

# GAVIN

## This Week.....

Just how **alternative** is Alternative? At a time of year when New York usually hovers around furnace-level temperatures, thousands of musiccentrics head for Manhattan and the **New Music Seminar** to consider this and other burning topics of the moment. **GAVIN** chooses this moment to cover the Alternative scene in a two-part focus - this week highlighting some of the emerging talent due to showcase in New York. Our cover stars are **Eve's Plum, Engine Kid, Smack Dab, The Jayhawks, Ass Ponys and Fat Joe**. NMS itself is in a new location, under (sort of)



new management and with new goals. But how fresh is "new"? NMS proprietor

**Mark Josephson** (above) addresses that question inside. In part two next issue Alternative movers and shakers illustrate how they maintain that street feel as the genre grows up and slips further into the mainstream. If you are seeing this copy of **GAVIN** at NMS or in Minneapolis, at the **Upper Midwest Conclave**, and haven't read it in a while, be sure to check out some of the recent innovations: The **GAVIN-only GO Chart, Chart Connections** and the **A<sup>3</sup> Boomer Grid** - all unique features designed to track the marketing and promotion of music in a more coherent fashion. Find out how **radio** has been coping with the Midwest floods in **News**, as well as a controversial condemnation of 'irresponsible' music in Chicago and the latest direction of **Matthew King Kaufman** (above), iconoclastic founder of **Beserkley Records**. What, or



who, is legendary radio programmer **Paul Drew** (left) smiling at? Find out in **That's Sho-biz** as we tease this magazine's **35th anniversary**, coming up in August.

**A**  
**2-PART**  
**FOCUS**

**ON**



## ALTERNATIVE MUSIC

this week:the artists

**PLUS:**



How **NEW** is the **NEW** New Music Seminar?

*This lyric means a lot to me,  
because it's about the responsibility  
parents have towards their children  
—how important words are...  
impressions...feelings that stay  
with us for the rest of our lives.*

# BARBRA STREISAND



*C h i l d r e n*

---

*W i l l*

---

*L i s t e n*

---

*When Barbra sings,  
the whole world listens.*

*From the #1 album  
"Back To Broadway."*

COLUMBIA

Produced by Barbra Streisand

# GAVIN AT A GLANCE

## RECORD TO WATCH

TOP 40

**TONI BRAXTON**

"Another Sad Love Song" (LaFace/Arista)

RAP

**PRINCE MARKIE DEE AND THE SOUL CONVENTION**

"Something Special" (Columbia)

URBAN

**ALEXANDER O'NEAL**

"Aphrodisia" (Tabu/A&M)

ADULT CONTEMPORARY

**TEARS FOR FEARS**



"Break It Down" (Mercury)

COUNTRY

**McBRIDE AND THE RIDE**

"Hurry Sundown" (MCA)

A3

**DEEP FOREST**

Sweet Lullaby (Epic)

JAZZ

**TIGER OKOSHI**

Echoes Of A Note (JVC)

ADULT ALTERNATIVE

**BILLY JOE WALKER, JR.**

Warm Front (Liberty)



ALTERNATIVE

**CATHERINE WHEEL**

"Crank" (Fontana/Mercury)

ALBUM

**JOHN COUGAR MELLANCAMP**

"What If I Came Knockin'" (Mercury)

## MOST ADDED

TOP 40

**JANET JACKSON**

"If" (Virgin)

**BON JOVI**

"I'll Sleep When I'm Dead" (Jambco/Mercury)

RAP

**ICE CUBE**

"Check Yo' Self" (Priority)

BOSS

"Recipe Of A Hoe" (DJ West/Chaos/Columbia)

URBAN

**JANET JACKSON**

"If" (Virgin)

SWV

"Downtown" (RCA)

ADULT CONTEMPORARY

**MADONNA**

"Rain" (Maverick/Sire/Warner Bros.)

**MICHAEL McDONALD**

"I Stand For You" (Reprise)

COUNTRY

**JOE DIFFIE**

"Prop Me Up Beside The Jukebox" (Epic)

**DIAMOND RIO**

"This Romeo Ain't Got Julie Yet" (Arista)

A3

**JOHN WESLEY HARDING**

Summer Single (Sire/Reprise)

**JOHN MELLENCAMP**

"What If I Came Knockin'?" (Mercury)

JAZZ

**RICHIE COLE**

Profile (Heads Up)

**TIGER OKOSHI**

Echoes Of A Note (JVC)

ADULT ALTERNATIVE

**BILLY JOE WALKER, JR.**

Warm Front (Liberty)

**JIM CHAPPELL**

Over The Top (Real Music)

ALTERNATIVE

**SMASHING PUMPKINS**

"Cherub Rock" (Virgin)

TRIBE

Sleeper (Slash/Warner Bros.)

ALBUM

**JOHN MELLENCAMP**

"What If I Came Knockin'?" (Mercury)

**GEORGE THOROGOOD**

"Get A Haircut" (EMI/ERG)

## GAVIN HOT

TOP 40

**MADONNA**

"Rain" (Maverick/Sire/Warner Bros.)



RAP

**ICE CUBE**

"Check Yo' Self" (Priority)

URBAN

**THE O'JAYS**

"Somebody Else Will" (EMI/ERG)

ADULT CONTEMPORARY

**CELINE DION & CLIVE GRIFFIN**

"When I Fall In Love" (Epic)

COUNTRY

**WYONNNA**

Only Love (Curb/MCA)

A3

**U2**

Zooropa (Island/PLG)

JAZZ

**HORACE SILVER**

It's Got To Be Funky (Columbia)

ADULT ALTERNATIVE

**PETER WHITE**

Promenade (Sin-Drome)



ALTERNATIVE

**SMASHING PUMPKINS**

"Cherub Rock" (Virgin)

ALBUM

**U2**

Zooropa (Island/PLG)

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six emerging artists. Plus, The Seminar, She's A Changin' — An update on the new New Music Seminar.



Eve's Plum

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### ALTERNATIVE MUSIC: Part two

Keeping their feet firmly on the street, the alternative scene's movers and shakers reveal how they have adapted to the music's new found maturity

Pictured on this week's cover clockwise from top left: Eve's Plum, Engine Kid, Snack Dab, The Jayhawks, Ass Ponys and Fat Joe

# GAVIN

Founded by Bill Gavin—1958

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**JAZZMATAZZ**  
**SELLS**  
**TRUST ME!**

# TRUST ME

The new single from  
**GURU'S JAZZMATAZZ**  
featuring N'Dea Davenport

**D-Pro on your desk now!**

Produced, mixed & arranged by GURU  
Co-production & featured performance by N'Dea Davenport of The Brand New Heavies

Empire Artist Management



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**"I'm not ready for old fuddy-duddyism."**

— Matthew King Kaufman

see page 7

# Radio Bails Out Midwest

BY BEVERLY MIRE

Although radio was largely unaffected by the massive flood that was devastating the Midwest last week, the medium put its resources together to help listeners affected by the disaster.

The only GAVIN station we spoke to that experienced a power outage was KXIA-Marshalltown, Iowa, which, program director Roger Lewis reported, was thrown off the air for a little over an hour. Even outlets in Davenport, the town programmers said was hardest hit, stayed afloat.

President Clinton toured flood sites last Wednesday (July 14) and then went on

radio to take calls from area residents.

"We're doing normal programming, just more news and updates," said Sandy Wyborny, station manager of KEZT-Ames/Des Moines, where residents won't be able to drink tap water for at least a month.

"It's a mess," agrees KOKZ-Waterloo/Cedar Rapids PD Dan Olsen, whose primary goal is to keep his station from sounding like it's capitalizing on a tragedy. "We're not jumping on a 'public service' bandwagon and tooting our horn. We're directing listeners to the organizations who can help them rather than try to do it ourselves."

Sensitivity about listeners even extended into playlists. Olsen dropped Steve Miller's "Wide River" and Madonna's "Rain" from his playlist, and other area stations presumably considered similar moves (See sidebar).

On the flip side, at V100 (KFAV)-St. Peters, Missouri, PD/MD Sheila Sand said listeners were requesting songs about rain and rivers, "to lighten their feelings and to take their minds off it a bit."

KLVY-Dubuque's Joe Dawson gave away Steve Miller CDs. Dawson, who also didn't divert much from regular programming, reacted to reports that people were finding catfish in their cellars in a decidedly offbeat way, considering the circumstances.

"We gave away 105 pounds of catfish in case you didn't have any in your basement." On the more serious side, Dawson reports that his

station solicited listeners' help sandbagging parts of East Dubuque, and gave volunteers T-shirts that proclaim

"We Survived the Flood of '93 with K-Live 105."

"We wanted to cheer people up," he says.

## Drowning in a Sea of Songs

While stations in the Midwest ponder what songs to play or not to play in the wake of the flood, GAVIN offers a short list of songs and artists to think twice about.

While Steve Miller's "Wide River" is the most obvious first song on programmers' minds, there are also Mood Swing's "Rainsong," the Jackyls' "When Will it Rain," the Rembrandts' "Chase the Clouds Away," and Cyndi Lauper's "Who Let in the Rain?"

Also to be mullied over are such classics as "How High's the Water, Mama" by Johnny Cash, "River Deep, Mountain High" by Tina Turner, "Catfish" by Joe Cocker, "Cry Me a River" by Cocker or Julie London, "Stormy Weather" by Lena Horne, and "Riders on the Storm" by the Doors, "The Tide is High" by Blondie, and two albums, *Wake of the Flood*, by the Grateful Dead, and *Raindogs* by Tom Waits. (Here, you may add any of the dozens of rain and storm songs you know.)

Other artists who might have to be sidelined until the storm blows over are the Waterboys, Wet Willie, Marvin Rainwater, Fishbone, Toad the Wet Sprocket, Roger Waters, Muddy Waters, Johnny Rivers, and, of course, Gale Storm.

# Elvis Has Left the Bank

BY BEN FONG-TORRES

Elvis Presley never sang much about money. In 1956, he covered Clyde McPhatter's "Money Honey" on an EP (a four-song, "extended play" record), but it went nowhere.

But that won't stop the merchandisers.

The latest to try to cash in on Americans' undying love affair with the King is Current Inc., a Colorado Springs, Colo., company that is introducing a line of Elvis Presley checks.

Having completed a deal with Elvis Presley Inc., the licensing arm of Presley's estate, the company will introduce the checks July 12. Taking a cue from the Postal Service's experiences, Current Inc. is offering four images of Presley, all in what it calls "young Elvis" designs:

Elvis with his guitar; EP at the keyboards; a closeup of the King looking "dreamy,"



and a three-quarter length pose of the Elmeister. (Current offers the checks by mail order. For information, call 1-800-533-3973.)

"With these checks," said Ron Eilers, a vice president at Current, "customers can carry a little bit of the King with them every day."

# Hundreds Join Lawsuit Against Wild 107 for Bay Bridge Tie-Up

A lawsuit against Wild 107 (KSOL)-San Francisco filed by a woman angered by being stuck in a massive traffic jam caused by a stunt pulled by morning personality Erich "Mancow" Muller has ballooned, with hundreds of people asking to join in the \$4 million class action.

Claims run from the typical missed appointments and flights to more serious charges. One man said his tardiness cost him his job, and a San Leandro woman, Karen Delavallade, said that she was delayed to her Aunt's funeral and arrived as the coffin was being carried out of the mortuary.

The jam took place May

26, when Muller halted traffic on the San Francisco Bay Bridge by having two vans block lanes while his sidekick, Chewy Gomez, got a haircut. The stunt was meant to be a swipe at President Clinton's \$200 snipping.

Shortly after the incident, attorney James Roberts of San Jose filed the lawsuit on behalf of Nancy Martinez, a Fremont resident who said she was 90 minutes late to her job. Since then, inconvenienced commuters have asked to join the suit. Delavallade was particularly incensed. "I just want (Muller) to realize that whatever power he thinks he has, he doesn't

have the right to stop people's everyday lives."

Before and after a short, paid suspension, Muller offered contrite apologies on the air and in the local press, calling his actions "immature." However, talking with a trade paper, he succumbed to some braggadocio: "I will always be known as 'the a\*\*hole who tied up the bridge,'—which isn't that bad."

On June 11, Mancow pleaded guilty to public nuisance and received three years' probation and a \$500 fine. He also had to pay \$500 more to enroll in a community service program that will cost him 100 hours.

# The Chicago Flubs: Windy City Chapter of NARAS Condemns 'Irresponsible' Music

Newly-appointed NARAS chairman Hank Neuberger has his hands full. In May, his hometown (Chicago) chapter approved a motion put forth by NARAS governor Nicholas Schmitz calling for the organization to be more active in condemning "irresponsible" music. Although names weren't named in the motion, Schmitz has admitted a particular disliking for Ice-T and 2 Live Crew.

Specifically, the motion asks the Recording Academy to "address every questionable or controversial recorded product with equal (in volume and quantity) and balanced statements about both the right to create, distribute and

market such a product and the responsibility to be responsible as creators, distributors and marketers of what some could reasonably consider a questionable or offensive product."

How such a controversial motion was passed is a source of embarrassment for the Chicago chapter. Only 10 out of about 40 governors attended the May meeting, and after a ponderous, rambling speech by Schmitz, who is closely aligned with music industry critic Rev. Donald Wildmon, wanted to vote and go home.

To Neuberger's, the chapter's and NARAS' embarrassment, a Chicago newspaper reported the motion just as

Neuberger was in the process of being elected to his new post.

"Those ten governors and Nick Schmitz have not done one second's homework into what the academy's history on this issue is," Neuberger said. "As a result, we caught a lot of @%\*& from this from a lot of people."

"We're trying to reach out and let rappers and everyone else know that Jesse Helms is no friend to us," he said. "I don't think

now that the full board has met that there's any sympathy by majority vote for this issue. I frankly think they pulled a fast one."

However, at the chapter's June meeting, a two and a half-hour marathon, the issue of the motion was raised but somehow went unresolved, as governors cut off discussion and Neuberger, at one point, called the notion "moot" and chastised the media for blowing the issue out of proportion.

## Country Artists Take Eagles to the Limit

It seems only right.

The Eagles, who carried the country-rock banner to its highest reaches in the '70s with such hits as "Desperado," "Lyn' Eyes" and "New Kid in Town," will have an album of their songs recorded by a galaxy of today's country stars.

The album, scheduled for release in September on Giant Records, will benefit ex-Eagle Don Henley's Walden Woods land-protection project in Massachusetts.

Participants in the album include Clint Black, Brooks & Dunn, Billy Dean, Vince Gill, Alan Jackson, Lorrie Morgan and Trisha Yearwood.

Henley had thought of such a recording for some time, he said, and decided to take advantage of country music's current status—not only as a hot music form, but with artists making music that reminded Henley of what the Eagles did, with songs like "Peaceful Easy Feeling" and "Lyn' Eyes."

The Eagles, who scored 16 Top 40 hits on Asylum from 1972 to 1981, were lyrically witty and harmonically-gifted practitioners of the country-rock form, following in the footsteps of

such pioneers as Michael Nesmith, Rick Nelson, Linda Ronstadt, Gram Parsons, the Byrds, Buffalo Springfield, Poco, and the Flying Burrito Brothers.

Since their breakup, drummer Henley and guitarist Glenn Frey have continued to enjoy success, with Henley splitting his time between music and the Walden Woods project.

Giant Records president Irving Azoff said that 40 percent of the mechanical royalties from the album will go to Walden Woods and the rest to the artists. To date, the lineup of artists and songs is: John Anderson, "Heartache Tonight," Clint Black, "Desperado," Suzy Bogguss, "Take it to the Limit," Brooks & Dunn, "Best of My Love," Carlene Carter, "The Long Run," Diamond Rio, "Lyn' Eyes," Vince Gill, "I Can't Tell You Why," Alan Jackson, "Tequila Sunrise," Lorrie Morgan, "The Sad Cafe," Travis Tritt, "Take it Easy," Tanya Tucker, "Already Gone," and Trisha Yearwood, "New Kid in Town." Billy Dean who, along with Yearwood and Black, have worked in other Walden Woods benefits, is yet to be matched with a song.

## WRKS Tops NY Book

Although it stayed flat, Urban station WRKS kept its lock on the number one spot in the Big Apple, while WPLJ topped Top 40s, beating WHTZ for the first time since fall '85. Rush Limbaugh is taking a lot of credit for WABC/AM's third place tie with WCBS and Howard Stern's morning show on WXRK jumps .3 to an impressive 8.0.

All numbers are 12+.

### NEW YORK

		W'93	Sp'93
WRKS/FM	Urb	5.8	5.8
WLTW/FM	A/C	5.3	5.2
WABC/AM	Talk	3.8	4.8
WCBS/FM	Old	4.8	4.8
WBLS/FM	Urb	4.4	4.7
WXRK/FM	Cl. Rock	3.8	4.1
WPLJ/FM	T40	3.7	4.0
WHTZ/FM	T40	3.8	3.8
WQHT/FM	D/T40	3.7	3.6
WOR/AM	Talk	4.0	3.5
WINS/AM	News	4.0	3.4
WMXV/FM	A/C	3.2	3.4
WCBS/AM	News	3.7	3.0
WFAN/AM	Spts	2.3	2.8
WNEW/FM	Alb	3.5	2.8

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## CDs: The New Vending Trend

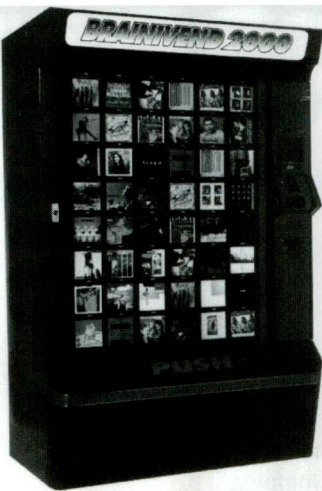
BY DAVID BERAN

The term "bubble gum" music may turn out to be prophetic if consumers warm to the idea of purchasing music from vending machines. Like chewing gum, soft drinks and snack foods, CDs are now a push of a button away.

Credit Studio City-based Vending Intelligence with the idea. Test market machines are located in various Southern California businesses ranging from movie theaters to super markets. "We have a blend from Alice In Chains to Pavoratti," says Pete Folger, president of Vending Intelligence. "Consumers can choose from 48 selections and we rotate titles according to the area where the unit is located."

Movie theaters have proved to be a natural location for machines. Movie Tunes is the company that launched the concept of playing pop songs between movies and in theater lobbies over a year ago. "After a song plays, the screen shows a slide that says now available at Movie Tune sales center in the lobby,"

explains Movie Tune president Bob Kardashian, who has five machines in AMC theatres, with plans for more. "We also show slides of the vending machines in the lobby. Soundtracks to films playing are made



available, and soundtracks to *Jurassic Park* and *Sleepless In Seattle* are selling well."

After picking a title, consumers are treated to a 30-second sound bite from the CD. "They get up their courage and press a button," says Folger. "Then they can pay by cash, ATM cards or credit cards."

## Death Sentence For 'Rap' Killer

A 19-year-old Texan who blamed rap music for his actions has been sentenced to death by a jury in Austin after being found guilty of killing a Texas state trooper.

Ronald Ray Howard's attorneys did not dispute that he fatally shot trooper Bill Davidson, 43, in rural east Texas last year. Howard's defense was based on his claim that violent music by Tupac Amaru Shakur influenced his actions, and that he was listening to Shakur's *2PACLYPSE NOW* album at the time of the shooting.

Meantime, the slain trooper's widow, Linda Sue Davidson, has filed suit against Shakur, the former member of Digital Underground who is starring with Janet Jackson in the John Singleton film, *Poetic Justice*. Davidson also brought action against Shakur's record company, Interscope, and parent company Time Warner.

# Matthew King Kaufman: Still Beserkley After All These Years

BY BEN FONG-TORRES

A funny country happened to Matthew King Kaufman on his way back into the record industry.

It was Russia.

But first things first. Kaufman, fans of iconoclasts in the industry may recall, was the founder of Beserkley Records in Berkeley, Calif. 20 years ago. The label produced such underground favorites as Jonathan Richman and the Modern Lovers and Earthquake, along with a pair of club bands, the Rubinoos and the Greg Kihn Band, who broke through with hit records.

The label stopped signing and recording new acts in the mid-'80s, and Kaufman, who had been a producer and songwriter as well as label head, has had a relatively low profile—until now. He has recently formed SOB (Son of Beserkley) Records, with several acts, including the first SOB release, Diamond Head, a hard rock band credited with influencing the work of Dave Mustaine of Megadeth and Lars Ulrich of Metallica.

"Metallica recorded their songs for their own albums," Kaufman says,

"and Mustaine actually worked on this new album."

Yeah, but what about Russia?

It was early 1991, Kaufman recalls, when John Doukas, Earthquake's first lead vocalist, asked him to



help him mount a video documentary on Russia, using archival footage from the U.S.S.R.

"We made a deal with the Soviet Filmmakers Association (now known as the Kino Centre), which controls all the film ever shot in the Soviet Union and we made a 20-hour series on the period of time between the Bolshevik takeover about 1917 to Perestroika in 1989."

*Russia: the Missing Years*

has been picked up by Time Warner and Rhino Home Video, and may appear on PBS next year.

"I got to use the other half of my brain," says Kaufman. "It's not like music, which is a really intuitive kind of thing."

With the film finished, Kaufman is back to music.



"It's a really healthy environment to return," he told GAVIN. With Beserkley, "We ran out of radio as

the Album Rock thing went from what it was to classic rock. Now, with Alternative the way it is, there's a whole new avenue open to us for our kind of stuff."

The "stuff" includes, besides Diamond Head, singer-songwriter Linda Brady, Hobo, a four-piece band (down from nine when they were the Uptones), and Repulsa, a punk parody act. "They got my juices going again."

(Some of the product of

the old juices will be issued as *Beserkley's Best* on Blackheart Records, a New York-based label owned by friends of Kaufman.)

"I'm going for the songwriters," says Kaufman. "I can't go with what's happening or isn't happening today. Songs are classic and span through time. And I really like the idiosyncratic vocalists, which is evident from my past history."

"I gotta tell you, the thing that bothers me the most is not the record business," he says. "It's radio. The record industry would do a lot better if radio was healthier. As a kid, I loved to hear hit songs in a hit rotation. There're too many stations who are like a boutique mentality. The tie-in between a hit song and radio seems to be lost on

about 70 percent of the stations in the country. If it's a popular song—I don't care if it's New Age or Album—it's playing it a bit more than once or twice a day would really breathe some health into the entire industry."

Another disappointment for Kaufman was video. "The whole rock video thing could have been an entire field of true artistic creation," he says, "and instead it became just another merchandising tool. Those are the two things that bothered me the most, but not enough to keep me out of the business. And if I wasn't optimistic and think that it'll all change, then I'd turn into an old fuddy-duddy. I'm not ready for old fuddy-duddyism."

—With reporting by Sheila René.

## Smith Gets A Kick Out Of Soccer

Newly-retired Capitol-EMI Music president Joe Smith is planning to make soccer a hit.

The veteran executive, known as the toastmaster of the recording industry, was recently named executive producer of entertainment activities for World Cup Soccer, which will take place in America for the first time next year with matches scheduled in nine different cities across the country.

While soccer is immensely popular in most of the world, it has never gained massive U.S. acceptance. Event organizers are betting that holding the World Cup here will bring soccer fever to America.

"First we're planning a major television show, produced by Dick Clark Productions, to be aired in December from Las Vegas before what is called 'the final draw,' which has a billion viewers around the world," Smith told GAVIN. "We're going to surround 'the draw' with a major entertainment package."

Subsequent telecasts are expected to reach more than a billion soccer fans, and Smith expects that 2 billion people will be watching the final extravaganza, to be staged at the Hollywood Bowl the night before the July 17 final.

Although no big name acts have been solidified, Smith will be announcing participants within the next two months. "The opportunity to have this kind of international audience is stunning for almost any artist," he says.

Smith is wagering his efforts will establish a fanbase for Soccer in this country. "If the American team does really well, if we establish some idols—there's be such activity going on for so many weeks there's bound to be greater interest," he says.

## Lucas' Next Film May Be Radio Murder Mystery

Having helped bring Wolfman Jack to the big screen 20 years ago in *American Graffiti*, director George Lucas is turning to radio again.

*The Radioland Murders*, a pet project of his dating back to the Graffiti days, is being scripted for Universal Pictures by Jeff Reno and Ron Osborn (*Moonlighting*). No director has been named, and there is no start date set for the period comedy, set in 1939, about a series of murders

that take place at a number of radio stations.

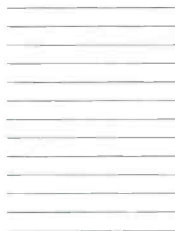
Universal is hoping that *Radioland*—currently slated for a low budget in the \$15 million range—will draw Lucas back into directing, something he hasn't done since the original *Star Wars* in 1977.

Lucas "would like to direct again," said Lucasfilm's Lynne Hale, "but it's anyone's guess when and what. It's too early to say." She said he was unlikely to direct *Radioland* himself.

Lucas' ties to the project began in the early '70s; the original script was by Bill Huyck and Gloria Katz, his writers for *Graffiti*. But it got lost in the shuffle of Lucas' other film and television commitments.

As producer and/or executive producer, Lucas is involved with the current ABC series, *The Adventures of Young Indiana Jones*, and future projects range from an adventure film, *Red Tails*, to a trilogy of prequels to *Star Wars*.

# THAT'S SHO-BIZ



ACCORDING TO  
DAVE SHOLIN

## SHO-BITZ

**United Broadcasting** sold **Wild 107 (KSOL/FM)**-San Francisco to **Arthur Velasquez** for \$13.5 million this week. Velasquez owns Spanish station **WOPA** in Chicago, but speculation is that he'll stick with **Dance** in San Fran. **KSOL** is currently being sued for a stunt morning personality **Mancow** pulled in late May (see news story)... **WSM**-Nashville PD **Kevin O'Neal** was told to choose between the station and his outside consultancy, and he chose the consultancy. **GM Bob Meyer** doesn't seem to have any hard feelings—he calls O'Neal a genius...Gavin award nominee **Don London** has joined **2WD (WWDE)**-Hampton, Va. as program director. He comes to the station from **WZPL**-Indianapolis where he was OM/PD for four

years. During his time at **WZPL**, the station was #1 in the ratings for ten straight **Arbitron** periods. "Don has demonstrated an exceptional insight into and a talent for radio programming," said **2WD** managing director **Dick Lamb**. We are delighted to have him join our team...The folks at **K103fm (KKCW)**-Portland, Ore. admit that moving was less pleasant than dental surgery, but now that they're in their new digs, life is back to normal. The station's new address: 888 S.W. 5th Avenue, Suite 790, Portland 97204. Phone (503) 222-5103 and fax (503) 222-0030...The heat is on: Former **Hot 97.7 (KHQT)**-San Jose, Calif. night personality **J.V.** is now doing the morning show at **Hot 105 (KHTN)**-Modesto/Merced, Calif. **J.V.** replaces **Bob Malone**, who moved into

sales...**Rob Banks**, formerly program director at **KYQQ**-Wichita, Kan., has moved to Arkansas where he's doing overnights at **Sunny 107.3 (KPSY)**-Fort Smith...**KLCX**-Eugene, Ore. MD/air talent **Al Scott** has taken a similar position at **KXIQ**-Bend, Ore...Another move: **WFHN**-New Bedford, Mass. now

## WHO AM I?

At the ripe age of seven I was a field hand and I used to take a twig off a tree and bite it until it was soft because I didn't have a toothbrush. I hold four honorary doctorates from universities including **Tougaloo** and **Yale**. My other jobs included driving a tractor and being a disc jockey. I'm known for once running into a burning building to retrieve my guitar. Who am I?

New owner for **WILD 107 (KSOL)**-San Francisco is **Art Velasquez**, who reportedly has bought the station for **13.5 mil.** Speculation of a format change is fueled by the fact Velasquez owns one other property, **WOPA/AM** in Chicago—a Spanish outlet. But that rumor is being strongly denied.

That explosive sound in the Big Apple was the champagne being popped at **WPLJ** where **Cuddy, Shannon, Preston and Company** were celebrating victory in the Top 40 wars with a 12+ gain, 3.7 to 4.0, in the Spring ARB. It put 'PLJ ahead of **Z100 (WHTZ)** for only the second time in 10 years. For its part, **Z100** held steady at 3.8 and will be celebrating 10 years on the air with a show at **Madison Square Garden July 28**, starring **Bon Jovi, Duran Duran, 10,000 Maniacs, Terence Trent D'Arby** and **The Proclaimers**. APD/MD **Frankie Blue** and programming assistant **Cathy Donovan** have been there since the station's infancy. As for talk about changes in format (yes, we've heard Country), don't expect any to come down soon, if at all. But will there be a new morning lineup?

More ARB news flashes have **KROQ-Los Angeles** beating **KIIS** for the first time, as the Modern Rock legend jumps 3.9 to 4.3 and **KIIS** drops 4.4 to 4.0. **POWER 106 (KPWR)** still leads with their 5.0 share. And Top 40 is

alive and well in Chicago where **B96 (WBBM/FM)** explodes 5.0 to 5.7! Lots of talk in the Windy City about the station's current outdoor campaign. (left)



Look for **Polly Anthony** to announce **550's** promotion staff by week's end. Will a well-known radio name be among them?

Heartfelt sympathy to all those suffer-

darden smith

"little victories"  
major reaction

loving arms

from the album  
"little victories"

look for his new video  
and upcoming tour

**Gavin A/C:**  
**Chartbound 73/25**  
**R&R A/C: 24/8**  
Already on: **WPNT, WARM, KMXV, KESZ, KRNO, WWWM**  
and more . . .

Produced by Richard Gottehrer. Co-produced by Jeffrey Lesser.  
Management: Ronald K. Fierstein/AGF Entertainment Ltd., New York City.  
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CHAOS

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ing in the wake of the Midwest flood. Moments after **KOKZ-Waterloo/Cedar Rapids, Iowa** OM/PD **Dan Olsen** decided, like some other programmers, to drop **Madonna's** "Rain" and **Steve Miller's** "Wide River" (for obvious reasons) their respective labels came forward to help out by donating a portion of album and single sales proceeds to the **American Red Cross**. Meanwhile, **Saga** stations **KRNT, KIOA** and **KSTZ-Des Moines** announce **Flood Bank '93**. Those who want to help should call (515) 280-1350.

In those ever-present **Capitol** rumblings, it seems **Bruce Reiner** is poised to join in a crossover capacity, with the other two names heard most often being **A&M's Steve Bartels** and music consultant **Bob Garland**.

What's going on at **KWOD-Sacramento**? Owner/GM **Ed Stolz** is reportedly in court suing **FM102 (KSFM)** for defamation of character and slander about comments made on the morning show four years ago. If that isn't enough, **RCS** has just won its case against the station regarding the unauthorized use of **Selector**, in the sum of \$339,000.

**Max Hayden** exits his PD post at **KYIS-Oklahoma City** due to "philosophical differences." As rumored, ex-**Y95 (KOY)-Phoenix** MD **Jon Zellner** takes over. No MD at present. As to the station's direction, Zellner says, "There's a big hole in this market for a mainstream pop radio station which targets women 25-54, and that's the hole we intend to fill."

Oh, it's **THAT Buddy Scott**—not the one in Steeltown but Buddy Scott, former production director at **HOT 102 (WLUM)-Milwaukee**, who's headed to **Q106 (KKLQ)-San Diego** to do swing with additional production duties. But will he be spending even more time on the air in the near future?

Former **WZPL-Indianapolis** OM/PD **Don London** lands at **2WD (WWDE)-Norfolk**. With owner **Max Radio** just purchasing crosstown **WNVZ (Z104)**, industry observers can't help but wonder if there's more in London's future than is being revealed right now.

Lots of folks at this weekend's **Upper Midwest Conclave** will no doubt be asking **Steve Perun**, "Whassup man?"

Congrats to newlyweds **Jimmy Steal** and his bride, **Julie Farrell**. The **Q102 (WKRQ)-Cincinnati** PD and his bride **STOLE** away quietly to tie the knot June 25.

After four years at **KGO-San Francisco** (the past one and a half as Operations Director), **John McConnell** packs his bags to take on new duties as VP **ABC Radio News**, responsible for network news. Will news director **Ken Beck** be named as McConnell's replacement?

Watch for **Mariah Carey's** **NBC** special in October. The show was taped at the end of last week in upstate New York, with winners from various area stations in attendance.

Remember when **KMEL** rocked San Francisco as an Album station? Those that were part of that era will want to know about the reunion planned for **August 15** at 2 p.m. at the station's old hangout, **Chic's Place at Pier 39**.

Changes at **Hitmakers**—associate director of Top 40 (Crossover), **Jack Cyphers**, exits for a national promo gig for **Marthe Reynolds** at **Island**. Filling his former chair is ex-**POWER 106 (KPWR)-Los Angeles** programming assistant, **Jacque "Lucky" Shabel**.

That early leak on **Billy Joel** apparently came due to a **BBC** satellite broadcast. **WPLJ** was first to play it on **Scott Shannon's** morning show last Friday (July 9). In England, Joel held a music workshop where one fan reportedly told him, "It was one of the greatest moments of my life." Joel's reply? "Really? You gotta get out more."

**Z100 (KKRZ)-Portland's** marketing/promotion director **Gus Swanson** heads North to **KISW-Seattle**. GM **Bill Ashenden** is taking calls from interested candidates at (503) 295-9281.

Contrary to what anyone may be saying, **Verve** national promo coordinator **Rachel Lewis** is staying put. She's been promoted to national promo manager for the label.

Now, here's the way to say thanks for a job well done. **EMI Music** President **Jim Fifiield's** performance bonus is right around a cool 5 mil. And that's on top of his annual salary which approaches 2 mil.

And those floods haven't washed away a sense of humor in the Midwest where **KOKZ** morning host **Rick O'Shea** was heard talking about *The Firm* being #1 at the box office and asking this question: "The difference between a law firm and a vacuum cleaner? A vacuum cleaner only has one dirtbag!"

resides at 22 Scoticut Square, Fairhaven, Mass. 02719...Over in England, on August 1, **Virgin 1215 Radio** will begin broadcasting in stereo via **Astra Satellite** and **BSkyB**. "We are very excited by the fact that now close to ten million people will be able to get Virgin 1215 in stereo in their homes said 1215 chief executive **David Campbell**...At **MCA Records**, **Ron Oberman** has been upped to executive vice president, A&R from senior vice president, A&R and **P.J. Olsen**



(left) steps up to national director of A/C promotion from regional promotion manager based in Minneapolis... Two promoted at **EMI Records Group**: **Gary Triozzi** to national director, midwest promotion and marketing and **Michael Lessner**



(left) to director, promotion, East Coast. Triozzi was in national secondary promotion and Lessner was a regional promotion manager... **Joe Pizzella** has been named product manager at **Giant Records**. He most recently had his own marketing and consulting firm, **Organic Entertainment**... **Capitol Records** names **Stacey Murray** director, media and artist relations and **Scott Young** manager, international artist development... **Mike Martinovich** has decided to leave **Sony Music Nashville** where he was marketing vice president. "Mike has been wanting this for some time," says company president **Roy Wunsch**, "and I have been asking him to reconsider for the past year." Wunsch says Martinovich has agreed to work with Sony until the end of the year... Also in Nashville, **Michelle Myers** has moved from **MCA Records/Nashville**, where she was associate director of marketing, to **Asylum Records**, where she's senior director of marketing and creative services. ●

SHO-TALK

**a-Ha** has released four critically-acclaimed studio albums, won eight **MTV** awards, took a Grammy nomination for "Best New Artist" and won a **BMI** award for having a single song played on the radio over a million times. Over the past seven years they've packed stadiums and landed in the *Guinness Book of Records* for the largest paid attendance (198,000) for a single concert. The arrival of their fifth album, *Memorial Beach*, for **Warner Bros.**, will no doubt place them back on top. *Memorial Beach* was produced by the band and **David Z**, best known for his work with **Fine Young Cannibals**, the **BoDeans** and the artist who used to be known as **Prince**. The band consists of keyboardist **Magne "Mags" Furuholmen**, vocalist **Morten Harket** and guitarist **Pal Waaktaar**...

**The Hooters'** fourth album, *Out Of Body*, marks their first for **MCA Records**. The band, who took their name from a slang term for the melodica, a wind instrument that produces a mournful, hooting sound, grew out of the collaborative efforts of keyboardist/vocalist **Rob Hyman**, and guitarist/vocalist **Eric Bazilian**, who had previously been members of **Arista** recording group **Baby Grand**. The two added drummer **David Uosikkinen**, guitarist **John Lilley** and original bassist **Rob Miller**. Today's version of the Hooters consists of original members Hyman, Bazilian, Uosikkinen and Lilley, and new members **Mindy Jostyn** and **Fran Smith, Jr.** *Out Of Body* also marks another important Hooters milestone: the band's reunion with **Cyndi Lauper**. Lauper's **Rick Chertoff**-produced multi-platinum debut, *She's So Unusual*, featured musical backing by Hooters members as well as the Hyman-Lauper composition, the number 1 single "Time After Time"...

**RCA Records** has entered into a multi-million dollar label deal with **Parrish Smith**, formerly with the hit-making rap group

Friends Of Radio

TOM KAY



Executive Director, Upper Midwest Communications Conclave

Hometown:

Chicago City, Minnesota

First radio station listened to:

Chuck Blore's **WISK** (now **KDWB**).

Stations listened to regularly:

Only those whose call letters begin with a "W" or a "K".

First music industry job:

Promoting the *Gypsy* album for **Doug Lee's** **Cognito Records** in 1979.

First record bought:

*The Gypsy* album in 1979.

If I owned a radio station, I would:

Sell it to **Bob Sillerman** for about \$100 million.

Favorite sport/team/player:

*Rotisserie* baseball, my team: *the Fighting Squids* (or, as competing rotiss owner, **KQRS** PD **Dave Hamilton**, refers to them: *The F\*@ing Squids*). **Kirby Puckett** (a lovable but underachieving *Squid*).

Proudest accomplishment:

Learning to communicate with my deaf son. Why? It's great training for dealing with program directors.

If there were no Conclave this week, I'd be:

Paying a lot less money for psychotherapy.

**EPMD.** Smith, aka **PMD**, has four consecutive gold albums, a gold single, a gold single and platinum album for his work with *Das EFX*, and most recently got a gold album for producing **Redman** (The Original P-Funker). The Long Island-based **PMD Records** will soon deliver two new **Hit Squad** records to RCA. "I am aware of exactly where I stand in underground rap music," Smith said, "and right now I am just giving back. At the same time I'm setting an example for all underground rappers"...

You're simply not going to believe what you hear. **Elektra** is releasing a new album from **George Lynch** titled *Sacred Groove*. The single "The Beast Part I," is a collaboration between Lynch and vocalist **Mandy Lion**, and features **Little John Chrisley** on harmonica and **Chris Solberg** on bass. It features a pan flute, sitar and melotron that blend into a rough-sounding death/thrash hipness. The project was produced by the San Francisco Bay Area's **John Cuniberti** at Plant Studios in Sausalito. **Don Dokken** co-wrote some tunes with Lynch, former Dokken bassist **Jeff Pilson** guests and **Ray Gillen** puts in some outrageous vocals on "Flesh And Blood." **Matthew and Gunnar Nelson** handle vocals on "We Don't Own This World"...

**Bits & Pieces: My Sister's Machine** are in England opening for **Suicidal Tendencies** before heading back to the U.S. for more touring...One of Britain's most popular

bands, **Big Country**, is back. Remember their hit, "In A Big Country"? The band's self-produced seventh album, *The Buffalo Skinners*, which was mixed at Abbey Road Studios, will be released by **RCA Records** on September 14...On July 27, Pop/reggae stars **UB40** will release their new album, *Promises And Lies*, on **Virgin Records**. The album features a brand new collection of original material. The band's current hit single is the **Elvis Presley** classic, "Can't Help Falling In Love," and it's prominently featured in the film *Sliver*. Upcoming concert dates promise to be a big ticket item. They begin on July 30 in Rochester, N.Y.

**The Dwarves** have officially been dropped by **Sup Pop Records**. Their upcoming album, *Sugarfix*, will be their final release on the label. The reported death of Dwarves guitarist **Hewhocannotbenamed** turned out to be a hoax perpetuated by the band, that fooled not only an unsuspecting public and the media, but Sub Pop as well. Dwarves vocalist **Blag Dahlia** provided the company with detailed, repeated and convincing evidence that in April Hewho had been killed in a "bar fight" in Philadelphia. The information included an address to send flowers and condolences to, which the label did, and they received a thank-you card from Hewho's "family" in Wisconsin. Sub Pop feels the whole ordeal overstepped the bounds of media manipulation and self-promotion...●

**SHO-PIECES**

**ROD STEWART**

In a July 5 *Time* magazine cover story Rod Stewart explains the current *Unplugged* phenomenon: "People seem to love these raw albums. It sorts the men out from the boys."

**NEW KIDS ON THE BLOCK**

Effective immediately New Kids On The Block are known as NKOTB or New Kids. In any case, they've dropped "On the Block" from their name. NKOTB will have a Narada Michael Walden-produced track on the soundtrack to the film *Free Willy*.

**JANET JACKSON**

Long before her success as a film star or, for that matter, a singer, Janet Jackson appeared in three nationally televised sitcoms: *Fame*, *Good Times* and *Different Strokes*.

**K. T. OSLIN**

K. T. Oslin says she's not entirely enchanted with the business side of music. A recent *Chicago Tribune* interview quotes Oslin confessing, "I love the performing, the writing, the creative part of it, but the rest can go fall in the lake."

**GLORIA ESTEFAN**

Cuban-born Gloria Estefan's new album, *Mi Tierra*, meaning "my land," is her first album on which she sings exclusively in Spanish.

**WILLIE NELSON**

The recent settlement between Willie Nelson and the Internal Revenue Service for \$9.7 million in back taxes is seen as a victory of sorts for Willie as the original claim for back taxes had been more than \$16 million.

**LUTHER VANDROSS**

Luther Vandross got his break in show business when he contributed a song, "Everybody Rejoice (A Brand New Day)" to the stage and film versions of

the Broadway musical, *The Wiz*.

**O.M.D.**

The biggest hit of O.M.D.'s career to date is "If You Leave," their 1986 contribution to the John Hughes film, *Pretty In Pink*.

**STEVE MILLER**

Growing up in Dallas, Texas, Steve Miller got his first guitar and his first lessons from a family friend, the legendary Les Paul.

**NATALIE COLE**

When Aretha Franklin released her version of "Take A Look" as a single in 1967, Natalie Cole was 17 years old.

**MARC COHN**

A few years ago Marc Cohn was one of 14 guys in a band called The Supreme Court. The group's career high point came when they performed at Caroline Kennedy's wedding reception.

**STING**

After the breakup of The Police, Sting began his solo career with a debut at the 1985 *Live Aid* concert broadcast around the world from London.

**MICHAEL W. SMITH**

The first Michael W. Smith album, *The Michael W. Smith Project* was released a decade ago and has attained gold status for sales in excess of 500,000 units.

**BRUCE HORNSBY**

The hundred or so Grateful Dead concerts in which Bruce Hornsby played keyboards during the past two years were an enlightening experience for him, "To me, a Dead concert is the best party you can go to." he says.



**WHO AM I?:** B.B. KING

**Sho-Dates**

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

- Christina Anthony** Hollywood Records 7/17
- Pete Rosenblum** Elektra Entertainment 7/17
- Rhonda Herlich** Virgin Records 7/17
- Ron Hatch** KXLY-Spokane, WA 7/17
- Shannon Burns** WJCL-Savannah, GA 7/17
- Phoebe Snow, Spencer Davis, Red Sovine** 7/17
- Tony Richland** 7/18
- Pat Martine** Imago Records 7/18
- Dana Jang** KSJO-San Jose, CA 7/18
- Doug Daniels** WKWK/FM-Wheeling, WV 7/18
- Martha Reeves, Dion, Ricky Skaggs** 7/18
- Leo Brown** 7/19
- Danny Hall** WTQR-Greensboro, NC 7/19
- Dennis Hughes** WQPO-Harrisonburg, VA 7/19
- Roger Christian** WMJQ-Buffer, NY 7/19
- Elaine Gavin** 7/20
- Ruthi Celis** Nervous Records 7/20
- Santana, Kim Carnes, Dino, Rodney Foster, T.G. Sheppard, Michael Anthony (Van Halen)** 7/20
- Greg Gavin** 7/21
- Bill Catino** Liberty Records 7/21
- Joe Reichling** EMI/ERG Records 7/21
- Doug Farley** WHLM-Bloomingsburg, PA 7/21
- Katie Eyerly** KMEL-San Francisco, CA 7/21
- Cat Stevens, Sara Carter** 7/21
- Jo Interrante** 7/22
- Nick Bull** RCA Records 7/22
- Randy Frongillo** KQMT-Vail, CO 7/22
- Renee Rosier** 7/22
- Don Henley, Rick Davies (Supertramp)** 7/22
- Dana London** WTIC/FM-Hartford, CT 7/23
- Sam Watters (Color Me Badd), Tim Kellitt (Simply Red), Tony Joe White** 7/23
- John Martinucci** Gavin 7/24
- Chris Olivarez** KROP-Brawley, CA 7/24
- Steve Powers** KPKY-Pocatello, ID 7/24
- Pam Tillis** 7/24

**BIRTHS**

Our **CONGRATULATIONS** to **JEFF SHACKLEFORD**, Music Director at KZMO-California, MO., and his wife, **RAY ANN**, on the birth of their son, **CARSON STERLING**. Born July 7.

...**CONGRATULATIONS** to **JEFF DUFFY**, Music Director at KOKK-Huron, S.D., and his wife, **SHARI**, on the birth of their son, **JARREN CARL**. Born July 10, weighing 7 lbs. 15 1/2 oz. and 21 inches in length.

...**CONGRATULATIONS** to **JESSE REECE**, Production Director at KATW/FM-Lewiston, ID and his wife, **VALERIE**, on the birth of their son, **BENJAMIN PATRICK**. Born July 12.

...**CONGRATULATIONS** to **JEFF SAYRE**, a.m. Air Talent at KATW/FM-Lewiston, ID and his wife, **JACKIE**, on the birth of their daughter, **ANOREA MARIE**. Born July 12, weighing 8 lbs. 8 oz.

**GAVIN**

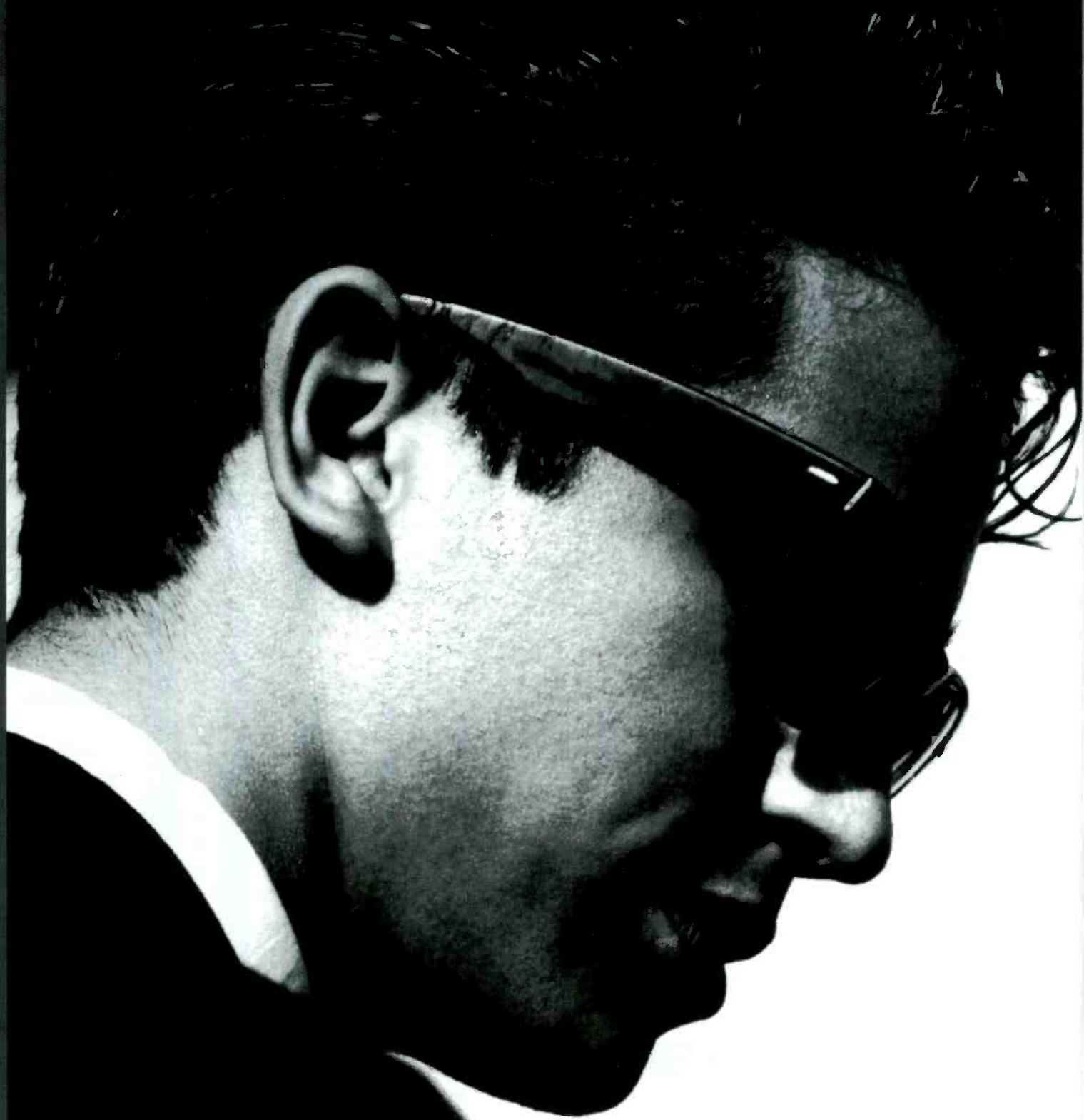


Yes, it really did all start back in 1958, **GAVIN** will be celebrating its 35th anniversary in a special supplement distributed with the August 27th issue. From the photographic archives is this meeting of great minds: Paul Drew (left with Bill Gavin at a **GAVIN Seminar**



- Sho-Bitz:** Beverly Mire
- Sho-Talk:** Sheila Rene
- Who Am I:** David Beran
- Friends Of Radio #12:** R.Fell/Annette M.Lai
- Sho-Pieces:** Ron Fell
- Sho-Dates:** Diane Rufer

*The multi-format debut*  
KBCO, KCFE, KIFM, KJAZ, KLON, WDET, WLOQ  
*and many more!*



A

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J

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C

**CROCE**  
His Debut Album

*“Considering he’s only 21, it’s understandable that people are surprised to discover how gifted A.J. Croce is as a pianist, singer, songwriter and bandleader whose musical abilities belie his age.”*  
*George Varga, San Diego Tribune*

# 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
7	3	1	<b>UB40</b> - Can't Help Falling In Love (Virgin)	12	187	1	96	48	30	8	4	93%
8	6	2	<b>SOUL ASYLUM</b> - Runaway Train (Columbia)	8	190	4	86	52	36	7	5	92%
3	2	3	TAYLOR DAYNE - Can't Get Enough Of Your Love (Arista)	9	172	2	106	37	22	4	1	96%
5	5	4	<b>SWV</b> - Weak (RCA)	14	148	1	105	26	11	5	0	96%
10	7	5	<b>TINA TURNER</b> - I Don't Wanna Fight (Virgin)	11	171	2	77	41	36	11	4	90%
1	1	6	ROD STEWART From "MTV's Unplugged" - Have I Told You Lately (Warner Bros.)	13	131	0	80	48	2	1	0	99%
14	9	7	<b>PROCLAIMERS</b> - I'm Gonna Be (500 Miles) (EMI/ERG)	8	169	12	44	43	46	19	5	79%
17	13	8	<b>JON SECADA</b> - I'm Free (SBK/ERG)	7	175	1	5	29	89	40	11	70%
2	4	9	NEW ORDER - Regret (Qwest/Warner Bros.)	12	124	0	57	56	8	3	0	98%
20	14	10	<b>WHITNEY HOUSTON</b> - Run To You (Arista)	6	156	2	3	23	85	37	6	71%
12	11	11	<b>ROBIN S</b> - Show Me Love (Big Beat/Atlantic)	15	112	1	33	37	20	19	2	80%
6	8	12	STING - Fields Of Gold (A&M)	11	121	0	29	52	32	7	1	93%
19	16	13	<b>TONY TONI TONE</b> - If I Had No Loot (Wing/Mercury)	7	128	3	11	30	60	18	6	79%
26	18	14	<b>STEVE MILLER BAND</b> - Wide River (Polydor/PLG)	6	151	5	7	18	57	42	22	54%
4	10	15	KENNY G with PEABO BRYSON - By The Time This Night Is Over (Arista)	11	75	0	26	40	4	3	2	93%
31	21	16	<b>GEORGE MICHAEL</b> - Killer/Papa Was A Rolling Stone (Hollywood)	6	139	2	2	12	67	48	8	58%
22	19	17	<b>GIN BLOSSOMS</b> - Hey Jealousy (A&M)	10	120	4	17	21	33	21	24	59%
16	15	18	CAPTAIN HOLLYWOOD PROJECT - More & More (Imago)	17	90	0	23	30	24	12	1	86%
28	23	19	<b>BRIAN MCKNIGHT</b> - One Last Cry (Mercury)	8	128	7	5	11	47	43	15	49%
25	22	20	<b>SHAI</b> - Baby I'm Yours (Gasoline Alley/MCA)	9	117	5	7	16	51	29	9	63%
32	24	21	<b>STONE TEMPLE PILOTS</b> - Plush (Atlantic)	14	122	14	9	14	38	35	12	50%
11	17	22	4 NON BLONDES - What's Up? (Interscope/Atlantic)	23	58	1	24	26	6	1	0	97%
9	12	23	JANET JACKSON - That's The Way Love Goes (Virgin)	13	53	0	24	29	0	0	0	100%
—	35	24	<b>MADONNA</b> - Rain (Maverick/Sire/Warner Bros.)	3	175	30	0	1	23	72	49	14%
27	26	25	H-TOWN - Knockin' Da Boots (Luke)	12	54	0	32	7	10	4	1	91%
—	29	26	<b>MICHAEL JACKSON</b> - Will You Be There (Theme From Free Willy) (MJJ/Epic)	4	142	14	0	2	22	71	33	17%
38	30	27	<b>A-HA</b> - Dark Is The Night (Warner Bros.)	6	127	9	1	5	23	42	47	23%
39	32	28	<b>RADIOHEAD</b> - Creep (Capitol)	8	103	8	7	5	26	31	26	37%
<b>NEW</b>	29	<b>TEARS FOR FEARS</b> - Break It Down Again (Mercury)	3	159	34	2	1	15	39	68	11%	
<b>NEW</b>	30	<b>DINO</b> - Ooh Child (eastwest)	4	114	16	0	1	16	41	40	15%	
15	20	31	DURAN DURAN - Come Undone (Capitol)	15	39	0	16	20	2	0	1	97%
—	38	32	<b>LENNY KRAVITZ</b> - Believe (Virgin)	6	101	8	1	6	20	33	33	27%
33	31	33	DINA CARROLL - Special Kind Of Love (A&M)	8	97	0	1	6	39	30	21	47%
40	36	34	<b>SILK</b> - Girl U For Me (Keia/Elektra)	8	80	6	2	10	17	26	19	36%
—	37	35	<b>MICHAEL W. SMITH</b> - Picture Perfect (Reunion/RCA)	7	87	5	1	4	30	27	20	40%
<b>NEW</b>	36	<b>STEREO MC'S</b> - Step It Up (Gee Street/Island/PLG)	4	103	9	0	1	13	39	41	14%	
<b>NEW</b>	37	<b>JADE</b> - One Woman (Giant/Reprise)	11	67	6	9	11	20	16	5	60%	
—	39	38	<b>TAG TEAM</b> - Whoomp! (There It Is) (Bellmark)	8	44	2	11	4	13	8	6	64%
<b>NEW</b>	39	<b>JOEY LAWRENCE</b> - Stay Forever (Impact/MCA)	4	100	14	0	0	5	32	49	5%	
30	34	40	DEPECHE MODE - Walking In My Shoes (Sire/Reprise)	10	42	2	3	5	18	12	2	62%

## Most Added



**JANET JACKSON (108)**

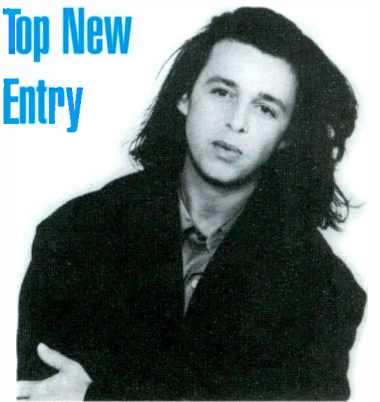
**BON JOVI (59)**

**AEROSMITH (51)**

**PAT BENATAR (48)**

**P.M. DAWN (44)**

## Top New Entry



**TEARS FOR FEARS**

"Break It Down"  
(Mercury)

## Hot

**MADONNA**

"Rain"  
(Maverick/Sire/Warner Bros.)

## Top Tip

**BON JOVI**

"I'll Sleep When I'm Dead"  
(Jambco/Mercury)

# Inside Top 40

Plenty of lip service is paid to getting involved with the community, but how much really ever connects? In most cases, shows dealing with community issues are on the air when insomniacs have the best chance of hearing them. In response to a recent rash of gang-related shootings, date rapes and domestic violence in San Francisco's Mission District, **KMEL** stopped the music for a compelling two-hour program devoted to callers interacting with former gang members, teachers, doctors and community leaders. Billed as "What's Really Going On In The Mission?," it didn't occupy a late-night slot, but two prime hours of afternoon drive during the **Rick**

## Chartbound

	Reports	Adds	On Chart	Hit Factor	
<b>AEROSMITH</b> - Cryin' (Geffen)	123	51	50	22	3%
<b>P.M. DAWN</b> - The Ways Of The Wind (Gee Street/Island/PLG)	111	44	45	22	5%
* <b>JANET JACKSON</b> - If (Virgin)	111	108	1	2	2%
<b>U2</b> - Numb (Island/PLG)	96	30	37	29	9%

## RECORD TO WATCH

**TONI BRAXTON**

"Another Sad Love Song"

(LaFace/Arista)

Urban Radio's hottest track last week is building Crossover strength. Preparing for a mainstream run, HIT FACTOR is 13% and growing.

Total Reports This Week 224 Last Week 227.

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

everyone's got something great to say about them...

**ENUFF ZNUFF**

**innocence**

The new single from their

unanimously acclaimed

Arista debut album

ANIMALS WITH HUMAN INTELLIGENCE



"On their third album, Enuff ZnuFF tempers the arena-rock ballistics with Top 40 flourishes. Beneath every gleeful guitar filigree and breathy chorus is a compelling love and appreciation of rock & roll that has been missing from big-time bands for a long while."

-PEOPLE MAGAZINE, MAY

"Enuff ZnuFF knows how to mix crunchy power chords with Beatles harmonies and perky, pop-savvy choruses."

-MUSICIAN MAGAZINE

"The record on which Enuff ZnuFF finally makes good on those promises in a big way."

-DAVID WILD, SENIOR WRITER  
ROLLING STONE

"When did these guys get so good?"

-GUITAR MAGAZINE

"Enuff ZnuFF has come into its own."

-CIRCUS MAGAZINE

after you listen  
to the new single,  
you'll be singing their  
praises just the same...

Single Produced by Ritchie Zito  
Mixed by Nigel Green

Management: Bob Brigham,  
Harbie Herbert & Jeff McClusky

**ARISTA**

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## Up &amp; Coming

Reports	Adds	On Chart		
93	4	67	22	QUEENSRYCHE - Real World (Columbia)
81	2	32	47	BILLY IDOL - Shock To The System (Chrysalis/ERG)
81	1	48	32	NATALIE COLE - Take A Look (Elektra)
77	3	24	50	DONALD FAGEN - Tomorrow's Girl (Reprise)
67	59	5	3	* BON JOVI - I'll Sleep When I'm Dead (Jambco/Mercury)
62	—	12	50	SUNSCREEM - Pressure Us (Columbia)
57	2	35	20	GEORGE LaMOND - I Want You Back (Columbia)
57	48	6	3	* PAT BENATAR - Somebody's Baby (Chrysalis/ERG)
56	11	10	35	JODECI - Lately (Uptown/MCA)
56	2	28	26	WYNONNA - Tell Me Why (Curb/MCA)
54	12	40	2	CHRIS ISAAK - Solitary Man (Reprise)
51	—	28	23	BLUES TRAVELER - Conquer Me (A&M)
51	23	21	7	DIESEL - Tip Of My Tongue (Giant/Warner)
50	9	28	13	INNER CIRCLE - Sweat (A La La La Long) (Big Beat/Atlantic)
50	3	35	12	MICHAEL DAMIAN - Reach Out To Me (Scotti Brothers)
49	3	23	23	PORNO FOR PYROS - Pets (Warner Bros.)
47	3	25	19	COVERDALE*PAGE - Take Me For A Little While (Geffen)
45	4	17	24	TLC - Get It Up (Epic)
45	41	—	4	* ROBERT PLANT - 29 Palms (Es Paranza/Atlantic)
44	27	14	3	CELINE DION & CLIVE GRIFFIN - When I Fall In Love (Epic)
43	1	25	17	AIMEE MANN - I Should've Known (Imago)
36	9	24	3	BRUCE HORNSBY - Talk Of The Town (RCA)
35	2	4	29	DR. DRE - Dre Day (Death Row/Interscp/Priority/Ati)
35	5	11	19	U.N.V. - Something's Goin' On (Maverick/Sire/Warner Bros.)
35	15	4	16	SWV - Right Here/Human Nature (RCA)
35	13	13	9	SHANICE - It's For You (Motown)
33	7	12	14	LEGACY OF SOUND - Happy (RCA)
28	28	—	—	* ENUFF Z'NUFF - Innocence (Arista)
26	3	15	8	OMD - Stand Above Me (Virgin)
26	9	16	1	THE THE - Slow Motion Replay (Epic)
25	10	12	3	HIS BOY ELROY - Chains (Epic/Immortal)
24	2	16	6	LISA FISCHER - Colors Of Love (Elektra)
24	18	2	4	* TONI BRAXTON - Another Sad Love Song (LaFace/Arista)
23	2	5	16	BIG MOUNTAIN - Touch My Light (Quality)
22	4	2	16	ONYX - Slam (JMJ/RAL/Chaos)
21	18	2	1	* 10,000 MANIACS With MICHAEL STIPE - To Sir With Love (Elektra)
18	4	5	9	CYPRESS HILL - Insane In The Brain (Ruffhouse/Columbia)
17	—	7	10	THE REMBRANDTS - Chase The Clouds Away (alco/eastwest)
16	1	—	15	G-WIZ - Teddy Bear (Scotti Brothers)
16	2	2	12	BIG DADDY KANE - Very Special (Cold Chillin'/Reprise)
15	1	4	10	JACKYL - When Will It Rain (Geffen)
15	2	12	1	JESUS JONES - Don't Believe It (Food/SBK/ERG)
13	7	4	2	* NUTTIN' NYCE - In My Nature (Pocketown/Jive)
12	1	—	11	* HUEY LEWIS AND THE NEWS - It's Alright (Shanachie)
12	2	4	6	LEVERT - ABC-123 (Atlantic)
11	1	3	7	2 PAC - I Get Around (Interscope/Atlantic)
11	3	5	3	* POSIES - Dream All Day (DGC)
11	10	1	—	* POISON - Body Talk (Capitol)
10	—	2	8	AC/DC - Big Gun (Columbia)
10	2	3	5	JOMANDA - I Like It (Big Beat/Atlantic)

Dropped: #25-Bon Jovi (Arms), #27-Snow, #28-Jeremy Jordan, #33-Patty Smyth, #40-Exposé, Billy Ocean, Bad Boys Blue, Duice, Luther Vandross, Winger, James Ingram

\* Indicates Debut

## Chase Show.

In the opinion of VP, programming **Keith Naftaly**, "If you position yourself, like we do, as *'The People's Station'* and you're targeting real people on the streets, you're making a total commitment to the streets and the community." Naftaly says he looks for "signals from the streets on anything from new bands, something political, something emotional, whatever" because "it's an extension of *'The People's Station's'* moniker to transform KMEL into an outlet and platform for the concerns of our listeners."

Due to heavy TV and press coverage on the subjects and the resulting negative publicity, Naftaly knew they were "heavy on the minds of our listeners because this culturally diverse part of town is such a big pocket of KMEL territory. It's important to tackle these real issues." As to blowing off music for two hours, Keith says "It seems almost trivial to talk about the best variety, the most



music or hear *'Whoomp! (There It Is)'* for the 75th time, especially if you're a community-driven station. Just like we did when the earthquake hit or during the aftermath of the **Rodney King** trial, you have to just shut things down and allow people to vent."

To those who agree, but may be reluctant to devote a good part of drive time on a music station to talking about serious issues, Keith says, "That's when you can really make a point—when you have the highest concentration of listeners. We're not apologizing for what we're doing or trying to hide these things at four a.m. on Sunday under a public affairs heading. This is 1993 and people are concerned about problems—in the minds of our listeners, that takes priority over the *'Dazzle The Dorks'*"

In Naftaly's view, it's all a question of balance, and while KMEL's focus is on entertainment and music, he demands the same passion from his staff about street concerns as he does about selling the music. Research tells him that KMEL listeners are "more intense and deep than they once were." Proving that, he says, are perceptuals revealing that the first comment heard about the station, ahead of its music or overall sound, is that the audience feels KMEL truly cares about its listeners.

He offers several words of caution, however. He is not promoting a public service-driven format. "Not a real good idea," he says. Doing

## ARTIST PROFILE

## STEREO MC'S



FROM: Nottingham, England

LABEL: Gee Street/Island/PLG

ALBUM/LATEST SINGLE:

Connected/"Step It Up"

VP, PROMOTION:

Joe Riccitelli

STEREO MC'S ARE: Rob

Birch, Nick "The Head" Hallam, Owen If, Cath Coffey, Verona Davis and Andrea Groves.

FUN FACT: Birch and Hallam started Gee Street in 1988 with the release of their debut EP 33, 45, 78. Island picked them up three weeks later.

NICK HALLAM ON U.S. VS. U.K. AUDIENCES: "I think in America we feel less restricted than we do in the U.K. People are more receptive to things. There's less snobbery in a way. In England, the mentality seems to be the more successful you get, the more people hate you. It's not even an English thing, it's a London thing where there are a lot of know-alls."

IT'S SAID: "Connected reflects the group's growth in musicianship, which translates into playing more instruments and using less sampling."

—Amy Linden, Request

IT'S SAID: "The band comes across as a complete package. Their videos are some of the hottest. It's difficult to convey songs visually, but they do it. Stereo MC's have the perfect combination of street credibility and pop sensibility."

—Joe Riccitelli, vice president of promotion, PLG

# GAVIN GO CHART

2W	LW	TW		T40
2	1	1	<b>SOUL ASYLUM</b> - Runaway Train (Columbia)	2
4	2	2	TAYLOR DAYNE - Can't Get Enough Of Your Love (Arista)	3
8	7	3	<b>UB40</b> - Can't Help Falling In Love (Virgin)	1
7	5	4	<b>TINA TURNER</b> - I Don't Wanna Fight (Virgin)	5
15	10	5	<b>JON SECADA</b> - I'm Free (SBK/ERG)	8
18	11	6	<b>PROCLAIMERS</b> - I'm Gonna Be (500 Miles) (EMI/ERG)	7
6	4	7	NEW ORDER - Regret (Qwest/Warner Bros.)	9
1	3	8	ROD STEWART From "MTV's Unplugged" - Have I Told You Lately (Warner Bros.)	6
11	9	9	SWV - Weak (RCA)	4
16	12	10	<b>STEVE MILLER BAND</b> - Wide River (Polydor/PLG)	14
17	14	11	<b>WHITNEY HOUSTON</b> - Run To You (Arista)	10
13	13	12	<b>GIN BLOSSOMS</b> - Hey Jealousy (A&M)	17
3	6	13	STING - Fields Of Gold (A&M)	12
19	16	14	<b>GEORGE MICHAEL</b> - Killer/Papa Was A Rolling Stone (Hollywood)	16
—	26	15	<b>MADONNA</b> - Rain (Maverick/Sire/Warner Bros.)	24
23	18	16	<b>A-HA</b> - Dark Is The Night (Warner Bros.)	27
24	21	17	<b>TONY TONI TONE</b> - If I Had No Loot (Wing/Mercury)	13
—	27	18	<b>MICHAEL JACKSON</b> - Will You Be There (Theme From Free Willy) (MJJ/Epic)	26
5	8	19	KENNY G with PEABO BRYSON - By The Time This Night Is Over (Arista)	15
21	19	20	DINA CARROLL - Special Kind Of Love (A&M)	33
—	30	21	<b>STONE TEMPLE PILOTS</b> - Plush (Atlantic)	21
31	24	22	<b>ROBIN S</b> - Show Me Love (Big Beat/Atlantic)	11
—	34	23	<b>TEARS FOR FEARS</b> - Break It Down Again (Mercury)	29
33	28	24	<b>SHAI</b> - Baby I'm Yours (Gasoline Alley/MCA)	20
20	20	25	CAPTAIN HOLLYWOOD PROJECT - More & More (Imago)	18
39	33	26	<b>LENNY KRAVITZ</b> - Believe (Virgin)	32
38	31	27	<b>BRIAN MCKNIGHT</b> - One Last Cry (Mercury)	19
40	37	28	<b>RADIOHEAD</b> - Creep (Capitol)	28
9	15	29	4 NON BLONDES - What's Up? (Interscope/Atlantic)	22
28	25	30	<b>DONALD FAGEN</b> - Tomorrow's Girl (Reprise)	U&C
37	36	31	<b>MICHAEL W. SMITH</b> - Picture Perfect (Reunion/RCA)	35
22	23	32	SUNSCREEM - Pressure Us (Columbia)	U&C
35	35	33	<b>BILLY IDOL</b> - Shock To The System (Chrysalis/ERG)	U&C
<b>NEW</b>	34	34	<b>AEROSMITH</b> - Cryin' (Geffen)	CB
<b>NEW</b>	35	35	<b>STEREO MC'S</b> - Step It Up (Gee Street/Island/PLG)	36
—	38	36	<b>QUEENSRYCHE</b> - Real World (Columbia)	U&C
<b>NEW</b>	37	37	<b>DINO</b> - Ooh Child (eastwest)	30
<b>NEW</b>	38	38	<b>SILK</b> - Girl U For Me (Keia/Elektra)	34
<b>NEW</b>	39	39	<b>P.M. DAWN</b> - The Ways Of The Wind (Gee Street/Island/PLG)	CB
10	17	40	JANET JACKSON - That's The Way Love Goes (Virgin)	23

this "requires being established in the market and having a loyal audience. It's also very important to keep Forward momentum. Just as much as you need to be a technical pro, you need a heart and a conscience. Although his air staff, including controversial PM driver Chase, are known for getting crazy on the air, Keith points out they are also very concerned individuals and

this is an opportunity to show another side of themselves. Response has been great on and off air and last week the station began a series of "Town Hall Meetings." The first? An hour of calls and conversations with **San Francisco Mayor Frank Jordan**. When? In morning drive, of course. Fourteen ADDs and impressive HIT FACTOR growth for **Stone**

**GO STATION PANEL:** The GO Chart is based on reports by 137 GAVIN correspondents who are not part of *Radio & Record's* or *Billboard's* panels. Underlines indicate upward movement, while blue entries highlight a stronger performance than on the main Top 40 chart.

**Temple Pilots'** "Plush," going 34% to 50%. Thirty-three plays at 99X-Atlanta takes it 13-1 with hot Top 10 moves at WZYQ 10-6, WJMX 18-8, WNVZ 13-7, WAOA 15-7, BAYOU 104 11-7, WWWWQ 12-7, KLYV 12-10, KKEZ 20-10, WCIL 7-5, KYYY 4-2, KISM 6-4 and KTMT 17-10.

Another airplay surge backed by strong chart movement for **Tears For Fears**. Biggest gains at WMQT 30-19, KLRZ 27-14, Y104 33-26, WACQ/FM 27-14, WKXA 25-19, KBKB 21-14, KKEZ 35-23, WXLC 21-16, KPAT 25-18, WSPT 33-27, KZZT 31-24, etc. New on: B94.7, KWWW, KBUS, KDWB, KQCR, XL93, 99KG, WNFI, 93QID, Q102, Z100, KISS 108, WYAV/FM and more. Plus, a strong **GO Chart** jump 34-23.

HIT FACTOR stats more than double for **Dino's** "Ooh Child," 6% to 15%. Sixteen ADDs take him over the 100-report mark including: WLTV-Elmira, N.Y., WUVA-Charlottesville, Va., Q100-Lebanon, Penn., WJET-Erie, Penn., B96.9-Pt. Huron, Mich., WQCY/FM-Quincy, Ill., KPAT-Sioux Falls, S.D., KDLK-Del Rio, Texas, POWER 94.5-Junction City, Kan., KKJO-St. Joseph, Mo, KBUS-Paris, Texas and KIIS Los Angeles.

Top 10 requests "mostly female" and dedication calls for **Joey Lawrence's** "Stay Forever" at WBPM-Kingston, N.Y. (*Gee, did he buy his own town?*) climbing 36-27. Others moving it inside their Top 30 include WWKF 33-28, WHYR 35-26, KFMC 36-29, WSPT 34-24, KTDR 34-28, KHTN 34-29, POWER 102 33-29, KFFM 31-24, etc. New ADDs include: WSPK/FM, KISS 108, WJMX, B96.9, WSTO, WVIC, 102 KISS, KIMN and KMEL.

Reserve a slot for **SWV's** "Right Here/Human Nature," who get another HIT FACTOR bump 15% to 26%. Debuts Top 25 for B96, BOSS 97, WILI/FM, KS104, FM102 and KPXR. ADDs at: WJMN (was WZOU), KSTN, KDON, KLYV, WHYT, POWER 94.5, HOT 97, ISLE 95, WVAQ, KQCR, KONG, KPSI, KWWW, WZYQ and WPGC.



Toni Braxton

A confirmed Top 10 hit this week on the Urban chart, **Toni Braxton's** "Another Sad Love Song" is Top 10 at KMEL-San Francisco and is also hot at WPGC-Washington, D.C. 15-13 and KS104-Denver 18-12. Helping it earn it a debut in UP & COMING are: BOSS 97, FM102, KKFR, 99KG, KLYV, KWIN, KJYK, WCGQ, WRCK, KOKZ, KFFM, KPXR, XL93, KAKS, KDON, POWER 102, etc.

Todd Wise, MD at KBKB-Ft. Madison, Iowa, faxes in word that the **10,000 Maniacs with Michael**

**Stipe's** version of "To Sir With Love" got "tons of interest calls and positive feedback within minutes of air-play." He comments, "In all honesty, this is the quickest reacting record I've seen all year long."

And for one writer's opinion

about the state of music on Top 40 right now, check out *Entertainment Weekly's* July 16th edition. An article titled "On The Radio" by **David Browne** grades current Top 40 hits and opens: "It's 9:30 a.m., and I am in search of the cheap thrill, the quick fix, the prefabricated hook that hath no name. During the summer, there is no better place to find one than on Top 40." Right, David. But stations do hath call letters. What were yours?



U2

It's nothing short of **U2** mania at 104 KRBE-Houston where "Numb" ranks #10 with 31 plays and album tracks "Some Days Are Better" and "Babyface" find their way into the ADD column. Julie Marletto, APD at KISM-Bellingham, Wash. moves it 18-10 and reports getting calls for other *Zooropa* cuts as well. Thirty ADDs including: WAFX, WACQ/FM, KGGG, KROC, Z104, KFBD, B96.9, KTUF, KDUK, KAKS, KGWY, KFMI, KYYY and WXMK.

## Early warning signs:

• **The Monitor Rhythm Cross-Over  
Chart: debuts 36**

• **359 total BDS detections the week  
before release!**

• **R&B audience reach nearly  
7 million people.**

“A hit from the moment we aired this  
cut — instant phone requests.”

**Dave Allen, Program Director-WSUL**

“This record is guaranteed to  
be a smash — doing very well already.  
Phones are hot.”

**Brian Wallace, Program Director-WQMG**

“Fresh! The track is slammin’ it  
caught my ear immediately. I feel this  
song is appropriate for the summer. I  
am glad to see them come back so strong  
on their follow-up project!”

**Tony Brown, Program Director-WVEE**

“No sophomore jinx here! Kris Kross is  
all that and napkins too!”

**Bubba-Tunetown**

WHRK-32 plays  
WSUL-26 plays  
KKBT-23 plays  
WJBT-39 plays

WQOK-16 plays  
KMJQ-28 plays  
K104-10 plays  
V103-10 plays

WJLB-10 plays  
KMJM-12 plays  
WOWI-12 plays

# ALRIGHT

## KRIS KROSS

Alright. The first track  
from the new album  
“Da Bomb,” in store  
Aug. 3. Featuring  
Supercat.  
Da Tour starts  
July 23.



COLUMBIA

On The Arsenio Hall Show  
August 2nd

Produced by Jermaine Dupri for So So Def Productions.  
Executive Producers: Michael T. Mauldin, Jermaine Dupri and Joe “The Butcher” Nicolo.



# GAVIN RAP

EDITOR: KELLY WOO

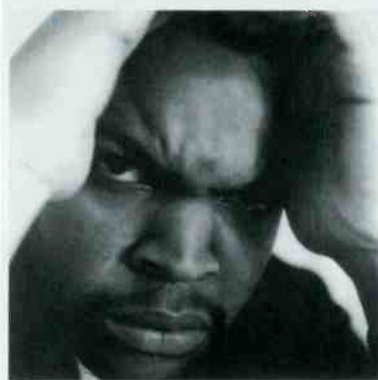


RA	LW	TW	
\$	2	1	<b>LORDS OF THE UNDERGROUND</b> - Chief Rocka (Pendulum/Elektra)
\$	3	2	<b>KOOL G RAP &amp; DJ POLO</b> - On The Run (Cold Chillin')
-	1	3	<b>JAZZMATAZZ</b> - Loungin' (Chrysalis/ERG)
-	13	4	<b>THA ALKAHOLIKS</b> - Make Room (Loud/RCA)
-	7	5	<b>WU-TANG CLAN</b> - Method Man, Protect Ya Neck (Wu-Tang/Loud/RCA)
\$	5	6	<b>2 PAC</b> - I Get Around (Interscope/Atlantic)
\$	6	7	<b>ONYX</b> - Slam (JMJ/RAL/Chaos)
\$	19	8	<b>CYPRESS HILL</b> - Insane In The Brain, When The Ship Goes Down (Ruffhouse/Columbia)
-	9	9	<b>AKINYELE</b> - Ak Ha Ha! Ak Hoo Hoo? (Interscope/Atlantic)
\$	18	10	<b>M.C. LYTE</b> - Ruffneck (First Priority/Atlantic)
\$	11	11	<b>YO-YO</b> - Bonnie And Clyde, I Win' Wit My Crewin' (eastwest/atlantic group)
\$	12	12	<b>NAUGHTY BY NATURE</b> - It's On (Tommy Boy)
\$	16	13	<b>MENACE II SOCIETY</b> - Spice-1, MC Eht, UGKz, Pete Rock, KRS-1, Ant Banks (Jive)
-	14	14	<b>SOULS OF MISCHIEF</b> - That's When Ya Lost (Jive)
-	10	15	<b>MASTA ACE</b> - Saturday Nite Live, Jeep Ass Niguh, Mad Wunz (Delicious Vinyl/Atlantic)
-	4	16	<b>RUMPLETILSKINZ</b> - Attitudes (RCA)
\$	8	17	<b>THE BEATNUTS</b> - Reign Of The Tec, Psycho Dwarf (Violator/Relativity)
-	20	18	<b>JUNGLE BROS.</b> - 40 Below Trooper, All I Think About Is You (Warner Bros.)
\$	17	19	<b>DR. DRE</b> - Dre Day (Death Row/Interscope/Priority/Atl)
-	15	20	<b>DA KING &amp; I</b> - Krak Da Weazel (Rowdy)
-	28	21	<b>HOODRATZ</b> - Bootlegga (Epic)
\$	22	22	<b>L.L.COOL J</b> - Pink Cookies, Funkadelic Relic (Def Jam/Columbia)
-	33	23	<b>FUNKDOOBIEST</b> - Freak Mode (Immortal)
-	25	24	<b>LIFERS GROUP</b> - Short Life Of A Gangsta (Hollywood BASIC)
<b>NEW</b>	25	25	<b>ICE CUBE</b> - Check Yo' Self (Priority)
-	36	26	<b>ULTRAMAGNETIC M.C.'S</b> - Two Brothers With Checks, One Two One Two (Wild Pitch/ERG)
-	30	27	<b>KNUCKLEHEADZ</b> - All She Wanted (eastwest/atlantic group)
\$	21	28	<b>PHARCYDE</b> - Passin' Me By (Delicious Vinyl/Atlantic)
-	29	29	<b>GUMBO</b> - Basement Music (Chrysalis/ERG)
-	24	30	<b>MADKAP</b> - Proof Is In The Puddin' (Loud/RCA)
-	31	31	<b>KAM</b> - Still Got Love 4'Um (Street Knowledge/eastwest)
-	32	32	<b>ROUGH HOUSE SURVIVERS</b> - Rough House (Relativity)
\$	23	33	<b>REDMAN</b> - Tonight's Da Night, Rated "R" (Def Jam/RAL/Chaos)
<b>NEW</b>	34	34	<b>FAT JOE</b> - Flow Joe (Relativity)
-	35	35	<b>YOUNG BLACK TEENAGERS</b> - Roll W/ The Flava (S.O.U.L./MCA)
-	39	36	<b>PROFESSOR X</b> - They Don't Know Jack (Polydor/PLG)
-	37	37	<b>DEL THE FUNKY HOMOSAPIEN</b> - Made In America (Elektra)
-	26	38	<b>ERICK SERMON</b> - Hittin' Switches (Uptown/MCA)
<b>NEW</b>	39	39	<b>MOTION MAN</b> - Mo' Like Flows On, '93 Swing (Stepsun)
-	27	40	<b>BIG DADDY KANE</b> - How U Get A Record Deal? (Cold Chillin'/Reprise)

## Chartbound

- APACHE** - Hey Girl/Do Fa Self (Tommy Boy)
- M.C. BREED w/ 2 PAC** - Gotta Get Mine (WRAP/Ichiban)
- NUBIAN CRACKERS** - Do You Wanna Hear It? (Big Beat/Atlantic)
- INTELLIGENT HOODLUM** - Grand Groove (A&M)
- \* **FU - SCHNICKENS w/ SHAQUILLE O'NEAL (SHAQ-FU)** - What's Up Doc? (Jive)
- \* **DIAMOND AND THE PSYCHOTIC NEUROTICS** - What U Heard (Chemistry/Mercury)
- \* **BOSS** - Recipe Of A Hoe (DJ West/Chaos/Columbia)
- \* **PRIME MINISTER PETE NICE & DADDY RICH** - Kick The Bobo (Def Jam/Columbia)

## Most Added



### ICE CUBE

Check Yo' Self (Priority)

### BOSS

Recipe Of A Hoe (DJ West/Chaos/Columbia)

### Top Tip

### BIG DADDY KANE

Stop Shammin'/Very Special (Cold Chillin'/Reprise)

### RECORD TO WATCH

### PRINCE MARKIE DEE AND THE SOUL CONVENTION Something Special (Columbia)

With the help of a couple of fat remixes, Prince Markie Dee picks up nine new adds this week including Marlo Martin of WRTC-Hartford, Conn. and Kevvy Kev & Kutmasta Kurt of KZSU-Stanford.

## Say What?

The big birthday shout this week goes to **Marlo Martin** of WRTC-Hartford, Conn., who turned 22 on July 12...Big up to **Profile** recording artists **Run-D.M.C.** on the gold certification of their single, "Down With The King"...Congratulations to **Special K** of **The Awesome 2** and **Dawn Odom** on the birth of their daughter, **Victoria Jade Bonners** on June 28...If you haven't been able to catch **Russell Simmons'** *Def Comedy Jam* on HBO you can now purchase a compilation video or audio tape. Hosted by **Martin Lawrence**, the tape includes performances by **Ricky Harris, J. Anthony Brown, Adele Givens, Reggie McFadden, Bill Bellamy, Laura Hayes, Gi George, Ted Carpenter** and **Joe Torry**, star of the upcoming **John Singleton** film, *Poetic Justice*. For more information call **Pacific Arts Video** at (800) 441-2828...**The Atlantic Group** says *It's On!* **Atlantic Records, Interscope**

**Records, eastwest records** and **Delicious Vinyl** have combined to increase awareness of the Atlantic family's rap roster. *It's On!* is the brainchild of **Karen Mason**, director of marketing, eastwest, and **Joe Talley**, director of marketing and sales, black music division, Atlantic, and it will provide a collective identity for the label group. "Basically, the campaign is a celebration of the rap talent we have under one umbrella," says Mason. "We're doing a lot of industry and retail-oriented stuff, but we're trying to use this whole campaign to get to the consumer. That is the key." Fifteen acts from the Atlantic Group are expected to participate. The *It's On!* showcase will take place at **The Palladium** in New York on July 23 during the NMS. For more information contact **Anne Kristoff** at (212) 275-2827...**Priority Records'** artist **Ice-T** and **Def American Recordings'** thrash-punkers **Slayer** have teamed up to record the single "L.A. '92 Disorder" for the soundtrack to the upcoming Universal Pictures' feature, *Judgement Night*. **Sir Mix-A-Lot** and **Mudhoney** are contributing to the soundtrack with their collaboration "Freak Mama"... Speaking of Sir Mix-A-Lot, at the end of August **Rhyme Cartel/Def American** will release *Seattle—The Dark Side*, a nine-song sampler of new rap and R&B acts coming out of SeaTown... **Rockbarry Benson** of **Hollywood BASIC** hyped me on **Hi-C's** upcoming single, "Got It Like That." He tells me to watch out, and he's willing to give up his entire comic book collection if the single doesn't go gold...**New Music Seminar** event update: **Loud Records** will be sponsoring **The 1993 MC/DJ Battle For World Supremacy**. The MC battle will be hosted by Yo Yo, and the winner will receive a demo deal through Loud Records. The DJ battle will be hosted by **Kid Capri**, and the winner will receive a **Supermen, Inc.** ring and jacket...**Supermen, Inc.**, in association with Loud/RCA and **BET**, will be throwing a party at **The Shelter** in Mahattan on July 21. Look for the Loud roster and RCA's **Rumplettilskinz** to perform. A discount on the cover charge will be given to NMS delegates...Keep an eye and ear out for the **W.U.S.U.P.** get-together and the big **Zulu Nation** bash, both set for July 24...Nuff said.

## New Releases

### TRENDS OF CULTURE Valley Of The Skinz (Mad Sounds/Motown)

The trio from uptown are back with their second single, and this time they came with a mellow jazzy track about their second favorite pastime. Although this isn't quite as graphic as Luke's works, DJs should listen carefully, because the lyrics may not be suitable for a G-rated audience.

# GAVIN URBAN

ASSOCIATE EDITOR:  
JOHN MARTINUCCI



2W	LW	TW		WEEKS	Reports	Adds	Heavy	Medium	Light	HIT FACTOR
2	1	1	<b>U.N.V.</b> - Something's Goin' On (Maverick/Sire/Warner Bros.)	11	56	0	52	3	1	98%
4	2	2	<b>JODECI</b> - Lately (Uptown/MCA)	7	53	1	47	5	1	98%
9	6	3	<b>TONY TONI TONE</b> - If I Had No Loot (Wing/Mercury)	5	54	1	36	14	4	93%
6	4	4	<b>VERTICAL HOLD</b> - Seems You're Much Too Busy (A&M)	9	51	0	43	7	1	98%
7	7	5	<b>SILK</b> - Girl U For Me (Keia/Elektra)	8	52	2	38	11	3	94%
1	3	6	MARY J. BLIGE - Love No Limit (Uptown/MCA)	11	49	0	42	5	2	96%
8	8	7	<b>II D EXTREME</b> - Cry No More (Gasoline Alley/MCA)	9	49	0	30	15	4	92%
27	14	8	<b>TONI BRAXTON</b> - Another Sad Love Song (LaFace/Arista)	4	54	3	15	29	10	81%
12	9	9	<b>INTRO</b> - Let Me Be The One (Atlantic)	6	52	0	23	19	10	81%
15	12	10	<b>HI-FIVE</b> - Unconditional Love (Jive)	7	45	1	19	22	4	91%
25	18	11	<b>TLC</b> - Get It Up (Epic)	4	49	1	9	33	7	86%
17	17	12	<b>PORTRAIT</b> - Day By Day (Capitol)	8	48	2	14	21	13	73%
3	5	13	LEVERT - ABC-123 (Atlantic)	10	39	0	32	6	1	97%
22	20	14	<b>BRIAN MCKNIGHT</b> - One Last Cry (Mercury)	6	44	3	19	17	8	82%
19	15	15	<b>CHERYL PEPSII RILEY</b> - Gimme (Reprise)	6	45	0	15	22	8	82%
16	16	16	<b>ROBIN S</b> - Show Me Love (Big Beat/Atlantic)	9	36	2	30	4	2	94%
26	21	17	<b>WHITNEY HOUSTON</b> - Run To You (Arista)	4	48	3	10	26	12	75%
20	19	18	<b>TAG TEAM</b> - Whoop! (There It Is) (Bellmark)	5	38	1	24	9	5	87%
28	25	19	<b>FIVE XI</b> - Say It Isn't Over (RCA)	6	39	1	8	26	5	87%
23	23	20	<b>MICA PARIS</b> - I Wanna Hold On To You (Island/PLG)	6	37	1	11	20	6	84%
32	29	21	<b>1 OF THE GIRLS</b> - Do Da What (eastwest)	5	33	1	10	18	5	85%
35	28	22	<b>JOMANDA</b> - I Like It (Big Beat/Atlantic)	8	33	1	7	20	6	82%
—	37	23	<b>THE O'JAYS</b> - Somebody Else Will (EMI/ERG)	4	42	9	2	12	28	33%
36	32	24	<b>LO-KEY?</b> - Hey There Pretty Lady (A&M)	5	35	0	1	21	13	63%
39	30	25	<b>ONYX</b> - Slam (JMJ/RAL/Chaos)	11	26	0	14	9	3	88%
40	34	26	<b>AFTER 7</b> - Truly Something Special (Virgin)	4	34	0	2	17	15	56%
10	24	27	JADE - One Woman (Giant/Reprise)	18	27	1	12	12	3	89%
5	13	28	JOHNNY GILL - The Floor (Motown)	11	25	0	17	7	1	96%
—	38	29	<b>H-TOWN</b> - Lick U Up (Luke)	6	36	5	1	14	21	42%
24	26	30	SWV - Weak (RCA)	14	25	1	12	9	4	84%
14	10	31	T.C.F. CREW - I Ain't The One (Cold Chillin'/Warner Bros.)	9	26	0	10	13	3	88%
11	11	32	MEN AT LARGE - Um Um Good (eastwest)	10	27	0	12	10	5	81%
35	—	33	<b>SHAI</b> - Baby I'm Yours (Gasoline Alley/MCA)	8	31	9	7	6	18	42%
38	36	34	<b>NATALIE COLE</b> - Take A Look (Elektra)	5	30	0	1	16	13	57%
33	33	35	SADE - Feel No Pain (Epic)	6	25	0	3	17	5	80%
—	40	36	<b>BIG BUB</b> - 24/7 (Good Lovin') (eastwest)	4	27	0	0	16	11	59%
<b>NEW</b>	37	<b>JOE</b> - I'm In Luv (PLG)	2	29	4	1	10	18	38%	
13	22	38	JANET JACKSON - That's The Way Love Goes (Virgin)	13	21	0	11	7	3	86%
<b>NEW</b>	39	<b>ME 2 U</b> - Want U Back (RCA)	2	30	2	0	4	26	13%	
<b>NEW</b>	40	<b>JANET JACKSON</b> - If (Virgin)	2	34	32	1	0	33	3%	

Chartbound	Reports	Adds	Heavy	Medium	Light	Hit Factor	Weeks
*SHANICE - "It's For You" (Motown)	31	19	—	1	11	3%	1

## Album Cuts

### ALBUM CUTS

- JOHNNY GILL - Tell Me How U Want It
- JANET JACKSON - You Want This/Where Are You Now
- MARK WHITFIELD - That Girl
- SILK - Lose Control
- CHANTE MOORE - I Wanna Love (Like That Again)
- BOBBY ROSS AVILA - Up And Down
- LISA KEITH - Love Isn't Body, It's Soul

### Total Reports:

This Week 58 Last Week 58

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

## Most Added

### JANET JACKSON

"If" (Virgin)

### SWV

"Downtown" (RCA)

### SHANICE

"It's For You" (Motown)

### ALEXANDER O'NEAL

"Aphrodisia" (Tabu/A&M)

## Top New Entry

### SHAI

"Baby I'm Yours" (Gasoline Alley/MCA)

## Hot

### The O'JAYS

"Somebody Else Will" (EMI/ERG)

## Top Tip

### SWV

"Downtown" (RCA)

### RECORD TO WATCH

### ALEXANDER O'NEAL

"Aphrodisia" (Tabu/A&M)

Alex's smooth dreamy vocals make this his next up-and-coming hit.

## Inside Urban

U.N.V.'s "Something's Goin' On" holds onto the top spot for another week, and Jodeci's "Lately" stays at #2. Up three places from #6 is **Tony Toni Tone's** "If I Had No Loot," which grabs an add from WVKO-Columbus, Ohio... "Girl U For Me" by **Silk**, with adds from KRUS-Ruston, La. and KDKO-Denver, Colo., moves up to #5. Breaking well inside the Top 10 is our previous Hot (two consecutive weeks), **Toni Braxton**, whose "Another Sad Love Song" lands at #8. Fifty-four of the 23 stations playing it increased rotation plays from last week, and it picked up new adds from WPMX-Tupelo, KDKO and KRUS. With a #17-#12 move, **Portrait's** "Day By Day" is still making its way up the chart with adds from WZND-Normal, Ill.



# ONE II 3

# love me right

**the debut single**

**from the forthcoming album  
Whole New Head**

written, produced & arranged by One II 3 for C.K. Blunt Productions  
executive producers: Christopher Williams & Dave Gossett

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ERG is EMI, Chrysalis and SBK

Up & Coming

Reports	Adds	
27	3	WALTER & SCOTTY - Sticks & Stones (Capitol)
26	3	NUTTIN' NYCE - In My Nature (Pocketown/Jive)
26	7	M.C. LYTE - Ruffneck (First Priority/Atlantic)
26	22	*SWV - Downtown (RCA)
25	18	*ALEXANDER O'NEAL - Aphrodisia (Tabu/A&M)
24	1	NAUGHTY BY NATURE - It's On (Tommy Boy)
23	1	G-WIZ - Teddy Bear (Scotti Brothers)
20	2	RICHIE STEPHENS - Body Slam (Motown)

DROPPED: #27-Luther Vandross, #31-Dr. Dre, #35-H-Town, #39-Regina Belle (Quiet).

\* Indicates Debut

and WKGC-Panama City, Fla...It was a good week for **Brian McKnight's** "One Last Cry" as it picked up adds from WCKX-Columbus, Ohio, WGCI-Chicago and KJMZ-Dallas. Nine stations show moves from either light to medium or light/medium to heavy rotation...We have a bottleneck of underlines from McKnight (#14) down to After 7 (#26). Within the jam-up are **The O'Jays** at #23, up from last week's debut at #37. "Somebody Else Will's" 14 space move makes it our Hot this issue and improves The O'Jays stations play with nine adds including WABD-Clarksville, Tenn., WKKV-Milwaukee, WRNB-Minneapolis and WQQK-Nashville...Moving #38-#29 is **H-Town's** "Lick U Up", which landed five new believers. Of the 41 stations six moved the group up to medium rotation...Surprise! Surprise! We have a re-entry, **Shai's** "Baby



Shai

I'm Yours" got a second wind with nine adds including K98-Monroe, La., KJLH-Los Angeles, OC104/FM-Ocean City, Md., WJMH-Winston/Salem, N.C., WKKV, WNHC-New Haven, Conn., WQQK-Nashville, WTLZ-Saginaw WWDW-Columbia, S.C. This makes Shai a Top New Entry. Let's see if the new life will bring the group bigger success. With adds from WBLX-Mobile, Ala., WJDY-Salisbury, Md., WQQK-Nashville and KKBT-Los Angeles, **Joe's** "I'm In Luv" hops onto the chart debut at #37. Debuts are #39 **Me 2 U's** "Want U Back" and #40, the most added, **Janet Jackson's**

"If." **Shanice's** "It's For You" is sitting in Chartbound, waiting for its chance at the chart...**SWV's** "Downtown" is our Top Tip as well as Marilou at OC104/fm-Ocean City, Md.'s pick hit. She says, "The trio is getting great response." Our Record To Watch this week is "Aphrodisia," the smooth ballad by **Alexander O'Neal** that earned adds at WILD-Boston, KKDA-Dallas, KXZZ-Lake Charles, La. WUFO-Buffalo, N.Y. to name a few. (458)

New Releases

MAZE Featuring FRANKIE BEVERLY Laid Back Girl (Warner Bros.)

Frankie Beverly and Maze release "Laid Back Girl" from their upcoming album, *Back To Basics*, which is appropriately named as this first single shows no signs of being influenced by new jack sound/technology. Frankie and his crew deliver a truly soulful, laid-back groove.

THE WINANS Payday (Qwest/Warner Bros.)

The Winans' brothers aren't looking for a monetary but a spiritual "Payday." The hip-hop-inspired track was produced by special guest R. Kelly, who lends his vocals to this uplifting single.



Chante Moore

SADE Cherish The Day (Epic)

Sade Adu's basic, but sophisticated grooves and deep poetic lyrics will make her a winner with your more mature listeners. "Cherish the Day" is her favorite track from *Love Deluxe*. "It's about love/joy, joy/love—it affects me as if it were somebody else's music," she said in a Gavin interview. "I can really listen to it and enjoy it." Check out the "ronin remix" on the CD-Pro.

ONE II 3 Love Me Right (EMI/ERG)

A new guy group debuts with a smooth, mid-tempo groove that flows over a sample of James Brown's "Papa Don't Take No Mess." The street-edged track is laced with piano interludes, while laid-back vocals give it total flava. First act to come from Christopher Williams' production company, C.K. Blunt Productions.

ZAPP & ROGER Mega Medley (Reprise)

The master of the voice box unleashes his "Mega Medley" for our funk-deprived ears. Roger, along with Zapp, serve up a mix of their classic hits from 1980 to 1983. Hold onto your headphones because this is the lead single from Zapp and Roger's forthcoming *All The Greatest Hits* album.

ZHANE Hey Mr. D.J. (Flavor Unit/Epic)

One of the summer's most slammin' tunes. Pronounced Ja-nay, this group is part of the Flavor Unit posse, which features such notables as Queen Latifah, Naughty By Nature, Heavy D., Black Sheep and a host of other rap acts. Their sound falls between hip hop and R&B. If you haven't already, given it a test spin. —ROD EDWARDS

INNER CIRCLE Sweat (A La La La La Long) (Big Beat/Atlantic)

The slow grooves continue for this group with the follow-up to their smash hit, "Bad Boys." Complete with a "sing-along" chorus, the reggae/dancehall appeal of this song should continue their success in the U.S. —ROD EDWARDS

CHANTE MOORE Who Do I Turn To (Silas/MCA)

Chante steps out of the ballad mode on the fourth single from *Precious*. Moore projects the attitude of a woman who's not going to be stepped on any more, and the result is a jam with no punches held back.

ARTIST PROFILE

BIG BUB



NAME:

Frederick Lee Drakeford

BIRTHDATE: April 22

CURRENT RESIDENCE:

New Jersey

LABEL: eastwest america

PROMOTION VICE

PRESIDENT: Manny Bella

CURRENT SINGLE:

"24/7 (Good Lovin')"

CURRENT ALBUM:

Comin' At Cha

MUSICAL INFLUENCES:

Luther Vandross, Donnie Hathaway, Teddy Pendergrass

FAVORITE ALBUM (RECORDED BY SOMEONE ELSE):

Forever, For Always, For Love — Luther Vandross

FAVORITE SPORTS/TEAMS:

New York Giants & New Jersey Nets

CURRENT OR UPCOMING

TOUR DETAILS: North

American tour begins in early fall.

THEY SAY: "Be happy for any man or woman doing anything positive cause theres enough negative things to bring us down." — Bub

IT'S SAID: "Bub is baby Luther!" — Ed Lover, Yo! MTV Raps

FUTURE PLANS: Producing, writing and making movies.

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+ ALTERNATIVE  
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MUSIC**

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**FOUNDATIONS FORUM '93**

# GAVIN A/C

EDITOR: RON FELL  
ASSOCIATE EDITOR: DIANE RUFER



2W	LW	TW		WEEKS	Reports	Adds	Heavy	Medium	Light	HIT FACTOR
3	3	1	<b>STING</b> - Fields Of Gold (A&M)	9	221	7	191	20	3	95%
4	4	2	<b>TINA TURNER</b> - I Don't Wanna Fight (Virgin)	11	213	6	183	23	2	97%
1	1	3	AARON NEVILLE - Don't Take Away My Heaven (A&M)	15	207	0	179	23	5	98%
15	8	4	<b>WHITNEY HOUSTON</b> - Run To You (Arista)	6	202	8	129	53	12	90%
2	2	5	KENNY G with PEABO BRYSON - By The Time This Night Is Over (Arista)	12	190	0	150	31	9	95%
16	12	6	<b>JON SECADA</b> - I'm Free (SBK/ERG)	6	195	19	92	76	8	86%
6	6	7	HUEY LEWIS AND THE NEWS - It's Alright (Shanachie)	12	181	2	99	64	16	90%
11	10	8	<b>LISA FISCHER</b> - Colors Of Love (Elektra)	9	168	4	95	47	22	85%
5	5	9	ROD STEWART From "MTV's Unplugged" - Have I Told You Lately (Warner Bros.)	13	168	0	95	56	17	90%
12	11	10	<b>DONALD FAGEN</b> - Tomorrow's Girl (Reprise)	8	163	8	96	47	12	88%
7	7	11	PETER CETERA - Even A Fool Can See (Warner Bros.)	14	159	0	101	43	15	91%
10	9	12	LAUREN CHRISTY - You Read Me Wrong (Mercury)	16	152	1	100	45	6	95%
19	16	13	<b>STEVE MILLER BAND</b> - Wide River (Polydor/PLG)	5	167	10	62	82	14	86%
17	14	14	<b>TAYLOR DAYNE</b> - Can't Get Enough Of Your Love (Arista)	9	158	8	82	56	13	87%
18	17	15	<b>JAMES INGRAM</b> - Someone Like You (Warner Bros.)	9	142	6	45	72	19	82%
—	23	16	<b>CELINE DION &amp; CLIVE GRIFFIN</b> - When I Fall In Love (Epic)	4	162	39	35	73	15	67%
22	21	17	<b>NATALIE COLE</b> - Take A Look (Elektra)	6	130	11	30	59	30	68%
9	18	18	DAVID CROSBY & PHIL COLLINS - Hero (Atlantic)	14	129	0	46	63	20	84%
8	13	19	MARC COHN - Walk Through The World (Atlantic)	12	130	1	36	67	26	79%
13	15	20	ROSANNE CASH - The Wheel (Columbia)	9	112	0	35	55	22	80%
30	26	21	<b>JOSHUA KADISON</b> - Jessie (SBK/ERG)	10	108	10	23	59	16	76%
34	31	22	<b>MICHAEL W. SMITH</b> - Picture Perfect (Reunion/RCA)	7	114	13	13	56	32	61%
32	27	23	<b>SHAWN COLVIN</b> - Climb On (A Back That's Strong) (Columbia)	6	108	14	14	60	21	69%
38	32	24	<b>DAVE KOZ</b> - You Make Me Smile (Capitol)	5	117	20	3	59	36	53%
31	30	25	<b>WYNONNA</b> - Tell Me Why (Curb/MCA)	7	96	7	14	57	18	74%
36	33	26	<b>UB40</b> - Can't Help Falling In Love (Virgin)	9	91	14	31	32	15	69%
21	19	27	THE REMBRANDTS - Chase The Clouds Away (atco/eastwest)	9	95	3	20	57	15	81%
14	20	28	CATHY DENNIS - Moments Of Love (Polydor/PLG)	14	89	1	24	44	20	76%
—	36	29	<b>MICHAEL DAMIAN</b> - Reach Out To Me (Scotti Brothers)	5	92	11	5	49	27	59%
<b>NEW</b>	30	30	<b>JIMMY BUFFETT</b> - Another Saturday Night (MCA)	4	94	21	7	46	20	56%
37	34	31	<b>BILLY OCEAN</b> - Everything's So Different Without You (Jive)	6	90	10	8	46	26	60%
—	37	32	<b>CYNDI LAUPER</b> - Who Let In The Rain? (Epic)	5	89	12	5	45	27	56%
<b>NEW</b>	33	33	<b>MICHAEL JACKSON</b> - Will You Be There (Theme From Free Willy) (MJJ/Epic)	3	108	38	4	40	26	41%
—	38	34	<b>BRIAN MCKNIGHT</b> - One Last Cry (Mercury)	7	98	26	8	36	28	45%
20	22	35	CHRIS ISAAK - Can't Do A Thing (To Stop Me) (Reprise)	17	80	0	16	42	22	73%
24	25	36	EXPOSE - I'll Never Get Over You (Getting Over Me) (Arista)	26	71	0	23	34	14	80%
<b>NEW</b>	37	37	<b>A-HA</b> - Dark Is The Night (Warner Bros.)	5	84	12	5	33	34	45%
26	24	38	K.T. OSLIN - New Way Home (RCA)	10	68	0	10	34	24	65%
27	28	39	LEE RITENOUR featuring MAXI PRIEST - Waiting In Vain (GRP)	10	64	2	9	32	21	64%
<b>NEW</b>	40	40	<b>MARY-CHAPIN CARPENTER</b> - The Hard Way (Columbia)	5	60	5	4	26	25	50%

## Most Added

- MADONNA (65)**
- MICHAEL McDONALD (49)**
- CELINE DION & CLIVE GRIFFIN (39)**
- MICHAEL JACKSON (38)**
- PAUL McCARTNEY (35)**

## Top Tip

### MADONNA

"Rain"  
(Maverick/Sire/Warner Bros.)

## RECORD TO WATCH

**TEARS FOR FEARS**  
"Break It Down"  
(Mercury)

## Inside A/C

Listed below in alphabetical order is our third installment of new A/C Correspondents for 1993.

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Mary Reilly, **KLOZ**, 209 E. 2nd, Eldon, MO 65026 (314) 365-3663 FAX: (314) 392-7617

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Steve Richards and Peter Elia, **WEHM**, 34 Pantigo Road, E. Hampton, NY 11937 (516) 329-0010 FAX: (516) 329-5004

Rob Cutter, **WFDL**, PO Box 977, Fond du Lac, WI 54935-0977 (414) 929-7497 FAX: (414) 923-1042

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Steve Rhodes, **WSVW**, 3267 S. Crater Road, Petersburg, VA 23805 (804) 732-0300 FAX: (804) 748-0847

## Chartbound

	Reports	Adds	Heavy	Medium	Light	Hit Factor	Weeks
*MADONNA - Rain (Maverick/Sire/Warner Bros.)	75	65	—	4	6	5%	1
DARDEN SMITH - Loving Arms (Chaos)	73	25	—	16	32	22%	3
MARIA McKEE - I'm Gonna Soothe You (Geffen)	64	9	1	24	30	39%	4
MOODSWINGS - Rainsong (Arista)	59	16	—	10	33	17%	4

### Total Reports:

This Week 233 Last Week 222

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

Reports accepted:

Monday at 8am through 3pm Tuesday  
Station Reporting Phone: (415) 495-1990  
Gavin Fax: (415) 495-2580

## Gavin A/C #1 Hits From:

- 7/17/92 ELTON JOHN - The One (MCA)
- 7/19/91 NATALIE COLE & NAT KING COLE - Unforgettable (Elek)
- 7/20/90 MARIAH CAREY - Vision Of Love (Columbia)
- 7/21/89 DON HENLEY - The End Of The Innocence (Geffen)

# OLETA ADAMS

You just have to hear her voice.



*"I just had to hear your voice"*-the first single from *EVOLUTION*;  
the follow up to her million selling debut album *Circle of One*  
and the Top 5 hit *"Get Here."*

Produced by Stewart Levine for Wow Productions  
Management: Gallin Morey Associates

314 514 965-2/4/5



a PolyGram company

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# GAVIN CHART CONNECTIONS

TOP 40	A/C	URBAN
1↑ <b>UB40</b> - Can't Help Falling In Love (Virgin)	26↑	
3 <b>TAYLOR DAYNE</b> - Can't Get Enough Of Your Love (Arista)	14	
4↑ <b>SWV</b> - Weak (RCA)		30
5↑ <b>TINA TURNER</b> - I Don't Wanna Fight (Virgin)	2↑	
9 <b>ROD STEWART</b> From "MTV's Unplugged" - Have I Told You Lately (Warner Bros.)	9	
8↑ <b>JON SECADA</b> - I'm Free (SBK/ERG)	6↑	
10↑ <b>WHITNEY HOUSTON</b> - Run To You (Arista)	4↑	17↑
11 <b>ROBIN S</b> - Show Me Love (Big Beat/Atlantic)		16
12 <b>STING</b> - Fields Of Gold (A&M)	1↑	
13↑ <b>TONY TONI TONE</b> - If I Had No Loot (Wing/Mercury)		3↑
14↑ <b>STEVE MILLER BAND</b> - Wide River (Polydor/PLG)	13↑	
15 <b>KENNY G with PEABO BRYSON</b> - By The Time This Night Is Over (Arista)	5	
19↑ <b>BRIAN MCKNIGHT</b> - One Last Cry (Mercury)	34↑	14↑
20↑ <b>SHAI</b> - Baby I'm Yours (Gasoline Alley/MCA)		33↑
23 <b>JANET JACKSON</b> - That's The Way Love Goes (Virgin)		38
26↑ <b>MICHAEL JACKSON</b> - Will You Be There (Theme From Free Willy) (MJJ/Epic)	33↑	
27↑ <b>A-HA</b> - Dark Is The Night (Warner Bros.)	37↑	
34↑ <b>SILK</b> - Girl U For Me (Keia/Elektra)		5↑
35↑ <b>MICHAEL W. SMITH</b> - Picture Perfect (Reunion/RCA)	22↑	
37↑ <b>JADE</b> - One Woman (Giant/Reprise)		27
38↑ <b>TAG TEAM</b> - Whoomp! (There It Is) (Bellmark)		18↑
<b>NATALIE COLE</b> - Take A Look (Elektra)	17↑	34↑

## Inside Connections



Whitney Houston

This week's Connections chart is composed from the rankings of the assorted Top 40, Adult Contemporary and Urban charts as they appear in today's GAVIN. Reports from 517 stations provided the above consensus.

Biggest impact record of the week is **Janet Jackson's** "If," which wins #1 Most Added at both Urban and Top 40 radio with 140 out of a possible 282 stations in its first week. If enough A/Cs eventually come to the party it could be a triple-header.

Other Most Added tracks in common include **Pat Benatar's** pop comeback, "Somebody's Baby" (with 75 A/C & Top 40 out-of-the-

box) and **Robert Plant's** "29 Palms" scoring a combined 70 ADDs.

Triple-format winners at the moment continue to be the brilliant **Whitney Houston**, "Run To You" and the equally heroic **Brian McKnight**,

"One Last Cry," both of which remain underlined in all formats.

As observed the past two



Janet Jackson

weeks, Top 40 and A/C are drifting apart ever so slowly but surely. Earlier this year the two formats would often have half their chart num-



Tina Turner

bered records in common. Now it's more like 13 tracks. One that stands out is the **Tina Turner**, "I Don't Wanna Fight." Its Top Five and underlined status in both formats comes with 384 players and Hit Factors of 97% at A/C and 90% at Top 40.

This issue's GO chart success stories include the GO debuts for **Billy Idol** at #33, **Aerosmith** at #34 and **P.M. Dawn** at #39, all three numbering on the GO in advance of their possible entry on the main chart.

Other GO highlights include **A-ha's** #16, **Madonna's** #15 and **Michael Jackson's** #18. All three are far ahead of their main chart status.

—RON FELL

"It's not a hit until it's a hit in Top 40."

Top 40 may be struggling for its own identity, but it's still the format that truly identifies a hit and plays a vital role in cutting across the niches.

GAVIN is putting together a blueprint for the future of Top 40 which will serve as an invaluable plan of action for both radio programmers and the record promotion community. In this special issue GAVIN will:

- Provide a timeline of Top 40 developments
- Monitor the effect of splintering in the format
- Identify successful Top 40 stations and illustrate how they are winning listeners
- Examine the changing demographics
- Share valuable insight from radio and music leaders
- Point ways ahead for the future

All these topics, and more, will feature in the July 29th issue, which is guaranteed to reach everyone who is anyone in Top 40 and beyond.

To find out how you can make your presence felt in this vital issue, contact Lou Galliani at (805) 542 9999 now.

# GAVIN



# lisa fischer colors of love

Gavin 10\*-8\*  
R&R 15\*-12\*

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

Produced by David Foster

Soundtrack Album Executive Producers: Carole Childs & Amos Newman

DREAM STREET  
MANAGEMENT INC.

# Natalie Cole

*take a look*

the title track and first single and video  
from her new album.

*Executive Producers: Tommy LiPuma and Natalie Cole*

*Produced by Tommy LiPuma*

*Management: Dan Cleary/Dan Cleary Management Associates*



Elektra

On Elektra Compact Discs and **digitalog** Cassettes

© 1993 Elektra Entertainment, a division of Warner Communications Inc. A Time Warner Company

# ARBITRON NEWS IN PERSPECTIVE

**“Some pundits have observed that the plan is roughly akin to rearranging the deck chairs on the Titanic.”**

The plan to change the length of Arbitron survey periods to 18 weeks from 12 is meeting with some bumpy roads. The Arbitron Radio Advisory Council sent Arbitron to the field to try out this new idea in order to get more sample in each report. Some pundits have observed that the plan is roughly akin to rearranging the deck chairs on the Titanic. The goal of this exercise (and this is what it may turn out to be) is to stabilize what is perceived as volatile audience estimates.

The second method proposed to increase sample in the metro is to remove about 15% of the sample from the TSA and ADI non-metro counties. The large stations—50,000 watt AMs and 100,000 watt FMs should have opposed such a move, as have the radio networks. The stations can sell the non-metro counties as “bonus” audience and the networks use the ADI in their sales efforts and for calculating network compensation. Some stations located in non-metro counties may find that they do not meet Minimum Reporting Standards with the proposed reduction in sample.

To date, the greatest concern expressed by rep companies and major groups is the six-week interval for delivery of data with full demos. There is the possibility that the six-week period could become the standard reporting period because it would be the most current data. The agency marketplace has confirmed this will likely be the scenario. Arbitron is back-pedaling on the six-week, full demo proposal.

The other part of the plan is to make Arbitrends a “rolling average.” This method was used in Arbitrends reporting from 1984 to 1986, but this methodology was vacated because sample size can vary too much month to month due to such natural things as hurricanes and normal random sampling variations. In addition, the change in sample size occurs because of adjacent and embedded markets that have different sample requirements. The last major reason to use the current Arbitrends weighting scheme is that popula-

tion estimates change and they need to be accounted for in the system.

## CHANGE IN AID MINIMUMS

Another plan that has not received publicity is to change the minimum sample requirements to do an AID run (Arbitron Information on Demand). The system now requires 30 diaries to produce an estimate. Many advisory council members are concerned that the 30 in-tab diary requirement is too small to produce meaningful data. There is pressure to up the requirement to 40 or 50 diaries. The change is being driven by the release of Maximizer this fall. Maximizer is “AID in a box.” Instead of the user calling Arbitron’s mainframe computer, the market’s database will live in the PC at your desk. For this reason, it is anticipated that stations will use the system a great deal more.

## P1’s ON TAPE - MAYBE EVEN IN THE BOOK

First Preference listening has drawn the attention of radio programmers through Fingerprint and PD PROFILE, and most recently through Kurt Hanson’s AccuRatings. Now, Arbitron is developing a special tape that will be sent to third-party processors such as Tapscan. They can then incorporate these estimates into their systems. The project is on the drawing board, but it could quickly come to market if AccuRatings makes too much market headway with its “share of partisan” estimates.

Programmers would like to have the First Preference data readily available through regular Arbitron channels, but the sales department may not be pleased with the prospect of agencies and advertisers buying or negotiating on First Preference listeners.

## ARBITRON LOSES ACCREDITATION OF ATLANTA REPORT

The Electronic Media Ratings Council has decided to remove the

double check mark of accreditation from the Spring ‘93 Atlanta market report.

The brouhaha exists because Arbitron responded to the Atlanta broadcasters’ request to test an on-air announcement designed with the hope of getting an increased response rate from the public to the Arbitron survey. The Atlanta stations voluntarily gave up commercial inventory to air the announcements that were approved by Arbitron. The EMRC says tests with “live” sample is a no-no.

Promotion to the public that a radio survey is being conducted by Arbitron has precedent. Arbitron participated with San Diego broadcasters who aired similar announcements to those in Atlanta. In addition, Arbitron used newspaper and television publicity in Houston in 1988 to build response rates and used banner tows at Virginia Beach in 1991. Arbitron also attended black and hispanic organization meetings promoting the legitimacy of Arbitron research to the black and hispanic leadership. What’s different now? First, Arbitron did not consult with the EMRC on its plan. Second, the EMRC board is heavily slanted with television researchers. Third, the EMRC has a new executive director whose marching orders are to be proactive and get publicity.

Arbitron is promising some top-line results of the Atlanta test at the end of July and more detailed results at the end of August. The big questions are: (1) How much did response rates improve? (2) Did radio listening levels change? (3) Did station ratings change disproportionately? In other words, did the announcements run on one station have more effect than on another station?

## THE BOTTOM LINE

The bottom line of this column is for you to inform general managers and group heads of your needs and concerns about these proposals. Let your Arbitron Radio Advisory Council member know your opinions by August 1. ●

GEORGE  
BENSON

*“love  
of my  
life”*

the debut single from LOVE REMEMBERS

Produced by George Benson  
for a Broadway productions  
and Charles Wallert.

Direction: Ken Fritz  
Management, Los Angeles  
Ken Fritz/Pamela Byers



JAMES  
INGRAM  
*“Someone  
Like  
You”*

**Gavin A/C: 15\***  
**142 total stations**  
**82% Hit Factor**

*Heavys include:* KFOR, KCRE,  
K99, WFRO, KELO, KTID

*Also on:* WLEV, K103, KRNO,  
WMJQ, KYMG, WLDR, WOBM,  
WQLH, WZNY, WTSX, WSUL,  
WMT/FM

Produced by Keith Thomas for  
Yellow Elephant Music, Inc.

The sensual new single from his  
new album, *Always You.*

Management: AMG International  
Edward C. Arrendell, II and  
Vernon H. Hammond, III (Partners)

# PRODUCTION BY THE NUMBERS

I haven't had the opportunity to do editing and production on a digital workstation yet, but this clearly is the wave of the future. And now, this technology may be affordable for smaller stations.

When Bob Brooks, music director and air personality at KLSY in Seattle, told me the station had just installed an inexpensive digital editing/production program, I asked him for details. KLSY's system was provided by Plymouth, Minnesota-based Digital Audio Labs, and it runs on a PC. Here's what Bob reported:

"To make everything useful, you really need to purchase two programs and an audio card that plugs into your PC's expansion port. The basic audio recording and playback program is handled by 'The CardD', which is an acronym for Digital Audio Recording Direct to Disc'.

"The 'CardD' will allow you to

make and play back digital audio recordings from your PC using the hard disc to store the audio data.

"The audio quality and memory taken up by a sound file will depend on some choices you make. The 'CardD' does not use a data

**"It's possible to display audio samples down to the hundredths of a second!"**

compression scheme, so it is a memory gobbler. The program will allow you to choose sampling rates of 32, 44.1 or 48 kHz. As you can guess, at these sampling rates the audio files stored on your hard drive will be quite large. To store audio data with CD quality requires

you to choose the 44.1 kHz sampling rate. This uses memory at the rate of about 10.5 megabytes per minute of stereo audio!

"You can see that you'll want a hefty-sized hard drive to allow you to store and edit a complete song. In addition to the disc size, the quality of your recordings will depend on the speed of your CPUs microprocessor and disc controller. The exact requirements are carefully spelled out in the documentation supplied with the program.

"The second part of the package is where the fun begins. It's 'The EdDitor', and it allows you to edit and manipulate audio files in graphic form. A detailed waveform representing the sampled audio is displayed on your screen, as you edit, splice, or crossfade between various pieces of audio. Keyboard commands allow you to zoom in to portions of the audio waveform for

really fine editing. It's possible to display audio samples down to the hundredths of a second! Other keyboard functions allow you to drag a cursor along the waveform and hear the audio for 'scrub' edits. Best of all is the 'undo' function. Botch an edit? Or just change your mind? Hit 'undo, and put everything back!

"If your station has been considering a digital workstation, I'd recommend these two programs as a great first step. The package can be purchased for less than \$1,000!"

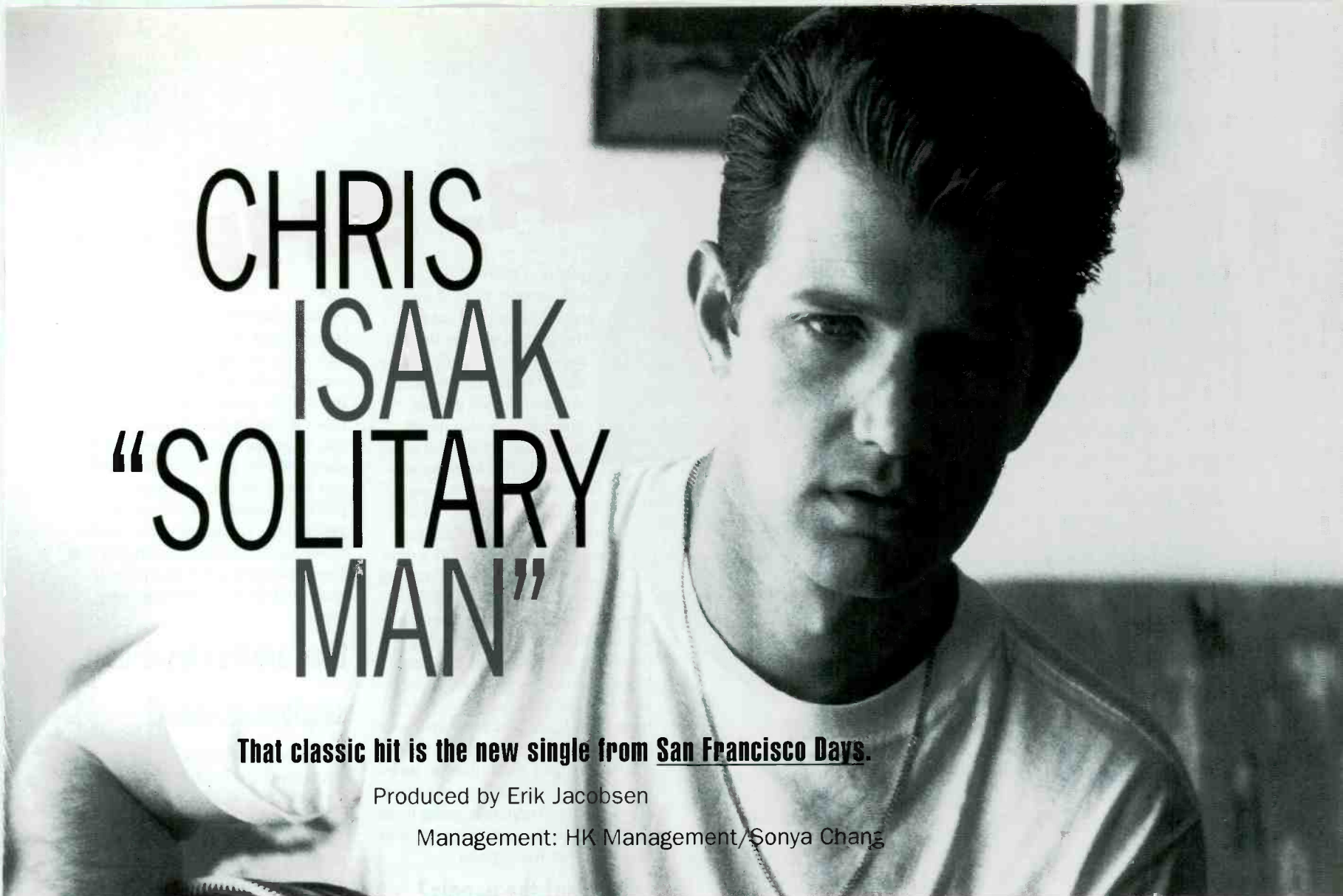
The functions described are typical of digital workstations; the remarkable thing about the system Bob describes, from my point of view, is the price—although probably that will not seem so exceptional in a year or so.

The phone number for Digital Audio Labs is (612) 473-7626. If you'd like to discuss the system with Bob Brooks, call him at KLSY. The number is (206) 454-1540.

## ARE YOU MEETING THE CHALLENGE OF CHANGE?

If you are attending the 18th annual Upper Midwest Communications Conclave and if, by some remote chance, you are not already one of the Gavin family of subscribers, then don't miss the special offer in this issue. By completing the subscription card in this copy of the magazine and handing it to one of the Gavin representatives at the Conclave, you will qualify for a free 1993 Gavin Directory, containing thousands of vital contacts in the radio and music business, plus you will receive a cool Gavin T-shirt - absolutely free.

*Get that pen working and have a very successful convention.*



# CHRIS ISAAK "SOLITARY MAN"

That classic hit is the new single from San Francisco Days.

Produced by Erik Jacobsen

Management: HK Management/Sonya Chang

D ⊕ N A L D F A G E N

GAVIN A/C: 10\* 163 total stations

88% HIT FACTOR

96 Heavy Reports Including:

WEIM	WBDX	KFMO	WVMX
WKSQ	KSDN	KBOL	WAHR
WFRO	KORQ	K9FM	KLOG
WCKQ	KMGN	WSKY	WTPI

The debut single for **KAMAKIRIAD**, the first album since the award-winning **Nightfly** from Steeley Dan's co-founder.

Produced by Walter Becker

Representation: Craig Fruin/HK Management



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# THE SEMINAR, SHE'S

The fourteenth annual New Music Seminar will present a revitalized face when it commences in New York this week. The Seminar's executive director, Mark Josephson, has split with long-time partner Tom Silverman and has, similarly, moved to streamline and re-invent NMS. In recent years, widespread criticism has dogged the seminar, which seemed to have lost its edge and mutated from the music business' most dynamic and comprehensive convention into an unwieldy and overambitious behemoth. GAVIN'S Seana Baruth spoke with Josephson about the changes afoot for NMS '93.

## What undermined New Music Seminar?

When the New Music Seminar began many years ago, it started off as an ideologically motivated affair. The ideology of the seminar was that it should be as inclusive as possible because that was the most effective way to campaign new things. When we began, the "new thing" was New Wave, and then over the years it changed from time to time. Sometimes it was speed metal, sometimes it was rap. In the last couple of years it was guitar rock. Always the intention of the seminar was to do something positive for the culture as well as the business, because the importance of the music business isn't just the dollar volume of it, but its cultural impact. In the last several years, we got away from cultural impact and we lost our way. The thing was really big and successful, but we started to forget why it was that the seminar had value.

## How do you think that the seminar lost its cultural impact in the last couple of years?

We started kowtowing to the established elements instead of questioning them. We also got lazy and we sort of took of what came our way

instead of going out and getting what was best to bring to people for their enjoyment and their edification.

## What changes have been made?

On an institutional level we've made a lot of changes. First we've changed the hotel venue. We're going back to the Sheraton where we were the third year. We changed the venue for very good reasons. I listened to all this criticism of the New Music Seminar, some of it right-headed, some of it wrong-headed, and I thought about what it all meant. What it came to was, people were complaining about it being too big and chaotic and saying it was too unfocused. Everything that we're doing is dedicated to eliminating those two complaints. We thought the Marriott's spatial layout was making the convention feel more unfocused than in fact it was, because the convention was spread over six floors and because of the placement of the lobby *above* the whole thing. Also the public meeting space that they offered us was inappropriate to the nature of what we do. It was all either giant rooms or tiny rooms, and what we need are medium-size rooms. At the Sheraton, the space is much more concentrated. The

convention takes place on only three floors and the floors are smaller. The people will be thrown into a much closer juxtaposition, which means you will meet more people. This place is also much more convenient and economical. The Marriott was overpriced at \$170 a night. We cut the prices to \$129 a room a night. By changing the location we also underline the changes we've been making. We've downpriced the exhibition. The small people—who are actually the radicals that the big people come to meet at the New Music Seminar—can afford to be visible at the seminar again. We have a sold-out exhibition area as a result and the area is not a rock and roll flea market, it's a place to meet, so it's more focused. Also the main bar of the convention is going to be in the exhibition area this year, and that's another focus point.

## How about the panels?

On the panel side we made a lot of big changes. The panel program at the seminar had become, in my opinion, very attenuated, very weak, very mainstream and not very impressive. We reduced the number of panels. We changed a lot of the topics. Then we went out and looked for the best people for each panel. We ended up with a lot of different people on panels than in the past. We also changed the way the panels are organized. In the past if I had four radio panels, I'd schedule them on four different days and I'd put them into different rooms and things like that. As a result, if you were really the most interested in radio and you wanted to come to NMS, you

had to devote four days to it—which cut down on your work time if you were a New Yorker and cut down on your schmoozing time if you were coming in from out of state. This year we've arranged the panels so that most of the panels on any topic take place consecutively. And in the same rooms. One day is most appealing to A&R, one to radio, one to publishers. If you're a busy professional, you can get the

heart of the seminar's meetings on your subject in a single day. You can spend the other days meeting with people. Also, by putting the panels into a single room if they're on a single topic, that room for one day becomes the place that the people of like interest and like sensibility are gonna be passing through. You'll see the people that you're most interested in seeing. We're also expanding our Symposium Program and offering more high level closed-door sessions.

## What are the closed-door sessions all about?

We've been doing these things for three years. We've been doing them for radio. We've taken the idea—which has worked very well for indie labels, modern rock radio, and publishers, and we've expanded the program for different kinds of professional people. One of the big complaints I've been getting, which is actually a version of the focus and chaos complaint, is that the NMS wasn't valuable to professionals because it was a convention of wannabes. I reject that ideology. The symposium is a way to create value for the really professional. There are also a number of closed-door invitation-only and cocktail-party type meetings. For example, there's an enormous amount of interest on the part of indie label people to meet A&R people and the heads of major labels—even though they don't have anything to really talk about. So they schmooze at a cocktail party.

## Aren't those closed-door sessions exclusive instead of inclusive?

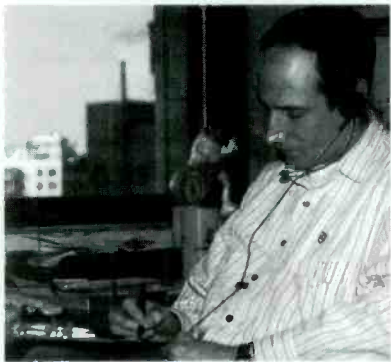
They perform three important functions on a very high level of value. They become occasions, in which people who want to find each other at these big, busy conventions can meet. If you don't provide that, these people don't receive value for their money.

By putting the decision-makers in a particular field together in a room for an open forum, there's a



# A CHANGIN'

possibility that some kind of consensus will be generated that is good for the business as a whole. But that can only happen if the level of discourse is high. The benefits of that will be shared by everyone regardless of whether they were at the meeting or not.



Mark Josephson

3. These meetings provide a level of intellectual stimulation for people who are already experts. This goes back to the idea that they, too, are entitled to receive value for the time and money that they spend going to a convention. It's not intended as a put-down of the kid who doesn't know as much.

NMS is a convention where everybody can meet and explore each other's sensibilities and techniques and professions because the music business is an integrated whole. If I provide these high-level meetings, and the high-level people continue to attend as a result, they'll be there to speak on panels and schmooze with everybody else the rest of the time. It's subterfuge, it's a method of bringing everyone to the table. All benefit from that whether they are invited to the closed-door meetings or not.

And how will New Music Nights be different this year?

NMNights have become an exciting but chaotic mess. What we've done this year is we've reduced the number of the venues—from 35 to 24 per night—without reducing

the number of groups. We're concentrating the audience. Again it's a focus thing. Every band comes to the seminar wanting to be seen by the same people essentially. If they're an indie group, or an unsigned group, they want to be seen by A&R, they want to be seen by publishers, agents and managers—people who can help them to the next step. If they already have those things, they want to be seen by journalists, radio people, retailers, distributors and so forth. If we take that pie of people that the groups want to be seen by and we cut it 35 ways, it's not a meal. But if you cut it 25 ways it's a much better eat. Also we've eliminated a lot of program conflicts. There aren't so many shows taking place at the same time, so people will be able to see more. And, we're not selling an all-access pass to the general public this year. As a result there should be more space in all the clubs. The public can still buy tickets. We've reserved 50% of capacity in every club, and the clubs that we've eliminated were mostly the really tiny ones. There's real organization to ensure that shows take place on announced time schedules. It has been the biggest and most frustrating problem in New Music Nights. One of the most frustrating things about being the director of the New Music Seminar is that the corporate guys tell me that it's a wannabe convention and the wannabes tell me that I'm a corporate sold-out convention. We're mixing bills this year. 20 percent of the bands performing are unsigned.

Editorial assistance by Sandra Derian.

Hopefully, Josephson's changes in response to industry criticism of NMS will make this year's event more valuable and rewarding for everyone attending, whether he or she be a vice president, independent label owner, struggling new artist or wannabe. At the very least, this year will be an exciting departure from the old New Music Seminar grind. Now go schmooze.

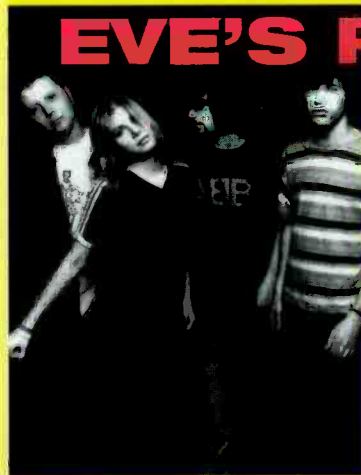
# What's the BUZZ?

What does a band have to do to get noticed these days? Often, releasing a fantastic record or putting on an amazing live show isn't enough to set the wheels of the music industry machine into motion. And, as we'll explore in next week's cover story, often times if the wheel aren't spinning, radio doesn't want to know you. This is our attempt to kick start that strange phenominom known as a "buzz."

The following artists have caught the ears of the GAVIN rap and alternative departments. All have, or soon will have, new projects out, and some of them will be performing in New York at this year's New Music Seminar. If you're planning on attending this event, these hotly-tipped bands might be worth checking out.

## EVE'S PLUM

by Linda Ryan



Among the many national and international acts that come to New York City to be showcased at the New Music Seminar is a local band called Eve's Plum—a band brave enough to name themselves after (the real life name of) the troubled Brady nerd.

Together for about two years, Eve's Plum—singer Colleen Fitzpatrick, guitarist Michael Kotch, twin

brother/drummer Ben Kotch and bassist Chris Giammalvo—is an amalgamation of sounds reflecting the city's vast musical heritage, from Debbie Harry/Blondie to Kim Gordon/Sonic Youth. But make no mistake about it, Colleen Fitzpatrick's style is 100% original.

"Colleen is an amazing performer," says guitarist Michael Kotch. She really goes wild on stage. It's not anything planned or calculated. We really feel for what we're doing and just play our guts out."

The band's origins go back two years ago to an English class at NYU where Colleen and Michael were classmates. The previous band that Michael and twin brother Ben were in had just broken up. While putting together a new band they were touched by the hand of fate. Michael takes up the story from there.

"There was this girl in my English class and I remember thinking that she looked like a singer! We put an ad in one of the local papers and coincidentally, Colleen answered it. Then we found Chris."

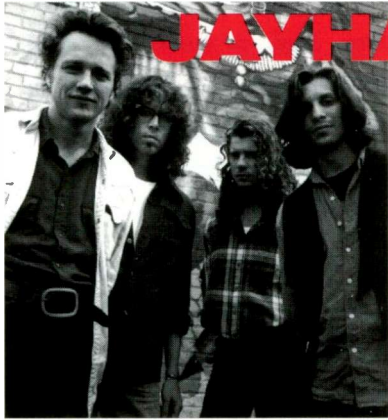
Once the band's line up was complete, they played around the New York and New Jersey areas, honing their sound and adding to their steady stream of followers. Eventually, they hit paydirt when a "friend of a friend" heard their demo.

Their soon-to-be released album, *Envy*, is scheduled to make its debut on Polly Anthony's hotly-tipped label, 550. In anticipation, the band has embarked on a two-month nationwide tour, which ends with their performance at this year's

New Music Seminar. Touring with no album out to get people into the clubs doesn't seem to bother Eve's Plum one bit.

"It's hard when no one knows the songs or who you are, but by the same token, it's kind of nice not having any preconceived notions or expectations put upon you. And as far as sounding good, there's no substitute for going out and playing night after night after night."

And about the Brady Bunch-inspired moniker? "Well," Michael laughs, "we haven't spoken to Eve Plum so we don't know what she thinks about it. The band was mentioned in Barry Williams' book *Growing Up Brady*, so if she read the book, then she knows about us!"



## JAYHAWKS

by Seana Baruth

Evaluated using the Gram scale, a lot of post-1973 country-rock doesn't really measure up. After one of the genre's progenitors, Gram Parsons, died in '73, many of his compatriots and disciples wandered off toward more rocky or schlocky extremes. Although some of Parsons' associates continue to pursue the harmony-

laden, traditional country-inspired sound and fatalistic tone that characterized his later work, very few contemporary artists have managed to recapture Parsons' magic. Enter the Jayhawks.

In their hometown of Minneapolis, the Jayhawks' Parsonian brand of country-rock has set them apart like a swatch of calico on a field of flannel and spandex. In a town known primarily for the pre-cursors of grunge and the man formerly known as Prince, the Jayhawks are sort of an anomaly. "All those holes were filled," says vocalist/guitarist Mark Olson. "When we were first starting to play, obviously there were a lot bands having success with that (the Husker Du/Replacements/Soul Asylum) sound. But for my part, I'd been listening to country and folk stuff. I listened to rock stuff, too, but I just felt this great desire to play acoustic guitar and sing and

do harmonies. And I just could not see myself playing the thrash kinda thing because it didn't seem like something I'd be doing ten years from now."

Olson says he and his band enjoyed the music they heard around town, "but we wanted to do our own thing. And I think we suffered from not being the most popular band in Minneapolis because of that."

The Jayhawks eponymous first album appeared on the tiny Bunkhouse label in 1986. Twin\Tone's *Blue Earth* followed in 1989; then another three years elapsed until Def American released *Hollywood Town Hall* in late '92. That record melds the Jayhawks' singular songwriting and neck-prickling harmonies with George Drakoulis' (not too heavy-handed) production and has, unsurprisingly, nudged the band closer to the spotlight that their excellence so demands. Of their signing to Def American, Olson recounts, "George (Drakoulis) heard us over a telephone. Dave Ayers, who was at Twin\Tone at the time, was playing a demo tape in his office that was gonna possibly be for a Twin\Tone record. And George heard this song and said, 'God, those guys sound like Creedence—don't let anybody sign them. He flew out, we had lunch, we hung out, and then he signed us."

Besides making and supporting *Hollywood Town Hall*, the 'Hawks have kept themselves swimming in all sorts of additional projects. They backed up Mammoth artist Joe Henry on his last record, and guitarist/vocalist Gary Louris and bassist Marc Perlman play with Golden Smog, a Minneapolis supergroup consisting of an ex-Replacement, members of Run Westy Run, Soul Asylum and Louris and Perlman. Also, fans can discover Olson and Louris bolstering Maria McKee on a song they wrote for her new album and they can find a Jayhawks' track on the forthcoming *Sweet Relief* benefit compilation. Despite such a continually hectic schedule, the Jayhawks, will be in New York around seminar time. Check 'em out.



## SMACK DAB

By David Beran

Anyone who can't settle on a "plus-one" to take to Smack Dab's performance at this year's New Music Seminar should extend an invitation to his or her inner child.

## the JULIANA HATFIELD three



"MY SISTER"  
"SHE'S THE BEST"

THE FRIST SINGLE FROM THEIR DEBUT ALBUM BECOME WHAT YOU ARE.

PRODUCED AND ENGINEERED BY SCOTT LITT. MANAGEMENT: GERONIMO THE ATLANTIC GROUP © 1993 THE ATLANTIC RECORDING CORP. A TIME WARNER COMPANY.



Welcome to the world of Smack Dab, where hula hoops and pickles offer endless inspiration, and the flavor of the month is icky.

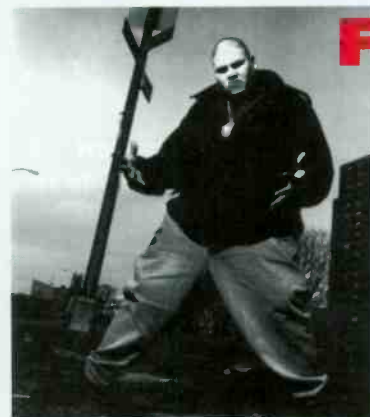
"I don't put any bars on my subconscious," singer/songwriter Linda Hagood coos in a charmingly disarming Southern drawl. "Some people say we sound childish, but I think that people have different parts in themselves, and most people aren't open to their childlike side."

Five years ago, Linda was sending four-track tapes to New Jersey free-form station WFME when she got a call from deejay Bill Berger. Initially, the sound was a minimal mix of Berger's snare and high-hat with Linda's guitar and twangy vocals. Bassist Alec Stephens officially made Smack Dab a trio about three years ago. 1993's *Queen Crab* is the band's debut effort on independent Homestead Records. Titles like "Dancing Uvula" and "Sitting In A Pickle" only hint at Smack Dab's surreal sound of trumpets and snake horns. Instead of hearing music that motivates people to crack heads, listeners are more apt to find themselves cracking smiles. "I sometimes feel out of place on the label because I don't play real noisy guitar," Linda confesses. "I don't intentionally try to be funny, but I have a sense of humor about life and it comes out."

The band's plate is currently filled with interesting projects. "A friend of mine is an animator, and we're working on an animated film for 'Walking Garden' where we have the flowers doing a dance with hula hoops around them," says Linda. "We're ready to record a new album, but we're waiting for Homestead to give us the go ahead." In the meantime, the group is preparing to record a single and has turned in covers for upcoming tribute compilations of Love and The Fall.

Listening to Linda talk, it's easy to trace Smack Dab's wackiness. Punctuating her sentences with giggles, she says that at one time she was a modern dancer and also made wax jewelry. Dreams are a source of songwriting inspiration, and Linda says that particularly strange dreams stick with her. "One time I dreamed that I drove this bed across the water just so I could get my friend a Mr. Goodbar. It was so silly. We've all got those qualities in us, and I believe in just letting them out and being free to express whatever you want."

Smack Dab's carefree sound should fit right in with the sleeveless nights at the summertime New Music Seminar. Keep an eye and a banana peeled for the band's Seminar appearance, tentatively scheduled for Homestead night, Wednesday, July 21.



## FAT JOE

By Kelly Woo

It seems that every time you turn around there's a new rap act popping up, but very rarely are they able to gain respect from their peers and predecessors and satisfy the critical ears of hard-core rap fans. For hard-core rap artists, these are two of many criteria that must be met before they can begin to consider themselves a true master of ceremonies. Like many new rappers, Fat Joe has

been paying his dues, and for him it's been within the tough circuit of South Bronx. But the difference between he and other rappers is that his peers and predecessors are his fans.

Straight from the Boogie Down Bronx, Fat Joe grew up listening to groundbreaking Latin rappers like Ruby D from Fantastic Five, Tito from Fearless Four, and Spanish Fly. He remembers listening to his older brother's Zulu Nation tapes and memorizing all the lyrics. Joe continued to practice his craft and soon became a favorite at block parties around the way. Thinking he'd found his calling, Joe took it to another level and won four consecutive amateur contests at the Apollo. The next thing he knew, he was cutting promos for DJ Red Alert's radio show. As Red Alert is happy to remind everyone, "I've seen this mother fucker way before all of you, and he will represent." And *Represent* just happens to be the name of his debut album.

The one big influence in Fat Joe's life, musically and otherwise, is the death of his closest friend, Tone, who was nicknamed after the character of drug czar Tony Montana played by Al Pacino in the film *Scarface*. Tone played the role of Tony Montana in real life, which eventually led to his untimely death. The track on Joe's album "I Got This In The Smash" is a tribute to his friend, and is based on a phrase that Tone came up with meaning "I got this under control." Perhaps another way Joe

paid his respect to Tone was by taking on the title of Fat Joe 'Da Gangsta'.

Although he's a relative newcomer, Joe was able to do something even veterans of the industry have a difficult time doing, and that's calling on some of the most highly sought-after rap producers to help out with production on his album. The likes of Diamond D, Showbiz, Lord Finesse and The Beatnuts don't come easy, not to mention cameo appearances from Grand Puba, Apache and Kool G. Rap.

As the rap market continues to grow, only an elite few will rise to the top to truly represent. Although Fat Joe may be considered a rookie in 1993, his supporting cast of veterans should stomp out any doubts about his skills. When all is said and done, Fat Joe 'Da Gangsta' could well be seated in rap's Hall Of Fame.



## ENGINE KID

By Seana Baruth

Seattle-based trio Engine Kid are a triumph—thank God—of heredity over environment. They've just released an excellent debut CD-5 for C/Z Records, and although co-founder and guitarist Greg Anderson relates some experiences—playing in Seattle hardcore bands and faithfully attending every Melvins gig—that are standard grunge pre-requisites, his young band, in dynamics, texture and tone, is leagues from the tired "Seattle sound." When forming Engine Kid, Anderson and drummer Chris Vandebrooke somehow inherited their spirit (if not their genes) from Slint, not Soundgarden.

"We all sort of played in hardcore bands in Seattle," Anderson explains, "real fast music and stuff like that. And then, when me and Chris decided to get together, we wanted to do something that sounded different from hardcore but that had the intensity of it."

The four songs on the *Astronaut* EP (three originals and a Neil Young re-interpretation) boast an intensity that's as much about anticipation as payoff. Hardcore means your head being mercilessly, continually, beaten against a boulder; Engine Kid's music is a tube-ride down a rapids-dotted river. Eventually, you know you'll be pounded, so even the still-water stretches are tense. In "Astronaut," the band wanders between spacy ambiance and sonic storm. On "Treasure Chest," they flex a Melvins-size muscle before relaxing in a breezier, roomier space, and in "Furnace" they offer a groove and mood not unlike Slint's "Good Morning Captain."

Does Anderson mind the Slint comparisons? "I'm used to it now," he shrugs. "Seriously, I like them a lot—they're probably one of my favorite bands. Engine Kid is new, so we had to have a starting point, but our newer material is definitely moving in a direction that's more our own."

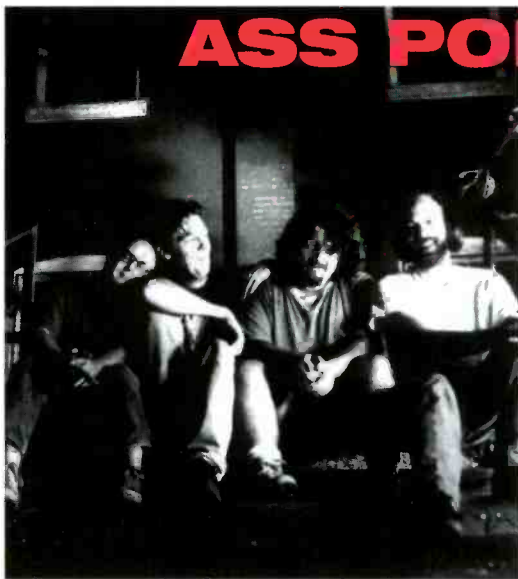
Engine Kid's newer material will soon be documented on a full-length produced by Steve Albini. The band recorded in Albini's Chicago basement, and though Anderson says that, "it was cool because he was totally intense," he admits Albini's methods were at first difficult for the band. "He just recorded us live," says Anderson. "That's his whole trip, rather than spending a bunch of time on overdubs. It took us a while to get used to that. At first we were kinda disappointed because we would go to do an overdub and it wouldn't sound that great, because the way Albini records is so live that overdubs would ruin the whole vibe of something. Once we got that through our heads, though, it turned out to be really cool. The record sounds great, really live and raw compared to the EP, which I think sounds pretty polished."

It was Anderson's own label, Battery Records, that released Engine Kid's first seven-inch, the (now rare and coveted) slab o' vinyl that brought them, very swiftly, to C/Z's attention. Says Anderson, "(Some of the C/Z staff) went into this record store in Seattle. And this friend of mine who worked there was really into us. She was playing the single when they happened to walk in. I think Tim (Cook) bought it and turned everyone else at the label on to it. And then they came and saw us play and wanted to sign us."

"I was pretty blown away 'cause we were content with doing things ourselves. We put out our own single and stuff because I think the Seattle scene is so stupid—all these bands form to get signed for some one-way trip to the top." He pauses and

sighs, "I sort of have this distaste for the music business."

Doubtless, then, Anderson will *particularly* enjoy the New Music Seminar. Engine Kid is the first band on at the C/Z showcase at the New Music Cafe on July 22.



## ASS PONYS

by Seana Baruth

"Yeah, I'm a big serial killer kind of guy. I'm into that kind of stuff. Most people think of that as a fairly lurid thing, but I'm more concerned with the inner workings—why that stuff happens—than I am the actual details and the grisly crap," says Chuck Cleaver, frontman and guitarist for Ohio's amazing Ass Ponys. So, July's a big month for Chuck and his band. Not only

does its oppressive heat correlate to a higher incidence of homicide, but the Ass Ponys will finally see the wide domestic release of their second disc, *Grim*, and will play an NMS showcase at the Knitting Factory July 20th.

Cleaver, whose rural roots are obvious—his conversation is peppered with references to his being a "hick" and his drawl is pronounced—is concerned with misrepresenting himself as "John Wayne Gacy meets John Boy," but a proper listen to *Grim's* lyrics reveals Cleaver to not only have interest in the impetus driving his characters but compassion for them as well.

The songs on *Grim* fall somewhere between Flannery O'Connor and the *Weekly World News*. Cleaver's more story-oriented tunes, like "Julia Pastrana," "I Love Bob" and "Not Since Superman Died" relate, respectively, the romantic life of the world's hairiest woman, a tale of a misguided youngster who carves "I love Bob" into her calf, and the destructive, violent acts of a remorseless man who was abused as a child. His less literary efforts are more succinct, derisive comments on pretentious or empty human behavior. In "High Heaven" he sings, "If you're gonna kill yourself you better do it now/Don't wanna hear that 'why me' shit again." And in "It's Not Happening," Cleaver offers, "You're like a race car with all the tires flat/You look like a million bucks but where can you go like that?"

"Azalea," the record's first real track (it's preceded by the brief, tongue-in-cheek "Big Rock Ending"), concerns the death of a man home-bound by his bulk. "I wrote that song after (an incident) here in Claremont County," Chuck explains. "An extremely obese man—who had lived in a trailer with his father until his father died—had these two high school girls come in to clean for him occasionally. And one day he made a pass at one of them, and as they tried to get away from him he pulled out a gun and started shooting. He really just winged the girls, but as they were running out of the house they heard another shot and he'd shot himself in the head. And the whole idea of that kind of loneliness stuck with me. I mean, everybody that read about it was saying 'the son-of-a-bitch this' and 'the asshole that,' and nobody thought about exactly how lonely that guy must have been."

While Chuck is happy to reveal the specific sources of his lyrics, he's less precise about the Ass Ponys' music. "It's hard to say what we...sound like without [giving the impression that it's] some roots-rock heartland bullshit. When people ask me what we play, it's tough, 'cause when you just say 'rock and roll' they're like, 'Oh, Foghat.'" Let's just say that the Ass Ponys' peculiar take on "roots-rock heartland bullshit" includes a particularly demented pedal steel, a guitar player who'd never played anything but bluegrass before joining the band, and Cleaver's nasal (sometimes Michael Stipe-ian) vocals.

And it's all showcased on *Grim*, which first appeared on Okra Records a few months back. But because of economic problems and an unsatisfactory partnership with Germany's Normal Records, the label wasn't able to make the disc available to retail. Consequently, the Ass Ponys have hooked up with Safe House, who'll re-release it Monday, July 12th—just in time for you to buy and digest it before the label's showcase at the Knitting Factory. ●



## Gavin's "Bite The Big Apple" Visitors Guide To New York City.

**Don't mind the maggots.**

**Don't ask anyone where the nearest macrobiotic restaurant or smoke-free club is located.**

**Don't believe anyone who tells you they're Jesus Christ.**

**Don't ask the busy man at the deli if a kasha knish is a vegetarian dish.**

**Don't try to impress your taxi driver with interesting facts about your hometown.**

**And most importantly, don't expect anyone to care.**

**Do drive to Connecticut and pitch a tent on Letterman's lawn.**

**Do rearrange your busy convention schedule to allow for optimum Channel J viewing and/or perform whatever services necessary to obtain tickets to the Robin Byrd Show.**

**Do use your laminate to schmooze your way into the Statue Of Liberty's private parts.**

**Do drop by Joey Buttafuoco's for a tune-up.**

**Do stalk Bryant Gumbel.**

**Do visit Joey Ramone at the retirement home. Take glue.**

**But you've been to New York before—maybe you're unimpressed by the filth and glamor. If you're jaded, you could amuse yourself from the privacy of your hotel room with the most adult of all pastimes—crank calls. Some suggestions:**

**Cher (say you're the well-endowed 18-year-old son of an Italian butcher).**

**Thurston and Kim (inquire about free kittens).**

**Richard Kern (say it's someone who still cares).**

**The Jerky Boys (say it's Red wondering about the royalty check).**

- M.J. Mankiller and  
Sidetoy Tinkerboy

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- 7/25 9:30 Club-Washington, DC
- 7/27 Peppermint Beach Club-Virginia Beach, VA
- 7/28 Rockefeller's-Columbia, SC
- 7/30 Rocky's-Charlotte, NC
- 7/31 Cotton Club-Atlanta, GA
- 8/1 Illusions-Memphis, TN
- 8/3 Roxanne's-Toledo, OH
- 8/4 Peabody's-Cleveland, OH
- 8/6 Bogart's-Cincinnati, OH
- 8/7 Capitol Theater-Flint, MI
- 8/8 Z-Rock MI State Fair-Detroit, MI

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# GAVIN A<sup>2</sup>

ADULT ALTERNATIVE  
EDITORS: KENT/KEITH  
ZIMMERMAN



2W LW TH

2	1	1	<b>JEFF LORBER</b> - Worth Waiting For (Verve Forecast/PolyGram)
3	2	2	<b>DONALD FAGEN</b> - Kamakiriad, Countermoon (Reprise)
12	5	3	<b>DAVE KOZ</b> - Lucky Man (Capitol)
1	3	4	MICHAEL FRANKS - Dragonfly Summer (Reprise)
11	11	5	<b>ERIC MARIENTHAL</b> - One Touch (GRP)
7	6	6	<b>GRANT GEISSMAN</b> - Rustic Technology (Bluemoon)
8	7	7	<b>KEN NAVARRO</b> - I Can't Complain (Positive Music)
4	4	8	DAN SIEGEL - The Getaway (Sin-Drome)
10	9	9	PAUL JACKSON, JR. - A River In The Desert (Atlantic)
—	18	10	<b>GEORGE BENSON</b> - Love Remembers (Warner Bros.)
5	8	11	MARK WHITFIELD - Mark Whitfield (Warner Bros.)
20	14	12	<b>CRAIG CHAQUICO</b> - Acoustic Highway (Higher Octave)
13	13	13	ZACHARY BREAUX - Groovin' (NYC)
6	10	14	THE JAZZMASTERS feat. PAUL HARDCASTLE - Jazzmasters (JVC)
21	16	15	<b>ALEX BUGNON</b> - This Time Around (Epic/Orpheus)
16	15	16	KIM PENSYL - Eyes Of Wonder (GRP)
9	12	17	TOWER OF POWER - TOP (Epic)
41	23	18	<b>ART PORTER</b> - Straight To The Point (Verve Forecast/PolyGram)
14	17	19	SONYA JASON - Tigress (Discovery)
19	19	20	DAVE SAMUELS - Del Sol (GRP)
32	25	21	<b>GOVI</b> - Cuchama (Real Music)
29	26	22	<b>PETE BARDENS</b> - Further Than You Know (Miramar)
<b>NEW</b>		23	<b>PETER WHITE</b> - Promenade (Sin-Drome)
17	21	24	LEE RITENOUR - Wes Bound (GRP)
26	27	25	<b>ERIC TINGSTAD/NANCY RUMBEL</b> - Give And Take (Narada)
42	38	26	<b>ROB MULLINS</b> - Music For Lovers (RME)
33	28	27	<b>JOHN TESH</b> - Monterey Nights (GTS)
18	22	28	ABRAHAM LABORIEL - Dear Friends (Bluemoon)
24	29	29	TOM GRANT - The View From Here (Verve Forecast/PolyGram)
15	20	30	FOWLER AND BRANCA - Etched In Stone (Silver Wave)
38	36	31	<b>VAN MORRISON</b> - Too Long In Exile (Polydor/PLG)
43	34	32	<b>PIECES OF A DREAM</b> - In Flight (Manhattan)
49	40	33	<b>NATALIE COLE</b> - take a look (Elektra)
39	33	34	KIM WATERS - Peaceful Journey (Warlock)
23	24	35	YANNI - In My Time (Private Music)
34	39	36	<b>JOHN BOSWELL</b> - Festival Of The Heart (Hearts)
36	35	37	DEBORAH HENSON-CONANT - Budapest (Unity Label Group)
<b>NEW</b>		38	<b>TONY GABLE</b> - 206 (Heads Up)
50	45	39	<b>BRENDA RUSSELL</b> - Soul Talkin' (EMI/ERG)
—	48	40	<b>WILLIE AND LOBO</b> - Gypsy Boogaloo (Mesa)
45	42	41	<b>CLANNAD</b> - Banba (Atlantic)
30	30	42	VIVIENNE MCKONE - Vivienne McKone (London/PLG)
—	50	43	<b>BILL O'CONNELL</b> - Voices (CTI)
—	49	44	<b>KIKI EBSEN</b> - Red (Sin-Drome)
48	47	45	<b>JON LUCIEN</b> - Mother Nature's Son (Mercury)
25	41	46	ACOUSTIC ALCHEMY - The New Edge (GRP)
22	31	47	STEVE BACH - City Magic (Valley Vue)
35	37	48	BOY ON A DOLPHIN - Boy On A Dolphin (Modern/Atlantic)
<b>NEW</b>		49	<b>GLENN ALEXANDER</b> - Rainbow's Revenge (Shanachie)
<b>NEW</b>		50	<b>WAYNE GRATZ</b> - Follow Me Home (Narada)

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### Most Added



**BILLY JOE WALKER, JR. (27)**  
**JIM CHAPPELL (20)**  
**GREGG KARUKAS (17)**  
**BRENDA RUSSELL (8)**

#### RECORD TO WATCH

**BILLY JOE WALKER, JR.**  
Warm Front  
(Liberty)

Big week with 27 out-of-the-boxers. Between Billy Joe Walker, Jr. and Peter White, look for dueling guitars!

### Top Tip

**PETER WHITE**

Promenade  
(Sin-Drome)

**TONY GABLE & 806**

(Heads Up)

Peter White has become an automatic A<sup>2</sup> add. Debuts highest at #23!

### Chartbound

\* **BILLY JOE WALKER, JR.** (Liberty)

\* **JIM CHAPPELL** (Real Music)

\* **GREGG KARUKAS** (Positive)

**DON GRUSIN** (GRP)

\* **LA VIENTA** (Telarc)

**DAVE GRUSIN** (GRP)

\* **THE FIRM SOUNDTRACK** (GRP)

\* **GARY TAYLOR** (Sin-Drome)

\* **VISOM BRAZIL COMPILATION** (Windham Hill)

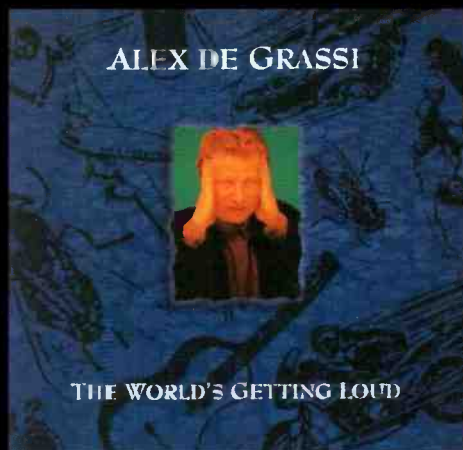
**NICHOLAS GUNN** (Real Music)

**Dropped:** #32 Sting, #43 Bruce Hornsby, #44 Joe Sample, #46 Ray Kelley.

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### **VISOM**

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# POST-BOP

2W	LW	TW	
5	2	1	<b>ROY HARGROVE</b> - Of Kindred Souls (Novus/RCA)
1	1	2	MILT JACKSON - Reverence And Compassion (Qwest/Reprise)
16	5	3	<b>NATALIE COLE</b> - take a look (Elektra)
19	8	4	<b>JAZZ FUTURES</b> - Live In Concert (Novus/RCA)
8	4	5	JIMMY SMITH - Sum Serious Blues (Milestone)
9	9	6	<b>DAVE GRUSIN</b> - Homage To Duke (GRP)
18	16	7	<b>JOEY CALDERAZZO</b> - The Traveler (Blue Note)
7	12	8	<b>ARTURO SANDOVAL</b> - Dream Come True (GRP)
4	6	9	BOBBY WATSON - Tailor Made (Columbia)
11	11	10	<b>RYAN KISOR</b> - On The One (Columbia)
10	10	11	MICHEL CAMILO - Rendezvous (Columbia)
13	13	12	<b>KEITH JARRETT/G. PEACOCK/J. DEJOHNETTE</b> - Bye Bye Blackbird (ECM)
14	14	13	<b>SUSANNAH McCORKLE</b> - From Bessie To Brazil (Concord Jazz)
2	3	14	MULGREW MILLER - Hand In Hand (Novus/RCA)
3	7	15	EDDIE DANIELS - Under The Influence (GRP)
12	17	16	STEPHEN SCOTT - Aminah's Dream (Verve/PolyGram)
—	21	17	<b>HORACE SILVER</b> - It's Got To Be Funky (Columbia)
25	23	18	<b>JEANIE BRYSON</b> - I Love Being Here With You (Telarc)
—	25	19	<b>JOEY DeFRANCESCO</b> - Live At The Five Spot (Columbia)
—	20	20	<b>JOHN COLTRANE</b> - The Last Giant: The John Coltrane Anthology (Rhino)
17	19	21	JEFF BEAL - Three Graces (Triloka)
—	22	22	<b>TEDDY EDWARDS</b> - Blue Saxophone (Antilles/PolyGram)
—	27	23	<b>GONZALO RUBALCABA</b> - Suite Y 20 (Blue Note)
6	15	24	LEWIS NASH - Rhythm Is My Business (Evidence)
15	18	25	MARK WHITFIELD - Mark Whitfield (Warner Bros.)
29	26	26	<b>BRANFORD MARSALIS TRIO</b> - Bloomington (Columbia)
<b>NEW</b>	27	27	<b>TRAVIS SHOOK</b> - Travis Shook (Columbia)
<b>NEW</b>	28	28	<b>BOB BERG</b> - Enter The Spirit (Stretch/GRP)
30	28	29	DIANE SCHUUR - Love Songs (GRP)
23	24	30	RAY BARRETTO & NEW WORLD SPIRIT - Ancestral Messages (Concord Jazz)

# COMMERCIAL ADULT

2W	LW	TW	
4	1	1	<b>DAVE KOZ</b> - Lucky Man (Capitol)
2	3	2	JEFF LORBER - Worth Waiting For (Verve Forecast/PolyGram)
3	4	3	MICHAEL FRANKS - Dragonfly Summer (Reprise)
7	6	4	<b>DAN SIEGEL</b> - The Getaway (Sin-Drome)
5	5	5	<b>DONALD FAGEN</b> - Kamakiriad, Countermoon (Reprise)
1	2	6	LEE RITENOUR - Wes Bound (GRP)
8	7	7	PAUL JACKSON, JR. - A River In The Desert (Atlantic)
—	13	8	<b>GEORGE BENSON</b> - Love Remembers (Warner Bros.)
6	9	9	THE JAZZMASTERS feat. PAUL HARDCASTLE - Jazzmasters (JVC)
10	10	10	MARK WHITFIELD - Mark Whitfield (Warner Bros.)
9	8	11	TOWER OF POWER - TOP (Epic)
11	12	12	ERIC MARIENTHAL - One Touch (GRP)
26	16	13	<b>ART PORTER</b> - Straight To The Point (Verve Forecast/PolyGram)
14	11	14	ALEX BUGNON - This Time Around (Epic/Orpheus)
13	14	15	KIM PENNYL - Eyes Of Wonder (GRP)
<b>NEW</b>	16	16	<b>PETER WHITE</b> - Promenade (Sin-Drome)
25	25	17	<b>GRANT GEISSMAN</b> - Rustic Technology (Bluemoon)
23	22	18	<b>CRAIG CHAQUICO</b> - Acoustic Highway (Higher Octave)
21	20	19	ZACHARY BREAU - Groovin' (NYC)
—	28	20	<b>ROB MULLINS</b> - Music For Lovers (RME)
20	19	21	KEN NAVARRO - I Can't Complain (Positive Music)
15	15	22	YANNI - In My Time (Private Music)
<b>NEW</b>	23	23	<b>CLANNAD</b> - Banba (Atlantic)
22	17	24	BRENDA RUSSELL - Soul Talkin' (EMI/ERG)
16	18	25	JOHN TESH - Monterey Nights (GTS)
12	21	26	TOM GRANT - The View From Here (Verve Forecast/PolyGram)
30	29	27	<b>PETE BARDENS</b> - Further Than You Know (Miramar)
19	23	28	BOY ON A DOLPHIN - Boy On A Dolphin (Modern/Atlantic)
<b>NEW</b>	29	29	<b>GOVI</b> - Cuchama (Real Music)
29	30	30	DAVE SAMUELS - Del Sol (GRP)

# Jazz/Adult Alternative New Releases

## PETER WHITE Promenade (Sin-Drome)

As guitar replaces the saxophone as A<sup>2</sup>'s primary solo instrument, Peter White joins the chase by putting out *his* best solo effort to date. Meanwhile, Adult Alternative is reciprocating by sending the record high up the GAVIN A<sup>2</sup> chart. There are a lot of different styles to choose from on *Promenade*. "Boulevard," "Piece Of The City" and "Undercover" suggest an air of mystery, perhaps a nocturnal feel. "Fire Of Love," "The Storm" and the title track are the bouncing, upbeat numbers that we expect from White, who spent a considerable part of his early career sprucing up Al Stewart's ballads with sunny lead guitar phrases. Here, White sticks with acoustic guitar to maintain his straightforward, single-note style. While not influenced as heavily by flamenco as, say, Acoustic Alchemy's Greg Carmichael, he delivers the same European edge, as opposed to a more ethnic/exotic bent. For White's more floral side, go for the lush "By Candlelight" or the orchestral closer, "November."

## BILLY JOE WALKER, JR. Warm Front (Liberty)

Billy Joe Walker, Jr. has bounced between Nashville and Los Angeles throughout his guitar picking career. When he first left Texas to become a session player, L.A. was the hot spot. He then migrated to Nashville, bought rural digs and fleshed out three MCA Master Series releases at his home studio, the Treehouse. As Walker's solo works gained prominence, he shelved his session routine and signed with Geffen Records. Both Geffen releases, *The Walk* and *Untitled*, concentrated on his talents as a soloist and technician, although neither resembled his fiery rockin' MCA release *Painting Music*. When Walker and Geffen parted company in 1991, Billy Joe resumed sessioning work, saying he missed his buddies and the unpredictability of the studios. He soon sorted out his musical routine, maintaining his session schedule while collaborating with country hit-maker Jimmy Bowen for *Warm Front*. Bowen accommodated Walker's need to experiment with several genres—pop, folk, jazz, rock, country and more—to find melodic solace. *Warm Front* is a broad set of melodies, as opposed to compositions emphasizing mood and solo ability. There are two ethereal vocal pieces, one entitled "Moon Of The Misbegotten" featur-

ing Nanci Griffith and another with J.D. Souther. "Imagine That" and "Angel's Dance" are the rolling, breezy tracks that will safely suit A<sup>2</sup>. Check out the dramatic percussive swell of the title track. *Warm Front* is Billy Joe Walker's most diverse and catchy collection so far.

## JIM CHAPPELL Over The Top (Real Music)

Sometimes I get chided when I admit to musical friends that I'm a big Jim Chappell fan. Last year when I spoke with a programmer about Chappell's previous A<sup>2</sup> hit, *In Search Of The Magic*, he just looked down at the sidewalk, shook his head and laughed, "Well, he's not exactly your Thelonious Monk." Of course he was joking, since Jim's records and live shows had done well with his station's active listeners. After listening to more aggressive pianists like Michel Camilo or Don Pullen, it's nice to cleanse the musical palate with some of Chappell's grounded pieces. Since *In Search Of The Magic* was, basically, left over from his previous label, *Over The Top* officially represents Jim's first studio effort in a couple of years. He's still going for first-takers by recording the band live in the studio and weighting up his sound. A heavy drum mix and some jagged electric leads keep his tunes from becoming too frothy or sweet. A track like "The Happy Camper" has a pronounced backbeat, and Chappell injects a dash of swing and syncopation to the rock 4/4. Jim bolsters "Over The Top," which features another bashing snare on the second and fourth beat, with conga rhythms. Also, for extra bite, Chappell overlays the sax lines with electric guitar. Still, I pine over sentimental melodies like "Time And Again" or "The Way Of The Wind," the new set's equivalent to Jim's classic "Stay With Me."

## GEORGE WEIN and the NEWPORT ALL-STARS Swing That Music (Columbia)

While surfing the TV channels the other night, I found, to my joy, the jazz cult film, *The Gig* (starring Wayne "M.A.S.H." Rogers and the late Cleavon Little). The movie also stars Dixieland trumpeter extraordinaire Warren Vache, whose last few infectious Concord recordings are truly fine. Then my luck continued. George Wein released a new record the next day with his Newport All-Stars starring Howard Alden, Al Grey, Illinois Jacquet, Eddie Jones, Flip Phillips, Clark Terry, Kenny Washington and the ubiquitous Warren Vache! Sometimes misguided hipsters look down their noses at this blend of jazz swing, thinking it's too safe, or something white-collar executives might jam to after board meetings. But *Swing That*

*Music* features some flammable solos from trombonist Grey, trumpeter Terry and saxman Jacquet. Vache's parched vibrato still holds the magic on "What's New." From behind the keys, Wein merrily guides the whole project along, especially on his ironically titled swing piece, "Sleep." The band swings like crazy and the rhythm section (with Alden on guitar) operates deep in the pocket on this tour-de-force. Don't let this sterling collection of "biff-bam-bang" slip your attention! Vache, for all his lily-white tones and classic Dixieland lines, is a total gas.

**TIGER OKOSHI**  
**Echoes Of A Note (JVC)**

Tiger Okoshi's latest, *Echoes Of A Note*, is a tribute to Louis Armstrong. On the surface, Okoshi's band—Mike Stern, Peter Erskine, Gil Goldstein, Jay Anderson and Bela Fleck—doesn't seem like the kind of group you'd expect to turn up on a set of standards honoring the great Satchmo, but when you think about it, there is a connection. Armstrong didn't invent swing, but he certainly institutionalized it. From his recording debut in 1923, Armstrong popularized the most universal elements of swing, like rearranging accents around a group of notes, or playing in front of or behind the beat. At the

turn of the century it took a deep musician to stray from simple melody and assert a distinct musical personality. These were probably a few of the concepts that ran through Okoshi's mind when he chose to honor Armstrong in this seemingly unconventional way. When you hear Stern and Okoshi rip on dueling solos on "When The Saints Go Marching In," remember that it was Armstrong who helped change jazz from being primarily ensemble playing to being solo-oriented. Bela Fleck's banjo picking gives *Echoes...* an ironic twist of Americana. While "What A Wonderful World" is sensitive and expressive, Okoshi stays on track melodically and plays from his heart. While it might take decades for Okoshi to catch up to Armstrong's solo prowess, it's still a beautiful recital. True, *Echoes...* is high-charged and modern with its arrangements, lineup and latest recording techniques, but, as Tiger says, "The further I go away from it, the closer I come back."

**GAIA**  
**(Windham Hill Records)**

From the same label that gave us the ultra-hip music of Oystein Sevag, *GAIA* is another tasty ensemble recording that was cut in Reykjavik and features players from Norway and Iceland. This total con-

cept is based on the travels of composer Valgeir Gudjonsson, who in 1991 sailed from Norway to the Earth Summit in Rio on GAIA, a replica of a Norse Viking long ship. A keyboardist named Eythor Gunnarsson collaborated with Gudjonsson and co-wrote a musical soundtrack honoring GAIA's journey. "Firewater" and "Beyond The Horizon" deliver a precise texture of acoustic and modern keyboard/synth punch. As with Sevag, their music combines Miles Davis-styled trumpet with a '90s quintet sound.

**DON PULLEN & the**  
**AFRICAN-BRAZILIAN**  
**CONNECTION**  
**Ode To Life (Blue Note)**

Pianist Don Pullen takes a page out of Horace Silver's book and plays the role of subdued band leader on his latest blend of Afro-Samba rhythms and melodies. We usually associate Pullen's style as being closer to the wilder, extroverted antics of Cecil Taylor than, say, to the introverted tonal elegance of Bill Evans. But *Ode To Life* (dedicated to the passing of his sax cohort George Adams) is a fantastic combination of the lyrical and structural. Pullen is one of those few energized players who like to pound on the keys and belt out a few atonal clus-

ters for impact. But the unlikely highlight occurs when Pullen interrupts his worldly exploits of The African-Brazilian Connection to perform a moving tribute to Adams, "Ah George, We Hardly Knew Ya." There's a bittersweet quality, with a composing style comparable to that of Charlie Haden/Carla Bley. Carlos Ward's alto sax unleashes a dramatic tension over the Latin American/Spanish style chord progressions. The rest of *Ode To Life*, especially the nine minute "Paraty," assumes a more festive Samba feel.

**ERNESTINE ANDERSON**  
**Now And Then (Qwest/Reprise)**

There's a warm side to vocalist Ernestine Anderson's blues intensity, and producer Stix Hooper focuses in on it with *Now And Then*. Even the standards like "A Night In Tunisia" and "This Can't Be Love" have a polished edge to them. A harsh blues tune like "Wrong Number," with its spiteful "other woman" lyrics, emerges as tame and mischievous. Although she wrote the lyrics, Anderson sounds too sweet to be perceived as a threatening temptress. We prefer Ernestine's stark vocal and Ron Eschete's intimate electric guitar accompaniment on "My Funny Valentine." It complements her more vulnerable, bluesy side.



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- MAC PAC 15\***
- R&R NAC 17\***
- Billboard D-14\***

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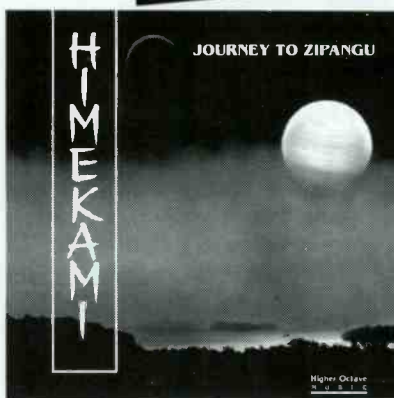
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# GAVIN JAZZ

JAZZ EDITORS:  
KENT/KEITH  
ZIMMERMAN



2W LW TH

1	2	1	<b>MILT JACKSON</b> - Reverence And Compassion (Qwest/Reprise)
2	1	2	ROY HARGROVE - Of Kindred Souls (Novus/RCA)
16	8	3	<b>NATALIE COLE</b> - take a look (Elektra)
18	6	4	<b>JAZZ FUTURES</b> - Live In Concert (Novus/RCA)
6	5	5	<b>MICHEL CAMILO</b> - Rendezvous (Columbia)
7	7	6	<b>ARTURO SANDOVAL</b> - Dream Come True (GRP)
11	9	7	<b>DAVE GRUSIN</b> - Homage To Duke (GRP)
4	4	8	BOBBY WATSON - Tailor Made (Columbia)
12	10	9	<b>SUSANNAH McCORKLE</b> - From Bessie To Brazil (Concord Jazz)
14	11	10	<b>RYAN KISOR</b> - On The One (Columbia)
23	18	11	<b>JOEY CALDERAZZO</b> - The Traveler (Blue Note)
25	19	12	<b>JEANIE BRYSON</b> - I Love Being Here With You (Telarc)
15	15	13	<b>KEITH JARRETT/G. PEACOCK/J. DEJOHNETTE</b> - Bye Bye Blackbird (ECM)
13	14	14	STEPHEN SCOTT - Aminah's Dream (Verve/PolyGram)
3	3	15	MULGREW MILLER - Hand In Hand (Novus/RCA)
10	12	16	JEFF BEAL - Three Graces (Triloka)
—	36	17	<b>HORACE SILVER</b> - It's Got To Be Funky (Columbia)
5	13	18	EDDIE DANIELS - Under The Influence (GRP)
41	21	19	<b>JOHN COLTRANE</b> - The Last Giant: The John Coltrane Anthology (Rhino)
17	17	20	ZACHARY BREAUX - Groovin' (NYC)
35	25	21	<b>GONZALO RUBALCABA</b> - Suite Y 20 (Blue Note)
—	37	22	<b>JOEY DeFRANCESCO</b> - Live At The Five Spot (Columbia)
34	24	23	<b>TRAVIS SHOOK</b> - Travis Shook (Columbia)
9	16	24	MARK WHITFIELD - Mark Whitfield (Warner Bros.)
26	26	25	<b>BRANFORD MARSALIS TRIO</b> - Bloomington (Columbia)
27	23	26	RAY BARRETTO & NEW WORLD SPIRIT - Ancestral Messages (Concord Jazz)
30	22	27	DIANE SCHUUR - Love Songs (GRP)
39	33	28	<b>TEDDY EDWARDS</b> - Blue Saxophone (Antilles/PolyGram)
32	27	29	JIMMY SMITH - Sum Serious Blues (Milestone)
—	34	30	<b>BOB BERG</b> - Enter The Spirit (Stretch/GRP)
—	43	31	<b>ERNESTINE ANDERSON</b> - Now And Then (Qwest/Reprise)
24	30	32	JOE LOVANO - Universal Language (Blue Note)
8	20	33	LEWIS NASH - Rhythm Is My Business (Evidence)
44	38	34	<b>BILL O'CONNELL</b> - Voices (CTI)
29	28	35	DAVE SAMUELS - Del Sol (GRP)
31	32	36	PHIL WILSON - NDR BIG BAND - The Wizard Of Oz (Capri)
<b>NEW</b>	37		<b>JIM SNIDERO</b> - Urban Tales (JZZ)
19	29	38	KENNY BARRON - Sambao (Verve/PolyGram)
—	44	39	<b>CORNELL DUPREE</b> - Child's Play (Amazing)
28	31	40	MICHAEL FRANKS - Dragonfly Summer (Reprise)
—	47	41	<b>TITO PUENTE</b> - Royal 'T' (Concord Jazz)
<b>NEW</b>	42		<b>STRAIGHT AHEAD</b> - Body & Soul (Atlantic)
—	41	43	NEW YORK VOICES - What's Inside (GRP)
<b>NEW</b>	44		<b>EDDIE GOMEZ</b> - Next Future (Stretch/GRP)
<b>NEW</b>	45		<b>GRANT GEISSMAN</b> - Rustic Technology (Bluemoon)
<b>NEW</b>	46		<b>STEVE KUHN TRIO</b> - Years Later (Concord Jazz)
<b>NEW</b>	47		<b>GEORGE BENSON</b> - Love Remembers (Warner Bros.)
37	40	48	SIGNATURE - Featuring Bill O'Connell (Bluemoon)
22	39	49	JOE SAMPLE - Invitation (Warner Bros.)
<b>NEW</b>	50		<b>VINCE JONES</b> - One Day Spent (Intuition)

## Most Added



**RICHIE COLE (39)**  
**TIGER OKOSHI (28)**  
**ROBERT HURST (28)**  
**MONGO SANTAMARIA (27)**  
**PHILIP HARPER (23)**  
**ROMERO LUBAMBO/RAY  
DRUMMOND (21)**

## Top Tip

### JIM SNIDERO

Urban Tales  
(Square Disc/Ken)

### STRAIGHT AHEAD

Body & Soul  
(Atlantic)

Both titles are easily closing in on 60 stations apiece, with plenty of steam left.

## RECORD TO WATCH

### TIGER OKOSHI

Echoes Of A Note

(JVC)

Tiger Okoshi's best record to date is an unconventional but stirring tribute to Louis Armstrong.

## Chartbound

JAY HOGGARD (Muse)  
DON PULLEN (Blue Note)  
HOUSTON PERSON & RON CARTER (Muse)

\* RICHIE COLE (Heads Up)  
SERGIO SALVATORE (GRP)  
\* TIGER OKOSHI (JVC)  
\* MONGO SANTAMARIA (Chesky)  
A.J. CROCE (Private Music)  
PEE WEE ELLIS (Gramavision)  
\* DOC CHEATHAM (Columbia)  
\* RICKEY WOODARD (Candid/DA)  
ERIC MARIENTHAL (GRP)  
\* ROBERT HURST (Columbia)  
KEN NAVARRO (Positive Music)  
\* ALVIN BATISTE (Columbia)  
JON LUCIEN (Mercury/PolyGram)  
\* PHILIP HARPER (Muse)

**Dropped:** #35 Billy Rogers, #42 Joshua Redman, #45 Vincent Herring, #46 Dave Valentin, #48 Michel Petrucciani, #49 Jay Thomas, #50 Diana Ross, Kim Pensyl.

## ARTIST PROFILE

### BILLY JOE



### WALKER, JR.

FROM: Midland/Odessa, TX

LABEL: Liberty

CONTACT:

Ann Sarosdy (615) 269-2050

LATEST RELEASE:

Warm Front

**HE SAYS:** "I'm just waiting for a song, waiting for a sign, then I'm off for some fun. If I planned anything out too far, it could be disasterous."

ON THE NEW RECORD:

Warm Front is his first to feature a co-producer (Jimmy Bowen), co-writers (Skip Ewing) and guest artists (J.D. Souther and Nanci Griffith). Bowen convinced Walker to write again after Billy Joe jumped back on the session treadmill. They made a record of melodic tunes, as opposed to a player-orientated effort. Walker's guitar music is tinged with shades of folk, pop, jazz, country, folk, rock, classical and good vibes.

**INFLUENCES:** "As a boy, I used to scan the AM radio late at night, switching channels. I'd pick up stations from all over and hear bits of Buddy Holly, Joe Pass, Roy Orbison, Sergio. I guess I've always been eclectic."

**STUDIO WORK:** "Trisha Yearwood, Travis Tritt and Collin Raye. That's as far back as I can remember."

**LIKES:** "Fishing, hiking, great company. I like doing nothing, but lately that hasn't been possible."





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EDITORS:  
KENT/KEITH  
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## Most Added



**JOHN WESLEY HARDING (11)**  
**JOHN MELLENCAMP (10)**  
**THE STORY (10)**  
**TIM FINN (9)**  
**JOHN MARTYN (9)**  
**MICHAEL McDERMOTT (8)**

## Top Tip

### HEIDI BERRY

(4AD/Reprise)

Gavin A3 takes a shining to Heidi Berry making it this week's highest debut at #36!

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

### PATTI SCIALFA Rumble Doll (Columbia)

Patti Scialfa's *Rumble Doll* is quite the Cadillac production. Producer Mike Campbell, mixer Bob Clearmountain and engineer Mark Linett (who did a dazzling job on the Beach Boys' reissues) allow the songs to relax and luxuriate in a bed of droning guitars, active percussion and sexy radiance. "Come Tomorrow" is a convincing picture of a working class girl on the outside of a Cinderella couple's ailing

## ARTIST PROFILE



## JOHN MARTYN

**FROM:** Glasgow, Scotland

**LABEL:** Mesa/Bluemoon

**RELEASE:** No Little Boy

**THE CONCEPT:** "Everywhere I went—Europe, Scandinavia and Germany—the record companies suggested I (re-record) my favorite love songs. It was very pleasant for me because all the songs had been broken in. What you hear is very close to what my band in Europe sounds like."

**INFLUENCES:** Weather Report, Scottish guitarist Davy Graham.

**A FAVORITE RECORD:** "Pharoah Sanders' *Karma*. Even now it sounds modern and sweet."

**TOURING:** "We did 93 shows in 106 days in '92-'93. The game plan is to have a band in Europe and one in America, and try to keep them different."

**FUTURE PLANS:** "Record a new album in Chicago, and spend six months there and six months in Britain. Chicago has a vibe that's close to Glaswegian—very hard, but warm. I can get things done there quickly and efficiently."

**SPECIAL GUEST PLAYERS:** "I met Phil Collins in 1981. He's a lovely musician who certainly gives me any time he has. David Gilmour doesn't actually play much for a living. Sometimes he doesn't play for a year at a time. I like to think playing my music is relaxing for them. My structure gives them more space."

## RECORD TO WATCH

### DEEP FOREST Sweet Lullaby (Epic)

A dozen reports including four adds on this third world sleeper.

## Gridbound

- THE HELLECASTERS (Pacific Arts)
- \* MICHAEL McDERMOTT (SBK/EGR)
- GARY MOORE (Charisma/Virgin)
- THE POSIES (DGC)
- \* THE STORY (Elektra)
- \* DEEP FOREST (Epic)
- \* DANIEL LANOIS (Warner Bros.)
- IRIS DeMENT (Warner Bros.)
- \* JOHN WESLEY HARDING (Sire/Reprise)
- \* JOHN MELLENCAMP (Mercury)
- \* SWEET RELIEF (Chaos)
- \* PATTI SCIALFA (Columbia)
- \* CHRIS SMITHER (Flying Fish)
- \* DAVID CROSBY (Atlantic)
- HAPPY RHODES (Aural Gratification)
- LYLE LOVETT (Curb/MCA)
- DAVID GRAY (Caroline)

**Dropped:** #41 Rod Stewart, #43 Bryan Ferry, #44 New Order, #46 Archie Roach, Clannad, Tom Kell, Vigilantes Of Love.

Special thanks to Pete for breaking my heart. The inspiration from that enabled me to write my songs straight from my heart and soul.

Victimized,

*Celinda*

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THINK PINK

This story is told by Pete

(and ultimately lonely) relationship. Most of Scialfa's lyrics deal with the loss of innocence and simplicity. Like Brian Wilson's "room," Scialfa's thoughts, up to now, have been private. Now, on twelve songs, she either tips her hand or else is one helluva fiction writer. My hunch is that it's both, as songs like the telling "In My Imagination," "As Long As I (Can Be With You)," "Valerie" and "Lucky Girl" seem to rely on both real and storybook images. Turn this one up, okay?

**JANE SIBERRY**  
**"Sail Across The Water"**  
**(Reprise)**

A lot of people have the misconception that A<sup>3</sup> is all about acoustic-based performers. Actually, it's more about texture and electricity, not unlike this music. Artists like Jane Siberry used to have a hard time fitting into an Alternative bag when her heart seemed more into making sophisticated performance art. This one is impressively produced by Brian Eno.

**JOHN MARTYN**  
**No Little Boy (Mesa)**

These are all newly recorded renditions of John Martyn's best songs including "Solid Air," "Bless The Weather," "Man In The Station" and "One World." In addition to having an illustrious career as a songwriter,

Martyn was one of the first to take an acoustic guitar and electrify it with echoplex and simple volume effects. *No Little Boy* updates the listener, giving us a pretty good idea of what Martyn's current band sounds like. With the odd rock and jazz ringer thrown in (including Phil Collins, David Gilmour, Levon Helm and Peter Dinklage), *No Little Boy* is basically progressive adult music catching up with something that John Martyn fans have been hip to for decades. That is, artists like Martyn were key influences for such seminal adult rock artists as Eric Clapton (who once covered Martyn's "May You Never") and Steve Winwood (who performed on the original "One World").

**GOODMAN BROTHERS**  
**Crooked Smile (Trinity)**

Honest to God. In between all the "major releases" and the "urgent projects" that are sent my way, I ultimately go for a much-needed dose of simplicity. Two guitars, two voices and beautiful songs. The Goodmans (after years of gigging as the Goodman Brothers Band) found their way back to the San Francisco Bay Area after Frank struggled in Nashville as a songwriter and Billy played slide blues in New York. Finally the two commandeered a studio and laid it down as a twosome, again, honestly and simply. I've fallen in love with

the opener, "Independence Day," a bittersweet, lonesome portrait of a Fourth Of July on St. Mark's Place in New York City. Other favorites include the day-by-day "Hand In Hand" and "Girl Unusual" (featuring my favorite truism, "I like unusual girls/they're hard to find/but it's a long life and it's a wide world") and "John Garfield." The harmonies are tight, the songs are damn friendly and the playing is soulful. Frank also works for Mesa Boogie amps. Give him a surprise call at (707) 778-6565. He doesn't know this is running.

**TRACY NELSON**  
**In The Here And Now (Rounder)**

Before moving to San Francisco, forming Mother Earth with guitarist Powell Street John and rivaling only Janis Joplin as the queen of the white blues psychedelic blues women, Tracy Nelson would lay in her Madison, Wisconsin bed and soak in WLAC-Nashville's R&B and blues. All of this takes us to the here and now as we find Tracy's voice as clear and powerful as it was those daze with Mother Earth. Tracy's both a singer and writer (Tracy's been covered by both Linda Ronstadt and Bonnie Raitt), and *In The Here and Now* is a hardcore blues effort in which she pays homage to such writers as Elmore James, Willie Dixon and Percy Mayfield.

**BILLY JOEL**  
**"No Man's Land" (Columbia)**

Whether or not you choose to pick up the tempo with this one, you have to admit that Billy Joel's portrait of suburbia is astute. The images of bankers in Volvos penetrating the pines; praying in multiplexes is quite poignant. What was once a haven for the backwoodies and the wealthy is now subject to the same commercial plunder we all put up with, and Billy's definitely not a happy camper about it. Your listeners just might have the same feelings and frustrations.

**BILLY JOE WALKER, JR.**  
**Warm Front (Liberty)**

Billy Joe Walker, Jr. has always excelled in making beautiful acoustic sound sketches using the right blend of electrics. His 1988 *Painting Music* is, to this day, a classic in aural landscape. How much instrumental programming you do may be irrelevant, since two of *Warm Front's* best tracks feature the vocals of J.D. Souther and Nanci Griffith. Souther's "Looks Like It's Gonna Rain Today" is melancholy yet vibrant. Ditto Griffith's "Moon Of The Misbegotten." Still, while *Warm Front* has your attention, check out "Angel's Dance," "Imagine That" and the jaunty "Linwood Road," three tracks that best show Billy Joe's instrumental side.

**MICHAEL MCDERMOTT** *Gethsemane*

FEATURING THE FIRST TRACK "JUST WEST OF EDEN"

LISTEN CLOSELY. HE'S TALKING TO YOU.

Produced by Don Dixon  
 Management: Mark Spector Company

ERC is Chrysalis, EMI and SBK  
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SBK Records  
**E:G**

# GAVIN COUNTRY

EDITOR: LISA SMITH  
ASSOCIATE EDITOR: CYNDI HOELZLE



2W	LW	TW	ARTIST - Title (Label)	WEEKS	Reports	Adds	Heavy	Medium	Light	HIT FACTOR
4	1	1	ALAN JACKSON - Chattahoochee (Arista)	9	214	0	214	0	0	100%
8	3	2	BROOKS AND DUNN - We'll Burn That Bridge (Arista)	11	214	0	208	6	0	100%
6	4	3	REBA McENTIRE - It's Your Call (MCA)	11	214	0	203	11	0	100%
11	7	4	MARK CHESNUTT - It Sure Is Monday (MCA)	10	214	0	197	17	0	100%
13	12	5	TRACY LAWRENCE - Can't Break It To My Heart (Atlantic)	8	214	0	172	40	2	99%
9	6	6	PAM TILLIS - Cleopatra, Queen Of Denial (Arista)	13	213	0	169	42	2	99%
12	10	7	SAMMY KERSHAW - Haunted Heart (Mercury)	12	213	0	160	50	3	99%
5	5	8	GEORGE STRAIT - When Did You Stop Loving Me (MCA)	13	202	0	183	16	3	99%
14	13	9	CARLENE CARTER - Every Little Thing (Giant)	9	214	0	140	71	3	99%
19	15	10	DOUG STONE - Why Didn't I Think Of That (Epic)	7	214	0	113	98	3	99%
17	14	11	RESTLESS HEART - We Got The Love (RCA)	10	210	1	100	104	6	97%
18	16	12	SHENANDOAH - Janie Baker (RCA)	8	213	0	84	116	13	94%
20	17	13	DOUG SUPERNAW - Reno (BNA Entertainment)	10	212	0	72	127	13	94%
22	18	14	HAL KETCHUM - Mama Knows The Highway (Curb)	7	213	1	60	145	8	96%
23	19	15	GIBSON MILLER BAND - Texas Tattoo (Epic)	9	209	1	59	129	21	90%
24	20	16	LITTLE TEXAS - What Might Have Been (Warner Bros.)	9	201	0	56	139	6	97%
26	22	17	AARON TIPPIN - Workin' Man's PHD (RCA)	5	213	2	23	159	31	85%
25	21	18	TRISHA YEARWOOD - Down On My Knees (MCA)	7	209	3	25	161	23	89%
29	23	19	BILLY RAY CYRUS - In The Heart Of A Woman (Mercury)	4	214	1	16	166	32	85%
32	25	20	SAWYER BROWN - Thank God For You (Curb)	4	214	5	9	164	41	81%
27	24	21	MARK COLLIE - Shame Shame Shame Shame (MCA)	8	200	2	19	148	33	84%
1	8	22	CLINT BLACK w/WYNONNA - A Bad Goodbye (RCA)	11	154	0	127	19	8	95%
34	27	23	DWIGHT YOAKAM - A Thousand Miles From Nowhere (Reprise)	4	211	4	8	149	54	74%
2	2	24	JOHN ANDERSON - Money In The Bank (BNA Entertainment)	13	162	0	109	34	19	88%
28	26	25	RADNEY FOSTER - Easier Said Than Done (Arista)	7	204	4	6	143	55	73%
30	28	26	TRACY BYRD - Holdin' Heaven (MCA)	6	200	2	6	135	59	71%
33	29	27	BOY HOWDY - A Cowboy's Born With A Broken Heart (Curb)	9	196	4	10	116	70	64%
37	31	28	JOHN MICHAEL MONTGOMERY - Beer And Bones (Atlantic)	4	202	5	2	115	85	58%
31	30	29	MATTHEWS WRIGHT & KING - I Got A Love (Columbia)	7	189	5	5	118	66	65%
38	32	30	STEVE WARINER - If I Didn't Love You (Arista)	5	196	5	0	104	92	53%
—	35	31	BROTHER PHELPS - Let Go (Asylum)	4	189	12	0	74	115	39%
—	36	32	LARRY STEWART - I'll Cry Tomorrow (RCA)	4	182	13	0	83	99	46%
35	33	33	JOHN BERRY - A Mind Of Her Own (Liberty)	9	172	3	1	88	83	52%
—	37	34	RONNIE MILSAP - True Believer (Liberty)	4	182	19	2	63	117	36%
—	38	35	TOBY KEITH - He Ain't Worth Missing (Mercury)	3	184	25	1	57	126	32%
NEW	36	36	CLAY WALKER - What's It To You (Giant)	3	186	33	0	42	144	23%
NEW	37	37	WYNONNA - Only Love (Curb/MCA)	2	183	64	0	46	137	25%
NEW	38	38	TRAVIS TRITT - Looking Out For Number One (Warner Bros.)	2	181	65	0	32	149	18%
NEW	39	39	PATTY LOVELESS - Nothin' But The Wheel (Epic)	3	166	25	0	39	127	23%
—	40	40	SHANIA TWAIN - Dance With The One That Brought You (Mercury)	5	148	7	0	63	85	43%

Chartbound	Reports	Adds	Heavy	Medium	Light	Hit Factor	Weeks
BOBBIE CRYNER - Daddy Laid The Blues On Me (Epic)	132	12	1	40	91	31%	5
JOE DIFFIE - Prop Me Up Beside The Jukebox (If I Die) (Epic)	132	104	—	9	123	7%	2
* DIAMOND RIO - This Romeo Ain't Got Julie Yet (Arista)	121	99	1	11	109	10%	1
ROBERT ELLIS ORRALL - Every Day When I Get Home (RCA)	107	9	—	15	92	14%	3

**Total Reports:**  
**This Week 214 Last Week 214**  
Hit Factor is a percentage of stations which will have it in Heavy or Medium rotation.  
Reports accepted:  
Monday at 9am through 3pm Tuesday  
Station Reporting Phone: (415) 495-1990  
Gavin Fax: (415) 495-2580

## Album Cuts

- WYNONNA - Rock Bottom
- BROOKS & DUNN - Rock My World (Little Country Girl)
- LITTLE TEXAS - God Blessed Texas
- DWIGHT YOAKAM - Fast As You

## Most Added

- JOE DIFFIE (104)
- DIAMOND RIO (99)
- McBRIDE & THE RIDE (87)
- MARTINA McBRIDE (79)
- TRAVIS TRITT (65)

## Top Requests

- ALAN JACKSON
- CLINT BLACK with WYNONNA
- BROOKS & DUNN
- REBA McENTIRE
- GEORGE STRAIT

## RECORD TO WATCH

### McBRIDE & THE RIDE Hurry Sundown (MCA)

88 reports this week including  
KMIX, WATZ, WRKZ, KGRT,  
KVET, WLLX, KFLS, KRRV,  
WHUG, etc.

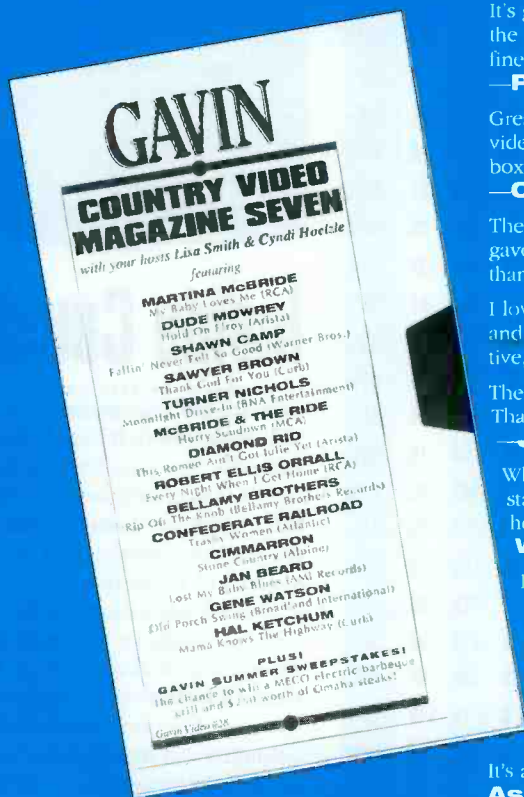
# Inside Country

## INDUSTRY HAPPENINGS

**Mike Martinovich** exits Sony Nashville. See "Sho Bitz" for more details...Congratulations to Liberty's **Bill Catino** and **Sam Cerami**, who've been promoted to Senior VP of National Promotion and VP of Promotion respectively. More Liberty changes should be announced soon...Congratulations also to Sony's **Debi Fleischer**, who's been named Director of National Promotion for Columbia and **Rob Dalton**, who's been named Director of National Promotion for Epic...**Larry Willoughby** has been named director of A&R at MCA, filling the spot vacated by **Rene Bell**. Willoughby was previously ASCAP's Nashville director of membership relations...Country Radio Broadcasters, Inc. is seeking an Executive Director to replace **Frank Mull** whose contract expires at the end of August. Frank will now be taking a more active role in the operation of his Multi-Dimensional Representation company and will continue his involvement with CRB in a marketing/consulting capacity. Interested candidates should forward their resumes to the Country Radio Broadcasters' president **Ed Salamon**, c/o Unistar Radio Networks, 25060 West Ave. Stanford, Suite 100, Valencia, CA 91355...The latest edition of the *GAVIN Country Video Magazine* is enclosed with this week's issue. It includes 14 new videos and a sizzlin' summer contest, so give it a watch and let us know what you think.

# "I WANT MY GTV!"

## WHAT PROGRAMMERS ARE SAYING ABOUT THE GAVIN COUNTRY VIDEO MAGAZINE:



It's great to see a reputable magazine like "GAVIN" take the first step in the video era to put together such a fine show that radio has been asking for!!  
—**Paul Hurt, KNOT**

Great idea! Now I can go home at night and put one video tape in, sit back & relax instead of bringing home boxes of VHS singles! Way to go GAVIN!  
—**Craig Powers, KIK/FM**

The Video Magazine did just what you said it would—gave me a chance to get some insight on the artist—thanks!  
—**Darin Ray, KQUS**

I love it! It's almost like stopping your busy schedule and hanging out with friends for awhile. It's informative, practical and personal—It's a hit!  
—**KWOX**

The video is an excellent way to promote records. Thanks GAVIN—you've done it again.  
—**Joe Lusk, KIML**

What a treat! A great project that has given our entire staff an opportunity to see and hear what's new and hot in Country music.  
—**Don Briscar, WRGA**

It's a first-rate program that's done very well!! I pass it along to all the airstaff to familiarize them with the artists.  
—**Mike Burns-Gilbert, WCOW**

All the "102 Crew" enjoyed your video. We spent last Sunday afternoon watching it. (We threw a "GAVIN Video Country" pizza party.)  
—**KFLG**

It's a great idea.  
—**Joel Raab, Joel Raab Associates**

It's a great way to relax for about an hour and catch up on some music. Way to go GAVIN!  
—**Gary Griffin, WEZL**

The only thing that could make it better would be sending it twice as often. Great idea!!  
—**Bob James, KEZS/FM**

Radio is such a time-consuming industry, there's little time left to watch network videos. The GAVIN Country Video magazine allows me to watch at my convenience. I want my GTV!  
—**Al Hamilton, KKAJ**

I really enjoyed "stealing" concepts from the video and using them on the air!  
—**Matt Brown WKMF**

Any insight I can gain on a new tune is very helpful. Seeing a video always adds a new dimension to a song. This may influence me to add a tune that I might not normally consider.  
—**Jim Lee, KFAT/FM**

It gives our jocks another tool to relate to the "core" audience.  
—**Bob Look, KIQK**

Great tool to help in deciding which music to add and when.  
—**Dave Dame KOK/FM**

This service is fantastic, and very informative. Our entire air staff thanks you for expanding your service to Country music radio.  
—**Lee Webber, KGHL AM/FM**

I have found in the past that if I was on the fence to play a song, the video would push me over and I would play it—this is a great idea.  
—**H. David Allan, KRKT AM/FM**

It made it easy to see all the hottest new videos in one sitting.  
—**John St. John, KYGO AM/FM**

Thanks for making the tape VHS Hi-Fi stereo! Sounds great!  
—**Nick Upton, KSON/FM**

In today's market, a programmer needs all the help he or she can get, that extra edge—the GAVIN Country Video Magazine adds that edge!

J."Peasan" Pellegrini,  
—**WGTY**

The Video Magazine is perfect for our —WSOC FM-103 Video Van. It's a great way to expose new music to our listeners at remote locations all over the Carolinas.  
—**Paul Franklin, WSOC/FM**

The video is a great, concise package—saves a lot of time reloading the ol' VCR.  
—**Scott Winston, KVOX**

I would have had to watch TNN or CMT for a month to have seen all these new videos.  
—**Wayne Ball, WAAX**

The technical quality of your dub was excellent...better than many individual video dubs I received from the labels.  
—**Greg Cole, WPOC**

The Video Magazine is well put together—seeing the video gives one a sense of what the song is about, and it helps you to relate the song to your listening audience.  
—**Jessica James, KRZK**

What a great idea! I loved seeing the new videos and the profiles, as well as the local sites. Linda Stone,  
—**KGKL**

## NOW

## WATCH GAVIN VIDEO MAGAZINE #7 TO SEE WHAT ALL THE FUSS IS ABOUT!


Up & Coming

Reports	Adds	Weeks	
102	44	2	RICKY LYNN GREGG - Can You Feel It (Liberty)
98	10	3	TIM MCGRAW - Two Steppin' Mind (Curb)
95	79	1	* MARTINA MCBRIDE - My Baby Loves Me (RCA)
88	87	1	* MCBRIDE & THE RIDE - Hurry Sundown (MCA)
86	6	5	KELLY WILLIS - Whatever Way The Wind Blows (MCA)
65	47	1	* SHELBY LYNNE - Feelin' Kind Of Lonely Tonight (Morgan Creek/Mercury)
61	22	2	DOLLY PARTON - Full Circle (Columbia)
60	4	3	GEORGE JONES - Walls Can Fall (MCA)
46	7	3	ALISON KRAUSS - Everytime You Say Goodbye (Rouder)
45	45	1	* BELLAMYS - Rip Off The Knob (Bellamy Bros.)
37	1	3	ZACA CREEK - Fly Me South (Giant)
37	37	1	* SHAWN CAMP - Fallin' Never Felt So Good (Warner Bros.)
37	1	4	LARRY BOONE - Hotel Coupe De Ville (Columbia)
32	1	5	SMOKIN' ARMADILLOS - My Girlfriend Might (Gramac)

Dropped: #9-Corfeederate Railroad, #11-Tanya Tucker with Delbert McClinton, #34-Mary-Chapin Carpenter, #39-Vince Gill, Hank Williams Jr., Lynnyrd Skynyrd \* Indicates Debut

Top Ten Videos

1. ALAN JACKSON - Chattahoochee (Arista)
2. REBA McENTIRE - It's Your Call (MCA)
3. PAM TILLIS - Cleopatra, Queen Of Denial (Arista)
4. CONFEDERATE RAILROAD - When You Leave That Way (Atl.)
5. MARK CHESNUTT - It Sure Is Monday (MCA)
6. CLINT BLACK with WYNONNA - A Bad Goodbye (RCA)
7. CARLENE CARTER - Every Little Thing (Giant)
8. TRACY LAWRENCE - Can't Break It To My Heart (Atlantic)
9. SAMMY KERSHAW - Haunted Heart (Mercury)
10. SHENANDOAH - Janie Baker (RCA)

Courtesy of Country Music Television 

RADIO HAPPENINGS

Del DeMontreux exits WYNY-New York as the station becomes Y103.5...Don Roberts exits KFGO-Fargo and Bob Harris signs on as the new MD...KVOX-Fargo Sales Manager Clark Wideman has been named Executive VP and General Manager effective June 28. He replaces Bob Holtan, who moves on to become GM at Holiday Travel Services in Eau Claire...There were a couple of additions to our radio family this week. KOKK-Huron's Jeff Duffy and his wife Shari welcomed Jarren Carl on July 10, and KZMO-California's Jeff Shackelford and his wife Ray Ann welcomed Carson Sterling on July 7. The moms

and sons are all doing well, but we hear both dads still feel a little faint. **ARTIST HAPPENINGS** Joe Diffie and Alison Krauss are set to host the International Bluegrass Music Awards, September 23 in Owensboro, KY ...Poor Doug Supernaw!



Little Texas chat with the Vice President after performing the national anthem for a Democratic National Committee Fundraiser. From left: Brady Seals, Al Gore, Del Gray, Porter Howell, Dwayne O'Brien and Tim Rushlow.

He had to cancel a show in Virginia last Friday when he wound up in the hospital with food poisoning, then on his way home his bus was broken into and \$45,000 worth of equipment was stolen from Doug and the band...Watch for Aaron Tippin to guest on *The Donahue Show* on July 22 on a show featuring "available

#1 ONE YEAR AGO TODAY

BILLY DEAN  
Billy The Kid

#1 FIVE YEARS AGO TODAY

THE JUDDS  
Give A Little Love

#1 TEN YEARS AGO TODAY

MERLE & WILLIE  
Poncho And Lefty

hunks"...Billy Ray Cyrus will become Movieland Wax Museum's 295th star when he's inducted on July 24.

New Releases

DIAMOND RIO  
This Romeo Ain't Got Julie Yet (Arista)

Oh, love that title. But the song, co-written by the band's guitar ace Jimmy Olander, is much more than a clever pun. It's an all-out party, Diamond Rio-style.

MARTINA MCBRIDE  
My Baby Loves Me (RCA)

This song is just irresistible. Written by Gretchen Peters ("Let That Pony Run") it's a song women will flip over. The video opens this month's *GAVIN Country Video Magazine*—and it's as infectious as the song.

MCBRIDE and the RIDE  
Hurry Sundown (MCA)

A beautiful, easy-ridin' summer ballad. Terry McBride has a lovely, soothing voice, and you can't top those M. & The Ride harmonies.

SHAWN CAMP  
Fallin' Never Felt So Good (Warner Bros.)

This newcomer has a voice that's been compared to John Anderson—not a bad bench-mark! The song is full of fun surprises—Shawn plays with the melody, and producer Mark Wright adds all kinds of wacky touches, from the smiling background vocals to the sly guitar.

SHELBY LYNNE  
Feelin' Kind Of Lonely Tonight (Morgan Creek/Mercury)

Ironically, Shelby's Morgan Creek debut could be the Countryest thing she's ever released. She turns her low, smoky, sexy voice to this honkytonk shuffle.

THE BELLAMYS  
Rip Off The Knob (Bellamy Brothers Records)

A good-time summer song—something the Bellamy Brothers have made their specialty. The radio references shouldn't hurt, either.

ARTIST PROFILE

ROBERT ELLIS ORRALL



LABEL: RCA

PROMOTION VP: Dale Turner

CURRENT SINGLE: "Every Day When I Get Home"

HOMETOWN: Lynnfield, Massachusetts

DATE OF BIRTH: May 4, 1955

FAMILY: Orrall and his wife Christine have three children—two boys and a girl.

SONGS WRITTEN: Shenandoah's "Next To You, Next To Me" and "Give Me Five Minutes," Carlene Carter's "The Sweetest Thing," and Mason-Dixon's "When Karen Comes Around."

HE SAYS: "Songwriting doesn't come effortlessly to me, but it does come naturally. What I chose to write and sing about on *Flying Colors* are the things that mean the most to me and are dearest to me. I tend to write best when I'm happy, and you'll notice I do write a lot of upbeat songs."

IT'S SAID: "Robert Ellis Orrall may be one of the up-and-coming recording artists at RCA, but he's been turning out hit songs for awhile. With the talent he possesses as a songwriter, in addition to his vocal ability, I'm pretty sure he'll have no trouble at all."

—Marty Raybon, Shenandoah

# GAVIN ALTERNATIVE

EDITOR: LINDA RYAN  
ASSOCIATE ED: SEANA BARUTH



2W LW TH

3	1	1	<b>PAUL WESTERBERG</b> - World Class Fad, First Glimmer, Behind Your Shades (Reprise)
1	2	2	<b>PORNO FOR PYROS</b> - Pets, Cursed Female, Sadness (Warner Bros.)
4	3	3	<b>TEARS FOR FEARS</b> - Break It Down Again, Brian Wilson Said, Goodnight, (Fontana/Mercury)
10	6	4	<b>URGE OVERKILL</b> - Sister Havana (Geffen)
37	9	5	<b>U2</b> - Numb, Stay, Zooropa, Daddy's Gonna Pay (Island/PLG)
2	4	6	<b>NEW ORDER</b> - Regret, World, Ruined, Liar, Chemical, Everyone (Qwest/Warner Bros.)
24	17	7	<b>MATTHEW SWEET</b> - The Ugly Truth (Zoo)
9	8	8	<b>DRAMARAMA</b> - Will Work For Food, Bad Seed, Swallowed (Chameleon/Elektra)
7	7	9	<b>POSIES</b> - Dream All Day, Solar Sister, Flavor, Love Letter (DGC)
11	10	10	<b>THE CRANBERRIES</b> - Dreams, Linger, Sunday, Waltzing Back, Wanted (Island/PLG)
19	14	11	<b>OMD</b> - Stand Above Me, Dollar Girl (Virgin)
12	12	12	<b>CRANES</b> - Adrift, Everywhere (Dedicated/RCA)
13	13	13	<b>THE MIGHTY MIGHTY BOSSTONES</b> - Someday I Suppose, Simmer Down (Mercury)
5	5	14	<b>X</b> - Country At War, New Life (Mercury)
15	15	15	<b>THE FALL</b> - Why Are People Grudgeful, Glam-Racket, Curse (Matador/Atlantic)
<b>NEW</b>		16	<b>SMASHING PUMPKINS</b> - Cherub Rock (Virgin)
46	27	17	<b>BJORK</b> - Human Behaviour (Elektra)
21	18	18	<b>AN EMOTIONAL FISH</b> - Rain, Star, Sister Change, Careless (Atlantic)
30	19	19	<b>ZIGGY MARLEY AND THE MELODY MAKERS</b> - Brothers And Sisters (Virgin)
8	16	20	<b>RADIOHEAD</b> - Creep, Anyone Can Play, Vegetable, Stop Whispering (Capitol)
6	11	21	<b>TRASHCAN SINATRAS</b> - Hayfever, Bloodrush, I'm Immortal (Go!/London/PLG)
20	22	22	<b>MIDNIGHT OIL</b> - Outbreak Of Love, Truganini, Drums Of Heaven (Columbia)
16	21	23	<b>WATERBOYS</b> - The Return Of Pan, Glastonbury (Geffen)
26	24	24	<b>BATS</b> - Courage (Mammoth)
25	25	25	<b>WORLD PARTY</b> - Is It Like Today, Give It All Away, Hollywood (Chrysalis/Ensign/ERG)
22	23	26	<b>SUEDE</b> - Mctal Mickey, Nitrate, So Young, She's Not Dead (Nude/Columbia)
14	26	27	<b>P.J. HARVEY</b> - 50 Ft. Queenie, Highway 61, Rid Of Me, Man-Size (Island/PLG)
28	28	28	<b>SLIVER SOUNDTRACK</b> - UB40, Shaggy, Enigma, Verve (Virgin)
<b>NEW</b>		29	<b>LIZ PHAIR</b> - Fuck And Run, Never Said, Johnny (Matador)
41	38	30	<b>DEACON BLUE</b> - Your Town, We Will Be Lovers (Chaos)
17	20	31	<b>LENNY KRAVITZ</b> - Believe, Are You Gonna Go My Way, Eleutheria (Virgin)
40	40	32	<b>FUGAZI</b> - Cassavetes, Sweet, Witness (Dischord)
38	33	33	<b>SUN 60</b> - Mary Xmas, Hold Me (Epic)
23	31	34	<b>DEPECHE MODE</b> - I Feel You, Walking, Mercy, Caress, Judas, Condemnation (Sire/Reprise)
18	34	35	<b>TERENCE TRENT D'ARBY</b> - She Kissed Me (Columbia)
27	30	36	<b>AIMEE MANN</b> - Could've Been, I Should've Known, Say Anything, 50 Years (Imago)
—	45	37	<b>DEEP FOREST</b> - Sweet Lullaby (Epic)
29	29	38	<b>UNREST</b> - Isabel, Teenage Suicide, Yes She Is (4-AD)
42	39	39	<b>GUTTERBALL</b> - Trial Separation Blues (Mute/Elektra)
—	44	40	<b>FLAMING LIPS</b> - Turn It On (Warner Bros.)
43	41	41	<b>STONE TEMPLE PILOTS</b> - Plush, Wicked Garden (Atlantic)
36	36	42	<b>FISHBONE</b> - Swim (Columbia)
—	46	43	<b>VERVE</b> - Slide Away, Blue (Vernon Yard)
33	32	44	<b>THE MUFFS</b> - Lucky Guy, Baby Go Round (Warner Bros.)
<b>NEW</b>		45	<b>CATHERINE WHEEL</b> - Crank (Fontana/Mercury)
35	35	46	<b>PAW</b> - Jessie, Gasoline, Lolita, Sleeping Bag (A&M)
<b>NEW</b>		47	<b>I MARRIED AN AXE MURDERER SMDTRK</b> - Ned's Atomic Dustbin (Chaos)
<b>NEW</b>		48	<b>BABES IN TOYLAND</b> - He's My Thing (Reprise)
32	42	49	<b>PRIMUS</b> - My Name Is Mud, Mr. Krinkle, Welcome To This World (Interscope/Atlantic)
50	50	50	<b>MERCURY REV</b> - Trickle Down, Something For Joey, Snorly Mouth (Columbia)

## Most Added

**SMASHING PUMPKINS (27)**

**TRIBE (20)**

**CATHERINE WHEEL (13)**

**HEIDI BERRY (13)**

**LOVE BATTERY (13)**

## Top Requests

**U2**

**RADIOHEAD**

**PORNO FOR PYROS**

**THE PROCLAIMERS**

**URGE OVERKILL**

## Top Tip

**SMASHING PUMPKINS**

"Cherub Rock"  
(Virgin)

A smashing debut at #16!

## RECORD TO WATCH

**CATHERINE WHEEL**  
"Crank"

(Fontana/Mercury)  
Crank it! Back on tour starting in August.

## Chartbound

**TIGER TRAP** - (K)

**DICK DALE** - Tribal Thunder (Hightone)

**STRAITJACKET FITS** - Blow (Arista)

**BLIND MELON** - "No Rain" (Capitol)

**BAD RELIGION** - Recipe For Hate (Epitaph)

see  
the  
band dig  
play  
nms 7/24  
the academy 8pm

"i'll stay high"  
adds 7/26

W  
WASTELAND

©1993 Wasteland Records





*unyielding conditioning*

From the album "Give A Monkey A Brain...And He'll Swear He's The Center Of The Universe."  
Produced by Terry Date and Fishbone. Mixed by Andy Wallace. Management: Danny Heaps, Addis/Wechsler & Associates.

**COLUMBIA**

Watch the feeding frenzy after every Lollapalooza show.  
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P.S. You can call the lifeguard, but you're powerless against the undertow.

## COMMERCIAL RADIO

2W	LW	TW	
—	7	1	<b>U2</b> - Numb, Stay, Zooropa, Daddy's Gonna Pay (Island/PLG)
2	2	2	<b>TEARS FOR FEARS</b> - Break It Down Again, Brian Wilson Said, Goodnight (Fontana/Mercury)
1	1	3	PAUL WESTERBERG - World Class Fad, First Glimmer, Behind Your Shades (Reprise)
7	4	4	<b>NEW ORDER</b> - Regret, World, Ruined, Liar, Chemical, Everyone (Qwest/Warner Bros.)
3	3	5	PORNO FOR PYROS - Pets, Cursed Female, Sadness (Warner Bros.)
18	18	6	<b>MATTHEW SWEET</b> - The Ugly Truth (Zoo)
—	21	7	<b>BJORK</b> - Human Behaviour (Elektra)
11	8	8	LENNY KRAVITZ - Believe, Are You Gonna Go My Way, Eleutheria (Virgin)
30	13	9	<b>URGE OVERKILL</b> - Sister Havana (Geffen)
13	10	10	<b>DRAMARAMA</b> - Will Work For Food, Bad Seed, Swallowed (Chameleon/Elektra)
4	5	11	POSIES - Dream All Day, Solar Sister, Flavor, Love Letter (DGC)
28	17	12	<b>STONE TEMPLE PILOTS</b> - Plush, Wicked Garden (Atlantic)
6	6	13	TRASHCAN SINATRAS - Hayfever, Bloodrush, I'm Immortal (Go!/London/PLG)
10	11	14	DEPECHE MODE - I Feel You, Walking, Mercy, Caress, Judas, Condemnation (Sire/Reprise)
15	15	15	<b>ZIGGY MARLEY AND THE MELODY MAKERS</b> - Brothers And Sisters (Virgin)
17	16	16	<b>THE MIGHTY MIGHTY BOSSTONES</b> - Someday I Suppose, Simmer Down (Mercury)
8	9	17	SUEDE - Metal Mickey, Nitrate, So Young, She's Not Dead (Nude/Columbia)
14	14	18	AIMEE MANN - Could've Been, I Should've Known, Say Anything, 50 Years (Imago)
16	19	19	<b>MIDNIGHT OIL</b> - Outbreak Of Love, Truganini, Drums Of Heaven (Columbia)
12	12	20	OMD - Stand Above Me, Dollar Girl (Virgin)
5	20	21	RADIOHEAD - Creep, Anyone Can Play, Vegetable, Stop Whispering (Capitol)
24	22	22	<b>WORLD PARTY</b> - Is It Like Today, Give It All Away, Hollywood (Chrysalis/Ensign/ERG)
23	23	23	SOUL ASYLUM - Runaway Train, Black Gold, Somebody, Without (Columbia)
27	26	24	<b>DEEP FOREST</b> - Sweet Lullaby (Epic)
21	24	25	THE CRANBERRIES - Dreams, Linger, Sunday, Waltzing Back, Wanted (Island/PLG)
<b>NEW</b>	26	26	<b>DEACON BLUE</b> - Your Town, We Will Be Lovers (Chaos)
9	25	27	TERENCE TRENT D'ARBY - She Kissed Me (Columbia)
22	27	28	THE THE - Slow Emotion, Love Is Stronger, Dogs Of Lust (Epic)
29	29	29	AN EMOTIONAL FISH - Rain, Star, Sister Change, Careless (Atlantic)
20	28	30	FRANK BLACK - Los Angeles, Hang Onto Your Ego, I Heard Ramona (4-AD/Elektra)

## COLLEGE RADIO

2W	LW	TW	
1	1	1	<b>THE FALL</b> - Why Are People Grudgetful, Glam-Racket, Curse (Matador/Atlantic)
15	4	2	<b>URGE OVERKILL</b> - Sister Havana (Geffen)
4	3	3	BATS - Courage (Mammoth)
6	6	4	PAUL WESTERBERG - World Class Fad, First Glimmer, Behind Your Shades (Reprise)
2	2	5	CRANES - Adritt, Everywhere (Dedicated/RCA)
18	13	6	<b>VERVE</b> - Slide Away, Blue (Vernon Yard)
12	9	7	<b>FUGAZI</b> - Cassavetes, Sweet, Witness (Dischord)
3	8	8	P.J. HARVEY - 50 Ft. Queenie, Highway 61, Rid Of Me, Man-Size (Island/PLG)
—	11	9	<b>FLAMING LIPS</b> - Turn It On (Warner Bros.)
—	19	10	<b>LIZ PHAIR</b> - Fuck And Run, Never Said, Johnny (Matador)
<b>NEW</b>	11	11	<b>SMASHING PUMPKINS</b> - Cherub Rock (Virgin)
25	12	12	<b>TIGER TRAP</b> - Sleeping, Supreme, Supercrush, Eight (K)
—	24	13	<b>BABES IN TOYLAND</b> - He's My Thing (Reprise)
7	7	14	X - Country At War, New Life (Mercury)
24	15	15	<b>RED HOUSE PAINTERS</b> - Mistress, Grace, Strawberry, Rollercoaster (4-AD)
26	26	16	<b>BOSS HOG</b> - Ruby (Amphetamine Reptile)
17	17	17	PORNO FOR PYROS - Pets, Cursed Female, Sadness (Warner Bros.)
—	18	18	<b>BAD RELIGION</b> - American Jesus (Epitaph)
16	16	19	MERCURY REV - Trickle Down, Something For Joey, Snorry Mouth (Columbia)
20	20	20	THE MIGHTY MIGHTY BOSSTONES - Someday I Suppose, Simmer Down (Mercury)
<b>NEW</b>	21	21	<b>U2</b> - Numb, Stay, Zooropa, Daddy's Gonna Pay (Island/PLG)
5	5	22	UNREST - Isabel, Teenage Suicide, Yes She Is (4-AD)
27	23	23	DRAMARAMA - Will Work For Food, Bad Seed, Swallowed (Chameleon/Elektra)
13	21	24	THE CRANBERRIES - Dreams, Linger, Sunday, Waltzing Back, Wanted (Island/PLG)
—	25	25	<b>GUTTERBALL</b> - Trial Separation Blues (Mute/Elektra)
30	27	26	<b>AN EMOTIONAL FISH</b> - Rain, Star, Sister Change, Careless (Atlantic)
10	10	27	NEW ORDER - Regret, World, Ruined, Liar, Chemical, Everyone (Qwest/Warner Bros.)
8	14	28	THE MUFFS - Lucky Guy, Baby Go Round (Warner Bros.)
<b>NEW</b>	29	29	<b>OMD</b> - Stand Above Me, Dollar Girl (Virgin)
<b>NEW</b>	30	30	<b>ROYAL TRUX</b> - Skywood, Spectre, Sleeve (Drag City)

## Inside Alternative

Two more stations joined in the "heavy rotations only" game this week, and I have to admit, I don't understand the logic behind this, even after **KROQ's Gene Sandbloom** explained it to me. I understand that because of dayparting and such, certain singles can't be accurately tracked with a Heavy, Medium and Light system, but listing all the artists in Heavy rotation is even less accurate. I hope this topic is discussed at the meetings in New York this week. Working together, we can come up with an accurate system that pleases everyone.

**KPNT**-St. Louis announces air staff changes, as former afternoon driver, APD/MD, **D-Day** moves into mornings. Midlayer **Sarah Clark** moves to afternoons and British born **Les Aaron** takes on middays. All of which leaves **Mudman** sans a job.

**Lori** and **Jason Martin** turned in their notices at Rhino records last week. The couple are moving to Colorado and are currently entertaining offers. If anyone knows of jobs, or you just want to wish them well, you can still reach them at Rhino: (310) 474-4778.

For those old enough to remember **The Beat** ("Rock And Roll Girl," "Don't Wait Up For Me Tonight" and "The Kids Are The Same"), I have good news for you. Frontman **Paul Collins** has a soon-to-be released album on Wagon Wheel Records, distributed through Caroline. It looks like they're targeting A3 and a handful of Commercial Alternative stations with the album, which should be out shortly.

When **Radiohead** come through your town on their current tour, make every effort to see them. It took a



Radiohead

while for the crowd at Slim's in San Francisco to start moshing, but once they did, they never stopped. Even to the slow songs!

And speaking of Radiohead, **Live 105's** free afternoon concert featuring Radiohead, **The Trashcan Sinatras** and **The Mighty Mighty Bosstones** was a smashing success! *Tons* of people showed up at Justin Herman Plaza to enjoy the free music and the gor-

## ARTIST PROFILE



## VERVE

FROM: Wigan, England

LATEST RELEASE:

**A Storm In Heaven**

LABEL: Vernon Yard

VERVE IS: Richard Ashcroft, Nick McCabe, Simon Jones and Pete Sailsbury.

THEY SAY: "We're always going to be testing the patience of our audience. I don't believe in giving people exactly what they want all the time. I know this album's going to be accepted; that doesn't mean we have to mirror it on the next one. God knows what the next two or three albums are going to sound like."

—Richard Ashcroft

IT'S SAID: "From the first blast of distortion to the sanctified, valedictory fadeout 40-some minutes later, **A Storm In Heaven** is all crisscrossing tingles, headspinning wonder, kaleidoscopic visions, freefalling bliss, orgasmic shudders, etc. Sex and drugs are encompassed within Verve's rock—you don't have to go outside of it to complete the famous equation."

—Alternative Press

ON BEING DUBBED "MAD RICHARD" BY THE PRESS:

"If I'm called 'Mad Richard' just because I get involved in a gig, because I lose myself, how banal and boring does that make everything else? So call me 'Mad Richard' if you like. In these times I consider it a compliment."

— Richard Ashcroft

Tripping Daisy

Bill

geous weather. It was so *very* special.

Can you believe A&M have been working **The Gin Blossoms'** "Hey Jealousy" for a year? It's true! A&M reckons they've gotten over 600 plays (and counting) at KROQ alone.

**Matthew Sweet** moves 17-7 this week and accounts for our only new entry into the Top Ten. There are ten new stations, including KROQ, WTUL, KCRW, KCMU, KCOU, KUCI, WFUD, WRAS, WRVU and WSMU.

Debating at a whopping #16 is **Smashing Pumpkins!** There are 51 stations on the GAVIN panel supporting "Cherub Rock," including 27 newcomers. With this kind of response, look for another *huge* jump next week.

Their new single, "Outbreak Of Love," is breathing life back into **Midnight Oil's** chart position, which regains its line at #22. Count 91X and KPNT as new believers.

Debating at #29 is Chicago's **Liz Phair**, whose support at radio solidifies with each passing week. Early supporters include WXRT, KCRW, WIIZ, WXVU, KFJC, WVFS, WRIU and WHYG. As you can see, Liz's sound appeals to a wide range of stations.

Sliding up 45-37 is **Deep Forest**, whose "Sweet Lullaby" is getting heavy phone action at WFNX, WRAS and KBAC. New at WEQX and WCHZ.

Debating at #45 is **Catherine Wheel**, who hit the road in support of their new album, *Chrome*, starting in August. There are 13 newcomers to the "Crank" single, which will result in another solid move next week.

*Please join me in welcoming two new stations to the GAVIN family, WIIZ (The Wizard) and WVXU.*

*Here's the 411.*

**WIIZ-98.7 FM**

**PD/MD: Buzz Fitzgerald**

**Phone: (317) 447-9870**

**Music Calls: Thurs/Fri 3-5PM**

**190 Professional Court - Suite B Lafayette, IN 47905**

**WVXU-91.7 FM**

**MD: Mark Keefe**

**Phone: (513) 745-3738**

**Xavier University**

**3800 Victory Parkway**

**Cincinnati, OH 45207**



**Now here's something worth celebrating!** After three days of trying, Gavin's Alternative editor Linda Ryan finally got her picture taken with Suede at KROQ's Weenie Roast. Evan Dando's there, too. And Dramarama's Chris Carter. Not to mention the fab KROQ staff, who just this week, beat KISS FM in the ratings.

## New Releases



### CATHERINE WHEEL *Chrome* (Fontana/Mercury)

Following up a successful debut album is an unenviable task. Moods can swing from high hopes to paranoia—just ask The Stone Roses. Every now and again a band comes through the process unscathed. Enter Catherine Wheel. Their debut, *Ferment*, took Alternative radio by surprise and then by storm. Trying to surpass the kind of genuine excitement it elicited might've made a lesser band question their worth, yet *Chrome* succeeds in validating the band's existence. Constant touring helped sharpen the band's sound, while producer Gil Norton allowed it to breathe—both elements clearly audible within the first notes of the album's opener, "Kill Rhythm." Other favorites include "I Confess," "The Nude," "Ursa Major Space Station," "Crank" and the unapologetic pop song of pop songs, "Show Me Mary." Two for two!

— LINDA RYAN

### THE STRANGLERS *The Night* (Viceroy)

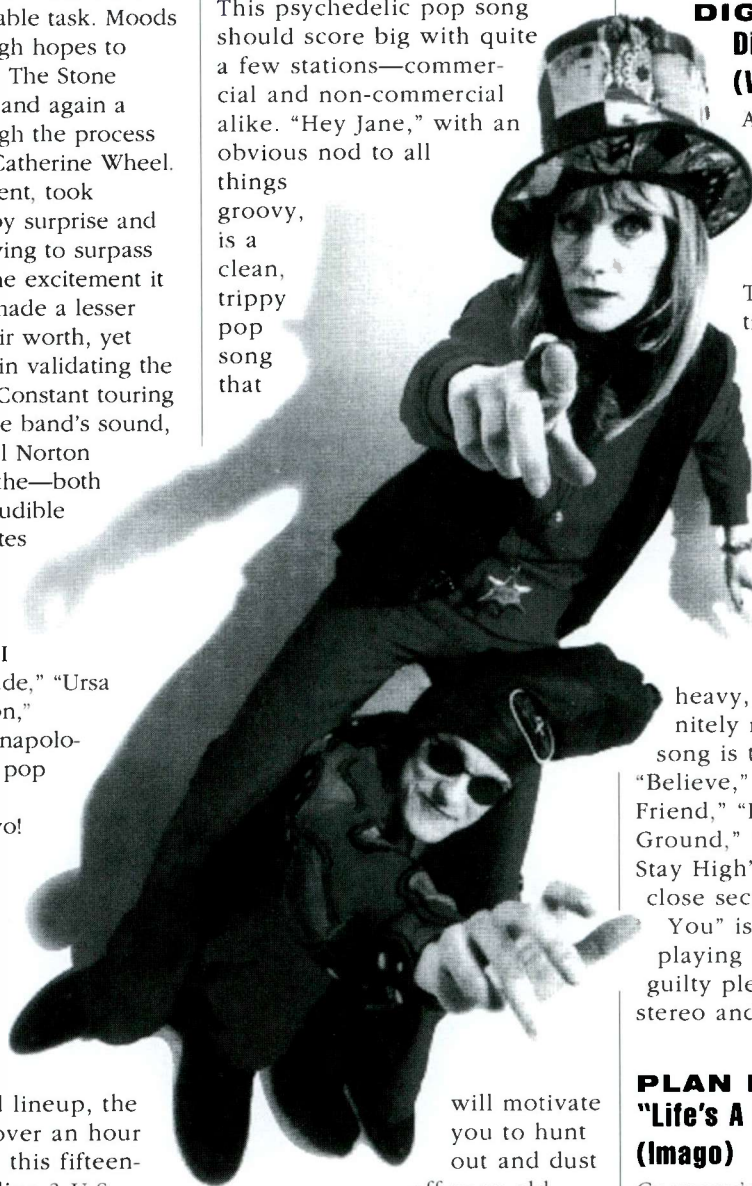
With a revamped lineup, the Stranglers offer over an hour of new music on this fifteen-track set (including 3 U.S.-only bonus songs). The patent dark circus organ is here, but the big question is whether Paul Roberts' vocals fit in. Roberts' deep, sleek voice takes the bitter edge off of some songs, but a good measure of soul makes up for this. "Time To Die" begins with the Strangler's standard extended intro of exacting percussion and Spanish-tinged guitar before keyboards and vocals make an appearance. Gleeful keyboards spurt through the rockers "Sugar Bullets" and "Brainbox," while "Gain Entry To Your Soul" is spurred by gui-

tar. My personal favorite is the outlandish yet accessible "Wet Afternoon" which crowds bouncy keyboards with synthesized slinkys of sound. The chorus features an Egyptian guitar riff and during the break I thought my cat was fighting again. The three bonus tracks are a far cry from filler. Keep your ears peeled for an extensive summer tour.

—DAVID BERAN

### THE POINT *"Hey Jane"* (I.R.S.)

This psychedelic pop song should score big with quite a few stations—commercial and non-commercial alike. "Hey Jane," with an obvious nod to all things groovy, is a clean, trippy pop song that



will motivate you to hunt out and dust off your old

Pink Floyd or Prisoners' albums. Singer Sybil Syn's (say that ten times fast!) soothing, hypnotic voice adds to the track's psychedelic mystique. If Siouxsie's version of "Dear Prudence" did well at your station, The Point's "Hey Jane" should fit right in.

— LINDA RYAN

### SWERVEDRIVER *"Never Lose That Feeling"* (A&M)

When I heard a while back that Swervedriver's bassist left the group, I wrongly assumed that the band folded. Happily, that's

not the case. With their latest release, Swervedriver sound tighter and more energetic than ever. Believe it or not, "Never Lose That Feeling" is a concise, radio-friendly offering that College radio will love and Commercial radio—even those that passed on the band last time around—can champion. The bonus tracks, "Scrawl And Scream" and "Hands," are also worthy of your ears. This teaser makes waiting for the entire album, which isn't out until October, even harder.

— LINDA RYAN

### DIG *Dig* (Wasteland)

After teasing us back in February with the *Runt* EP, Dig's highly-anticipated debut album finally sees the light of day. There are a dozen tracks on the Dave Jerden (Jane's Addiction, Social Distortion)-produced eponymous debut, including a newly-recorded version of "I'll Stay High," which some of you may remember from the previous EP.

The sound is heavy, fuzzy and most definitely rockin'. My favorite song is the beautiful ballad, "Believe," although "Unlucky Friend," "Feet Don't Touch The Ground," "Let Me Know," "I'll Stay High" and "Anymore" are close seconds. Actually, "Fuck You" is the one I seem to be playing the most, but it's a guilty pleasure relegated to my stereo and not for the airwaves!

— LINDA RYAN

### PLAN B *"Life's A Beat"* (Imago)

Germany's Plan B return after a lengthy absence, with a new label and a new single, "Life's A Beat." With its shuffling beat and gospel choir chorus, Plan B will be hard-pressed to avoid comparisons to The Soup Dragons, although the similarities are more on an ideas/style level than anything else. Plan B's Johnny Haeusler doesn't sound like The Soupies' Sean Dickson, but both bands do share a common vibe. In any case, Commercial Alternative stations, especially the more dance-oriented ones, will go crazy for it.

— LINDA RYAN

**U2 featuring LOU REED**

**CARTER USM**

**BILLY BRAGG, ANDY WHITE & SINEAD O'CONNOR**

**YOUNG DISCIPLES**

**MY BLOODY VALENTINE**

**POP WILL EAT ITSELF**

**BLUR**

**THERAPY?**

**ROLF HARRIS & LIAM O'MAONLAI**

**CURVE & IAN DURY**

**FATIMA MANSIONS**

**PEACE TOGETHER featuring PETER GABRIEL**

**SINEAD O'CONNOR & FEARGAL SHARKEY**

# PEACE TOGETHER

# PEACE TOGETHER

**ALL PROFITS RAISED FROM THE SALE OF THIS RECORD WILL  
BE INVESTED TO BENEFIT THE YOUTH OF NORTHERN IRELAND**

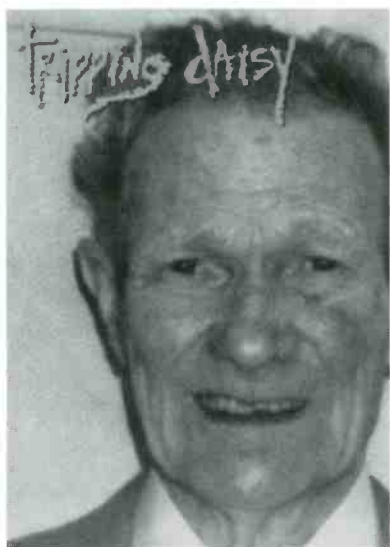
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**TRIPPING DAISY**  
Bill  
(Indigo/Island)

Tripping Daisy's story starts in their hometown of Dallas, Texas, where former KDGE music director, George Gimark featured them on one of his popular local band CD samplers. Following up the initial exposure with tons of airplay, the station created a huge buzz and piqued the interest of A&R types. The song that started it all, the energetic power-pop rocker "My Umbrella," surfaces here as the album's opener and is the logical place for Commercial Alternative radio to start. College radio should enjoy the entire quasi-psychedelic offering. Other favorites include "One Through Four" (second single?), the quirky "Lost And Found," the trippy "On The Ground," the ebbing "Change Of Mind" and the straightforward full-tilt-boogie number, "Blown Away."  
— LINDA RYAN



1. PAUL WESTERBERG - WORLD CLASS FAD
2. URGE OVERKILL - SISTER HAVANA
3. SMASHING PUMPKINS - CHERUB ROCK
4. DRAMARAMA - WILL WORK FOR FOOD
5. THE CRANBERRIES - DREAMS
6. MATTHEW SWEET - UGLY TRUTH ROCK
7. BLIND MELON - RAIN
8. BJORK - HUMAN BEHAVIOUR
9. NED'S ATOMIC DUSTBIN - SATURDAY NIGHT
10. P.J. HARVEY - MAN SIZE

**THE JULIANA HATFIELD THREE**  
Become What You Are  
(Matador/Atlantic)



I've been a sucker for Juliana Hatfield's smooth bicycle bell voice ever since her Blake Babies days. After a solo effort, she's gravitated back to a group, and for the most part the presence of others brings out the best in her. *Become's* dozen songs find Juliana once again wearing her heart on her sleeve with intensely personal lyrics set to a distorted guitar fond of lunging and rocking out. "My Sister" explores a love/hate relationship with achingly honest lines like "she's got a wall around her nobody can climb/she lets her ladder down for those who really shine." "For The Birds" is straightforward pop with a gospel-like organ that weaves through an embraceably sweet chorus that you'll be singing along with the third time around. Juliana's vocals soar on the contemplative "Mabel," and "Addicted" is a full-fledged rocker. On a questionnaire I recently sent her, Juliana claimed to have a special talent for seeing the future, so she must have foreseen that I'd like this record.  
—DAVID BERAN

**Import Indie**



**THE DENTISTS**  
**Powdered Lobster Fiasco**  
(Homestead, P.O. Box 800, Rockville Center, NY 11571)

Earlier this year, England's long-overlooked Dentists (who've unjustly languished while Teenage Fanclub soared) tried a unique marketing ploy and simultaneously released three seven-inches on three different labels. Their new full-length, *Powdered Lobster Fiasco*, will definitely satisfy the appetite whetted by those singles or last year's *Dressed*, Homestead's compilation/retrospective of the band's non-domestic material. *Powdered...* is a platter of jangly joy, a beautifully-presented guitar-pop entree that's equal parts Smiths and Bats—smothered in Jam sauce. Many of the tracks included here (six of ten, in fact) appeared on one of those three aforementioned seven-inches, but the songs sound better on a long-player—a feast, of course, is preferable to a snack—than in briefer form, and for the first time, the Dentists' production does them justice. Favorites include: "Charms And the Girl" and "I Can See Your House From Up Here" (both feature sweet acoustic guitars), "We Thought We'd Got To Heaven" and "Leave Me Alive."

**HUEVOS RANCHEROS**  
**Endsville (G/Z Records, 1407 E. Madison #41 Seattle, WA 98122)**



Whoever claims that you can cook a whole meal under the hood of a car should know that this CD will also do the trick. Welcome to the woolly, wet, take-no-prisoners world of Calgary's premiere surf band. Those who follow the currents of the genre will recall 1991's scathing EP "Rocket To Nowhere" that filled shoes with

big guitars and a little sand. These fifteen instrumentals include those "Rocket" classics (which sound even better digital), plus new offerings. "Drive Thru At Molly's Reach" bombasts with ledges of distorted guitars and wedges of incensed drumming to become another anthem in the surf pantheon. "Bar-B-Cutie" smears a sauce of country-twang guitar onto ribs of percussion and "Rocket To Nowhere" benefits from a digital mix that clears the sound and enhances cymbal nuances. Take the pearl dive into "Moth Dance, The," a track that matches reverb to a fluttering bass and bask in "Please Pass The Ketchup's" eerie, drawing guitar. If I sound like I'm raving then you got the gist of this.

— DAVID BERAN

**CANNANES**  
**Caveat Emptor**  
(Feel Good All Over, P.O. Box 8428, Chicago, IL 60614)



The Cannanes are clearly Australia's answer to Beat Happening. Besides the superficial similarities—alternating deep-ish male and breathy female vocals, sparse arrangements—the two bands share an innate preciousness that's almost, but not quite, cloying and an ability to sound as if they're patched together with rubber bands and might collapse at any moment. On their newest, *Caveat Emptor*, the Cannanes fill out their snare-driven tunes more than would their American cousins, by providing little touches like the fey Casio on "Kitten On The Keys," violin throughout and by using brass (a French horn and muted sax) with surprisingly warm effect. *Caveat Emptor's* 16 tracks mean you have to take the chaff with the wheat on this one. When sorting through, I found a useful good-track indicator to be Frances Gibson's lovely vocal, as on "No Visitors" and "Newcastle," but I'd also recommend "Last Three Weeks" (there's something—don't ask me what—really appealing about its flat, tuneless vocal and arhythmic catches, closing burst of wah-wah, and lyrics. A sample: "You said I was spoilt and a bastard/I said you were schizophrenic as fuck.")

By Seana Baruth

# SMASHING PUMPKINS



**GAVIN ALTERNATIVE #1 MOST ADDED! DEBUT-16\***

the first track from the new album *siamese dream* - coming july 27  
produced by butch vig and billy corgan

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# GAVIN ALBUM

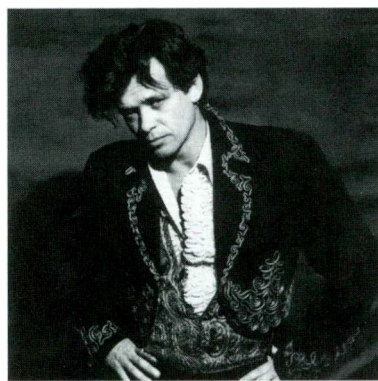
EDITOR: KENT  
ZIMMERMAN



2W LW TH

3	1	1	<b>ROBERT PLANT</b> - 29 Palms, Calling (Es Paranza/Atlantic)
2	2	2	<b>AEROSMITH</b> - Cryin', Rich, Edge, Get A Grip, Fever (Geffen)
6	4	3	<b>STEVE MILLER BAND</b> - Wide River (Polydor/PLG)
1	3	4	<b>SOUL ASYLUM</b> - Runaway Train, Black Gold, Somebody, Without (Columbia)
9	5	5	<b>COVERDALE*PAGE</b> - Take Me, Shake My Tree, Pride & Joy (Geffen)
11	10	6	<b>NEIL YOUNG</b> - Unplugged (Reprise)
7	7	7	<b>LAST ACTION HERO SOUNDTRACK</b> - Big Gun, Real World (Columbia)
12	11	8	<b>BROTHER CANE</b> - Got No Shame (Virgin)
8	6	9	<b>LENNY KRAVITZ</b> - Believe, Are You Gonna Go My Way, Eleutheria (Virgin)
13	12	10	<b>BILLY IDOL</b> - Shock To The System, Heroin (Chrysalis/ERG)
5	8	11	<b>STING</b> - Fields Of Gold, Faith, Seven Days, Love Is Stronger (A&M)
—	24	12	<b>U2</b> - Numb, Stay, Zooropa, Daddy's Gonna Pay (Island/PLG)
31	23	13	<b>CRY OF LOVE</b> - Peace Pipe (Columbia)
4	9	14	<b>PAT BENATAR</b> - Everybody Lay Down (Chrysalis/ERG)
19	19	15	<b>PETER GABRIEL</b> - Secret World (Geffen)
18	18	16	<b>ALLGOOD</b> - It's Alright (A&M)
34	25	17	<b>ROBIN ZANDER</b> - I've Always Got You (Interscope/Atlantic)
14	14	18	<b>VAN MORRISON</b> - Too Long In Exile (Polydor/PLG)
10	13	19	<b>DONALD FAGEN</b> - Kamakiriad, Countermoon (Reprise)
24	28	20	<b>PAUL RODGERS</b> - The Hunter (Victory Music/PLG)
22	22	21	<b>POSIES</b> - Dream All Day, Solar Sister, Flavor, Love Letter (DGC)
17	16	22	<b>STONE TEMPLE PILOTS</b> - Plush (Atlantic)
21	21	23	<b>PORNO FOR PYROS</b> - Pets, Cursed Female, Sadness (Warner Bros.)
16	17	24	<b>PETE TOWNSHEND</b> - English Boy (Atlantic)
15	15	25	<b>OZZY OSBOURNE</b> - Changes (Epic)
26	32	26	<b>BIG HEAD TODD</b> - Bittersweet, Broken Hearted Saviour (Giant/Reprise)
33	31	27	<b>GIN BLOSSOMS</b> - Mrs. Rita, Soul Deep, Shut Up & Smoke, Lost Horizons (A&M)
<b>NEW</b>	28	28	<b>GEORGE THOROGOOD</b> - Get A Haircut (EMI/ERG)
20	20	29	<b>WINGER</b> - Down Incognito (Atlantic)
35	35	30	<b>BON JOVI</b> - I'll Sleep, Arms, Bed Of Roses, Keep The Faith (Jambco/Mercury)
—	41	31	<b>GARY MOORE</b> - Parisienne Walkways (Charisma)
—	36	32	<b>JAYHAWKS</b> - Settled Down Like Rain (Def American/Reprise)
48	43	33	<b>THE CHANCE</b> - See Me As You See Yourself (Virgin)
30	33	34	<b>DREAM THEATRE</b> - Another Day (atco/eastwest/atlantic group)
42	38	35	<b>ASIA</b> - Heaven On Earth (Great Pyramid/JRS)
—	47	36	<b>MATTHEW SWEET</b> - The Ugly Truth (Zoo)
27	29	37	<b>THE HOOTERS</b> - 25 Hours In A Day (MCA)
29	39	38	<b>MARC COHN</b> - Paper Walls, World (Atlantic)
39	34	39	<b>BRUCE HORNSBY</b> - Passing Through, Harbor (RCA)
—	40	40	<b>PAUL WESTERBERG</b> - World Class Fad, First Glimmer, Behind Your Shades (Reprise)
25	30	41	<b>ROD STEWART</b> From "MTV's Unplugged" - Reason To .. Have I .., Stay, Maggie .. (Warner Bros.)
41	42	42	<b>SPIN DOCTORS</b> - What Time, Two Princes, Olsen's Blues, Miss (Epic)
32	27	43	<b>MIDNIGHT OIL</b> - Outbreak Of Love, Truganini, Drums Of Heaven (Columbia)
28	26	44	<b>AIMEE MANN</b> - Could've Been, I Should've Known, Say Anything, 50 Years (Imago)
<b>NEW</b>	45	45	<b>IAN MOORE</b> - Ian Moore (Capricorn)
<b>NEW</b>	46	46	<b>ARCADE</b> - Nothin' To Lose (Epic)
<b>NEW</b>	47	47	<b>BLIND MELON</b> - No Rain, I Wonder, Tones Of Home (Capitol)
47	46	48	<b>THE HELLECASTERS</b> - Back On Terra Firma (Pacific Arts)
23	37	49	<b>JACKYL</b> - When Will It Rain, Down On Me, Lumberjack (Geffen)
38	45	50	<b>TOTO</b> - Don't Chain My Heart (Relativity)

## Most Added



### JOHN COUGAR MELLENCAMP GEORGE THOROGOOD

U2

ROD STEWART

### Top Tip



### GEORGE THOROGOOD

"Get A Haircut"  
(EMI/ERG)

Move it on over, 'cause George the hot dog is movin' in at #28.

### RECORD TO WATCH

#### JOHN COUGAR MELLENCAMP

"What If I Came Knockin'?"  
(Mercury)

Mellencamp's out-of-the-blue release turns up at the door.

### Chartbound

\* **JOHN COUGAR MELLENCAMP** (Mercury) \*

What If I Came Knockin'?"

**VINCE NEIL** (Warner Bros.) "Can't Have Your Cake"

**DRAMARAMA** (Chameleon/Elektra) "Will Work For Food"

\* **URGE OVERKILL** (Geffen) "Sister Havana"

Dropped: #44 Blues Traveler, #48 Raging Slab, #49 Anthrax, #50 Billy Squier.

## New Releases

### BILLY JOEL "No Man's Land" (Columbia)

If ever there was a disturbing graphic depiction of Clinton's inheritance of the pummelled American dream, "No Man's Land" is certainly it. In one four-minute song Billy Joel documents the gory details of societal dysfunction: the United State's consumerist shift to a service economy, driving out blue-collar factory jobs; crumbling shopping malls giving way to interactive home shopping networks; cheapo outlets filled with foreign-made garments; Amy Fisher as the '90s Lolita; the mass media and their tabloid feeding frenzies; the lack of neighborhood cohesion; children who have grown bored and dispirited in the new suburbs with their condos and cable television; a recognizable lack of any regional cultures. Billy Joel proves in one punch that he's not only one of rock's finest lyricists, but he's also one of our keenest social commentators.

### IAN MOORE

#### "How Does It Feel" (Capricorn)

Ian Moore is an Austin, Texas rocker who played briefly with Joe Ely's band. Moore's musical influences draw from raw blues and '60s soul singers in the tradition of Johnnie Taylor. His band joins a current crop of live-based bands, like Widespread Panic and Blues Traveler, who are adopting a homegrown, back-to-basics approach to rock improvisation for impressionable fans who want to escape the Alternative and metal syndrome. Young Deadhead types now have groups like Moore's from their own generation to follow. "How Does It Feel" employs screaming wah-wah guitar, Hammond organ and Moore's own from-the-heart, youthful prose.

### Sister Whiskey Liquor & Poker (Warner Bros.)

Some bands like Cry Of Love take the Black Crows route and adopt a '70s European-style perspective. At times you can drive a Chevy through their spare instrumentation. Sister Whiskey (as the name might imply) is neither a Southern rock throwback or a power metal ensemble. Perhaps they're a bit of both. "Moonshine" and "Simple Man" take on a more Midwest, Ted Nugent-type frontal assault; fat guitar chords and economic leads fill the sound gaps. Sister Whiskey use few vocal overdubs and the overall instrumentation is very '90s. No gimmicks with this five-piece—no phony electric piano samplings or faux Marshall amp sounds need apply. Let's hope Sister Whiskey develop their ruthless live following and kick butt from there. Love that crafty title.



# GAVIN ROCKS

ARTIST PROFILES BY SHEILA RENE

## PAW



**LINEUP:** Mark Hennessey, vocals; Charles Bryan, bass; Peter Fitch, drums; Grant Fitch, guitar

**HOMETOWN:** Lawrence, Kansas

**LABEL:** A&M Records

**DEBUT ALBUM:** Dragline

**PRODUCER:** Doug Olson (aka Mr. Coleson)

**ON THE GROUP'S NAME:** "We just wanted a name that you wouldn't associate with anything. We didn't want people to have preconceived notions about the kind of music we play." —Mike Hennessey

**ON BEING DISCOVERED:**

Credit goes to Bryan Huttenhower, who also signed Soundgarden and Gin Blossoms. "A&M were the first to say 'we're willing to grow with you and go with you and stick with you'. It might sound cliché but it's true—we're not doing this for the money." —Mark Hennessey

**CAREER HIGHLIGHTS:** Co-hosting "Headbangers Ball" and touring Europe with labelmates Monster Magnet.

**CURRENT TOUR DETAILS:** Playing special "low dough" club showcases until they catch up with Lollapalooza and play the second stage in Miami and Orlando on July 27 and 28.

**RECORDING PLANS:** "It seems as if the new songs we're writing are country-based, so I think we're going to record an acoustic album really soon." —Mark Hennessey

**IT'S SAID:** "Paw are a four-piece from Kansas whose emotional

storming knocks me sideways—Paw's thing is grit and thunder, realism and enthusiasm blinded by tears. It still works. Thank God."

—Melody Maker

## MIND OVER FOUR



**LINEUP:** Spike Xavier, vocals; Mike Jensen, guitarist; Rich Castillo, bass; Mark Fullerton, drums

**ON THE GROUP'S NAME:** "Four people from four different influences coming together. Mind Over Four equals One." —Spike Xavier

**LABEL:** Restless Records

**CURRENT ALBUM:**

Half Way Down

**PRODUCER:** Matt Hyde

**ON THEIR PHILOSOPHY:** "We have the same sound we had when we started in 1982. The record industry has changed and now there's a market for our music. Until Jane's Addiction, Pearl Jam, Alice in Chains, Nirvana, Soundgarden, Helmet, Pantera and Prong broke through, there wasn't a scene." —Mike Jensen

**TOUR PLANS:** Mind Over Four is out with Paw for another month and a half. Then comes a U.S. tour with Season Of Risk or Big Chief. After that it's Europe and then they'll headline their own tour.

**IT'S SAID:** "At their very dullest, L.A.'s Mind Over Four render the likes of Jane's Addiction and Soundgarden completely impotent. At their best, they're untouchable, unbelievable, perhaps the Metal discovery of the '90s. It's a crime that they're yet to be hailed as anything less than utter perfection. They've got it all."

—Kerrang!

# Rock Releases

## MONSTERMAGNET 25...Tab (Caroline)



The practitioners of psychedelic spuzz rock treat us to a set of fresh new tunes with the release of *25...Tab* on Caroline records. This delectable three song EP features Monstermagnet's patented low-end guitar grinds, shrilling outer space vocals and an array of unintelligible sonic sound effects. The first cut, "Tab...25" is 32 minutes and 11 seconds of mutilated guitar chords and horrific bass vibes that whirl around in an ear-piercing pool of psychedelia. You definitely don't need acid to trip out on this one. In fact, after repeated plays you'll have the sensation of having taken a nature hike on Mars. "Long Hair," is fast paced and dominated by squawking guitar jams that don't spare a decibel of feedback. Eight minutes into the song, after large doses of mutated sirens and other sound effects by God, Ed Mundell's guitar antics evolve into a catchy mid-range rhythm jam that connects with Joe Calandra's bass in natural hard rock fashion. "Lord 13" is the only song in which Dave Wyndorf's robotic lyrics are intelligible. Here, Monstermagnet entwine acoustic and electric guitar hooks that mesh with their psycho effects, resulting in a killer song. If this is just a taste of what's to come, I can't wait for the entire album.

## DEEP PURPLE The Battle Rages On...(Giant)

Rockin' and rollin' for 25 years, the forefathers of the hard rock genre have returned with their 25th album, *The Battle Rages On...*, Deep Purple's first release on Giant records. This album reunites the second formation of the band, which began in July 1969 and ended in June 1973. This celebrated lineup includes vocalist Ian Gillan, guitarist Ritchie Blackmore, bassist Roger Glover, drummer Ian Paice and keyboardist Jon Lord. Deep Purple fans will be pleased with the band's consistent full-

fledged rock sound on tunes like "The Battle Rages On...", "Anya" and "Time To Kill." The phrase, "The older the violin the sweeter the music" certainly applies here except "guitar" would have to be substituted for "violin." What can be said about Blackmore's guitar feats? The only thing that comes to mind is, "Wow!" The beginning of "Talk About Love" features Blackmore playing an outstanding acoustic guitar riff that sounds similar to a Spanish ballad. Throughout the rest of the album he just shreds. It's a pleasure to hear the unique voice of Ian Gillan belt out these tunes, especially on "Ramshackle Man" (my fave). "Nasty Piece Of Work," another great song, allows Jon Lord to prove he hasn't lost the ability to deliver exciting psychedelic keyboard mania. Of course, Glover and Paice only add to the band's electrifying chemistry. Deep Purple a classic rock band that rocks on!

## CATALEPSY Fruitcakes We Have Known (Restless)



If you like bands with aggressive musician-ship and thrash rock qualities,

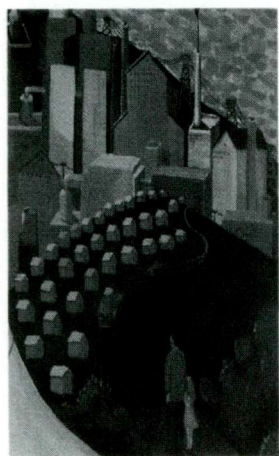
you need to listen to Catalepsy, a group that lacks sluggish tendencies. With their new album, *Fruitcakes We Have Known*, Catalepsy delivers hard-punching thrash rock that's saturated with wild metal riffs and romps. I'm partial to bands, like Catalepsy, who only play two speeds: fast and faster. Lead guitarist and bassist Manuel Rios' ability to play super-sonic guitar licks throughout, demonstrate his uncanny dexterity; his fingers move as fast as a hummingbird's wings. Rhythm guitarist and vocalist Wannas De Coninck sings and screams through this CD with the conviction of a priest. The man behind the skins, Christian Z, keeps the swift pace under control with his steady pounding and crashing. All nine songs are worth listening to, particularly "Brick By Brick," "House Of Dispair," "Here Comes King Gossip," "Clowns" and "Suicide Letters."

BY ROB FIEND

# GAVIN PICKS

## Singles .....

### BILLY JOEL



### NO MAN'S LAND

**BILLY JOEL**  
*The River Of Dreams*  
(Columbia)

This should bring a smile of pleasure to the face of everyone who hears it for the very first time. Producer Dan Kortchmar enhances each carefully arranged element on this winner. Can't wait to hear this one as Billy travels the country on tour. Credit Christie Brinkley for the artwork. Once again, he makes us want to sing along.

**MARIA CHRISTENSEN**  
*Just A Little Bit Of Love*  
(Atlantic)

A new name and a sensational new voice arrives with something bright and uptempo for summer. Ric Wake, the man responsible for those early Taylor Dayne hits, is behind this one.

By Dave Sholin

**LISA KEITH**  
*Better Than You*  
(Perspective/A&M)

Lisa paid her dues as a backup singer, but it's clear her time to step up to the plate has arrived. There's already a buzz about this first solo effort and after hearing her album, everyone is sure to recognize how versatile she can be. Totally hot.

**SPIN DOCTORS**  
*How Could You Want Him*  
(When You Know You Could Have Me?) (Epic)

Following up two monster hits, these four slow it down just a bit but keep their humorous style intact. One of the things that makes their sound so special is its freshness, yet they have a familiar quality that wears well spin after spin after spin.

**SHAGGY**  
*Oh Carolina* (Virgin)

A big hit overseas, this tune may be one of the few bright spots in the movie *Sliver* which includes this on its soundtrack. An exciting original creation (even if does sample "The Peter Gunn Theme") which can't help but bring excitement to radio.

**DARDEN SMITH**  
*Loving Arms*  
(Chaos/Columbia)

A genuine beauty from this Texas-bred singer/songwriter who's generated some early airplay at A/C. Anyone who gets the chance to see him in person is bound to be won over by the man's charm. This song will be a great introduction to Darden's special talent.

## Albums .....

**BRENDA RUSSELL**  
*Soul Talkin'* (EMI/ERG)

Brenda Russell's EMI/ERG debut is a set of wonderfully conceived uptown soul and downtown pop. Brenda's no stranger to either world as she's written such classics as Luther Vandross' "If Only For One Night" Oleta Adams' "Get Here" and her own greatest hit, "Piano In The Dark." For this new beginning, after many years over at A&M, Russell takes all of the production and arrangement responsibilities as well as the majority of the songwriting credits. Tracks of particular merit include the openers; "Matters Of The Heart" and "Soul Talkin'" as well as the disc's first single, "No Time For Time," along with the picturesque tropical punch of "10,000 Words" and the thoughtful modern-day gospel of "Life Is Waiting."

—RON FELL

**DA KING & I**  
*Contemporary Jeep Music* (Rowdy)

Flowing out of the Soul Shack in Flatbush, Brooklyn like a pat of butter on hot corn on the cob, Majesty and Izzy's beats and rhymes are hard-core and rough, and at the same time silky smooth. Confused? Perhaps the best way to describe Da King & I's sound is the title of their new album:

*Contemporary Jeep Music.* Sharing production credits, the duo's use of clever samples and streetwise lyrics should keep jeep heads happy through those hot summer nights. Cuts to check out include "Let's Take A Trip," "Tears," "Ghetto Instinct" and "Mr. All That."

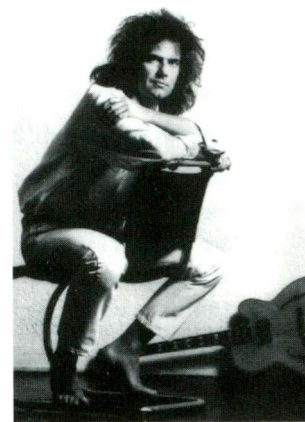
—KELLY WOO

**KELLY WILLIS**  
*Kelly Willis* (MCA)

Kelly's third album for MCA has been eagerly awaited.

Her first two albums drew critical raves, and we all waited to see what Don Was (who produced the album with Tony Brown) would bring to the table. The result is an album that is bound to end up on a lot of year-end 'Best-Of' lists. We always talk about how cool Kelly sounds, but the truth is, her voice is all about sex. There is no denying the passion, so real and effortless, in her voice. She slides right into these songs like she's been singing 'em all her life. The list of writers includes Kelly's Austin compadres Mas Palermo, Bruce and Charlie Robison, and Libby Dwyer as well as kindred spirits Jim Lauderdale, John Leventhal and Kevin Welch. She also covers a Marshall Crenshaw song, "Whatever Way The Wind Blows," the first single and a highlight of the album. Others are "Take It All Out On You," her irresistible cover of the Kendall's "Heaven's Just A Sin Away," "One More Night," "I Know Better Now," and her duet with Welch "That'll Be Me."

—CYNDI HOELZLE



**PAT METHENY GROUP**  
*The Road To You* (Geffen)

*The Road To You* was safely tucked away even before the release of Pat Metheny's last 1992 number one, *Secret Story*. This is Pat's full band in all its splendor, captured live on a series of European stages. Most of the band's best-known

songs are included, from "Letter From Home" to "Beat 70." And the playing is absolutely spot-on with beautifully meshed contributions by trusty sidekicks Lyle Mays, Steve Rodby, Pedro Aznar, Paul Wertico and Amando Marsal. Metheny has as rich a legacy as a lot of his Jazz heroes, whether he admits it or not. *The Road To You* is a skillful portfolio of the Metheny magic jazz and non-jazz buffs know and love.

—KENT ZIMMERMAN

**PEACE TOGETHER**  
(Island)

The proceeds from *Peace Together* go to "cross-community activities for young people in Northern Ireland." Behind that is the symbolism of Irish and English talent working hand in hand. Participants include U2 with Lou Reed doing "Satellite of Love," Therapy? nicely tackling the Police's "Invisible Sun" and Blur doing Elvis' "Oliver's Army." Of course the banner cut is the title track, a catchy rhythmic entry featuring Peter Gabriel, Sinéad O'Connor, Nanci Griffith and Feargal Sharkey underneath an undulating Jah Wobble bassline.

—KENT ZIMMERMAN

**PATTI SCIALFA**  
*Rumble Doll* (Columbia)

With a vibrato reminiscent of Ronnie Spector and a sadness not unlike Roy Orbison, Patti Scialfa steps to the forefront with an expensive and expansive solo debut. Patti strives toward some of the same musical goals as her famous husband, projecting the purity and fragility of true love onto the audio big screen. Producer Mike Campbell provides some textural guitar scenery while Scialfa supplies the sexy vocal lines. "Come Tomorrow" is ice-like fire while "Lucky Girl" brazenly rocks in a snakey, swampy way.

—KEITH ZIMMERMAN

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