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ISSUE 2008

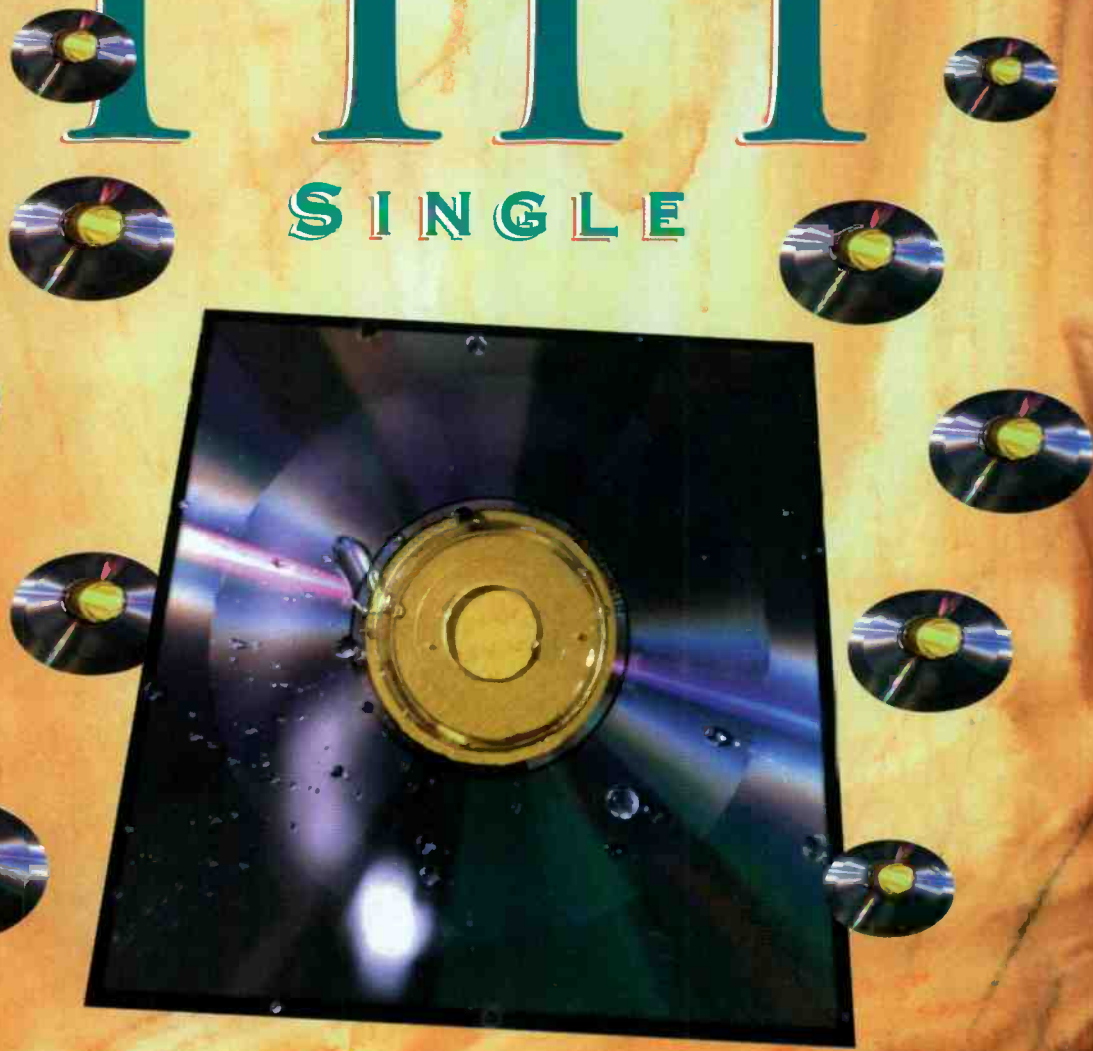
JUNE 10 1994

# GAVIN

REDEFINING THE

# HIT

SINGLE



As Top 40 spins into a brave new world, GAVIN talks to front-liners about airplay-driven charts and secondary markets

## This Week.....

The oldest axiom in **Top 40** is that a hit's a **hit**. Or, as the late **jazz and pop critic, Ralph J. Gleason**, once said, in an essay on the futility of **payola**, "**It's in the grooves.**"



The grooves—what's in them and how they're read—have **changed** dramatically in the last few

years. So, is a hit still a hit? Today's **Top 40 programmers** and **record promo execs** believe a **redefinition** may be in order. Maybe not so far as to reconfigure the **CD** into, say, a **square**. But with the advent of **BDS**, **tracking** has gone through a **revolution**. And

the role of **secondary markets** has gone through an **evolution**. As **Burt Baumgartner**



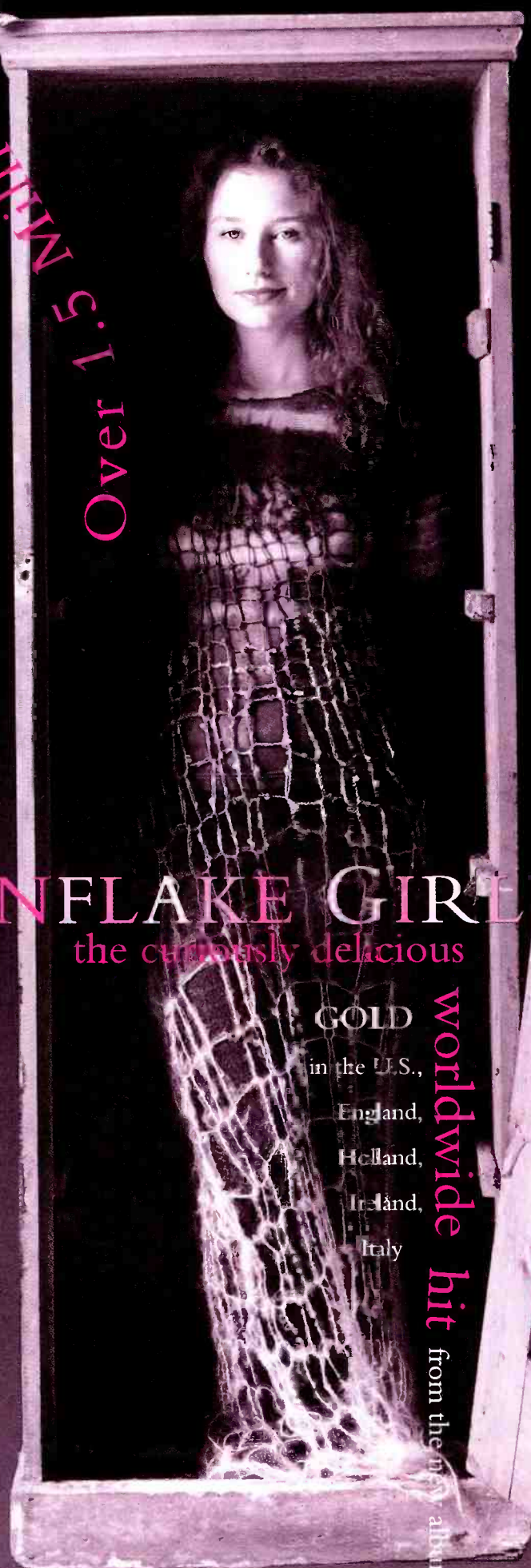
(Top) of **Columbia Records** puts it: "I don't believe kids are that much different between **big towns** and **small towns**." What's different is the **times** and the **technology**, and their **impact** on **Top 40 radio** and **music** are our **focal points** for this issue. In **News**, we cover the only **stone** left unturned in **Flintstones**: the **Boulder** radio



scene and the **fallout** from the recent **KBCO exodus**; also, changes at **KISS 108-Boston**, **B100-San Diego**, and **KJAZ-San Francisco**. Also in the **news**: a **radio network** from **Sony** and **Warner**; two—count 'em, two **25th anniversary Woodstock festivals**; and **success tips** from the horse's mouth, the **stallion** being **Rush Limbaugh** (above, right). In the **Gavin-Only GO Charts**, **Erasure** (above), **Toad the Wet Sprocket**, and **Boston** definitely aren't **horsing** around.

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like this coming.  
Her show in  
San Francisco  
was one of the best  
live shows I’ve  
ever seen.”

**Mike Dreese,**  
CEO,  
Newbury Comics

“Camelot is thrilled  
with sales to date  
and expect a  
great summer  
with Tori’s record.”

**Lew Garrett,**  
Sr. VP of Purchasing,  
Camelot

“Take one part fat,  
one part milk,  
two parts cornflakes,  
broil for six weeks,  
serve on  
platinum platter.”

**Bob Theisen,**  
National Buyer,  
The Musicland Group



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# GAVIN AT A GLANCE

## RECORD TO WATCH

TOP 40



**LIVE**

"Selling The Drama" (Radioactive)

**RAP**

**ERULE**

"Listen Up" (Pallas)

**URBAN**

**TAKE 6**

"Biggest Part Of Me" (Reprise)

**A/C**

**PINK FLOYD**

"Take It Back" (Columbia)

**COUNTRY**

**CHELY WRIGHT**

"He's A Good Ole Boy" (Polydor)

**A3**

**B-TRIBE**

Fiesta Fatale! (Atlantic)

**JAZZ**



**ANTOINE RONEY**

The Traveler (Muse)

**ADULT ALTERNATIVE**

**MARC RUSSO**

Window (JVC)

**ALTERNATIVE**

**MC 900 FT. JESUS**

"If I Only Had A Brain" (American)

**COLLEGE**

**HEAVY VEGETABLE**

The Amazing Undersea Adventures Of Aqua Kitty (Headhunter/Cargo)

**GAVIN ROCKS**

**SARKOMA**

Integrity (Red Light)

## MOST ADDED

TOP 40

**MICHAEL BOLTON**

"Ain't Got Nothin' If You Ain't Got Love" (Columbia)

**ROXETTE**

"Sleeping In My Car" (EMI/ERG)

**RAP**

**WU-TANG CLAN**

"Can It All Be So Simple" (Wu-Tang/Loud/RCA)

**NAS**

"The World Is Yours" (Columbia)

**URBAN**

**BLACKSTREET Featuring TEDDY RILEY**

"Bootie Call" (Interscope/Atlantic)

**JODECI**

"What About Us" (Uptown/MCA)

**A/C**

**MICHAEL BOLTON**

"Ain't Got Nothin' If You Ain't Got Love" (Columbia)

**ARETHA FRANKLIN**

"Willing To Forgive" (Arista)

**COUNTRY**

**ALAN JACKSON**

"Summertime Blues" (Arista)

**DOUG STONE**

"More Love" (Epic)

**A3**

**LLOYD COLE**

Bad Vibes (Ryko)

**TOAD THE WET SPROCKET**

Dulcinea (Columbia)

**JAZZ**

**ANTOINE RONEY**

The Traveler (Muse)

**WARREN VACHE**

Horn Of Plenty (Muse)

**ADULT ALTERNATIVE**

**RICK BRAUN**

Night Walk (Mesa)

**3RD FORCE**

(Higher Octave)

**ALTERNATIVE**

**FUZZY**

(Seed)

**KISS MY ASS**

Various Artists (Mercury)

**COLLEGE**

**FUZZY**

(Seed)

**MC SOLAAR**

Prose Combat (Cohiba/Island)

**GAVIN ROCKS**

**KISS MY ASS**

Various Artists (Mercury)

## GAVIN HOT

TOP 40



**SEAL**

"Prayer For The Dying" (Ztt/Sire/Warner Bros.)

**RAP**

**Mic Geronimo**

"Shit's Real" (Blunt)

**URBAN**

**JAMIE FOXX**

"Infatuation" (Fox)

**A/C**

**STEVIE NICKS**

"Maybe Love Will Change Your Mind" (Modern/Atlantic)

**COUNTRY**

**ALAN JACKSON**

"Summertime Blues" (Arista)

**A3**

**JIMMY BUFFETT**

Fruitcakes (Margaritaville/MCA)

**JAZZ**

**MILT JACKSON**

The Prophet Speaks (Qwest/Reprise)

**ADULT ALTERNATIVE**

**BONEY JAMES**

Backbone (Warner Bros.)

**ALTERNATIVE**



**STONE TEMPLE PILOTS**

"Vaseline" (Atlantic)

**COLLEGE**

**FRANK BLACK**

Teenager Of The Year (4-AD/Elektra)

**GAVIN ROCKS**

**STONE TEMPLE PILOTS**

"Vaseline" (Atlantic)

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How hit records are tracked has changed drastically in just the last year. What does the new methodology mean to the industry? GAVIN goes after the spin doctors in the record business for some answers.

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**NEXT WEEK** .....

**KEEPING TOP 40 ON TOP**

We continue our focus on Top 40 with a parade of winners. GAVIN Award-winning programmers Steve Rivers (KISS 108) and Frankie Blue (Z100) talk with Dave Sholin about the basics of building a top-rated Top 40 station. PDs around the country name the stations they see as the hottest, and, to keep pace with the changes in Top 40, we announce some changes of our own.

**GAVIN** Founded by Bill Gavin—1958

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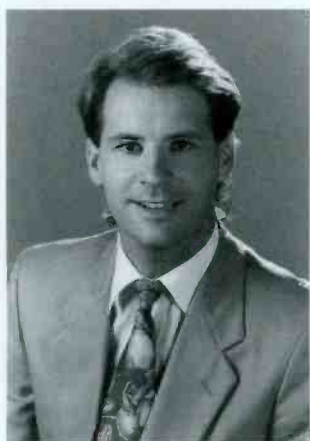


"They'd say, 'Hit the post.' I'd say, 'What's a post?'"

—Renel

see page 7

## San Diego's B100 Shoots for Stars



Tracy Johnson

B100's a star.

After a few months of turmoil during which longtime staffers exited the station, the former B100 (KFMB/FM)-San Diego has reemerged as STAR 100.7, under operations manager Tracy Johnson and program director Tom Gjerdrum. The new station is being billed as the market's only Top 40 for adults.

"We asked San Diego listeners for their input on format preferences during 'San Diego's Great Radio Experiment,'" says Gjerdrum. "After evaluating listener response and our own research, we developed STAR 100.7."

On paper, it doesn't seem like much has changed. The station is still playing Sting, Mariah Carey, Phil Collins, Whitney Houston and Elton John. But it's what's surrounding the core that Johnson and Gjerdrum say will make the station stand out. In a bold move, the new STAR 100.7 features all female disc jockeys with the exception of the afternoon drive personalities. And, musically, Whitney, Janet and Elton will share air space with artists like P.M. Dawn, and even a hot alternative act or two. STAR 100.7 debuted in its current form on June 6.

## Sony-Warner Radio Net Up and Running

Raiding radio syndicates, stations, and consultancies left, right, and center, SW Networks, the product of a Sony Software Corp. and Warner Music Group partnership, is about ready to hit the air.

With attorney Susan Solomon named CEO, the network, in its opening announcement, said it would "create, market, and distribute music and entertainment-based programming that will be syndicated to traditional radio, direct broadcast satellite, and digital cable radio, including Music Choice and Music Choice Europe."

Solomon comes to SW

from MacAndrews & Forbes, where she was executive vice president of the Andrew Group and helped expand the company's media and entertainment holdings, including New World Entertainment and Marvel Entertainment. She has also previously held executive positions with CBS Inc. and Warner Communications.

Among SW's first hires in its programming division are Corinne Baldassano from ABC Radio and Unistar, and Gary Fisher, formerly VP/GM at WNIC-Detroit.

Consultants to SW include veteran programmer Dwight Case and programmer/consultant Garry Wall.

## Boston's KISS, WJMN Share Pyramid's Umbrella



Rich Balsbaugh

With its acquisition of WJMN-Boston having received the FCC's stamp of approval, Pyramid Broadcasting's president/CEO Richie Balsbaugh has announced the station's management team.

Matt Mills will be vice president and general manager of both WJMN and its sister, KISS 108 FM (WXKS). Alan Chartrand, formerly WJMN's GM, stays as general sales manager, and current KISS 108 music director Cadillac Jack McCartney segues to WJMN as PD. Moving in as McCartney's MD is Cat Collins, who was with Pyramid-owned WPXY-Rochester, New York.

Steve Rivers remains program director at KISS 108, which is Boston's top-rated music station and the number two station in town overall.

Pyramid purchased WJMN, its crosstown competition, in January for \$22 million, which is reportedly the largest amount of money paid for a Boston station. The station trails KISS 108 4.7 to 6.8 and is the market's number four station overall. Put together they command a healthy margin over their nearest competitor, album station WBCN, which at number three is rated at 5.3.

Mills says that WJMN will keep its current Urban/Top 40 feel. "We are all tremendously excited about our new venture and look forward to the two stations complementing one another in the market," he says.

## McNutt Rejoins KBCO; Denver Gets New 'Peak'

Three weeks after four of KBCO-Boulder's staffers, including PD Doug Clifton, exited the station, things are settling down at the A3 outlet.



Veteran Judy McNutt, who has a longstanding association with KBCO's consultant

Dennis Constantine and was music director/midday personality at the station from 1979-1982, has re-joined the station as program director.

"When she (McNutt) and I worked together in the late '70s it was a magical combination," says Constantine. "We launched the careers of many talented new artists and created great radio together."

When Clifton, along with a programming assistant, a senior sales executive and a local sales manager exited KBCO in the middle of May, talk was that the four would re-surface at a new 100,000-watt A3 in nearby Evergreen,

Colo. That's turned out to be partly true—Clifton has just joined 96.5 The Peak (KXPK), but the new station, which is being touted as Denver's first commercial FM in over 25 years, is calling itself "Denver's Rock Alternative."

The Peak, says Dave Rahn of the SBR Radio Company, a consulting firm will be playing songs of the '80s and '90s by artists that include U2, Peter Gabriel, R.E.M., Sting and Pearl Jam and position themselves between KBCO and Alternative station KTCL. "We're not going after one specific station," Rahn says. The format was developed by SBR along with Mike Henry at Paragon Research. SBR partner Ray Skibitsky is The Peak's station manager.

Joining The Peak as music director and air talent is Bruce Jones. Clifton says that right now they're "riding the board," but DJs, including Pete McKay and Jackie Selby, will liven up the air next week.

## KJAZ Near Last Stanza

With just over two weeks to go in its two-month long campaign to save the station, KJAZ-San Francisco is gasping for air.

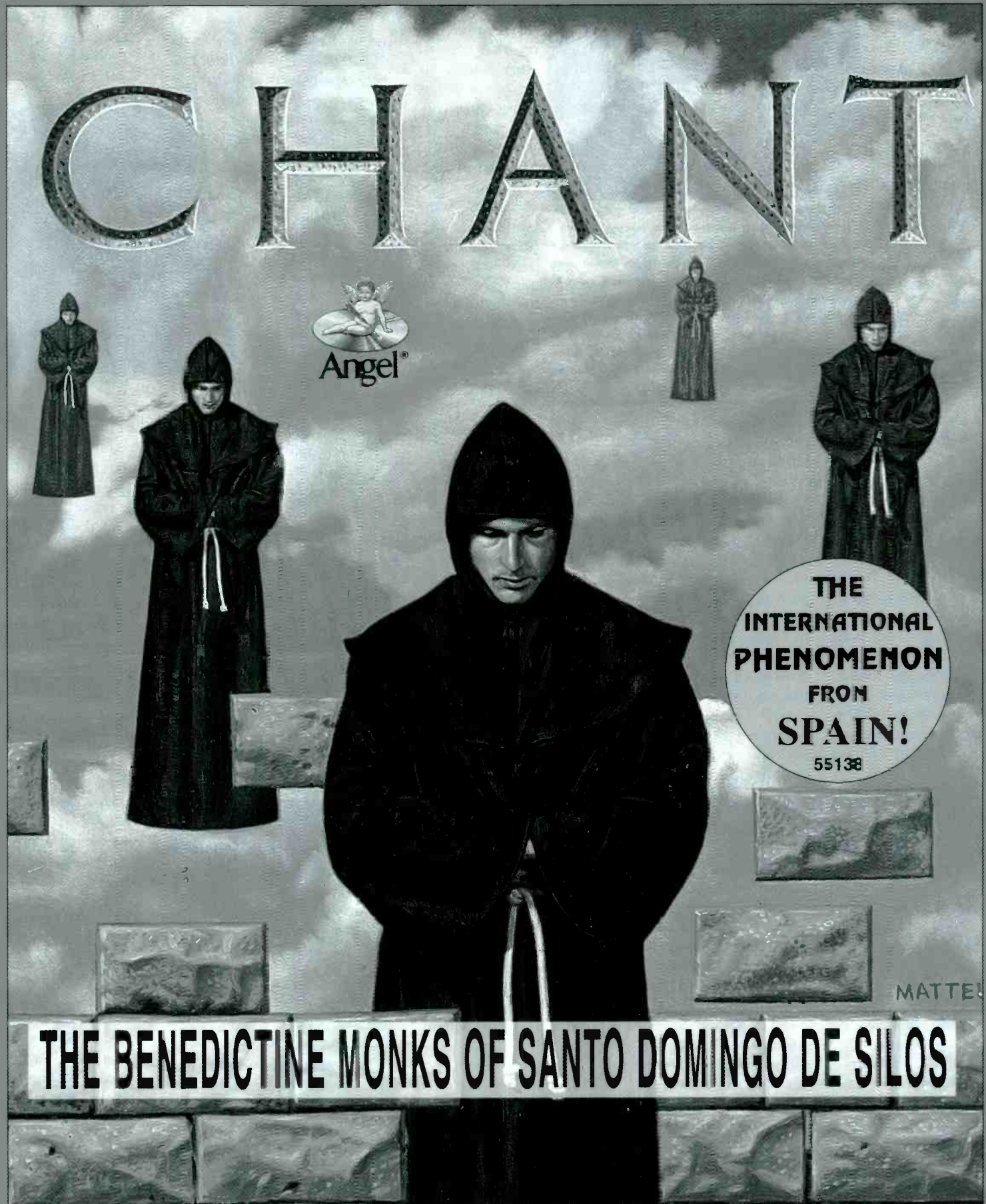
When station owner Ron Cowan announced his unique, PBS-styled plan to have listeners help save the station by becoming members—at \$185.50 a year (GAVIN April 22, 1994), he said he needed \$3 million in cash by June 25. That, he said, would allow him to exercise an escape clause in a deal he's made to sell the station.

But as of June 6, the campaign had drawn just over \$900,000. And, as

time grew short, local papers have published stories about Cowan's alleged defaulting on more than \$6 million in loans—Cowan is a real estate developer—and is facing more than \$385,000 in overdue property tax bills. The problems aren't linked to KJAZ's debts, but the publicity can't help.

"There's a huge amount of people who intend to help the station," said Cowan, "but for some reason they're sitting and waiting. I still think we can do it, but maybe it's just wishful thinking."

**"...SUFFUSED THROUGHOUT WITH QUIET ECSTASY.  
THIS HAS TO BE THE MOST SURPRISING HIT IN POP MUSIC HISTORY, AND IT  
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# Limbaugh: Success Came After Five Years of Misery

It's easy to knock Rush Limbaugh's politics or on-air style—even reasonable. But there's no getting around it. The former Top 40 DJ from Pittsburgh ("Jeff Christie") has done OK for himself, with his network of 630 stations (with a potential 20 million listeners), best-selling books, TV show and his own monthly newsletter.

And when he turns his mouth to the subject of success, it just might be worth a listen.

That's what he did recently with *Bottom Line/Personal*.

"Find out how winners got to be winners," he began. "Unsuccessful people tend to be jealous and suspicious of achievement...instead of being resentful of achievers, try to understand them...study them...find out how they got where they are..."

Also, Limbaugh said, "Avoid naysayers and negative types...I floundered in radio for 12 years, and all that time everybody told me I should get out of it and



**Wait a minute, you Ditto-Head—that's not Rush. Right. But for Gary Kunselman of Hayward, Calif., he's a close-enough look-alike to win a contest staged by KNBR-San Francisco. When the station couldn't get Limbaugh himself to ride in a float in its Goodtimes Parade June 18 in Pleasanton, Calif., it decided to find a clone. KNBR obviously succeeded. Kunselman, who says he's stopped at least 100 times a day by people who think he's the real Rush, was reportedly chosen the winner by Limbaugh himself.**

that radio wasn't a fair business—because they had failed at it.

"So I left the radio industry in 1979 and spent five years feeling miserable in a sales job for which I wasn't suited—and went nowhere. Finally in 1983, I returned to radio—my real love—and began my show locally in Kansas City, Missouri. If I had followed the naysayers' advice, I'd still be stuck in that sales job..."

After a couple of ho-hum homilies ("Believe in yourself" and "stick to your principles"), Limbaugh suggest-

ed: "Find a career that lets you be yourself," and offered another personal story. "After all the years I spent stumbling around in radio, what finally gave me the break that led to my success was having a show on which I could be myself. Instead of trying to become a star by figuring out what other people wanted and giving them that, I did the show my own way—and listeners responded."

For those who aspire to leadership positions, Limbaugh advised: "Don't ask anyone to do something that you can't—or won't do." In addition, he suggested that one "be curious," "align yourself with the truth," "listen to your elders," and, finally, in a slap at political correctness: "lighten up."

"We've become too sensitive and concerned with offending," who many critics say is a champ at the latter. But, Limbaugh argues, "It's impossible to go through life without offending or being offended."

# KFOG Produces Dunk-Rock CD

BY JENNIE RUGGLES

San Francisco A3 station KFOG has teamed with the Golden State Warriors basketball team to help save public school music programs.

The station and the team (whose games are broadcast on KFOG's AM sister, KNBR), produced an all-star rock CD, *Warriors-KFOG Jam*, which sold at Warriors home games and is on sale at record stores.

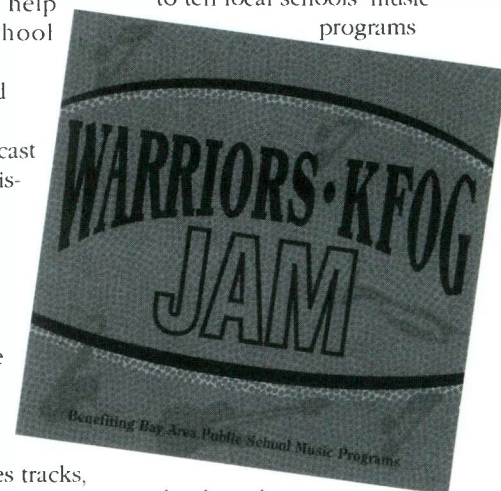
The CD features tracks, many of them rarities, by 12 artists, including Robert Cray, Grateful Dead, Lenny Kravitz, Melissa Etheridge, Cracker, and Toad the Wet Sprocket.

The KFOG CD is by no means the first of its kind. KBCO-Boulder, Colo., WXRT-Chicago, and several stations in the Bay Area (including KKSF and KOME) have compiled benefit CDs. But the pro sports connection makes this one unique.

"It's not just a radio station product," says Jude Heller, director of publicity

at KFOG. "It taps into another audience which is also in love with music. It's a natural partnership."

Proceeds from the CD go to ten local schools' music programs



that have been affected by state budget cuts.

For KFOG, the CD also means station promotion, as the project has been plugged not only at Warriors games but also on its TV and radio broadcasts.

But promotion, says PD Paul Marszalek, isn't enough to guarantee sales. "People love to help causes", he says, "but the album has to be good." Since its release, 12,000 copies have sold in the Bay Area out of some 24,000 shipped. "If we sell out," he says, "we'll have a pretty good chunk of change—about \$100,000."

Marszalek offers some advice to stations thinking about benefit CDs: Don't overdo it. In smaller markets, he says, "Make sure for your first production, you make under 10,000. You don't want to get into the CD-making business." And find artists in a giving mood. (Others who contributed tracks to KFOG include Suzanne Vega, Squeeze, John Hiatt, John Wesley Harding, Los Lobos, and John Hammond with John Lee Hooker). All the tunes on *Warriors-KFOG Jam* have been donated, and because of this, the total production cost per CD was \$1.50, leaving a potentially huge profit margin for the ultimate benefit of music.

# No Rush for Cobain Story on TV

Kurt Cobain's life and death may have been the stuff of drama, but it appears that it won't soon be made into a TV-movie.

While Hollywood can act quickly on such stories as Tonya Harding and Nancy Kerrigan, the Menendez brothers, and Amy Fisher-Joey Buttafuoco, it's disinclined towards the sad saga of Nirvana's lead singer, who killed himself in April in Seattle.

According to industry sources, the networks aren't interested in the demographics of grunge rock fans, and they feared that older audiences wouldn't know who Cobain was,

despite his standing in contemporary rock and his notoriety.

But the big screen may just may be another story. Dave Thompson, who wrote a quickie, unauthorized biography, *Never Fade Away: The Kurt Cobain Story*, has sold film rights to his book to Paradigm Talent, which has reportedly assigned Richard DiLello (Bad Boys, Coors) to write the script.

If a film is made, it may have to do without any Cobain or Nirvana music. "We have advised our lawyers that we wouldn't want this to happen," says Janet Billig of Gold

Mountain, the band's management firm. "It's just being so exploitive of something so tragic," she continues. "I can't find a word in the English language strong enough to express how we all feel about this."

Gary Pearl, agent at Paradigm who purchased the rights to Thompson's book, expressed hope. "While they may have reservations now, I'm fairly confident that upon seeing a script, they'll be more than interested in being involved."

Meantime, Michael Azzarad, who wrote *Come As You Are* with the cooper-

ation of members of Nirvana, has reportedly turned down several offers to sell film rights to his book.

If and when a Cobain movie materializes, it won't be alone. According to the *Washington Post*, film biographies are underway on Jimi Hendrix, Bob Marley, Miles Davis, Otis Redding and blues legend Robert Johnson. Other names that have been bandied around Hollywood offices: Roy Orbison, Sam Cooke, Ray Charles, Eddie Cochran, Marvin Gaye, Bobby Darin, Jim Croce, Frankie Lymon, Phil Spector, and Rick Nelson.

# Renel in KMEL's Zoo: All is Calm

BY BEVERLY MIRE

It's eight o'clock on the Friday morning of a long week. Renel Lewis, the senior member of KMEL-San Francisco's top rated morning show, the Morning Zoo, is perched on the edge of a stool like a runner in the starting block. She's patiently ripping, snipping and pasting neatly on a clean sheet of white paper items for the next hour's entertainment report. Every once in awhile she looks out the window on a postcard-perfect view of, of all places, Alcatraz.

As calm as she appears, she's surrounded by morning madness. Co-host Bill Lee has Zooster Davey D on the phone. Davey's out with the remote truck celebrating National Doughnut Day, giving away passes to a show Renel will be at the next night. Traffic reporter Lisa St. Regis is in the next studio saying her good-byes—today's her last day. Producer Moe Ali is slapping cassettes around. Volunteer Deverol Ross is fielding phone calls.

After she picks her last item, Renel looks around and says, "And on top of all this, someone hit my car yesterday!"

In its various incarnations,

KMEL's Morning Zoo has been the most-listened to morning show in San Francisco for so long, nobody can remember radio before it. With the exception of one book when Wild 107's outrageous Mancow challenged the Zoo, the KMEL show, begun over 7 years ago with John London and Ron Engelman, has been the only morning program in town.

The current team's appeal is simple: not only are they loud, sassy and at times uncontrollable, like a good morning team they mirror their audience: Renel's African-American, Lee is Caucasian, the exiting St. Regis is Latina and their supporting cast is everything else. And they love to have a good time.

Marvin Isley is on the phone. Renel and Lee start to grill him about the Isley Brothers' well publicized lawsuit against Michael Bolton, and Lee puts "Love Is A Wonderful Thing" on in the background. While Marvin talks, Renel visibly relaxes for a minute. The interview draws to a close and Lee pumps up "Fight The Power." The studio turns into a combination studio/revival tent. Renel



jumps up, starts pounding an air bass and grabs the mic to lip synch.

When she graduated Mills College, Renel thought she was going to be a teacher, but wound up as an assistant production coordinator at KCBS, the news station, then became a sales assistant at KFRC, which was breathing its last as a Top 40 powerhouse. There Renel's potential as a personality blossomed.

Whenever she entered a room, her exaggerated mannerisms, eye-rolling, high-decibel vocals, and quick wit drew laughs. At a company Christmas party, Renel belted out "The Greatest Love Of All" like a promising diva. The next day GAVIN Top 40 editor Dave Sholin, who was then PD at KFRC, asked her to put

together an audition tape. "I didn't know how," she laughs. "I was a clerical worker. Two engineers helped me. They'd say, 'Hit the post.' I'd say 'what's a post?'"

Soon, Renel was doing Saturday overnights. "I was happy as a bird in a nest," she says. "Dave told me to be myself. I was." Renel did the last shift on KFRC before it

became a big band/standards station known as Magic 61, then landed at KMEL. "Alicia Torres was leaving. It appeared to me they needed a woman of color," she says, watching her wording. "Being black worked to my advantage." So did being a natural talent. Before long, Renel was co-host of the Morning Zoo.

The storm around Renel is calming. It's nine o'clock, with one more hour on the air, and both Renel and Bill head for the door. "At nine o'clock we both go to the bathroom," she says. When they come back, it's men-

tioned how well they get along. Though Lee is "like a brother" to Renel now, it wasn't easy in the beginning. "We thought we'd have instant morning show," she says. "Keith (Naftaly, then the program director) saw the potential. We didn't see it for the first couple of weeks. We were thrown together with no preparation."

The show is winding down and program director Dave Shakes wants to see Renel and Lee. But before she goes, we ask for her zaniest moments on air. "At my first live broadcast at El Torito (restaurant/bar) in Foster City, the California Highway Patrol were there with a breathalyzer," she says. "I started pounding shots of tequila. It wasn't a pretty sight. Then there was the time I tried to emulate Patti LaBelle at Summer Jam: I whipped off my skirt and had hot pants on underneath..."

She stops. It's been four hours of chaos, and now the zookeepers have to report to the boss.

## New Woodstock Nation Includes Nails, Chains

As it should be, Woodstock 94, the 25th anniversary of the watershed festival of 1969, will feature rockers spanning the past quarter-century.

Headliners include Bob Dylan, Santana, the Allman Brothers, the Band, and Crosby, Stills & Nash (who made their live debut at the original Woodstock), but also Alice in Chains, the Spin Doctors, Nine-Inch Nails, Cypress Hill, and Melissa Etheridge, along with Aerosmith, Peter Dinklage, Metallica, and Red Hot Chili Peppers.

(Richie Havens, who played the original Woodstock—actually staged in Bethel, N.Y.—has opted to play a rival commemorative festival being produced by Sid Bernstein in Bethel.)

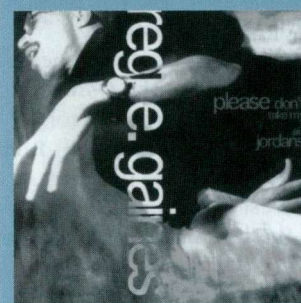
Few of those attending Woodstock '94 (the weekend of August 12 in Saugerties, N.Y., 100 miles north of Manhattan) will confuse it with the original.

The laissez-faire that defined the Woodstock generation will be replaced by a \$30 million production (partly bankrolled by PolyGram). Tickets for the

two-day festival are \$135; they were \$18 in '69. Security and medical preparations will rival the military, with the FBI and Coast Guard involved. There'll be 2,700 portable toilets (there were only 200 in Bethel), such diversions as an interactive video theme park, predictably massive merchandising, and an army of ATMs.

Also, the concerts will be broadcast on pay-per-view; later, there'll be an album, documentary feature, and home video.

### CAMPAIGN OF THE WEEK



**REG E. GAINES**  
*Please Don't Take My Air Jordans*

Spoken word artist Reg E. Gaines has already built a name for himself in the underground with his thought-provoking treatises that tackle social issues.

With the genre gaining popularity, Mercury Records has

designed a some unique promotions to help Gaines spread the word.

**LABEL:** Mercury Records

**PRE-RELEASE SET UP:** CD Pro serviced to College, National Public Radio, Urban and Pop radio in early March. Gaines performed at in college social rooms while visiting local PolyGram branches.

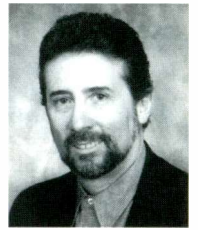
**AD CAMPAIGN:** Targeted to markets where Gaines appeared. Utilized minis, :60 television and radio spots, CD/CD stickers. Emphasis was on Mom & Pop shops that specializes in rap and alternative music. Sales prices offered when Gaines was in town. Ads placed in college publications, local papers.

**RETAIL:** 2x2 cover blowups, 2-sided flats, streamers. **TOUR:** MTV *Free Your Mind* Tour hit colleges and small clubs during February and March. Out with rap groups through 1994.

**OF SPECIAL INTEREST:** Gaines is also a teacher. He holds poetry workshops in inner-cities.

BY BEVERLY MIRE

# THAT'S SHO-BIZ



ACCORDING TO  
DAVE SHOLIN

## SHO-BITZ

**Brian Thomas** is exiting **WRBQ**-Tampa. No replacement has been named...New PD at **KMXZ**-Monterey/Salinas is **Bobby Dee**, and the new music coordinator is **Tony Valera**... **KBLX/AM**-Berkeley/San Francisco is no longer simulcasting with its FM Quiet Storm sister. It's now **KTVO**, "Voice Of The Orient," and from 8 a.m.-6 p.m. is broadcasting in Korean. The station's being brokered and expects to pick up some Chinese business in other time slots... **Jamie West**, music director at **WXTQ**-Athens, Ohio, has moved to **WIQQ**-Greenville, Miss. Taking West's old slot is **Ed Rusch**...How many JJs can there be?: **98PXY** (**WPXY**)-Rochester, N.Y.'s **Cat Collins** has transferred to the station's **Pyramid Broadcasting** sister **WJMN** as MD (see news this week), changing the look of 'PXY's music department. **J.J. Rice** is the station's new AMD/late night personality, coming over from crosstown **WDKX**. He'll take calls from 11 a.m.-3 p.m. Call J.J. directly at (716) 262-6514. Also new to 'PXY's music department is **JoJo**, who's midday personality/music coordinator...**JJ McKay**, formerly the program director at **KHKS**-Dallas has opened his own consulting firm named, appropriately, **JJ McKay & Associates**.

## WHO AM I?

**Steve Miller taught me how to play guitar, and thirty years ago I moved to Europe and recorded my first album in Sweden. I was once hurled into the street by bouncers at Antone's club when I tried to see Bobby Bland backstage after a show. Some of my back up musicians went on to form Toto, and Rita Coolidge's cover of one of my songs became a major hit. Who am I? See page 11 for the answer.**

They'll specialize in Top 40 radio. Call (214) 539-2620...And another J.J. moves to consulting: This time it's **J.J. Cook**, who joins Seattle-based **Broadcast Programming** as national CHR/Hot AC programmer consultant. He was vice president-programming for **Heritage Broadcast Group**...**Krysten Michaels** has joined **WSBG/FM**-Stroudsburg, Penn. as week-end swing personality. She was previously in a similar position at **WSKS (KISS 102)**-Wilkes-Barre/Scranton...ROTATIONS: **Randall Grass** has been named general manager of **Shanachie Entertainment**. That's up from executive vice president/A&R...In Nashville, 1994 **GAVIN** Award-winner **Greg Stevens** has been appointed regional promotion manager for **BNA Entertainment**. He moves to records from **KRST/FM**-Albuquerque, where he was MD...**Pallas Records** announces its staff lineup: **Jerome Sydenham** is president/A&R. He was A&R director at **eastwest records**; Former Japanese promoter **Keiko Oshashi** is vice chair/CFO/director of international relations; **Bilal Polson** is vice president, West Coast operation. Polson was managing editor at *RapPages* magazine; **Clint Works**, formerly director of promotion at **StepSun Records**, is national director of promotion; **Al Lindstrom** moves in from **EMI** where he was college rep as director of college promotion; **Bill Warren** is director of marketing, **Ernesta Pierre** is production manager of **Guy Anagalade** is director of business affairs...**Cheryl Valentine** leaves **Mercury Records'** metal promotion department to join **Epic** as director, metal marketing and promotion...At **Sony Music Entertainment**, **Arthur Levy** is vice president, editorial services and **Michele Mena** is senior

director, communications... More metal: **Brian McEvoy** joins **Mercury** as national metal manager. He most recently ran his own label, **Grand Slam Records**...He's a giant: Independent record producer **Howard Benson** joins **Giant Records** as A&R executive/staff producer... Upped to senior vice president/marketing at **eastwest records** is **Steve Kleinberg**, formerly vice president of marketing...**Pat Shields** has been named vice president of artist relations, black music at **Warner Bros. Records**., up from director of artist relations...At **Atlantic**, **Patti Conte** has been promoted to senior vice president of media & artist relations...**Russ Freeman** of the **Rippington's** has formed **Peak Records** which will be distributed by **GRP Records** through **UNI Distribution**... Speaking of UNI, **Continuum Records** has inked a North American distribution agreement with the distributor...**Pebo Rodriguez** has been appointed general manager of Pomona-based **Thump Records**. Rodriguez was director of marketing and radio promotions...We're sorry to note the passing of two jazz greats: Guitarist **Eric Gale** died of lung cancer at the young age of 55, and stylish drummer **Oliver Jackson** died of heart failure at the age of 61...Sixties pop fans will remember **Derek "Lek" Leckenby** from his days with **Herman's Hermits**. Leckenby died of non-Hodgkins lymphoma last week...Must have been an earthquake: Last week's Sho-Bitz photo of the timeless **Lena Horne** and the equally timeless **Dr. J** was inadvertently omitted. It's too good a shot to let slide by, so here it really is. ●



It was anything but a quiet week in the **Pyramid** chain. **Cat Collins** leaves **WPXY (98PXY)**-Rochester to take on MD duties at sister station **WJMN**-Boston, joining newly-appointed PD **Cadillac Jack McCartney**. Joining 'PXY for asst. MD duties and late nights is **J.J. Rice**, last across the street at Urban outlet **WDKX**. **JoJo**, formerly at **WZOU** and **WAAF**, is tapped for middays/music coordinator. PD **John Ivey** is also in the market for a hot production director. In Philly, there was a shakeup at Pyramid's Hot A/C **WYXR**. PD **John Cook** exits as does AM driver **Matt Alan**, who was forced to drop his "Magic" handle because of call letter confusion with competitor **WMGK**, a fact Alan explained to listeners after his arrival. Yet he never stopped those magic tricks he's famous for during his nine-month stint. He can be reached at (215) 668-1523. Expect the station to be more music-intensive in mornings.



As if that isn't enough, **Pyramid** folks were busy partyin' last weekend (June 4) at flagship **KISS 108's 15th Anniversary Bash** that starred **Meat Loaf, Jon Secada, Tevin Campbell, Tony Toni Tone, ZZ Top, Booker T. and the MG's, Robin S., Rosco Martinez** and **Ovis**. Seen backstage are

**Aaron Neville** and a guy who actually played "Tell It Like It Is" as a current—**KISS 108's Dale Dorman**. The celebration raised \$50,000 for the **Genesis Fund**. Handing over a check to the Fund's president **Brian McLaughlin** on the left is **SBK/ERG** recording artist **Jon Secada** and Pyramid CEO **Richie Balsbaugh**.

Apparently the chemistry just wasn't right between management and **Brian Thomas**, PD at **Q105 (WRBQ/FM)**-Tampa. Thomas departs the Country outlet after taking them from 11th to 2nd in the market and guiding them through the transformation from Top 40 to Country. He can be reached at (813) 681-7841.

A/C **B100 (KFMB/FM)**-San Diego becomes, as predicted, Adult Top 40 **Star 100.7**. PD **Tom Gjerdrum** is looking to "do things a little differently, taking a '90s approach." The station will not use jingles and has women on the air in every daypart except afternoon drive. Here's the lineup: **Shawn Ireland** (ex-**WNCI**) and **Donna Davis** (formerly with **KZ93**), mornings; former B100 partimer **Kim Morrison**, middays; **Dave Smiley** (from crosstown **Q106**), PM drive; **Dominica** (ex-**WSSX**), nights; and **China More** (ex-**KKXX** and producer for **Rick Dees**), overnights. The difference musically? **Star 100.7** is core artist-driven, minus **Linda Ronstadt, Aaron Neville** or **Peter Cetera**. Instead, it's much more rhythmic and will play cuts from **P.M. Dawn, Ace Of Base, Jade** and **Janet Jackson**, but no rap. It will also play alternative, maybe, but only the huge hits. It's targeted female, but



# Whale

hobo  
humpin  
slobo  
babe\*

written, performed and produced by whale

**THIS ALTERNATIVE SMASH IS NOW  
HAPPENING AT TOP 40!**

**MAJOR SUPPORTERS:**

WHYT	Detroit
WZJM	Cleveland
WKBQ	St. Louis
KRBE	Houston
KC101	New Haven
WHJX	Jacksonville

WPST	Trenton
KIOC	Beaumont
WYKS	Gainesville
KWTO	Springfield
WPXR	Quad City

**NEW AIRPLAY**

WAHC	Columbus
KJ103	Oklahoma City
WLAN	Lancaster
93QID	Alexandria
WXSR	Tallahassee
WSKS	Wilkes-Barre

**SOUNDCAN SINGLE #96  
56,000 SINGLES SOLD!  
MODERN ROCK MONITOR  
OVER 260 SPINS! #39**



**120 MINUTES  
THE GRIND  
ART NATION  
CHECK OUT THE VIDEO  
ON BEAVIS AND BUTTHEAD!**

**STRONGEST AIRPLAY YET!**



**STRONG REQUESTS**

\*Definition:

An affluent woman who brings homeless men home to have her way with them.



SHO-TALK

more in lifestyle than in demographic.

After a two-year run, **Tom Noonan** and **Steve Resnik** have ceased publication of *The Charts*, which tracked sales from the biggest one-stops in the country. Losing a source to identify what was really taking off at street level has caused some industry execs to comment that the pocket-sized guide will be missed.

GAVIN congrats to **Arista's Rick Bisceglia** on getting that bliiii stripe! He's now senior VP of the entire label.

Is **Casey Keating** at **KPLZ**-Seattle stocking up on sun-block? Don't be surprised if he nabs the primo **Y100**-Miami PD gig.

We hear that a top Nashville indie promo team plans to join **River North Nashville**, reuniting them with former colleague **Tom Sgro**. Expect an announcement in days.

Watch for **Giant's Steve Backer** to get a key promotion at the label soon.

**Brian Cooley**, newsperson and sidekick on **John London's House Party** at **KKBT (THE BEAT)**-Los Angeles, is returning to San Francisco to join **KPIX/FM**, which will be signing on soon. Cooley also was a part of London's *Morning Zoo* at **KMEL**.

**WGRD**-Grand Rapids, Mich. PD **John Harrison** taps **Alex Tear** for nights and the MD post. Tear had been doing air-work at **WVIC**-Lansing and was MD at **WKHQ**-Charlevoix, Mich.

Is **Chaos'** west coast national promo director **Justin Fontaine** headed to **American Recordings**?

**WAPE/FM**-Jacksonville promotes midday personality **Tony Mann** to APD. Also, PD **Jeff McCartney** names research director **Damon Cox** the **Big Ape's** new MD.

**Richard Sands**, OM at **LIVE 105 (KITS)**-San Francisco, has been with the station over 11 years, leading them through the transition from Top 40 to Modern Rock. This week, Sands was promoted to VP for parent company **Entercom**. President and CEO **Joseph Field** called Sands "a cornerstone of the success of LIVE 105."

**Frank Turner's** status at **Motown** is unsure at the moment—will he remain on board or not? Don't look for him to leave soon.



Only the heavies hang at **L.A.'s House Of Blues**.

Doing just that after a recent **Brian Setzer** show are left to right: **Dave Kaplan**, **Dave Kaplan Management**; **Jane Eisner**;

**Hollywood Records'** executive VP **Bob Pfeifer**; **Setzer**; **Christine Schmidt**; **Walt Disney Company** chairman and CEO **Michael Eisner**; **Hollywood senior VP Richard Leher**.

Hear about **President Clinton's** comment after hearing accusations made by **Paula Corbin Jones**? Oh great—NOW she opens her mouth.

**YES** has announced a revised schedule for the three-month U.S./Canadian leg of a world tour to begin in Binghamton, New York on June 18. The group pushed back the outing three weeks so **Jon Anderson** could heal properly from a slipped disc. **YES** will bring quadraphonic sound to their shows in a unique demonstration of live concert sound called "Concertsonics." Fans in a special, pre-determined section will be able to hear a distinctive, high-quality mix of enhanced audio through a "Walkman-style" portable radios with headphones. The lucky fans won't be charged extra for this section and will be told the quality and type of headphones they'll need to fully enjoy "Concertsonics." **YES** is scheduled to appear on a *Late Show with David Letterman* on June 20...

In other **YES** news, **Jon Anderson** will be releasing his solo **High Street Records** album, *Deseo*, on July 19. It features Latin American rhythms, melodies and musical guests from the Caribbean and Central and South Africa, including **Milton Nascimento**, **Ruben Rada** and **Maria Conchita Alonso**...

Inspired by the true-life diaries of a hooker working the Texas panhandle in the dustbowl days of the 1930s, **Jo Harvey Allen**, **Terry Allen**, **Joe Ely** and **Butch Hancock** have created *Chippy*, a musical theater work to be released on July 19, as well as an original cast album, *Songs From Chippy*, to be released by **Hollywood Records** this summer...

**Perry Farrell** is the owner of the "Lollapalooza" trademark and **J. Walter Thompson**, acting on behalf of its client, **Ford Motor Company**, has agreed to discontinue the use of the name in Escort GT advertisements. The matter was amicably resolved, with Ford making a donation of an undisclosed amount to a rainforest charity at Farrell's suggestion...

As the **Who's** rock opera **Tommy** tours the U.S., **MCA** announces the July 5 release of *The Who: Thirty Years of Maximum R&B*, a four-CD/cassette box set drawn from the band's three-decades worth of recording history. The recordings will include information about each track (interspersed with occasional comments by **Who** guitarist/songwriter **Pete Townshend**), as well as a complete **Who** discography. The box set includes 14 previously unreleased tracks and 14 live performances, stage and studio dialogue, commercials and other **Who** rarities...

Will **Ted Nugent** the radio talk host be coming to a station near you? "That's the plan," says **Nugent**, who's aiming to be on hundreds of radio stations by early '95. According to **Lee Abrams**, managing director of rock at **ABC Radio**, the findings of an independent survey were in his words, "awesome. Of the men and women who listened in," **Abrams** says, "Eighty-six per cent responded that **Ted** could be their favorite full-time radio personality." **Abrams** adds that this is an "amazingly high figure." When **Nugent** was questioned about the strong response he replied, "Simple," The show is about "the pulse of working hard, playing hard America." **Nugent** may be the missing link between such disparate hosts as **Howard Stern** and **Rush Limbaugh**, both of whom, not surprisingly, phoned into **Ted's** show to find out what the commotion was all about...

**Warner Bros.** Academy Award-winning film *Woodstock*, which chronicled a sociopolitical and musical event that named a generation and established benchmarks in multi-image filmmaking, will be released for the first time in an expanded director's cut. The new version, which is approximately four hours long, includes a complete remixed six-track sound in spectral digital format and introduces additional concert footage of **Jimi**

Friends Of Radio

RANDY PHILLIPS



Stiefel Phillips Entertainment Beverly Hills

Hometown:

Mount Vernon, N.Y.

Complete artist roster of who you presently manage:

Rod Stewart, Morrissey, Patty Smyth, E.Y.C.

What radio station did you grow up listening to?

WNEW-New York

What radio stations do you listen to now?

KLOS, KROQ, POWER 106, KIIS/FM-Los Angeles

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

Rock the Motherf\_\_\_\_\_!

What was your first music industry job?

Director of special events for Stanford University.

Who was the first artist you managed?

Meadowlark Lemon, the Harlem Globetrotters' "Clown Prince Of Basketball."

Your most memorable career moment to-date (good or bad)?

When Prince asked me to move a 12-story apartment building because it overlooked the stadium he was playing in Marbella, Spain.

Your proudest career achievement to-date?

When Shai's single, "If I Ever Fall In Love" went to Number One. It's on my record label Gasoline Alley/MCA.

Given your choice, which artist would you like to work with that you're not already working with, and why?

Toni Braxton. The future is most definitely her oyster.

**Hendrix, Janis Joplin and Creedence Clearwater Revival.**

The new *Woodstock* will premiere June 29 in exclusive limited engagements in New York and Los Angeles before hitting video stores...

**Rhino Records** has released **Todd Rundgren/TR-1's** *No World Order Lite*, which is drawn from the same musical database as last July's *No World Order v1.0*. The songs have been reconfigured using TR1's revolutionary interactive technology. The ten tracks have been streamlined and feature less rapping for a more accessible version of the music...

**Point Blank Records**, a subsidiary of **Virgin Records**, has announced the signing of **Isaac Hayes**. Hayes first rose to prominence as a songwriter and the behind-the-scenes mastermind of numerous **Stax/Volt** hits during the 1960s. Hayes plans to return to Memphis, Tenn., the city where he recorded and produced dozens of early hits, and begin recording sessions this summer at Kiva Studios. The sessions will reunite Hayes with many original Stax Records musicians (including keyboardist **Lester Snell**, guitarist **Michael Toles**, and drummer **Willie Hall**), and will feature full scale string sections and the **Memphis Horns**...

**Bits & Pieces:** **David Byrne's** feature film, *Between The Teeth*, was released on home video May 24 by **Warner/Reprise Video**. Filmed at the Count Basie Theater in Red Bank, New Jersey, *Between The Teeth* was directed by Byrne and film maker **David Wild** and features 15 songs drawn from the singer's entire career... On the eve of the 25th anniversary of Woodstock, **Richie Havens**, one of the stars of that August concert, has signed a new recording agreement with **Forward**, a division of **Rhino Records**. Havens has produced 13 new tracks for his Forward debut, *Cuts To The Chase*, out at retail and available from Rhino Mail Order (1-800-432-0020) on June 21. ●

**SHO-PIECES**

**MICHAEL BOLTON**

After losing a court battle with the Isley Brothers over his song "Love Is A Wonderful Thing," Michael Bolton was heard to say, "I almost wish I had eight critics as my jurors—almost."

**ELTON JOHN**

Elton John worked with lyricist Tim Rice on six songs, including the first single "Can You Feel The Love Tonight," featured on *The Lion King* soundtrack. Though Elton almost always works with Bernie Taupin, this is not the first time he and Rice have worked together. The 1982 song "Legal Boys," from Elton's *Jump Up* album, was their first collaboration.

**BOOKER T. & THE MGS**

The MG in Booker T. & the MGS stands for Memphis Group.

**ENIGMA**

*Webster's* dictionary describes an enigma as "One that baffles the understanding."



**JOSHUA KADISON**

Though he's frequently compared with Elton John, Joshua Kadison says his earliest influences were other famous singing piano players—Leon Russell and Ray Charles.

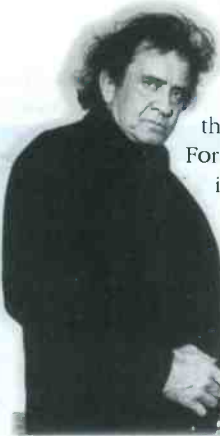
**LITTLE TEXAS**

The guys in Little Texas used to perform as Possum Flat, but adopted their current moniker from a street in Nashville.

**JULIO IGLESIAS**

Julio Iglesias' single, "Crazy," was written by his friend Willie Nelson and made popular by Patsy Cline who, as legend has it, was reluctant to even record the song.

**JOHNNY CASH**



Johnny Cash enlisted in the Air Force during the Korean War and served most of his

time in Germany as a cryptographer. A cryptographer deciphers coded messages.

**ROSCO MARTINEZ**

Before launching his solo career, Cuban-born Rosco Martinez sang in the group *Bandera*.

**AMERICA**

After their first self-titled album in 1972, the group America proceeded to title each of their next seven albums with words beginning with H: *Homecoming*, *Hai Trick*, *Holiday*, *Hearts*, *History*, *Hideaway* and *Harbor*.

**TURNER NICHOLS**

On his first-ever trip to Nashville, long before he started writing songs for the likes of Alan Jackson, Nichols was profiled on *60 Minutes* as the victim of a song publishing "shark" ripoff.

**TRAFFIC**

The so-called reunion of Jim Capaldi and Steve Winwood, actually began when Winwood first signed with Virgin in the late '80s. Capaldi co-wrote and performed on the first two Winwood Virgin solo albums.

**THE WHO**

To mark the 30th anniversary of the Who's first single, they will release a 79-track boxed set retrospective in July that will include 14 never-before-released songs.



**WHO AM I?:** Boz Scaggs

**BETTY WRIGHT**

Betty Wright is most famous for her 1971 hit "Clean Up Woman," a song she recorded when she was 17. Wright won a Grammy for co-writing "Where Is The Love" in 1978 with K.C. & The Sunshine Band, and she also contributed the feisty rap on Richard "Dimples" Fields' "She's Got The Papers On Me."

**ALL-4-ONE**

Early editions of All-4-One's debut album do not include their current hit single, "I Swear." It was added when they recorded it in March with producer David Foster.

**THE EAGLES**

This summer's Eagles reunion may generate as much as \$300 million in ticket and merchandise sales.

**JON SECADA**

Jon Secada is a native of Cuba who migrated to Miami with his family at the age of eight in 1971.



**KATEY SAGAL**

Katey Sagal's first acting role came in 1985 when she got a regular part on Mary Tyler Moore's sitcom, *Mary*. After landing the role of Peg Bundy on *Married.... With Children* in 1987, Sagal made her feature film debut in Diane Keaton's *The Good Mother*.

**KENNY LOGGINS**

Kenny Loggins wrote the original "House At Pooh Corner" in 1971 for The Nitty Gritty Dirt Band.

**Sho-Dates**

**Our Best Wishes and HAPPY BIRTHDAY To:**

- Brian Delp** KCND-Bismarck, ND 6/12
- Dennis Cruz** KKBT-Los Angeles, CA 6/12
- Rick Chase** KMEL-San Francisco, CA 6/12
- Michael Moryc** Matrix Promotion 6/12
- John Linnell** (They Might Be Giants) 6/12
- Brian Phillips** 99X-Atlanta, GA 6/13
- Lori Dawe** Arista Records 6/13
- Bobby Caldwell** 6/13
- Charlie Minor** HITS 6/14
- Linda Kirishjian** New Art Promotion 6/14
- Boy George** 6/14
- Joe Deters** MCA Records 6/15
- Greg Camp** KFMO-Flat River, MO 6/15
- Ted Green** KTPR-Ft. Dodge, IA 6/15
- Waylon Jennings, Russell Hitchcock** (Air Supply) 6/15
- Suzanne Berg** Elektra Entertainment 6/16
- Rob Sisco** Fairwest Direct 6/16
- Gino Vannelli, Billy "Crash" Craddock** 6/16
- Tom Land** KUDL-Kansas City, MO 6/17
- Paul Lancaster** KMGH-Flagstaff, AZ 6/17
- Shane Finch** WDEZ/FM-Wausau, WI 6/17
- Rob Cutter** WFDL-Fond du Lac, WI 6/17
- Barry Manilow, Gregg Rollie, Kevin Thornton** (Color Me Badd) 6/17
- Jhani Kaye** KOST-Los Angeles, CA 6/18
- Lenny Bertrand** WTUL-New Orleans, LA 6/18
- Paul McCartney, Alison Moyet, Don Williams, G. Love E** (Was Not Was) 6/18
- Tom Bailey** (Babble) 6/18

**BIRTHS**

Our **CONGRATULATIONS TO TIM DuBOIS**, president of Arista Records in Nashville, and his wife, **PAM**, on the birth of their first child, daughter, **JAMIE GRACE**. Born May 31.

**WEDDINGS**

Our **WEDDING BELLS** rang on June 4 for **LOU MAGLIA**, president of Zoo Entertainment, and his fiancée, **MARCIA LANE**.

Our congratulations and best wishes to the happy couple!

**Sho-Bitz:** Beverly Mire  
**Sho-Talk:** Sheila Rene  
**Who Am I:** David Beran  
**Friends Of Radio #53:** A.M. Lai  
**Sho-Pieces:** Ron Fell  
**Sho-Dates:** Diane Rufer

# GAVIN TOP 40

EDITOR: DAVE SHOLIN  
ASSOCIATE EDITOR: ANNETTE M. LAI



2W	LW	TW		WEEKS	Reports	Adds	1-5	6-10	11-20	21-30	Uncharted	HIT FACTOR
1	1	1	<b>ALL-4-ONE</b> - I Swear (Blitz/A Atlantic)	9	216	1	159	30	15	7	4	94%
4	2	2	<b>JON SECADA</b> - If You Go (SBK/ERG)	7	209	0	91	48	47	16	7	89%
5	3	3	<b>ACE OF BASE</b> - Don't Turn Around (Arista)	10	205	1	97	57	34	12	4	92%
10	7	4	<b>MARIAH CAREY</b> - Anytime You Need A Friend (Columbia)	5	217	6	18	56	91	32	14	76%
2	4	5	MADONNA - I'll Remember (Theme From With Honors) (Maverick/Sire/Warner Bros.)	12	188	0	101	48	25	8	6	93%
16	12	6	<b>JANET JACKSON</b> - Any Time, Any Place (Virgin)	5	193	6	25	39	89	28	6	79%
3	5	7	TONI BRAXTON - You Mean The World To Me (LaFace/Arista)	13	188	2	71	51	43	13	8	88%
7	6	8	CELINE DION - Misdled (550 Music/Epic)	11	177	1	67	43	47	15	4	89%
15	10	9	<b>LISA LOEB &amp; NINE STORIES</b> - Stay (I Missed You) (RCA)	11	176	9	32	50	56	23	6	78%
6	9	10	PRINCE - The Most Beautiful Girl (NPG/Bellmark)	16	148	0	44	29	40	20	15	76%
8	8	11	GENERAL PUBLIC - I'll Take You There (Epic)	13	135	0	32	39	37	20	7	80%
11	11	12	MEAT LOAF - Objects In The Rear View Mirror... (MCA)	8	157	1	19	38	47	33	19	66%
20	15	13	<b>ELTON JOHN</b> - Can You Feel The Love (Hollywood)	5	167	2	4	19	60	49	33	50%
19	18	14	<b>GIN BLOSSOMS</b> - Until I Fall Away (A&M)	14	148	13	16	34	44	30	11	64%
30	25	15	<b>JOHN MELLENCAMP w/ ME'SHELL NDEGECELLO</b> - Wild Night (Mercury)	5	172	5	5	13	69	56	24	51%
17	19	16	BIG MOUNTAIN - Baby I Love Your Way (RCA)	18	129	0	34	32	30	19	14	74%
9	13	17	ENIGMA - Return To Innocence (Virgin)	16	123	0	30	29	29	24	11	72%
22	21	18	<b>HUEY LEWIS AND THE NEWS</b> - (She's) Some Kind Of Wonderful (Elektra)	7	144	2	12	28	62	29	11	71%
27	20	19	<b>B.C.-52's</b> - (Meet) The Flintstones (MCA)	5	149	5	5	10	53	52	24	46%
23	22	20	<b>COLLECTIVE SOUL</b> - Shine (Atlantic)	12	150	11	14	17	34	41	33	43%
28	23	21	<b>AEROSMITH</b> - Crazy (Geffen)	7	148	4	9	16	52	40	27	52%
24	24	22	<b>ERASURE</b> - Always (Mute/Elektra)	9	144	10	6	17	49	38	24	50%
13	17	23	COUNTING CROWS - Mr. Jones (DGC)	8	127	0	26	31	29	23	18	68%
12	14	24	JOSHUA KADISON - Beautiful In My Eyes (SBK/ERG)	14	141	2	21	26	37	28	27	60%
29	26	25	<b>M PEOPLE</b> - Moving On Up (Epic)	8	127	1	6	20	47	30	23	57%
14	16	26	SHERYL CROW - Leaving Las Vegas (A&M)	11	116	0	7	14	54	24	17	65%
—	40	27	<b>SEAL</b> - Prayer For The Dying (Ztt/Sire/Warner Bros.)	3	148	19	0	3	22	49	55	17%
38	30	28	<b>PINK FLOYD</b> - Take It Back (Columbia)	4	117	3	4	8	31	40	31	37%
—	34	29	<b>AALIYAH</b> - Back & Forth (Blackground Enterprise/Jive)	7	88	18	9	10	15	23	13	39%
<b>NEW</b>	30	<b>TOAD THE WET SPROCKET</b> - Fall Down (Columbia)	3	130	17	0	2	13	50	48	12%	12%
—	37	31	<b>PRETENDERS</b> - Night In My Veins (Sire/Warner Bros.)	7	109	4	2	3	24	44	32	27%
35	32	32	SWV - Anything (RCA)	10	73	0	6	14	14	22	17	47%
37	33	33	OVIS - Regular Thang (Restless)	17	77	6	3	6	16	27	19	32%
18	27	34	TEVIN CAMPBELL - I'm Ready (Qwest/Warner Bros.)	17	101	0	11	24	32	20	14	66%
<b>NEW</b>	35	<b>BOSTON</b> - I Need Your Love (MCA)	3	121	18	2	8	21	30	42	26%	26%
21	28	36	GABRIELLE - I Wish (London/PLG)	12	104	1	5	14	43	28	13	60%
25	29	37	TOM PETTY & THE HEARTBREAKERS - American Girl (MCA)	7	104	0	4	12	48	27	13	62%
26	31	38	BONNIE RAITT - Love Sneakin' Up On You (Capitol)	15	92	0	11	15	26	22	18	57%
32	38	39	ACE OF BASE - The Sign (Arista)	24	74	0	13	10	11	15	25	46%
<b>NEW</b>	40	<b>MEAT PUPPETS</b> - Backwater (London/PLG)	6	102	7	0	4	13	28	50	17%	17%

## Chartbound

	Reports	Adds	On Chart	Hit Factor	
<b>MICHAEL BOLTON</b> - "Ain't Got Nothin' If You Ain't Got Love" (Columbia)	117	105	—	12	8%
<b>ROXETTE</b> - "Sleeping In My Car" (EMI/ERG)	95	69	8	18	5%
<b>STEVIE NICKS</b> - "Maybe Love Will Change Your Mind" (Modern/Atlantic)	94	22	29	43	15%
<b>CAUSE AND EFFECT</b> - "It's Over Now" (SRC/Zoo)	90	24	39	27	9%
<b>SHAI</b> - "The Place Where You Belong" (MCA)	78	7	26	45	27%

Total Reports This Week 241 Last Week 246

Hit Factor is a percentage of stations playing a record which also have it Top 20. ie: 100 stations playing the record - 60 stations have it in their Top 20 - Hit Factor = 60%

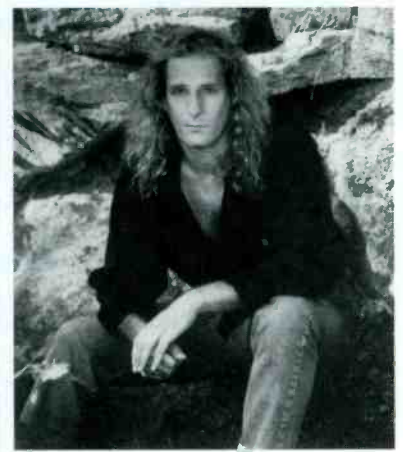
Reports accepted Monday and Tuesday 8:30am - 4pm

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

## RECORD TO WATCH

**LIVE**  
"Selling The Drama"  
(Radioactive)  
A lengthy Number One run at Alternative radio and all signs point to it coming alive at Top 40.

## Most Added



**MICHAEL BOLTON (105)**

**ROXETTE (69)**

**ROSCO MARTINEZ (60)**

**CAUSE AND EFFECT (24)**

**BABYFACE (24)**

**THE STORY (22)**

**STEVIE NICKS (22)**

**GARTH BROOKS (22)**

## Top New Entry

**TOAD THE WET SPROCKET**

"Fall Down"  
(Columbia)

## Hot

**SEAL**

"Prayer For The Dying"  
(Ztt/Sire/Warner Bros.)

## Top Tip

**WET WET WET**

"Love Is All Around"  
(London/PLG)

## Crossover Action

### URBAN/DANCE

**TEVIN CAMPBELL** - "Always In My Heart"  
(Qwest/Warner Bros.)

**HEAVY D. & THE BOYZ** - "Got Me Waiting"  
(Uptown/MCA)

**DA BRAT** - "Funkdafied" (So So Def/Chaos)

**CRYSTAL WATERS** - "100% Pure Love" (Mercury)

**ZHANE** - "Sending My Love" (Illtown/Motown)

**WARREN G. and NATE DOGG** - "Regulate" (Death Row/Interscope)

**R. KELLY** - "Your Body's Calling" (Jive)

**BLACKSTREET** - "Bootie Call" (Interscope/Atlantic)

**JANET JACKSON** - "And On And On" (Virgin)

**D.J. MIKO** - "What's Up?" (ZYX)

### ALTERNATIVE

**FRENTE!** - "Bizarre Love Triangle"  
(Mammoth/Atlantic)

**WHALE** - "Hobo Humpin' Sloba Babe" (eastwest)

**SPIN DOCTORS** - "Cleopatra's Cat" (Epic)

**PHISH** - "Down With Disease" (Elektra)

**LIVE** - "Selling The Drama" (Radioactive)

**COUNTING CROWS** - "Round Here" (DGC)

**STAKKA BO** - "Here We Go" (Polydor/PLG)

**U2** - "All I Want Is You" (from 'Reality Bites') (RCA)

It all adds up, kinda.

the STORY

## when two and two are five

The latest single and video from The Angel In The House.

"One of the year's few pop albums that is made to last,

created for deep and repeated listening." -THE NEW YORK TIMES

PRODUCED BY ALAIN MALLET AND BEN WITTMAN

EXECUTIVE PRODUCER: TOMMY LIPUMA

MANAGEMENT: PATRICK RAINS & ASSOCIATES

**TWO AND TWO  
ARE FIFTH MOST ADDED!  
AND SO THE STORY GROWS**

WORK WJAT/FM  
WQPW WIFX  
WEYQ WMOT/FM  
WBLZ KCCO  
KDOG KKCK  
KKEZ KOTM  
WNNO KFBD  
KNEN KTUF  
KZMC VI 00  
KDLK KTDR  
KMOK KROU  
KONG

On Elektra compact discs and **digital** cassettes.

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## Up &amp; Coming

Reports	Adds	On Chart		
78	6	38	34	SPIN DOCTORS - Cleopatra's Cat (Epic)
68	11	25	32	CROWDED HOUSE - Distant Sun (Capitol)
64	5	20	39	FRENTE! - Bizarre Love Triangle (Mammoth/Atlantic)
60	60	—	—	* ROSCO MARTINEZ - I Won't Rain On Your Parade (Zoo)
59	24	14	21	BABYFACE - When Can I See You (Epic)
57	8	26	23	WET WET WET - Love Is All Around (London/PLG)
52	2	17	33	ATLANTIC STARR - I'll Remember You (Arista)
48	12	20	16	GREEN DAY - Longview (Reprise)
47	3	8	36	WARREN G. & NATE DOGG - Regulate (Death Row/Interscope)
46	4	12	30	R.KELLY - Your Body's Calling (Jive)
46	—	21	25	SARAH McLACHLAN - Possession (Arista)
44	20	13	11	COUNTING CROWS - Round Here (DGC)
43	3	23	17	ARRESTED DEVELOPMENT - Ease My Mind (Chrysalis/ERG)
41	6	20	15	ENUFF Z'NUFF - You Got A Hold On Me (Big Deal/Caroline)
38	3	9	26	ZHANE - Sending My Love (Illtown/Motown)
35	4	17	14	TRAFFIC - Here Comes A Man (Virgin)
34	15	10	9	ARETHA FRANKLIN - Willing To Forgive (Arista)
34	9	22	3	PHISH - Down With Disease (Elektra)
33	—	10	23	KATHY TROCCOLI - Tell Me Where It Hurts (Reunion/RCA)
32	20	3	9	* LIVE - Selling The Drama (Radioactive)
31	1	10	20	HEAVY D. & THE BOYZ - Got Me Waiting (Uptown/MCA)
29	3	22	4	BEAUTIFUL PEOPLE - If '60s Were '90s (Continuum)
27	—	14	13	FOR REAL - You Don't Wanna Miss (A&M/Perspective)
26	1	12	13	SNOOP DOGGY DOGG - Doggy Dogg World (Death Row/Interscope)
24	22	1	1	* GARTH BROOKS - Hard Luck Woman (Mercury)
23	22	1	—	* THE STORY - When Two And Two Are Five (Elektra)
21	1	14	6	ETERNAL - Just A Step From Heaven (EMI/ERG)
21	13	4	4	* STAKKA BO - Here We Go (Polydor/PLG)
21	3	14	4	FEM 2 FEM - Waiting In Tangier (Avenue Foch/Critique)
20	6	2	12	JANET JACKSON - And On And On (Virgin)
19	1	6	12	CRYSTAL WATERS - 100% Pure Love (Mercury)
19	8	2	9	* CRASH-TEST DUMMIES - Afternoons & Coffeespoons (Arista)
17	9	1	7	* BLACKSTREET Featuring TEDDY RILEY - Bootie Call (Interscope/Atlantic)
17	14	3	—	* JULIET ROBERTS - Caught In The Middle (Reprise)
16	5	1	10	AHMAD - Back In The Day (Giant/Warner Bros.)
16	2	7	7	BAHA MEN - Dancing In The Moonlight (Atlantic)
16	2	10	4	ROBYN MICHELE - Lovesick (Curb)
15	10	—	5	* TEVIN CAMPBELL - Always In My Heart (Qwest/Warner Bros.)
14	5	2	7	U2 - All I Want Is You (RCA)
13	2	6	5	JAMES - Say Something (Fontana/Mercury)
12	2	2	8	MIRANDA - So Divine (Sunshine)
12	4	1	7	* COOLIO - Fantastic Voyage (Tommy Boy)
12	5	1	6	* DA BRAT - Funkdafied (So So Def/Chaos)
11	—	8	3	THE BAND - Remedy (Pyramid)
10	2	1	7	* AARON HALL - I Miss You (Silas/MCA)
10	—	2	8	PATRA - Worker Man (Epic)
10	2	2	6	* COLLAGE - I'll Be Loving You (Metropolitan)
10	3	2	5	* STONE TEMPLE PILOTS - Big Empty (Atlantic)
10	9	1	—	* CRACKER - Get Off This (Virgin)

**Dropped:** #35-R. Kelly ("Bump"), #36-Tony, Toni, Tone, #39-Primal Scream, Died Pretty, Beth Nielsen Chapman & Paul Carrack, El DeBarge, Hammer, Brother Cane, Driver, Cracker ("Low"), D.J. Miko, K7. \* Indicates Debut

## Inside Top 40

Consultant **Mike Joseph** and PD/morning personality **Scott Shannon** can cite the Top Ten reasons why a broad-based Top 40 approach will or won't work in 1994 and in half the time it takes **David Letterman** to construct his daily *Top Ten list*.

Last Thursday (June 2), an article appeared in the *New York Daily News* that headlined, *Music Radio Falls To Pieces*. And it focused on comments by Shannon and Joseph, highlighting their differing views about the format. In addition to a subhead, "Programmers' genre fixation leaves Top 40 sinking beneath the airwaves," was this slug line on a following page: "Size Top 40 no longer fits all in the radio market." Though admitting to liking the

wide-range Top 40 approach personally, Shannon rejected the notion that old-style Top 40 is about to make a comeback.

But everyone who heard Joseph speak at the last GAVIN Seminar is well aware that he is adamant in his belief that a variety of his programmed correctly is what many people are hungry for, yet it's not on the menu in many large markets. I thought it would be enlightening and entertaining to let these two brilliant Top 40 programming minds face off and explain, defend and challenge each other's position. What follows are some of the main charges and countercharges.

Joseph recalls that New York was without a Top 40 for four years before Z100's birth and sees the same void existing today, but Shannon replies that a number of things have changed to alter the equation. "The original Z100 was high energy, personality Top 40 radio in its truest sense, designed to cut through the clutter and din of New York City," he says. "We were Number One for 14 out of 19 books. But there are many additional frequencies in major markets. Also, the potential of the frequencies that have been around for years has been maximized. There used to be a lot of sleepy radio stations that didn't have effective management. Since that time, radio has discovered

marketing in all its various forms. Aggressive, high profile personalities are also being utilized. It would have been much tougher for Z100 to succeed if there were properly programmed radio stations in New York at the time. Competition was actually stiffer in Tampa, where I was before arriving in New York."

Allowing that formats may be more niched right now, Joseph argues that there are exactly the same number of formats as existed ten years ago. "Nothing has changed," he says. He takes Scott to task for calling Top 40 "rock 'n roll radio," pointing out that rock was only ten to 40 percent of a playlist, depending on the market. He suggests looking back at the Number One records of the '60s, '70s and

## Scott Shannon

The original Z100 was high energy, personality Top 40 radio in its truest sense, designed to cut through the clutter and din of New York City

'80s. "They weren't strictly rock 'n roll, they were the 'best of,'" he says. "I'm asking if there can be every other format on the dial, why can't there be a 'best of' mainstream Top 40?"

"That may sound good on paper, but in reality it doesn't work in highly competitive markets," Shannon replies. "As an example, take Country right now. First, Young Country caused the format to splinter. Now, there's Soft Country and Classic Country and the same thing is happening." "But mainstream Country still does well," Joseph counters.

"They're not doing as well as they once did," says Shannon. "They don't prosper. In fact, in many cases they're eaten by the Young Country stations. What I'm saying is the format you gravitate toward worked wonderfully when there wasn't a choice. When WABC was up against five other AM frequencies, it did well." Joseph then asks, "What about call letters like WBBM/FM, WHYT, KIIS, KITS? There were no Top 40s in those markets on FM at that time and here we are in a similar situation again. I heard exactly the same arguments ten, 12, 14 years ago."

We'll offer some final thoughts next week when we wrap up this debate, though it's doubtful it will ever really end.

## Airplay Analysis

**Elton John's** "Can You Feel The Love?" got a noticeable boost in airplay, which charts at #17 with 26

spins for WILL FM-Willimantic, Conn. OM/PD Dave Evan remarks he's "surprised to see such great reaction. Top Ten on the phones, all demos." Charting Top Ten at WJET, WNNJ/FM,

# GAVIN GO CHART

2W	LW	TW		T40
3	2	1	<b>JON SECADA</b> - If You Go (SBK/ERG)	2
2	1	2	ALL-4-ONE - I Swear (Blitzz/Atlantic)	1
9	7	3	<b>MARIAH CAREY</b> - Anytime You Need A Friend (Columbia)	4
6	6	4	<b>ACE OF BASE</b> - Don't Turn Around (Arista)	3
5	3	5	CELINE DION - Misled (550 Music/Epic)	8
4	5	6	TONI BRAXTON - You Mean The World To Me (LaFace/Arista)	7
1	4	7	MADONNA - I'll Remember (Theme From With Honors) (Maverick/Sire/Warner Bros.)	5
12	9	8	<b>HUEY LEWIS AND THE NEWS</b> - (She's) Some Kind Of Wonderful (Elektra)	18
18	11	9	<b>JANET JACKSON</b> - Any Time, Any Place (Virgin)	6
8	8	10	MEAT LOAF - Objects In The Rear View Mirror ... (MCA)	12
19	13	11	<b>LISA LOEB &amp; NINE STORIES</b> - Stay (I Missed You) (RCA)	9
27	19	12	<b>JOHN MELLENCAMP w/ ME'SHELL NDEGECELO</b> - Wild Night (Mercury)	15
14	14	13	<b>GIN BLOSSOMS</b> - Until I Fall Away (A&M)	14
16	15	14	<b>ELTON JOHN</b> - Can You Feel The Love (Hollywood)	13
7	10	15	JOSHUA KADISON - Beautiful In My Eyes (SBK/ERG)	24
23	18	16	<b>AEROSMITH</b> - Crazy (Geffen)	21
22	21	17	<b>ERASURE</b> - Always (Mute/Elektra)	22
11	16	18	GENERAL PUBLIC - I'll Take You There (Epic)	11
15	17	19	TOM PETTY & THE HEARTBREAKERS - American Girl (MCA)	37
29	25	20	<b>PINK FLOYD</b> - Take It Back (Columbia)	28
10	12	21	SHERYL CROW - Leaving Las Vegas (A&M)	26
25	20	22	COLLECTIVE SOUL - Shine (Atlantic)	20
13	22	23	PRINCE - The Most Beautiful Girl (NPG/Bellmark)	10
30	23	24	B.C.-52's - (Meet) The Flintstones (MCA)	19
34	34	25	<b>TOAD THE WET SPROCKET</b> - Fall Down (Columbia)	30
20	28	26	<b>BONNIE RAITT</b> - Love Sneakin' Up On You (Capitol)	38
26	26	27	COUNTING CROWS - Mr. Jones (DGC)	23
24	30	28	<b>BIG MOUNTAIN</b> - Baby I Love Your Way (RCA)	16
—	35	29	<b>SEAL</b> - Prayer For The Dying (Zit/Sire/Warner Bros.)	27
17	24	30	ENIGMA - Return To Innocence (Virgin)	17
33	31	31	PRETENDERS - Night In My Veins (Sire/Warner Bros.)	31
<b>NEW</b>	32	32	<b>BDSTON</b> - I Need Your Love (MCA)	35
31	29	33	M PEOPLE - Moving On Up (Epic)	25
21	27	34	GABRIELLE - I Wish (London/PLG)	36
<b>NEW</b>	35	35	<b>STEVIE NICKS</b> - Maybe Love Will Change Your Mind (Modern/Atlantic)	CB
28	33	36	TEVIN CAMPBELL - I'm Ready (Qwest/Warner Bros.)	34
39	36	37	MEAT PUPPETS - Backwater (London/PLG)	40
<b>NEW</b>	38	38	<b>MICHAEL BOLTON</b> - Ain't Got Nothin' If You Ain't Got Love (Columbia)	CB
<b>NEW</b>	39	39	<b>CAUSE AND EFFECT</b> - It's Over Now (SRC/Zoo)	CB
36	37	40	DIED PRETTY - Soul's On Fire (Columbia)	—

B96.9, WJAT/FM, WIFX, WNCI, 107 WIRX, WXTQ, KKJO, WBIZ, KQCR/FM, KCCQ, 97ZOK, KKYS, KONG, Z102, 98.9 KISS, KLYK and KZZU.

Paula Perez, APD/MD at WAVT-Pottsville, Penn. reports **Cause And Effect's** "It's Over Now" is "starting to happen," with most response from women 18-30. ADDED at: KZ103-Tupelo, WRCK-Utica, KQCR/FM-Cedar Rapids, KLYV-Dubuque,

WRKY-Steubenville, Ohio, WKBQ-St. Louis, KDUK-Eugene, Ore., KWTX-Waco, Texas and KTMT-Medford, Ore.

**Shai** charts #15 at KMCK/MC1-Fayetteville, Ark., getting 28 spins. MD Mike Chase says, "'The Place Where You Belong' is in the *TNT (Top Nine At Ten) Countdown* every night and has been for the last week." Fifty spins qualifies it for a #14 ranking at KLUC-Las Vegas and it's #16 at KISF-Kansas

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

## Go Chart Most Added

**MICHAEL BOLTON (72)**

**ROSCO MARTINEZ (59)**

**ROXETTE (39)**

City on the strength of 35 spins.

Strong gains in airplay for **Babyface** put him well on the way to his best showing yet at Top 40 with "When Can I See You." Charts at number eight with 41 spins for 92Q-Baltimore. Twenty-four ADDs including: WHZR, WYKS, WKSE, WPOW, WIQQ, WERZ, KKRZ, KTRS, 98.9 KISS, KJ103, WQCY/FM, HOT 102, KOKZ, KBOZ, WYHT, 93QID, WILI/FM and WAOA.

Currently Number One in the U.K., **Wet, Wet, Wet's** cover of **The Trogs's** 1968 hit "Love Is All Around," is huge says Brent Warner, APD/MD at KKYS-Bryan, Texas, where it moves 23-18 (32 spins) and is pulling Top Five calls, primarily women 18-34. KX92-Alexandria, Minn. places it at #17 with 21 spins and it's Top 15 at WNNJ/FM-Newton, N.J., where it climbs from 15 spins up to 23.

Joe Dawson and Scott Thomas at KLYV-Dubuque up rotation on **Aretha Franklin's** "Willing To Forgive," from 19 spins to 26, and charts it at #23. In the ADD column: WHYT-Detroit, WCIL-Carbondale, Ill., WTIC/FM-Hartford, WNDU-South Bend, KMEL-San Francisco, KTDR-Del Rio, Texas, WNSL-Laurel/Hattiesburg, Miss., WQGN-New London, Conn., KONG-Lihue, Kauai, Hawaii, WXMK-Brunswick, Ga., WSPK/FM-Poughkeepsie, N.Y. and more.

Hot at retail, **Da Brat's** "Funkdafied" is #31 at KWIN-Stockton, Calif. with 15 spins. MD Ken Carr reports it being the number eight-selling single at their local Tower outlet. Number One at WHYT-Detroit (82 spins), plus ADDs at: HOT 97-New York, B96-Chicago, WPGC-Washington, D.C., 92Q-Baltimore and HOT 97.7-San Jose.

One of the year's biggest Alternative hits, **Live's** "Selling The Drama," is making it's presence felt at Top 40. Leading the charge are 99X-Atlanta #2, THE END-Cleveland #5 and KROQ-Los Angeles #9. Top 20 at WKBQ-St. Louis and WSBG/FM-Stroudsburg, Penn., with 20 ADDs that include: V100, B97, WQGN, KYYY, KDUK, KTRS, KQIZ, KROC/FM, WERZ, ZFUN, KKYS, WBBQ, WAAL/FM and WJAT/FM.

**U2's** track from *Reality Bites*, "All I Want Is You," is hot at KISS 108-Boston, jumping 28-17. Other noteworthy gains at KFMI-Arcata, Calif. 22-15, KROQ-Los Angeles 14-12, WSTW-Wilmington, Del. 22-18 and KKEZ-Ft. Dodge, Iowa 36-23. New on: Y100 at #27 with 19 spins, KJ103, KMCK/MC1, WDDJ/FM and Z100.

Look for some changes in next week's chart, as well as this section.

## ARTIST PROFILE

### COLLECTIVE SOUL



**COLLECTIVE SOUL IS:** Ed Roland (vocals, guitars), Dean Roland (guitars), Ross Childress (lead guitars), Will Turpin (bass), Shane Evans (drums).

**HOMETOWN:** Stockbridge, Ga.

**LABEL:** Atlantic

**SENIOR VP, PROMOTION:** Andrea Ganis

**CURRENT SINGLE:** "Shine"

**DEBUT ALBUM:** Hints, Allegations, and Things Left Unsaid

**ORIGIN OF GROUP'S NAME:** Collective Soul took their name from Ayn Rand's novel, *The Fountainhead*. Ed Roland explains, "The main character in the book refers to mankind as a 'collective soul,' which struck me as being very correct—we are all a 'collective soul.'"

**ON THEIR NEWFOUND FAME:** "The best part about it is when my friends and family see us on MTV, they're thrilled; they call everybody to brag about their boys." (Ed Roland) —*New York Post*, April 26, 1994

**IT'S SAID:** "'Shine' is one of the greatest examples of a true hit record we've ever seen at Atlantic. Collective Soul is a band that came out of nowhere and is now a Top 20 seller according to SoundScan, with number one requests and goes Top Ten on four different formats: Album, Alternative, Hard Rock and Top 40 plus, MTV and VH-1 exposure. The broad-based appeal of this song just can't be denied." —Danny Buch, VP, Promotion, Atlantic

# redefining the. HIT Single

## TOP 40 SPINS INTO A BRAVE NEW WORLD

Nearly 40 years ago Bill Gavin was faced with the task of determining the most popular songs of the week for a radio show called *Lucky Lager Dance Time*. He established a loose knit group of stations who exchanged information and told him what was or wasn't happening in their markets.

Little did Bill know then that his primitive methodology would eventually lead him to publishing similar stats from a growing number of correspondents. While over the years Top 40 programmers readily reported how individual songs were performing by giving out chart numbers, they were hesitant to reveal rotations.

Now, in 1994, there's a brave new world of doing business. Hit music has and always will remain with us, but the gauge used to measure a song's popularity has changed dramatically over the past 12 months.

Week in and week out, no one knows better about the evolution of tracking hit singles than the folks on the front lines. For this special issue, we asked a cross section of promotion execs to explain the benefits they've derived from the shift to airplay-driven charts.

Additionally, they voiced opinions regarding the importance of secondary markets in this new era. What would happen if they all left the format or went satellite tomorrow?

Also, some of our label friends offer advice on how smaller market stations can make themselves even more valuable.

**BURT BAUMGARTNER,**  
Senior Vice President,  
Promotion, Columbia Records



The importance of spins versus the old chart mentality is that we're getting the truth now. Not that people meant to lie before, but a song would take a big jump sometimes because records would fall away and you would get a false sense of security that it was doing great when actually it was just the movement of the chart.

A big support and help to the record company has been what we

do at retail based with this data. In the old days, a record was added at a radio station and you shipped product into the market, there was one or two weeks of promising chart moves that may or may not have been realistic and you'd start to load up the stores. You were really not getting the kind of airplay that warranted that kind of behavior or restocking program.

Spins also slowed the chart down because real hit records last a lot longer in reality than they did on a chart when people were fighting for those numbered positions. Some people would move a record that was still in almost a power or B rotation down and off the chart just to make room for the new records

they had to put on their limited-number chart.

Spins have been a big benefit to my marketing people. Before when we went in to advertise a record, we'd buy 6 a.m. to Midnight. Now we can see that a lot of records are even more dayparted than we realized. We can know the audience that a station is playing a record for and actually adjust our advertising, or our support, around that.

Plus, spins has helped us determine when to bring a second or follow-up single because now we can see when the previous one peaked.

It would be terrible if all these secondary guys went satellite or changed format. Not only are the secondary markets important to

Columbia Records, but the tertiary markets are also important to us. Every radio station that plays our records is important and with the distribution system that's out there now, we sell a lot of records through Wal-Mart and K-Mart. Those stores can be big record sellers in very small towns that don't have a "record store".

Also, I don't believe kids are that much different between big towns and small towns, and a big reaction in Dubuque is as important to me as a big reaction in Cleveland.

We establish our relationships with tomorrow's major market programmers at secondary stations today. Bill Richards was a GAVIN reporter at KREO-Santa Rosa before KIIS/FM he was on 93Q Houston. Now he's a major consultant. We established our professional relationship with him years and years ago and we've done that with many, many programmers. And I like the tertiaries—if you have a signal, play music and there's retail within driving distance—then you're important to Columbia Records. The cream of the crop will rise and we want to have a lifetime relationship with them.

**BRUCE SCHOEN,**  
Vice President, Top 40  
Promotion, Arista Records



Tracking actual airplay eliminates the guesswork that used to be associated with record promotion. It's made things more effective

because now everything is there in black and white. Actual airplay gives every record company the opportunity to scrutinize how many real plays you have in an entire marketplace and match it up to see how strongly airplay relates to sales. Obviously other factors such as video play, television appearances, tour dates, etc., must also be factored in. The bottom line is from a radio airplay standpoint, and that's a very accurate tool. Actually scrutinizing each individual is more time consuming and from that viewpoint it's not easier, but the end result is worth it.

Secondaries are still important. People still live in those towns. If a record company operates in a cost-conscious fashion there is still profit to be made. Secondaries are also helpful in the development of rock-oriented music. Most major market stations are more inclined to give dance or urban records early play. The secondaries will most likely be the building blocks.

COMPILED BY DAVE SHOLIN AND ANNETTE M. LAI  
EDITORIAL ASSISTANCE BY SANDRA DERIAN AND STACY BAINES



**JEFFREY BLALOCK,**  
Senior Director, National  
Promotion, Capitol Records



Obviously, spins versus the old chart system is more than welcome at the Capitol Tower. To be able to watch the real

growth in rotation as opposed to the reported growth is essential. It has become the standard tool for the maintenance of our records at radio. Spins, audience reach, cume, requests and other statistics are the very base of our marketing game plan for radio-driven projects.

Secondary markets still have an audience. A smaller audience, yes, but some of the people still listen to music, buy music, watch MTV or THE BOX, read magazines and have a clue. Some of the stations are likely to be more aggressive with the addition of new music to their mix. With that in mind, it makes sense to monitor what is happening in those markets.

Positive information can be passed on to larger markets and we can also use negative information to curtail possible upcoming expenditures on other records. You can also still sell records in these markets, and that's the bottom line. If all those stations were to vanish, I feel that we would be losing a strong promotional tool—a starting point.

**GREG THOMPSON,**  
Senior Vice President,  
Promotion, eastwest  
records america



Before actual air-play reports, we guessed and went on good faith; now, we just deal in facts. Now, we can look at day-parts and actual

spins.

Secondary markets have traditionally been aggressive musically. Any station that has an audience and is willing to expose new music and help a company find out if they have a hit, is always of great value.

Record companies are in the business of exposing new music and new artists. When a radio station becomes enthusiastic about a record and the record reacts, it's of great value and an indicator of that record's potential throughout the country. If it's a hit in San Angelo and Minot, it could be a hit in Chicago and New York.

**VALERIE DELONG,**  
Vice President, Promotion,  
eastwest records america



The ability to monitor spins allows us to deal with reality as opposed to hype. It also helps the label determine if airplay produces sales, which is obviously our main goal.

Secondary markets have always been an important avenue for breaking new music. I foresee them continuing to be an integral part of exposing developing artists.

Now that the majority of industry magazines are requiring reported spins, this only increases the secondary's importance to the labels. Here at eastwest, we consider any station with a signal to be significant, regardless of market size.

**ANDREA GANIS,**  
Senior Vice President,  
Promotion and



**DANNY BUCH,**  
Vice President, Promotion,  
Atlantic Records



When this edition hits, our New York Knicks (Andrea) and Rangers (Danny) torture will be over and hopefully, we will have

gone on to greatness! But that's another story...

The greatest thing that Atlantic promotion has done is to change from an add mentality to a spins mentality. We can now determine true hit records at an earlier juncture. This is vital since radio ultimately answers to their listeners, who in turn are our consumers. Now we can accurately correlate sales to airplay and make intelligent decisions (marketing included) on the status of our records. This has enabled us to be smarter and given us control as to our own determination of an "add."

Secondary markets are still very important to us because it's still a great place to "start" records—especially rock records. It's very hard to always have a "spins" story on every song and we can determine requests and sales in the stores from these stations. Some of our biggest

records started in Harrisburg, Missoula, Boise... We service, take care of and believe in these markets because of this (not to mention that this is where future radio stars come from!).

Oh, and by the way, Dave Sholin is King.

**LORI HOLDER-ANDERSON,**  
Vice President, CHR  
Promotion, A&M Records



In that we are increasingly a reality-based industry, spins (preferably monitored) are the name of the game. Real air-

play information has enabled us to assess more quickly a song's true hit potential and more effectively place stock in a market to support airplay. We are able to address daypart issues in a more comprehensive manner and provide radio with a more accurate picture of a song's development and success.

Secondary markets continue to provide valid airplay opportunities, particularly for pop/rock-based songs. We will always value any radio station that is able to generate local sales and/or requests with airplay on current music, and provide us with that information.

**BILL PFORDRESHER,**  
Vice President, CHR  
Promotion, Zoo Entertainment



The breakthrough in technology with digital sound, fiber optics, and lap-top computers has spawned many new dimensions

in business. The creative process in recording music has been turned inside out with longer sampling times, digital technology, and new capabilities with analog tape—yet one thing remains constant—the song and the singer.

Spins tells us who's playing what songs and when—quickly and overnight.

Chart methodology tells us how it's performing in a particular market: 12 to 5, Hot. If the person who writes the chart does it with care and integrity, the system works. If not, it doesn't. BDS came about as a way of knowing when a record is really being played as opposed to when it's supposed to be.

What we all need is real information to read records—chase the hits, not the stiffs. We look at spins, sales, and charts that we feel are accurate. If the song's a hit there, then we chase it.

New acts are the "lifeflood" of the music business and radio. Secondary markets embrace and develop them. If we lose them, we are all in trouble. Don't let them go satellite.

The music business had new life breathed into it when CDs were developed. What had been a weakened giant became strong again.

We all have a responsibility to support new acts, new music, and create the excitement that keeps regenerating our business.

**SKIP BISHOP,**  
Vice President, Promotion,  
RCA Records



"The Detection Revolution" will be remembered as one of the more substantial occurrences in the history of the sometimes non-

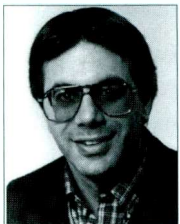
sympiotic relationship between record companies and radio stations. The importance is threefold. Firstly, weighing actual spins (as opposed to a good old fashioned chart jump) has provided astute radio programmers accurate information on the true performance of singles they might be considering. Nowadays, there is a plethora of statistics that, even though they don't measure the groove, they can certainly count the number of times a ditty hits the ionosphere in similar markets. "Where there is smoke—there is fire!" Secondly, actual spin counts lets the parent company of said single know when that particular brand of smoke is being blown through the promotion pipelines, allowing us to strategize accordingly. For the first time ever, we can act swiftly on fueling the fire or cutting our losses. Number three:

Spins have proven to confuse and eliminate an element that continues to cling to your call letters, darken our door, and thin the precious blood of our industries' integrity. Fast talking middle-snipe who claim to have something to do with your decision-making processes, and just as much with the way we support your efforts. It's enlightening to see who has survived and who has not.

In the record-breaking machinery, to say that the role of secondary radio has changed may be a question of perspective. For eons, because of report-driven chart methodology, many believe that certain types of singles could only be broken through the secondary system. With ample set-up, love and encouragement from several sources, a single could come roaring out of the box with a hefty number of adds, creating a nice lit-

tle stir to get the attention of larger markets. This process was expensive, and on occasion, was successful. But now that the national advertising dollars are more concentrated in the top ADIs, it's a textbook case of survival of the fittest in smaller markets. Even though not as many shots are taken on singles, certain smaller radio stations and young programmers have emerged as forces to be reckoned with, and those call letters lend credibility to any project. Secondaries also remain important because of the racks. Research has shown that certain demographics think of their first source of record retail as Wal-Mart, K-Mart, etc. Most importantly, it behooves any record label to pay close attention to the women and men who program radio in the secondaries. They are the next ones to bat in the majors. If you don't believe it, just trace the career paths of whoever is top of mind in the largest metros. One very rarely hears of talent working their way down the ladder of prosperity, it's always the other way around.

**BOB CATANIA,**  
Vice President, Promotion,  
Geffen/DGC Records



Spins or PPW or BDS represents a quantum leap in our understanding of what is really happening to our records on the radio. While playlists had their value, the fact that each station created a list by different criteria made it hard to give you an accurate overview of your record. All the criteria that went into playlists (sales, call-out, requests) still factor into the decision on how much to play or not play a record. With spins, we now get the best possible picture because we don't have playlists that are skewed by only one or two of the major criteria, i.e.: a list based on only sales or only call-out. Also, with the advent of heavy dayparting, it's vital for us to know when a record gets played. The key to this whole revolution though, is honesty. We still see many spin lists that aren't a totally accurate reflection. It's up to both radio and the record industry to seek out the most accurate information possible.

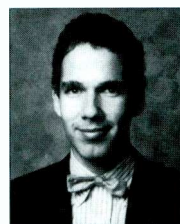
Secondary markets will always play a crucial role, especially at a rock-leaning label like Geffen/DGC. However, the role of the secondary market has changed over the past ten years. With the growth of research in the major markets and

the financial inability of many of the secondary markets to do their own research, many secondary programmers have elected to watch major market reaction before committing to a record. By watching an accurate spins list, they can take advantage of major market research. This is not to say that many secondary programmers don't still break records, but it's a much more "Top Down" than "Bottom Up" type business than it used to be. Of course, the critical aspect of the secondary markets is developing the programming talent at the early stages of their careers. At Geffen, we work a tremendous base of radio, and relationships are stressed from day one.

The other aspect of the secondary marketplace relates to retail. With the consolidation of the major chains and the centralized buying for those chains, the immediate retail impact of local airplay has been greatly diminished. Often times, the only tie-in to local play is with the local mom and pop accounts. In many markets, without a strong local chain, the sales impact of local play has been really hurt. Bringing local autonomy to some of local chain accounts would be very helpful but until that happens, retail will still be a problem in many secondary markets.

As far as advice to secondary market programmers: remember, communication is a two-way street. Make sure you make yourself known to your local reps so they can begin a dialogue with you and work most effectively with you.

**MARC RATNER,**  
Vice President, Promotion,  
Reprise Records



People really like the knowledge of what exactly people are doing with the record; how they're programming it. It gives them the best clue as to what is actually going on with the record. That's the up side. The down side is, in an old chart you were able to reflect what was going on in the market in terms of heavy request, sales and input that information. The big problem is what do you do with daypart records. Those are the records that have major sales and major requests and very often are the most active records in the market because they can't be played 24 hours a day. A plays-per-week chart will never reflect the importance of those records and that's something that somebody has to solve. There are people working on "daypart charts." There needs to be some way of

evaluating these types of records.

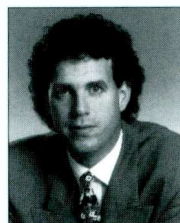
A specific example: Two years ago in *Billboard*, Sir-Mix-A-Lot's "Baby Got Back" was the Number One single of the year. That album sold two million-plus copies, but that record would never show up on a plays-per-week chart. Danzig got huge requests and huge sales; but very often it's the records that are most active that you only play at night. Knowing the realities are really important, but the reality of what's going on is not the whole universe.

Analogy: If there are 250 million people give or take a bunch in the country. That means as you walk down the street, one out of every 250 people you see has to like a record enough to buy it and it goes platinum. One out of every 500 people you bump into has to like something for it to be a gold record. It's quite a substantial measure of success. If you reduce the number of radio stations and people making decisions about playing records to about 125, that means you can play this record for every program director at the Top 125 stations and they can absolutely hate it and the record never gets played. Let's say that if there had been a universe of 250 stations, 200-250 all loved the record and put it on the air.

Music is a very subjective thing. People try to make it objective and scientific. It's just not the way it is. If you restrict the number of people listening, they're going to miss stuff. I remember how difficult it was to convince people to try to play both Prince and Madonna when they first came out. You can't afford to restrict yourself so much.

We'd have big problems if all the secondaries changed format or went satellite.

**KEN LANE,**  
Senior Vice President,  
Promotion, EMI Records  
Group



This is the first time in the history of the record business where the labels have got real ammunition when promoting their music to radio. In that I don't walk in with a gut feel on a record, I can walk in with hard facts about when and where a record's getting played.

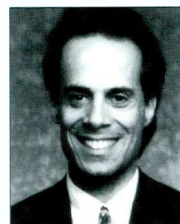
Don't look at it as though one spin isn't going to help you. Look at it as you got 100% more than you had the day before when you had nothing. Without that one chance



for a shot, you're nowhere. The record community should realize that no matter how little airplay they get, it's still more than we've had before. If you can work it around retail, in-store play, any shows and give the radio station a really good reason to play it, all the better.

The secondary markets are still important because you can get a better read much quicker out of Austin than you do out of Dallas. Not everything breaks out of New York, Chicago or Los Angeles. You need to go outside of the inner city markets for records that lean a little bit more mainstream. If you disregard secondary radio, you disregard a chance for a lot of artists to breakthrough, especially mainstream ones. EMI Records will not be turning its back on secondary radio stations that have always made up the proving ground for new music.

**MARK GORLICK,**  
Vice President, Promotion,  
MCA Records



I think it's obvious how actual airplay has helped. The veil has been lifted; we don't just guess anymore. We know in the markets where we have monitored airplay information. In the markets where we don't have monitored airplay information, we have a much better gauge. It's kind of policed the whole industry. There's less fudging going on. The tide has shifted to be reality-based and thereby honesty has sort of returned to the forefront of the industry. No one likes to be lied to and now you can see it plainly. I don't need BDS or monitored airplay information to do my job, but I like it, I want it, I'm glad to have it. The promotion function doesn't change. It's a luxury everybody has access too and the technology exists, so I think we should take advantage of it.

In regard to secondaries, America is becoming like Europe in the sense that the concentration of power of what dictates a real hit is starting to become more national in scope than local. Now MTV, THE BOX, the video image and press has become so pervasive and powerful, in some cases they, lead radio and force them on records which never happened before. That's not to say that local markets don't impact the national picture.

I'm a big secondary market fan. We have to protect the "farm team." I did local promotion in three different cities for a long time before I got to do this and you have to let a



Shai

Boston

Bobby Brown

Jimmy Buffett

Felix Cavaliere

Big Daddy Kane

Heavy D & The Boyz

New Edition

Lyle Lovett

Sass Jordan

Jodeci

MCA

In The

'90s

MCA

Taste

The Variety

Aaron Hall

Elton John

Mary J. Blige

Dig

Gladys Knight

Patti LaBelle

Whycliffe

Meat Loaf

Chanté Moore

Live



programmer hone their chops as well. Some of the most respected programmers in this country happen to be in some of the smaller markets in this country.

The smaller market stations are much more open to the stories happening in the big markets than the big markets are of the stories happening in the smaller markets.

Additional advice? The record industry services radio predominantly, and time is short. If there's a radio station out there that doesn't feel they're getting the service they need, they should absolutely call the local person and try to strike up a relationship with that person. The Top 40 landscape has shrunk significantly over the last 18 months and whereas before there were tremendous amounts of radio stations, now there are stations in a lot of other formats. Not all in the pop domain. I don't see it being a problem with our staff. If we don't know them or run into them, our local people say to us, "There's this guy who's doing this with a record and there's a great story, etc." It just puts a check mark by that name. You've heard of this guy before. If you want to be important, look important. Have a successful promotion and create a buzz about yourself. Promote your radio station in the industry the same way you promote the station in your community. Send pictures and establish a really solid contact with our local person.

**JOE RIGGITELLI,**  
Vice President, Promotion,  
PLG



Real records will be real records. Passive records are going to take a little bit longer to bring home, but once you nail a passive call-out record, I think it's going to stay around a lot longer. People are going to keep it on their playlist because it's working. Before, they would drop it off because they wanted to put something else on. They really can't do that anymore because they are going to have to report that playing it. As far as the importance of spins goes, spins are the name of the game. They always were and they always will be. I think it was record companies that got caught up with playing a chart game.

After coming out of a record like Melissa Etheridge's "Come To My Window," I can say if it wasn't for the secondaries, we wouldn't be where we are today. That's because you can really get signifi-

cant spins in secondary markets and really see them. If you can't get a rock or pop record broken in the secondaries, you're screwed—you're not going to get it played any place else. I have to say they're still a testing ground.

**DAVID LEACH,**  
Senior Vice President,  
Promotion, Mercury Records



Actual airplay reports have taught us to have more patience with the marketplace and with radio. One of the things most enlightening was the fact that records took a lot longer to really happen, to get into solid rotation, research and gain a strong foothold at radio. We would tend to run things up a chart, get them up there as high and fast as we could when in truth, radio and reality dictated that the rotation and actual acceptance of the record was way behind that. When you do have a hit now, it stays around a lot longer than it used to. Crash-Test Dummies "Mmm Mmm Mmm" and the Counting Crows' "Mr. Jones" are two good examples. Follow-ups for those two songs are now just coming out, but the old way, those singles would have been out in the middle of April. We've learned that radio is on a different timetable than records.

I still feel secondaries are the most adventurous when it comes to picking and playing new music (aside from a few Churban stations that pride themselves on that). For mainstream and rock product, the secondaries are crucial. I don't think a lot of rock artists would have a chance right now if it weren't for secondary stations. We treat them as best we can, or even better than we can in some respects because they're our bread and butter when it comes to our rock artists. Without them we'd have a lot fewer outlets to expose our music, but with consultants and the fact that most major market stations have expensive research methods, they're playing it safe and conservative. It would be a whole lot tougher to create a story and introduce new artists.

**Barbara Seltzer**  
Vice President, Promotion,  
Epic Records

The most important thing tracking spins has done is make us more focused. We can identify the places where we have significant airplay. It helps sales and marketing to get



into those areas right away and distinguish where we should be putting our advertising dollars and marketing efforts. We're targeted right now, where in the past we may have been shooting in the wind. I think it's a mistake to put all our eggs in one basket, though there are glitches in any system.

BDS monitoring is not foolproof. Whether a song is number one or number two most played is difficult to distinguish if there are errors. Is there a difference between number one and number two most played? If we're going to move from one system to another, we should learn something from the way things were done before the change, and not put all our hopes behind one particular chart. I've seen discrepancies in various charts and even heard of stations reporting different lists to different trades. We should encourage stations to feel free about what they play or decide to test. We want their commitment to our music but we don't want to discourage experimentation. We're in a period of transition that is likely to continue for a year. There's a lot of confusion but it will all shake out and we'll be fine.

Now more than ever, secondary and tertiary markets are becoming very important as collective groups. In quite a few of the major markets, you can't find a mainstream Top 40, so where do you go with certain records? We'd lose a great lead if we didn't have secondaries and tertiaries. Plus, programmers in these markets are the next wave of major market program directors.

**Michael Plen**  
Senior Vice President,  
Promotion  
Virgin Records



Although reporting spins is somewhat more accurate than reporting a list, programmers can still tell a trade whatever they want. A record company can still negotiate a radio station to say they've played a song 15 times in exchange for a fly away, but having said that it is one step closer to reality. It serves the record company to assess what they're actually getting and then back it up against BDS. BDS is still the only yardstick that really measures what's going on with a record out there in the nearest percentage

of right. But keep in mind, airplay can be deceiving. Getting a record on a playlist one or two spins a day overnight is very meaningful even though it adds up to 14 spins a week. It's a move closer to information that helps record companies market their product, but still not anything I fully believe in.

Secondaries might be smaller towns in terms of the country, but they can house a lot of people, colleges, army bases or major industries. The way Virgin breaks records—we sell stories. If someone in a small town puts on a record and it reacts, that's a good enough reason to take it to the next level and a bigger market. I believe if someone has a stick putting out a signal and someone can hear it, and you sell a record, that's a reason to keep that station serviced and informed.

**Ron Gregory**  
Vice President, Top 40  
Promotion  
Elektra Entertainment



Spins are reality and that's the bottom line. Any chart made up of personal opinion and conjecture instead of true facts is of no use in a real world. We as a record company can see the direct contrast of successful programming stories on a specific project versus programming that may not yield the same success. The impact of airplay on sales and the correct day-parting of a record, which when passed on to other programmers, will help create success stories not only for their station but for local retailers and for us as a company.

Without secondary radio we have no way of exposing our artists to the grassroots radio audience. After all, not everyone lives in a top 100 market. Life would be easier for us as record companies with fewer stations to service, but the loss of local flavor in programming would make for a boring radio experience for the listener. Major artists as well as new, unestablished artists need to be heard by as many people around the country as possible to enable us to determine whether or not a record is a viable hit.

The most valuable thing any secondary station programmer could do for himself and record companies is to be as accurate as possible when reporting his plays per week.



**JUNE 24 - JUNE 26, '94  
Seattle, WA**

**NORTHWEST MUSIC CONFERENCE HOTLINE 206 - 528 - 6210  
300 Lenora St. Suite #B261 Seattle, WA 98121**

**SCHEDULED ACTS    PANELISTS**

- |                                   |   |
|-----------------------------------|---|
| <b>Kitchen Radio</b>              | <b>Cathy Faulkner - KISW</b>                |
| <b>Lazy Susan</b>                 | <b>Susan Silver - Silver Mgmt.</b>          |
| <b>Flop</b>                       | <b>Rick Gershon - A&amp;M Records</b>       |
| <b>Shivers</b>                    | <b>Liz Garo - Restless Records</b>          |
| <b>Five-Eight</b>                 | <b>Lori Anderson - A&amp;M Records</b>      |
| <b>Danger Gens</b>                | <b>Ron Sobel - ASCAP</b>                    |
| <b>DDT</b>                        | <b>Chris Monlux - Monqui Presents</b>       |
| <b>Travis Shredd</b>              | <b>Marco Collins - KNDD</b>                 |
| <b>MIRV</b>                       | <b>Anna Shreve - KNDD</b>                   |
| <b>The Pleasure Elite</b>         | <b>Nat Hentoff - Village Voice/WA Post</b>  |
| <b>Medicine Hat</b>               | <b>Janice Neimi - State Senate</b>          |
| <b>Weezer</b>                     | <b>Paul Russanoff - RIAA</b>                |
| <b>Inflatable Soule</b>           | <b>David Russo - Music V .ideo Producer</b> |
| <b>IMIJ</b>                       | <b>Alan Pruzan - 911 Media Arts Center</b>  |
| <b>Stanford Prison Experiment</b> | <b>Rick Shupe - BMG Interactive CD-ROM</b>  |
| <b>Spearhead</b>                  | <b>Ty Roberts - BMG Interactive CD-ROM</b>  |
| <b>Willard</b>                    | <b>Jon Kertzer - Microsoft</b>              |
| <b>Kristen Barry</b>              | <b>Carol Schutzbank - B-Side Magazine</b>   |
| <b>Meddaphysical</b>              | <b>Carmelita Sanchez - Delicious Vinyl</b>  |
|                                   | <b>Nasty Nes - Crazy Pinoy</b>              |
|                                   | <b>Mohammed Ali - Relativity Records</b>    |

**NWMC 94**  
1994 NORTHWEST MUSIC CONFERENCE - SEATTLE, WASHINGTON

We thought it would be a good time to update the list of promotion contacts for our GAVIN Only/small market correspondents. We encourage you to tear this page out of your magazine and keep it for future reference. As always, we recommend you get to know your local/regional label promotion managers first before calling the national offices/contacts listed below for any assistance.

**A&M RECORDS**

Karl Bader  
Chicago/Midwest  
(708) 298-9411  
Eric Baker  
New York/East Coast  
(212) 333-1328

**ARISTA RECORDS**

Ashley Wheeler  
(will refer you to your local rep)  
(212) 830-2102

**ATLANTIC RECORDS**

John Weston  
Senior Director, National  
Pop Promotion  
(212) 275-2200

**CAPITOL RECORDS**

Aimie Vaughan  
Senior Staff Assistant  
(213) 871-5342

**COLUMBIA RECORDS**

Dana Keil  
Director, National  
Promotion  
(310) 449-2903

**eastwest records  
america**

Craig Lambert  
Executive Vice President  
(212) 275-2510  
Greg Thompson  
Senior Vice President,  
Promotion  
(212) 275-2555  
Valerie DeLong  
Vice President, Promotion  
(212) 275-2533

**ELEKTRA  
ENTERTAINMENT**

Tracy Leshay  
National Director,  
Secondaries Pop Promotion  
(212) 275-4135

**EMI RECORDS GROUP**

Michael Steele  
Vice President, Top 40  
Promotion  
(212) 492-1214

**EPIC RECORDS**

Barbara Seltzer  
Vice President, Promotion  
(212) 833-5570  
Charlie Strobel  
Senior Director, Singles  
Promotion  
(214) 634-1710  
Dale Connone  
Director, Singles Promotion,  
East Coast  
(212) 833-5270

Patricia Bock  
Director, Singles Promotion,  
West Coast  
(310) 449-2940

**GEFFEN/DGC RECORDS**

Craig Coburn  
National Singles  
Promotion  
(310) 285-2756

**MCA RECORDS**

Jan Krum  
Director, Pop Promotion  
(818) 777-4515  
Paula Tuggey  
Associate National Singles  
Director  
(818) 777-6197

**MERCURY RECORDS**

Don Coddington  
National Manager Pop  
Promotion  
(212) 333-8181

**POLYGRAM LABEL  
GROUP (PLG)**

Linda Murdock  
National Senior Director Of  
Promotion  
(310) 996-7266  
Danny Ostrow  
National Director Of  
Promotion  
(212) 603-3914

**RCA RECORDS**

Skip Bishop  
Vice President, Pop  
Promotion  
(212) 930-4097

**REPRISE RECORDS**

Ann Heslen  
National Secondary  
Promotion Manager  
(818) 953-3754

**VIRGIN RECORDS**

Mike Stone  
National Director of Pop  
Promotion  
(212) 332-0430  
Al Moinet  
Vice President, Pop  
Promotion  
(800) 274-7421

**WARNER BROS.  
RECORDS**

Ed Nuhfer  
National Singles Promotion  
Manager  
(818) 953-3709

**ZOO ENTERTAINMENT**

Teddi Gilderman  
National Manager, CHR  
Promotion  
(213) 468-4228

# GAVIN RAP

EDITOR: BILL SPEED  
ASSOCIATE EDITOR:  
THEMBISA MSHAKA



RA	LW	TW	
\$ 1	1	1	<b>CROOKLYN DODGERS</b> - Crooklyn (MCA)
— 5	2	2	<b>ILL featuring AL SCRATCH</b> - Where My Homiez? (Mercury)
\$ 3	3	3	SMIF N' WESSUN - Bucktown U.S.A. (Wreck/Nervous)
\$ 2	4	4	JERU THE DAMAJA - D. Original (Payday/FFRR)
\$ 6	5	5	<b>KING JUST</b> - Warrior's Drum / Move On 'Em Stomp (Black Fist/Select)
— 8	6	6	<b>GANG STARR</b> - Code Of The Streets (Chrysalis/ERG)
— 9	7	7	<b>THE BEATNUTS</b> - Props Over Here (Relativity/Violator)
— 7	8	8	LORDS OF THE UNDERGROUND - Flow On/Lord's Prayer (Pendulum/ERG)
\$ 4	9	9	BLACK MOON - I Got Cha Opin (Nervous)
— 10	10	10	<b>ARTIFACTS</b> - Wrong Side Of The Tracks/Flexi Wit da Tech (Big Beat/Atlantic)
— 14	11	11	<b>A TRIBE CALLED QUEST</b> - Oh My God/Lyrics To Go/1-2 Shit (Jive)
— 16	12	12	<b>NICE &amp; SMOOTH</b> - Old To The New (RAL/Def Jam)
— 11	13	13	FAT JOE - The Shit Is Real (Relativity)
— 17	14	14	<b>NAS</b> - The World Is Yours (Columbia)
— 15	15	15	KRS-ONE - Mortal Thought b/w Return Of The Boom Bap (Jive)
— 26	16	16	<b>GRAVEDIGGAZ</b> - Diary of A Madman/Constant Elevation (Gee Street Independent)
\$ 13	17	17	WU-TANG CLAN - C.R.E.A.M. (Wu-Tang/Loud/RCA)
— 12	18	18	ANOTHA LEVEL - What's That Cha Say? (Priority)
— 18	19	19	CASUAL - Me-O-Mi-O (Jive)
— 19	20	20	DA BUSH BABEES - Swing It (Reprise)
— 20	21	21	TOP QUALITY - What? (PMD/RCA)
— 29	22	22	<b>ORIGINAL FLAVOR</b> - All That (Atlantic)
— 30	23	23	<b>COOLIO</b> - Fantastic Voyage (Tommy Boy)
— 24	24	24	<b>WARREN G. &amp; NATE DOGG</b> - Regulate (Death Row/Interscope/Priority/ATI)
\$ 21	25	25	OUTKAST - Player's Ball (LaFace/Arista)
— 22	26	26	GRANDDADDY I.U. - Represent/We Got Da Gats (Cold Chillin'/Epic Street)
— 28	27	27	<b>MAD FLAVA</b> - To Tha Break (Priority)
— 23	28	28	KMD - Whatta Niggy Know? (Elektra)
— 27	29	29	NAS - It Ain't Hard To Tell (Columbia)
— 32	30	30	<b>ARRESTED DEVELOPMENT</b> - Ease My Mind (Chrysalis/ERG)
— 34	31	31	<b>QUEEN LATIFAH</b> - Black Hand Side/Weekend Love (Motown)
— 25	32	32	DRED SCOTT - Back In The Day / Can't Hold It Back (Tuff Break/A&M)
\$ 31	33	33	MASTA ACE INCORPORATED - The B-Side (Delicious Vinyl/Atlantic)
<b>NEW</b>	34	34	<b>BEASTIE BOYS</b> - Get It Together (Grand Royal/Capitol)
<b>NEW</b>	35	35	<b>KURIOUS</b> - I'm Kurious (Hoppoh/Columbia)
— 35	36	36	DE LA SOUL - In Da Woods, Sh. Fe. MC's (Tommy Boy)
<b>NEW</b>	37	37	<b>THA ALKAHOLIKS</b> - Mary Jane/Relieve Yourself (Loud/RCA)
— 37	38	38	FUGEES (Tranzlator Crew) - Nappy Heads (Ruffhouse/Columbia)
\$ 38	39	39	AHMAD - Back In The Day (Giant)
<b>NEW</b>	40	40	<b>NEFERTITI</b> - Visions of Nefertitti (Mercury)

## Chartbound

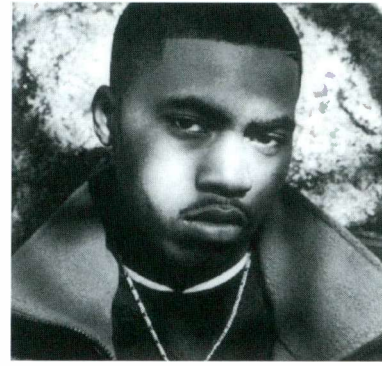
**MIC GERONIMO** - Shit's Real (Blunt)  
**SHYHEIM** - Pass It Off (Virgin)  
**DA BRAT** - Funkdafied (Columbia)

## Like That!?

.....  
**AIN'T NO THANG BUT A CHICKEN WANG**...This weekend I felt like I was surrounded by chicken! Summer is definitely on. It all began Friday, June 3 with **Outkast** slangin' that deep fried playalistic hip-hop. They rocked the **DNA**, with local sensation **Mystic** and **Ill** and **Al Scratch** supporting, who have slid

## Most Added

**WU-TANG CLAN**  
Can It Be All So Simple (Loud/RCA)



**NAS**  
The World Is Yours (Columbia)

## Top Tip

**SHYHEIM** aka  
**THE RUGGED CHILD**  
Pass It Off (Virgin)

## RECORD TO WATCH

**ERULE**  
Listen Up (Pallas)

According to the 20 stations "listening up", this newcomer looks very promising. This jam is straight-up silky hip-hop soul.

## WATTS MEETS LONG BEACH



eastwest recording artist **KAM (I)** is working with **Warren G (r)** on **KAM's** sophomore project. **Warren G's** album (**Regulate...**)**The G-Funk Era** dropped June 7.

into the #2 slot this week! That same day, super one-stop **The Music People** hosted an outrageous barbecue/video shoot for **Totally Insane**. Fools came from far and wide for that chicken, including **Saafir**, **Vicious**, **Mad Flava**, **Outkast**, **Granddaddy I.U.**, **MC Eiht**, **I.M.P.** and lots of industry people. Gavin stations were deep as always, with **KMEL's** **Sway**, **KUSF's** **Billy Jam**, **KCSF's** **J-Def** and **Rymeskeme**, **KSJS's** **Kim Collett**, and **KZSU's** **Kevvy Kev** represented...**Mad Flava** and **Outkast** rolled thru my office this week, so I gotta get my shouts out, and I was hon-

ored to meet France's hip-hop ambassador **MC Solaar**. He gave an impromptu performance with his homegirl **Sushi** at San Francisco chill spot **The Elbo Room**. His album, **Prose Combat**, is the **INCREDIBLE...****Erika** at **Elektra** sez "watch out for the **Dredknots**, cuz they are 'bout to blow up!" She's goin for adds on June 23rd. The single to look out for is "Causing A Menace" with "The Anthem" on the B-side. The clean vinyl has two saucy bonus tracks: "Respect" and "Concentration"...Speaking of respect and concentration, it's time for rap industry professionals to act a little more like professionals and less like bullies. In light of the beating of a talented writer by a popular group, and several other incidents of violence and/or harrasment, I gotta say this: many of us need to take some time out to concentrate

## WHO'S THE MACK?



**Bad Boys** **Sean "Puffy" Combs (I)** and rapper **Craig Mack** click a flick between shots of **Craig's** video "**Flava In Ya Ear**." **Craig Mack** is **Puffy's** first artist to drop on **Bad Boy Entertainment**.

on peace before they swing or load that clip, and respect our art form...Another hip-hop purveyor joins the esteemed ranks of the Gavin reporting panel. **WDBM's** **Jason "Mr. Wu-Tang" Staten** is melting wax in Michigan. He played a piece of his mixshow over the phone for me, and it was tight. You label reps would want your product on there, so call him at (517) 393-0075. He also put in a request for station IDs and freestyles, so hook him up! His address is P.O. Box 20041, Lansing, MI, 48901...**WRBB-Boston** sustained a fire at the station, and I want to let **Kristi** know that I'm glad she's ok. She may freeze for a couple weeks while repairs are made...**Def Jam's** **Big Will** insists that "Flatliners is doper than **Gravediggaz**," but I ain't goin' there. Their video is definitely gripping, though...**Jamieson Grillo** of **Tommy Boy** fame is now the head of his new promotion company, **Bi-Coastal Promotions**, specializing in national radio for rap. His digits are (718) 522-4383...Soul brotha #1 **Darryle Lockhart** is now the senior national director of the **Steven Rifkind Company's** rap promotion. He's getting settled into their new offices on 13th &

NEW SINGLE  
**late nite creep**  
(booty call)

# mc breed

## FunkaFied

Single Ad Date:  
**June 16**  
Album Release Date:  
**June 7**



**WRAP**  
RECORDS

**THE RAP AUTHORITY**

Member of  
**NAIRD**



# RAP RETAIL

## SINGLES

2W	LW	TW	
1	1	1	<b>HEAVY D. &amp; THE BOYZ</b> - Got Me Waiting (Uptown/MCA)
3	3	2	<b>WARREN G. &amp; NATE DOGG</b> - Regulate (Death Row/Interscope)
2	2	3	<b>OUTKAST</b> - Player's Ball (LaFace/Arista)
4	4	4	<b>DOMINO</b> - Sweet Potato Pie (Outburst/RAL/Chaos)
7	6	5	<b>SMIF N' WESSUN</b> - Bucktown U.S.A. (Wreck/Nervous)
6	5	6	<b>HAMMER</b> - Pumps And A Bump (Giant/Reprise)
8	9	7	<b>BLACK MOON</b> - I Gotcha Opin (Nervous)
5	7	8	<b>WU-TANG CLAN</b> - C.R.E.A.M. (Wu-Tang/Loud/RCA)
<b>NEW</b>		9	<b>DA BRAT</b> - Funkdafied (So So Def/Columbia)
—	28	10	<b>CROOKLYN DODGERS</b> - Crooklyn (MCA)
11	11	11	<b>JERU THE DAMAJA</b> - D. Original (Payday/FFRR)
22	18	12	<b>AHMAD</b> - Back In The Day (Giant/Warner Bros.)
—	24	13	<b>ARRESTED DEVELOPMENT</b> - Ease My Mind (Chrysalis/ERG)
10	10	14	<b>ICE CUBE</b> - You Know How We Do It (Priority)
13	14	15	<b>MASTA ACE INCORPORATED</b> - Born To Roll (Delicious Vinyl/Atlantic)
18	17	16	<b>PATRA</b> - Worker Man (Epic)
15	12	17	<b>SUDDEN CHANGE</b> - Comin' On Strong (east west/Atlantic Group)
12	13	18	<b>SNOOP DOGGY DOGG</b> - Gin And Juice (Death Row/Interscope)
—	30	19	<b>E-40</b> - Captain Save Them Thoe (Jive)
23	16	20	<b>A TRIBE CALLED QUEST</b> - Electric Relaxation (Jive)
24	21	21	<b>12 GAUGE</b> - Dunkie Butt (Street Life/Scotti Bros.)
20	20	22	<b>QUEEN LATIFAH</b> - Just Another Day (Motown)
17	22	23	<b>SIMPLE E</b> - Play My Funk (Fox)
25	25	24	<b>KING JUST</b> - Warrior's Drum / Move On 'Em Stomp (Black Fist/Select)
16	23	25	<b>DFC</b> - Caps Get Peeled (Big Beat/Assault/Atlantic)

## ALBUMS

2W	LW	TW	
1	1	1	<b>WARREN G. &amp; NATE DOGG</b> - Above The Rim (Death Row/Interscope/Priority/Atl)
4	3	2	<b>OUTKAST</b> - SOUTHERNPLAYALISTICADILLACMUZIC (LaFace/Arista)
3	4	3	<b>NAS</b> - illmatic (Columbia)
2	2	4	<b>SNOOP DOGGY DOGG</b> - Doggystyle (Death Row/Interscope)
5	5	5	<b>WU-TANG CLAN</b> - Enter The Wu-Tang (36 Chambers) (Wu-Tang/Loud/RCA)
7	7	6	<b>HAMMER</b> - Hammer The Funky Head Hunter (Giant)
6	6	7	<b>DFC</b> - Things In Tha Hood (Big Beat/Assault/Atlantic)
<b>NEW</b>		8	<b>HEAVY D. &amp; THE BOYZ</b> - Nuttin' But Love (Uptown/MCA)
18	10	9	<b>SOUTH CENTRAL CARTEL</b> - N GATZ WE TRUSS (DJ West/Chaos/Columbia)
8	8	10	<b>5TH WARD BOYZ</b> - Gangsta Funk (Rap-A-Lot/Priority)
<b>NEW</b>		11	<b>JERU THE DAMAJA</b> - THE SUN RISES IN THE EAST (Payday/FFRR)
13	12	12	<b>ICE CUBE</b> - Lethal Injection (Priority)
9	9	13	<b>GANG STARR</b> - Hard 2 Earn (Chrysalis/ERG)
10	11	14	<b>SHYHEIM</b> - AKA THE RUGGED CHILD (Virgin)
11	13	15	<b>BLACK MOON</b> - Enta Da Stage (Nervous)
12	14	16	<b>DOMINO</b> - Domino (Outburst/RAL/Chaos)
16	16	17	<b>TOP AUTHORITY</b> - Somethin' To Blaze To (Trak)
14	15	18	<b>TRINITY GARDEN CARTEL</b> - Don't Blame It Da Music (Rap-A-Lot/Priority)
21	22	19	<b>QUEEN LATIFAH</b> - Black Reign (Motown)
—	20	20	<b>CELLY CEL</b> - HEAT 4 YOUR ASS (Sic Wid It)
15	17	21	<b>A TRIBE CALLED QUEST</b> - Midnight Marauders (Jive)
17	18	22	<b>SALT-N-PEPA</b> - Very Necessary (Next Plateau/London/PLG)
—	24	23	<b>BLAC MONKS</b> - The Secrets Of The Hidden Temple (Rap-A-Lot/Priority)
—	31	24	<b>8 BALL M.J.G.</b> - Comin' Out Hard (?)
20	25	25	<b>PATRA</b> - Queen Of The Pack (Epic)

Broadway, and he can be reached at (212) 475-0013. **Da Brat's** first tantrum is taking radio by storm. "Funkdafied" is one of **Davey D's** most requested songs these days, and she's got her eye on the Gavin chart...Publicity at **Wild Pitch** is back in effect! **Tami** is the new diva in charge there, and her number is (212) 594-5050. That *Wild Pitch Classics* compilation is magnificent! **Rap-A-Lot** has made some changes as well. **Marcus Love** is doing college radio, so ring him up for the new **Odd Squad** single and the **Blac Monks** funk at (800) 861-7272 ext. 306. **Mel Smith** is no longer at Rap-A-Lot, but you know he's still rollin'...San Francisco is about to explode with live music for summer! June 18, **World Groove '94** happens, from 8AM to 8PM at the **Cow Palace**. In addition to carnival rides and DJs galore, stages will be in effect, featuring **Masta Ace**, **Pharcyde**, **Midnight Voices**, **Delthafunkeehomosapien**, and **Souls of Mischief** (who incidentally are concocting more dopeness in the studio for their next album.) For more information, contact organizer/promoter **Sason Parry** at (510) 273-9542...Marketing man **John Austin** celebrates his one year anniversary with Gavin this week, and thanks everyone for their continued support. You know who ya are...til next week, it's *like that*.

—THEMBISA S. MSHAKA

## New Releases



### QUO Huh? What? (Epic Street)

Australian-born Chaos meets African-American Psycho Smoove. This is Michael Jackson's label, MJJ's debut release on newly-formed Epic Street. Produced by Redman, there's nothing ordinary about these guys! The young duo is out to switch the status quo to be sure. "Huh? What?" gets them off to a thunder-rollin' start with the Funkadelic Relic's signature production sound beneath forceful vocals on the rugged and rough tip. This track works very well in the mix, so give it a spin. Contact Rejina Brown @ Epic Street (310) 449-2349.

## ARTIST PROFILE

### THA MEXAKINZ



THEY ARE:

**Sinful and Intellek**

FROM:

**Long (AKA Strong) Beach, Calif.**

FIRST HIT:

**"Phonkie Melodia"**

CURRENT SINGLE:

**"Extaseason"**

DEBUT ALBUM: **Zig Zag**

LABEL: **Wild West/Mad Sounds/Motown**

PROMOTION CONTACT:

**Ray Tamarra**

ON THEIR SOUND:

**"We introduce the 'Mexican Newborn' sound, where the essence of hip-hop comes first: tightly constructed hip-hop beats and samples, phonkie hooks, freestyle flexing and inventive lyrical styling."**

LITTLE KNOWN FACT:

**Sinful produced 7 of the 11 tracks on Zig Zag. His specialty is flowing in Spanglish.**

MUSICAL INFLUENCES:

**One another, because they feel they complement each other perfectly.**

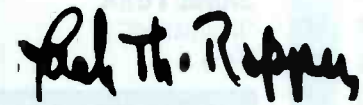


## **FAMILY, OH! FAMILY:**

How time flies 'cause it's FAMILY AFFAIR '94 and it's right 'round the corner. What a time is being planned for you and your immediate family - beautiful new surroundings, pleasant atmosphere, enjoyable happenings and events, joyful gatherings, good, sensible parties, intelligent seminars (that will benefit your careers in the Black music and Black radio world). We are bringing y'all nothing but positive feelings and thangs. Negative vibes are not even going to be allowed in the same city.

Start your planning now (we hope you are including your whole family - wives, husbands, kids, grandparents, grandkids, aunts, uncles, etc.). The family is where it's at, so "let's return to our roots": FAMILY AFFAIR '94 returns to what it once was . . . . The real family and that's the real truth, Ruth!

Cordially,



Jack The Rapper

P.S. "How are you planning to make your career shine in '94 . . ."

"I'm going to Jack the Rapper's FAMILY AFFAIR '94".

**"THE FAMILY RETURNS TO THE BASICS"**

**August 18-21, 1994**

**Buena Vista Palace Hotel, Orlando, Florida**

**For information and brochure call 407-897-6959**

# GAVIN URBAN

EDITOR: BILL SPEED  
ASSOCIATE EDITOR:  
JOHN MARTINUCCI



2W	LW	TW		WEEKS	Reports	Adds	Heavy	Medium	Light	HIT FACTOR
5	2	1	<b>JANET JACKSON</b> - Any Time, Any Place (Virgin)	5	74	0	57	14	3	96%
4	1	2	AALIYAH - Back & Forth (Blackground Enterprise/Jive)	8	71	1	65	4	2	97%
1	3	3	R.KELLY - Your Body's Calling (Jive)	9	69	1	60	7	2	97%
10	8	4	<b>ARETHA FRANKLIN</b> - Willing To Forgive (Arista)	9	67	1	48	16	3	96%
13	10	5	<b>AARON HALL</b> - I Miss You (Silas/MCA)	7	67	4	48	13	6	91%
12	7	6	<b>ZHANE</b> - Sending My Love (Illtown/Motown)	6	68	1	37	28	3	96%
3	4	7	SWV - Anything (RCA)	11	65	0	50	10	5	92%
15	14	8	<b>PATTI LA BELLE</b> - The Right Kinda Lover (MCA)	5	68	2	27	37	4	94%
23	15	9	<b>TEVIN CAMPBELL</b> - Always In My Heart (Qwest/Warner Bros.)	4	67	5	27	30	10	85%
9	9	10	EL DEBARGE - Can't Get Enough (Reprise)	7	68	1	32	27	9	87%
2	5	11	TONI BRAXTON - You Mean The World To Me (LaFace/Arista)	15	63	0	42	16	5	92%
14	13	12	<b>CE CE PENISTON</b> - I'm Not Over You (A&M/Perspective)	7	64	3	31	28	4	92%
6	6	13	SOUNDS OF BLACKNESS - I Believe (Perspective/A&M)	11	62	0	39	18	5	92%
19	16	14	<b>ARRESTED DEVELOPMENT</b> - Ease My Mind (Chrysalis/ERG)	5	59	3	25	23	11	81%
7	11	15	H-TOWN - Parttime Lover (Death Row/Interscope)	10	55	1	36	13	6	89%
8	12	16	XSCAPE - Love On My Mind (So So Def/Columbia)	11	50	0	22	20	8	84%
30	24	17	<b>MARIAH CAREY</b> - Anytime You Need A Friend (Columbia)	5	55	7	6	32	17	69%
22	18	18	<b>MINT CONDITION</b> - Someone To Love (Perspective/A&M)	8	52	4	12	27	13	75%
24	21	19	<b>PATRA</b> - Worker Man (Epic)	10	50	2	11	29	10	80%
—	32	20	<b>SHANICE</b> - Somewhere (Motown)	3	59	9	4	24	30	47%
39	29	21	<b>BLACKGIRL</b> - 90's Girl (Kaper/RCA)	4	54	8	9	22	22	57%
—	39	22	<b>BABYFACE</b> - When Can I See You (Epic)	3	57	14	5	23	28	49%
27	23	23	<b>WARREN G. &amp; NATE DOGG</b> - Regulate (Death Row/Interscope)	6	45	1	14	21	10	78%
29	26	24	<b>ALL-4-ONE</b> - I Swear (Blitz/Atlantic)	6	44	3	14	24	6	86%
<b>NEW</b>	25	25	<b>JODECI</b> - What About Us (Uptown/MCA)	3	52	17	7	19	26	50%
—	33	26	<b>SHAI</b> - The Place Where You Belong (MCA)	3	52	5	4	24	23	54%
35	28	27	<b>GUESS</b> - It's You That I Need (Warner Bros.)	4	53	4	2	18	33	38%
31	31	28	<b>ME'SHELL NDEGECELLO</b> - Outside Your Door (Maverick/Sire/Reprise)	4	48	4	12	14	22	54%
40	34	29	<b>ANGELA WINBUSH</b> - Inner City Blues (Elektra)	4	49	8	4	24	20	57%
11	17	30	HEAVY D. & THE BOYZ - Got Me Waiting (Uptown/MCA)	13	38	0	18	15	5	87%
17	19	31	SWEET SABLE - Old Times' Sake (Street Life/Scotti Bros.)	9	38	1	17	16	5	87%
<b>NEW</b>	32	32	<b>LALAH HATHAWAY</b> - Let Me Love You (Virgin)	3	48	11	3	18	26	44%
20	20	33	TONY TONI TONE - Leavin' (Wing/Mercury)	8	40	1	11	19	10	75%
<b>NEW</b>	34	34	<b>BLACKSTREET Featuring TEDDY RILEY</b> - Booti Call (Interscope/Atlantic)	2	45	19	8	13	22	47%
<b>NEW</b>	35	35	<b>MARC DORSEY</b> - People Make The World Go Around (40 Acres & A Mule/MCA)	4	43	6	5	12	26	40%
25	25	36	DAMION HALL with CHANTE MOORE - Satisfy You (Silas/MCA)	12	35	0	10	17	8	77%
—	38	37	<b>RACHELLE FERRELL &amp; WILL DOWNING</b> - Nothing Has Ever Felt Like This (Capitol)	11	37	5	7	14	16	57%
36	35	38	SNOOP DOGGY DOGG - Doggy Dogg World (Death Row/Interscope)	4	37	0	7	12	18	51%
28	36	39	TEVIN CAMPBELL - I'm Ready (Qwest/Warner Bros.)	16	25	0	16	7	2	92%
<b>NEW</b>	40	40	<b>GABRIELLE</b> - I Wish (London/PLG)	7	32	2	9	15	8	75%

## Most Added



### BLACKSTREET featuring

#### TEDDY RILEY

"Booti Call"  
(Interscope/Atlantic)

#### JODECI

"What About Us"  
(Uptown/MCA)

#### THE BRAND NEW HEAVIES

"Brother Sister"  
(Delicious Vinyl/eastwest)

#### DA BRAT

"Funkdafied"  
(So So Def/Chaos)

#### TAKE 6

"The Biggest Part Of Me"  
(Reprise)

## Top New Entry

#### JODECI

"What About Us"  
(Uptown/MCA)

## Hot

#### BABYFACE

"When Can I See You"  
(Epic)

## Top Tip

#### JAMIE FOXX

"Infatuation"  
(Fox)

### RECORD TO WATCH

**TAKE 6**  
"Biggest Part Of Me"  
(Reprise)

## Inside Urban

Remember this is Black Music month, so do something to remember all of those who made our jobs possible...**Varnell Johnson** has joined Elektra Entertainment as executive vice president and general manager. He was most recently with **Jive/Zomba** as VP Black music...Congratulations to our marketing rep **John Austin**, who celebrates one year with GAVIN this week...**JoAnn Gamble** of **WDAS-Philadelphia's** programming department recently had a baby girl...Speaking of family, **KQXL/WXOK**- Baton Rouge celebrated "Family Day In The Park" on Memorial Day. The station's third annual event gathered family and friends numbering 80 thousand

## Chartbound

	Reports	Adds	Heavy	Medium	Light	Hit Factor	Weeks
<b>ATLANTIC STARR</b> - "I'll Remember You" (Arista)	33	4	—	13	16	39%	5
<b>DRAMA</b> - "See Me" (Perspective/A&M)	32	8	1	9	14	34%	3
<b>THE ISLEY BROTHERS F/RONALD ISLEY</b> - "I'm So Proud" (Warner Bros.)	31	2	4	10	15	45%	5

Total Reports:  
This Week 76 Last Week 72

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

## Album Cuts

**JANET JACKSON** - And On And On

**BABYFACE** - Rock Bottom

**R. KELLY** - It Seems Like You're Ready/12 Play/Sadie

**COLOR ME BADD** - Wildflower

**Up & Coming**

Reports	Acids	
31	7	MELVIN RILEY - Whose Is It? (MCA)
30	4	TRELLINI - I Wanna Be Yours (Luke)
30	1	TEDDY PENDERGRASS - I'm Always Thinking About You (Elektra)
29	5	WAR - Peace Sign (Avenue)
29	11	JAMIE FOXX - Infatuation (Fox)
28	6	NANCY WILSON - Love Won't Let Me Wait (Columbia)
28	16	*DA BRAT - Funkdafied (So So Def/Chaos)
26	4	QUEEN LATIFAN - Black Hand Side (Motown)
24	7	*NIKKI KIXX - What U Do 2 Me (Street Life/Scotti Bros.)
22	5	NORMAN BROWN - That's The Way Love Goes (MoJazz/Motown)
22	6	*AHMAD - Back In The Day (Giant/Warner Bros.)
21	2	*COOLIO - Fantastic Voyage (Tommy Boy)
19	12	*HEAVY D. & THE BOYZ - Nuttin' But Love (Uptown/MCA)
19	16	*TAKE 6 - Biggest Part Of Me (Reprise)

**Dropped:** #22-Glenn Jones, #27-Maze Featuring Frankie Beverly, #30-Keith Sweat, #37-Prince, #40-Deborah, Lisa Lisa, Smoother Sylk. \* Indicates Debut

**WYLD WELCOMES WAR PARTY**



Members of Avenue Records group WAR stopped by WYLD-New Orleans to host the station's noontime lunch show. WAR started their summer long concert tour with two sold-out evenings at the New Orleans branch of the House Of Blues. Pictured left to right: air personality Neeche Thomas; WAR's Rae Valentine; WYLD/WQUE promotions director Karen Hence; WAR's Lonnie Jordan.

enjoyed good food, rides and music. Tunes this year furnished by Da Brat, Tanya Blount, Sudden Change, Ralph Tresvant, Tag Team Smoother Sylk and Jimmy Bo Horne...WEDR-Miami, has decided to keep that #1 spot a little longer. According to the latest survey trends they are number one in all demos for the second time in two years, so the station decided to go to Disney World this week to broadcast live from the MGM studios Thursday and Friday mornings. In addition, the midday show will be beamed from there Saturday, as will Sunday's Gospel show. WEDR is also celebrating Black Music month by playing three classic jams an hour...WDZZ-Flint is celebrating Black music month by sending two grand prize winners to historical sites made famous by black music. Lucky listeners will go to Memphis'

Beale street district and to Detroit's Motown Museum...WHRK-Memphis held their "On The Peace Concert" on Saturday (6/11) at Church park. Guest artists were Troop, Tonya Blount, Funkaholics, Bushbabies, Coolio, Groove U and Smooth Sylk...WJZF-Cincinnati is holding their Jock-in-the-box promotion. Listeners have to guess which jock is in the box to win \$109...KACE-Los Angeles recently welcomed El DeBarge to the station, DeBarge talked to listeners and talk about his new album. KACE also was the official host station for the hot Rachele Farrell and Will Downing show. Listeners were invited to meet Rachele at Lou Mitchell's Orient Express club, where she signed autographs... I saw the same show here in the Bay area this past weekend and they were indeed hot...WJLB-Detroit is giving away \$1000 to the listener who can guess the three strong songs in a row, but you must be the 98th caller...Ill and Al Skratz of Mercury Records stopped by the offices with Brian Samson and Jana Fleishman...I must apologize to Bill Stephney of BET ON A LITTLE MAGIC



Reprise Records artist Al Jarreau stopped by BET to premiere the video "Wait For The magic" from his new album, "Tenderness." Pictured with Jarreau is BET's Donnie Simpson and Sherrie Carter.

StepSun Music because I credited him with the *New Jack City* soundtrack and discovering Snoop Dogg...WBLK-Buffalo is changing their on-air image from Power 93 to 93.7 WBLK...Dick Griffey and Rich Calloway are taking their "dog and pony show," Betty Wright, The Flava and Top Authority on the road...Susan O'Connell of ABC Radio Networks has been upped from director of network programming to director of network operations...If you get a chance, check out Howard Hewett's new single. There's a killer album coming too. -Peace, Bill

**New Releases**

**XSCAPE**

**"Tonight" (So So Def/Columbia)**

Did you catch Atlanta's sweathearts' performance on the *Essence Awards* show last week? Flawless. Speaking of perfection, check their fourth single, "Tonight." The album version delivers vocals with a intense gospel flavor accompanied only by a bass guitar. For something not as dramatic try the "Hummin Mix" or "Live Comin Mix."

**KEITH SWEAT**

**"When I Give My Give My Love" (Elektra)**

When I received Keith Sweat new single "When I Give My Give My Love," I noticed it was a lengthy four and a half minute recording and considered the "Edit of LP Version." Sweat has his seductive croon working overtime on this ballad, putting you in the mood quickly, but when the song fades you think, "4:30 is too short."

**JOE PUBLIC**

**"Easy Come, Easy Go" (Columbia)**

The Buffalo-based crew comes alive again after first hitting us in 1991 with their debut single "Live And Learn." On the title track from Joe Public's sophomore album, the group holds tight to their hook laden, R&B/hip-hop grooves with a positive message.

**BLACKSTREET**

**Featuring TEDDY RILEY "Booti Call" (Interscope/Atlantic)**

Teddy Riley and his new crew Blackstreet serve some street funk that landed them as Most Added this issue thanks to 19 adds, including: WEAS, WGCI, WKYS, WQQK, KGRM, KPRS, and KMJQ.

**PEABO BRYSON**

**"Why Goodbye" (Columbia)**

Peabo releases a new single in time to help heat up summer. "Why Goodbye" was penned by Diane Warren and produced by Davie Foster. One of the few new tracks from this virtual greatest hits album, *Through The Fire*.

—NEW RELEASES BY JOHN MARTINUCCI

**ARTIST PROFILE**

**LISA LISA**



**BIRTHDATE:** January 15

**CURRENT RESIDENCE:** New York City's "Hell's Kitchen"

**CURRENT SINGLE:** "When I Fell In Love"

**CURRENT ALBUM:** LL77

**LABEL:** Pendulum/ERG

**MUSICAL INFLUENCES:**

Patti LaBelle, Teena Marie, Stevie Wonder and Janis Joplin.

**FAVORITE RECORD:**

Janis Joplin's Greatest Hits

**PROUDEST**

**ACCOMPLISHMENT:** My platinum records with Cult Jam.

**LAST RECORD YOU BOUGHT:**

Snoop Doggy Dogg's Doggy Style

**FAVORITE FOOD:** Brown Rice

**FAVORITE PASTIME:**

Working out at the Gym.

**MOST TREASURED**

**POSSESSION:** My mother

**SOMETHING YOU DON'T**

**LEAVE HOME WITHOUT:**

My lipstick and Bible.

**LAST TIME YOU CRIED:** Last

year; my heart was broken.

**IF I WASN'T A RECORDING**

**ARTIST:** I'd be trying to

become one!

**SHE SAYS:** "...People are

gonna hear this album and I

know I'm probably gonna shock the hell outta them...good."

**FUTURE PLANS:** To leave my

mark as a living legend.

# GAVIN A/C

EDITOR: RON FELL  
ASSOCIATE EDITOR: DIANE RUFER



2W	LW	TW		WEEKS	Reports	Adds	Heavy	Medium	Light	HIT FACTOR
10	5	1	<b>ELTON JOHN</b> - Can You Feel The Love (Hollywood)	5	213	4	152	50	7	95%
3	3	2	<b>HUEY LEWIS AND THE NEWS</b> - (She's) Some Kind Of Wonderful (Elektra)	7	202	3	178	19	2	98%
1	1	3	MADONNA - I'll Remember (Theme From With Honors) (Maverick/Sire/Warner Bros.)	12	201	0	173	26	2	99%
5	4	4	<b>KATHY TROCCOLI</b> - Tell Me Where It Hurts (Reunion/RCA)	9	200	3	150	41	6	96%
6	6	5	<b>JON SECADA</b> - If You Go (SBK/ERG)	7	199	5	150	41	3	96%
2	2	6	TONI BRAXTON - You Mean The World To Me (LaFace/Arista)	12	194	4	154	33	3	96%
13	10	7	<b>MARIAH CAREY</b> - Anytime You Need A Friend (Columbia)	5	188	12	96	66	15	86%
4	7	8	JOSHUA KADISON - Beautiful In My Eyes (SBK/ERG)	14	169	1	102	53	13	92%
9	9	9	CELINE DION - Misled (550 Music/Epic)	10	160	1	89	60	10	93%
20	16	10	<b>ALL-4-ONE</b> - I Swear (Blitz/Atlantic)	6	158	24	64	62	8	80%
7	8	11	KENNY G With AARON NEVILLE - Even If My Heart Would Break (Arista)	9	154	1	76	56	21	86%
22	15	12	<b>JOHN MELLENCAMP w/ ME'SHELL NDEGEOCHELLO</b> - Wild Night (Mercury)	5	151	16	55	65	15	79%
14	13	13	<b>PHIL COLLINS</b> - Can't Turn Back The Years (Atlantic)	7	135	4	65	51	15	86%
15	14	14	MICHAEL MC DONALD Duet With VINCE GILL - Matters Of The Heart (Reprise)	9	118	2	68	34	14	86%
21	18	15	<b>ATLANTIC STARR</b> - I'll Remember You (Arista)	6	142	8	20	87	27	75%
19	17	16	LITTLE TEXAS - My Love (Warner Bros.)	6	119	4	38	69	8	90%
11	12	17	BONNIE RAITT - Love Sneakin' Up On You (Capitol)	15	119	0	47	52	20	83%
8	11	18	BETH NIELSEN CHAPMAN With PAUL CARRACK - In The Time It Takes (Reprise)	14	118	0	43	59	16	86%
33	24	19	<b>AMERICA</b> - Young Moon (American Gramophone)	5	124	14	16	69	26	69%
24	21	20	PRINCE - The Most Beautiful Girl (NPG/Belmark)	13	98	8	34	52	4	88%
—	39	21	<b>STEVIE NICKS</b> - Maybe Love Will Change Your Mind (Modern/Atlantic)	3	132	30	2	71	29	55%
29	25	22	ROBBIE DUPREE - Goodbye To L.A. (Miramar)	9	88	0	9	61	18	80%
18	20	23	BIG MOUNTAIN - Baby I Love Your Way (RCA)	18	85	2	30	33	20	74%
38	34	24	<b>WET WET WET</b> - Love Is All Around (London/PLG)	9	105	21	8	53	23	58%
—	36	25	<b>ACE OF BASE</b> - Don't Turn Around (Arista)	5	92	18	17	43	16	65%
31	26	26	DAVID WILCOX - It's The Same Old Song (A&M)	9	87	4	10	58	15	78%
32	28	27	COUNTING CROWS - Mr. Jones (DGC)	9	78	7	14	52	5	85%
34	32	28	<b>MEAT LOAF</b> - Objects In The Rear View Mirror... (MCA)	7	78	2	6	48	22	69%
39	38	29	<b>PROJECT PARADISE</b> - Set Your Soul On Fire (Sun Paradise)	7	73	4	10	42	17	71%
28	29	30	RICHARD MARX - Now & Forever (Capitol)	23	62	0	26	21	15	76%
—	40	31	<b>BOOKER T. &amp; THE MGs</b> - Cruisin' (Columbia)	5	81	9	2	38	32	49%
<b>NEW</b>	32	<b>MITCH MALLOY</b> - How 'Bout Us (RCA)	4	89	23	2	34	30	40%	
<b>NEW</b>	33	<b>JANET JACKSON</b> - Any Time, Any Place (Virgin)	5	73	14	10	28	21	52%	
17	23	34	MICHAEL BOLTON - Completely (Columbia)	16	65	0	15	35	15	77%
25	27	35	BRUCE SPRINGSTEEN - Streets Of Philadelphia (Columbia)	22	64	0	14	32	18	72%
16	22	36	HEART - The Woman In Me (Capitol)	12	72	0	7	36	29	60%
12	19	37	TEVIN CAMPBELL - I'm Ready (Qwest/Warner Bros.)	15	67	0	13	36	18	73%
<b>NEW</b>	38	<b>FIREFALL</b> - Love Find A Way (Redstone)	5	71	11	2	30	28	45%	
<b>NEW</b>	39	<b>LOWEN &amp; NAVARRO</b> - Just To See You (Parachute/Mercury)	4	76	12	0	29	35	38%	
27	30	40	ACE OF BASE - The Sign (Arista)	24	55	0	17	21	17	69%

Chartbound	Reports	Adds	Heavy	Medium	Light	Hit Factor	Weeks
* MICHAEL BOLTON - "Ain't Got Nothing If I Ain't Got You" (Columbia)	76	70	—	3	3	4%	1
* ARETHA FRANKLIN - "Willing To Forgive" (Arista)	63	62	—	—	1	—	1

**Total Reports:**  
**This Week 218 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 2pm Tuesday  
Station Reporting Phone: (415) 495-1990  
Gavin Fax: (415) 495-2580

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

- 6/12/92 LIONEL RICHIE - "Do It To Me"
- 6/16/89 SIMPLY RED - "If You Don't Know Me By Now"
- 6/17/88 BOZ SCAGGS - "Heart Of Mine"
- 6/13/86 GEORGE MICHAEL - "A Different Corner"

## Most Added

- MICHAEL BOLTON (70)
- ARETHA FRANKLIN (62)
- STEVIE NICKS (30)
- MICHAEL MISHAW (27)
- GIN BLOSSOMS (26)

## Top Tip

**MICHAEL BOLTON**  
"Ain't Got Nothing If I Ain't Got You"  
(Columbia)

**RECORD TO WATCH**  
**PINK FLOYD**  
"Take It Back"  
(Columbia)

## Inside A/C

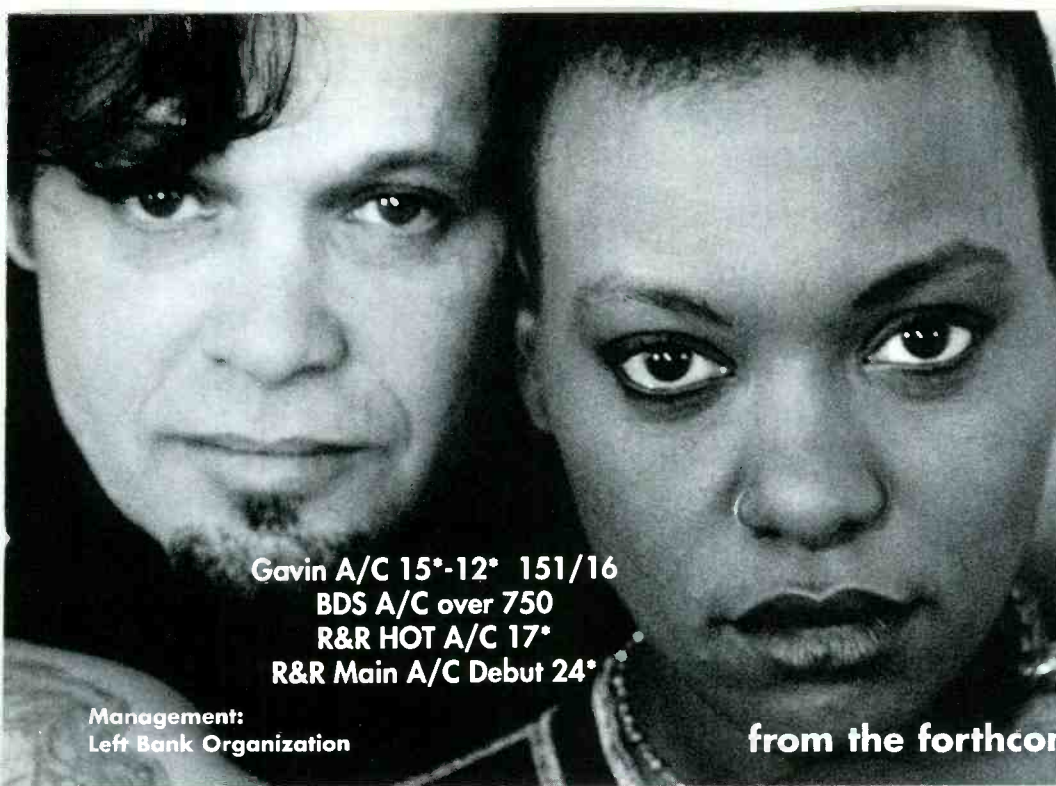
The return to a "normal" research week brings a new #1 to the A/C chart as **Elton John's** "Can You Feel The Love Tonight" is now King-of-the-Hill leaping from #10 to #5 to #1 in the past nine days of research. It picked up 57 HEAVY rotation reports this week alone, beating out a strong growth pattern by **Huey Lewis & The News** which is now underlined and poised at #2.

Only one newcomer to the top ten and that's **All-4-One's** "I Swear." More than 70 stations have yet to ADD it, but from among the 158 who hear it there is rotation validation from 4 out of every 5 programmers. Actually 126 of last week's 134 players report either HEAVY or MEDIUM rotation now. That's 94%.

**Stevie Nicks'** new single, "Maybe Love Will Change Your Mind," is A/C's HOTTEST track with a second week chart ranking of #21. It leads in PLUS FACTOR with this week's 33% bump. ADDS include WKSQ, KKLD, WSPT, KDMX, KEYI and KCRE.



A strong second chart week for **Ace Of Base's** (above) "Don't Turn Around," which blasts into the top 30 at #25 with 92 players and a 65% HIT FACTOR. Believers now include WRQX, CKFM, KSTP, KDMX, WTSX, K99, WGMT, WSPL, WQTU and KDEC.



John Mellencamp  
Me'Shell Ndegé Ocello

*Wild  
Night*

Gavin A/C 15\*-12\* 151/16  
BDS A/C over 750  
R&R HOT A/C 17\*  
R&R Main A/C Debut 24\*

Management:  
Left Bank Organization

from the forthcoming album

**dance  
naked**



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# The World Cup Theme Song "Gloryland"

by Daryl Hall and Sounds of Blackness  
to be performed at the opening  
ceremony of the World Cup Games  
on ABC-TV, June 17th.

Going for adds on June 13th

From

**SOCCER ROCKS  
THE GLOBE**

The official soundtrack of the World Cup Games

Arrangement: Skarbek/Blaskey

Lyrics: Skarbek/Blaskey/Earle/Skornia

**SOCCER ROCKS  
THE GLOBE**  
WorldCupUSA94™

FEATURING:  
Jon Bon Jovi  
Fleetwood Mac  
Gary Glitter  
Daryl Hall and  
Sounds of Blackness  
James  
Kool & the Gang  
The Moody Blues  
Queen  
Santana  
Scorpions  
Tears for Fears  
Tina Turner



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# Lowen & Navarro

**"JUST TO SEE YOU"**

THE NEW TRACK FROM  
LOWEN & NAVARRO'S  
MERCURY DEBUT ALBUM,  
BROKEN MOON

Gavin A/C Debut 39\* 76/12

PARACHUTE



a PolyGram company

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## Up &amp; Coming

Reports	Adds	
53	6	<b>KEITH CHAGALL</b> - Sara (Seven Thunders/Miracle)
53	13	<b>PINK FLOYD</b> - Take It Back (Columbia)
50	26	<b>GIN BLOSSOMS</b> - Until I Fall Away (A&M)
47	24	<b>LISA LOEB &amp; NINE STORIES</b> - Stay (I Missed You) (RCA)
47	27	* <b>MICHAEL MISHAW</b> - Funday (Triple Threat)
42	3	<b>BERTIE HIGGINS</b> - Blue Never Looked Good On You (Southern Tracks)
40	3	<b>THE BLENDERS</b> - Lonely With You (Cowtown)
40	7	<b>NORTHERN VOICES</b> - If She Only Knew (Shadow Mountain)
34	9	<b>JOHN TESH PROJECT</b> - Take A Look At Me Now (GTS)
33	13	* <b>R. WASSERMAN w/B. HORNSBY &amp; B. MARSALIS</b> - White-Wheeled... (MCA/GRP)
33	14	* <b>SEAL</b> - Prayer For The Dying (Zt/Sire/Warner Bros.)
32	5	<b>ERASURE</b> - Always (Mute/Elektra)
29	1	<b>BELLAMYS</b> - On A Summer Night (Bellamy Bros.)
24	5	<b>RICHIE HAVENS</b> - Yes (Solar/Epic)
23	4	<b>BAHA MEN</b> - Dancing In The Moonlight (Atlantic)
22	12	* <b>KENNY LOGGINS</b> - Return To Pooh Corner (Sony/Wonder Columbia)
21	10	* <b>BOSTON</b> - I Need Your Love (MCA)

**Dropped:** Anthony Crawford, Repercussion w/Curtis Mayfield, Art Garfunkel, Stanley Jordan, Julio Iglesias, Katey Sagal, Basia.

\* Indicates Debut

## Plus Factor

	LW	TW	Increase
<b>STEVIE NICKS</b> - Maybe Love Will Change Your Mind (Modern/Atlantic)	22	55	33%
<b>FIREFALL</b> - Love Find A Way (Redstone)	14	45	31%
<b>BOOKER T. &amp; THE MGs</b> - Cruisin' (Columbia)	28	49	21%
<b>MITCH MALLOY</b> - How 'Bout Us (RCA)	19	40	21%
<b>AMERICA</b> - Young Moon (American Gramophone)	50	69	19%
<b>PINK FLOYD</b> - Take It Back (Columbia)	24	42	18%
<b>LOWEN &amp; NAVARRO</b> - Just To See You (Parachute/Mercury)	21	38	17%
<b>ERASURE</b> - Always (Mute/Elektra)	26	41	15%
<b>ACE OF BASE</b> - Don't Turn Around (Arista)	51	65	14%
<b>BAHA MEN</b> - Dancing In The Moonlight (Atlantic)	25	39	14%
<b>R. WASSERMAN w/B. HORNSBY &amp; B. MARSALIS</b> - White-Wheeled... (MCA/GRP)	5	18	13%
<b>JANET JACKSON</b> - Any Time, Any Place (Virgin)	40	52	12%
<b>PROJECT PARADISE</b> - Set Your Soul On Fire (Sun Paradise)	60	71	11%

Records which receive the greatest increase in Hit Factor

As predicted last week, **Mitch Malloy's** "How 'Bout Us?" is the chart's highest debut. Coming aboard at #32, it scores 23 ADDs from the likes of WSUL, WSTU, KBOL, KLWN, KSHR, KKOR and KMGX.

Right on Malloy's heels is **Janet Jackson's** "Any Time, Any Place," which comes to land at #36 with 16 fewer stations that Mitch, but with a 12% advantage in HIT FACTOR.

Last week's RECORD TO WATCH, **Wet Wet Wet's** "Love Is All Around" picks up 21 ADDs including WTPI, WFID, WCKQ, WKSQ, KELI, WVLT and WLRQ.

Who'd have thought that **Pink Floyd** would have an A/C hit on their hands? Well, a mighty 53 A/Cs have already welcomed "Take It Back." The Floyd roster includes WTSX, WCSO, CKFM, WTTR, WQLR, WFPS, KVVN, KLSS, WCKQ and KTWN.

Our TOP TIP for next issue's highest chart debut is **Michael Bolton's** bold new "Ain't Got Nothin' If I Ain't Got You." It's the format's #1 MOST ADDED with 70, beating out a noble first week by **Aretha Franklin**, the Queen Of Soul who opened with 62 ADDs. Among the stations that ADDED both are WHAI, WEIM, WJLK, WOBN, WSUL, WGFB, WVNC, WMVA, WMSQ, WQTU, WKXD, Q93, WCKQ, KAYL, KCHA, KOEL, WMT/FM, KBJJ, KOKO, KLRQ, KLKC, KOLS, WPRO, WQLR, KMGX, K99, KMGW, KCRE and KJNO.

## New Releases

**PEABO BRYSON**  
"Why Goodbye" (Columbia)

The dynamic combination of Peabo's voice, Diane Warren's penmanship and David Foster's production make for an unbeatable team that have a summer-long hit on their hands.

**BONNIE RAITT**  
"You" (Capitol)

A gorgeous ballad from Bonnie's *Longing In Their Hearts* album that captures the softest hues of her emotional palette. A love song with the most durable, melodic qualities.

**GARTH BROOKS**  
"Hard Luck Woman" (Mercury)

An otherwise countrified Garth Brooks makes a Maggie May-like presentation of this 1976 KISS classic featured on the just-released KISS My A\*\* KISS tribute album subtitled "classic Kiss regrooved." (indeed).

**BEACH BOYS**  
"Under The Boardwalk"  
(Brother Entertainment)

The old Drifters hit from the Summer of '64 is made new and whole again with the patented harmonies of The Beach Boys. If it's summer there must be a Beach Boys single to play.

**KENNY LOGGINS**  
"Return To Pooh Corner"  
(Columbia)

One of Kenny's earliest compositions, "House At Pooh Corner," is redone for his wonderful new "family" album of the same name. It's comeback is testimony to its timelessness and innocence, much like the fabulous Disney classics. Check out the useful interview material that accompanies the single on the Pro-CD.

**TAKE 6**  
"You're The Biggest Part Of Me"  
(Reprise)

This Ambrosia song from the summer of 1980 gets rebuilt into a highly harmonic piece of amazing, almost a cappella, vocalizing.

**NYLONS**  
"Time Of The Season"  
(Scotti Bros.)

While we're on the subject of covers and remakes, why not dust off the Zombies' greatest hit from 1969? It's a seamless performance from the masters of harmonic convergence.

**BOBBY CALDWELL**  
"One Love" (Sin-Drome)

Another gem from the Bobby Caldwell collection. He, better than most, has the most wonderful sense of how an adult-sounding record should be constructed. "One Love" is sweet and sentimental and stands out as a beautifully crafted four and a half minutes.

## ARTIST PROFILE

HUEY LEWIS  
& THE NEWS

**LABEL:** Elektra Entertainment

**PROMOTION CONTACT:** Linde Thurman

**CURRENT ALBUM:** Four Chords & Several Years Ago

**BIGGEST SINGLE TO DATE:** "Power Of Love"

**BIRTHDATE & BIRTHPLACE:** July 5, 1950 - New York City

**CURRENT RESIDENCE:** Marin County, Calif.

**MARITAL STATUS:** Married

**FAVORITE RECORD BY ANOTHER MUSICIAN:** Scenes From The Southside by Bruce Hornsby

**LAST CD YOU PURCHASED:** "Collectal Works by Ella Fitzgerald."

**LIKES:** "Wilderness, Jazz, old pick-up trucks."

**DISLIKES:** "Tabloid T.V., traffic jams, weak coffee."

**WHEN DID YOU LAST CRY AND WHY?** "When Phillip Lynett died."

**FAVORITE PASTIME:** "Fishing."

**FAVORITE SPORTS TEAM:** "San Francisco 49ers."

**PETS:** "Paddle - a dog."

**MOST TREASURED MATERIAL POSSESSION:** "My harmonica."

**THREE ESSENTIALS YOU WOULD NEED TO SURVIVE ON A DESERT ISLAND:** "Food, water and a copy of Gary Glitter's Rock 'N' Roll Part 1."

Why  
Goodbye



Peabo  
Bryson

**“Through The Fire,”**  
featuring the soul stirring new song,  
**Why Goodbye**

Peabo's ballads do what only the best ballads accomplish – they reach us where other music doesn't. He did it with the Academy award-winning songs Beauty and the Beast and A Whole New World.

Now, the art of the ballad finds even deeper expression, with Peabo's new album “Through The Fire.”

COLUMBIA

Produced by David Foster for Chartmaker Inc.  
Management: David M. Franklin Associates/Atlanta

©1994 Sony Music Entertainment Inc.





You know  
that  
love letter  
you've always  
wanted to  
send  
but could never  
decide how  
to write?

## BONNIE RAITT

made it into a song.

PERFORMING LIVE AT THE VH-1 HONORS - JUNE 26  
AND ON THE TONIGHT SHOW WITH JAY LENO - JULY 4

ON TOUR ALL SUMMER:

7/8: MILWAUKEE, WI • 7/9: NEW PINE KNOB (DETROIT) • 7/10: CINCINNATI, OH • 7/12: DEER CREEK (INDIANAPOLIS) • 7/13: COLUMBUS, OH • 7/15 & 16: GREAT WOODS (BOSTON) • 7/17: SUGARBUSH (VERMONT) • 7/19: PORTLAND, ME • 7/20: NEW HAVEN, CT • 7/22: HOLMDEL, NJ • 7/24: HERSHEY, PA • 7/25: LENOX, MA • 7/28: SARATOGA SPRINGS, NY • 7/29: MERRIWEATHER POST (MARYLAND) • 7/31 & 8/1: WOLF TRAP • 8/3 & 8/4: RADIO CITY MUSIC HALL • 8/6 & 8/7: PHILADELPHIA, PA • 8/17: CANANDAIGUA, NY • 8/18 & 19: JONES BEACH (NEW YORK) • 8/23: STAR LAKE (PITTSBURGH) • 8/24: BLOSSOM (CLEVELAND) • 8/25: FOLK CREEK (CHICAGO) • 8/27: ST. PAUL, MN • 8/29: RIVERPORT (ST. LOUIS) • 8/30: SANDSTONE (KANSAS CITY) • 9/1, 2, & 3: RED ROCKS (DENVER) • 9/5: SEATTLE, WA • 9/8: PORTLAND, OR • 9/11: HOLLYWOOD BOWL (LOS ANGELES) • 9/14: PHOENIX, AZ • 9/15: SAN DIEGO, CA • 9/20 & 21: CONCORD, CA • 9/23: MOUNTAIN VIEW, CA

# YOU

THE FOLLOW-UP TO THE HIT SINGLE "LOVE SNEAK N' UP ON YOU"  
FROM THE ALBUM LONGING IN THEIR HEARTS

"THE VULNERABLE BEAUTY OF RAITT'S VOICE  
IS A MIRACLE." -ROLLING STONE ★★★★★ 1/2



# GAVIN COUNTRY

EDITOR: CYNDI HOELZLE  
CONSULTING EDITOR: LISA SMITH



2W	LW	TW		WEEKS	Reports	Adds	Heavy	Medium	Light	HIT FACTOR
5	2	1	<b>VINCE GILL</b> - Whenever You Come Around (MCA)	10	211	0	209	2	0	100%
7	4	2	<b>NEAL MCCOY</b> - Wink (Atlantic)	9	210	0	205	5	0	100%
4	3	3	<b>KATHY MATTEA</b> - Walking Away A Winner (Mercury)	14	209	0	201	7	1	100%
6	5	4	<b>PAM TILLIS</b> - Spilled Perfume (Arista)	14	211	0	194	15	2	99%
9	6	5	<b>COLLIN RAYE</b> - Little Rock (Epic)	11	210	0	194	15	1	100%
11	9	6	<b>BOY HOWDY</b> - They Don't Make Them Like That Anymore (Curb)	13	210	0	179	31	0	100%
10	8	7	<b>REBA McENTIRE</b> - Why Haven't I Heard From You (MCA)	11	211	1	177	29	5	98%
8	7	8	<b>CONFEDERATE RAILROAD</b> - Daddy Never Was The Cadillac Kind (Atlantic)	15	205	0	169	33	3	99%
12	10	9	<b>MARY CHAPIN CARPENTER</b> - I Take My Chances (Columbia)	9	211	0	144	66	1	100%
14	11	10	<b>BLACKHAWK</b> - Every Once In A While (Arista)	10	210	0	98	110	2	99%
15	12	11	<b>ALABAMA</b> - The Cheap Seats (RCA)	10	207	1	100	98	9	96%
16	13	12	<b>TRAVIS TRITT</b> - Foolish Pride (Warner Bros.)	9	207	0	86	118	3	99%
18	15	13	<b>GARTH BROOKS</b> - One Night A Day (Liberty)	6	211	0	77	128	6	97%
17	17	14	<b>STEVE WARINER</b> - It Won't Be Over You (Arista)	12	203	2	63	131	9	96%
19	18	15	<b>JOHN ANDERSON</b> - I Wish I Could Have Been There (BNA Entertainment)	9	207	0	53	142	12	94%
20	19	16	<b>TRACY BYRD</b> - Lifestyles Of The Not So Rich And Famous (MCA)	9	209	1	39	160	10	95%
21	20	17	<b>HAL KETCHUM</b> - (Tonight We Just Might) Fall In Love Again (Curb)	10	199	3	36	139	24	88%
22	21	18	<b>LARI WHITE</b> - That's My Baby (RCA)	12	197	2	21	156	20	90%
29	23	19	<b>LITTLE TEXAS</b> - Stop On A Dime (Warner Bros.)	5	205	4	10	152	43	79%
27	24	20	<b>SAMMY KERSHAW</b> - National Working Woman's Holiday (Mercury)	5	209	5	9	144	56	73%
24	22	21	<b>AARON TIPPIN</b> - Whole Lotta Love On The Line (RCA)	9	198	3	17	136	45	77%
32	29	22	<b>TRACY LAWRENCE</b> - Renegades, Rebels And Rogues (Atlantic)	5	201	4	4	137	60	70%
2	1	23	<b>BROOKS AND DUNN</b> - That Ain't No Way To Go (Arista)	12	147	0	115	24	8	95%
31	28	24	<b>LEE ROY PARNELL</b> - Take These Chains From My Heart (Arista)	5	204	5	1	130	73	64%
28	27	25	<b>MARTINA McBRIDE</b> - Independence Day (RCA)	7	198	4	4	131	63	68%
26	26	26	<b>SUZY BOGGUSS</b> - You Wouldn't Say That To A Stranger (Liberty)	8	195	2	12	116	67	66%
25	25	27	<b>DARON NORWOOD</b> - Cowboys Don't Cry (Giant)	11	184	2	8	141	35	81%
37	30	28	<b>DIAMOND RIO</b> - Love A Little Stronger (Arista)	4	198	9	5	105	88	56%
39	33	29	<b>TANYA TUCKER</b> - Hangin' In (Liberty)	4	187	11	3	86	98	48%
35	32	30	<b>CARLENE CARTER</b> - Something Already Gone (Atlantic)	6	184	8	3	79	102	45%
38	35	31	<b>DAVID BALL</b> - Thinkin' Problem (Warner Bros.)	11	154	8	10	94	50	68%
33	31	32	<b>MARK COLLIE</b> - It Is No Secret (MCA)	7	163	1	2	92	69	58%
—	43	33	<b>WYNONNA</b> - Girls With Guitars (Curb/MCA)	2	190	55	3	45	142	25%
—	41	34	<b>CLAY WALKER</b> - Dreaming With My Eyes Open (Giant)	3	184	42	1	47	136	26%
46	37	35	<b>FAITH HILL</b> - But I Will (Warner Bros.)	4	173	18	1	55	117	32%
41	36	36	<b>THE MAVERICKS</b> - O What A Thrill (MCA)	6	156	7	2	66	88	44%
3	14	37	<b>TIM MCGRAW</b> - Don't Take The Girl (Curb)	9	116	0	58	43	15	87%
—	44	38	<b>CLINT BLACK</b> - Half The Man (RCA)	3	174	38	2	31	141	19%
45	39	39	<b>GIBSON/MILLER BAND</b> - Mamas Don't Let Your Babies Grow Up To Be Cowboys (Epic)	5	157	12	0	56	101	36%
50	42	40	<b>RICK TREVINO</b> - She Can't Say I Didn't Cry (Columbia)	3	165	16	0	31	134	19%
43	38	41	<b>LORRIE MORGAN</b> - If You Came Back From Heaven (BNA Entertainment)	5	149	5	0	55	94	37%
<b>NEW</b>	42	<b>ALAN JACKSON</b> - Summertime Blues (Arista)	1	154	153	6	29	119	23%	
49	45	43	<b>BILLY DEAN</b> - Cowboy Band (Liberty)	3	157	19	0	31	126	20%
—	50	44	<b>RANDY TRAVIS</b> - Whisper My Name (Warner Bros.)	2	147	58	0	19	128	13%
47	47	45	<b>BRYAN AUSTIN</b> - Radio Active (Patriot)	6	129	11	0	26	103	20%
34	34	46	<b>JOHN AND AUDREY WIGGINS</b> - Falling Out Of Love (Mercury)	9	110	1	1	45	64	42%
1	16	47	<b>PATTY LOVELESS</b> - How Can I Help You Say Goodbye (Epic)	14	84	0	32	34	18	79%
<b>NEW</b>	48	<b>SHENANDOAH</b> - I'll Go Down Loving You (Liberty)	2	105	67	0	8	97	8%	
<b>NEW</b>	49	<b>LINDA DAVIS</b> - Love Didn't Do It (Arista)	3	91	13	0	6	85	7%	
<b>NEW</b>	50	<b>DOUG STONE</b> - More Love (Epic)	1	88	78	0	4	84	5%	

Total Reports: This Week 211 Last Week 211

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

## Most Added

**ALAN JACKSON (153)**

**DOUG STONE (78)**

**SHENANDOAH (67)**

**MARTY STUART (60)**

**RANDY TRAVIS (60)**

## Top Requests

**VINCE GILL**

**NEAL MCCOY**

**TIM MCGRAW**

**COLLIN RAYE**

**PAM TILLIS**

## RECORD TO WATCH

**CHELY WRIGHT**

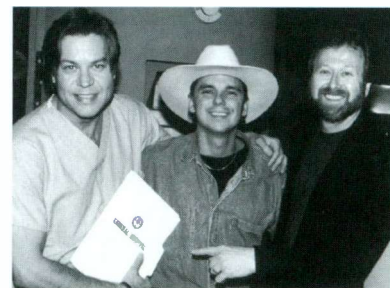
**He's A Good Ole Boy**

(Polydor)

Chely's debut is already on the air at 53 stations, including WSIX, KSAN, KNCI, KEBC, KDDK and KKAT.

## Inside Country

### SOAP OPRY?



While in L.A. for FanFest, Kenny Chesney visited the set of General Hospital. (Left to Right): actor Brad Maule (who plays Dr. Tony Jones), Kenny Chesney and Capricorn VP/Publicity Mark Pucci.

### RADIO NEWS...

Congratulations to WFMS MD J.D. Cannon, who is celebrating 15 years with the station...KJAM's Tom Roubik is going over to Hot Country KTCO-Duluth to do mornings. Peg Nordling will handle music at KJAM, taking calls Mondays and Wednesdays from 11-12 CST.

### ARTIST NEWS...

Lots of new signings were announced this week. Decca made the official announcement that Mark Chesnutt would be their first superstar act, a move which has been predicted since Mark Wright (Chesnutt's producer) is Decca's Senior VP of A&R...Polydor is also added an established act to its roster: Clinton Gregory will be their second artist, with new music scheduled to be released in the

Up & Coming

Reports	Adds	Weeks	
85	13	3	<b>JESSE HUNTER</b> - By The Way She's Lookin' (BNA Entertainment)
76	23	2	<b>PEARL RIVER</b> - Hello Goodbye (Liberty)
70	60	1	* <b>MARTY STUART</b> - Love And Luck (MCA)
64	1	4	<b>TRISHA YEARWOOD &amp; AARON NEVILLE</b> - I Fall To Pieces (MCA)
57	6	6	<b>S. ALAN TAYLOR</b> - Forever Dance (River North)
53	53	1	* <b>CHELY WRIGHT</b> - He's A Good Ole Boy (Polydor)
41	39	1	* <b>JOHN BERRY</b> - What's In It For Me (Liberty)
39	37	1	* <b>SAWYER BROWN</b> - Hard To Say (Curb)
32	5	2	<b>MARTY BROWN</b> - Cryin' Lovin' Leavin' (MCA)
26	26	1	* <b>JOHN MICHAEL MONTGOMERY</b> - Be My Baby Tonight (Atlantic)

Dropped: #40-David Lee Murphy, #46-Mark Chesnutt, #48-Toby Keith, #49-Kenny Chesney, Kimber Clayton, Becky Hobbs, Tim Malchak. \* Indicates Debut

Top Ten Videos

Courtesy of Country Music Television

1. **COLLIN RAYE** - Little Rock (Epic)
2. **PAM TILLIS** - Spilled Perfume (Arista)
3. **CONFEDERATE RAILROAD** - Daddy Never Was....(Atlantic)
4. **REBA McENTIRE** - Why Haven't I Heard From You (MCA)
5. **NEAL McCOY** - Wink (Atlantic)
6. **KATHY MATTEA** - Walking Away A Winner (Mercury)
7. **BROOKS & DUNN** - That Ain't No Way To Go (Arista)
8. **ALABAMA** - The Cheap Seats (RCA)
9. **TRAVIS TRITT** - Foolish Pride (Warner Bros.)
10. **TIM MCGRAW** - Don't Take The Girl (Curb)

Album Cuts

- GARTH BROOKS** - Callin' Baton Rouge
- CONFEDERATE RAILROAD** - Elvis & Andy
- JOHN MICHAEL MONTGOMERY** - Kick It Up
- MAVERICK SOUNDTRACK** - Ophelia (Vince Gill)/The Rainbow Down The Road (Radney Foster & Patty Loveless)/Dream On Texas Ladies (John Michael Montgomery)

fall...**Giant/Nashville** has signed the first British country artist, **Graham McHugh**. His signing was celebrated with a performance at the Nashville airport (which was also celebrating its new non-stop service to London)...**Tim McGraw's** *Not A Moment Too Soon* has gone double-platinum, making him the first Curb act to ever achieve that status...**Randy Travis** narrates a new a longform video called *This Is Me*, a mini-retrospective of his career...The **Country Music Foundation** has released an excellent collection of **Webb Pierce** recordings called *Webb Pierce: King Of The Honky Tonk*, containing early Decca recordings that have been out of print.

INDUSTRY TALK...

**Buddy Lee Attractions** has upped **Brian Jones** and **Tony Lee** to agents...**Norma Morris**, GM of The Press Office, has been promoted to Senior Publicist...Upstate New York will host the first **In Country Expo, Northeast Convention and Trade Show**, October 7-9 at the Schuyler Inn in Menands, NY. For more info contact (518-767-9306).



RCA's Mike Wilson and Ted Wagner along with WSIX's Doug Baker joined Lari White on location for the shooting of the TV pilot *XXX's & 000's*. Unfortunately, the networks have not picked up the pilot, which was to focus on the lives of Country artist's spouses.

New Releases

**ALAN JACKSON** "Summertime Blues" (Arista)

Jackson tailors this Eddie Cochran classic (you rockers will remember the Blue Cheer version) to fit his hoochie-coochie style. It's about time someone made this into a country song!

#1 ONE YEAR AGO TODAY  
**GARTH BROOKS** - That Summer

#1 FIVE YEARS AGO TODAY  
**EDDY RAVEN** - In A Letter To You

#1 TEN YEARS AGO TODAY  
**ALABAMA** - When We Make Love



David Gates performed with the legendary songwriting duo Leiber and Stoller at the Tin Pan South Festival in Nashville recently. (Left To Right): Mike Stoller, Gates and Jerry Leiber.

**DOUG STONE** "More Love" (Epic)

Doug has never sounded better than on this, the title cut from his current album. He co-wrote it with Gary Burr, who also wrote Doug's smash, "Too Busy Being In Love."

**MARTY STUART** "Love And Luck" (MCA)

Every country playlist could benefit from a little more Marty music—especially when the song's as great as this. Take note of the separate drive time mix.

**JOHN MICHAEL MONTGOMERY** "Be My Baby Tonight" (Atlantic)

Here's one of the week's easiest calls. The audience went wild when he performed this at the ACM award show last month, and it's been one of our hottest album cuts since the beginning of April. 'Nuff said!

**CHELY WRIGHT** "He's A Good Ole Boy" (Polydor)

Newcomer Chely Wright is a huge fan of traditional country music, so finding out her first single would be a Harlan Howard song was a dream come true. An impressive debut for Polydor/Nashville.

**JOHN BERRY** "What's In It For Me" (Liberty)

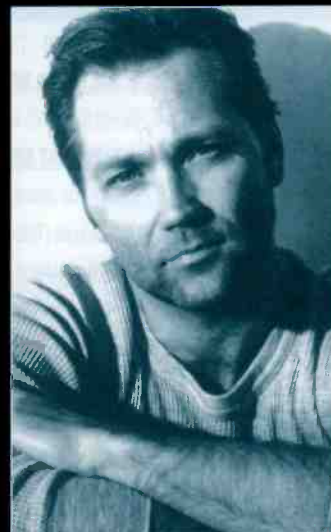
John follows up his first number one record with an energetic, rockin' number highlighted by his rich vocals.

**SAWYER BROWN** "Hard To Say" (Curb)

Mark Miller wrote this song that's sure to keep Sawyer Brown's long string of hits in tact. With lines like "Is this bad luck or just bad timin'? Or is it the lies I told, it's hard to say," how can it miss?

ARTIST PROFILE

STEVE WARINER



FROM: Noblesville, Indiana

LABEL: Arista

PROMOTION VP: Jack Weston

CURRENT SINGLE: "It Won't Be Over You"

BIG BREAK: At 17, he got his first job playing guitar in Dottie West's band.

MENTOR: When Chet Atkins first heard Steve play the six-string guitar, he praised his ability and asked to work with him as an instrumentalist.

When Chet heard Steve sing, the two collaborated on Steve's debut as a solo artist.

INSTRUMENTS: Guitar, banjo, bass, steel guitar, drums

OTHER INTERESTS: Steve is also an accomplished painter and magician.

FUN FACT: In 1992, USA Today named Steve one of country music's ten sexiest men.

HE SAYS: "I love it when I see my name and it says 'singer/songwriter /guitarist.' That credential of songwriter is really important to me."

IT'S SAID: "There are moments when I think I'd give everything I own to have just half the talent this guy has."

—Music Row

# GAVIN JAZZ

JAZZ EDITORS:  
KENT/KEITH  
ZIMMERMAN



2W LW TW

3	2	1	<b>TERENCE BLANCHARD</b> - The Billie Holiday Songbook (Columbia)
4	3	2	<b>C.LLOYD, C.WALTON, B.WILLIAMS, B.HIGGINS</b> - Acoustic Masters I (Atlantic)
1	1	3	CHARLIE HADEN QUARTET WEST - Always Say Goodbye (Verve/PolyGram)
5	5	4	<b>JOHN SCOFIELD &amp; PAT METHENY</b> - I Can See Your House From Here (Blue Note)
7	6	5	<b>DANILO PEREZ</b> - The Journey (Novus/RCA)
22	13	6	<b>HILTON RUIZ</b> - Heroes (Telarc Int'l)
13	7	7	<b>BOBBY WATSON</b> - Midwest Shuffle (Columbia)
17	12	8	<b>DAVID SANCHEZ</b> - The Departure (Columbia)
15	14	9	<b>KEITH JARRETT</b> - At The Deer Head Inn (ECM)
2	4	10	ELLIS MARSALIS - Whistle Stop (Columbia)
9	8	11	HANCOCK/SHORTER/CARTER/RONEY/WILLIAMS - A Tribute To Miles (Warner Bros.)
12	11	12	WYNTON MARSALIS SEPTET - In This House On This Morning (Columbia)
30	17	13	<b>MULGREW MILLER</b> - With Our Own Eyes (Novus/RCA)
28	18	14	<b>FRANK MORGAN</b> - Listen To The Dawn (Antilles/PolyGram)
50	25	15	<b>FRED HERSCH</b> - The Fred Hersch Trio Plays (Chesky)
40	23	16	<b>JAVON JACKSON</b> - When The Time Is Right (Blue Note)
36	19	17	<b>RONNIE CUBER</b> - The Scene Is Clean (Milestone)
—	35	18	<b>MILT JACKSON</b> - The Prophet Speaks (Qwest/Reprise)
45	30	19	<b>JULIAN JOSEPH</b> - Reality (Atlantic)
29	20	20	<b>JACKIE ALLEN</b> - Never Let Go (Lake Shore Jazz)
8	9	21	VINCENT HERRING - Live At The Village Vanguard (Music Masters)
6	10	22	KENNY BARRON - Other Places (Verve/PolyGram)
11	15	23	ETTA JAMES - Mystery Lady Songs Of Billie Holiday (Private Music)
35	21	24	ARTURO SANDOVAL - Danzon (GRP)
—	38	25	<b>VANESSA RUBIN</b> - I'm Glad There Is You (Novus/RCA)
41	27	26	<b>ORIGINAL MOTION PICTURE SOUNDTRACK</b> - Music From BackBeat (Virgin)
33	26	27	DUSKO GOYKOVICH - Soul Connection (Enja)
31	28	28	TONY LUJAN - Zulu (Capri)
16	16	29	BYRON FEBBS - Blue With Envy (Lake Shore Jazz)
43	36	30	<b>MACEO PARKER</b> - Southern Exposure (Novus/RCA)
34	31	31	<b>JUNKO ONISHI TRIO</b> - Cruisin' (Blue Note)
<b>NEW</b>	32		<b>ROY HARGROVE</b> - With The Tenors Of Our Time (Verve/PolyGram)
42	41	33	<b>BHEKI MSELEKU</b> - Timelessness (Verve/PolyGram)
—	47	34	<b>JAZZ AT THE MOVIES BAND</b> - White Heat Film Noir (Discovery)
—	45	35	<b>SERGIO SALVATORE</b> - Tune Up (GRP)
20	37	36	DAVE FRISHBERG - Quality Time (Sterling)
48	48	37	<b>CRESCENT CITY GOLD</b> - The Ultimate Session (High Street)
27	32	38	JEFF JARVIS - A Better Place (Positive Music)
<b>NEW</b>	39		<b>LENA HORNE</b> - We'll Be Together Again (Blue Note)
32	34	40	GONZALO RUBALCABA - Rapsodia (Blue Note)
26	29	41	TITO PUENTE - In Session (Tropijazz)
10	22	42	BILL CUNLIFFE - A Rare Connection (Discovery)
44	46	43	<b>IGOR BUTMAN</b> - Falling Out (Impromptu)
14	24	44	CARL ALLEN - The Pursuer (Atlantic)
<b>NEW</b>	45		<b>DAVID MURRAY</b> - Jazzmen (Red Baron)
<b>NEW</b>	46		<b>JIM HALL</b> - Dedications And Inspirations (Telarc Int'l)
<b>NEW</b>	47		<b>DOUBLE IMAGE</b> - Open Hand (DMP)
<b>NEW</b>	48		<b>BLACK/NOTE</b> - Jungle Music (Columbia)
39	42	49	MARIO BAUZA & THE AFRO-CUBAN JAZZ ORCH. - 944 Columbus (Messidor)
38	39	50	MAYNARD FERGUSON - Live From London (AVENUE RECORDS)

## Most Added



**ANTOINE RONEY (36)**

**WARREN VACHE (31)**

**LES McCANN (24)**

**JIMMY McGRUFF & HANK CRAWFORD (23)**

**JEANIE BRYSON (20)**

**RAY BARRETTO (16)**

**KEVIN HAYS (15)**

## Top Tip

**ROY HARGROVE**

The Tenors Of Our Time (Verve/PolyGram)

Roy Hargrove bridges the jazz generation gap between veterans and "young lions."

## RECORD TO WATCH

**ANTOINE RONEY**  
The Traveler  
(Muse)

The Roney brothers, Antoine and Wallace, strike hard and fast the former's solo debut.

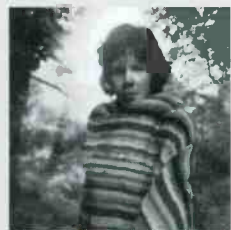
## Chartbound

- JEANIE BRYSON** (Telarc)
- \* **JIMMY McGRUFF & HANK CRAWFORD** (Telarc)
- KEVIN HAYS** (Blue Note)
- RAY BARRETTO/NEW WORLD SPIRIT** (Concord Jazz)
- RED MITCHELL/JOE BECK** (Capri)
- \* **LES McCANN** (Music Masters)
- TOM TALBERT JAZZ ORCHESTRA** (Sea Breeze)
- TOMMY FLANAGAN** (Verve/PolyGram)
- DAVID SANBORN** (Elektra)
- LENY ANDRADE** (Chesky)
- DERRICK SHEZBIE** (Qwest/Reprise)
- \* **ANTOINE RONEY** (Muse)
- NANCY WILSON** (Columbia)
- TIM HAGANS** (Blue Note)
- \* **MICHEL PETRUCCIANI** (Dreyfus Jazz)
- HARVEY WAINAPEL** (Jazz Mission)
- DIANE SCHUUR & B.B. KING** (GRP)
- \* **WARREN VACHE** (Muse)
- BRADLEY WILLIAMS** (Lake Shore Jazz)
- \* **PONCHO SANCHEZ** (Concord Jazz)

**Dropped:** #33 Lynne Arriale Trio, #40 Maria Schneider Jazz Orchestra, #43 Modern Jazz Quartet, #44 Abbey Lincoln/Hank Jones, #49 Joe Lovano, #50 Ralph Moore, Arthur Lipner, Gary Meek.

## Jazz/Adult Alternative New Releases

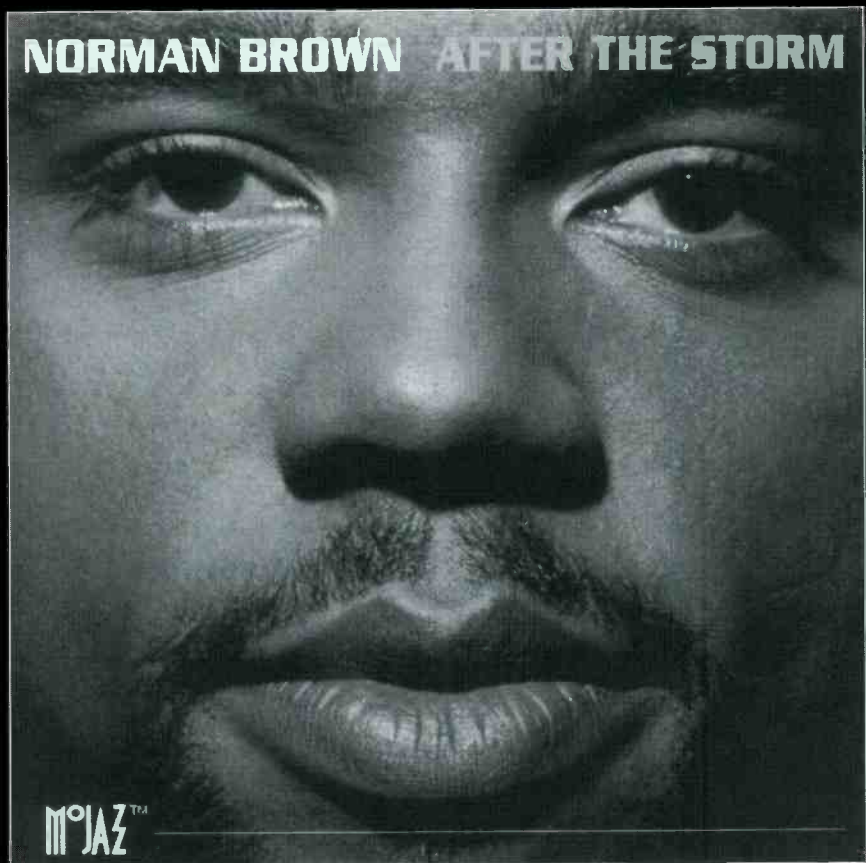
**THE RIVER MAN MEETS A<sup>2</sup>-20 YEARS TOO LATE**



**NICK DRAKE WAY TO BLUE AN INTRODUCTION TO NICK DRAKE (ISLAND-IMPORT)**

Who says Adult Alternative is a passive radio medium that sells fewer records? Case in point. A friend of mine, Paul Bradshaw, runs Mod Lang, an ultrahip combination mail order and retail CD/vinyl/musical collectible outlet in Berkeley. KKSF recently picked up from him an import copy of *Forever Now*, the new Level 42 CD on RCA, and began banging it in heavy rotation. Within days, listeners began phoning KKSF asking about *Forever Now's* whereabouts and the station dutifully suggested Mod Lang. Immediately, KKSF listeners navigated their way to Bradshaw's Alternative-leaning store and the two dozen copies are now almost gone. Passive adult music fans? Yeah, right. On my last visit there I picked up a splendid single-disc collection just released in Britain featuring the best of Nick Drake. Drake was a prolific English singer/songwriter, sort of a withdrawn John Martyn, who put out three amazing records before he died of an accidental overdose of depressants. His smoky vocal delivery and sophisticated guitar picking style, along with his off-the-beaten-path tunings, makes his delivery a rare stand-out. Sadly, when he died in 1974, he was musically twenty years ahead of his time. Not ironically, Drake is hot among hip folkies and '90s slackers, partly because of his legendary—and through time, romanticized—bouts with clinical depression. But Drake's musical depth also rings true for A<sup>2</sup>, a format that could use all the high-class vocal tunes it can muster. Classic compositions like "Cello Song," "Poor Boy," "Hazy Jane I & II," and "River Man" (one of the most haunting recordings ever), could provide unbelievable spice to A<sup>2</sup> playlists. That's not even including the devastating voice/acoustic guitar pieces plucked from *Pink Moon*, his 1972 swansong. Oh, yes. Mod Lang's phone number is 510-486-1880. Tell Bradshaw you're a friend of the Z-Men and maybe he'll charge you double.

# THANK YOU NAC AND JAZZ RADIO



# FOR SUPPORT AS WE CLIMB TO THE TOP



M°JAZ™

# POST-BOP

2W	LW	TW	
2	1	1	<b>C.LLOYD, C.WALTON, B.WILLIAMS, B.HIGGINS</b> - Acoustic Masters I (Atlantic)
1	2	2	TERENCE BLANCHARD - The Billie Holiday Songbook (Columbia)
9	6	3	<b>WYNTON MARSALIS SEPTET</b> - In This House On This Morning (Columbia)
5	5	4	<b>JOHN SCOFIELD &amp; PAT METHENY</b> - I Can See Your House From Here (Blue Note)
3	3	5	CHARLIE HADEN QUARTET WEST - Always Say Goodbye (Verve/PolyGram)
13	7	6	<b>BOBBY WATSON</b> - Midwest Shuffle (Columbia)
23	16	7	<b>HILTON RUIZ</b> - Heroes (Telarc Int'l)
15	8	8	<b>KEITH JARRETT</b> - At The Deer Head Inn (ECM)
8	4	9	HANCOCK/SHORTER/CARTER/RONEY/WILLIAMS - A Tribute To Miles (Warner Bros.)
17	10	10	<b>DANILO PEREZ</b> - The Journey (Novus/RCA)
22	12	11	<b>MULGREW MILLER</b> - With Our Own Eyes (Novus/RCA)
20	15	12	<b>DAVID SANCHEZ</b> - The Departure (Columbia)
30	17	13	<b>FRANK MORGAN</b> - Listen To The Dawn (Antilles/PolyGram)
<b>NEW</b>	14		<b>MILT JACKSON</b> - The Prophet Speaks (Qwest/Reprise)
—	27	15	<b>VANESSA RUBIN</b> - I'm Glad There Is You (Novus/RCA)
—	26	16	<b>RONNIE CUBER</b> - The Scene Is Clean (Milestone)
—	24	17	<b>JULIAN JOSEPH</b> - Reality (Atlantic)
28	19	18	<b>DUSKO GOYKOVICH</b> - Soul Connection (Enja)
7	13	19	ETTA JAMES - Mystery Lady Songs Of Billie Holiday (Private Music)
—	25	20	<b>ORIGINAL MOTION PICTURE SOUNDTRACK</b> - Music From BackBeat (Virgin)
4	11	21	KENNY BARRON - Other Places (Verve/PolyGram)
<b>NEW</b>	22		<b>FRED HERSCH</b> - The Fred Hersch Trio Plays (Chesky)
—	30	23	<b>JAVON JACKSON</b> - When The Time Is Right (Blue Note)
<b>NEW</b>	24		<b>ROY HARGROVE</b> - With The Tenors Of Our Time (Verve/PolyGram)
10	14	25	VINCENT HERRING - Live At The Village Vanguard (Music Masters)
6	9	26	ELLIS MARSALIS - Whistle Stop (Columbia)
—	20	27	ARTURO SANDOVAL - Danzon (GRP)
—	23	28	TONY LUJAN - Zulu (Capri)
<b>NEW</b>	29		<b>BHEKI MSELEKU</b> - Timelessness (Verve/PolyGram)
19	18	30	DAVE FRISHBERG - Quality Time (Sterling)

# COMMERCIAL ADULT

2W	LW	TW	
3	2	1	<b>BASIA</b> - The Sweetest Illusion (Epic)
8	4	2	<b>NORMAN BROWN</b> - After The Storm (MoJazz/Motown)
1	1	3	BOB JAMES - Restless (Warner Bros.)
2	3	4	PAUL HARDCASTLE - Hardcastle (JVC)
6	5	5	BOZ SCAGGS - Some Change (Virgin)
4	6	6	THE BENOIT/FREEMAN PROJECT - The Benoit/Freeman Project (GRP)
9	11	7	<b>ROAD MUSIC</b> - Driving Beverly Hills (Hands On)
7	8	8	GERALD ALBRIGHT - Smooth (Atlantic)
—	31	9	<b>BONEY JAMES</b> - Backbone (Warner Bros.)
19	13	10	<b>BIRDS OF A FEATHER</b> - Birds Of A Feather (BrainChild)
5	7	11	BRIAN CULBERTSON - Long Night Out (Bluemoon)
13	12	12	<b>INCOGNITO</b> - Positivity (Verve Forecast/PolyGram)
10	9	13	MARION MEADOWS - Forbidden Fruit (Novus/RCA)
28	16	14	<b>KEN NAVARRO</b> - Pride & Joy (Positive Music)
12	15	15	TOMMY EMMANUEL - The Journey (550 Music/Epic)
11	10	16	FAREED HAQUE - Sacred Addiction (Blue Note)
30	20	17	<b>BLUE KNIGHTS</b> - Red Night (DA Music)
27	19	18	<b>BILL EVANS</b> - Push (Lipstick)
14	14	19	MICHAEL PAULO - Save The Children (Noteworthy)
21	17	20	YANNI - Live At The Acropolis (Private Music)
16	18	21	BONNIE RAITT - Longing In Their Hearts (Capitol)
—	32	22	<b>PATTI AUSTIN</b> - That Secret Place (GRP)
—	37	23	<b>JOE McBRIDE</b> - A Gift For Tomorrow (Heads Up)
24	21	24	BRYAN SAVAGE - Saxafaction (Elation)
26	26	25	<b>MICHAEL GARSON ENSEMBLE</b> - ScreenThemes '93 (Discovery)

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

## TOMMY EMMANUEL THE JOURNEY (550 MUSIC/EPIC)

Australian guitarist Tommy Emmanuel has already gained significant sales in his native country on all four of his Columbia releases, with total sales approaching the half-million mark. With *The Journey*, Emmanuel engineers his major label entry into the States, and what a multi-faceted effort it is. Land the laser on a relaxed acoustic tune like "Hellos & Goodbyes" and you're listening to some pretty solid A<sup>2</sup> fare. Jump up to the more Edisoned-powered "Like Family," a vehicle for Emmanuel's electric Telecaster antics, and you're drifting into A<sup>3</sup> waters with Tommy's rockish tendencies. For *The Journey*, Tommy said he adopted a collaborative work ethic by writing more with other musician friends, as well as inviting notables like Chet Atkins, Dave Koz and Joe Walsh to contribute some guest shots. If A<sup>2</sup> feels squeamish about the rock power chords, the bent notes and sustain, they best cross to the safer side of the street with acoustic chestnuts like "If Your Heart Tells You To," "Hellos And Goodbyes," and the orchestral ballad "Villa Anita." For increased dramatics proceed onto "Somethin's Goin' On." Could Tommy Emmanuel be Australia's answer to Billy Joe Walker, Jr.? We think so.

## BONEY JAMES BACKBONE (WARNER BROS.)

You may ask, as we did, what separates Boney James from the rest of the A<sup>2</sup> chart-topping sax gang like Gerald Albright, Dave Koz, Tom Scott and others? Well, mainly you can listen to what Boney is playing and decide whether he's playing from his heart or with one eye on the balance sheet. We suggest the former, since the funk appeal of *Backbone* signals an increased trend toward major market A<sup>2</sup> stations reaching for those more urban-flavored groove tunes to liven up the song flow. Boney and his producer Paul Brown love mixing it up with those studio drum machine rhythm loops before bringing in the live percussion accents, bass and sax overbites. If you're looking for a spike in your music flow, first try the set's most viable crossover, "Blecker Street." It falls into that Urban hook thing without sacrificing the vital prerequisites of A<sup>2</sup> smooth. Boney is no stranger to Adult Alternative. If you watched Bobby Caldwell tear it up a couple years ago at the GAVIN Seminar, that was Boney wailing on sax. He's also toured with Morris Day and Randy Crawford, as well as honking on his share of commercial sessions. Check out the exotic island feel of "Trinidad" for additional mid-tempo grooves. Boney proves that he also has the proper chops to handle the fluid keyboards parts in addition to his warm tenor sax tones. What a Southern California rags-to-riches tale,

## ARTIST PROFILE

# BONEY JAMES



FROM: New Rochelle, NY

LATEST RELEASE: Backbone

LABEL: Warner Bros.

PREVIOUS TOURING GIGS:

Morris Day (as keyboardist), Randy Crawford, Ray Parker, Jr., Martika, the Isley Brothers and Bobby Caldwell. (Boney was in Caldwell's band when they played the Gavin Seminar in 1992.)

THE BONEY SOUND: "I like the combination of urban contemporary drums, loops and samples with saxophone melodies and contemporary jazz chords laid over the top. The perfect example is "Blecker Street," with its Bob James-like keyboard riff layered over this tough urban rhythm, which reminded me of the Blecker Street ambience in New York City."

IN THE STUDIO: "Both records are collaborative efforts with my producer Paul Brown and my arranger Jeff Caruthers. I co-wrote with a bunch of different songwriters. Then the three of us lay it down and use guys like Paul Jackson Jr., Freddie Washington, Lenny Castro and more. Peter White plays a solo on one song. It's all built up with computerized drum rhythms, then we add live percussion, bass and live solo overdubs."

LAST FEW SESSIONS: "The sax work on Bobby Caldwell's record, Peter White's Promenade, a MacDonald's commercial, the Kiki Ebsen record and Gregg Karukus's last record. I recently worked in the studio with Eddie Money."

# GAVIN A<sup>2</sup>

ADULT ALTERNATIVE  
EDITORS: KENT/KEITH  
ZIMMERMAN



2W LW TW

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24	21	24	BRYAN SAVAGE - Saxafaction (Elation)
26	26	25	<b>MICHAEL GARSON ENSEMBLE</b> - ScreenThemes '93 (Discovery)
—	38	26	<b>KILAUEA</b> - Midnight On The Boulevard (BrainChild)
25	25	27	STEFAN DICKERSON - Romanza (Themes Of Love) (Heads Up)
23	22	28	JOHN TESH PROJECT - Sax By The Fire (GTS)
<b>NEW</b>	29	<b>DAVID SANBORN</b> - Hearsay (Elektra)	
<b>NEW</b>	30	<b>AL JARREAU</b> - Tenderness (Reprise)	
31	29	31	SHAHIN & SEPEHR - One Thousand & One Nights (Higher Octave)
29	24	32	FINGERPRINTS - Summertime Music (Sable)
15	23	33	MARK JOHNSON - Mark Johnson (JVC)
22	27	34	MIKE GEALER - In The Park (Positive Music)
32	33	35	AKIRA JIMBO - Lime Pie (Unity)
20	28	36	TOM SCOTT - Reed My Lips (GRP)
17	30	37	DOTSERO - Out Of Hand (Fahrenheit)
34	34	38	LOREENA McKENNITT - Mirror & Mask (Warner Bros.)
49	40	39	<b>ARMIK</b> - Rain Dancer (Baja/TSR)
33	36	40	KEVIN TONEY - Lovescape (Ichiban)
39	39	41	CHIP DAVIS' DAY PARTS - Sunday Morning Coffee II (American Gramophone)
44	47	42	<b>GREG HANSEN</b> - Wilderness (Aubergine)
—	46	43	<b>PAT COIL</b> - Schemes And Dreams (Sheffield)
40	41	44	EKO - Alter Eko (Higher Octave)
45	42	45	ALISON BROWN - Look Left (Vanguard)
43	49	46	<b>WILLIAM ORBIT</b> - Strange Cargo 3 (IRS)
18	35	47	VAL GARDENA - River Of Stone (Mercury)
38	45	48	RICHARD SMITH - From My Window (BrainChild)
35	44	49	DONALD HARRISON - The Power Of Cool (CTI)
<b>NEW</b>	50	<b>CHUCK LOEB</b> - Simple Things (DMP)	

## Most Added



**RICK BRAUN (25)**

**3rd FORCE (15)**

**DAVE SANBORN (9)**

**BOOKER T & MGs (7)**

**SEAL (6)**

**CHUCK LOEB (6)**

## Top Tip



**DAVID SANBORN**

Hearsay (Elektra)

**AL JARREAU**

Tenderness (Reprise)

A couple of A<sup>2</sup> automatics land in the middle of this week's chart. Sanborn in at #29 followed by Jarreau at #30.

## RECORD TO WATCH

**MARC RUSSO**

Window  
(JVC)

The familiar sax sounds of Yellowjackets checks in with a solo disc.

## Chartbound

- \* **RICK BRAUN** (Mesa)
- \* **3RD FORCE** (Higher Octave)
- COLBY/CARUSO** (River North Jazz)
- NANCY WILSON** (Columbia)
- \* **MARC RUSSO** (JVC)
- JAN STEVENS** (Unity Label Group)
- \* **TONI CHILDS** (Geffen)
- \* **UNU MONDO** (Global Pacific)
- \* **BOOKER T & MGs** (Columbia)

**Dropped:** #43 Kevyn Lettau, #48 Nelson Rangell, #50 Gary Meek, Diane Schuur & B.B. King, Traffic.

as Boney goes from pizza delivery to smooth sax delivery.

## ROY HARGROVE QUINTET WITH THE TENORS OF OUR TIME (VERVE)

You can't blame Roy Hargrove for trying to shake this "young lions" tag. The phrase is getting kinda worn around the edges, and what better way to retire such a worn cliché than by putting out a viable release like *With The Tenors Of Our Time*. Counting his recent *Tokyo Sessions* duets with Antonio Hart, Hargrove has amassed six records as a leader in exactly four years. Moving over to Verve, Hargrove chose to salute "the tenors of our time" by selecting special guests who fit into all age groups and hop categories. Utilizing his quintet (which includes pianist Cyrus Chestnut), guest tenors Johnny Griffin, Joe Henderson, Branford Marsalis, Joshua Redman and Stanley Turrentine complete a frontline of up to three horn players, counting Ron Blake, the group's resident tenor/soprano player. Griffin provides the rawest tones with his solos, especially the one on the jumping gospel tune penned by Chestnut, "Greens At The Chicken Shack." Henderson captures that Coltrane-at-the-Vanguard deepness via his cameos on "Shades Of Jade" and "Serenity," as Turrentine delivers on the bluesy end of the bargain and Josh displays some timeless flash and intonation on "Mental Phrasing." What makes this release shine is Hargrove's skill at getting under the skin of each guest tenor and kicking in some blazing harmonies. Hargrove's warm harmonizing is way cooler than his trademark blistering solos of the past, signaling a more seasoned approach.

## DAVID SANBORN HEARSAY (ELEKTRA)

When David Sanborn moved over to Elektra Records in 1991, he adopted a much bolder musical stance than on his previous smoother efforts on Warner Bros. At the time, he had finished hosting a late-night television show that dealt with a wide span of sounds ranging from James Taylor to Charlie Haden's Liberation Music Orchestra. *Another Hand* and *Upfront* were created in much the same spirit, a burning sense of the eclecticism for, ironically, one of the very early architects (along with Kenny G) of the Adult Alternative radio experience. *Hearsay* preserves the urgency of Sanborn's intentions, but drifts back to a more commercial groove, with the accent on a smaller ensemble that's steeped with electric blues guitar fills. Jazz radio should sample the moody composition entitled "Mirage," while A<sup>2</sup> could urbanize with the Marvin Gaye party jam classic, "Got To Give It Up" and the firecrackin' tearjerker, "The Long Goodbye."





# GAVIN A<sup>3</sup>

Album Adult Alternative

EDITORS:  
KENT/KEITH  
ZIMMERMAN

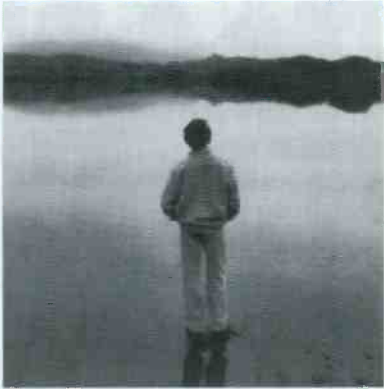


## RECORD TO WATCH

### B-TRIBE Fiesta Fatale! (Atlantic)

Shades of Deep Forest, this one is a unique non-format curiosity. Follow the leaders on this one; KGSR, WCBE, KTHX, KCRW and WRSI!

## A<sup>3</sup> New Releases



### LUKA BLOOM Turf (Reprise)

Finally. *Turf* comes closest to reproducing Luka Bloom's cavernous one-man live sound. Luka's musical landscape is one of wonder. Written alone in the studio, *Turf's* biggest asset is its solitude as each song hinges on a moment un-enhanced by overdubs or the security of a backing band. Recorded at historic Windmill Lane Studios in Dublin, Luka captures the Irish dampness of

that city in his music. While the songs are recorded with crispness and presence, there's a passion extracted from the cloudy ballads Luka stitched together. "Cold Comfort" is indicative of *Turfs* prevailing mood, a sometimes dark, always nonstandard anti-folk singer acoustic album. Our many favorites also include "True Blue," "Diamond Mountain," the "up" and poetically half-spoken "Holding Back The River" and "Background Noise," Luka's brand of folk punk.

### STEVIE NICKS Street Angel (Modern/Atlantic)

Years in the unveiling, this is important release for Stevie Nicks as she emerges from an Album Radio hiatus with a whole new adult radio landscape on the horizon. While this will be an easy call for A<sup>3</sup> stations comfortable with mainstream rock, I found *Street Angel* somewhat a guilty pleasure, even though her past solo and Fleetwood work represents an important cornerstone in seventies rock n roll culture. There's nothing frail about the material here.

## Most Added



### LLOYD COLE (9) TOAD THE WET SPROCKET (8) PETER DROGE (8) DAVID KNOPFLER (8)

## Top Tip

**JIMMY BUFFET**  
Fruitcakes (Margaritaville/MCA)  
It's a parrothead explosion—50-26!

*On a personal note: The Zimmermen and all at GAVIN send our condolences to the family of Michele Clark on the tragic loss of her younger brother.*

## Gridbound

- DENZIL (Play/Giant)
  - THE IGUANAS (Margaritaville/MCA)
  - TISH HINOJOSA (Warner Bros.)
  - \* THE DEVLINS (Capitol)
  - SPIRIT OF THE WEST (Elektra)
  - SYN (Clearview)
  - STEVIE NICKS (Modern/Atlantic)
  - JIMMY LaFAVE (Bohemia Beat/Rounder)
  - JUMP IN THE WATER (Parachute/Mercury)
  - \* LLOYD COLE (Ryko)
  - \* COLLECTIVE SOUL (Atlantic)
  - HORSE (Oxygen/MCA)
  - OTIS RUSH (Mercury)
  - \* TAB BENOIT (Justice)
- Dropped:** #41 Alison Moyet, #42 Loreena McKennitt, #48 Jimmy Hollywood.



# Tish Hinojosa

DESTINY'S GATE

The debut release on Warner Bros.  
Compact Discs and Cassettes (+1/2-45566)

© 1994 Warner Bros. Records Inc.

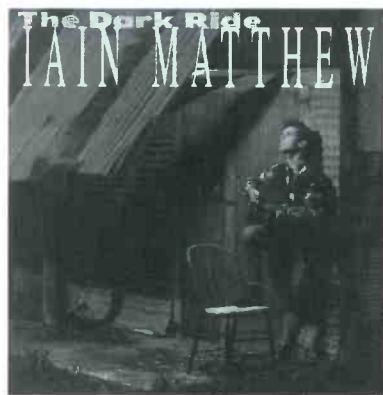
The opening "Blue Denim" and the reggaed "Greta" represent solid A<sup>+</sup> programming.

**22 BRIDES (Zero Hour)**

Don't let this one slip by you. 22 Brides are actually 2 sisters, Carrie and Libby Johnson who ply tight harmonies and acoustic guitars with a massively rocky sound. Theirs is a New York state of mind, crawling out of the "dance hell limbo" of late '80s Manhattan using a blend of folksy rock inspired by Dylan, Raitt, Traffic, Doors and the Sex Pistols. Like the Story (who 22 Brides are bound to be compared to), 22 Brides regularly terrorize the Northeastern club scene, gaining momentum and steam. Totally

unlike the Story, the performances and steamy and

rockin', something many A<sup>+</sup> programmers are desperately seeking. Starting points include "Visions Of You" and "Wild In My Arms." Contact Nicole Blackman at 212-685-3001.



**IAIN MATTHEWS The Dark Rain (Watermelon)**

We hereby dub Iain Matthews the Dick Clark of acoustic balladeers. Save for the spelling of his Christian name, Iain's voice is virtually unchanged, pure and youthful as during the Fairport/Southern Comfort/English solo days of the early seventies. As avid

Matthews fans (his *If You Saw Through My Eyes* solo debut is firmly

lodged in our

personal all-time top ten), for our money, *The Dark Rain* reigns among his very best work. Expertly played, sung, produced and performed, *The Dark Ride* is Matthews' homecoming as a composer. 'Twas a time when Iain was the consummate stylist, an eternal craftsman with another man's song. Since, his original writings-combined with a myriad of life experiences-rival some of his most coveted cover performances. Highlights include "I Drove," "Girl With The Cloud In Her Eyes," "Ballad Of Gruene Hall" and a cover of Tim Buckley's "Morning Glory" featuring a duet Sara Hickman.

**THE UPTOWN HORNS REVUE (The Collector's Pipeline)**

The Uptown Horns have graced many superstar stages as they now call in a few



chips on their maiden "solo" voyage. Guest stars include the late, great Albert Collins, who sounds sensational on the opening "Sugar Melts When It's Wet." Other guest front men include Peter Wolf (with Keith Richards) and Bernard Fowler, who sounds great on "Imaginary People." The UHR is a slick party record rich with awesome horn blasts and pows.

**WILLY DEVILLE Backstreets Of Desire (Forward/Rhino)**

Nobody knows more about rock n roll "backstreets" than Willy DeVille. Since the punk days he's been fighting a battle from the shadows, mixing true romance with rock n roll, an element sorely missing in contemporary music. Sure, there are passion pieces like "All In The Name Of Love," but that *danzon* cover of "Hey Joe" kills with every spin. Check it out.



richie HAVENS

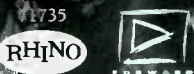
*cuts to the chase*

One of the few Woodstock vets who can still stop the show has released an album that lands him squarely in the nineties.

"Silvered fingers flashing turquoise. Moving...bending strings. Stirring deep rich stories. Living...breathing history. (Richie Havens sings, too.)"

-Merilee Kelly WBOS

The first single "My Father's Shoes." Adds June 13.



ARTIST PROFILE

TOAD THE WET SPROCKET



LATEST RELEASE: *Dulcinea*

LABEL: Columbia

CONTACT: Kid Leo, (212) 833-8605

TOAD THE WET LINE-UP:

Guitarists Glen Phillips and Todd Nichols, bassist Dean Dinning and drummer Randy Guss.

BRIEF HISTORY: Met in high school in Santa Barbara.

Lifted their name from a Monty Python skit. Recorded their debut album in a living room for \$650. Toured with Debbie Harry, B-52's and Michael Penn while accumulating a 50,000-name mailing list. The first two albums (*Bread and Circus* and *Pale*) had a homemade feel.

The third album (*Fear*) went platinum after two hit singles ("All I Want" and "Walk On The Ocean") and 275 shows. *Dulcinea* was recorded "live" in the studio with Gavin MacKillop in Marin County, Calif. The album's title comes from the story of Don Quixote and his love for a woman, *Dulcinea*.

GLEN PHILLIPS ON IMPROVING ON PLATINUM:

"For us, there was something missing on our last album that I think we've captured with *Dulcinea*. *Fear* was very manicured. It was our first experience in a studio with the luxury of time, so we experimented with over-dubs and the like. As a result, we lost some of that "band" feel. We missed that."

# GAVIN ROCKS

ASSOCIATE EDITOR:  
ROB FIEND



TW		SPINS	TREND
1	<b>SOUNDGARDEN</b> - Black Hole, Spoonman, Fell On Black (A&M)	641	-96
2	<b>PANTERA</b> - I'm Broken (eastwest/Atlantic Group)	418	0
3	<b>ROLLINS BAND</b> - Liar, Disconnect, Civilized (Imago)	387	-33
4	SUGARTOOTH - Sold My Fortune (Geffen)	383	-51
5	<b>STONE TEMPLE PILOTS</b> - Vasoline (Atlantic)	336	+149
6	THE CROW SNDTRK - Helmet, Pantera, STP (Atlantic)	332	-138
7	ALICE IN CHAINS - No Excuses, Rotten Apple, I Stay Away (Columbia)	314	-87
8	<b>BIOHAZARD</b> - Tales From The Hard Side (Warner Bros.)	310	+43
9	<b>PRONG</b> - Snap Your Fingers, Snap Your Neck, Who's Fist.... (Epic)	286	+27
10	INFECTIOUS GROOVES - Violent & Funky (BHG/550/Epic)	282	-25
11	COLLECTIVE SOUL - Shine (Atlantic)	281	-26
12	MOTLEY CRUE - Hooligans Holiday, Misunderstood (Elektra)	280	+1
13	<b>LOVE/HATE</b> - Spinning Wheel (Caliber)	237	-6
14	<b>ATOMIC OPERA</b> - Justice (Giant/Collision Arts)	219	+33
15	CANDLEBOX - Change, You, Far Behind (Maverick)	210	-4
16	<b>PRIDE &amp; GLORY</b> - Horse Called War (Geffen)	206	+26
17	THE POOR - More Wine...Tell Someone Who Cares (550 Music/Epic)	203	+2
18	NINE INCH NAILS - March, Closer, Heresy (Nthng/TVT/Interscope/ARG)	202	-57
19	<b>HELMET</b> - Milquetoast (Interscope/Atlantic)	186	+88
20	GREEN DAY - Longview, Basketcase, Come Around (Reprise)	184	-79
21	<b>BEASTIE BOYS</b> - Sabotage (Grand Royal/Capitol)	177	+47
22	ELEVEN - Let Down, Reach, Heavy (Third Rail/Hollywood)	163	-13
23	MUTHA'S DAY OUT - Locked (Chrysalis/ERG)	160	+1
24	PEARL JAM - Go, Daughter, Rearview Mirror, Rats (Epic)	160	-44
25	VARGA - Unconscience (Zoo)	154	-10
26	THE OBSESSED - Streetside (Columbia)	149	0
27	<b>TOOL</b> - Sober, Undertow, Prison Sex (Zoo)	146	+2
28	<b>MOTHERLAND</b> - Rumor (550 Music/Epic)	144	+31
29	GODSPEED - Ride (Atlantic)	144	-6
30	STUTTERING JOHN - I'll Talk My Way Out Of It (Atlantic)	141	-5
31	<b>SEPULTURA</b> - Territory, Slave New World (Roadrunner/Epic)	130	-2
32	GWAR - Jack The World (Metal Blade)	129	-11
33	NAILBOMB - Wasting Away (Roadrunner)	116	-17
34	<b>NAPALM DEATH</b> - Hung (Earache/Columbia)	107	+8
35	<b>STOMPBOX</b> - No Woods (Columbia)	105	-12
36	THEE HYPNOTICS - Keep Rollin' On, Heavy Liquid (American)	104	-18
37	<b>SKATENIGS</b> - Regret (Red Light)	103	<b>NEW</b>
38	THERAPY? - Die Laughing, Nowhere (A&M)	103	-39
39	DIO - Eviltion, Fire Head, Jesus, Mary & the Holy Ghost (Reprise)	102	-12
40	<b>SARKOMA</b> - Blue Horizon (Red Light Records)	100	<b>NEW</b>
41	<b>KINGS X</b> - Dogman, Fool You (Atlantic)	99	0
42	<b>DIRTY LOOKS</b> - Trip The Light (Rockworld)	93	<b>NEW</b>
43	<b>TYPE O NEGATIVE</b> - Christian Woman, Black, Set Me On Fire, Bloody Kisses (Roadrunner)	91	0
44	SURGERY - D Nice, Off The A-List (Atlantic)	88	-61
45	ANTHRAX - Live: The Island Years (Island/PLG)	88	-18
46	BLACK TRAIN JACK - What's The Deal (Roadrunner)	86	-17
47	<b>ENTOMBED</b> - Contempt (Earache/Columbia)	85	-4
48	ALICE COOPER - Unholy War (Epic)	85	-67
49	CARCASS - Buried Dreams (Earache/Columbia)	83	-15
50	<b>DROWN</b> - What It Is To Burn (Elektra)	82	<b>NEW</b>

## Most Added



**KISS MY ASS**  
**SUICIDAL TENDENCIES**

**KYUSS**

**NAPALM DEATH**

**STICK**

**SKATENIGS**

**STONE TEMPLE PILOTS**

**Top Tip**



**SARKOMA**

"Blue Horizon"  
(Red Light)

Sarkoma slams into the highest debut position with 100 spins thanks to heavy airplay from KTSC, KDUR, WMHB, WKNC and WCWP.

### RECORD TO WATCH

**SARKOMA**

**Integrity**

(Red Light)

This rockin' album has been around for the last seven weeks and has finally begun to pick up the spins it deserves. Other stations who have Integrity include WKNH, KSJS, WRPS, KMSA, KWWC, KNDI, WDCR, KWWC, WNHU, WMWM, WSUP, WJUL and KMSA.

### Chartbound

**Dog Eat Dog** "No Fronts" (Roadrunner)

**Cannibal Corpse** "Pulverized" (Metal Blade)

\* **Larva** "Word" (Energy)

**Imperium** "To the Things That Were" (Leviathan)

**Collapsing Lung** "Cracker Jack" (Atlantic)

**Skrew** "Jesus Skrew Superstar" (Metal Blade)

**Dropped:** #40 Hole, #46 Sausage, #48 Paw, #50 Dog Eat Dog (CB)

## Rock Releases

**KISS MY ASS**  
**Classic Kiss Regrooved**  
(Mercury)

Capturing this week's number one Most Added is Kiss My Ass, a compilation of songs written by one of the most influential rock metal bands ever to blast a tune. No, it's not Spinal Tap, it's the one and only KISS. The diverse crowd of artists featured on this compilation of classic tunes is proof that Kiss have had an impact on just about every format. Artists range from one of country's giants, Garth Brooks, who reels out a husky "Hard Luck Woman," to the famous Japanese rocker, Yoshiki and the American Symphony Orchestra, offering a masterful rendition of "Black Diamond." If you're saying to yourself, "Where the hell's the metal?" throw on Anthrax's version of "She," The Mighty Mighty Bosstones' cover of "Detroit Rock City," or Shandi's Addiction (members of Faith No More, Tool and Rage Against The Machine) doing a wicked "Calling Dr. Love." Also, check out Extreme's cover of "Strutter" and Lenny Kravitz's groovy version of "Deuce." When you answer your request line and hear "Kiss My Ass!" do it.

**KYUSS**  
**Sky Valley Part III**  
(Elektra)

Rising from the desert, blowing hot dusty gales of hard rock are the mysterious guitar ripping grooves of Kyuss. They made their existence known with *Blues For The Red Sun*, their first album on the now defunct Chameleon Records. *Blues* whipped up a solid following thanks to college rock radio and heavy touring with the likes of Metallica, Danzig and White Zombie. Now on Elektra Records, Kyuss has returned, offering a four-song EP that contains their trademark sound of wandering guitar slabs that spiral around John Garcia's mystic vocals like a vulture. "Odyssey," "Conan Troutman," "N.O." and "Whitewater" are the tracks on *Sky Valley Part III*. Their music is similar to their place of origin, the California desert, because it's extremely rugged but contains elements of tranquillity. In-between the tough power grooves and smashing drums are delicate melodies which ride the rhythms that run wild through the magic axe. So far, 15 GAVIN Rocks stations have discovered today's rock opiate and have added it this week. More are sure to follow.

Reports accepted Monday 9am - 5pm and Tuesday 9am - 2pm  
Station Reporting Phone: (415) 495-1990 Gavin Fax: (415) 495-2580

# GAVIN ROCKS

PROFILE EDITOR:  
SHEILA RENÉ



## ARTIST PROFILES

### LOVE/HATE



**LINEUP:** Jizzy Pearl, lead/backing vocals; Skid, bass/backing vocals; Darren Housholder, guitar/backing vocals; Joey Gold, drums.

**ALBUM:** *Let's Rumble*

**LABEL:** Caliber Records/RCA

**SINGLES:** "Spinning Wheel" and "Let's Rumble"

**PRODUCED BY:** Love/Hate

**JOEY GOLD TALKS ABOUT:**

**PARTING WITH COLUMBIA:** "It happened six months after our second record came out. We knew it was coming. We were signed at the same time as Alice In Chains, they really took off, and rightfully so because they're a good group. We knew we had to sell some records so we forced the issue. We had our manager, Tom Consolo, call up and ask Donnie Ienner to let us know right then if we didn't have a future with them. We got the word back that it would likely happen that we'd be dropped, so we asked for a letter to make it official. We had already recorded our third album."

**SIGNING WITH CALIBER:** "We made *Let's Rumble* ourselves. Skid sold his Corvette which he got from a publishing deal, and we recorded the album very cheaply. As soon as we finish a record we immediately start the next one. *Wasted In America* was finished before *Blackout In A Red Room* came out. *Let's Rumble* was half written before *Wasted In America* came out. Indeed, our fourth record is already in the can. We licensed *Let's Rumble* immediately to RCA in the U.K. and it came out over there. We also signed licensing deals in Japan. Our first licensing deal in the U.S. didn't work out. It was supposed to come out last July but the American label couldn't get it out. We gave a

copy to KNAC in Los Angeles and they started playing "Spinning Wheel." It went to number one on the phones in no time. At this point Caliber contacted us and we told them about our nightmare with licensing. Luckily, we were able to get out of the deal clean and had no problems signing with Caliber."

**WRITING ASSIGNMENTS:** "On the first couple of records Skid wrote everything, but Jizzy has been writing hard for about a year and it's good stuff. On the fourth album Jizzy has a few songs on the fourth album and we hope he'll be contributing more."

**RADIO RESPONSE:** "*Let's Rumble* has been out for five weeks and it's getting good response everywhere. I think it's a good album and we're a good band, but I am surprised on the action. A good album and a good band don't always equal a hit. Things don't necessarily work depending on how good they are. If I had a dime for every time someone said our first record *Blackout In A Red Room* should have gone huge, I'd be rich. Chances are the next focus track will be "Let's Rumble." It's getting good reviews in Europe and I keep doing interviews in places like Germany. If we just get half the acceptance in Europe that we've gotten at KNAC it'll be great."

**TOURING:** "We did an European tour last July. The last time we were out in the U.S. was a year ago. We're really excited. Now we're going on the road again with DIO and Godspeed. DIO took us out on our first tour so it'll be a lot of fun being back with Ronnie James Dio. The tour is going to be killer because he's playing 1,500-3,000 seat theaters. It's going to be lots of fun. I actually do double time as road manager for the band. I have all my budgets done but I still have to go to the band and buy 100 nine-volt batteries. It comes under our heading of do-it-yourself. My doing the road managing for free saves us a grand a week. I engineer our demos and Skid does the artwork. That way we have more control over everything. We're serious about keeping our overhead low. We've got it down."

## Hard Rock Releases

### OFFSPRING Smash (Epitaph)

In the midst of the Republican stronghold of Orange County, California looms Offspring (Dexter Holland, vocals/guitar; Noodles, guitar; Greg K, bass; Ron Welty, drums), a highly-charged punk/thrash band who deliver aggressive rock that is completely antithetical to the subtle theme of their conservative neighbors. Don't ya just love irony? Fast guitar riffs that swoop around steady bass thumps and crashing drums set the pace for the band's yelling vocals that speak for the disenfranchised youth of suburban America. If your playlist includes bands like Green Day or The Ex-Idols, Offspring will make an excellent addition. *Smash*, their second release on Epitaph Records, contains a variety of songs that represent the new age of punk rock and will appeal to listeners who dig upbeat thrash rock. The intro, "Time To Relax," features a very calm voice telling the listener to relax and let Offspring carry you away which is what happens as it segues right into "Nitro [Youth Energy]," a fast tune with catchy guitar-driven rhythms and strong vocals. "Come Out And Play" has a great surfy bass line that weaves in and around the thrashy guitar chops. Be sure to check out "Gotta Get Away," "Bad Habit" (my fave), "Self Esteem," "Killboy Powerhead," "It'll Be A Long Time" and "Not The One." Look for the hidden instrumental surf song at the end of the CD.

### STONE TEMPLE PILOTS Purple (Atlantic)

You should all be familiar with "Vaseline," the catchy guitar buzzing sing-along song that's been saturating the airwaves since its release two weeks ago. Commercial and college rock stations jumped all over this track making it the number one Most Added and highest debut of the week (June 3) with 167 spins. Now it's time to dig in to the full album, *Purple* (the word purple is not written on the album: it appears as a Chinese character), which includes "Big Empty," another well-received song that was featured on *The Crow* soundtrack. STP (Scott Weiland, vocals; Dean Deleo, guitar; Robert Deleo, bass; Eric Kretz, percussion) deliver a fresh batch of new songs that range from mellow acoustic strums to hard guitar grooves; the album showcases the band's diversity and ability to churn out songs that lure listeners into their swirling rock fold. The use of the acoustic guitar in several of the tracks is very successful (album radio should love them) as is Weiland's seductive vocals which flow over each song like a winding stream, navigating through a maze of sprouting guitar melodies and bass driven rhythms that crash against solid drumming. All the tracks deserve a listen, but if you're looking for something with a hard edge check out "Unguided," "Army Ants," and "Silver Gun Superman." Look for the witty hidden track after 11.

BY ROB FIEND

### LOVE/HATE'S "SPINNING WHEELS" ARE RUMBLIN'



Amidst a sold out crowd at Santa Ana's Roxbury South on April 12, Love/Hate celebrated the release of their third album, *Let's Rumble* on Caliber Records. Pictured top (left to right): Caliber Records VP of promotions and marketing Jack

Ashton, Caliber Records president Stephen Brown, Love/Hate manager Tom Consolo. Bottom (left to right): Love/Hate bassist Skid, drummer Joey Gold, lead singer Jizzy Pearl and guitarist Jon E. Love.

# GAVIN COLLEGE

ALTERNATIVE EDITOR:  
LINDA RYAN  
COLLEGE EDITOR: SEANA BARUTH



2W LW TW

1	1	1	<b>SONIC YOUTH</b> - Bull In The Heather (DGC)
10	6	2	<b>BEASTIE BOYS</b> - Sabotage (Grand Royal/Capitol)
2	2	3	<b>SUPERCHUNK</b> - The First Part (Merge)
7	3	4	<b>JOHNNY CASH</b> - Delia's, Drive, Thirteen (American)
—	24	5	<b>LUSH</b> - Hypocrite (4-AD/Reprise)
—	22	6	<b>VELOCITY GIRL</b> - Sorry Again (Sub Pop)
5	5	7	<b>HOLE</b> - Miss World, Violet, Doll Parts, Rock Star (DGC)
8	8	8	<b>FRENTE!</b> - Bizarre Love Triangle, Labour Of Love (Mammoth/Atlantic)
9	9	9	<b>DRIVE LIKE JEHU</b> - Here Comes, New Math (Interscope/Atlantic)
11	10	10	<b>DAMBUILDERS</b> - Smell, Shrine (east west/Atlantic Group)
4	4	11	<b>NICK CAVE</b> - Nobody's Baby (Elektra/Mute)
3	7	12	<b>ROLLINS BAND</b> - Liar, Disconnect, Civilized (Imago)
23	13	13	<b>UNWOUND</b> - New Plastic Ideas (Kill Rockstars)
<b>NEW</b>	14	14	<b>FRANK BLACK</b> - Teenager Of The Year (4-AD/Elektra)
24	18	15	<b>POLVO</b> - Celebrate The New Dark Age (Merge)
30	27	16	<b>TINDERSTICKS</b> - Tindersticks (Bar None)
34	17	17	<b>HEAVENS TO BETSY</b> - Calculated (Kill Rockstars)
14	14	18	<b>THE CROW SNDTRK</b> - Stone Temple Pilots, The Cure (Interscope/Atlantic)
—	19	19	<b>GRIFTERS</b> - Crappin' You Negative (Shangri-La)
15	16	20	<b>HELIUM</b> - Vampire, XXX, Love \$\$\$ (Matador)
6	11	21	<b>KING MISSILE</b> - Love Is (Atlantic)
43	23	22	<b>DAVID BYRNE</b> - Angels (Sire/Warner Bros.)
20	20	23	<b>3DS</b> - The Venus Trail (Flying Nun/Merge)
21	21	24	<b>LIVE</b> - Selling The Drama (Radioactive)
—	30	25	<b>SLEEPYHEAD</b> - Starduster (Homestead)
<b>NEW</b>	26	26	<b>WEEZER</b> - Buddy Holly, My Name Is, In The Garage (DGC)
—	35	27	<b>THE CHURCH</b> - Two Places At Once (Arista)
<b>NEW</b>	28	28	<b>CRAYON</b> - Brick Factory (Harriet)
29	29	29	<b>MORRISSEY</b> - The More You Ignore Me, Why Don't You (Sire/Reprise)
28	28	30	<b>SOUNDGARDEN</b> - Black Hole, Spoonman, Fell On Black (A&M)
12	12	31	<b>MADDER ROSE</b> - Panic On, Car Song, Sleep Forever (Seed)
32	32	32	<b>GIGOLO AUNTS</b> - Cope (RCA)
<b>NEW</b>	33	33	<b>BLACK TRAIN JACK</b> - You're Not Alone (Roadrunner)
35	34	34	<b>INDIGO GIRLS</b> - Touch Me Fall (Epic)
<b>NEW</b>	35	35	<b>TOAD THE WET SPROCKET</b> - Dulcinea (Columbia)
36	36	36	<b>LISA GERMANO</b> - Happiness (4-AD)
—	44	37	<b>MEKONS</b> - Retreat From Memphis (1/4 Stick)
38	38	38	<b>GIL SCOTT-HERON</b> - Spirits (TVT)
<b>NEW</b>	39	39	<b>SF SEALS</b> - Nowhere (Matador)
22	40	40	<b>SWELL</b> - Forget About Jesus, Stoned (American/Psycho-Specific)
41	41	41	<b>ADRIAN BELEW</b> - I See You, Never Enough (Caroline)
—	45	42	<b>SUNNY DAY REAL ESTATE</b> - Seven, Round, Song About An Angel (Sub Pop)
—	43	43	<b>THE CANNANES</b> - Short Poppy Syndrome (Ajax)
19	33	44	<b>RODAN</b> - Rusty (1/4 Stick)
13	15	45	<b>CODEINE</b> - Loss Leader, Wird, Vacancy (Sub Pop)
<b>NEW</b>	46	46	<b>VIOLENT FEMMES</b> - Breaking Up (Elektra)
<b>NEW</b>	47	47	<b>HELMET</b> - Biscuits For Smut EP (Interscope/Atlantic)
<b>NEW</b>	48	48	<b>SOUTHERN CULTURE ON THE SKIDS</b> - Ditch Diggin' (Safe House)
<b>NEW</b>	49	49	<b>BOINGO</b> - Hey (Giant)
50	50	50	<b>PRETENDERS</b> - Night In My Veins, I'll Stand, 977, Forever Young (Sire/Warner Bros.)

Reports accepted Monday 9:00am - 4pm and Tuesday 9:00am - 3pm. College reports should be called or faxed in on Mondays.

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

## Inside College

**Frank Black** scores an amazing debut at #14 this week, besting even last week's **Grifters** debut (at #19), but the biggest story at college right now is the **Beastie Boys**. The Beastie's leaptrogged right over **Superchunk** and **Johnny Cash** to take the #2 spot, and some college stations are reporting record-breaking action on *Ill Communication*. **Jim Heffernan** at **KUSF** told us that *IC* was spun 21 times last week; that's 12 more spins than **KUSF's** #2 record received. At **KCPR**, *Ill Communication* got 22 spins—13 more than the station's #2 record.

In Los Altos Hills, however, **Alan Lowe** of **KEJC** reports that they're getting big listener response from the new **Sheila Chandra**, *The Zen Kiss*. "Every time it's played, we get at least one call," Alan says. "We rarely get that many calls on a new record."

But back to **KUSF** for a moment. This year, they're going to participate in a global festival, **Making Waves**, that's held on the summer solstice (and my birthday) June 21. The event is all about live music, and **KUSF's** stage (in a Safeway parking lot) will feature **Overwhelming Colorfast**, **Dieselhed**, the **Broun Fellinis** and **Three Day Stubble**, among others.

For your rolodex: **James Barnes**, who formerly interned in college radio promo at **Capitol**, has scored the **Epitaph** radio gig. He'll be doing college and commercial radio for the independent and can be reached at (213) 957-7555.

Finally, **WNYU's Laure Parsons** didn't have time to report this week, but she did manage to compose, type, and fax in a response to **Doug Schoemer**, who—if you remember—wrote in several weeks back in favor of the College chart's being compiled by spins-per-week. Laure's letter is insightful as well as very funny, but since it's somewhat overlong (and because Doug got mad at me for printing all his jokes), I'm gonna trim the fat from Laure's. Here's the relevant part: "In CHR of even Commercial Alternative radio, certain generalizations can be made about programming styles and strategies. However, in college radio, there is such diversity in the way that programming decisions are made that I think in order to create a meaningful chart, you'd have to resort to complex methods of computing one play against another. For example, if **WQFS** plays **Superchunk** 18 times in a week and **WNYU** plays it four, how do you account for the disparities of listening audience (Greensboro, N.C. vs. greater NYC), time of day (4 a.m. vs. 6 p.m.), etc. Obviously, this is of particular con-

### Most Added

**FUZZY (23)**

**MC SOLAAR (14)**

**FUTURE SOUNDS OF LONDON (11)**

**ALEX CHILTON (9)**

**GOD IS MY CO-PILOT (7)**

**AUTEURS (7)**

### Top Tip

**FRANK BLACK**

Teenager Of The Year (4-AD/Elektra)

Ex-Pixie Frank Black can claim this week's highest debut (at #14) among his many accolades. In Frank's second week out, he's got four adds and 22 rotations that are split evenly between Heavy and Medium. Our bet is that Frank's talent presentation eclipsed his score in the bathing suit competition, but he's still winning big.

### RECORD TO WATCH

#### HEAVY VEGETABLE

The Amazing Undersea Adventures Of Aqua Kitty (Headhunter/Cargo)

This one's kind of a sleeper, but more college stations each week are succumbing to Heavy Vegetable's eclectic charm. This Vegetable's Heavy at **KUCI**, **WTUL**, **WUSB** and **WXYC**.

### Chartbound

**BLUR** - Parklife (SBK/ERG)

**PONY** - Cosmovalidator (Homestead)

**7 YEAR BITCH** - Viva Zapata (C/Z)

**IVY** - Lately EP (Seed)

**GUIDED BY VOICES** - Fast Japanese Spin Cycle (Engine)

**FUDGE** - Southside Speedway (Caroline)

**SURGERY** - Shimmer (Atlantic)

**Dropped:** #25 The Gits, #26 Thinking Fellers Union Local 282, #31 Tsunami, #37 Nine Inch Nails, #39 Pavement, #42 Volume Nine Compilation #46 Green Day, #47 Sausage, #48 Further, and #49 Day In The Park Compilation.

cern to WNYU considering its size, location and exclusivity to that location, as well as our unique schedule. However, I think in terms of having a college chart in general, these factors must be addressed.

"In addition, since (as you have pointed out) there is no feasible way

of corroborating spins-per-week reports, it seems spins-per-week would be no less arbitrary than the current system. Doug himself confirms the (lack of) faith of the industry in college charts, so why go to all the trouble? To make the system seem more professional? I under-

stood Gavin's move to create the two charts as a confirmation of the unique and eclectic nature of college radio. If college radio isn't allowed to be its own entity, with a system that (unlike spins-per-week) really makes sense for college radio, there's no reason to have a distinct chart at all."

# College Albums

## THE SAN FRANCISCO SEALS

### Nowhere

(Matador, 676 Broadway, 4th Floor, New York, NY 10012)

Barbara Manning, as she points out in the first track of the debut San Francisco Seals' full-length, is "Back Again." The long-reigning queen of the Bay's indie scene has been collaborating with a shifting menagerie of musicians for the past couple of years, and although she's settled on a live band, the cast of *Nowhere/Now Here* includes the infamous Melanie Clarin, Flophouse's J.C. Hopkins, Little My's Matt Stahl, Greg Freeman, *Bananafish*'s Seymour Glass, the Thinking Fellers' Jay Paget and others. *Nowhere*, as a result of all these guest contributions, has a more ensemble and eclectic feel than either of Barbara's previous full-lengths, *Lately I Keep Scissors* and *One Perfect Green Blanket*; indeed, Manning wrote or co-wrote only six of these ten songs. Barbara's offerings are as familiar as her haunting vocals; her hypnotic, bewitching voice rides the swelling waves of her mellow-but-moody guitar. We particularly like the upbeat charm of "Back Again" and the contemplative "Still." Also quite noteworthy is "Janine's Dream," a twangy cover sung by Ms. Clarin that hints at her endeavors with her other band, country muckers the Buckets.

—SEANA BARUTH

## VELOCITY GIRL

### Simpatico!

(Sub Pop, 1932 First Avenue, Suite 1103, Seattle, WA 98101)

Track four on Velocity Girl's second Sub Pop full-length is entitled "I Can't Stop Smiling," and it, rather than number one, "Sorry Again," should be *Simpatico*'s kick-off track. Why? Well, while "Sorry Again," a breezy and summery pop gem, is the record's obvious single, "I Can't Stop Smiling" best describes this disc's affect; its 12 songs are excessively appealing and hummable. With *Simpatico*, Velocity Girl have, for the most part, emphasized crisp jangle over fuzzy swirl, and when Sarah Shannon and company do revert to semi-shoegazing mode (as

is "Rubble" or "Labrador") they don't sound nearly as refreshing as they do with straightforward pop, or (in the case of "I Can't Stop Smiling") bubblegum. Shannon's voice, like Madonna's, sometimes boasts a certain nasal quality (in fact, the ballad "Hey You, Get Off My Moon" distinctly reminds me of "Live To Tell") but when she goes all girly and wispy, she's absolutely irresistible. Grin along to: "Sorry Again," "I Can't Stop Smiling," and "Medio Core," just to start.

—SEANA BARUTH

## DEATH CUBE K

### Dreamatorium

(Strata/Subharmonic, 180 Varick St., New York, NY 10014)

Working under the moniker Death Cube K, maniacal axe slasher Buckethead has teamed up with phantasmal studio vampire Bill Laswell to rip and mangle the world of ambient sound. The duo's musical output on this 42-minute, 5-song sonic peregrination charts out a course of cutting-edge trance, floating somewhere between the outer limits of the Twilight Zone and the inner realms of the universal subconscious. Tracks such as "Land Of The Lost" and "Maps Of The Impossible Worlds" are spacious, swirling endeavors while "Terror By Night," with Buckethead's chicken scratches and fingernails-on-chalkboard-style guitar colliding with Laswell's treated sounds and low-end rumble, invokes images of a demented virtual-reality version of Halloween—the movie. Just as nightmarish visions begin to solidify and engulf the mind, Buckethead shatters the mood by dropping the relaxing "Maggot Dream." Fluid guitar and rich tonal bass create an envelope of hallucinatory bliss. But this fleeting sense of warmth is short-lived, as the album's closing track, "Dark Head," returns the listener to some dark aural shadowland in which guitar squiggles emerge from the depths of liquified beats and hang suspended in a vacuous collage of ambience-eneduced space. With *Dreamatorium*, Buckethead and Laswell have managed to create a stark, riveting soundtrack to some long-forgotten caliginous nightmare.

—SPENCEDOOKEY

## New Releases



## LUSH

### Split (4-AD/Reprise)

Is it my imagination, or has there been a lot of, er, less-than- outstanding releases from some of our favorite English bands lately? One glance at some of the names on this page should let you know that all changes this week. This new Lush album is an absolute gem—easily the best album they've released yet. The biggest surprise here—and believe me, it's a pleasant surprise—is the way Lush has blossomed and come into their own, musically. Shades of otherworldliness still cling to their sound (that is, after all, what they're famous for), but there are quite a few out-and-out, rockin' pop songs on *Split* that make for a refreshing change of pace. Check out "Kiss Chase," "Lit Up," "Blackout" and the current single, "Hypocrite," and you'll hear what I'm going on about. And while you're at it, check out "Starlust" and the achingly beautiful "Lovelife." It's only mid-June and already the summer's heating up.

—LINDA RYAN



## BLUR

### Parklife (SBK/ERG)

After last year's *Modern Life Is Rubbish*, I admit to eyeing *Parklife* suspiciously for a couple of days before giving it a listen. Silly me. Blur's third album far out distances their previous work, and may well end up being the album of their

## FAVE RAVES

## TODD BISSON

National alternative promotion, Columbia Records



### 18 WHEELER - TWIN ACTION

"Another Creation signing in the bursting-with-talent division (see Boo Radleys). One minute it's a lush Terry Melcher pop psyche excursion, then blink and you're hearing Gram Parsons."

### MIDI RAIN - "ALWAYS"

"The Steve Masters and Alex Luke mixes—a shameless plug since these are due out on Columbia shortly. Sleek alternotech from two very now fellas."

### MC 900 FT. JESUS - "BUT IF YOU GO"

"The coolest moment on an utterly fab album. Acid jazz makes itself felt in the post-Disposable Heroes Of Hip-hop era."



MATT CHESLIN  
Bassist, Ned's Atomic Dustbin

### MOTHER EARTH - PEOPLE TREE

"It's like a fast version of Traffic."

BLUR - PARKLIFE "Because everyone else likes it, and I really need some friends."

### PAUL WELLER - WILDWOOD

"It's like a slow version of Traffic. Or maybe a fast Nick Drake."

## MIKE MENA

Vice president, A&R, SBK/ERG



### SONIC YOUTH - EXPERIMENTAL JET SET...

"Wow, they've discovered melody. It's edgy too."

ELASTICA "A sense of humor. Humor and edginess is a good marriage."

BLUR & SUPERSTAR "Blur has come full circle and are one of the the most important bands around. Superstar, well it's great to sing along to, and love those harmonies."

By Seana Baruth

career. Fans of music from the late '60s (Kinks, The Who, etc.) and the mod revival of the late '70s/early '80s (The Jam, Squire, Secret Affair, etc.) will find some familiar musical reference points to start with, but that's just the tangible tip of the iceberg. Within these grooves, Blur blend snatches of Bowie ("Jubilee"), latter day XTC ("Tracy Jacks") and, gulp, Gary Numan ("London Loves," "Trouble In The Message Centre") seamlessly, resulting in something that is all their own. (As they sing in "Girls & Boys," "Nothing is wasted/Only reproduced.") There are plenty of favorites on *Parklife*, and here are mine: The title track, which features Phil Daniels—aka Jimmy from the movie *Quadrophenia*—on vocals, "Tracy Jacks" (with that Pet Sounds-like vibe and the line "I'd love to stay here and be normal/but it's just so overrated," this one should be a summer staple), "To The End" (which features Laetitia from Stereolab. Cappucino and a slow dance, anyone?), "Jubilee," "Badhead," "Far Out," and even the caddish, "Magic America." There are characters waiting to be introduced and plenty of life in the '90s snapshots to be shared. Give *Parklife* your undivided attention.

—LINDA RYAN

**MC SOLAAR  
Prose Combat (Cohiba/Island)**



Some of you may be familiar with French rapper MC Solaar through his contributions to the *Planet Rap* and *Rebirth Of Cool* compilations, not to mention Guru's successful *Jazzmatazz* album. His second album, *Prose Combat*, is among this week's Most Added, thanks to early leaders like KUNV, KCPR, KCRW, WMNF, WCBN, and a handful of others. Even though I took two years of French, I can't understand a word MC Solaar is singing, but the

thing is, he's so damn smooth it really doesn't matter. It just sounds good—almost hypnotic. And the fact that the album is called *Prose Combat* isn't lost on me either; his french raps and smooth sounds are dressed to kill. Favorite pieces of prose include the lead track, "Noveau Western," "Devotion," "Dieu Auit Son Ame," and "Temps Mort." Check this one out.

—LINDA RYAN

**FRETBLANKET  
Junkfuel (Atlas/A&M)**

Fretblanket's *Junkfuel* "brims with as much energy and excitement as sailors on shore leave." At least that's how one radio person (who begged to remain anonymous—wouldn't you?) jokingly described their sound. And although he probably didn't realize it, he zeroed in on a couple of key themes that ring throughout Fretblanket's ferocious sound—teen angst and sexual tension/frustration. Considering that the average age of the members of Fretblanket is but 20, that stands to reason. Having said that, to pigeon-hole Fretblanket as merely that

would be to vastly underrate their songwriting abilities, not to mention the breadth and scope of their subjectmatter. Fretblanket's music pure noise-coated pop, with chunky melodies and barbed wire guitar riffs. The result sounds somewhere between mid-'80s Minneapolis and early '90s Seattle (read: early Replacements meets Nirvana). Favorites include "Twisted," "I'm Going To Buy A Hanglider," "Song In B," "Direct Approach," "Now We're 30" and "Junkfuelled." As an



added bonus, the American version of *Junkfuel* includes the tracks "You're Welcome" and "Sleep Through Everything." If I was a bettin' woman, I'd put my money on Fretblanket and Bivouac to be this format's "new bright hopes." Classic. Classic and timeless. —LINDA RYAN

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**TWISTED**

# GAVIN ALTERNATIVE

EDITOR: LINDA RYAN  
ASSOCIATE ED: SEANA BARUTH



TW		SPINS	TREND
1	<b>LIVE</b> - Selling The Drama (Radioactive)	943	-32
2	<b>SONIC YOUTH</b> - Bull In The Heather (DGC)	905	+38
3	SOUNDGARDEN - Black Hole, Spoonman, Fell On Black (A&M)	857	-91
4	<b>GREEN DAY</b> - Longview, Basketcase, Come Around (Reprise)	827	-15
5	<b>TOAD THE WET SPROCKET</b> - Dulcinea (Columbia)	824	+18
6	PRETENDERS - Night In My Veins, I'll Stand, 977, Forever Young (Sire/Warner Bros.)	811	-119
7	<b>BEASTIE BOYS</b> - Sabotage (Grand Royal/Capitol)	759	+172
8	THE CROW SNDTRK - Stone Temple Pilots, The Cure, Helmet (Interscope/Atlantic)	699	-49
9	COLLECTIVE SOUL - Shine (Atlantic)	667	-7
10	<b>OFFSPRING</b> - Come Out And Play (Epitaph)	656	+102
11	<b>BLUR</b> - Girls And Boys (SBK/ERG)	609	+23
12	<b>VIOLENT FEMMES</b> - Breaking Up (Elektra)	585	+52
13	<b>COUNTING CROWS</b> - Round Here, Mr. Jones (DGC)	566	+23
14	FRENTE! - Bizarre Love Triangle, Labour Of Love (Mammoth/Atlantic)	551	-52
15	ERASURE - Always (Elektra/Mute)	545	-55
16	HOLE - Miss World, Violet, Doll Parts, Rock Star (DGC)	552	-136
17	PEARL JAM - Go, Daughter, Rearview Mirror, Rats (Epic)	551	-26
18	<b>REALITY BITES</b> - Lisa Loeb, U2 (RCA)	515	-2
19	<b>DAVID BYRNE</b> - Angels (Sire/Warner Bros.)	522	+63
20	ROLLINS BAND - Liar, Disconnect, Civilized (Imago)	487	-44
21	<b>GIN BLOSSOMS</b> - Until I Fall, Found, Mrs. Rita (A&M)	476	+39
22	MORRISSEY - The More You Ignore Me, Why Don't You, Used To Be (Sire/Reprise)	477	-114
23	<b>JAMES</b> - Say Something, Laid, Sometimes, No No No (Fontana/Mercury)	445	+53
24	NINE INCH NAILS - March, Closer, Heresy (Nthng/TVT/Interscope/ARG)	454	-73
25	STAKKA BO - Here We Go (Polydor/PLG)	461	+15
26	<b>TORI AMOS</b> - God, Cornflake Girl, Past The Mission (Atlantic)	457	+48
27	<b>BOINGO</b> - Hey (Giant)	434	+81
28	<b>STONE TEMPLE PILOTS</b> - Vasoline (Atlantic)	414	<b>NEW</b>
29	INDIGO GIRLS - Touch Me Fall (Epic)	413	-8
30	<b>THE CHURCH</b> - Two Places At Once (Arista)	376	+65
31	<b>SEAL</b> - Prayer For The Dying (Sire/Warner Bros.)	404	+87
32	CRASH-TEST DUMMIES - Afternoons and Coffeespoons, Mmm Mmm Mmm (Arista)	385	+2
33	SARAH McLACHLAN - Possession, Hold On (Netzwerk/Arista)	354	-167
34	<b>CAUSE AND EFFECT</b> - It's Over Now (SRC/Zoo)	359	+10
35	SMASHING PUMPKINS - Disarm, Today, Cherub Rock, Mayonaise, Geek USA (Virgin)	327	-40
36	<b>SUPERCHUNK</b> - The First Part (Merge)	317	-3
37	<b>MEAT PUPPETS</b> - Backwater (London/PLG)	314	+18
38	<b>SPIN DOCTORS</b> - Cleopatra's Cat (Epic)	340	+29
39	<b>LUSH</b> - Hypocrite (4-AD/Reprise)	295	<b>NEW</b>
40	ALICE IN CHAINS - No Excuses, Rotten Apple, I Stay Away (Columbia)	286	-45
41	<b>VELOCITY GIRL</b> - Sorry Again (Sub Pop)	285	<b>NEW</b>
42	FARM - Messiah (Sire/Reprise)	317	-46
43	<b>FRANK BLACK</b> - Teenager Of The Year (4-AD/Elektra)	281	<b>NEW</b>
44	<b>NIRVANA</b> - All Apologies, Dumb, Heart Shaped (DGC)	277	+28
45	WHALE - Hobo Humpin' Sloba Babe (east west/Atlantic Group)	283	+11
46	SMITHEREENS - Miles From Nowhere (RCA)	244	-110
47	MILLA - The Gentleman Who Fell, It's Your Life (SBK/ERG)	254	-90
48	JOHNNY CASH - Delia's, Drive, Thirteen (American)	233	-11
49	<b>PAUL WELLER</b> - Wild Wood (Go!/London/PLG)	219	+5
50	NICK CAVE - Nobody's Baby (Elektra/Mute)	214	-79

## Most Added

- FUZZY (17)**
- KISS MY ASS (11)**
- MC SOLAAR (9)**
- MC 900 FT. JESUS (9)**
- THE AUTEURS (8)**
- VELOCITY GIRL (8)**

## Top Tip

### STONE TEMPLE PILOTS

"Vaseline"  
(Atlantic)

Greasing its way up the chart with a killer debut at #28.

## Top Requests

- BEASTIE BOYS**
- SONIC YOUTH**
- GREEN DAY**
- OFFSPRING**
- HOLE**

### RECORD TO WATCH

#### MC 900 FT. JESUS

"If I Only Had A Brain"

(American Recordings)

A no-brainer Add at 91X, KTOZ, WZRH and KEDJ this week.

### Chartbound

- DAMBUILDERS** - "Shrine" (eastwest)
- GIGOLO AUNTS** - Flippin' Out (RCA)
- BREEDERS** - "Saints" (4-AD/Elektra)
- MC 900 FT. JESUS** - "If I Only..." (American)

## Inside Alternative

So, who *wasn't* in San Francisco last Sunday for the **Big Star/Counting Crows/Gigolo Aunts** show? I felt like I was in Los Angeles when I walked through the lobby of The Fillmore and saw members of **Redd Kross** and **The Bangles**, not to mention RCA's **Lisa Worden**, DGC's **Mark Kates** and his wife **Beth**, 91X-San Diego's **Mike Halloran**, **Karen** and **Chris** from Hits and Priority's **Michelle St. Claire**. Also checking out the show were members of **Overwhelming Colorfast**, Kim Warnick of **The Fastbacks** (cheering on hubby **Ken Stringfellow** of **The**

**Posies** who was playing bass in **Big Star**), **Love & Rockets** (in town recording a new album), **Zircus**, **Jonathan Segal** and a million others neither Seana nor I can think of at the moment. Needless to say, I felt like I was witnessing history. **Big Star (Alex Chilton & Jody Stephens** plus **John Auer** and **Ken Stringfellow** of **The Posies**) were so *amazing*. And both **Counting Crows** (who I must've seen about three times in as many weeks) and **The Gigolo Aunts** were awesome. I don't recall *ever* seeing **The Gigolo Aunts** rock so hard. You could tell it was a genuine thrill for them to be there.

The thrills continued during the week when **Lloyd Cole** stopped by the GAVIN office on Monday for a visit before his sold-out show at Slim's. It's been so long since he's been here (I want to say ten years, but the thought is far too scary to deal with), so the crowd was primed and ready. As usual, he blew everyone away.

The lovely and talented **Milla** also stopped by for a quick visit last week. She's such an unassuming lady! And while all the guys in the office were falling all over themselves to meet her (it was so embarrassing), she continued to be pleasant and gracious.

**KTCL-Ft. Collins' Big Adventure** was a resounding success. Over 17,500 listeners attended and enjoyed 19 bands on two stages. The best line of the night was when one of the jocks got up on stage and said, "Is Juliana Hatfield out there? The **Violent Femmes** are coming up next and her sister is looking for her." (If you didn't get that one, go back and listen to "My Sister.")

**KPOI/The Edge-Honolulu** is planning a few special concerts this summer. Their tentative event schedule looks like this: July 5-**Unplugged** featuring **Midnight Oil**; August 6-**Porno For Pyros**, **Lemonheads**, **Blind Melon**, **Social Distortion**, **The Church**, **Blur**, **Material Issue**, **Pavement**; and an anniversary party in October. Any labels that can help with the **Unplugged** and **Anniversary** shows are encouraged to do so.

**KACV-Amarillo** took me up on the challenge to Add **Garth Brooks'** "Hard Luck Woman" from the **Kiss My Ass** tribute album. **KUNV-Las Vegas**, **WBRU-Providence** and **KLZR-Lawrence** all added **Mighty Mighty Bosstones'** "Detroit Rock City," while **The End-Seattle** (and the **Lazer**) added **Lenny Kravitz's** contribution.

Looking forward to **Live 105's BFD**, **KROQ's Weenie Roast** and **91X's Sun Fest** this weekend. If any of you record and/or radio types are going out for them, I'll see you there. I'm off to get my copy of **C'mon Get Happy** autographed by **David Cassidy**. Wish me luck.



Somewhere to climb up upon...

Somewhere to lookdown at you from...



"when you made the mountain"

from the new album  
guru  
mother

produced by  
opus III

management  
tim smith for  
epm management

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COULDN'T WAIT: KDFW- DALLAS  
WAQZ- CINCINNATI  
WBER- ROCHESTER  
WRAS- ATLANTA



# GAVIN PICKS

## Singles .....

**MARCELLA  
DETROIT**

**I Believe (London/PLG)**

One half of Shakespear's Sister displays her exceptional vocal talent on this stirring, self-penned release from her newest album *Jewel*. Captivating from the first few notes, it builds emotion verse by verse. An awesome solo effort.

**CHAKA DEMUS &  
PLIERS with  
JACK RADICS &  
TAXI GANG**

**Twist And Shout  
(Mango/Island/PLG)**

Summertime—time to hit the beach and party! And what better for the occasion than this upbeat production that puts a new twist on the Isley Brothers' original and Beatles' cover? Tony Waitekus at WCIL-Carbondale, Ill. is an early believer and reports it generates quick response.



**RICHARD MARX  
The Way She Loves Me  
(Capitol)**

Though he's had major success taking the uptempo route, it's those romantic ballads many fans think of first when they think of

Richard Marx. But the multi-faceted singer/song-writer opts for bouncy pop/rock to express his feelings on this track that features Lionel Richie and Luther Vandross on background vocals.

**OPUS III  
When You Made The  
Mountain (eastwest)**

Listening to lead singer Kirsty Hawkshaw and the beat that drives this song, it's possible one might get hypnotized. They caused some noise two years ago with the debut single "It's A Fine Day." Spiritually inspired, this follow-up is cut from a similar mold and should help this U.K. contingent get even more exposure in the U.S.



**BOZ SCAGGS  
I'll Be The One (Virgin)**

A<sup>3</sup> programmers raced to their control rooms to get Boz's new album on the air. His first release in four years has received raves with the consensus being that it's his finest since those masterpieces of the '70s. Some great stuff for upper demos midday and late at night.

## Albums .....



**LLOYD COLE  
Bad Vibes (Ryko)**

It's been three years since we've heard from Lloyd Cole, but he's back with conviction, doing what he does best: painting vivid, tactile portraits of characters or situations, using a pen filled with wry humor and irony. The understated pop current that runs throughout *Bad Vibes* hasn't been this unflinching in quite some time, as one listens to the psychedelic-tinged "Morning Has Broken" will verify. Also check out "So You'd Like To Save The World," "Too Much Of A Good Thing," "Love You So What" and "My Way To You." Welcome back.

—LINDA RYAN

**BUCKSHOT  
LEFONQUE  
Breakfast At Denny's  
(Columbia)**

In the tradition of Cannonball Adderly's composition and collaboration in the worlds of R&B and jazz, Buckshot LeFonque takes on Adderly's psue-

donym and puts a polished, futuristic spin on saucy grooves and smooth transitions for 1994. Cut maestro DJ Premier slides in with some of his most impressive tablework to date. Premier and Buckshot move in sync with improvisational ease to create a soon-to-be-classic sound. Check for the video directed by Spike Lee. Contact Tyesh Harris @ Columbia (212) 833-2272.

—THEMBISA MSHAKA

**AALIYAH  
Age Ain't Nothing But A  
Number (Blackground  
Enterprises/Jive)**

If you thought Aaliyah's debut single "Back & Forth" climbed the charts at a feverish pace, wait until you see what happens with her album, *Age Ain't Nothing But A Number*. Tracks touch on images of romance, partying, and hanging with da homegirls with a teenage perspective that can be appreciated by all ages. "Back & Forth" and "Throw Your Hands Up," are automatic jams while "Age Ain't Nothing But A Number" "Down With The Clique," "Young Nation," and "Old School" are not to be overlooked.

—JOHN MARTINUCCI

**TOAD THE WET  
SPROCKET  
Dulcinea (Columbia)**

Santa Barbara's Toad The Wet Sprocket brings us their fourth album, *Dulcinea*, named after the character in Don Quixote. Bassist Dean Dinning says, "Dulcinea represents an ideal of perfection that does not exist,

but we keep trying to reach that ideal and that's when the music happens." Musical gems on Toad's latest project include the current single "Fall Down", the mid-tempo "Something's Always Wrong," "diputS" (you know, Stupid, backwards), the simple charm of "Windmills" and "Nanci," which contains my favorite lyric: "You bend your words like Uri Geller's spoons."

—ANNETTE M. LAI



**RICK BRAUN  
Night Walk (Bluemoon)**

Rick Braun is not your average trumpet player in the Jazz/A<sup>2</sup> mode. He's also toured with Sade, Rod Stewart and others and even co-wrote a hit tune by REO Speedwagon. *Night Walk* caters nicely to the exacting standards of major market A<sup>2</sup> radio—smooth, lyrical but with the right bite of musicianship that's devoid of sentimental clichés. Shades of Chet Baker, Miles Davis plus today's modern instrumentation.

—KEITH ZIMMERMAN



Toad The Wet Sprocket

By Dave Sholin

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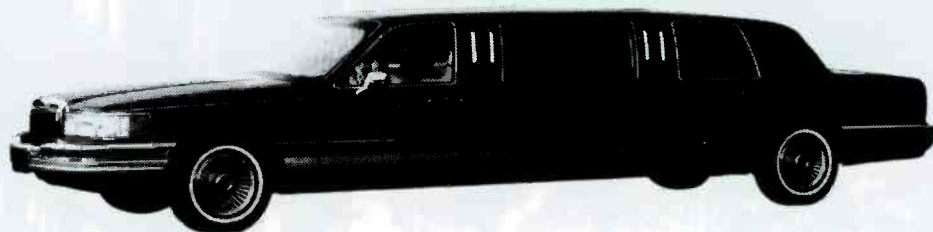
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# BLACKSTREET "BOOTI CALL"

## MOST ADDED TOP 40

WHYT/DETROIT  
Z90/SAN DIEGO  
KTFM/SAN ANTONIO  
KDON/MONTEREY  
KZFM/CORPUS CHRISTI  
KCAQ/OXNARD

WJMN/BOSTON  
KSFM/SACRAMENTO  
WHJX/JACKSONVILLE  
KKSS/ALBUQUERQUE  
KQIZ/AMARILLO  
KISR/FT. SMITH

WZJM/CLEVELAND  
WLUM/MILWAUKEE  
WJMH/GREENSBORO  
WVKS/TOLEDO  
KHTN/MODESTO  
Y97/SANTA BARBARA

HOT97.7/SAN JOSE  
WHHH/INDY  
KLUC/LAS VEGAS  
KWIN/STOCKTON  
KLYV/DUBUQUE  
KMXZ/SALINAS

92Q/BALTIMORE  
WWWX/PROVIDENCE  
WXSJ/TALLAHASSEE  
KIKI/HONOLULU  
KFFM/YAKIMA  
WYYS/CORTLAND

## MOST ADDED URBAN — OVER 65 STATIONS

WRKS/NEW YORK  
WILD/BOSTON

KKBT/LOS ANGELES  
KKDA/DALLAS

WGCI/CHICAGO  
WJLB/DETROIT

WUSL/PHILADELPHIA  
WAMO/PITTSBURGH

AND MORE!

"Crossover stations like WJMN/Boston, WZJM/Cleveland and FM102/Sacramento have already laid the base for this track. This Teddy Riley project has plenty goin' on musically to recommend it to mainstream Top 40's as well, and a non-rap version should help."

—Dave sholin, The Gavin



# BLACKstreet

Executive Producer: Teddy Riley

THE ATLANTIC GROUP  
INTERSCOPE  
1