in the '70s, playing music as a founding member of the 14-year-old Oingo Boingo and scoring nearly a dozen features (including all five of Tim Burton's films from *Pee Wee's Big Adventure* to both *Batmans*), Elfman has ascended to the summit of the film composer landscape.

Tim Burton's *The Nightmare Before Christmas* is a stop-motion animated adventure that uses miniature sets and convincing puppets to bring the worlds of Halloweentown and Christmastown to life. As with most of Disney's previous 31 full-length animated films, music plays an important role in getting the story across. "This was the exact opposite of the traditional scoring relationship where I'm normally the last person on a show," says Elfman. "I wrote the songs after getting together with Tim (Burton) before there was a script, storyboards or anything built."

Elfman's film composing origins are hard to pin down. He remembers watching a lot of science fiction movies as a kid, and realizing that the music helped him feel the way he was feeling. "The strange irony of my existence is that as a teenager, if you'd asked me what I wanted to do, I would have instantly said film, but I would have said anything but acting or composing," says Elfman. "I was playing instruments and writing compositions during the years I spent with The Mystic Knights around 1978 and '79. When Tim Burton called me to do *Pee Wee's Big Adventure* in 1985 I was like,

'Oh my God. Don't panic. You taught yourself to write notation at one point, so try to remember what you did back then.'"

Though film is a collaborative medium, scoring music for a picture is solitary work. "95% of my time composing for a score I'm on my own with nobody else in my studio," says Elfman. "Then it gets intense at the very end when we go in front of 80 pieces and suddenly it's all going down over three to five days." Soundtrack albums with assembled tracks are currently fluor-

"The object of a score is to enhance the movie—it's not to make a soundtrack album. The best scores I've listened to were not made to be soundtracks."

ishing, but Elfman is quick to point out that he's more a fan of film scores. "The object of a score is to enhance the movie—it's not to make a soundtrack album. The best scores I've listened to were not made to be soundtracks."

Director Tim Burton's distinctive visual style lends itself to Elfman's scoring method. "I get my musical ideas more from the flow of scenes and the camera and the look," he says. "After looking at the rough cut I get the tone of the movie then start composing around that. When a film gets locked I'll start finalizing each individual scene to the footage."

Burton and Elfman's mutual admiration for fantasy and horror has made their working relationship run smoothly. "Finding the tone of Tim's films has never been a struggle for me," says Elfman. "He verbalizes about his movies less than any director I've ever worked with, but our natural aesthetic tastes are closer." Elfman not only wrote ten original songs, and scored the music for the Disney Records *Nightmare*

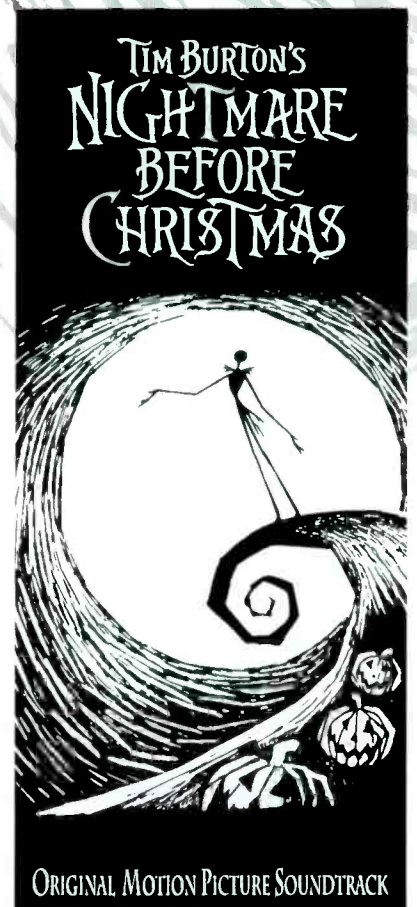
soundtrack, he also provides the singing voice for Pumpkin King Jack Skellington.

Although Burton conceived the story for *Nightmare* ten years ago, he was not in the director's seat due to prior commitments. The film is such a departure from Disney's usual cuddly cartoon fare that there's a question as to whether the film will reach its audience. "It's very peculiar, and it's too early to tell whether its uniqueness will end up making it difficult to find an audience," Elfman confesses. Opening nationally on October 22 near Halloween should give the film a holiday boost and a tie-in for audiences.

Fantasy/horror films and music seem to have a natural affinity and Elfman cites noted composers in the genre as having a big influence on his work. "I like the way the early film scores like *Bride Of Frankenstein* by Franz Waxman and *King Kong* by Max Steiner used music in a really original way," he says. "I love just about everything Bernard Herrmann ever did, and my favorites would be his scores for *Vertigo* and *Psycho*. There are innumerable scenes in Hitchcock films that are hard to imagine without the music behind them giving them this great tone." This statement could apply to Elfman's scoring as well, for who could imagine *Batman* without the stylish noir accompaniment defining the characters and atmosphere so well?

Amazingly, Elfman still finds time for Oingo Boingo, and a new album should hit the streets around March of next year. "We're halfway through it now," says Elfman. "It would have been finished, but *Nightmare* got really hot and heavy. I'm really excited about the Oingo Boingo record and plan to finish it by December."

Oddly enough, though Elfman's in the thick of visual media and music, music videos don't hold much fascination for him. "I've done very few



videos for Oingo Boingo," he says. "Essentially, they're advertisements for a song, and although they can be really interesting, my interest when I'm doing a song is in the song. It's just two different things."

Elfman's future fairly glitters before him and he has a lot of projects lined up. He'll be scoring the film *Black Beauty*, which his girlfriend Caroline Thompson is currently directing in England, and he's developing a live action fantasy musical for Disney called *Little Demons* along with another musical *The World Of Jimmy Callicut*. "I have a script that I've just completed the second draft of that I hope to direct," he says. "It's a really twisted, lovely little ghost story that I've been dwelling on for almost four years now." Whatever the endeavor, plenty of eyes and ears will be glued to Elfman's imaginative projects. ●

BY DAVID BERAN

GAVIN URBAN

ASSOCIATE EDITOR:
JOHN MARTINUCCI



| 2W | LW | TW | | WEEKS | Reports | Adds | Heavy | Medium | Light | HIT FACTOR |
|------------|----|--|--|-------|---------|------|-------|--------|-------|------------|
| 3 | 2 | 1 | XSCAPE - Just Kickin' It (So So Def/Columbia) | 8 | 53 | 0 | 47 | 4 | 2 | 96% |
| 1 | 1 | 2 | TONY TONI TONE - Anniversary (Wing/Mercury) | 9 | 52 | 0 | 50 | 2 | 0 | 100% |
| 12 | 10 | 3 | TEVIN CAMPBELL - Can We Talk (Qwest/Warner Bros.) | 5 | 54 | 0 | 33 | 15 | 6 | 89% |
| 18 | 8 | 4 | TONI BRAXTON - Breathe Again (LaFace/Arista) | 4 | 52 | 3 | 36 | 12 | 4 | 92% |
| 4 | 3 | 5 | EN VOGUE Featuring FMob - Runaway Love (eastwest) | 10 | 49 | 0 | 42 | 6 | 1 | 98% |
| 6 | 6 | 6 | INTRO - Come Inside (Atlantic) | 10 | 48 | 1 | 40 | 7 | 1 | 98% |
| 7 | 4 | 7 | PRINCE - Pink Cashmere (Paisley Park/Warner Bros.) | 7 | 47 | 0 | 34 | 9 | 4 | 91% |
| 21 | 11 | 8 | HI-FIVE - Never Should Have Let You Go (Jive) | 5 | 48 | 1 | 19 | 20 | 9 | 81% |
| 10 | 9 | 9 | TEDDY PENDERGRASS - Voodoo (Elektra) | 9 | 45 | 0 | 29 | 12 | 4 | 91% |
| 31 | 18 | 10 | BABYFACE - Never Keeping Secrets (Epic) | 3 | 51 | 4 | 13 | 33 | 5 | 90% |
| 26 | 12 | 11 | JANET JACKSON - Again (Virgin) | 4 | 52 | 6 | 11 | 31 | 10 | 81% |
| 17 | 16 | 12 | KEITH WASHINGTON - Stay In My Corner (Qwest/Warner Bros.) | 9 | 41 | 0 | 22 | 13 | 6 | 85% |
| 24 | 19 | 13 | SALT-N-PEPA - Shoop (Next Plateau/London/PLG) | 6 | 43 | 1 | 12 | 20 | 11 | 74% |
| 16 | 13 | 14 | LEVERT - Do The Thangs (Atlantic) | 10 | 35 | 0 | 23 | 9 | 3 | 91% |
| 5 | 5 | 15 | BELL BIV DeVOE - Something In Your Eyes (MCA) | 14 | 35 | 0 | 26 | 7 | 2 | 94% |
| — | 30 | 16 | D.R.S. - Gangsta Lean (Capitol) | 3 | 44 | 10 | 15 | 13 | 16 | 64% |
| 23 | 20 | 17 | AARON HALL - Get A Little Freaky With Me (Silas/MCA) | 7 | 39 | 1 | 13 | 22 | 4 | 90% |
| 25 | 23 | 18 | MINT CONDITION - Nobody Does It Betta (Perspective/A&M) | 6 | 39 | 2 | 7 | 27 | 5 | 87% |
| 20 | 21 | 19 | SILK - It Had To Be You (Keia/Elektra) | 7 | 37 | 0 | 10 | 22 | 5 | 86% |
| 36 | 31 | 20 | JADE - Looking For Mr. Do Right (Giant/Reprise) | 4 | 40 | 5 | 3 | 24 | 13 | 68% |
| 32 | 28 | 21 | U.N.V. - Straight From The Heart (Maverick/Sire/Warner Bros.) | 5 | 39 | 1 | 6 | 20 | 13 | 67% |
| — | 33 | 22 | MARIAH CAREY - Hero (Columbia) | 3 | 45 | 9 | 2 | 16 | 27 | 40% |
| 22 | 22 | 23 | COMING OF AGE - Coming Home To Love (Zoo) | 11 | 34 | 2 | 13 | 15 | 6 | 82% |
| 35 | 32 | 24 | 7669 - So High (Motown) | 4 | 38 | 2 | 1 | 24 | 13 | 66% |
| 9 | 14 | 25 | ZHANE - Hey Mr. DJ (Flavor Unit/Epic) | 15 | 27 | 0 | 18 | 7 | 2 | 93% |
| 2 | 7 | 26 | EARTH, WIND & FIRE - Sunday Morning (Reprise) | 11 | 28 | 0 | 17 | 8 | 3 | 89% |
| — | 34 | 27 | II D EXTREME - Up On The Roof (Gasoline Alley/MCA) | 4 | 33 | 3 | 2 | 17 | 14 | 58% |
| — | 35 | 28 | JODY WATLEY - Your Love Keeps Working On Me (MCA) | 3 | 37 | 5 | 0 | 12 | 25 | 32% |
| 29 | 29 | 29 | USHER - Call Me A Mack (LaFace/Arista) | 7 | 31 | 0 | 11 | 14 | 6 | 81% |
| NEW | 30 | COLOR ME BADD - Time And Chance (Giant/Reprise) | 2 | 38 | 14 | 0 | 7 | 31 | 18% | |
| NEW | 31 | NKRU - Computer Love (RCA) | 4 | 26 | 1 | 2 | 15 | 9 | 65% | |
| 14 | 15 | 32 | P.O.V. Duet with JADE - All Thru The Nite (Giant/Reprise) | 12 | 25 | 0 | 7 | 16 | 2 | 92% |
| NEW | 33 | R.KELLY - Sex Me (parts I&II) (Jive) | 2 | 30 | 10 | 1 | 11 | 18 | 40% | |
| — | 39 | 34 | BRIAN McKNIGHT - Alter The Love (Mercury) | 3 | 31 | 4 | 1 | 9 | 21 | 32% |
| — | 40 | 35 | JOHNNY GILL - Long Way From Home (Motown) | 2 | 30 | 4 | 0 | 11 | 19 | 37% |
| 8 | 26 | 36 | LUTHER VANDROSS - Heaven Knows (Epic) | 12 | 21 | 0 | 7 | 9 | 5 | 76% |
| 13 | 24 | 37 | MARIAH CAREY - Dreamlover (Columbia) | 13 | 20 | 0 | 9 | 8 | 3 | 85% |
| NEW | 38 | SHAI - Together Forever (Gasoline Alley/MCA) | 3 | 24 | 5 | 1 | 11 | 12 | 50% | |
| NEW | 39 | THE O'JAYS - Heartbreaker (EMI/ERG) | 2 | 25 | 4 | 2 | 6 | 17 | 32% | |
| NEW | 40 | ZAPP & ROGER - Slow And Easy (Reprise) | 1 | 28 | 20 | 0 | 1 | 27 | 4% | |

Most Added



LUTHER VANDROSS

"Never Let Me Go"
(LV/Epic)

ZAPP AND ROGER

"Slow And Easy"
(Reprise)

MAZE Feat. FRANKIE BEVERLY

"The Morning After"
(Warner Bros.)

Top New Entry

COLOR ME BADD

"Time And Chance"
(Giant/Reprise)

Hot

D.R.S.

"Gangsta Lean"
(Capitol)

Top Tip

CHRIS WALKER

"Love Tonight"
(Pendulum/ERG)

RECORD TO WATCH

ME 2 U

"All Night"

(RCA)

Me 2 U slow jams with a sound reminiscent of R. Kelly's.

Inside Urban

Xscape's "Just Kickin' It" land the #1 spot after just eight weeks out, dethroning Tony Toni Tone after their month long stay. Jumping from #10 to #3 is Tevin Campbell's "Can We Talk..." Directly behind him at #4 is the sultry "Breathe Again" by Toni Braxton with adds from KQXL and WXOK-Baton Rouge and WRNB-Minneapolis... The next wave of heavy hitters is on the way in with Babyface in the lead at #10. He's followed closely by #11-Janet Jackson, #12-Keith Washington and #13-Salt-N-Pepa... Talk about some "Hot" homies of D.R.S.: "Gangsta Lean" is racing up the chart with a #30-#16 move and 10 new believers including WILD-

Chartbound

*LUTHER VANDROSS - "Never Let Me Go" (LV/Epic)

| Reports | Adds | Heavy | Medium | Light | Hit Factor | Weeks |
|---------|------|-------|--------|-------|------------|-------|
| 25 | 23 | — | 1 | 1 | 4% | 3 |

Album Cuts

TONI BRAXTON - Seven Whole Days

TONY TONI TONE - I Couldn't Keep It To Myself

INTRO - Ribbon In The Sky

BELL BIV DEVOE - Lovely

KENYA GRUV - Top Of The World (Menace II Society)

JOHNNY GILL - Tell Me How U Want It

Total Reports:

This Week 55 Last Week 55

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

Up & Coming

| Reports | Adds | |
|---------|------|--|
| 22 | 11 | *2 PAC - Keep Ya Head Up (Interscope/Atlantic) |
| 21 | 2 | CHERYL PEPSII RILEY - Guess I'm In Love (Reprise) |
| 20 | 2 | *L.L.COOL J - Stand By Your Man (Def Jam/RAL/Chaos) |
| 20 | 11 | *CHRIS WALKER - Love Tonight (Pendulum/Elektra) |
| 19 | 1 | RAAB - Foreplay (Rip-It) |
| 19 | 3 | *TO BE CONTINUED... - One Or One (eastwest/atlantic group) |
| 19 | 9 | *ME 2 U - All Night (RCA) |
| 19 | 10 | *D.J. JAZZY JEFF AND THE FRESH PRINCE - I'm Looking For The One (To Be ...) (Jive) |

Dropped: #17-Guesss, #25-Maze featuring Frankie Beverly (Girl), #27-De La Soul, #36-SWV (Downtown), #37-Angie & Debbie, #38-George Clinton, Sybil. * Indicates Debut



Mercury recording artists Tony Toni Tone recently received with platinum plaques for the sales of their third album, *Sons Of Soul*. Tony Toni Tone's second single, "Anniversary" recently held the #1 spot on the Urban radio chart for four weeks. They are opening for Janet Jackson, who starts her tour November 24 in Cincinnati, Ohio. Pictured l-r: Timothy Christian Riley, TTT, Ed Eckstine, president of Mercury Records and executive producer on *Sons Of Soul*; D'Wayne Wiggins and Raphael Wiggins, TTT.

Boston, WRKS/FM-New York, WGCI/FM-Chicago, KJLH-Los Angeles and KMJQ-Houston... Debuts to the chart begin with our Top New Entry, #30-**Color Me Badd's** "Time And Chance," followed by #31-**NKRU**, #33-**R. Kelly**, #38-**Shai**, #39-**The O'Jays** and #40-**Zapp & Roger**.

For the record... George Clinton has embarked on a College tour. Arsenio Hall devoted a full show to Clinton on October 28... Epic recording artists **Terri & Monica**, have teamed up with labelmate **Shabba Ranks** for a remake of **Sly & the Family Stone's** mega-hit, "Family Affair." The song will be included on the upcoming Giant Records soundtrack for the movie, *Addams Family Values*, due out in November... Due in stores on November 16 is a brand new album by **The Pointer Sisters** entitled *Only Sisters Can Do That*. The album marks both the anniversary of their 20 years in the recording industry and their SIBK Records debut...

Jamie Foxx, star of Fox-TV's *In Living Color*, has recently signed a record deal with Fox Records and is slated to release a music album in 1994. Foxx, who begins his third season on *In Living Color* this fall, has emerged as one of the show's most popular cast members. The busy comic is also enjoying a recurring role as Crazy George on Fox-TV's *Roc* and completed taping his own HBO Comedy special to air

Saturday, November 6... Mark your calendars... The **Independent Label Coalition (I.L.C.)**, founded by producer/songwriter/entrepreneur Jay King, will hold its First Annual Business Summit the weekend of November 20-21, 1993 at the Sheraton Universal Hotel in Universal City, Calif. "The I.L.C. currently has a membership of 17 independent labels. "The time has passed for artists to just be artists," says King. "They must get more involved in the business end of things." The summit is open to the public and the registration fee is \$60 for I.L.C. members, \$100 for non-members and \$75 for students with valid I.D. For more information contact the Independent Label Coalition at (213) 851-9488.

New Releases

RALPH TRESVANT
Who's The Mack (MCA)

Hip-hop influenced Ralph T makes his presence known again as he drops the retro-soul track, "Who's The Mack." His smooth distinct vocals give this sophomore offering mass appeal potential.

EARTH, WIND & FIRE
Spend The Night (Reprise)

After a successful "Sunday Morning" the group decides to hang around and "Spend The Night." This mid-tempo love song is molded by Earth, Wind & Fire's signature harmonies and horns.

BOBBY BROWN
(Duet With WHITNEY HOUSTON)
Something In Common (MCA)

The original version, produced by Teddy Riley, is on Bobby's self-titled album and was made when the duo only had their love in common. Now with a child in common, the couple serves up a remix (by L.A. Reid) that's brighter, and has more bounce. First release from Brown's *Remixes In The Key Of B*.

LUTHER VANDROSS
Never Let Me Go (LV/Epic)

Luther Vandross revives a timeless ballad that'll be appreciated by listeners of all ages. Back by an all-star band (Kirk Whalum, Paul Jackson, Jr., Nat Adderley, Doc Powell), Luther gives a stunning performance.

ZAPP AND ROGER
Slow & Easy (Reprise)

The family that plays together, stays together. The gang releases the first of the two new tracks from on their *All the Greatest Hits*. It's a sexy slow (and easy) jam.

A TRIBE CALLED QUEST
Award Tour (Jive)

Hip-hop just doesn't get any better than this debut single from Quest's forthcoming album, *Midnight Marauders*. As with their previous work, Q-Tip, Phife and Ali Shaheed have created a masterpiece, and with De La Soul's Trugoy the Dove on the chorus, this one has "classic" written all over it. A remix would be an injustice, so don't worry about one. —ROD EDWARDS

HERE AND NOW
Tastin' Love Again
(Third Stone/Atlantic)

This duo has come up with an interesting twist by combining different styles on this contemporary ballad. Derrick Dwight Patterson's vocal range is complemented by Wyatt Jackson's poignant rap lyrics, and the results just might create a buzz among Urban audiences. For even more laid-back appeal, play the jazz mix version. ROD EDWARDS

BOSS
Progress Of Elimination
(DJ West/Chaos/Columbia)

Taking into consideration the success of her first two singles from *Born Gangstaz*, Boss doesn't have to worry about how well this one will do. Continuing to flex razor sharp lyrics with a relentless delivery she has solidified her status as a "female gangsta." Although the album version is good, play the "Beatin' Da Street/No Gunz" version for more audience response. —ROD EDWARDS

ARTIST PROFILE

JODY WATLEY



BIRTHDATE: January 30

CURRENT RESIDENCE: Los Angeles

CURRENT SINGLE: "Your Love Keeps Working On Me"

CURRENT ALBUM: *Intimacy*

LABEL: MCA

MUSICAL INFLUENCES: Diana Ross, Stevie Wonder, Marvin Gaye, Grace Jones, Isaac Hayes, Curtis Mayfield

WHAT MUSIC ARE YOU LISTENING: Sade, Les McCann Anthology, Ottmar Liebert

LAST RECORD YOU WENT OUT OF YOUR WAY TO BUY:

Prince's *The Hits/The B-Sides* and Donna Summer Anthology

FAVORITE SPORTS TEAM:

Chicago Bulls

FAVORITE PASTIMES:

Reading and cooking.

PROUDEST

ACCOMPLISHMENT: Grammy Award for Best New Artist, and being a mom.

IF I WASN'T A RECORDING ARTIST... I'd be in the fashion field.

CURRENT OR UPCOMING

TOUR DETAILS: Working out details for the upcoming *Intimacy* tour.

SHE SAYS: "Dance Diva? Diva maybe, but I'm not one dimensional!"

FUTURE PLANS: More music, more concerts and more artistic growth.

GAVIN A/C

EDITOR: RON FELL
ASSOCIATE EDITOR: DIANE RUFER



| 2W | LW | TW | | WEEKS | Reports | Adds | Heavy | Medium | Light | HIT FACTOR |
|------------|----|----|---|-------|---------|------|-------|--------|-------|------------|
| 2 | 2 | 1 | BRUCE HORNSBY - Fields Of Gray (RCA) | 10 | 226 | 3 | 200 | 19 | 4 | 97% |
| 1 | 1 | 2 | RICK ASTLEY - Hopelessly (RCA) | 11 | 218 | 1 | 192 | 19 | 6 | 97% |
| 9 | 4 | 3 | AARON NEVILLE - Don't Fall Apart On Me Tonight (A&M) | 10 | 199 | 7 | 141 | 37 | 15 | 89% |
| 8 | 5 | 4 | STING - Nothing 'Bout Me (A&M) | 8 | 186 | 6 | 135 | 36 | 9 | 92% |
| 4 | 3 | 5 | TONI BRAXTON - Another Sad Love Song (LaFace/Arista) | 13 | 181 | 3 | 144 | 27 | 7 | 94% |
| 12 | 9 | 6 | EXPOSE - As Long As I Can Dream (Arista) | 7 | 184 | 5 | 109 | 58 | 12 | 91% |
| 11 | 8 | 7 | TAYLOR DAYNE - Send Me A Lover (Arista) | 10 | 183 | 12 | 127 | 34 | 10 | 88% |
| 18 | 10 | 8 | KENNY LOGGINS - This Is It (Columbia) | 6 | 181 | 11 | 97 | 59 | 14 | 86% |
| 3 | 6 | 9 | ROD STEWART† From "MTV's Unplugged" - Reason To Believe (Warner Bros.) | 15 | 163 | 0 | 96 | 46 | 21 | 87% |
| — | 28 | 10 | MARIAH CAREY - Hero (Columbia) | 3 | 191 | 32 | 28 | 95 | 36 | 64% |
| 5 | 7 | 11 | BETH NIELSEN CHAPMAN - The Moment You Were Mine (Reprise) | 12 | 139 | 0 | 83 | 46 | 10 | 93% |
| 16 | 14 | 12 | JOHN MELLENCAMP - Human Wheels (Mercury) | 7 | 135 | 3 | 78 | 43 | 11 | 90% |
| 6 | 11 | 13 | BILLY JOEL - The River Of Dreams (Columbia) | 16 | 138 | 0 | 78 | 48 | 12 | 91% |
| — | 25 | 14 | JACKSON BROWNE - I'm Alive (Elektra) | 3 | 162 | 30 | 22 | 82 | 28 | 64% |
| 7 | 12 | 15 | MARIAH CAREY - Dreamlover (Columbia) | 14 | 127 | 0 | 63 | 47 | 17 | 87% |
| 25 | 16 | 16 | DAN FOGELBERG - Magic Every Moment (Full Moon/Epic) | 6 | 118 | 3 | 43 | 61 | 11 | 88% |
| — | 36 | 17 | BRYAN ADAMS - Please Forgive Me (A&M) | 3 | 156 | 35 | 11 | 77 | 34 | 56% |
| 37 | 26 | 18 | KENNY G - Sentimental (Arista) | 5 | 128 | 9 | 14 | 77 | 28 | 71% |
| 10 | 13 | 19 | LISA KEITH - Better Than You (Perspective/A&M) | 15 | 116 | 0 | 30 | 61 | 25 | 78% |
| 31 | 23 | 20 | LAUREN CHRISTY - Steep (Mercury) | 7 | 120 | 11 | 16 | 71 | 22 | 73% |
| 30 | 21 | 21 | JOHN WAITE - In Dreams (Imago) | 10 | 111 | 9 | 17 | 63 | 22 | 72% |
| 23 | 19 | 22 | THE STORY - So Much Mine (Elektra) | 9 | 107 | 4 | 29 | 57 | 17 | 80% |
| 19 | 15 | 23 | R.E.M. - Everybody Hurts (Warner Bros.) | 11 | 102 | 0 | 42 | 47 | 13 | 87% |
| 17 | 17 | 24 | DARDEN SMITH - Loving Arms (Chaos) | 18 | 101 | 4 | 41 | 41 | 15 | 81% |
| 21 | 18 | 25 | DAVE KOZ - You Make Me Smile (Capitol) | 20 | 92 | 0 | 46 | 36 | 10 | 89% |
| 36 | 31 | 26 | LITTLE TEXAS - What Might Have Been (Warner Bros.) | 5 | 107 | 11 | 15 | 58 | 23 | 68% |
| 26 | 24 | 27 | DAN HILL - Let Me Show You (Spontaneous) | 10 | 105 | 5 | 14 | 58 | 28 | 69% |
| 29 | 29 | 28 | GLORIA ESTEFAN - If We Were Lovers (Epic) | 7 | 100 | 5 | 18 | 56 | 21 | 74% |
| 32 | 32 | 29 | LORI RUSO - Rolling Ocean (Major) | 7 | 96 | 7 | 14 | 53 | 22 | 70% |
| — | 39 | 30 | JANET JACKSON - Again (Virgin) | 4 | 95 | 14 | 14 | 43 | 24 | 60% |
| NEW | 31 | 31 | BILLY JOEL - All About Soul (Columbia) | 2 | 128 | 47 | 5 | 43 | 33 | 38% |
| — | 40 | 32 | JAMES TAYLOR - Secret O' Life (Columbia) | 5 | 99 | 16 | 7 | 47 | 29 | 55% |
| 24 | 22 | 33 | MICA PARIS - Whisper A Prayer (Island/PLG) | 9 | 83 | 3 | 17 | 46 | 17 | 76% |
| — | 38 | 34 | MEAT LOAF - I'd Do Anything For Love (But I Won't Do That) (MCA) | 5 | 79 | 21 | 26 | 26 | 6 | 66% |
| NEW | 35 | 35 | PHIL COLLINS - Both Sides Of The Story (Atlantic) | 2 | 101 | 34 | 3 | 33 | 31 | 36% |
| 22 | 30 | 36 | MADONNA - Rain (Maverick/Sire/Warner Bros.) | 16 | 69 | 0 | 22 | 31 | 16 | 77% |
| NEW | 37 | 37 | BEE GEES - Paying The Price Of Love (Polydor/PLG) | 5 | 79 | 18 | 6 | 32 | 24 | 48% |
| NEW | 38 | 38 | CRUSOE - Lifeline (Caliber) | 5 | 71 | 8 | 5 | 30 | 28 | 49% |
| 28 | 37 | 39 | CELINE DION & CLIVE GRIFFIN - When I Fall In Love (Epic) | 19 | 58 | 1 | 10 | 29 | 18 | 67% |
| 14 | 20 | 40 | OLETA ADAMS - I Just Had To Hear Your Voice (Fontana/Mercury) | 14 | 58 | 0 | 15 | 31 | 12 | 79% |

| Chartbound | Reports | Adds | Heavy | Medium | Light | Hit Factor | Weeks |
|---|---------|------|-------|--------|-------|------------|-------|
| * MICHAEL BOLTON - "Said I Loved You...But I Lied" (Columbia) | 113 | 113 | — | — | — | 0% | 1 |
| * LINDA RONSTADT - "Heartbeats Accelerating" (Elektra) | 80 | 80 | — | — | — | 0% | 1 |
| DIONNE WARWICK - "Friends Can Be Lovers" (Arista) | 65 | 11 | — | 17 | 37 | 24% | 3 |
| JIMMY CLIFF - "I Can See Clearly Now" (Chaos) | 64 | 15 | 1 | 26 | 22 | 42% | 3 |
| POINTER SISTERS - "Don't Walk Away" (EMI/ERG) | 58 | 9 | 4 | 19 | 26 | 40% | 3 |
| WARREN HILL featuring MITCH MALLOY - "I Still Believe In You" (RCA) | 57 | 13 | — | 11 | 33 | 18% | 3 |
| * ELTON JOHN with KIKI DEE - "True Love" (Atlantic) | 55 | 55 | — | — | — | 0% | 1 |

Total Reports:
This Week 238 Last Week 221
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:
10/30/92 **MICHAEL W. SMITH** - "I Will Be Here For You"
(Reunion/Geffen)
11/1/91 **AMY GRANT** - "That's What Love I For" (A&M)
11/2/90 **BETTE MIDLER** - "From A Distance" (Atlantic)

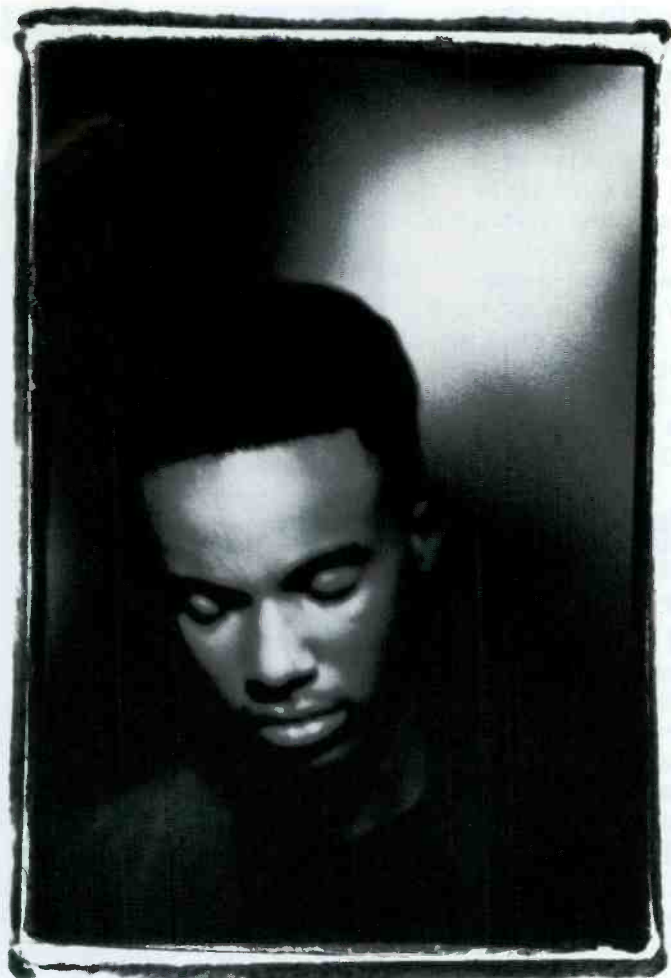
Most Added
MICHAEL BOLTON (113)
LINDA RONSTADT (81)
ELTON JOHN & KIKI DEE (55)
BILLY JOEL (47)
BRYAN ADAMS (35)

Top Tip
MICHAEL BOLTON
"Said I Loved You...But I Lied"
(Columbia)

RECORD TO WATCH
POINTER SISTERS
"Don't Walk Away"
(EMI/ERG)

Inside A/C
.....
WELCOMES...
Below, in alphabetical order, is our last installment of new A/C Correspondents for 1993.

- Brian Hanson and Bob Kinnison, **KARO**, 503 Old 63 North, Columbia, MO 65201 (314) 442-3116 FAX (314) 449-7770
- Willie Stevens and Rob Banks, **KBSY**, 3108 Jenny Lind, Ft. Smith, AR 72901 (501) 782-1992 FAX (501) 782-4999
- Fred Smith and Daniel Meyer, **KCCR**, 106 W. Capitol, Pierre, SD. 57501 (605) 224-1240 FAX (605) 224-0095
- Derek Adams, **KCMT**, PO Box 11370, Quincy, CA 95971 (916) 283-1370 FAX (916) 283-2155
- Michael Todd, **KELI**, 910 West 14th Street, San Angelo, TX 76903 (915) 655-5483 FAX (915) 655-9675
- Caesar Asmis and Eulises Munoz, **KINT**, 2501 N. Mesa, Suite 303, El Paso, TX 79902 (915) 534-0094 FAX: (915) 542-3580
- Dan Cowen, **KKLI**, PO Box 17360, Colorado Springs, CO 80935 (719) 636-1000 FAX (719) 471-1800
- Ron Ostlund and Gary Summers, **KSXY**, 732 North Van Ness Avenue, Fresno, CA 93728-3424 (209) 268-8801 FAX (209) 268-1289
- Dave Carr and Rick Roach, **KTHO**, PO Box AM, South Lake Tahoe, CA 96156 (916) 542-5800 FAX (916) 544-0119
- Lamont Summers, **KZRT**, 47 North 100 West, Jerome, ID 83338 (208) 324-8181 FAX (208) 324-7124
- Bob Johnson and Ed Bishop, **WCTW**, Route 9G, Hudson, NY 12534 (518) 828-5006 FAX (518) 828-1080



Can we talk?

TEVIN CAMPBELL

His new album I'M READY features the premier single "Can We Talk." Can we talk? Absolutely.

When we've got a story this great, how can we resist?

Gavin Top 40 23*-17*
R&R CHR 25*-18*

Produced by Babyface and Daryl Simmons Management: Rhonda Byrd/Ron Weisner

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In Association with Bobbi Humphrey Music, Inc.

between the sheets

*f*OURPLAY

FEATURING VOCALS BY CHAKA KHAN & NATHAN EAST

New Single. New Album. Same Band:

BOB JAMES. LEE RITENOUR. HARVEY MASON. NATHAN EAST.

Produced by Fourplay from the album Between The Sheets

© 1993 Warner Bros. Records Inc. This time platinum!



GAVIN AA #1 • R&R NAC #1 • BILLBOARD CONTEMPORARY JAZZ #1

Up & Coming

| Reports | Adds | |
|---------|------|---|
| 54 | 7 | KIKI EBSSEN - My Desire (Sin-Drome) |
| 52 | 22 | ACE OF BASE - All That She Wants (Arista) |
| 47 | 4 | CLIVE GRIFFIN - Commitment Of The Heart (550 Music/Epic) |
| 46 | 11 | JACK WAGNER - (You're The) Only One Who Knows (BFE/BMG) |
| 45 | 4 | ELEANOR McEVOY - Only A Woman's Heart (Geffen) |
| 36 | 3 | DON HENLEY - Sit Down, You're Rockin' The Boat (MCA) |
| 28 | 1 | ASHLEY CLEVELAND - Feel Like Falling (RCA) |
| 25 | 5 | ROSANNE CASH - You Won't Let Me In (Columbia) |
| 25 | 7 | * WILLIAMS BROTHERS - Don't Look Now (Warner Bros.) |
| 20 | 4 | * TONY TONI TONE - Anniversary (Wing/Mercury) |

Dropped: Earth, Wind & Fire, Michael McDonald, Luther Vandross, Mr. Big, Robert Plant, James Ingram, The Blenders.

* Indicates Debut

Plus Factor

| | LW | TW | Increase |
|---|----|----|----------|
| ACE OF BASE - All That She Wants (Arista) | 0 | 42 | 42% |
| PHIL COLLINS - Both Sides Of The Story (Atlantic) | 0 | 35 | 35% |
| BRYAN ADAMS - Please Forgive Me (A&M) | 25 | 56 | 31% |
| MARIAH CAREY - Hero (Columbia) | 35 | 65 | 30% |
| BILLY JOEL - All About Soul (Columbia) | 10 | 35 | 25% |
| JIMMY CLIFF - I Can See Clearly Now (Chaos) | 22 | 42 | 20% |
| KENNY G - Sentimental (Arista) | 51 | 70 | 19% |
| JAMES TAYLOR - Secret O' Life (Columbia) | 37 | 56 | 19% |
| BEE GEES - Paying The Price Of Love (Polydor/PLG) | 32 | 50 | 18% |
| JACKSON BROWNE - I'm Alive (Elektra) | 45 | 61 | 16% |
| JANET JACKSON - Again (Virgin) | 41 | 57 | 16% |
| CLIVE GRIFFIN - Commitment Of The Heart (550 Music/Epic) | 28 | 41 | 13% |
| DIONNE WARWICK - Friends Can Be Lovers (Arista) | 11 | 24 | 13% |
| ROBERT PLANT - I Believe (Es Paranza/Atlantic) | 49 | 61 | 12% |
| WARREN HILL Featuring MITCH MALLOY - I Still Believe In You (RCA) | 6 | 18 | 12% |

Records which receive the greatest increase in Hit Factor

Danny Howard, **WDEF**, 3300 Broad Street, Chattanooga, TN 37408 (615) 785-1253 FAX (615) 785-1264

Randy Jay and Jeanne Ashley, **WLZW**, PO Box 950, Utica, NY 13502 (315) 736-9313 FAX (315) 768-1987

Randy Quick, **WQTU**, 104 East Sixth Avenue, Rome, GA 30162-1187 (706) 295-1023 FAX (706) 291-6926

Nick Caplan and Brian Lang, **WSGL**, 2500 Airport Road South, Naples, FL 33962 (813) 793-1031 FAX (813) 732-1031

Darren Lee and Jackie Johnson, **WSPT**, PO Box 247, Stevens Point, WI 54481 (715) 341-1300 FAX (715) 341-0000

On the strength of 200 HEAVY rotation reports **Bruce Hornsby** takes the top of the chart from label-mate **Rick Astley**.

Further down the chart, and showing conspicuous upward movement, are seven singles that, in short order, will dominate the top ten.

Mariah Carey is already there with a truly Heroic leap from #28 to #10. **Jackson Browne's** "I'm Alive"

stands tall at #14 after two chart weeks. **Bryan Adams**, at #17 after two chart weeks, was once again a MOST ADDED with 35 new. **Janet Jackson** is at it "Again" with a #30 and a 60% HIT FACTOR in three working weeks. **Billy Joel's** "All About Soul," also a MOST ADDED, is already ranked 15th in airplay while debuting above all comers at #31. A/C's most prolific artist, **Phil Collins**, returns to the chart at #35 with more than 100 stations in his first two weeks.

And then there's **Michael Bolton** whose newest, "Said I Loved You...But I Lied" has the eighth best opening week of any record in A/C history with 113 ADDS.

The Bolton topped a great week for ADDS as **Linda Ronstadt** and **Elton** and **Kiki** each exceeded 50 ADDS. Thirty stations were able to ADD Bolton, Ronstadt and Elton/Kiki. They were KGY, KKR, KEYW, KRIS, KLZY, KQMT, KKLY, K99, KMG, KESZ, KVIL, WLDR, WQLR, KSCB, KLRQ, KOKO, KZLT, WMT/FM, KCHA, WBLG, WHFX, WEBS, WOHS, WEVA, WMYJ, WVNC, WNYR, WOBFM, WELI, WKTJ, WEIM and WHAI.

Leading the PLUS FACTOR with 37% is last week's RECORD TO WATCH, **Ace Of Base's** "All That She Wants." Fifty-two total A/C stations and 22 ADDS from WTSX, WBLG/FM, WZDQ, KLSS, KSCB, KXLK, KSCQ and KVVN/FM etc.

Our current RECORD TO WATCH, **the Pointer Sisters'** "Don't Walk Away," gathers 58 stations and KLKC, KMXV, WDUX, WHIZ, KKOR, KSDN, WJYY, KKLY and KJNO are new. This CHARTBOUNDING single is rotating at WBMX, WLEV, WMXB, WXVL, KFVR, WQLH/FM, KLZY, JOY99, KWXX, KMGX and B100 to list a few.

New Releases

CELINE DION "The Power Of Love" (550 Music/Epic)

This old Jennifer Rush song which was a worldwide hit in 1986 is made better than ever by Ms. Dion in her 550 debut. Awesome!

ART GARFUNKEL DUET WITH JAMES TAYLOR "Crying In The Rain" (Columbia)

Written by Carole King and Howard Greenfield more than 30 years ago for The Everly Brothers, this classic is brought back to life in all its acoustic wonder by two easy going guys with significant adult appeal.

DONNA SUMMER "Don't Cry For Me Argentina" (Casablanca/PolyGram)

The showstopper from Andrew Lloyd Webber's *Evita* is culled from the newly released, definitive Donna Summer Anthology. Ms. Summer proves she's more than a dance diva.

EARTH, WIND & FIRE "Spend The Night" (Reprise)

Apparently "Sunday Morning" set the tone for the rest of the day. This group makes really solid adult and contemporary music.



THE CRANBERRIES "Linger" (Island/PLG)

Dolores O'Riordan's vocals are infectious on this single about the loss of a first love from the Cranberries' *Everybody Else Is Doing It, So Why Can't We?* album.

CHRIS WALKER "Love Tonight" (Pendulum/ERG)

Self-written and self-produced, this Chris Walker ballad is a gem. The guy can sing and he's got something to say.

ARTIST PROFILE

CRUSOE



LABEL: Caliber Records,
12754 Ventura Blvd., Studio
City, CA 91604 (818) 985-0009
FAX: (818) 985-9292

PROMOTION CONTACT:

Robin Wren

CURRENT SINGLE: "Lifeline"

CURRENT ALBUM: Back To
The Wonderful

BIRTHDATE: April 8, 1962

BIRTHPLACE:

Middlesborough, England

CURRENT RESIDENCE:

Vancouver, Canada

MARITAL STATUS: Married

MUSICAL INFLUENCES: Elvis
Costello, 10cc, The Beatles,
Squeeze.

FAVORITE ALBUM BY

ANOTHER MUSICIAN:

Deceptive Band - 10cc

LIKES: good food, books,
movies, performing, Spring and
Fall.

DISLIKES: Smoking, fixing
the car.

FAVORITE PASTIMES:

Reading, movies, camping and
cooking.

FAVORITE SPORTS TEAM:

Toronto Blue Jays

FUTURE PLANS: Touring,
recording my next album,
traveling, writing a children's
book.

**IF I WEREN'T A RECORDING
ARTIST, I'D BE:** "Something
creative or involved in outdoor
work (with nature)."

HE SAYS: "I consider myself
lucky to be able to express
myself through music and be
paid for it. It sure beats
waiting on tables."

ART GARFUNKEL'S CONNECTIONS

| Year | Album | Label |
|------|--------------------------------|----------|
| 1965 | ...and the Winner Takes It All | Columbia |
| 1966 | ...and the Winner Takes It All | Columbia |
| 1967 | ...and the Winner Takes It All | Columbia |
| 1968 | ...and the Winner Takes It All | Columbia |
| 1969 | ...and the Winner Takes It All | Columbia |
| 1970 | ...and the Winner Takes It All | Columbia |
| 1971 | ...and the Winner Takes It All | Columbia |
| 1972 | ...and the Winner Takes It All | Columbia |
| 1973 | ...and the Winner Takes It All | Columbia |
| 1974 | ...and the Winner Takes It All | Columbia |
| 1975 | ...and the Winner Takes It All | Columbia |
| 1976 | ...and the Winner Takes It All | Columbia |
| 1977 | ...and the Winner Takes It All | Columbia |
| 1978 | ...and the Winner Takes It All | Columbia |
| 1979 | ...and the Winner Takes It All | Columbia |
| 1980 | ...and the Winner Takes It All | Columbia |
| 1981 | ...and the Winner Takes It All | Columbia |
| 1982 | ...and the Winner Takes It All | Columbia |
| 1983 | ...and the Winner Takes It All | Columbia |
| 1984 | ...and the Winner Takes It All | Columbia |
| 1985 | ...and the Winner Takes It All | Columbia |
| 1986 | ...and the Winner Takes It All | Columbia |
| 1987 | ...and the Winner Takes It All | Columbia |
| 1988 | ...and the Winner Takes It All | Columbia |
| 1989 | ...and the Winner Takes It All | Columbia |
| 1990 | ...and the Winner Takes It All | Columbia |
| 1991 | ...and the Winner Takes It All | Columbia |
| 1992 | ...and the Winner Takes It All | Columbia |
| 1993 | ...and the Winner Takes It All | Columbia |
| 1994 | ...and the Winner Takes It All | Columbia |
| 1995 | ...and the Winner Takes It All | Columbia |
| 1996 | ...and the Winner Takes It All | Columbia |
| 1997 | ...and the Winner Takes It All | Columbia |
| 1998 | ...and the Winner Takes It All | Columbia |
| 1999 | ...and the Winner Takes It All | Columbia |
| 2000 | ...and the Winner Takes It All | Columbia |
| 2001 | ...and the Winner Takes It All | Columbia |
| 2002 | ...and the Winner Takes It All | Columbia |
| 2003 | ...and the Winner Takes It All | Columbia |
| 2004 | ...and the Winner Takes It All | Columbia |
| 2005 | ...and the Winner Takes It All | Columbia |
| 2006 | ...and the Winner Takes It All | Columbia |
| 2007 | ...and the Winner Takes It All | Columbia |
| 2008 | ...and the Winner Takes It All | Columbia |
| 2009 | ...and the Winner Takes It All | Columbia |
| 2010 | ...and the Winner Takes It All | Columbia |
| 2011 | ...and the Winner Takes It All | Columbia |
| 2012 | ...and the Winner Takes It All | Columbia |
| 2013 | ...and the Winner Takes It All | Columbia |
| 2014 | ...and the Winner Takes It All | Columbia |
| 2015 | ...and the Winner Takes It All | Columbia |
| 2016 | ...and the Winner Takes It All | Columbia |
| 2017 | ...and the Winner Takes It All | Columbia |
| 2018 | ...and the Winner Takes It All | Columbia |
| 2019 | ...and the Winner Takes It All | Columbia |
| 2020 | ...and the Winner Takes It All | Columbia |
| 2021 | ...and the Winner Takes It All | Columbia |
| 2022 | ...and the Winner Takes It All | Columbia |
| 2023 | ...and the Winner Takes It All | Columbia |
| 2024 | ...and the Winner Takes It All | Columbia |

two voices.
one song.

crying in the rain.

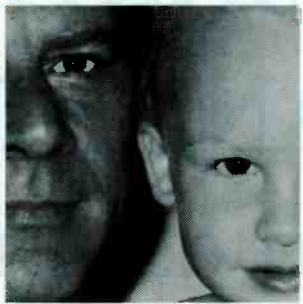
art garfunkel's duet

with james taylor

from the new

art garfunkel collection,

"up 'til now."



Produced by Don Grolnick and James Taylor. Management: DEPTH OF FIELD.

COLUMBIA

GAVIN CHART CONNECTIONS

| TOP 40 | | A/C | URBAN |
|--------|---|-----|-------|
| 1↑ | MEAT LOAF - I'd Do Anything For Love (But I Won't Do That) (MCA) | 34↑ | |
| 4 | JANET JACKSON - Again (Virgin) | 30↑ | 11↑ |
| 5↑ | R.E.M. - Everybody Hurts (Warner Bros.) | 23 | |
| 6↑ | MARIAH CAREY - Hero (Columbia) | 10↑ | 22↑ |
| 9 | TONI BRAXTON - Another Sad Love Song (LaFace/Arista) | 5 | |
| 10↑ | STING - Nothing 'Bout Me (A&M) | 4↑ | |
| 12 | JOHN MELLENCAMP - Human Wheels (Mercury) | 12↑ | |
| 13↑ | BRYAN ADAMS - Please Forgive Me (A&M) | 17↑ | |
| 14↑ | TONY TONI TONE - Anniversary (Wing/Mercury) | | 2 |
| 15 | LISA KEITH - Better Than You (Perspective/A&M) | 19 | |
| 17↑ | TEVIN CAMPBELL - Can We Talk (Qwest/Warner Bros.) | | 3↑ |
| 18 | MARIAH CAREY - Dreamlover (Columbia) | 15 | 37 |
| 19↑ | XSCAPE - Just Kickin' It (So So Def/Columbia) | | 1↑ |
| 20 | TAYLOR DAYNE - Send Me A Lover (Arista) | 7↑ | |
| 21 | BILLY JOEL - The River Of Dreams (Columbia) | 13 | |
| 22↑ | PHIL COLLINS - Both Sides Of The Story (Atlantic) | 35↑ | |
| 24↑ | ZHANE - Hey Mr. DJ (Flavor Unit/Epic) | | 25 |
| 25↑ | BRUCE HORNSBY - Fields Of Gray (RCA) | 1↑ | |
| 26↑ | BILLY JOEL - All About Soul (Columbia) | 31↑ | |
| 29↑ | EXPOSE - As Long As I Can Dream (Arista) | 6↑ | |
| 30 | RICK ASTLEY - Hopelessly (RCA) | 2 | |
| 31 | PRINCE - Pink Cashmere (Paisley Park/Warner Bros.) | | 7 |
| 32↑ | BEE GEES - Paying The Price Of Love (Polydor/PLG) | 37↑ | |
| 36 | ROD STEWART From "MTV's Unplugged" - Reason To Believe (Warner Bros.) | 9 | |
| 38 | JOHN WAITE - In Dreams (Imago) | 21 | |
| 39↑ | SALT-N-PEPA - Shoop (Next Plateau/London/PLG) | | 13↑ |

Inside Connections

This week's GAVIN Connections chart is made possible through the generous contributions of stations like you, the 538 top 40, Urban and A/C reporters who filed playlists for this issue.

Mariah Carey's "Hero" is the only single working at the moment that is under-

lined in all three connected formats. A massive 462 stations report it played, out of the possible 538.

With 288 out-of-the-box ADDs, Michael Bolton's "Said I Loved You...But I Lied" is the clear consensus winner for Most Added among the connected formats. It's also the eighth

most added record in A/C history and it's worth noting that two of the other seven above him are his as well ("Love Is A Wonderful Thing" and "Missing You"). The Bolton is followed by the 137 ADDs for Elton John/Kiki Dee's "True Love" re-do of the Bing & Grace chestnut.—RON FELL

The Media Connection

rap will get its own *Spinal Tap* when the ITC Entertainment rap mockumentary *Fear Of A Black Hat*

explores the comedic side of hip-hop. The film chronicles the fictitious group N.W.H. (Niggaz with Hats) and parodies N.W.A., Run-D.M.C. and rap's ridiculous side...Clint Black will appear in the forthcoming Warner Bros. film *Maverick*, playing a Mississippi riverboat gambler...Director Jim

Jarmusch (*Down By Law*) used the onscreen presence of Tom Waits and Iggy Pop in the first in a series of short films called *Coffee and Cigarettes...* Jazz/A' artist Lex De Azevedo is currently scoring and writing songs for the animated feature *Swan Lake*, to be released around Thanksgiving of '94...The Fox/RCA *Beverly Hillsbillies* soundtrack features covers of classic Country songs by Lorrie Morgan, Joe Diffie, Ricky Van Shelton and a new Dolly Parton tune.

The BBC has commissioned an hour-long Christmas special starring RuPaul. The show will

feature "video Christmas cards" sent by various bands including the B-52's and Nirvana...MTV will cater to the country crowd



Clint Black will darken the screen in the Warner Bros. film *Maverick*, due out next year.

with an upcoming special hosted by Dwight Yoakam. Yoakam will team up with Duff to spin videos by Lyle Lovett, Mary-Chapin Carpenter and other country favorites...MTV pulls the plug on Duran Duran and Nirvana for mid-November tapings, and the appearances may result in home-video releases... Catch godfather of soul James Brown on the Wednesday, November 3 episode of *The Arsenio Hall Show*. Hit the rock, don't smoke it, and we'll see you on the big island.

★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★
CONGRATULATIONS TO Mara Wildfeuer of Tower Records in Sacramento, Calif. who won the last Trivia Clip contest for knowing that Winona Ryder played Jerry Lee Lewis' cousin/wife in the 1989 film Great Balls Of Fire. This week's Trivia Clip question is easy: Did Michael McKeon, who appeared in Spinal Tap, play Lenny or Squiggy on the sitcom Laverne And Shirley? One winner will be drawn from all correct answers received and will be awarded two free passes to a United Artists theatre near you. Fax answers along with your address to the attention of David Beran at (415) 495-2580 or phone Gavin at (415) 495-1990.

BY DAVID BERAN



MARTIN NEWELL FEATURING THE NEW, IMPROVED ANDY PARTRIDGE

ADD
"THE GREATEST LIVING ENGLISHMAN"
NOVEMBER 8th - 9th

CONTACT: LuLu Cohen Pipeline Records 516 - 681 - 2125



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

The Past

The Future

Gavin monitors the future

GAVIN

THE MOST TRUSTED NAME IN RADIO

Jack Wagner
(You're The) Only One Who Knows

These stations know

WROE WRCH
KAAK WMMX
KTWN KMGW
WLQR

Plus over 45 other stations!!

"Jack's talent shines in this great ballad. He's a female heart-throb with a hit that reaches every woman's heart."

--Jim Swartz

KEYW - Tri-Cities, WA



Manufactured & distributed by BMG Distribution



Lori Ruso
"Rolling Ocean"

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



"'Rolling Ocean' is a perfect tempo song for us and researches well with our female demo."

BOB BROOKS, KLSY-SEATTLE, WA

"She has the sound that AC radio has needed for a long time."

JOHN KINSELLA, KLZY-POWELL, WY

"I wish Gavin had an extra heavy rotation, because that is where she would be."

RICH BRYANT, WMSQ-HAVELOCK, NC

GAVIN A/C 32*-29* • 70% HIT FACTOR

BDS - KLSY 4 spins a day. 9 ranking.

| | | | | | | | |
|------|------|------|------|------|------|------|------|
| WCOD | WEIM | WHLM | WKOK | WNYR | WPXZ | WTSX | WVLT |
| WZRT | Q93 | WBLG | WEBS | WEVA | WHFX | WLET | WMQC |
| WMSQ | WMVA | WNNC | WOHS | WRFC | WSTU | WTTR | WXVL |
| WZDQ | KAYL | KCHA | KDCK | KFMO | KFYR | KGWB | KIHK |
| KLKC | KLMJ | KLRQ | KLSS | KLWN | KMXL | KNIM | KOEL |
| KOKO | KQAD | KRDI | KSDN | KSJZ | KTLB | KWAT | KYMN |
| WJJY | WLLO | WCRA | WEAI | WFDL | WFRO | WHCO | WHIZ |
| WJER | WLHM | WLKI | WMIR | WNUY | WPHM | WQXC | WRCO |
| WRJC | WSPL | WZLT | KBCQ | KKOR | KMGN | KSCQ | KTQM |
| KAAK | KBMG | KBOL | KKLZ | KLZY | KQMT | KGLE | KIOO |
| KSEQ | KTHO | KUIC | KVYN | KWXX | KEYW | KFQD | KGY |
| KITZ | KJNO | KKRB | KLOG | KLSY | KMAS | KSHR | KXRO |



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GAVIN COUNTRY

EDITOR: LISA SMITH
ASSOCIATE EDITOR: CYNDI HOELZLE



| 2W | LW | TW | | WEEKS | Reports | Adds | Heavy | Medium | Light | HIT FACTOR |
|------------|----|---|---|-------|---------|------|-------|--------|-------|------------|
| 4 | 2 | | BROOKS AND DUNN - She Used To Be Mine (Arista) | 11 | 207 | 0 | 203 | 4 | 0 | 100% |
| 7 | 4 | 2 | MARK CHESNUTT - Almost Goodbye (MCA) | 10 | 207 | 0 | 197 | 9 | 1 | 100% |
| 9 | 6 | 3 | ALABAMA - Reckless (RCA) | 10 | 207 | 0 | 188 | 19 | 0 | 100% |
| 8 | 5 | 4 | COLLIN RAYE - That Was A River (Epic) | 14 | 206 | 0 | 192 | 11 | 3 | 99% |
| 10 | 7 | 5 | LORRIE MORGAN - Half Enough (BNA Entertainment) | 15 | 206 | 0 | 178 | 25 | 3 | 99% |
| 3 | 3 | 6 | SUZY BOGGUSS - Just Like The Weather (Liberty) | 15 | 202 | 0 | 187 | 13 | 2 | 99% |
| 15 | 11 | 7 | ALAN JACKSON - Mercury Blues (Arista) | 8 | 207 | 0 | 167 | 39 | 1 | 100% |
| 13 | 10 | 8 | LEE ROY PARNELL - On The Road (Arista) | 13 | 205 | 0 | 154 | 49 | 2 | 99% |
| 14 | 12 | 9 | MARY CHAPIN CARPENTER - The Bug (Columbia) | 12 | 205 | 0 | 116 | 80 | 9 | 96% |
| 16 | 14 | 10 | JOHN ANDERSON - I Fell In The Water (BNA Entertainment) | 11 | 204 | 0 | 112 | 88 | 4 | 98% |
| 17 | 13 | 11 | MARTINA McBRIDE - My Baby Loves Me (RCA) | 16 | 204 | 0 | 97 | 103 | 4 | 98% |
| 2 | 1 | 12 | REBA McENTIRE with LINDA DAVIS - Does He Love You (MCA) | 11 | 182 | 0 | 164 | 13 | 5 | 97% |
| 18 | 15 | 13 | PAM TILLIS - Do You Know Where Your Man Is (Arista) | 12 | 205 | 2 | 87 | 113 | 5 | 98% |
| 21 | 17 | 14 | GARTH BROOKS - American Honky-Tonk Bar Association (Liberty) | 4 | 206 | 0 | 75 | 126 | 5 | 98% |
| 19 | 16 | 15 | TRACY LAWRENCE - My Second Home (Atlantic) | 10 | 206 | 0 | 72 | 132 | 2 | 99% |
| 20 | 18 | 16 | SAMMY KERSHAW - Queen Of My Double Wide Trailer (Mercury) | 10 | 201 | 1 | 52 | 137 | 12 | 94% |
| 24 | 19 | 17 | TANYA TUCKER - Soon (Liberty) | 5 | 205 | 0 | 29 | 162 | 14 | 93% |
| 27 | 21 | 18 | DOUG SUPERNAW - I Don't Call Him Daddy (BNA Entertainment) | 6 | 205 | 4 | 19 | 159 | 27 | 87% |
| 23 | 20 | 19 | LITTLE TEXAS - God Blessed Texas (Warner Bros.) | 7 | 192 | 1 | 32 | 148 | 12 | 94% |
| 29 | 23 | 20 | TRISHA YEARWOOD - The Song Remembers When (MCA) | 5 | 200 | 2 | 10 | 155 | 35 | 83% |
| 33 | 24 | 21 | SAWYER BROWN - The Boys And Me (Curb) | 5 | 200 | 4 | 7 | 160 | 33 | 84% |
| 25 | 22 | 22 | MARK COLLIE - Something's Gonna Change Her Mind (MCA) | 9 | 197 | 0 | 19 | 135 | 43 | 78% |
| 38 | 27 | 23 | DWIGHT YOAKAM - Fast As You (Reprise) | 4 | 197 | 6 | 3 | 152 | 42 | 79% |
| 30 | 25 | 24 | RADNEY FOSTER - Hammer And Nails (Arista) | 6 | 195 | 5 | 8 | 122 | 65 | 67% |
| 37 | 29 | 25 | BILLY RAY CYRUS - Somebody New (Mercury) | 4 | 196 | 6 | 1 | 129 | 66 | 66% |
| 28 | 26 | 26 | GIBSON/MILLER BAND - Small Price (Epic) | 8 | 181 | 1 | 4 | 116 | 61 | 66% |
| — | 33 | 27 | DOUG STONE - I Never Knew Love (Epic) | 3 | 194 | 11 | 0 | 103 | 91 | 53% |
| 32 | 30 | 28 | JOHN BERRY - Kiss Me In The Car (Liberty) | 9 | 184 | 5 | 3 | 111 | 70 | 62% |
| 36 | 32 | 29 | SHENANDOAH - I Wanna Be Loved Like That (RCA) | 5 | 192 | 12 | 3 | 97 | 92 | 52% |
| 34 | 31 | 30 | HAL KETCHUM - Someplace Far Away (Curb) | 5 | 193 | 9 | 1 | 99 | 93 | 52% |
| 1 | 8 | 31 | GEORGE STRAIT - Easy Come Easy Go (MCA) | 12 | 136 | 0 | 88 | 33 | 15 | 89% |
| — | 36 | 32 | AARON TIPPIN - The Call Of The Wild (RCA) | 4 | 187 | 22 | 0 | 77 | 110 | 41% |
| 35 | 35 | 33 | RICK TREVINO - Just Enough Rope (Columbia) | 9 | 163 | 7 | 3 | 82 | 78 | 52% |
| NEW | 34 | WYNONNA - Is It Over Yet (Curb/MCA) | 2 | 182 | 51 | 0 | 50 | 132 | 27% | |
| — | 37 | 35 | FAITH HILL - Wild One (Warner Bros.) | 5 | 169 | 17 | 0 | 62 | 107 | 37% |
| — | 40 | 36 | TRACY BYRD - Why Don't That Telephone Ring (MCA) | 3 | 160 | 19 | 0 | 50 | 110 | 31% |
| NEW | 37 | CLAY WALKER - Live Until I Die (Giant) | 2 | 170 | 65 | 0 | 25 | 145 | 15% | |
| — | 39 | 38 | KELLY WILLIS - Heaven's Just A Sin Away (MCA) | 8 | 126 | 3 | 3 | 53 | 70 | 44% |
| NEW | 39 | EMMYLOU HARRIS - High Powered Love (Asylum) | 6 | 125 | 7 | 2 | 49 | 74 | 41% | |
| NEW | 40 | TRAVIS TRITT - Worth Every Mile (Warner Bros.) | 2 | 144 | 39 | 0 | 16 | 128 | 11% | |

Chartbound

| | Reports | Adds | Heavy | Medium | Light | Hit Factor | Weeks |
|---|---------|------|-------|--------|-------|------------|-------|
| BOY HOWDY - She'd Give Anything (Curb) | 140 | 42 | — | 17 | 123 | 12% | 2 |
| * JOE DIFFIE - John Deere Green (Epic) | 125 | 106 | — | 10 | 115 | 8% | 1 |
| CARLENE CARTER - Unbreakable Heart (Giant) | 123 | 6 | 1 | 38 | 84 | 32% | 6 |
| PIRATES OF THE MISSISSIPPI - Dream You (Liberty) | 122 | 15 | — | 38 | 84 | 31% | 4 |

Album Cuts

COMMON THREAD - I Can't Tell You Why (Vince Gill)/Desparado (Clint Black)/Take It Easy (Travis Tritt)/Tequila Sunrise (Alan Jackson)/ New Kid In Town (Trisha Yearwood)/Heartache Tonight (John Anderson)
GARTH BROOKS - Callin' Baton Rouge/The Night I Called The Old Man Out/Standing Outside The Fire/One Night A Day
CLINT BLACK - I'll Take Texas/Tuckered Out
WYNONNA - Rock Bottom/Girls With Guitars

Most Added

JOE DIFFIE (106)
STEVE WARINER (84)
BROTHER PHELPS (82)
GEORGE JONES (66)
CLAY WALKER (65)
Top Requests
BROOKS & DUNN
REBA McENTIRE & LINDA DAVIS
MARK CHESNUTT
ALABAMA
GARTH BROOKS

RECORD TO WATCH

GEORGE JONES
High-Tech Redneck
 (MCA)

Already on at 70 stations including WATZ, WTQR, KRKT, WOWQ, KICE, WEZL, WUSZ, KYJC, WSIX, KPLE, etc.

Inside Country

WELCOMES...

We're pleased to welcome the following stations to our reporting panel:

WBCS-Boston, MA

(617) 542-0241
 PD/MD - Jim Murphy

WQKB-Pittsburgh, PA

(412) 381-8100
 PD/MD - Bill Macky

WLFE-St. Albans, VT

(802) 527-2133
 MD - Matt Henry
 PD - Kenny Rodman

WRCY-Manassas, VA 22110

(703) 369-1080
 PD/MD - Chris O'Brien

WGTR-Myrtle Beach, SC

(803) 293-0107
 PD/MD - Doug Montgomery

WNGC-Athens, GA

(706) 549-1340
 MD - K. B. Travis
 PD - Sabrina Gibbons

WNOE-New Orleans, LA

(504) 529-1212
 MD - Richard Blake
 PD - Ted Stecker

KGMV-Springfield, MO

(417) 869-1059
 MD - Chris Cannon
 PD - Mark Thompson

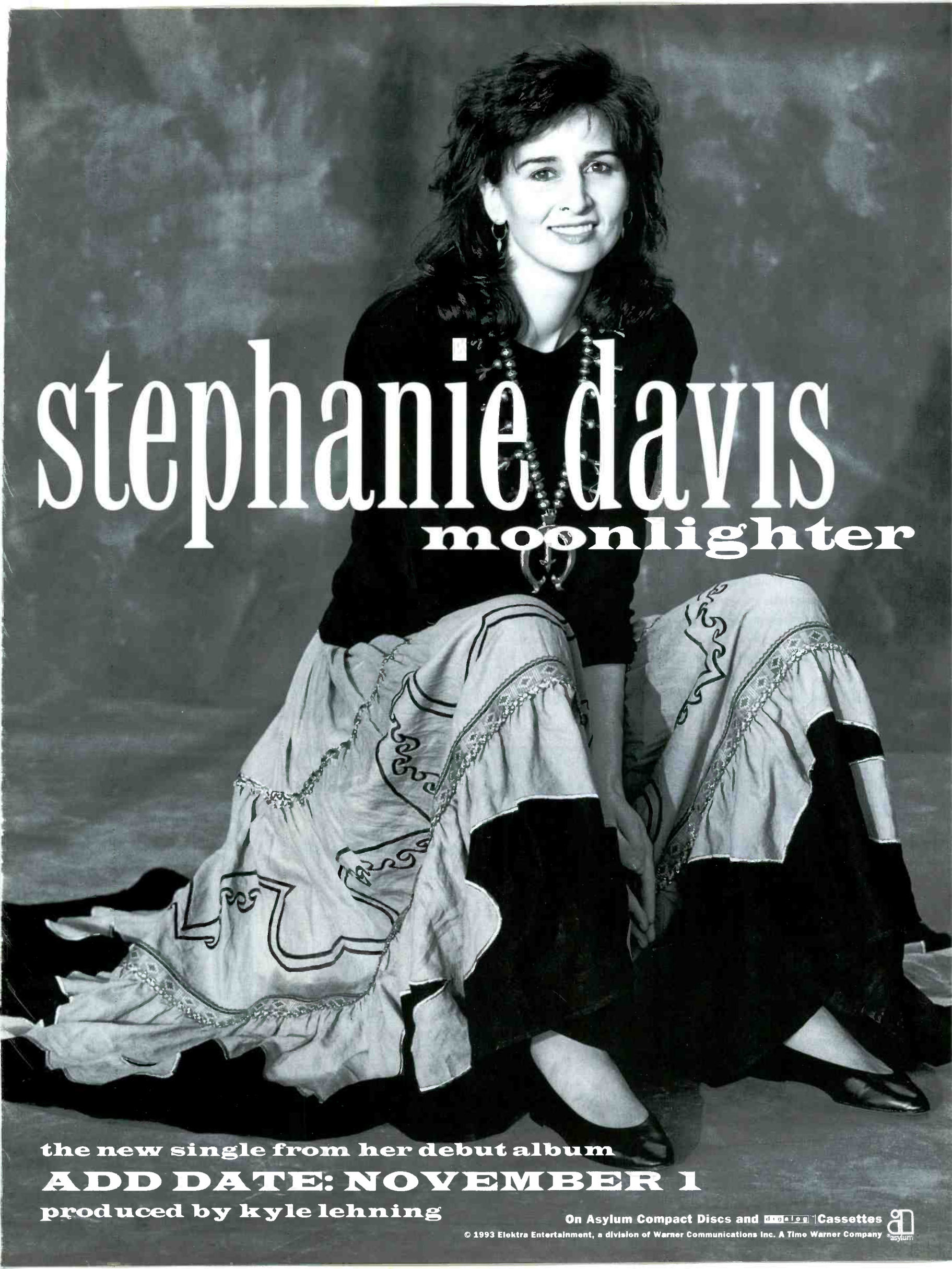
Total Reports:

This Week 207 Last Week 209

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

Reports accepted:

Mondays - 8am through 5pm
 Station Reporting Phone: (415) 495-1990
 Gavin Fax: (415) 495-2580




stephanie davis

moonlighter

the new single from her debut album

ADD DATE: NOVEMBER 1

produced by kyle lehning

On Asylum Compact Discs and  Cassettes

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Up & Coming

| Reports | Adds | Weeks | |
|---------|------|-------|---|
| 106 | 5 | 3 | RESTLESS HEART - Big Iron Horses (RCA) |
| 100 | 27 | 2 | LARRY STEWART - We Can Love (RCA) |
| 97 | 84 | 1 | * STEVE WARINER - Drivin' And Cryin' (Arista) |
| 96 | 82 | 1 | * BROTHER PHELPS - Were You Really Livin' (Asylum) |
| 92 | 23 | 2 | TWISTER ALLEY - Nothing In Common But Love (Mercury) |
| 84 | 29 | 2 | BOBBIE CRYNER - He Feels Guilty (Epic) |
| 70 | 66 | 1 | * GEORGE JONES - High Tech Redneck (MCA) |
| 54 | 2 | 3 | GENE WATSON - Snake In The House (Step One) |
| 46 | 38 | 1 | * RONNIE MILSAP - I'm Playing For You (Liberty) |
| 42 | 11 | 2 | MARSHALL TUCKER BAND - Down We Go (Cabin Fever) |
| 37 | 1 | 3 | HANK FLAMINGO - Baby It's You (Warner Bros.) |
| 36 | 29 | 1 | * JAMIE O'HARA - What's A Good Ol' Boy To Do (RCA) |
| 33 | 5 | 2 | CHARLEY PRIDE - Just For The Love Of It (Honest/Intersound) |
| 30 | 7 | 2 | WYLIE & THE WILD WEST SHOW - Black Boots & Blue Jeans (Cross Three/Oh Boy) |
| 29 | 7 | 2 | DEBRA BURNS - He Thinks He's Robin Hood (Amajor) |
| 26 | — | 4 | HEATHER MYLES - Changes (HighTone) |

Dropped: #9-Confederate Railroad, #38-Clint Black (No Time), #34-McBride & The Ride, #38-Andy Childs, Shania Twain. * Indicates Debut

Top Ten Videos

1. **MARK CHESNUTT** - Almost Goodbye (MCA)
2. **LORRIE MORGAN** - Half Enough (BNA Entertainment)
3. **ALAN JACKSON** - Mercury Blues (Arista)
4. **COLLIN RAYE** - That Was A River (Epic)
5. **LEE ROY PARNELL** - On The Road (Arista)
6. **MARTINA McBRIDE** - My Baby Loves Me (RCA)
7. **REBA McENTIRE/LINDA DAVIS** - Does He Love You (MCA)
8. **CONFEDERATE RAILROAD** - Trashy Women (Atlantic)
9. **VINCE GILL** - One More Last Chance (MCA)
10. **JOHN ANDERSON** - I Fell In The Water (BNA Entertainment)

Courtesy of Country Music Television 



During his recent #1 and platinum party, Alan Jackson presented his "Arista family" with a very special gift of thanks. Tim DuBois accepted the custom Harley-Davidson on behalf of the company. It will be displayed in the lobby of the new Arista Records building slated for grand opening in mid-November.

KZNN-Rolla, MO
(314) 364-0800
PD/MD - Kevin Lewis

WGRL-Indianapolis, IN
(317) 842-9550
PD - Sam McGuire
MD - Mark Roberts

WOW-Omaha, NE
(402) 390-2059
PD - Scott Parker
MD - Ken Brooks

KHHT-Austin, TX
(512) 908-4900
PD/MD - J.L. Fisk

KZDG-Denver, CO
(303) 451-6700
PD/MD - Jon Holiday

KYJC-Medford, OR
(503) 772-0322
PD - Michael Perry
MD - Anjie Chapman

#1 ONE YEAR AGO TODAY

LORRIE MORGAN
Watch Me

#1 FIVE YEARS AGO TODAY

RICKY VAN SHELTON
I'll Leave This World Loving You

#1 TEN YEARS AGO TODAY

KENNY & DOLLY
Islands In The Stream

Also, the following stations will no longer report to Gavin Country:
WNCQ, WHUG, WFMC, WAAX, W KYA, WFPR, KSUM, KBRF, KLQL, KEYZ, KFGO, KLEE, KVDB, WCUB, KVET.

New Releases

JOE DIFFIE
"John Deere Green" (Epic)

Diffie sounds like he's having a great time with the song, another loony story about down-home folks from the pen of Dennis Linde ("Bubba Shot The Jukebox," "Queen Of My Double Wide Trailer").



STEVE WARINER
"Drivin' And Cryin'" (Arista)

Wariner puts a sweet, longing spin on this road song. You can almost imagine him hitting the hot Texas highway.

JAMIE O'HARA
"What's A Good Ol' Boy To Do" (RCA)

Jamie O'Hara has kept busy writing songs for others since the breakup of the O'Kanes, but it's clear he's saved the best for his RCA debut, *Rise Above It*. The spare arrangement spotlights the lonely guitar and Jamie's moody, spooky voice.

BROTHER PHELPS
"Were You Really Livin'" (Asylum)

This song, by far the most "Headhunter-ish" on the brothers' debut solo project, takes off like a jet and travels at the speed of sound.

GEORGE JONES
"High-Tech Redneck" (MCA)

Jones takes the rockin' route with an ode to a guy reveling in the toys of this technological age. Love the way Jones rhymes "rap" with "Ronnie Milsap."

ARTIST PROFILE



ROSIE FLORES

BIRTHPLACE: San Antonio

CURRENT RESIDENCE:
Los Angeles

LABEL: HighTone

PROMOTION CONTACT:
Darrell Anderson
(510) 763-8500

CURRENT SINGLE:
"Honky Tonk Moon"

CURRENT ALBUM:
Once More With Feeling

INFLUENCES: Buck Owens, Wanda Jackson, Buddy Holly, Creedence Clearwater Revival, Bonnie Raitt.

SHE SAYS: "I wrote 'Honky Tonk Moon' with Pat Gallagher. We both love Country music so much, and we just said, 'Let's write a good honky tonk song.' The song is about all the things we love."

"There are so many different feels and tempos on my record. I wanted to do all my favorite kinds of songs, and for the album to be like a well-rounded show, showing different sides of myself. It is real true to where my heart lies."

IT'S SAID: "Flores never forgets she's a poet and a rocker with a pure country heart."

—Entertainment Magazine

"Rosie Flores is a goddess...an adept writer and soulful singer of hard-edged, well-crafted neo-traditionalist Country and a picker who can hold her own with the best anywhere."

—Billboard

P.D. NOTEBOOK BY ERIC NORBERG

FEMALE PROGRAMMERS

I recently printed an anonymous letter from a female programmer at a major A/C station that raised a lot of questions about how women are accepted as staff members of a radio station, and about how women sometimes feel they are forced to operate.

I received a response from another woman who is also in a programming position at a prominent radio station. She wrote: "Thank you for the recent article about women in A/C radio. A friend of mine in the business called thinking that I had written you the letter...I too would face difficult times if it got out to management that I was 'talking out of school.'"

"It is indeed frustrating to deal, day in and day out, with decision-makers who have such a different view of the demo than I did. Issues range from offensive commercial or promo copy/material to general music policy and personality presentation."

The writer went on to say she is exposed to demeaning sexual humor and insensitive treatment on a regular basis. It's not sexual harassment per se—it's simply an attitude from male colleagues that is condescending. They seem unable

agree should not have occurred.

She goes on: "I met a record rep from L.A. recently. She was so happy that I had a programming title on my business card. She asked if I were aware how few females are in programming posi-

It's not sexual harassment per se—it's simply an attitude from male colleagues that is condescending.

to perceive how women will see and understand comments and behavior that some men on her staff apparently consider normal.

Since A/C is a format that tends to target females, this sort of situation can and will hamper the station reaching its stated goals. The writer provided examples of unacceptable behavior she experienced, which I

tions in A/C radio. Another record rep expressed his frustration recently that he is always trying to sell female-appeal records to male program directors and music directors. So the current state of A/C not only affects radio, but the record business as well.

"I just hope that all the women who have worked hard in radio

haven't left the industry by the time more doors start opening for women programmers. I know I'm leaving; I know others who already have. Thank you again for the article and for your time. I really appreciated reading in a mainstream trade magazine what could have been my very own words. It was very validating for me. And thank you for taking this issue seriously."

In my response, I earnestly asked this woman not to leave the business. Her credentials and reputation qualify her for a program director's position, and I hope she pursues one aggressively.

I have had the fortune never to work for a company where differences in how people related to each other were simply based on differences in position held rather than differences in gender.

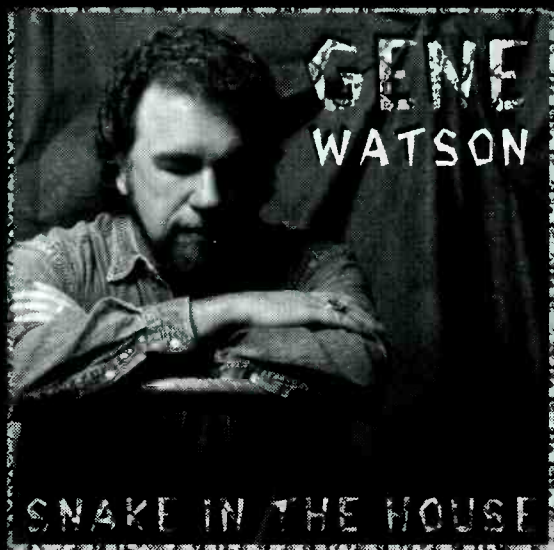
As I discover that there are situations in broadcasting that are otherwise, I feel it both important and obvious that these be addressed. Write or fax me c/o GAVIN. ●

GENE WATSON SNAKE IN THE HOUSE

The debut single from the Step One Records CD/Cassette release: "UNCHARTED MIND"

"There are only a handful of Country stylists whose voices are true American treasures. Gene Watson is absolutely one of them."

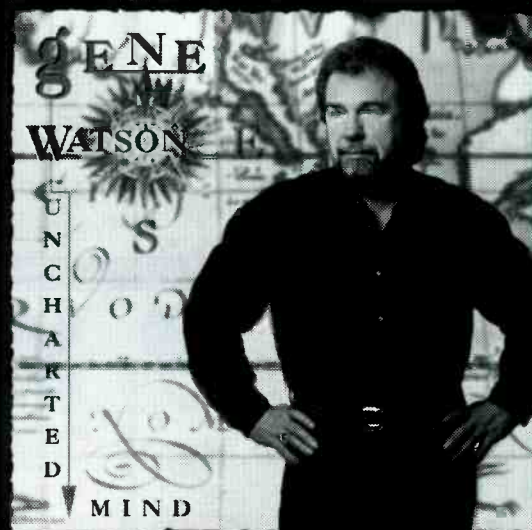
Robert K. Oermann



EARLY BELIEVERS:

WCAV/FM, WLFE, WSCP, WOWO, WRKZ, WFLS, WLSC, WJAT, WWRK/FM, WWIC, WDXX, WKWT, KWKH, KXKZ/FM, KRRV, KQUS, KWWW/FM, KJAM, KMIT, KQKD, KBMW, KXIA, KICD/FM, KTJJ, KZMO, KZNN, KRZK, WATZ, WUPY, WGLR, WCOW/FM, US96/FM, WXXQ, WFMB, WRAJ, WOW, K-FOX, KIKM, KOYN, KGKL, KTEX, KAFF, KFLG, KNYN, KLYQ, KIML, KWYO, KROP, KSNI, KMIX, KRKT, KFAT/FM, KFLS, KICE

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STEP ONE RECORDS



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GAVIN looks at the do-it-yourselfers

The marriage of Alternative music and independent labels is undergoing another honeymoon. The relationship between the two began as far back as the 1950's, when upstart labels like Chess and Sun put out "race" records—R&B music recorded by blacks and largely ignored by white radio stations. But as more young people picked up on this music, radio's color boundaries began to erode, and without those boundaries to perpetuate the status quo, all hell broke loose. And they called the demon seed rock 'n' roll.

Through many years, mergers and buy-outs, many of these small, independent labels have grown into (or been absorbed by) larger companies. Others have become part of corporate giants, as pop music has grown into a multi-billion dollar a year industry, fueled by the never-ending quest of the six major label groups—Warner Brothers, Polygram, BMG, Sony, EMI and MCA—for increased market shares.

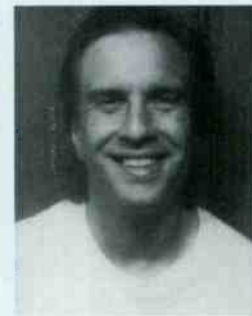
Some argue that the thirst for more has led to a homogenization of music, and that using the lowest common denominator as any sort of trend indicator sells a large percentage of the population short. In marketing terms, there is a void in the marketplace, and logically, it's this need that independent labels address.

The growing popularity of Alternative music throughout the '80s spurred a renewed interest in the seven-inch single—a format that had been predicted to go the way of the dinosaur with the advent of CDs, yet virtually put indie powerhouse Sub Pop on the map. Other enterprising people followed. Lots of them. Singles, and the independent labels that make them, are a thriving business; some labels are virtually household names.

And while there might be a certain amount of fame involved, one hardly imagines that labels are started up with fortune in mind. GAVIN talked to some of today's most innovative indie entrepreneurs—Jon Poneman of Sup Pop, Kramer of Shimmy Disc and Kokopop Records, Mike Schulman of Slumberland, Calvin Johnson of K Records and Mike D of Grand Royal—to learn the hows, whys, and secrets behind the success of their labels.

JONATHAN PONEMAN SUB POP

We might never know her name, but she deserves the credit for the formation of powerhouse indie Sub Pop, and, by extension, credit for the grunge thing that revolved around and was nurtured by that label. Furthermore, you could say that she was, as a result, responsible for Nirvana, and, ultimately, for the grunge explosion that which blew the lid off the underground and forced its redefinition. You see, "she" broke Bruce Pavitt's heart. And Pavitt, who was living in Olympia, Washington at the time, was unable to sleep, so he started a fanzine to fill those extra waking hours. *Subterranean Pop* was born. According to his partner, Sub Pop's Jonathan Poneman, Pavitt accumulated lots of cassettes of unsigned bands during his internship at *Op* (now *Option*) magazine.



"And he took those tapes and basically, in his broken-heartedness, achieved a certain kind of clarity...He realized that the correlation between all these tapes was that they

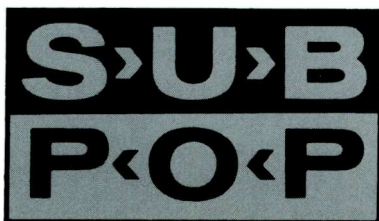
were't from any acknowledged media centers. So he decided to make cool music scenes outside of New York and Los Angeles the focus of the *Subterranean Pop*. This was in the early eighties, and he reviewed tapes by Pylon and Jason and the Nashville Scorchers and Get Smart and the Embarrassment, to name just a few. Then, he took that concept and created the aural equivalent of a fanzine, the Sub Pop tapes. On one of the later issues he shortened the name to *Sub Pop*."

behind some of today's most respected independent labels.

In the mid-'80s, Pavitt, who was also part-owner of Bomb Shelter, a local Seattle record store, sold his half of the business and spent his proceeds on the label's first vinyl release, a compilation called *Sub Pop 100*. That, asserts Poneman, "made Sub Pop more legitimate." The record featured a spoken word performance from Big Black, the Wipers, Sonic Youth, Skinny Puppy, the U-Men from Seattle, and more.

In July 1989, Pavitt released the second Green River outing—the first was on Homestead)—*Dry As A Bone*, using the money he'd made from the sales of *Sub Pop 100* along with some of the band's funds. A bit later that year, Poneman, who was booking bands in Seattle, came aboard. He'd made a commitment to put out a record for a local outfit, Soundgarden, whose guitarist, Kim Thayil, knew Pavitt from high school in Illinois. "Kim basically got Bruce and I together professionally to work on Soundgarden's *Screaming Life* project. *Screaming Life* came out in late 1987, and April 1, 1988, Bruce and I went into business full-time here in the Terminal Sales Building. We've been here ever since. I feel like we've won the lottery, because a lot of people before us endeavored to make—for lack of another generic phrase—the alternative means to get music out there, but it was just a matter of our being in the right place at the right time."

Poneman admits, however, that there may have been more than luck involved in Sub Pop's success. "I think that we were skillful at the things you need to be skillful at, which means that we could hear good music and that we could talk a



good line of bullshit, which is basically what you need to get people to invest in your company or give you credit. I also think that we have good eyes and ears with regard to talent—not just musical talent, but I think we have the greatest staff in the whole pop/rock music industry. Particularly in today's competitive environment, I think that makes all the difference."

Poneman suggests to aspiring label moguls that they do as much mail order and COD distribution as possible, and that they do it themselves. "Bruce and I made a lot of mistakes trying to buy into systems that already existed and were

very very costly and ultimately didn't provide the sort of saturation and coverage that we hoped for. The fact of the matter is that if you start trying to act like a grown-up record label or distributor, you're gonna realize that there are a lot of people who have a lot more clout and money than you do. And, frankly, they're gonna get their records placed ahead of you and they're gonna get paid before you do. There are a lot of information systems. I can't say this definitively, but I would think that there are any number of electronic means that you could use to make it known to people that your records are available. That's what I would do. I'd try doing something that was a little more innovative. Part of staying in business is making sure that you get paid. That's why COD or mail order make the most sense."

KRAMER SHIMMY-DISC

Life on the road with the Butthole Surfers didn't really agree with Kramer, founder of the Shimmy-Disc and Kokopop labels, The Butthole's legendary alcohol consumption was enough to make him somewhat nervous about the club-to-club and city-to-city drives. So, after the band's first European tour, Kramer packed it in, went home to New York, and bought a recording studio, Noise New York. "I bought the studio for like \$5,000 down and spent the next two years paying it off," he says. "And I managed to make about ten records, including the first two Bongwater records, the first Gwar record and the first King Missile record. I shopped them around and tried to get a label to pick them up, but nobody even responded to my tapes. The last thing I really wanted to do was start my own label, but I decided I had to put out the records myself and thought up the word Shimmy-Disc."

Kramer thought of Shimmy as temporary, a way to get some larger label to license his releases. "But after about a year," he says, "I got very comfortable with the idea of putting out the music myself and found that there were many advantages to it that countered the disadvantages, the disadvantages being that I had a full-time job, and that was sitting in a room five or six days a week selling records and boxing them up on the seventh day and shipping them out on the eighth day and shipping them out on the ninth day and then getting back on the phone on the tenth day. It was basically a seven day a week job and there was absolutely no money whatsoever to hire anybody to help me."

Often, independent labels of Shimmy-Disc's size have built their catalogue on one or two records. A label has a "hit," *per se*, and then relies on that hit to be the mainstay of the company. Frontier, for example, has Suicidal Tendencies. Shimmy, however, survived by the volume of its releases, not the success of any particular one. "With most of our records, we struggle to sell two or three thousand copies," Kramer says, "So it's not really a question of sales; it's a question of the bulk of the material. Obviously if you have two or three records to sell—or ten as I did within the first year and a half of the label—you won't make as much money as you will if you have 60 or 70 records to sell."

Kramer noticed that companies like Dutch East, Twin Cities and Important "were making a fortune distributing other peoples work," he decided to become "the only artist-run distributorship. So that's when I started Shimmy Distribution, which was about two years ago. Then, I had one employee. Now I have four. And one of those employees, I'm proud to say, is myself. About six months ago I started being able to pay myself a salary."

After six years nurturing his recording studio, Shimmy-Disc and Shimmy Distribution, last year Kramer launched subsidiary label Kokopop. "My tastes were changing," he explains. "When Shimmy-Disc started I wasn't really interested at all in guitar-driven pop, and my interests in really loud guitar music began and ended with Sonic Youth. But I came to a sort of reconciliation with myself that that's really where my roots are. Anyone who'd grown up listening to Deep Purple's "Fireball" and thinking that it was the greatest record ever made has eventually gotta come to terms with that. And that's what I did. I just realized that I really do love a lot of that kind of music and that I really did love dozens of the bands—like Surgery and Alice Donut—who were coming into my studio to record, bands that really thought they were Shimmy-Disc bands. And I just decided that it would be good to have a so-called pop label."

Any advice to do-it-yourselfers? "Well, the only wisdom I can really give is emotional. When people tell you that your music stinks and you don't know what you're doing, completely ignore them. If I had any sort of ego whatsoever in terms of the music I was putting out, I would have been crushed a million times and never gotten this far. I would be out of the music business, as a matter of fact. Even when the Buttholes started touring around people thought we were completely out of our minds, and then they started to realize that we weren't crazy,

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"If we didn't document anything, it probably would seem like nothing ever happened (musically). Nobody would know 'cause history is written by the winners."

but that they were seeing something that they had never seem before. And it was the same thing with Shimmy-Disc. Even though it was always a critical success, nobody else gave a fuck. And certainly nobody hip ever gave a fuck, you know. Nobody who was any kind of pundit in U.S. alternative music ever said anything decent about Shimmy-Disc; it's only been a critical thing. So you've got to keep believing in yourself and ignoring the things people tell you, because nobody except you *really* knows what you're doing."

MIKE SCHULMAN SLUMBERLAND

Slumberland started up in 1988 as a collective effort by Mike Schulman and members of Washington D.C. bands Velocity Girl, Powder Burns and Black Tamborine. The idea, says Schulman, was to document what the bands were doing. "I really believe in historical documentation," he says. "If we didn't document anything, it probably would seem like nothing ever happened (musically). Nobody would know 'cause history is written by the winners. I wanted to make sure we weren't one of the losers."

Like many other entrepreneurs, Schulman got advice from someone who had already done it. In this case, it was Fugazi's Guy Picciotto who told Mike how to get his music mastered and where to get his records pressed up. Once he had the basics down, the Slumberland label was off and running.

Because Mike worked at a record store, Vinyl Inc., much of the responsibilities of the label gravitated toward him. "It was convenient for me to do a lot of the business stuff," he explains. "I had all the distributors calling me anyway, so it made it that much easier to get our stuff out."

Eventually, Schulman took the label over, and when he moved from Washington, D.C. to Berkeley, California, the label moved with him. Slumberland has released material from Velocity Girl, The Lilys, Homeybunch, The Swirlies, Small Factory, Stereo Lab, Jane Pow, Lorelei and Sleepyhead. And although some of the bands have gone onto other labels, Mike manages to keep his perspective.

"I'm sure I'm going to face that with Lorelei," he muses. "When Velocity Girl first signed to Sub Pop, I thought, 'How could they do that?' But it's up to the band, and I have so much other stuff to put out. I can't lose sleep over The Swirlies signing to Taang."

But once bitten, twice shy. Do Slumberland artists sign contracts?"I never had a signed contract from any band," Schulman says. "I do have a lawyer, but I never use him. I don't want to pay some shithead \$90 an hour to write up a

contract that no one can read. There are many aspects of the music business that I'm totally not interested in, and that's one of them. I realize that there's more to all of this than having fun, but to me, this isn't really a business. If it was, I'd be making a living off of it."

He continues, "People ask me all the time why, with all I've accomplished and all the great bands I've signed, I haven't gone onto bigger and better things. Why I don't have a major label distribution deal or why I haven't gotten offers to do A&R at some big label. I don't know why, except that I don't pursue those kinds of things."

slumberland RECORDS

What Schulman does pursue is good music. As he said, when the label first started up, most of the artists were friends he knew from D.C. Over the years the label has expanded its scope dramatically. His newest signing is a band from San Francisco called Henry's Dress.

"Henry's Dress is actually the only band I've ever signed just by listening to their demo," he explains. "I usually pick up a single from a band and if I like it, I get in touch with them and see if they want to do one for me. But this was the first time I listened to a demo and called the band and said, 'Let's do a record.'"

Slumberland, says Schulman, was never intended as a pop label. "We just wanted to put out stuff we liked. I was hoping we'd get some cool jazz or hip-hop demos, but we never did. I like all kinds of music. If someone sent me a good techno demo, I'd put it out.

"I want people to buy Slumberland records 'cause they are Slumberland records. I want people to get the sense of aesthetic involved in it. Like Rough Trade. Even though Geoff Travis put out a lot of different stuff, I got a feel for the aesthetic he was propagating, and I would buy records because I liked it. I hope that's why people buy Slumberland records."

Any advice for future do-it-yourselfers?

"Yeah," he laughs. "Don't do it! There are already too many records out, and most of them aren't good. It's really depressing 'cause they're using indie as a mask—an excuse for being bad. That's a sham. A total rip-off. And all the revolutions I'd been counting on to change it—punk rock or whatever—have become grist for the mill.

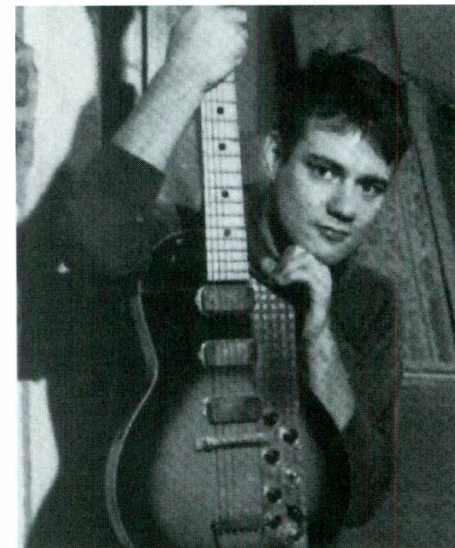
"My advice would be to take your money and start a band. Buy equipment, rent a practice space or buy some beer, but

really think about starting a label. I mean, putting out a half-baked piece of junk doesn't help anybody. It's terribly elitist, but you can quote me on it.

"I wish I could give everybody a piece of this grief," he concludes. "It's not glamorous. God knows why, but people like to think that putting out a record is just as good making the music yourself. But that's like saying, 'I am the art I sell.' Running an art gallery doesn't make you an artist."

CALVIN JOHNSON K

Calvin Johnson and Bruce Pavitt both attended Evergreen State College in Olympia, Wash. Both started what have become influential independent labels, but while Pavitt's original goal was to highlight North America's unlauded music scenes, Johnson's was the opposite: to draw North America's eyes to Olympia and the wealth of talent found there. Ironically, Sub Pop captured the attention



of North American people in a way that K, Calvin's label/distributorship, has yet to, but many in-the-know Northwesterners would point to K as the seminal force in the development of the Northwest "scene," and would name Calvin's band, Beat Happening, among the area's/decade's most influential acts.

"In 1981 and '82, people I knew in Olympia were making music and no one was really listening," he says, "So they'd make a cassette and put it in their closet or whatever. And I was like, 'Hey, this is really good. This should be out. You know, even if only 50 people want it, they should have it 'cause it's good.' So we started making cassettes and doing small runs of 100, 150 copies of our friends' music, compilations and other stuff."

In 1984, Calvin and K graduated from cassettes to vinyl, and in 1987 the label started to issue series of singles under the name International Pop Underground that featured Teenage Fanclub, Heavenly, Mecca Normal, Shadowy Men On A

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"I never want to have to stand next to A&R people at a club to watch a band, and then try to convince them they should sign with us."

Shadowy Planet, Unrest, the Pastels, Beat Happening and others. In addition to the IPU singles and K releases, K has, since its beginnings, distributed selected titles from other sources, like other big and mid-size indies (Popllama, Scat, Homestead, Boner, Ajax, Sub Pop, Slumberland), smaller indies (Kill Rock Stars) and, still, homemade records and tapes.

When he first started out, Johnson sold K's cassettes locally and, when the recordings got reviewed in fanzines and the like, through the mail. The label built a mailing list from mail they received by culling names from fanzines and magazines, by trading lists with other labels, and by passing around sign-up sheets at shows. "And we always wrote on our releases or in our ads 'Send for a free catalogue,'" Johnson says "So people would write to us. Mostly it was compiled piece by piece over the years."

Recently, mail order has become a staple, a way that any indie label can effectively, thriftily, sell its records. It cuts out the middleman, fosters a sense of community, and, for the consumer, adds extra anticipation to the record buying process. Although K was by no means the first label to do mail order, they were key in re-establishing mail-order as a force. According to Johnson, "(Mail order) totally decentralized the whole process of getting music out to the people who want to hear it. That's always been a part of punk rock, and it's one part that we've always particularly embraced. You are in touch with people rather than dealing with stores or record companies."

K now employs five people, but some things haven't changed. Johnson still juggles K and Beat Happening ("I've done it for so long I don't know if it's difficult. I mean, it's just the way it is. It's like two full-time jobs.") And, his interest in new music home-grown in Olympia remains intact. "I saw the Screaming Trees the other night, which is the first time I've seen 'em in a couple years, and I really enjoyed watching them. But there are so many new bands that have come along and are really exciting. My all time favorite punk bands are bands that live here in Olympia. There's Unwound and Karp and Heavens to Betsy and Link and Kicking Giant. And every time I go on tour I see 25 shows or whatever, and I come back and I see Some Velvet Sidewalk, and I'm like 'Oh yeah, now I know why I live here. It's incredible. The bands here are great.' And I'm much more excited about a new Heavens to Betsy record than I could ever be about a band from anywhere else."

MIKE D. MOORE GRAND ROYAL

Mike Diamond, aka Mike D., is a multifaceted entrepreneur with a creative hand

in many different projects. First, there is his group The Beastie Boys, who are currently recording their fourth album in Los Angeles. There are the XL clothing stores he started (two in L.A., one in New York, one in San Francisco, one in Chicago and one in Tokyo), and an as-of-yet untitled magazine, whose 80-page first edition is about to go to press. Finally, there is the label, Grand Royal.

Starting up a label, and even a magazine, seems like an obvious extension of the music, but a clothing store?"

The kids that started up clothes companies in the early '90s are the same ones that would've started up an indie rap or punk label if they were old enough in the early '80s," says Mike. "It's the same kind of mentality: I've got this idea so I'm going to try to make these couple things and try to sell them and see what happens."

But he says, "You can't confuse fashion with music, 'cause music's more important. It will always last longer, and fashion is what it is. All you can do is apply the same sensibilities to both: make some shit that you like and hope others are into it. For us, it's about doing something self-serving first; having it succeed as a commercial venture comes second."

Were there any lessons you learned from starting up the store that made starting a label easier?

"No," he insists. "The label has a life of its own. We've (the band) been talking about this for years, wanting to put out this or that, in terms of the tapes that come our way. With the Luscious Jackson tape, it was something we listened to on tour. We've known them since we were 13 and going to punk rock clubs. We finally thought, 'Fuck it.



We're in a position where we can put this out, so let's do it."

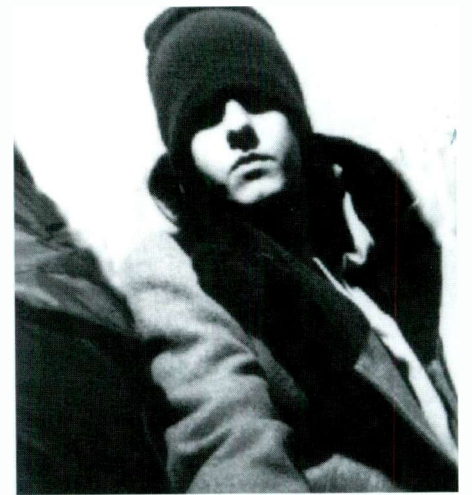
On the horizon for Grand Royal are releases from Hurricane, the Beastie Boys' DJ; DSL, Beastie Boy Adam Horowitz's hard-core band; Moist Boys (Mickey from Ween) and two bands from Australia, Budd and Noise Addict. (Noise Addict's first single is "I Wish I Was Him," and according to Diamond, the song's about Evan Dando.)

Most of the label's releases are by friends, and friends of friends.

"I'm not really interested in being in a position where I have to go see a band to find someone," says Diamond. "I never want to have to stand next to A&R people at a club to watch a band, and then try to convince them they should sign

with us. If something crosses my path, great—I'll put it out. If not, I won't put anything out. Simple as that."

Of all the Grand Royal releases, only the Luscious Jackson and Hurricane projects will go through Capitol Record's marketing and promotion system. "Capitol will distribute what I think deserves to be,"



says Mike. There's other stuff that maybe we'll only want to press up 500 or 5,000 copies of. Capitol isn't in the business of doing that, but Grand Royal is."

In the first year, Capitol will take two projects; three in the second year. "But in reality, I'm not going to put a record through Capitol's system that they don't want to be involved in."

Diamond admits it's hard to find time for all he wants to do. "My problem is spreading myself too thin. You have to be involved in everything if you want it to come out well. You learn what needs to be done and what you can do. We're in the studio recording from 7 p.m. to 3 a.m.. I wake up and get on the phone and do all I can.

"We were talking in the studio the other day," he continues, "And we came up with this analogy. It's like we're funded to be in our senior year of college. We got our main thesis going on, which is the band. And the rest of the activities we get involved in are like our electives. We're fortunate enough to be able to finance what we elect to do.

"The bottom line is to do what you're into. We're good at making stuff and spending money. And we're good at making money, too, but I'm not sure about what goes on in between. I'm supposed to know about profit and loss margins—I mean, don't ask! All I know is that every now and then I get a call from my accountant who says, 'Uh, Mike, we have a problem.'"

For those thinking starting up a label of their own, Simple Machines has published a booklet, *An Introductory Mechanics Guide To Putting Out Records, Cassettes and CDs*. This is a very detailed, basic book that a budding entrepreneur will find invaluable. Write to Simple Machines: P.O. Box 10290, Arlington, VA 2210-1290, and include two dollars. ●

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| 1 | 1 | 2 | BREEDERS - Cannonball, Divine Hammer, Invisible Man (4-AD/Elektra) |
| 3 | 3 | 3 | BUFFALO TOM - Soda Jerk, Tree House, Latest Monkey (B.Banquet/eastwest) |
| 4 | 4 | 4 | SMASHING PUMPKINS - Cherub Rock, Today, Mayonaise, Disarmed, Geek USA (Virgin) |
| 5 | 5 | 5 | CRACKER - Low, Movie Star, Nostalgia (Virgin) |
| 10 | 7 | 6 | LEMONHEADS - Into Your Arms, Great Big, Rest Assured (Atlantic) |
| 6 | 6 | 7 | THE CONNELLS - Slackjawed, Hey You (TVT) |
| 8 | 8 | 8 | THE WONDER STUFF - On The Ropes, Cabin Fever, Hot Love (Polydor/PLG) |
| 19 | 11 | 9 | PEARL JAM - Go, Daughter, Rats (Epic) |
| 11 | 10 | 10 | DEAD CAN DANCE - Ubiquitous, Yulunga, Ariadne, Spider. (4-AD) |
| 38 | 23 | 11 | AFGHAN WHIGS - Debonair, Sweet, Jail, Curse (Elektra) |
| 13 | 12 | 12 | JAMES - Laid, Sometimes, Say Something, No No (Fontana/Mercury) |
| 9 | 9 | 13 | KATE BUSH - Eat The Music, Candle (Columbia) |
| 14 | 14 | 14 | CURVE - Superblaster (Virgin) |
| 28 | 20 | 15 | CONCRETE BLONDE - Heal It Up (Capitol) |
| 23 | 22 | 16 | MAZZY STAR - Fade Into You, She's My Baby, So Tonight (Capitol) |
| 17 | 17 | 17 | THERAPY? - Screamer, Opal Mantra, Auto Surgery (A&M) |
| 20 | 24 | 18 | UNREST - Cath Carroll, Make Out Club, Six Layer Cake (4-AD) |
| 22 | 19 | 19 | THRILL KILL KULT - Blue Buddah (Interscope/Atlantic) |
| 16 | 16 | 20 | U2 - Lemon, Zooropa, Numb, Stay, Daddy's, Some Days (Island/PLG) |
| 24 | 21 | 21 | INXS - The Gift (Atlantic) |
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| 44 | 27 | 23 | BEST KISSERS IN THE WORLD - Miss Teen USA, She Won't, Four Letter (MCA) |
| 12 | 18 | 24 | THE JULIANA HATFIELD THREE - My Sister, For The Birds, The Sound (Mammoth/Atlantic) |
| 32 | 29 | 25 | JUDGMENT NIGHT SOUNDTRACK - Helmet/H.Of Pain, Teenage F./De La Soul (Immortal) |
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| 7 | 13 | 27 | THE OCEAN BLUE - Sublime, Either Or (Reprise) |
| — | 44 | 28 | POGUES - Tuesday Morning (Chameleon/Elektra) |
| 25 | 28 | 29 | STEREOLAB - Jenny, Tone, Romantic (Elektra) |
| 50 | 40 | 30 | SWERVEDRIVER - Duel, Never Lose, A Change Is, You Find (A&M) |
| 33 | 31 | 31 | KIRSTY MacCOLL - Titanic, Can't Stop, Angel (IRS) |
| 41 | 33 | 32 | YO LA TENGO - Big Day, Motel 6, Nowhere, Whole (Matador/Atlantic) |
| 15 | 15 | 33 | IGGY POP - Wild America, Highway Song, Louie Louie (Virgin) |
| — | 36 | 34 | COCTEAU TWINS - Evangeline (Capitol) |
| 18 | 42 | 35 | SQUEEZE - Everything In The World, Cold Shoulder (A&M) |
| 27 | 34 | 36 | THE CRANBERRIES - Dreams, Linger, Sunday, Waltzing Back, Wanted (Island/PLG) |
| 49 | 37 | 37 | MORPHINE - Cure For Pain, Buena (Rykodisc) |
| — | 39 | 38 | BELLY - Gpetto, Feed The Tree, Slow Dog, Angel (4-AD/Sire/Reprise) |
| 21 | 30 | 39 | CATHERINE WHEEL - Crank, Show/Mary, Confess, Rhythm, Pain (Fontana/Mercury) |
| — | 50 | 40 | REDD KROSS - Jimmy's Fantasy (Mercury) |
| 47 | 41 | 41 | 10,000 MANIACS - Because The Night (Elektra) |
| 35 | 35 | 42 | THE MELVINS - Hooch (Atlantic) |
| NEW | 43 | GIN BLOSSOMS - Found, Mrs. Rita, Soul Deep, Shut Up & Smoke, Lost Horizons (A&M) | |
| 26 | 38 | 44 | BOO RADLEYS - Lazarus, I Hang Suspended, Wishing (Columbia) |
| 45 | 45 | 45 | EVE'S PLUM - Blue, Die Like Someone (550 Music/Epic) |
| NEW | 46 | SEAM - Rafael, Sweet, Turpentine, Autopilot (Touch & Go) | |
| 46 | 46 | 47 | MATTHEW SWEET - The Ugly Truth, Time Capsule, Devil, Do It Again (Zoo) |
| 36 | 47 | 48 | TEARS FOR FEARS - Break It Down, Cold, Brian Wilson Said, Goodnight (Fontana/Mercury) |
| 34 | 48 | 49 | BJORK - Human Behaviour, Aeroplane, Violently Happy (Elektra) |
| NEW | 50 | COOL RUNNING SOUNDTRACK - Wailing Souls, Jimmy Cliff (Chameleon/Elektra) | |

Most Added

SMALL 23 (21)

KMFDM (18)

BORN TO CHOOSE (15)

MUDHONEY (13)

Top Tip

GIN BLOSSOMS

"Found Out About You"
(A&M)

A strong re-entry this week at #43.

Top Requests



PEARL JAM

NIRVANA

THE BREEDERS

SMASHING PUMPKINS

THE CRANBERRIES

RECORD TO WATCH

BUZZCOCKS

Trade Test Transmissions

(Caroline)

This heritage artist is back
and sounding better than ever!

Chartbound

BORN TO CHOOSE - Various (Ryk)

WILLIAM S. BURROUGHS - Words Of Advice...

(Island Red Label)

UNCLE TUPELO - Anodyne (Sire/Reprise)

Dropped: #43 Pet Shop Boys, #49 Archers Of Loaf.

Inside Alternative

I hope you all ran out and bought your very own copy of the November issue of *Mademoiselle*. In the article, "Radical Radio," *Mademoiselle* not only interviewed me, but **WXYC's Spot Philpot**, **WCDB David Dingham**, former **KJHKer Eric Norstrom** and **KALX's Sandra Wasson**. And notice how the college radio sta-

tions mentioned in their Big 7 list are all GAVIN reporters.

Congratulations to Reprise's **Mark Neiter**, who is American Recording's newest VP of alternative and A3! An official announcement will be coming soon.

KROQ-Los Angeles welcomes new morning show producer **Frank Murphy** to the fold. A former producer of **KPWR's Jay Thomas** show, Murphy will produce the *Kevin & Bean Show*. **Kevin Weatherly** says, "Frank is funny, creative, organized and has loads of major market experience. Plus, Kevin and Bean seem to actually like him. We are super excited about his arrival." And who are we to disagree?

WXLC-Waukegan is celebrating Halloween weekend by giving away **Smashing Pumpkins** CDs and cassettes all weekend long—once an hour, every hour! Did I mention how absolutely amazing they were in San Francisco last week? I did? Oh.

If you're not going to CMJ next week, check out the **Lemonheads** on the *Tonight Show*, Friday, November 5.

Speaking of the **Lemonheads**, they, along with **Sonic Youth**, **Helmet**, **Joey Ramone** and **Debbie Harry** are set to participate in CBGB's *20th Anniversary Concert Series*, which will run throughout December. Other guests include **Buffalo Tom**, **Come**, **Dinosaur Jr.**, **Melvins** and **Lunachicks**.

And speaking of deals, those loveable (unless you're The Wonder Stuff or Darling Buds) geeks **Too Much Joy** have finished recording new material, and will feature some it at their CMJ showcase. A&R types are encouraged to check these guys out.

Rumors, rumors, rumors! Is **KKDJ**, The Edge-Fresno going under? Is **91X** going take it over and broadcast simulataneously? Will **91X** see **The Flash** in court? Stay tuned.

Speaking of **91X**, something I know to be fact is how successful their *Radiothon* was this past weekend. Not only did the station auction off guitars autographed by the legendary **Neil Young** and the soon-to-be legendary **Radiohead**, but they also auctioned off the dress **Kurt Cobain** wore in **Nirvana's** "In Bloom" video. The station raised \$75,200 for the *Rainforest Alliance* and *I Love A Queen, San Diego*. Incidentally, Neil Young's white, acoustic Washburn guitar (autographed by Neil and members of **Booker T. and the MGs**) was the highest bidding item. It netted a whopping \$2,100.

It's those darn teens again.



Teenage Fanclub

"Hang On"

The First Track And Video
From The New Album Thirteen



Produced by Teenage Fanclub and Andy Macpherson © 1993 Geffen Records, Inc.

COMMERCIAL RADIO

| 2W | LW | TW | |
|------------|----|----|---|
| 7 | 2 | 1 | LEMONHEADS - Into Your Arms, Great Big, Rest Assured (Atlantic) |
| 1 | 1 | 2 | CRACKER - Low, Movie Star, Nostalgia (Virgin) |
| 3 | 3 | 3 | BREEDERS - Cannonball, Divine Hammer, Invisible Man (4-AD/Elektra) |
| 4 | 4 | 4 | U2 - Lemon, Zooropa, Numb, Stay, Daddy's, Some Days (Island/PLG) |
| 2 | 5 | 5 | NIRVANA - Heart Shaped, Rape Me, Serve The Servants (DGC) |
| 6 | 6 | 6 | BUFFALO TOM - Soda Jerk, Tree House, Latest Monkey (B.Banquet/eastwest) |
| 16 | 16 | 7 | JAMES - Laid, Sometimes, Say Something, No No (Fontana/Mercury) |
| 11 | 10 | 8 | INXS - The Gift (Atlantic) |
| 10 | 9 | 9 | THERAPY? - Screamer, Opal Mantra, Auto Surgery (A&M) |
| 19 | 18 | 10 | PEARL JAM - Go, Daughter, Rats (Epic) |
| 9 | 11 | 11 | SMASHING PUMPKINS - Cherub Rock, Today, Mayonaise, Disarmed, Geek USA (Virgin) |
| 5 | 7 | 12 | KATE BUSH - Eat The Music, Candle (Columbia) |
| 15 | 15 | 13 | THE WONDER STUFF - On The Ropes, Cabin Fever, Hot Love (Polydor/PLG) |
| 13 | 13 | 14 | SQUEEZE - Everything In The World, Cold Shoulder (A&M) |
| 21 | 19 | 15 | THE CRANBERRIES - Dreams, Linger, Sunday, Waltzing Back, Wanted (Island/PLG) |
| 24 | 23 | 16 | BELLY - Gepetto, Feed The Tree, Slow Dog, Angel (4-AD/Sire/Reprise) |
| 17 | 17 | 17 | THE CONNELLS - Slackjawed, Hey You (TVT) |
| — | 25 | 18 | AFGHAN WHIGS - Debonair, Sweet, Jail, Curse (Elektra) |
| 29 | 29 | 19 | KIRSTY MacCOLL - Titanic, Can't Stop, Angel (IRS) |
| NEW | | 20 | CONCRETE BLONDE - Heal It Up (Capitol) |
| — | 21 | 21 | TRIPPING DAISY - My Umbrella (Island Red Label) |
| NEW | | 22 | CATHERINE WHEEL - Crank, Show/Mary, Confess, Rhythm, Pain (Fontana/Mercury) |
| 8 | 8 | 23 | THE OCEAN BLUE - Sublime, Either Or (Reprise) |
| — | 24 | 24 | DEAD CAN DANCE - Ubiquitous, Yulunga, Ariadne, Spider. (4-AD) |
| NEW | | 25 | GIN BLOSSOMS - Found, Mrs. Rita, Soul Deep, Shut Up & Smoke, Lost Horizons (A&M) |
| 23 | 26 | 26 | THE JULIANA HATFIELD THREE - My Sister, For The Birds, Is The Sound (Mammoth/Atlantic) |
| NEW | | 27 | 10,000 MANIACS - Because The Night (Elektra) |
| 28 | 28 | 28 | MACHINES OF LOVING GRACE - Butterfly Wings (Mammoth/Atlantic) |
| NEW | | 29 | BEST KISSERS IN THE WORLD - Miss Teen USA, She Won't, Four Letter (MCA) |
| 12 | 12 | 30 | TEARS FOR FEARS - Break It Down, Cold, Brian Wilson Said, Goodnight (Fontana/Mercury) |

COLLEGE RADIO

| 2W | LW | TW | |
|------------|----|----|---|
| 5 | 5 | 1 | NIRVANA - Heart Shaped, Rape Me, Serve The Servants (DGC) |
| 2 | 2 | 2 | DEAD CAN DANCE - Ubiquitous, Yulunga, Ariadne, Spider. (4-AD) |
| 1 | 1 | 3 | BREEDERS - Cannonball, Divine Hammer, Invisible Man (4-AD/Elektra) |
| 4 | 4 | 4 | BUFFALO TOM - Soda Jerk, Tree House, Latest Monkey (B.Banquet/eastwest) |
| — | 28 | 5 | AFGHAN WHIGS - Debonair, Sweet, Jail, Curse (Elektra) |
| 8 | 6 | 6 | MAZZY STAR - Fade Into You, She's My Baby, So Tonight (Capitol) |
| 6 | 7 | 7 | UNREST - Cath Carroll, Make Out Club, Six Layer Cake (4-AD) |
| 16 | 8 | 8 | YO LA TENGO - Big Day, Motel 6, Nowhere, Whole (Matador/Atlantic) |
| 9 | 9 | 9 | STEREOLAB - Jenny, Tone, Romantic (Elektra) |
| 10 | 10 | 10 | THE MELVINS - Hooch (Atlantic) |
| 3 | 3 | 11 | CURVE - Superblaster (Virgin) |
| 11 | 11 | 12 | SMASHING PUMPKINS - Cherub Rock, Today, Mayonaise, Disarmed, Geek USA (Virgin) |
| 13 | 13 | 13 | JUDGMENT NIGHT SOUNDTRACK - Helmet/H.Of Pain, Teenage F./De La Soul (Immortal) |
| 29 | 30 | 14 | SWERVEDRIVER - Duel, Never Lose, A Change Is, You Find (A&M) |
| 18 | 16 | 15 | REVOLTING COCKS - Do You Think I'm Sexy (Reprise) |
| — | 29 | 16 | LEMONHEADS - Into Your Arms, Great Big, Rest Assured (Atlantic) |
| 23 | 17 | 17 | MORPHINE - Cure For Pain, Buena (Rykodisc) |
| 12 | 12 | 18 | THE CONNELLS - Slackjawed, Hey You (TVT) |
| 21 | 19 | 19 | WILLIAM S. BURROUGHS - Spare Ass Annie (Island Red Label) |
| 20 | 20 | 20 | CRACKER - Low, Movie Star, Nostalgia (Virgin) |
| 25 | 21 | 21 | SEAM - Rafael, Sweet, Turpentine, Autopilot (Touch & Go) |
| 22 | 22 | 22 | SEAWEED - Losing, Go Your, Chalk, Oversight, Fade (Sub Pop) |
| NEW | | 23 | SMALL FACTORY - Small Factory (SpinArt) |
| 24 | 24 | 24 | THE WONDER STUFF - On The Ropes, Cabin Fever, Hot Love (Polydor/PLG) |
| 15 | 15 | 25 | ARCHERS OF LOAF - Web, Last, Plumb, Wrong, Toast (Alias) |
| — | 26 | 26 | COCTEAU TWINS - Evangeline (Capitol) |
| 30 | 27 | 27 | JAMES - Laid, Sometimes, Say Something, No No (Fontana/Mercury) |
| NEW | | 28 | REDD KROSS - Jimmy's Fantasy (Mercury) |
| NEW | | 29 | GOLDEN PALOMINOS - Sleepwalk (Restless) |
| 14 | 14 | 30 | IGGY POP - Wild America, Highway Song, Louie Louie (Virgin) |

see them perform
saturday nov. 6 at irving plaza, nyc

with

LIVE, A HOUSE & PRAY TV

“california
stoners on axe
overload...
what a
beautiful
noise.”
- paper nyc

dig



“believe”

from the self-titled debut album
produced by dave jerden and dig

believers include

| | | |
|-------------|-------------|-------------|
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| KPNT | KEDG | KKDJ |
| WWDX | WBRU | CIMX |
| WENZ | WIIZ | KTCL |
| WLAV | WRAS | |
| WHTG | WCBR | |



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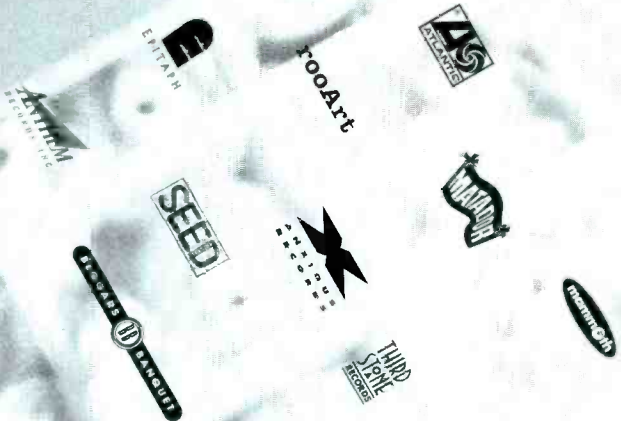
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New Releases

TEENAGE FANCLUB
"Hang On" (Geffen)

Glasgow's fortunate sons return with another brilliantly messy piece of pop, and once again I'm in love with a Teenage Fanclub song. "Hang On" starts with a flurry of grungey guitars and ends with a beautiful string section. In between is classic Teenage Fanclub pop, with doe-eyed lyrics like "Of all the stars I've ever seen, you're the sun." Sigh. It's a bit hard to define, but not hard on the ears. Just the way I like 'em.

—LINDA RYAN

BLUR
"Chemical World" (ERG)

Those of you who banged this track as an import throughout most of the summer will be glad to know that "Chemical World" is finally available domestically. Those who waited patiently are in for a real treat. With this latest release comes a new sound for the band, who've checked their "baggy" sound at the door. Opting, instead for a more contemporary one. The drums and guitars are very direct and up front, and guitarist Graham Coxon has left most of his wah-wah pedals at home. What remains is a song so solid it doesn't need much dressing up. Expect Blur to do a short state-side tour during November and December.

—LINDA RYAN

NO ALTERNATIVE
Various Artists

Remember the *Red Hot And Dance* and *Red Hot And Blue* compilations that Arista Records put out a few years ago to raise money (and awareness) for AIDS? Well, the forward-thinking folks at Arista are at it again, this time with the *No Alternative* compilation, an amazing collection of songs by some of today's best-loved bands. And although there are plenty of winners here, I find myself hypnotized by Soul Asylum's hot-for-your-lovin' version of Marvin Gaye's "Sexual Healing," a long-time live favorite that's finally been committed to plastic. And then there's Nirvana's double-secret track, "Verse Chorus Verse" (Or "Laundry Room," whichever you prefer), which is already getting plenty of attention

ARTIST PROFILE

**BLACK MARKET FLOWERS****FROM:** Los Angeles**LATEST RELEASE:** Bind**LABEL:** Relativity**CONTACT:**

Dave "Sandy" Sanford

SING: "Oh Sandy"from *Grease***THEY ARE:** Matt Neth, guitar and vocals; Bryan Ray, bass; Heath Patterson, drums.**THEIR LABEL SAYS:** "Black Market Flowers have a hard time viewing themselves as 'professional' musicians. In fact, their pretentious level weighs in on the lowest side of the scale, especially for a band from L.A." —Relativity bio**ON TOURING:** "It's totally fun. We have all the hours between gigs to travel and do whatever we want. We collect toys and guitar stuff and shoot fireworks and go junk shopping and drink coffee at weird coffee shops and get drunk and smoke a lot of grass and hang out with people we meet. It's odd, because touring takes the edge off. Coming from L.A., you're constantly on edge about something, but once we get on the road, all that edgy stuff melts away." —Bryan Ray**IT'S SAID:** "Possibly the coolest thing about BMF's CD is that the boys are little sneaks, hiding little songs and extras, including a five-minute recording of the BMF boys swimming. So go hunting!"

—Pandemonium

CHAINSAW KITTENS

ANGEL ON THE RANGE

THE NEW 7 SONG CD/CS

AND NOW ON TOUR WITH

BEST KISSERS IN THE WORLD

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Import Indie

across the country. Other standout cuts include Urge Overkill's "Take A Walk," Bob Mould's "Can't Fight It," Smashing Pumpkins' "Glynis" and Buffalo Tom's "For All To See." There seems to be a glut of compilations out at the moment, but the *No Alternative* collection is by far the best of the lot. —LINDA RYAN

PRAY TV

Aftermath EP (Wasteland)

Among the tons of firmly established mega-bands this week is one

you've probably heard of but have never actually heard. With two albums under their belt in their native Australia, Pray TV's reputation made it Stateside before much of their music did. Wasteland pretty much evened the score with the release of the *Aftermath EP*, six songs culled from the band's previous outings that will have you shaking in your doc martens. Favorites include the blistering title cut, a killer version of Husker Du's "Sorry Somehow" and "Waiting." It certainly sounds like Wasteland has a monster on its hands. And if you're venturing to New York for the CMJ convention, check out Pray TV at the Wasteland/Radioactive showcase on Saturday (November 6) night.

—LINDA RYAN



1. SMASHING PUMPKINS - TODAY
2. NIRVANA - HEART SHAPED BOX
3. BUFFALO TOM - SODA JERK
4. AFGHAN WHIGS - DEBONAIR
5. THE WONDER STUFF - ON THE ROPES
6. THE LEMONHEADS - INTO YOUR ARMS
7. THERAPY? - SCREAMAGER
8. SUEDE - THE DROWNERS
9. COCTEAU TWINS - EVANGELINE
10. SWERVEDRIVER - DUEL



The Spinanes Manos

THE SPINANES

MANOS (SUB POP, 1932 FIRST AVE., SUITE 1103, SEATTLE WA 98101)

Unlike many of their "school," the Spinanes don't use their simple guitar/drums combination as their leg to stand on. Sparseness isn't the band's shtick, songwriting is, so the fact that the Spinanes are a two-instrument duo seems incidental, not intrinsic of their rather round, comparatively lush sound. Rebecca Gate's guitar conjures one warm tone after another, and whether she's strumming a chord or picking out (what amounts to) a bassline, her playing, in combination with her glowing vocals, fills space without straining. Add drummer Scott Plouf's liberally cymbal-soaked, controlled-but-diverse beats, and you've got an eminently embraceable, charming, somewhat unique twosome. *Manos* is the Spinanes' debut full-length (on Sub Pop) that follows two singles (not on Sub Pop), and the band could be considered further testimony to the label's ever-diversifying roster. "Spitfire," a dynamic little pop song (on which Rebecca sings back-up for herself), moves between a spunky drum thing and semi-grinding walls of guitar. The record's title track, "Manos," is more muscular with a chang-ing guitar intro (love that!), and other highlights include "Uneasy," "Dangle," "Grand Prize," "Sunday" (all sprightly offerings) and the moodier, mournful "Epiphany." Also of note is "Love That Party With The Monkey Kitty," a strong instrumental that should dispel any lingering sparse-rock notions you might entertain.

—SEANA BARUTH

POPSICLE

"Hey Princess" (Snap, Box 271, S-185 23 Vaxholm, Sweden)

I just bought this Swedish import and it's already clocked in a substantial number of plays in the ol' CD player. "Hey Princess" is the kind of quasi-jangly, guitar-based pop song (like a brighter, shinier Wedding Present) that's so perfect it completely undermines your ability to concentrate (it's hard to be productive when all you want to do is dance around the office and sing along). Here's the scenario: Boy loses girl, boy pines away for girl, boy writes songs with lyrics like "And I shout, 'Hey Princess, won't you come back home'/And I cry and I'm shaking and I'm on my own/And I whisper your name

until morning comes/Hey Princess, you're the only one," they get played on the radio and the world falls in love with Popsicle. or something like that. Well worth the import price. (That's your cue to go out and buy the damn thing.) —Linda Ryan

JUNIOR BROWN

GUIT WITH IT (CURB, 47 MUSIC SQUARE EAST, NASHVILLE, TN 37203)



On a recent flight to Nashville, Junior Brown boarded the plane looking like he stepped right out of 1955. The fellow in front of me wheeled around and asked, "Who is that guy?" "That's Junior Brown, son," I said. "That is the best guitar player you will ever see in your life." Talk to anyone who has seen Junior, the King Of The Guit-Steel, play, and you will see the same reaction. Once they regain the ability to speak, they will usually just shake their head and say, "Oh. My. God." It's impossible to get the whole Junior Brown experience from a record, but *Guit With It* comes close to capturing the looniness of Junior's Ernest-Tubb-on-acid vocals (on faves like "My Wife Thinks You're Dead," "Highway Patrol," "Party Lights" and "You Didn't Have To Go All The Way") while "Sugarfoot Rag" hints at the mania he can create with the Guit-Steel, a two-necked combination guitar and steel guitar that he invented. The album also features Junior's wife Tanya Rae, who was one of his guitar students at the Hank Thompson School Of Country Music (no lie) at Rogers State College. Though her vocals have caused some to dub her "Junior's Audrey," she's nowhere as bad a singer as Hank Sr.'s favorite inspiration, and her voice adds a bit of homespun charm. Junior is still considered "one of Austin's best-kept secrets," but with the release of *Guit With It* (and the subsequent re-release of *12 Shades Of Brown*, previously available as an import on Demon) more and more people are bound to fall under Junior Brown's crazy honky tonk spell. —CYNDI HOELZLE

By Seana Baruth

GAVIN A³

EDITORS:
KENT/KEITH
ZIMMERMAN



Most Added

- STONE FREE HENDRIX TRIBUTE (27)
- TOM PETTY & THE HEARTBREAKERS (27)
- CRASH TEST DUMMIES (17)
- BORN TO CHOSE (10)
- THE BAND (9)
- THE POGUES (8)

Top Tip



CRASH TEST DUMMIES

God Shuffled His Feet (Arista)
Crash Test Dummies have already obliterated half the Grid by debuting at the midpoint, #25!

RECORD TO WATCH

TOM PETTY & THE HEARTBREAKERS "Mary Jane's Last Dance" (MCA)

In addition to Most Added honors, Petty has enough juice to debut at #41.

Gridbound

- * STONE FREE HENDRIX TRIBUTE (Reprise)
- * CHRIS DANIELS & THE KINGS (Flying Fish)
- CONCRETE BLONDE (Capitol)
- COCTEAU TWINS (Capitol)
- UNCLE TUPELO (Sire/Reprise)
- VINX (Pangaea/IRS)
- * BORN TO CHOSE (Rykodisc)
- JOHNNY JOHNSON & THE KENTUCKY HEAD-HUNTERS (Elektra)
- WENDY MATTHEWS (RooArt/Atlantic)
- * ANGELA STREHLI (Rouder)
- * BILL MORRISSEY (Rouder)
- DAVID HALLEY (Dos)
- * MORPHINE (Rykodisc)
- * SOULHAT (Epic)
- * COOL RUNNING SOUNDTRACK (Chaos)
- * WILLIAMS BROTHERS (Warner Bros.)
- * GOLDEN PALOMINOS (Restless)
- BUFFALO TOM (Beggars Banquet)

Dropped: #32 Eliza Gilkyson, #41 Paul Westerberg, #42 Patti Scialfa, #43 Stephen Bruton, #45 Bruce Hornsby, #46 Loudon Wainwright III, #48 Pierce Pettis.

MEMO FROM: THE ZIMMERMEN

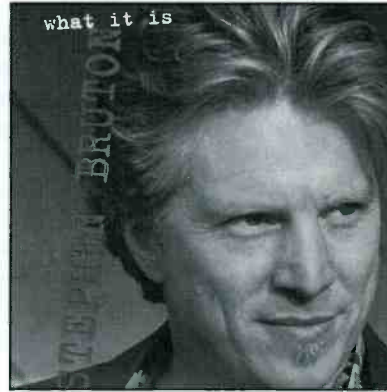
Re: A³ Growth and Gavin Seminar '94

Amidst all the madness and busy schedules, we're please to report lots of solid growth on the A³ front. At the moment, we've swelled our research sample a hair past the fifty slots designated on the Grid, which means that if a reporter spaces out and doesn't report, you won't be seeing a blank line. In other words, we're currently over-booking airline style for a seat on the Grid. Meanwhile calls keep pouring in from interested stations. Will expansion follow? We're dancing and pedaling as fast as we can.

Over the weeks we've added a few new key members to the ranks, including KZJH-Jackson, KMMS-Bozeman, WTTS-Bloomington, WNKU-Cincinnati, and KRVM-Eugene. Among this week's newcomers are Mike Perry and Mike Richter from KBXR-Columbia, Mo. KBXR (314-449-1061) is currently an SBR client. Coming next week will be KRSH-Santa Rosa, Ca. (707-577-0707). That's "crush" as in grapes from the wine country. An old KVRE alum, Scott Murray, will be piloting The Krush with Dennis Constantine consulting. We've also added an excellent "non-comm" out of Salt Lake City. Say hello to KRCL's Bill Boyd at (801)-363-1818. He's got a very straight-on list of artists.

We're already getting lots and lots of intriguing calls regarding GAVIN Seminar '94. This year the dates are President's Day weekend, Thursday, Friday & Saturday, February 17, 18 & 19. Yes, we will be featuring a full A³ agenda including another notorious episode of On The GRIDDle. If you have ideas as far as meetings or an artist you're dying to have participate (yes, we can keep secrets), please call and fax an official proposal. We love hearing your ideas.

AUSTIN, TEXAS ROCKING THE CROSSROADS

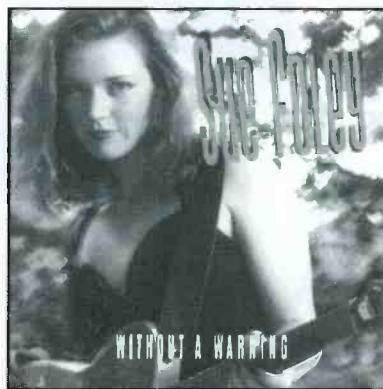
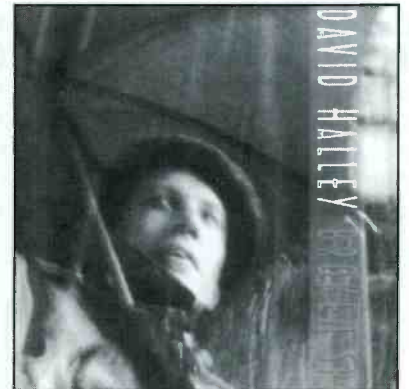


STEPHEN BRUTON What It Is

Stephen Bruton wears the role of singer/songwriter like a well worn pair of Levi's. *What It Is* blends a little country with a little rock and then adds a pinch of blues, R&B, gospel and soul to create a distinctive Southern recipe.
dos 7002

DAVID HALLEY Broken Spell

David Halley's domestic debut features provocative, post-modern lyrics that mesh seamlessly with his roots-flavored presentation. Billboard calls it, "Top Flight stuff that effortlessly cuts across folk, country and pop boundaries."
dos 7003



SUE FOLEY Without A Warning

Departing from the country blues flavoring of her first record, *Young Girl Blues*, Antone's artist Sue Foley takes off on a tour de force romp through the high energy landscape of contemporary blues. Don't say we didn't warn you.
ANT 0025

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A³ New Releases

BOB DYLAN
World Gone Wrong (Columbia)

Much like a bluesman who scours the ramblings of Robert Johnson, Bob Dylan is obsessed with his deep folk roots. The companion piece to these ten traditional renditions of ancient folk history are Dylan's rare liner notes. And what biblically wrathful notes they are—stern (and humorous?) references to a world gone wrong. Allow me to quote my favorite passage which describes "Stack A Lee": "In the pre-postindustrial age, victims of violence were allowed (in fact it was their duty) to be judges over their offenders—parents were punished for their children's crimes (we've come a long way since then) the song says that a man's hat is his crown...(give me a thousand acres of tractable land & all the gang members that exist & you'll see the Authentic alternative lifestyle, the Agrarian one)." Bob for President!

JACKSON BROWNE
I'm Alive (Elektra)

No doubt about it, Jackson Browne is alive, or at least awake. Going through a romantic catharsis has given him back the passion that was lacking on his more recent

political efforts. *I'm Alive* is like the difference between reading the world section of the Times and sorting out your home life. You can empathize with strife and hunger in Bosnia, but if you're mate is rototilling your brain cells in the breakfast room, it's time to get your priorities in gear. There's no shortage of elegant moments including "I'm Alive," "My Problem Is You," "Sky Blue & Black" and "Everywhere I Go."

10,000 MANIACS
mtv unplugged (Elektra)

This is 10,000 Maniacs' swan song, a best-of appearance on the popular MTV show, a last shout before Natalie Merchant and the band go their separate ways. In true "unplugged" style, the band swells to fifteen pieces (including banjos and bassoons) in an effort to sound spare and rootsy. In true retrospective fashion, all the favorites are here including "Hey Jack Kerouac," "These Are Days" and the only cover, Bruce and Patti's "Because The Night."

PEARL JAM
(Epic Associated)

While uttering the words "Pearl Jam" over adult airwaves may cause my buddy Dennis Constantine to shiver in their Birkenstocks, some alternative-

based adult rockers will still veer toward the Fab Seattle Five. If you feel compelled to be part of the parade, "Elderly Woman Behind The Counter In A Small Town" is the album's sole acoustic number, and the good news is that it's one of the album's best tracks. More brazen programmers might be tempted by "Dissident" and the percussively neurotic "W.M.A."

CRASH TEST DUMMIES
God Shuffled His Feet (Arista)

Crash Test Dummy Brad Roberts has the most distinctive baritone voice since Leo Kottke and Ian Anderson. On *God Shuffled His Feet*, this merry band of Canadian renaissance persons use humor and flair to get their point across. The songs make you grab for the clever lyrics, and think, "Did he really sing that?" Last time around the Dummies were treated as somewhat of a novelty for Album Radio. Here at A3, they're at home with a bushel of great tunes, especially the first four, "God Shuffled His Feet," "Afternoons & Coffeespoons," "MMM MMM MMM MMM" and "In The Days Of The Caveman." Love it!

THE POGUES
Waiting For Herb (Chameleon)

Sure, Shane's gone, but the last time I saw this band live, he was passed out in the dressing room. Now they're going it "alone" without MacGowan's brilliant imagery but with some of their own chicanery. *Waiting For Herb* is a crucial next step for the band. Volleying the vocal and songwriting chores has made the Pogues even more of a group. Produced by 4AD ambient guitar artiste Michael Brook (!), *Waiting For Herb* is no second tier piece of freight. It's a bona fide priority, signalling that just maybe the Pogues will continue in a style similar to the Dubliners. Throughout the dozen tracks, irreverence abounds. Starting point: "Tuesday Morning." Intermediate and advanced; "Smell Of Petroleum," "Haunting" and our fave, the Arabic EastEnder, "Modern World."

CHRIS DANIELS & THE KINGS
Is My Love Enough (Flying Fish)

Denver's Chris Daniels and the Kings have more than a subliminal Little Feat feel. Bill Payne's appearance, the cover artwork by Neon Park and the absence of capital letters in the liner notes give us the impression that the band has more than a casual relationship with the Feat's classic album *Sailing Shoes*. On "Hip & Thigh," the band rifles deeper into the Feat's sock drawer and adds a Tower-ish horn section. No doubt about it, Chris Daniels is a hot slide player.

ARTIST PROFILE

COUNTING CROWS



CURRENT RESIDENCE: San Francisco Bay Area

LEAD SINGER ADAM DURITZ TALKS ABOUT:

RECORDING THE ALBUM IN A HOUSE: "I wanted us to all live in a house together and make a record of emotions. Studios are very sterile places. I didn't want the experience of getting up and going to work. When you record at home everything that happens to you, for better or worse, goes into the music. The house was like magicland, and the record lives in that house."

SONGWRITING: "There's craftsmanship that's cool and craftsmanship that's crap. I love Jules Shear's writing and I love Kurt Cobain's as well. Kurt is more visceral."

"MR. JONES" LIVE: "That's a song we struggled with from the moment I wrote it. All of a sudden, a few weeks ago, it clicked. We started to swing the bass line more. Now we're opening with 'Round Here' into 'Mr. Jones.'"

CURRENT FAVES: "Check Your Head by the Beastie Boys and Three Feet High And Rising by De La Soul. I also love Liz Phair. I read Jerry Wexler's book, (Rhythm And The Blues) and bought all the Otis Redding CDs."

Is My Love Enough

NEW CD FROM
CHRIS DANIELS & THE KINGS

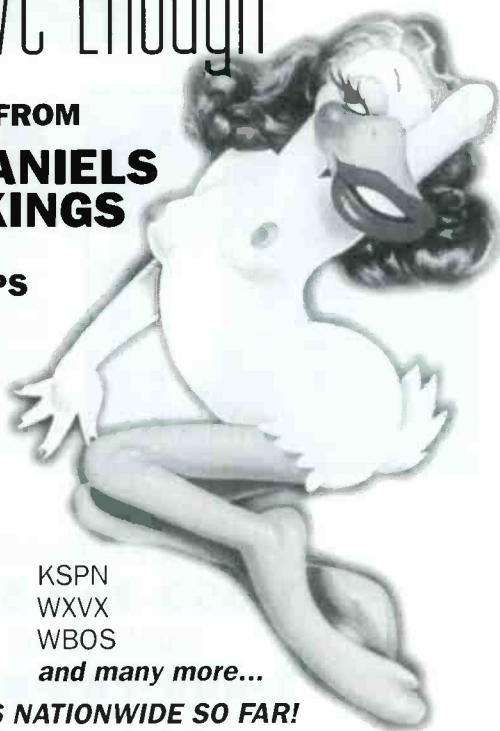
THE STORY KEEPS GROWING:

- | | | |
|------|------|------------------|
| KTCZ | KBCO | |
| WDET | KZON | |
| KFAN | KPIG | |
| KFMG | WCBE | |
| KVNF | KCSU | |
| KTAO | KUWR | |
| KOTR | KVNF | |
| KAFR | KKOS | KSPN |
| KYHX | WMMM | WXVX |
| KERA | KZYR | WBOS |
| WRLT | WZEW | and many more... |

OVER 65 STATIONS NATIONWIDE SO FAR!

"When we first got the new Chris Daniels and The Kings CD, 'Is My Love Enough', we knew exactly what to expect since we'd had such great success and response with the first CD, 'In Your Face'. However, the reality far outstrips the expectation. Another incredible blues flavored rock and roll party-feel LP! We got a solid CD end to end. The title track is great. I can't say enough good things about 'Is My Love Enough' (In the amount of room allotted). Check it out . . . It's made for this format!"

—SYBIL MCGUIRE, WMMM-MADISON, WISCONSIN



GAVIN JAZZ

JAZZ EDITORS:
KENT/KEITH
ZIMMERMAN



2W LW TW

| | | | |
|------------|----|----|---|
| 7 | 2 | 1 | JOSHUA REDMAN - Wish (Warner Bros.) |
| 3 | 1 | 2 | BENNY GREEN TRIO - That's Right! (Blue Note) |
| 6 | 3 | 3 | STANLEY TURRENTINE - If I Could (Music Masters) |
| 4 | 5 | 4 | J.J. JOHNSON - Let's Hang Out (Verve/PolyGram) |
| 9 | 7 | 5 | ERIC REED - It's All Right To Swing (MoJazz/Motown) |
| 1 | 4 | 6 | NNENNA FREELON - Heritage (Columbia) |
| 19 | 13 | 7 | T.S. MONK - Changing Of The Guard (Blue Note) |
| 20 | 11 | 8 | SHIRLEY HORN - Light Out Of Darkness (Verve/PolyGram) |
| 2 | 6 | 9 | MILES DAVIS & QUINCY JONES - Live At Montreux (Warner Bros.) |
| 17 | 14 | 10 | JOHNNY ADAMS - Good Morning Heartache (Rouner) |
| 14 | 12 | 11 | JOE MORELLO - Going Places (DMP) |
| 10 | 10 | 12 | HOLLY COLE TRIO - Don't Smoke In Bed (Manhattan) |
| 34 | 20 | 13 | JOE PASS - My Song (Telarc) |
| 18 | 17 | 14 | PETER DELANO - Peter Delano (Verve/PolyGram) |
| 25 | 22 | 15 | TED ROSENTHAL - Images Of Monk (Jazz Alliance) |
| 8 | 8 | 16 | JOHN BEASLEY - A Change Of Heart (Windham Hill Jazz) |
| — | 32 | 17 | THE RAY BROWN TRIO - Bass Face (Telarc) |
| 22 | 19 | 18 | RANDY WESTON/MELBA LISTON - Volcano Blues (Antilles/PolyGram) |
| 38 | 26 | 19 | KEVIN EUBANKS - Spirit Talk (Blue Note) |
| 26 | 21 | 20 | FRED HESS - Sweet Thunder (Capri) |
| 5 | 9 | 21 | PROJECT G-7 - A Tribute To Wes Montgomery Vol. 1 & 2 (Evidence) |
| 35 | 27 | 22 | SUE MATTHEWS - When You're Around (Positive Music) |
| 32 | 29 | 23 | TERRY TROTTER - It's About Time (MAMA Foundation) |
| NEW | 24 | | ELIANE ELIAS - Paulistana (Blue Note) |
| 13 | 16 | 25 | EASTERN REBELLION - Simple Pleasure (Music Masters) |
| NEW | 26 | | RUSSELL MALONE - Black Butterfly (Columbia) |
| — | 35 | 27 | BOB BERG - Virtual Reality (Denon) |
| 29 | 25 | 28 | CONTE CANDOLI - Sweet Simon (Best Recordings) |
| 36 | 34 | 29 | JACK McDUFF - Write On, Capt'n (Concord Jazz) |
| — | 43 | 30 | DAVID MURRAY QUARTET + 1 - Fast Life (DIW/Columbia) |
| 11 | 15 | 31 | ANDY LaVERNE - Double Standard (Triloka) |
| 42 | 36 | 32 | BELA FLECK & THE FLECKTONES - Three Flew Over The Cuckoo's Nest (Warner Bros.) |
| — | 50 | 33 | VARIOUS ARTISTS - Dave Grusin Presents GRP All-Star Big Band Live! (GRP) |
| 48 | 37 | 34 | BRUCE FOWLER - Entropy (Fossil) |
| — | 41 | 35 | CHICK COREA ELEKTRIC BAND II - Paint The World (GRP) |
| NEW | 36 | | ARTHUR TAYLOR'S WAILERS - Wailin' At The Vanguard (Verve/PolyGram) |
| 28 | 28 | 37 | BENNY CARTER - Legends (Music Masters) |
| — | 47 | 38 | GREG ABATE - Straight Ahead (Candid/DA) |
| 39 | 38 | 39 | FOURPLAY - Between The Sheets (Warner Bros.) |
| 44 | 40 | 40 | STANLEY CLARKE - East River Drive (Epic) |
| 41 | 33 | 41 | GARRISON FEWELL - A Blue Deeper Than The Blues (Accurate) |
| 12 | 18 | 42 | GOOD FELLAS - Good Fellows (Evidence) |
| 15 | 23 | 43 | DAN PAPAILA - Positively! (Timeless) |
| 27 | 31 | 44 | JESSE DAVIS - Young At Art (Concord Jazz) |
| 30 | 39 | 45 | ANITA GRAVINE - Welcome To My Dream (Jazz Alliance) |
| 16 | 24 | 46 | KEVIN MAHOGANY - Double Rainbow (Enja/Koch) |
| NEW | 47 | | TONY BENNETT - Steppin' Out (Columbia) |
| NEW | 48 | | KENNY BLAKE - Since You Asked (Heads Up) |
| NEW | 49 | | McCOY TYNER TRIO - Live At Sweet Basil (COMPOSE) (JZZ) |
| 49 | 46 | 50 | JOHN PATITUCCI - Another World (GRP) |

Most Added

- BUCK HILL (42)**
- MANHATTAN JAZZ QUINTET (38)**
- SHEILA JORDAN/MARK MURPHY (35)**
- ANTONIO HART (26)**
- CRAIG HANDY (18)**
- TONY BENNETT (17)**
- WARREN BERNHARDT (17)**

Top Tip

ELIANE ELIAS
Paulistana (Blue Note)

RUSSELL MALONE
Black Butterfly (Columbia)



There should be quite a battle between these two titles in the weeks to come. Elias trails Malone in total stations 67 to 75, but leads in total rotation points.

RECORD TO WATCH

STEVE GROSSMAN Do It

(Dreyfuss Jazz)
Many jazz insiders are saying this is the best bop record out right now.

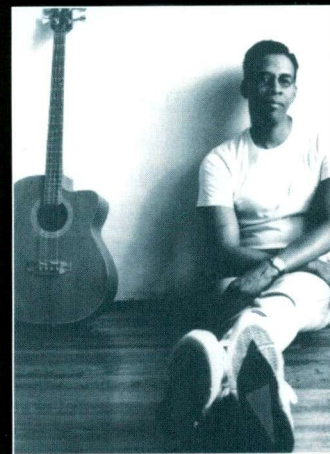
Chartbound

- CRAIG HANDY** (Arabesque)
- * **ANTONIO HART** (Novus/RCA)
- * **MANHATTAN JAZZ QUINTET** (Sweet Basil)
- * **BUCK HILL** (Muse)
- ROY HAYNES** (Dreyfuss Jazz)
- STEVE GROSSMAN** (Dreyfuss Jazz)
- * **SHEILA JORDAN/MARK MURPHY** (Muse)
- PAQUITO D'RIVERA** (Messidor)
- WAYNE JOHNSON TRIO** (MoJazz)
- LEROY VINEGAR** (Contemporary)
- SPYRO GYRA** (GRP)
- MEL TORME** (Telarc)
- MINGUS BIG BAND** (Dreyfuss Jazz)
- TOM COSTER** (JVC)
- * **CURTIS FULLER QUINTET** (Savoy/Denon)

Dropped: #30 Tania Maria, #42 Charles Fambrough, #44 Dave Frishberg, #45 Don Pullen African-Brazilian Connection, #48 Jean Luc Ponty, #49 Frank Mantooth Jazz Orchestra, Gary Brunotte, Aziza.

ARTIST PROFILE

STANLEY CLARKE



FROM: Philadelphia

LABEL: Epic

LATEST RELEASE: East River Drive

INFLUENCES: Miles Davis, Jimi Hendrix, Richard Wagner.

STANLEY CLARKE TALKS ABOUT:

MAKING EAST RIVER DRIVE: "While I was doing soundtracks, I missed making records and playing live. East River Drive is a vehicle to interject myself back into the music industry."

RECORDING SOUNDTRACKS: "Action pictures usually have more music because you need it to propel the viewer through the story and dynamics. You'd be shocked to see how dead movies like *Passenger 57* are without music. They force you to compose at the piano. Technically, it's best to have your score thematic. A film is more linear when the music is linked to themes."

FUTURE PLANS: "I'm doing music production for two TV specials for kids, then I'm going to score a picture for Gregory Hines' directorial debut right after the holidays."

LIKES: Pasta

DISLIKES: "Losing at basketball to a guy much younger than me."

GAVIN A²

ADULT ALTERNATIVE
EDITORS: KENT/KEITH
ZIMMERMAN

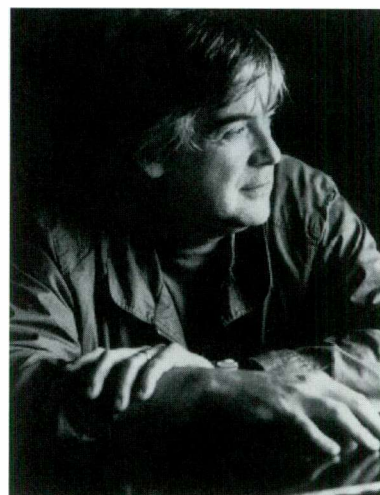


2W LW TW

| | | | |
|------------|----|----|---|
| 1 | 1 | 1 | FOURPLAY - Between The Sheets (Warner Bros.) |
| 2 | 2 | 2 | STANLEY CLARKE - East River Drive (Epic) |
| 3 | 3 | 3 | OTTMAR LIEBERT + LUNA NEGRA - The Hours Between Day + Night (Epic) |
| 5 | 5 | 4 | WARREN HILL - Devotion (Novus/RCA) |
| 9 | 4 | 5 | SPYRO GYRA - Dreams Beyond Control (GRP) |
| 11 | 10 | 6 | WIND MACHINE - Change The Face (Blue Meteor) |
| 12 | 9 | 7 | BETH NIELSEN CHAPMAN - You Hold The Key (Reprise) |
| 7 | 8 | 8 | GEORGE BENSON - Love Remembers (Warner Bros.) |
| 8 | 7 | 9 | OLETA ADAMS - Evolution (Mercury) |
| 4 | 6 | 10 | BILLY JOE WALKER, JR. - Warm Front (Liberty) |
| 14 | 13 | 11 | GEORGE JINDA & WORLD NEWS - Reliable Sources (JVC) |
| 16 | 15 | 12 | DAVID LANZ AND PAUL SPEER - Bridge Of Dreams (Narada) |
| 30 | 20 | 13 | JOHN JARVIS - Balancing Act (Liberty) |
| 43 | 23 | 14 | LARRY CORYELL - Fallen Angel (CTI) |
| 29 | 24 | 15 | CANDY DULFER - Sax-A-Go-Go (RCA) |
| 25 | 16 | 16 | BELA FLECK & THE FLECKTONES - Three Flew Over The Cuckoo's Nest (Warner Bros.) |
| 17 | 11 | 17 | DAN REYNOLDS - Never Alone (Positive Music) |
| 6 | 12 | 18 | JIM CHAPPELL - Over The Top (Real Music) |
| 10 | 14 | 19 | PETER WHITE - Promenade (Sin-Drome) |
| 21 | 21 | 20 | CHARLIE BISHARAT - Along The Amazon (GTS) |
| 31 | 22 | 21 | ROBBIE DUPREE - Walking On Water (Miramar) |
| 28 | 25 | 22 | LEX DE AZEVEDO - Moab (Aubergine) |
| 19 | 19 | 23 | MICHAEL McDONALD - Blink Of An Eye (Reprise) |
| 15 | 18 | 24 | DAVE KOZ - Lucky Man (Capitol) |
| 13 | 17 | 25 | GREGG KARUKAS - Summerhouse (Positive Music) |
| 48 | 28 | 26 | RAMSEY LEWIS - Sky Islands (GRP) |
| — | 41 | 27 | KENNY BLAKE - Since You Asked (Heads Up) |
| 24 | 27 | 28 | PAT COIL - Just Ahead (Sheffield) |
| 35 | 30 | 29 | TELLER & KALLINS - Teller & Kallins (Golden Gate) |
| 50 | 39 | 30 | HISHAM - Somewhere In A Dream (Real Music) |
| 22 | 31 | 31 | WILLIE AND LOBO - Gypsy Boogaloo (Mesa) |
| — | 40 | 32 | KENNY LOGGINS - Outside From The Redwoods (Columbia) |
| — | 50 | 33 | BLONKER - The Tree Of Life (Higher Octave) |
| 39 | 38 | 34 | JOEL GAINES - I Wonder (Inderoc) |
| 37 | 36 | 35 | JEAN LUC PONTY - No Absolute Time (Atlantic) |
| 32 | 35 | 36 | DANCING FANTASY - Worldwide (IC/DA) |
| 27 | 32 | 37 | CRAIG CHAQUICO - Acoustic Highway (Higher Octave) |
| 26 | 34 | 38 | GEORGE HOWARD - When Summer Comes (GRP) |
| 45 | 43 | 39 | RICKIE LEE JONES - Traffic From Paradise (Geffen) |
| 18 | 26 | 40 | THE FANTASY BAND - The Fantasy Band (DMP) |
| 20 | 33 | 41 | LA VIENTA - Jazzmenco (Telarc) |
| 44 | 46 | 42 | HOLLY COLE TRIO - Don't Smoke In Bed (Manhattan) |
| 33 | 37 | 43 | PAT METHENY GROUP - The Road To You (Geffen) |
| 23 | 29 | 44 | ART PORTER - Straight To The Point (Verve Forecast/PolyGram) |
| NEW | 45 | 45 | AL STEWART - Famous Last Words (Mesa) |
| 36 | 44 | 46 | MICHAEL WOLFF - Michael Wolff (Columbia) |
| 38 | 42 | 47 | RICARDO SCALES - Yes I'm Ready (Bay Sound) |
| NEW | 48 | 48 | RONNY JORDAN - The Quiet Revolution (4th & Broadway/Island/PLG) |
| NEW | 49 | 49 | WAYNE JOHNSON TRIO - Keeping The Dream Alive (MoJazz/Motown) |
| NEW | 50 | 50 | LIVINGSTON TAYLOR - Our Turn To Dance (Vanguard) |

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

Most Added



WARREN BERNHARDT (14)
RONNY JORDAN (8)
BILL CUNLIFFE (7)
OSCAR CASTRO-NEVES (6)
ROB MOUNSEY'S FLYING MONKEY ORCHESTRA (6)

Top Tip

AL STEWART

Famous Last Words (Mesa)
This is Al's finest work since his Janus/Arista days. Debuts at #45.

RECORD TO WATCH

BILL CUNLIFFE & FRIENDS

A Paul Simon Songbook (Discovery)

Bill Conliffe prepared treatments rather than covers. He altered the tempos, chords and rhythms, but still relied on Paul Simon's melody magic.

Chartbound

- BILL CUNLIFFE & FRIENDS** (Discovery)
- * **WARREN BERNHARDT** (DMP)
- SAX AT THE MOVIES** (Discovery)
- OSCAR CASTRO-NEVES** (JVC)
- * **CLIFFORD CARTER** (Nova)
- * **JOHN NILSEN** (Magic Wing)
- BOB BERG** (Denon)
- TOM COSTER** (JVC)
- * **ERIC ESSIX** (Nova)
- * **CHIP DAVIS** (American Gramophone)
- ROBBEN FORD & THE BLUE LINE** (Stretch/GRP)
- * **PAUL GLASSE** (Dos)
- * **STEVE KINDLER** (Mesa)
- * **LIVING MIRRORS** (Higher Octave)
- JANIS IAN** (Morgan Creek)
- * **PEACOCK & NERY** (Pure & Simple)

Dropped: #45 Tony Gable, #47 Donald Fagen, #48 Kiki Ebsen, #49 John Martyn, Vinx, Daisaku.

Jazz/Adult Alternative New Releases

BENNY GREEN TRIO THAT'S RIGHT (BLUE NOTE)

Well, what can you say, really? It's obvious the teeter-totter wasn't Benny's favorite playground attraction; it was the swing set. For a decade now, Benny has been making other people look great, first with Betty Carter, then Art Blakey, and then a multitude of single young and old guard (most recently he toured with Ray Brown). For straight-ahead pianistic virtuosity; for the ability to logically structure solos while maintaining the element of spontaneous invention; for pure swinging ability, the 30 year-old Green may have no peers. Oscar Peterson, the technical king of the keys himself, last October named Green as the most promising young pianist out there and asked Green to perform as his protege in Toronto. Flanked by the bass fiddle marvel Christian McBride and drummer Carl Allen, That's Right is a swinging, shuffling romp through Benny's personal playground, the bandstand. And on this release, Benny's a bit more daring than he was on Greens, almost to the point where, at the peak of his careening/Phineas-like ascension towards the sky, he looks to his bandmates who say, "You gonna jump?" And, as Benny reels off another high speed, double-fisted, bop run, he replies, "That's Right." —JASON OLAINE

CRAIG HANDY INTRODUCING: THREE FOR ALL + ONE (ARABESQUE)

This disc is so hot, I think I singed my thumb and forefinger getting it out of my CD player. Not having been acquainted with Craig's deft and adventurous tenor abilities, Three for All was quite a surprise. Possessing an uncanny ability to lay behind the eighths, a strong sense of melody and motif, and with a decidedly adventurous bent, C.H. is as sweet as sugar. Handy enlisted the venerable Charles Fambrough, who's as warm and round-toned as usual, along with fire-breathing groove-layer Ralph Peterson on drums, and tasty tinkler and Keith Jarrett moan-alike David Kikoski (on a third of the tracks). For some of you straight-aheads, track one's "Spinning Wheel" might cause you to re-evaluate this glowing review (although, personally, it's the first version of this tune I could play over and over), but stick with this disc. Handy gives Joe Henderson's "Isotope" a radioactive reading, swaggers down Fambrough's "The Avenue," and beckons on Fambrough's beautiful bossa, "Bright Eyes." There's such a high level of maturity, confidence and ease to Handy's playing. —JASON OLAINE

POST-BOP

| 2W | LW | TW | |
|------------|----|----|---|
| 2 | 2 | 1 | J.J. JOHNSON - Let's Hang Out (Verve/PolyGram) |
| 4 | 1 | 2 | BENNY GREEN TRIO - That's Right! (Blue Note) |
| 5 | 3 | 3 | STANLEY TURRENTINE - If I Could (Music Masters) |
| 10 | 6 | 4 | JOSHUA REDMAN - Wish (Warner Bros.) |
| 8 | 5 | 5 | ERIC REED - It's All Right To Swing (MoJazz/Motown) |
| 17 | 11 | 6 | SHIRLEY HORN - Light Out Of Darkness (Verve/PolyGram) |
| 15 | 10 | 7 | T.S. MONK - Changing Of The Guard (Blue Note) |
| 3 | 4 | 8 | MILES DAVIS & QUINCY JONES - Live At Montreux (Warner Bros.) |
| 12 | 9 | 9 | JOE MORELLO - Going Places (DMP) |
| 1 | 8 | 10 | NNENNA FREELON - Heritage (Columbia) |
| 30 | 16 | 11 | JOE PASS - My Song (Telarc) |
| 14 | 12 | 12 | PETER DELANO - Peter Delano (Verve/PolyGram) |
| 7 | 7 | 13 | EASTERN REBELLION - Simple Pleasure (Music Masters) |
| 24 | 15 | 14 | JOHNNY ADAMS - Good Morning Heartache (Rounder) |
| 19 | 17 | 15 | RANDY WESTON/MELBA LISTON - Volcano Blues (Antilles/PolyGram) |
| — | 25 | 16 | THE RAY BROWN TRIO - Bass Face (Telarc) |
| NEW | 17 | 17 | RUSSELL MALONE - Black Butterfly (Columbia) |
| 23 | 19 | 18 | JACK McDUFF - Write On, Capt'n (Concord Jazz) |
| NEW | 19 | 19 | ELIANE ELIAS - Paulistana (Blue Note) |
| 21 | 18 | 20 | HOLLY COLE TRIO - Don't Smoke In Bed (Manhattan) |
| 26 | 21 | 21 | BENNY CARTER - Legends (Music Masters) |
| — | 27 | 22 | TERRY TROTTER - It's About Time (MAMA Foundation) |
| — | 28 | 23 | TED ROSENTHAL - Images Of Monk (Jazz Alliance) |
| 27 | 22 | 24 | CONTE CANDOLI - Sweet Simon (Best Recordings) |
| NEW | 25 | 25 | KEVIN EUBANKS - Spirit Talk (Blue Note) |
| 6 | 13 | 26 | PROJECT G-7 - A Tribute To Wes Montgomery Vol. 1 & 2 (Evidence) |
| NEW | 27 | 27 | GREG ABATE - Straight Ahead (Candid/DA) |
| — | 29 | 28 | SUE MATTHEWS - When You're Around (Positive Music) |
| NEW | 29 | 29 | VARIOUS ARTISTS - Dave Grusin Presents GRP All-Star Big Band Live! (GRP) |
| 22 | 20 | 30 | JOHN BEASLEY - A Change Of Heart (Windham Hill Jazz) |

COMMERCIAL ADULT

| 2W | LW | TW | |
|------------|----|----|---|
| 1 | 1 | 1 | FOURPLAY - Between The Sheets (Warner Bros.) |
| 4 | 3 | 2 | GEORGE BENSON - Love Remembers (Warner Bros.) |
| 3 | 2 | 3 | DAVE KOZ - Lucky Man (Capitol) |
| 5 | 4 | 4 | WARREN HILL - Devotion (Novus/RCA) |
| 2 | 5 | 5 | PETER WHITE - Promenade (Sin-Drome) |
| 12 | 6 | 6 | STANLEY CLARKE - East River Drive (Epic) |
| 9 | 9 | 7 | OTTMAR LIEBERT + LUNA NEGRA - The Hours Between Day + Night (Epic) |
| 8 | 8 | 8 | BILLY JOE WALKER, JR. - Warm Front (Liberty) |
| 13 | 11 | 9 | BETH NIELSEN CHAPMAN - You Hold The Key (Reprise) |
| 7 | 10 | 10 | OLETA ADAMS - Evolution (Mercury) |
| — | 25 | 11 | JOHN JARVIS - Balancing Act (Liberty) |
| 6 | 7 | 12 | GREGG KARUKAS - Summerhouse (Positive Music) |
| 11 | 12 | 13 | JIM CHAPPELL - Over The Top (Real Music) |
| 19 | 14 | 14 | SPYRO GYRA - Dreams Beyond Control (GRP) |
| 24 | 23 | 15 | DAVID LANZ AND PAUL SPEER - Bridge Of Dreams (Narada) |
| 14 | 13 | 16 | MICHAEL McDONALD - Blink Of An Eye (Reprise) |
| — | 17 | 17 | KENNY LOGGINS - Outside From The Redwoods (Columbia) |
| 18 | 16 | 18 | WIND MACHINE - Change The Face (Blue Meteor) |
| 26 | 26 | 19 | LEX DE AZEVEDO - Moab (Aubergine) |
| 23 | 18 | 20 | CANDY DULFER - Sax-A-Go-Go (RCA) |
| 16 | 19 | 21 | CRAIG CHAQUICO - Acoustic Highway (Higher Octave) |
| 10 | 15 | 22 | ART PORTER - Straight To The Point (Verve Forecast/PolyGram) |
| 15 | 22 | 23 | GEORGE HOWARD - When Summer Comes (GRP) |
| 27 | 24 | 24 | ROBBIE DUPREE - Walking On Water (Miramar) |
| NEW | 25 | 25 | TELLER & KALLINS - Teller & Kallins (Golden Gate) |
| NEW | 26 | 26 | RAMSEY LEWIS - Sky Islands (GRP) |
| — | 28 | 27 | LARRY CORYELL - Fallen Angel (CTI) |
| 25 | 27 | 28 | DONALD FAGEN - Kamakiriad (Reprise) |
| 17 | — | 29 | DANCING FANTASY - Worldwide (IC/DA) |
| 22 | 21 | 30 | TONY GABLE - 206 (Heads Up/Intermix) |

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

FEBRUARY 17 • 18 • 19 1994

**St. Francis
Hotel
San
Francisco**



Dates that are already looming large
 on our calendars here at GAVIN, and
 we hope they will figure big time in
 your plans for next year. They are
 the dates of the next GAVIN Seminar

**Tear this out and keep it
 somewhere prominent**

GAVIN

GAVIN ROCKS

ASSOCIATE EDITOR:
ROB FIEND



2W LW TH

- 6 1 **PEARL JAM** - Go, Daughter, Rats (Epic)
- 2 2 **NIRVANA** - Heart Shaped, Rape Me, Serve The Servants (DGC)
- 1 3 **JOHN MELLENCAMP** - What If I Came Knocking, Human Wheels (Mercury)
- 8 4 **JOHN HIATT** - Perfectly Good Guitar (A&M)
- 4 5 **MEAT LOAF** - I'd Do Anything For Love (But I Won't Do That) (MCA)
- 7 6 **ROBERT PLANT** - I Believe, 29 Palms, Calling (Es Paranza/Atlantic)
- 12 7 **SOUL ASYLUM** - Trace, Runaway Train, Black Gold, Somebody (Columbia)
- 5 8 **BLIND MELON** - No Rain, I Wonder, Tones Of Home (Capitol)
- 9 9 **RUSH** - Stick It Out (Atlantic)
- 13 10 **CRY OF LOVE** - Bad Thing (Columbia)
- 16 11 **BROTHER CANE** - That Don't Satisfy Me (Virgin)
- 14 12 **AEROSMITH** - Fever, Cryin', Rich, Edge, Get A Grip, Amazing (Geffen)
- 18 13 **LENNY KRAVITZ** - Is There Any Love In Your Heart (Virgin)
- 29 14 **GEORGE THOROGOOD** - Get A Haircut/Howlin' For My Baby (EMI/ERG)
- 19 15 **DEF LEPPARD** - Desert Song (Mercury)
- 17 16 **MELISSA ETHERIDGE** - I'm The Only One (Island/PLG)
- 10 17 **LED ZEPPELIN** - Baby Come On Home (Atlantic)
- 15 18 **CONEHEADS SOUNDTRACK** - REM, Red Hot Chili Peppers (Warner Bros.)
- 11 19 **GARY HOEY** - Hocus Pocus (Reprise)
- 23 20 **FIGHT** - Nailed To The Gun, Little Crazy, Into The Pit, War Of Words (Epic)
- 21 21 **ALICE IN CHAINS** - Rooster, Angry Chair, Them Bones, Down In A Hole (Columbia)
- 27 22 **SMASHING PUMPKINS** - Cherub Rock, Today, Mayonaise, Disarmed, Geek USA (Virgin)
- 22 23 **GHOST OF AN AMERICAN AIRMAN** - King Of Nothing (Hollywood)
- 41 24 **I MOTHER EARTH** - Levitate, Rain Will Fall (Capitol)
- 28 25 **4 NON BLONDES** - Spaceman (Interscope/Atlantic)
- 3 26 **SCORPIONS** - "Alien Nation" (Mercury)
- NEW** 27 **JACKSON BROWNE** - I'm Alive (Elektra)
- 20 28 **GIN BLOSSOMS** - Found, Mrs. Rita, Soul Deep, Shut Up & Smoke, Lost Horizons (A&M)
- 39 29 **APRIL WINE** - That's Love (Import)
- 26 30 **STONE TEMPLE PILOTS** - Wicked Garden, Plush (Atlantic)
- — 31 **THE ROBERT CRAY BAND** - Shame And A Sin (Mercury)
- 35 32 **SEPULTURA** - Territory (ROADRUNNER/EPIC)
- 37 33 **SHOTGUN MESSIAH** - I'm A Gun, Violent New Breed, Rain, Sex, (Relativity)
- 45 34 **JUDGEMENT NIGHT** - Soundtrack (Immortal)
- NEW** 35 **HEART** - Black On Black II (Capitol)
- NEW** 36 **SCREAMING CHEETAH WHEELIES** - Shakin' The Blues (Atlantic)
- 25 37 **MR. BIG** - Wild World (Atlantic)
- 31 38 **R.E.M.** - Everybody Hurts, Sidewinder, Moon, Ignoreland, Drive, Night (Warner Bros.)
- 48 39 **MELVINS** - Money Bucket (Atlantic)
- 46 40 **TOOL** - Sober, Undertow (Zoo)
- 30 41 **CRACKER** - Low, Movie Star, Nostalgia (Virgin)
- NEW** 42 **WHITE ZOMBIE** - Thunderkiss '65 (Geffen)
- NEW** 43 **10,000 MANIACS** - Because The Night (Elektra)
- 34 44 **LILLIAN AXE** - Crucified (Grand Slam/IRS)
- NEW** 45 **PHIL COLLINS** - Both Sides (Atlantic)
- NEW** 46 **WARRIOR SOUL** - Love Destruction (DGC)
- 36 47 **CANDLEBOX** - Change (Maverick)
- NEW** 48 **BIG HEAD TODD** - Bittersweet, Broken Hearted Saviour, Circle (Giant/Reprise)
- 33 49 **TYPE O NEGATIVE** - Christian Woman, Black, Set Me On Fire, Bloody Kisses (Roadrunner)
- — 50 **CLUTCH** - Transitional Speedway League (eastwest)

Most Added



SEPULTURA
AEROSMITH
PEARL JAM
STONE FREE COMPILATION
KMFDM
RUSH
JACKSON BROWNE

Top Tip



WHITE ZOMBIE
"Thunder Kiss '65"
(Geffen)

The thundering sound of White Zombie gets a lift from "cool" pronouncements from Bevis & Butt-Head!

RECORD TO WATCH

TAD
Inhaler

(Giant/Mechanic)

Tad Doyle, ex-butcher, should slice and dice his way up the Gavin Rocks! chart with his band TAD.

Chartbound

- * **LIFE OF AGONY** (Roadrunner) "This Time"
- * **TAD** (Giant/Mechanic) "Grease Box"
- * **STRIP MIND** (Sire/Reprise) "Bastard"
- * **CROWBAR** (Pavement) "Crushing"
- * **PARADISE LOST** (Metal Blade) "Powered"
- * **FUDGE TUNNEL** (Columbia/Earache) "Grey"
- * **IRON MAIDEN** (Capitol) "Hallowed Be Thy Name"
- * **STONE FREE** (Sire/Warner Bros.) Eric Capton

Chart Explanation:

This is an evolutionary commitment. This is not a metal chart. Rather, GAVIN Rocks is a mixture of album and hard rock stations that reflect the current rock scene. After the emergence of the A¹ chart, half of our album stations stopped reporting to the album chart and migrated over to A¹. This left less than forty stations reporting to the album chart.

Our challenge is to try to bring album radio back to its '70s roots and to spotlight more active hard rockers, be they thrash, grunge, hard rock or metal. While there's nothing wrong with what album radio is playing more current rock artists should be featured.

In constructing our futuristic sample, we've added 30 college and commercial hard rock/metal stations. With these additional stations, it's our hope hard rock artists will begin appearing more frequently on the chart.

Instead of using the heavy, medium and light rotation point system, we've decided to change our internal computer program so that the "machines" tally actual plays per week rather than points assigned by rotations. This will allow more accurate research. By nature this will not be a projected chart. Rather, GAVIN Rocks will show what was played rather than what we feel has future potential. Also, market size and station wattage has been calculated into this system using a confidence point factor.

One word of warning. During the early stages of our evolution, the GAVIN Rocks chart will feature more album artists than hard rock artists. That will continue until we get more hard rock stations to report, a priority we are currently working on. In other words, this is a commitment that will lend itself to reader input and changing trends.

Please note that all new hard rock reporters are playing 20 or more hours a week of hard rock and metal. Admittedly GAVIN Rocks intends to cater to music of a harsh, gritty, sometimes controversial nature but that's fine too. While in some instances the music draws flack from parents groups and moralizers, hard rock deserves to be represented alongside the other nine formats of music GAVIN covers each week.

REPORTING PROCEDURES:

We accept GAVIN Rocks reports on Fridays, 10 a.m. to 4 p.m., Mondays, 9 a.m. to 5 p.m., and Tuesdays, 9 a.m. to 3 p.m.

Please report 30 to 50 current artists with non-projected plays per week listed by each artist. Include your non-projected adds in a separate column and list plays per week if they received airplay. Also include your drops for the week.

GAVIN ROCKS

PROFILE EDITOR:
SHEILA RENÉ



ARTIST PROFILES



SWEET WATER

LINEUP: Adam Czeisler, lead vocals; Dudley Taft, lead guitars/backing vocals; Rich Credo, rhythm guitar; Cole Peterson, bass; Paul K. Uhlir, drums/percussion

HOME BASE: Seattle

LABEL: Atlantic Records

PRODUCER: Don Gilmore

MIXER: Tim Palmer

SINGLES: "Crawl" and "Everything Will Be All Right"

DUDLEY TAFT AND ADAM CZEISLER TALK ABOUT:

ALICE IN CHAINS: "We've just come off a ten-day tour with them. AIC is one of my favorite bands. They gave us some breaks early on in our career, and we have a mutual admiration society. Jerry Cantrell is an amazing songwriter and a very soulful soloist, and I love Layne's voice. To go on tour with them and TAD is like invading everybody's town with the Seattle scene."

—Dudley Taft

BEING SIGNED: "Wendy Barry works for eastwest right now, but when she signed us she was working for Atlantic Records. We had a reasonable record industry buzz going because we'd been selling out shows in Seattle. We opened a show for Alice In Chains and after that we really took off. Six months after we sent her a demo, Barry came out to see a couple of shows. We signed the papers in August, 1992, and that fall we put out a maxi-single called Roads Life Goes."

—Adam Czeisler

TIM PALMER: "We went to London to mix with Tim because his wife was having a baby and he didn't want to come to the states. Going to London saved us about 30-40 grand. Tim is really young and when he likes something he gets his hands going almost as if he is directing. He invited Robert Plant down to the studio just for us. I was freaking out."

—Adam Czeisler

"It was almost as if he did Robert a favor because Robert really likes loves talking to younger musicians. We spent nearly 40 minutes talking to him— before his manager literally had to tear him away. He was telling us great stories about going to Morocco. Plant was the first person outside of our group who listened to the songs. He turned around to me and gave me a big thumbs up and I'm thinking 'the biggest guy in rock just gave me a thumbs up.'"

—Dudley Taft

THE PRODUCER: "Don Gilmore is young and up-and-coming. He doesn't have a big name yet. We were getting a lot of pressure to find a big producer and we met a lot of people, but we just got the impression that most of them wanted to change us in some way. We wanted someone we would be comfortable with until four in the morning."

—Dudley Taft

WRITING: "Part of the reason our stuff doesn't all sound the same is that we all have a hand in the writing. I don't want people to take my lyrics literally. I like to leave them open-ended so everyone can have their own spin on what they mean. When I write a song it's just me putting down words but they become a lot bigger when everyone else listens to it. My lyrics are very personal because I can't write about somebody else's life."

—Adam Czeisler

TOURING: "We've played about 80 shows in the past four months but it doesn't seem like that many. Now we're working our way home. We're playing a couple of dates around the Seattle area and then we'll take off on a college tour with a magazine called College Insider. We want to make a dent in the U.S. The record is getting great reviews, so we just need to be seen."

—Dudley Taft

Hard Rock Releases



SEPULTURA Chaos A.D. (Epic/Roadrunner)

Sepultura's long awaited album has finally arrived, causing pandemonium among metal fans. *Chaos A.D.* features hard crunching metal guitar slams, brutal vocals and array of precise hard rock/metal rhythm grooves that will cause universal head banging. The Brazilian quartet, Max Cavalera (vocals/rhythm guitar), Andreas Kisser (lead guitar), Paulo Jr. (Bass) and Igor Cavalera (percussion), deliver metallic mayhem saturated with angry and intense vocals. The aggressive lyrics address the strife in their homeland and the decay of civilization. The world's inhumane cruelty and injustices explode from Sepultura's music, they propel the band to the ranks of established metal bands like Metallica, Slayer, Anthrax and Pantera. The heavy acoustic ballad, "Kaicwas," is the band's tribute to the Brazilian Indian tribe who committed mass suicide to protest the government's orders that they leave the rain forests and abandon their beliefs. Hard rock radio should focus on "The Hunt," "Amen," "We Who Are Not As Others" and "Refuse/Resist." If you're shooting for the 18-34 or 25-54 demo, play "Territory."

DEAD WORLD
The Machine (Relapse)



Dead World delivers industrialized low-end death metal guitar grinds mixed with brooding lyrics and dark computerized sound effects to create a sluggish industrial sound. Definitely not happy-go-lucky music, *The Machine*

is a platform from which the band expresses their views of the human species wretched existence. Similar to heavy metal and hard rock bands, Dead World uses the bleak and brutal side of human nature as fuel to create their music and lyrics. "Orgy Of Self Mutilation," "Cold Hate" "180" and "Lies" should be the focus tracks for hard rock radio. For a really disturbing listen check out the eerie suicidal confession on "Blood Everywhere."

MUZZA CHUNKA Fishy Pants (Rowdy/Arista)

Hard rock and alternative radio have been giving Muzza Chunka's single, "Roar" quite a bit of airplay and getting positive listener response. Now that the full album, *Fishy Pants*, has arrived it's time to start fishing around for other rockin' tunes that deserve air-play. Hailing from Los Angeles, Muzza Chunka, Paul Dytzehl (vocals), Dave Teague (guitar), Nick Steinberg (bass) and John Oreshnick (drums), offer guitar-oriented hard rock that dabbles in a little thrash bashing. For pumped-up rockin' tracks play "Loaded," "Insects&condiments,"

"Abscessnessness," "Feed Me" and my fave "Terrible One." Muzza Chunka can be considered "safe" for album radio air-play because they're another one of the current rock bands that represent '90s rock. They aren't a tune-out.

By ROB FIEND

GAVIN PICKS

Singles

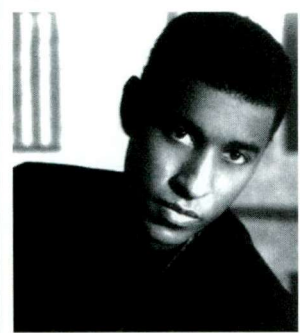
CELINE DION **The Power Of Love (550 Music/Epic)**

A song this powerful places extraordinary demands on those who sing it. Only a rare few are up to the task and who better than Celine Dion to revive the song first made a hit around the world by Jennifer Rush. Add Celine's interpretation to producer David Foster's arrangement and the result is nothing short of superb.

GIN BLOSSOMS **Found Out About You (A&M)**

It's been a joke around here that this quintet's debut hit, "Hey Jealousy," might remain on the Top 40 indefinitely. That's because, week after week, another handful of programmers would finally decide to give it a shot. I've got the feeling many won't be waiting that long this time around. And for good reason. This band from Arizona goes with the follow-up lots of us were hoping for.

BABYFACE **Never Keeping Secrets (Epic)**



By Dave Sholin

Off to a great start at Urban and Crossover Radio, this is the track many key programmers gravitated to the minute the album hit the street. The man who does it all puts his all into a slow jam that's got one hook after another.

PET SHOP BOYS **Go West (EMI/ERG)**

Yes, it really was seven years ago when Neil Tennant and Chris Lowe scored their first Number One hit, "West End Girls." The duo obviously has some kind of West thing going on, but if that inspires them to write uptempo, melodic pop winners like this one, who cares?

INNER CIRCLE **Rock With You (Big Beat/Atlantic)**

Hardly overnight sensations, these masters of pop reggae have been making music together since the mid-'70s. They're on a roll right now, finally getting the attention they richly deserve. Here's another creation that was simply meant to be on the radio.

Crossover Pick

D.R.S. **Gangsta Lean (Capitol)**

An emotional subject gets treated with sincerity in this track that's exploding everywhere it's played. Bruce St. James, PD at KJYK-Tucson reports Top Five requests and says, "Reaction was instant—callers were asking to hear it again before it even finished the first time we played it." This is gonna be *bitig!*

Albums

FRANK SINATRA **duets (Capitol)**

Frank Sinatra returns to Capitol Records, the label for whom the Chairman of the Board gave many of his most valid performances. For Sinatra to revitalize his Hall Of Fame career, nothing short of a newsworthy coupling with more contemporary singers would do, but a great deal could have gone wrong.

Fortunately, many fabulous moments abound. The creme de la creme have to be Luther Vandross' workout on "The Lady Is A Tramp," the Streisand synchronicity on "I've Got A Crush On You," Julio Iglesias' tropical cool on "Summer Wind," and Anita Baker's haunting magic on "Witchcraft." Other great moments are when Bono tugs on Superman's cape during "I've Got You Under My Skin," or perhaps Kenny G's support for the set's last call of "All The Way/One For My Baby." —RON FELL

ALABAMA **Cheap Seats (RCA)**

One indication of how much Country has changed in the last few years is on the charts—or, more accurately, what's not on the charts. Few artists who were having Number One records ten years ago are still having them today. One notable exception is Alabama, who've never stopped having hits and filling concert halls. On their latest effort, *Cheap Seats*, they show why they are still such a dominant force. There are plenty of songs here with that energetic Alabama signature sound, including "Still Goin' Strong," the title cut (which celebrates baseball's minor leagues, and should get major league airplay come next spring,) and

"T.L.C.A.S.A.P." Jeff Cook takes over the lead vocals on "This Love's On Me" and Teddy Gentry does the same on a song he co-wrote, "Clear Water Blues." A real highlight of the project arrives at the end of the album, when Randy Owen—one of Country music's best balladeers—charms us with "A Better Word For Love" and "Angels Among Us."

—LISA SMITH

JACKSON BROWNE **I'm Alive (Elektra)**

If it takes Darryl Hannah doing a Jose Greco all over Jackson Browne's psyche for us to get great music out of him, so be it. As Jackson himself confessed, he's always sung about how he sees the world. Only this time the fire isn't in Nicaragua, it's in his own kitchen. There's lots of drama here as Jackson finds different and sensitive ways to say "Hey bitch, you busted my heart." Jackson's not only alive, he's kickin' on "I'm Alive," "My Problem Is You," "Everywhere I Go" and the touching "Sky Blue And Black."

—KENT ZIMMERMAN

RONNY JORDAN **The Quiet Revolution (4th & Broadway/Island)**

This review is on the back page because Ronny Jordan has truly created a multi-format home run. Surfing the dial between Rap, Urban and Jazzy Adult Alternative, Ronny is the funky alchemist. *The Quiet Revolution* is just that, an uprising of the sweetest variety. With guest rappers and singers (as heard on "Under Your Spell"), Ronny's guitar could permeate commercial airwaves galore. Also, don't overlook the instrumental portion of the show. Tracks like "Tinsel Town," "In Full Swing" and "The Morning After" are among his best songs. —KENT ZIMMERMAN

INXS **Full Moon, Dirty Hearts (Atlantic)**

The prolific INXS are back on the wagon, even out-Stones-ing Mick and the boys on the opening "Days Of Rust." The last INXS world tour of small clubs and theatres so rejuvenated the band that they checked into an abandoned hotel on the Isle Of Capri, off the Italian coast, and banged this sucker out. Balancing the calibre of talent on both sides of the glass, the band enlisted Bob Clearmountain, Brian Eno and Chris Kimsey for sonic help. The first single is "The Gift" and yes, that's Chrissie Hynde on the title track.

—KENT ZIMMERMAN

SALT-N-PEPA **Very Necessary (Next Plateau/PLG)**

During the mid '80s Salt-N-Pepa along with DJ Spinderella, became the first female rap performers to achieve mainstream popularity. *Very Necessary* marks their return, and with the guidance of veteran producer Herby "Luvbug" Azor, they've compiled an album that's filled with tunes that will catch the attention of even the most hard-core hip-hop fans. The current single, "Shoop," is making noise for three different formats, Urban, Rap and Top 40, and there are more songs on the album that have multi-format appeal. "No One Does It Better" is a bass-heavy track that's suited for urban audiences but could easily turn into a Top 40 vote-getter. Also included in this category is "Whatta Man," which features En Vogue. Other mass appeal tracks include "Heaven Or Hell," "Somma Time Man" and "Break Of Dawn." The most thought provoking track is the vocal skit "I've Got AIDS." The title speaks for itself. —ROD EDWARDS

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the romance continues...



ELTON JOHN & KIKI DEE

“
True love
”

The Cole Porter Classic And First Single From Elton John's New Album Duets

Produced by Narada Michael Walden for Perfection Light Productions
Management for Elton John: John Reid

MCA.

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"THE POWER OF LOVE"

**NOBODY
CAPTURES IT LIKE
CELINE DION.**

"THE POWER OF LOVE," THE
COMMANDING LEAD SINGLE FROM
GRAMMY-WINNER CELINE DION'S
NEW ALBUM "THE COLOUR OF MY LOVE."

- THE PLATINUM+ "CELINE DION" LAUNCHED FIVE HIT SINGLES INCLUDING THE OSCAR AND GRAMMY-WINNING "BEAUTY AND THE BEAST."
- HER NO. 1 DUET WITH CLIVE GRIFFIN, "WHEN I FALL IN LOVE," HELPED CATAPULT THE "SLEEPLESS IN SEATTLE" SOUNDTRACK TO TRIPLE-PLATINUM.

Celine
DION

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VITO LUPRANO AND JOHN JOELP
PRODUCED BY DAVID FOSTER.
MANAGEMENT: RENÉ ANGELIL FOR
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