

THE MOST TRUSTED NAME IN RADIO

ISSUE 1973

SEPTEMBER 24 1993

GAVIN

Country Comes To Town

As the format gallops over borders, we talk to programmers, check out the Country dance scene, and chat with CMA Awards co-host Vince Gill about radio.

This Week.....

If looks could Gill, Vince would rule the world. He's co-host, with **Clint Black** (below), of the **Country Music Association Awards** this Wednesday, and the



show comes at a time when Country itself is ruling the **music marketplace**.

What is Country radio doing right? Is it doing anything wrong? What's behind its leap over **geographic** and **demographic** borders? Listen to what 10 programmers—and **Vince Gill**—have to say. Hollywood rumors don't all have to do with **Heidi**. At **Hollywood Records**, a guessing game is going on about the next president, and in **News**, you get the latest, best guess. You'll also learn what happened when **Hammer**



tried to hammer out a new deal at **Capitol**, how much **Sony** values **Tommy Mottola** (above), and how a radio station format change in **San Francisco**—including the addition of **Larry King** (below)—may help topple the station that's been Number One for 15 years. We also listen



in on two worthy radio programs trying to enlighten as they entertain. The **GAVIN 60 Chart** highlights the leading edge

of **Top 40** and among those ahead of the game are **Meatloaf**, **REM**, **Daryl Hall** and **Mr. Big**. And **Natalie Duitsman's** cover story in the **GAVIN Yellow Pages of Radio** brings us full circle, as she checks out the phenomenon of **Aaron Neville**, the sweet-voiced Bayou bal adeer, crossing over into Country, with help from a few well-placed friends.

HARP

HARP

Some secrets float below the imagination's surface.

**THE
OCEAN
BLUE**

Sublime

**Early Gavin Action
55/24**

The first single from the new album
BENEATH THE RHYTHM AND SOUND

Produced by Kevin Moloney and The Ocean Blue
Management: Peter Freedman/Peter Freedman Entertainment, NYC

©1993 Sire Records Company.



GAVIN AT A GLANCE

RECORD TO WATCH

TOP 40

ZHANE

"Hey Mr. DJ" (Flavor Unit/Epic)

RAP



BLACK MOON

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

URBAN

LISA TAYLOR

"Don't Waste My Time" (Motown)

ADULT CONTEMPORARY

MARC COHN

"The Rainy Season" (Atlantic)

COUNTRY



DOUG SUPERNAW

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

A3

VINX

The Storyteller (Pangaea/IRS)

JAZZ

JOHNNY ADAMS

Good Morning Heartache (Rounder)

ADULT ALTERNATIVE

BELA FLECK & THE FLECKTONES

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

ALTERNATIVE

RADIOHEAD

"Stop Whispering" (Capitol)

ALBUM

GHOST OF AN AMERICAN

AIRMAN

"King Of Nothing" (Hollywood)

MOST ADDED

TOP 40

EXPOSE

"As Long As I Can Dream" (Arista)

U2

"Lemon" (Island/PLG)

RAP

DADDY-O

"Brooklyn Bounce" (Brooktown/Island/PLG)

DR. DRE

"Let Me Ride" (Death Row/Interscope/Priority/Atlantic)

URBAN

HI-FIVE

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

AARON HALL

"Get A Little Freaky With Me" (Silas/MCA)

ADULT CONTEMPORARY

EXPOSE

"As Long As I Can Dream" (Arista)

STING

"Nothing 'bout Me" (A&M)

COUNTRY

RADNEY FOSTER

"Hammer And Nails" (Arista)

DOUG SUPERNAW

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

A3

MELISSA ETHERIDGE

Yes I Am (Island/PLG)

COUNTING CROWS

August & Everything After (DGC)

JAZZ

STANLEY TURRENTINE

If I Could (Music Masters)

BENNY GREEN TRIO

That's Right! (Blue Note)

ADULT ALTERNATIVE

BELA FLECK & THE FLECKTONES

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

SPYRO GYRA

Dreams Beyond Control (GRP)

ALTERNATIVE

CURVE

Cuckoo (Virgin)

AFGHAN WHIGS

"Debonair" (Elektra)

ALBUM

LED ZEPPELIN

"Baby Come On Home" (Atlantic)

SOUL ASYLUM

"Without A Trace" (Columbia)

GAVIN HOT

TOP 40

PRINCE

"Pink Cashmere" (Paisley Park/Warner Bros.)

RAP

KRS-ONE

"Outta Here" (Jive)

URBAN

PRINCE

"Pink Cashmere" (Paisley Park/Warner Bros.)

ADULT CONTEMPORARY

BRUCE HORNSBY

"Fields Of Gray" (RCA)

COUNTRY



ALAN JACKSON

"Mercury Blues" (Arista)

A3

RICKIE LEE JONES

Traffic From Paradise (Geffen)

JAZZ

PETER DELANO

(Verve/PolyGram)

ADULT ALTERNATIVE

STANLEY CLARKE

East River Drive (Epic)

ALTERNATIVE



THE WONDER STUFF

"On The Ropes" (Polydor/PLG)

ALBUM

LENNY KRAVITZ

"Is There Any Love In Your Heart" (Virgin)

Inside.....

4 News
7 That's Sho-biz
28 The Media Connection
34 **RIDING HIGH**
Country is no longer just country; it's come to town, and in a big way. As the industry gathers for the CMA Awards, we focus on Country radio's success and talk with CMA Awards co-host Vince Gill about his favorite format.

FORMATS

- 10 Top 40
- 13 Go Chart
- 14 Rap
- 20 Urban
- 23 Gavir Rocks
- 24 Adult Contemporary
- 28 Chart Connections
- 33 Album
- 38 Country
- 44 A³
- 48 Jazz
- 51 A²
- 52 Alternative

MANAGEMENT

- 30 Ratings and Research
- 32 P.D. Notebook

NEXT WEEK



To observe our five-year anniversary of putting Jazz and A² on the charts, we visit with Joshua Redman (above), one of Jazz's brightest hopes for shaking up the mainstream. We also convene panels of programmers and industry people to talk about Jazz and A².

GAVIN

Founded by Bill Gavin—1958

Gavin is published 50 weeks a year on Friday of each week. Subscription Rates \$250 for 50 issues or \$140 for 25 issues. Subscription and circulation inquiries: (415) 495-1990. All rights to any or all of the contents of this publication are reserved. Materials may not be reproduced in any form without the publishers' permission.
©1993 GAVIN, 140 Second Street, San Francisco, CA 94105

in A UNITED NEWSPAPERS PUBLICATION

"All I want is a little from KGO, a little from KNBR and a little from KCBS."

— Bob Hamilton, PD, KSFO-San Francisco

see page 5

Who Next for Hollywood?

BY BEN FONG-TORRES

Hollywood Records, the Disney-owned label in search of a president, may be ready to name Hale Milgrim.

Or maybe it isn't.

Milgrim's name has been the most prominent of several that have surfaced since the departure of Hollywood's founding label head, Peter T. Paterno, late last month.

Milgrim, who until May was president of Capitol Records, has reportedly met with Michael D. Eisner, chairman of the Walt Disney Co.

Neither Eisner nor Milgrim has commented, and Hollywood's vice president/media relations, Kathy

Acquaviva, told GAVIN no announcement was pending.

"We have product coming out," she said. "Everything's



Hale Milgrim

normal. Wesley Hein (executive vice president) is running things." Acquaviva said she didn't know whether

Hein, who's been with Hollywood since it began in early 1990, is in the running for the presidency.

Word around town is that Hollywood is looking for a proven, creative executive who can draw artists the way Paterno, an entertainment attorney, apparently could not.

Hollywood's roster numbers 20 artists and is topped by Queen, the Dave Clark Five (catalog), and ex-Stray Cat Brian Setzer, who has an album, *The Brian Setzer Orchestra*, due out soon. Other imminent releases include the soundtrack of *Joy Luck Club* and an album by Eleven, a trio led by former Red Hot Chili Peppers drummer Jack Irons.

Although he was let go by

Capitol in May in a management shakeup, Milgrim has been credited with the success of Blind Melon, a band that joined Capitol while he was president and became a hit after Gary Gersh took over as label head.

Besides Milgrim's, the names of former Virgin executives Jeff Ayeroff and Jordan Harris, and of Hollywood executive VP/GM Brad Hunt, surfaced. But the two Virgin heads are reportedly uninterested in going to Hollywood, and Hunt left the company last week.

What is certain is that Paterno's contract expires in November, and Eisner is expected to have a new president named before then.

Mottola Moves Up At Sony

Thomas D. Mottola was promoted to president and chief operating officer of Sony Music Entertainment this week.

Since 1988, Mottola has headed up Sony Music's U.S. operations and he's



credited with doubling the division's profits and increasing revenue by 50%.

"I'm gratified by the results the Sony Music team has achieved," said Mottola, "and look forward to further enhancing the global presence of Sony Music Entertainment."

Mottola first came to prominence when he founded his own company, Champion Entertainment, and launched the careers of Daryl Hall and John Oates, and later, John Cougar Mellencamp. Since he's headed up Sony, the company has seen success with artists including Pearl Jam, Shabba Ranks, Soul Asylum, and his wife, Mariah Carey.

"Sony Music Entertainment will benefit from Mr. Mottola's vision and insight," said Sony Music Entertainment chairman and chief executive officer Michael P. Schulhof. "His track record over the past five years has been remarkable and we look forward to the contributions he will make on a worldwide basis."

HAMMER GETS HAMMERED

BY BEVERLY MIRE

The lyric's to M.C. Hammer's, now Hammer, first hit, "U Can't Touch This," are turning out to be prophetic as his label, Capitol Records, has reportedly decided to take its hands off the rapper's contract with the label. Capitol and Hammer negotiated his current contract in 1990, and it included advances of \$7 million.

Since the overwhelming success of his first album *Please Hammer Don't Hurt 'Em*, which sold over 15 million copies worldwide, Hammer has been plagued by bad business decisions. His Bust-It record label and management firm never got off the ground and the second album, *Too Legit To Quit* suffered severe sophomore jinx, selling over 60% less than its predecessor. The expensive *Too Legit...* tour

registered losses. "He (Hammer) traveled bigger than U2," said an insider. "Hammer had an income stream of \$40 to \$50 million and he believed it would always flow. Unfortunately the river dried up."

Apparently, Capitol president Gary Gersh, who has gone on record as saying he's going to be streamlining the label, Hammer and his brother/manager Louis Burrell have met on several occasions, and have agreed that the rapper should look to sign elsewhere. "Gary didn't want Hammer," said an unnamed source, "and Hammer didn't want Gary."

"It's no secret that Bust-It wasn't making money," Hammer said. "But for five years I've invested over \$6 million in my community through employment. There were times I could have pulled out of that situation

because it wasn't making money, but I stayed in there because I understand that when I'm employing a mother and father, I'm feeding a family. If I had to do it again, I would still choose the people over making money..."

If Hammer signs a deal, speculation is he'll have to give Capitol a payout. And at least one executive thinks he'll get some offers. "He's a talented artist who's proven he can sell records. Someone's going to roll the dice."

KIIS/FM Takes Marconi Award

Rick Dees, who emceed the National Association of Broadcasters' Marconi Awards at the NAB Radio Show in Dallas, saw his station take the Marconi for Top 40 Station of the Year.

Other winners at the ceremonies, which concluded the convention September 11, included WXRT/FM-Chicago, named best Album/Classic Rock Station of the Year, and WRKS/FM-New York, which tied with WHRK/FM-Memphis for Black/Urban Station of the Year.

The Jazz/New Age Station of the Year Marconi also went to more than one station. KINK-AM/FM-Portland, KSDS/FM-San Diego, and WQCD/FM-New York tied for the award.

KGO Faces a Talkative Challenge

BY BEN FONG-TORRES

With KSFO's switch last week to a Talk format, San Francisco's long-time ratings leader, news-talker KGO, is faced with the possibility of losing its Number One standing for the first time in 15 years.

But it wouldn't come from direct competition from KSFO, which dropped Oldies and is programming a mix of local talkers (ex-DJ Gene Nelson in the mornings, Peter B. Collins in afternoon drive) with satellite stars like Larry King, G. Gordon Liddy, and Jim Bohannon.

It'd be a matter of KSFO adding to a volatile mix that has been brewing over the past several months in this constantly-changing market, in which KGO's dominance had been one of the few constants.

With the Giants' surprising season, KNBR (all sports, plus Rush Limbaugh) roared to second place in the Winter '93 Arbitrons, passing KGO's perennial chasers, Top 40

power KMEL and all-News KCBS.

Now, with KSFO set to take a chunk out of KGO's talk audience, the ABC out-



Larry King

let may lose just enough to let one of its main challengers take the top slot.

"That's how I look at it," says KNBR program director Bob Agnew. "Larry King, Jim Bohannon and Bruce Williams are enough to attract some of the older listeners who might be getting tired of the same old thing."

As it is, Agnew told GAVIN, "We'll be Number One 25-54." He bases his prediction partly on the fact that his station already is on

top in that demo in the latest Arbitrons. But KGO's cume is so strong, he acknowledges, that "they may be out of our reach" in the 12+ numbers for the summer book. But Agnew can dream. "Let's say the Giants get into the playoffs. There's a strong race going on now." And he's not talking only about baseball.

At KSFO, program director Bob Hamilton, in his first week as a Talk station, has more modest goals. "All I want is a little from KGO, a little from KNBR and a little from KCBS."

Hamilton, who had some experience with talk as national PD of RKO Radio in the '80s, overseeing WOR-New York, said the early response has been excellent—especially to the return of Larry King, homeless in the Bay Area air since he was dropped by "Magic 61" when his show went to daytimes earlier this year.

KGO dropping from Number One for the first

time in 61 books is "not beyond the realm of possibility," says KGO program director Ken Beck. "It remains to be seen whether



Gene Nelson

that (KSFO) product will draw enough listeners, and what happens to KNBR after the Giants go."

"We won't look at countering anything they do," he adds, "until we see what they're doing."

But, he adds, "We're always trying to improve our product. Anytime you get competition, you can go two ways. It can make you better, or you get knocked

off. I believe it'll make us better. Also, it'll bring more listeners to AM, and not all the listeners will be coming to you, but you get a shot at them. So it's a positive for everybody."

The KSFO switch, barely covered in the local newspapers, signaled an end to music on one of the city's legendary call letters, made famous in the early '60s by morning personality Don Sherwood. (In the early '80s, Hamilton reminds, KSFO made a short-lived attempt at a Talk format). In recent years, KSFO and FM sister station KYA had played Oldies unchallenged until KFRC/FM joined the fray two years ago, triggering a severe drop in KSFO's numbers. When KFRC's new owners, Alliance Broadcasting, switched KFRC's AM from "Magic 61" to simulcast Oldies in August, San Francisco had four Oldies stations. For a month, anyway.

In radio, nothing lasts long.

Music Information Gets CompuServed

BY DAVID BERAN

Music fans hungry for information about their favorite artists are being offered a veritable smorgasbord of trivial treats through the online CompuServe Information Service.

The company's new "Music Vendor Forum" provides up-to-the-minute artist and industry news on such artists as Prince, Madonna and Rod Stewart to members connected to the computer network.

Requirements are a personal computer, modem and membership in the network. There is no additional fee to use the music forum, which is accessible around the clock.

"It's still on the ground

level, so it will take the direction that members want it to," CompuServe's Debra Young told GAVIN.

The network is divided into 350 forums which branch off into message boards, libraries and conference rooms. "Music Vendor" is the newest forum, and Warner Bros. Records is the first label to participate as a selection in the interactive network. CompuServe, says Young, has 1.4 million worldwide members.

CompuServe users are charged on a pay-as-you-go basis for \$8 an hour with a 1200 or 2400 bits per second modem, and \$16 per hour at 9.6 or 14.4 kilobits per second. For more information call CompuServe at 1-800-848-8199.

London Gets Country Station

In London, where radio frequencies are almost as rare as stable Royal marriages, one of the most recent available licenses has been awarded to London Country Radio, which becomes the U.K.'s first full-time Country station.

London Country Radio, whose bid of just under 1 million pounds (\$1.5 million) for the license was backed by Network Corporate Holdings and Allied Radio, beat out numerous other music applications, including industry favorite XFM, for the one new FM license the Radio Authority awarded to a music station. XFM's supporters included Robert Smith of The Cure and concert promoter Harvey Goldsmith.

Martin Satterthwaite, director of European operations for the Country Music Association, hailed the arrival of Country radio.

"CMA has achieved one of its major strategic goals in helping establish this...station. We have been working with a number of groups for the past four years to make this a reality and are very excited that it now provides a major opportunity to further help the development of Country music in Europe."

"There has always been

the odd country song in the charts," says LCR managing director Bill Bebb, "but more and more young people are getting into the music." The station, he adds, will concentrate on currents.

London Country Radio has yet to announce an on-air name for the station. It expects to begin broadcasting next January.

Rock Hall of Fame's Sweet 16 Nominees

Sixteen nominees have been placed on the 1993 ballot for the Rock and Roll Hall of Fame.

Most of the nominees for the ninth annual induction, which takes place next January 19 in New York, are returnees, but six are first-timers: The Band, the Jackson 5, Elton John, John Lennon, Joni Mitchell and Pink Floyd.

Artists who have appeared on a previous ballot are the Animals, Buffalo Springfield, the Grateful Dead, Bob Marley, Martha & the Vandellas, the Moonglows, Rod Stewart, the Velvet Underground, the Young Rascals and Frank Zappa.

As many as seven of the nominees will be inducted.

'E-TOWN' Radio Mixes Music and Environment

BY BEVERLY MIRE

Since Earth Day (April 22) 1992, a radio program modeled after *Prairie Home Companion* and the *Grand Ole Opry* has been giving National Public Radio listeners a much-needed shot of radio as it used to be—spontaneous, unpredictable and fanciful.

Ninety stations strong, *E-TOWN*, which originates in Boulder, Colorado, is an A⁺ lover's dream: a one-hour marriage of roots music and environmental awareness.

The program is the love-child of Grammy-nominated bassist/guitarist/singer/songwriter Nick Forster, best known for his singing/guitaring in the bluegrass band Hot Rize, and his actress wife Helen. Forster says the *E-TOWN* light bulb lit when he was touring Eastern Europe in 1990.

"We were four American musicians who hadn't played together before," he



says. "We played to tremendous crowds—Communist leaders, democratic leaders and Americans—and it was then I realized music's ability to connect people, especially roots music. It makes people know they have some things in common."

E-TOWN's centerpiece, environmental awareness, was born in Bulgaria. "In the capital city, Sofia, you couldn't see four blocks," Forster says. "The water was bad; the country had and still has serious problems."

With the images of communism falling and the environment failing, Forster came back home, his mind crackling with ideas.

Another reason doing a radio show became attractive was to bring people closer, he says. "I've always mourned the loss of community we've suffered since



Nick Forster, Randy Newman, Helen Forster

TV. I wanted to do something about it."

For the next year and a half, the Forsters put together a format and sought funding. Though they were able to get grants and corporate sponsorship, it wasn't enough so they kicked in their own money. "I'd been on the road for years—Helen too," he says, laughing at the notion that he's independently wealthy. "We had some money saved."

The show slowly took shape. It's taped live in front of an audience of 600 at the Boulder Theatre, which emits a folksy, sitting-by-the-fire ambiance. Your radio almost glows when *E-TOWN* hits the air.

The format is simple. There's a house band, The E-Tones, who often back up the two acts that split the spotlight. Forster chats with authors, explorers and politicians who want to celebrate and talk about the world. Former Colorado Senator Gary Hart stopped in one evening. In addition, each week the show presents an E-chievement Award for environmental consciousness.

One of *E-TOWN*'s many charms is that it does

Unplugged one better by putting together artists who, except for the fact that they happen to be in Boulder at the same, might not play together. Forster says an

where this (*E-TOWN*) is coming from...The E-Tones are the best band I've ever played with."

With the growing popularity of A⁺, Nick is honest about his desire to put his program on commercial stations, but it will be on his terms. "NPRs in any market have first right of refusal," he says. "But the show is a logical choice for A⁺ stations."

Commercial or not, *E-TOWN*'s future is brightening, thanks to a grant from the Environmental Protection Agency. Because of it, the non-profit has secured between 80 and 90% of next year's budget.

The EPA grant and the desire to go commercial has propelled Forster into beefing up his staff. "Helen and I might even get a paycheck," he says.

'EAR' To The Earth

BY SEANA BARUTH

When she created the *Environmental Action Report (EAR)* in April, 1992, air personality Belle Nolan of KBLX-Berkeley, California found a way to combine her two passions—heightening environmental awareness and improving radio. *EAR*, a 60-second daily syndicated feature that highlights how consumer decisions affect the environment, now runs daily on a dozen radio stations in Northern California and Nevada.

"Our focus," Daniel Phillips, chief operating officer of *EAR* told GAVIN, "is to be a value-added benefit to radio stations and businesses and to bring environmental education to the public."

Each week shows are built on a theme so that listeners have continuity and host radio stations can find appropriate sponsors. Since its debut, *EAR* has explored topics like "Indigenous People/Coffee Story," "Kids And The Environment," "Transportation," "Beneficial Bugs" and "Herbs." Phillips notes, "We want to be somewhat seasonal; we just celebrated organic harvest month, and right now endangered species are timely."

Although *EAR* has assembled and aired more than 600 spots since its inception, Phillips thinks the show has barely scratched the surface. Through the publications we receive, our wonderful contacts, and because everyone in the environmental field is linked, we have an endless amount of information available to us, which is really exciting. There's just no way we could put it all on the air."

In order to further disseminate that bounty of information, *EAR* has spawned two, locally-focused sister shows and a business network, *EARN*. *Let's Talk Trash*, a PSA service, and *Consider The Source*, a half-hour interview program, are designed to increase awareness of a California law requiring 50 percent state waste reduction by the year 2000. *EARN* is dedicated to sharing and applying *EAR*-garnered information in the business community. *EARN* also sponsors a monthly newsletter, *Environmental Impact Reporter*.

In true conservationist spirit, the *EAR* staff is thinking globally, acting locally, and, rapidly, being syndicated nationally. Says Phillips, "Everybody wins. *EAR* is good for the community, good for the listener and good for the sponsoring businesses." *EAR* can be reached at (707) 585-3658.

THAT'S SHO-BIZ



ACCORDING TO
DAVE SHOLIN

SHO-BITZ

Dave Christopher, OM/PD at Top 40 **KWTX**-Waco, Texas is moving to San Luis Obispo, Calif. where he'll be PD at **KSLY**. Currently satellite-delivered A/C, KSLY will switch to Top 40... Meanwhile, in Marshall, Texas, **KCUL** has switched to Oldies from Top 40 and is no longer a reporter... **Jaci** (pronounced Jay-Cee) **White** has joined **Tony Fields** and the V-Morning Crew at **V100 (WKKV)**-Milwaukee. Jaci's the news director... At **WNCK**-Hilton Head/Savannah/Charleston, S.C. morning personality **Jeff Roper** exits for **Mix 97 (WAEV)**-Savannah, S.C. where he'll be OM. PD-middayer **Chris Michaels** moves to mornings... After three years at **HOT 97.7 (KHQT)**-San Jose, Calif. MD **Pete Manriquez** has been named music director... At **KNDE**-Reno, OM **Bob Ramsey** picks up music and programming duties... **WTBX**-Duluth, Minn. MD/middayer **DeAnne Davis** exits to do the same shift at **WBIZ**-Eau Claire, Wis., replacing **Jackie Johnson** who's moving to sister station **WSPT**-Stevens Point, Wis. DeAnne will also be busy doing week-ends at Country-formatted **BOB101 (WBOB)**-Twin Cities... **WQPO**-Harrisonburg, Va. music director **Dennis Hughes** is on his way to take a PD position at a sta-

WHO AM I?

My father was a cameraman for films ranging from documentary to horror, and was the first person to shoot three-strip Technicolor underwater. As a child, I loved to sail, sing in the choir and shoot my rifle. John Coltrane and Ravi Shankar are huge influences on my music, and I hung out with the Beatles at the place they rented on Blue Jay Way. Who am I? See page 9 for answer...

tion yet to be announced. 'QPO PD **Steve Knupp** will take over Hughes' music duties... **Barry Stewart** has been promoted to station manager at **WJAT/FM**-Swainsboro, Ga. He will continue to handle music... Lots of stuff happening at **KORD**-Tri Cities, Wash. New off-air program director is **John Ross** from **KSNI**-Santa Maria, Calif. New promotions director/midday talent is **Lynda Lou**, also from **KSNI**. Music Director **Ruby Blake** is just in from **KDRK**-Spokane, but has been working at **KORD** part-time since April. Here's the station's re-vamped lineup: 5:30-10A, **Chuck Hall & Jeff Turnbow**; 10A-3P, **Lynda Lou**; 3-7P, **John McKay**; 7P-12M, **Chuck Clayton**; 12M-5:30A, **Charlie Warren**. Weekenders are **Ruby Blake** and **Ben Michaels**... **Argie D. Tidmore** has been upped from assistant general manager to general manager at **WPPA/WVVT**-Pottsville, Penn... **Kim Lynch** takes over as PD at **Q102 (WEYQ)**-Parkersburg/Marietta, Ohio... Canadian country star **Sylvia Tyson** has been appointed director of Canadian development for **Standard Radio's** proposed country music specialty channel named, appropriately, **The Country Channel**... New address for



Top 40 **WINN**: Box 669, Columbus, Tenn. 47202. Two promoted at **Reprise**: **Gary Briggs** (above) has been upped to national Album radio promotion director and **Nancy Levin** (left) has been promoted to director of pop and crossover promotion. Briggs was national Album radio pro-

motion manager and Levin was national singles manager... At **MCA**, **Gary Spivak** (below) jumps to national director, alternative and rock promotion from regional promotion manager... **Michael Jansta** has been promoted to manager, national album promotion, West Coast for **Epic Records**. Jansta recently joined the label as an assistant in the promotion department... In the media department at **Sony Music**, **Yvonne Erickson** has been upped to vice president, media from media director, advertising services... **Warlock Records** has acquired the controlling interest of Los Angeles-based indie **Quality Records**. Quality will remain autonomous and label chief **Russ Regan** stays in charge... Former **RCA** manager, West Coast publicity and tour publicist, **Sheryl Ingber**, has joined **Scotti Bros.** as director, national publicity... **Sin-Drome Records, Ltd.** is moving. Effective October 1, their new address is 21520 Strathern, Canoga Park, Calif. 91304. Call (818) 884-4888 or fax (818) 884-3222... Correction: **Chris Nadler** is the editor-in-chief at **Creem Magazine**, not **Susan Traub** as reported. Apologies for any inconvenience... Sincere condolences to **Emmylou Harris**, whose father **Walter R. Harris** died on Friday, September 17. The family asks that donations be sent to St. Mark's Episcopal Church, 12701 Hall Shop Road, Highland, MD 20777 or to W.T. Jeffers World Changers International, 2502 East 71st, Tulsa, OK 74136... Condolences also to the family and friends of **New Marketing's Steve Resnik**, whose father **Sidney Resnik** died on Thursday, September 16, of natural causes... ●



After six years in Atlanta, it's goodbye southeast and hello southwest for former **POWER 99 (WAPW)/99X (WNNX)** PD **Rick Stacy**. Rick has been "officially" named to take over for **Steve Smith** at **KKFR-Phoenix**. Arriving in town Wednesday, September 22, Smith had just enough time to show Stacy around the building before packing for New York and his new home at **HOT 97 (WQHT)**. While **KKFR** is poised for a huge fall

book, whispers continue that at least one other station in the market is considering a flip to Top 40. Stacy tells *Sho-Biz*, "I can't thank **Fred Weber** enough for the chance to live in one of America's most beautiful cities." "However," he adds, "I think **Boris Yeltsin** planned this week's announcement to take away attention from my move to Phoenix and I really resent that."

All bets on who will replace **Randy Irwin** as MD at **KPLZ-Seattle** are off—for now anyway. PD **Casey Keating** says don't expect an announcement for at least a few weeks.

Will **Tommy Mottola** ever forget 1993? He started the summer off by marrying **Mariah Carey** and as her latest release, "Dreamlover," charts #1 and summer ends, he is named president and chief operating officer of **Sony Music Entertainment**. Does it get any better??

Is the nighttime flava of **KMEL-San Francisco** about to undergo a transformation? Expect a new early evening voice (or is that voice?) to appear. *Aaand* will another personality in the market be part of the team? Details on the way next week.

Columbia Black Music names **Tony Anderson**, senior VP of marketing and promotion. Anderson leaves his post at **Mercury**. In this newly-created position he will oversee both departments with senior VP, black music **Eddie Pugh** and VP, marketing, **Ruth Carson** reporting to him.

WNUA-Chicago won't be changing hands after all. It's been on the block for the past year, but owner **Pyramid Broadcasting** got an infusion of capital and decided to hold onto the prime property.

Chances are good that former **Elektra** promo VP **Bob Catania** will have an announcement very, very soon.

Utah Jazz superstar **Karl "The Mailman" Malone** dropped in to say, "Hey" to **KFTZ (Z103.3)-Idaho Falls, Idaho** PD and morning personality **Rich Summers** and promotions director and morning sidekick **Curtis Sawyer**. The **NBA** sensation also made a donation to help the local **Special Olympics** send 50 disabled children to a **Braves** game—as in the **Idaho Falls Braves**. Show this to



your kids and tell 'em this could happen to them too if they don't drink their milk.

A Top 40 start-up of sorts in San Luis Obispo, Calif., where **KSLY** will soon be dropping its satellite A/C format and return to Top 40 as **SLY 96**. The market has been without a Top 40 outlet since 'SLY

SHO-TALK

The Foundations Forum '93 was another successful four days of music, meetings and awards. **KISS** received the Lifetime Achievement Award from Foundations President and founder **Bob Chiappardi** and after a simple "thank you," **Paul Stanley** and the band signed autographs for several thousand convention attendees. Chiappardi is planning to present the remainder of the awards at a separate event in New York at a date to be announced. Chiappardi decided to do it that way, "in order to stress that the Forum is a separate event..." He also says, "...the Awards Ceremony and the Forum would receive more appropriate attention by holding them separately." Other winners:

- Top Radio Album**
Megadeth's Countdown To Extinction
- Top Radio Cut**
Dream Theater's "Pull Me Under"
- Top Retail Album**
Pearl Jam's Ten
- Breakthrough Artist**
Stone Temple Pilots
- Best New Artist**
White Zombie
- Best Independent Artist**
Biohazard
- Best Artist**
Alice In Chains

The convention's party atmosphere got off to a great start at the **Warner Bros.** offices Wednesday evening (September 8) with a blow-out for **Strip Mind** that set the tone for the entire convention. Hosts **Howie Klein**, Vice President/General Manager of **Sire Records** and Warner's metal guru **Linnea Nan** were joined by several hundred invited guests (including a very slim **Elvis** lookalike) who were treated to lemonade, corn dogs, beer and ice cream served in the hottest weather of the year while we listened to the hottest music of the season. Strip Mind's Friday night showcase left no doubt that this band is about to experience success.

Thursday morning the panels kicked off with **COR/ROAR/RAWK-Rock Intensive Radio** moderated by **Matt Pollack**. That was followed by the College Radio session, which was

moderated by **Toxic Tommy Delancy**. The consensus is that after all that's been said and done, radio is still not taking chances. Other scheduled panels throughout the three day metal marathon included Independent Distribution, Do Your Own Press, Ask Mr. Slagel (that's **Brian** President of **Metal Blade Records**), Taking It To The Streets: Marketing Hard Music in the 90s, Understanding SoundScan, The Reality of Making Videos and Merchandising: Where The Real Money Is.

Foundations Forum has never shied away from controversy and this year Women's Opportunities and the Politics of Pot: Music, Mores and Marijuana were addressed. **Harry Crossfield** of *High Times* magazine moderated the pot panel with exceptional dialogue coming from **Animal Bag's Luke Edwards**, **TAD's Kurt Danielson**, **Sepultura's Andreas Kisser**, **N.O.R.M.L.'s Eric Steenstra** and last by not least, **Epic Record's Mike Schnapp**. The medical use and hemp as an industry was the focus of the discussion until pot activist **Bud Green** led a smoking protest from the audience by firing up the first volley.

Instead of a keynote address this year, Bob Chiappardi called in the four professionals who helped him hatch the idea and organize the first convention. **Brian Slagel** of **Metal Blade Records**, **Ron Laffite** of **Laffite Management**, **Lonn Friend** from *RIP* magazine and **Jim Cardillo** of **Warner/Chappell Music** entertained the packed house with a fascinating run down of how the convention has grown since he first began in 1988.

The icing on the cake was **Michael McKean** of **Spinal Tap** fame, who kept everyone laughing as he guided the Artist's Panel this year. It featured the antics of **Nicko McBrain** of **Iron Maiden**; **Dave Ellefson** of **Megadeth**; **Paul Bostaph** of **Slayer**; **Stevie Blaze** of **Lillian Axe**; **Mike Portnoy** of **Dream Theater** and **Buzz Osborne** of the **Melvins**.

Showcases for the first five Foundation Forum's

abandoned the format over a year ago. Coming in to program the 1993 version of **SLY 96** is **Dave Christopher**, currently at **KWTX-Waco, Texas** and one-time at **KKXX-Bakersfield, Calif.** Christopher will handle afternoons, but is looking to fill a morning and nighttime opening. T&R to him at KWTX, where he'll be until October 22. Will the next KWTX PD be MD **Flash Phillips** or could an ex-Texas PD be in the running?

Apparently **Sundance Broadcasting**, new owners of **KOY-Phoenix** weren't too enamored with the station's new sound. After only three weeks on the air, PD **Larry Snider** has left the building. **Jim Trapp**, PD of the company's duopoly A³ station **KZON**, takes over until a replacement is named. The station is jockless and automated at present. Meanwhile, **Steve Douglas** who last programmed it as Top 40 **Y95**, is pleased with recent trends that showed solid growth despite the ownership change. Douglas can be reached at (602) 970-6760.

Joe Grant, director of marketing for jazz and progressive music at **Warner Bros.**, New York, exits with no replacement named so far.



Congrats to **EMIRG** VP/GM West Coast **Kevin Knee** and **KKRZ-Portland** PD **Ken Benson**, who are getting married on Saturday, September 25. Nooo, not to each other, but what a coincidence, huh? And think about this: both

grooms' first names start with a K! Wow. Seen here: one of the blushing grooms thinking about that special day (or his bachelor party) with (l-r) **Tom Starr** EMIRG local, the beautiful and talented **Pat Benatar**, who headlined the recent **KKRZ (Z100) Last Chance Summer Dance** for the Muscular Dystrophy Association, Benson and **Greg Thompson**, VP, promo EMIRG.

Rumblings around the corral at **Arista Nashville**. Is West Coast rep **Steve Williams** moving back to Music City to do A&R?

Great to hear **Rob Sisco**, VP/marketing services for **Fairwest Direct** is "feeling better than ever" following heart surgery. No doubt, news of the release of *Abba's Greatest Hits* album helped his speedy recovery.

Nick Danjer resigns as PD of **POWER 94.5 (KJCK)-Junction City, Kansas**. Nick heads east and will "resurface soon" at a station to be announced shortly. Night guy **Mark Hudson** takes over mornings and the interim PD slot. PM driver **Nikki Rox** is named MD.

Will **KKSF-San Francisco** PD **Steve Feinstein** be the next PD at crosstown A³ **KFOG**? He continues to issue denials, but the rumors refuse to die.

Dennis Hughes, MD at **WQPO-Harrisonburg, Va.**, exits. Look for him to move up within the same organization as PD of a station to be announced.

Q99 (KUTQ)-Salt Lake City PM driver and MD, **Gary Michaels** got a surprise from his GM/PD and dad, **Gary Waldron** at a post-reception gathering after Gary's wedding last weekend. Appearing to sing four songs for the bride, groom and a few close friends—none other than **Scotti Bros.** recording artist and star of *Joseph & The Amazing Technicolor Dreamcoat*, **Michael Damian**.

Why did the walrus go to the Tupperware party? He was looking for a tight seal.

Friends Of Radio

NARADA MICHAEL WALDEN



Award-winning producer, songwriter and musician

San Rafael, Calif.

Hometown:

Kalamazoo, Mich.

What radio station did you grow up listening to?

WKMI-Kalamazoo

What radio station(s) do you listen to now regularly?

KMEL-San Francisco, WILD 107-San Francisco, KDIA-Oakland and KBLX-Berkeley.

What is your proudest accomplishment?

Winning my first Grammy for Aretha's Freeway Of Love. It was her first platinum album and mine, too.

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

Keep pumping the jams and not be so cubicle in my thinking. We must return to radio of the '50s and '60s that cross-combined all kinds of music.

What do you consider to be the three top songs of all time?

Louis Armstrong's "What A Wonderful World," Jimmy Smith's "The Sermon" and Jimi Hendrix's "Axis: Bold As Love."

Which artist(s) that you haven't worked with would you like to produce?

U2, Michael Jackson, Lenny Kravitz, Sting, Prince, Madonna, The Beatles, John Coltrane—and did I mention Bob Marley?

have kept ahead of music trends and fads by showcasing the best bands of tomorrow without forgetting the stars of yesterday. Number Six was no exception as **Stardog/Mercury** artist **Greta** opened the Thursday night festivities followed by outstanding sets from the **Mechanic/Giant's TAD**, **Hollywood Records' Eleven**, **Chameleon's My Sister's Machine** and **PolyGram's Quicksand**. Highlights on Friday included **Arista's Stick** into **Chrysalis' The Big F**, **Warner Bros./Reprise's Strip Mind**, **Pavement's Crowbar** and **Energy's Souls At Zero** with **Mercury's Scorpions** bringing the house down. Saturday was truly a "Balls To The Wall" evening with **CMC's Accept** pulling in the largest crowd in the opening slot followed by **Mercury's Mind Bomb**, **Elektra's White Trash**, **Capitol's, I Mother Earth** and **Mercury's KISS**.

There were special press conferences, listening parties, daytime showcases and autograph sessions all over the Burbank Hilton and Convention Center. **Epic** brought in **Rob Halford's** new band **Fight** (a killer album) for an autograph party. **Mercury/PolyGram** had a **Scorpions** and **KISS** autograph session. **Michael Schenker** came in a day late but still managed to sign a lot of autographs. **Steve Vai** was the hottest daytime showcase ticket with everyone from A&R execs to artists trying to scam a laminate to see his band perform. If you visited in the **Reprise/Warner Bros.** booth you could hang with **TAD**, **Gary Hoey**, **Strip Mind**, **Altered State** and win an autographed **Van Halen** guitar or a **Red Hot Chili Peppers** drum head and sticks. Too much fun and not enough time.

Every year I think that the convention was the best it could ever be, yet every year it gets better. It doesn't get bigger and out of control as the Foundations Forum never sells more than the facility will handle (approx. 4,000 attended). Hard music has never sounded or looked better, sold more records or had a brighter outlook. ●

SHO-PIECES

BILLY JOEL

A decade ago Billy Joel and his band became B.J. and the Affordables, taped the video for his song "Tell Her About It" in the Ed Sullivan Theatre in New York City.

GLORIA ESTEFAN

Gloria Estefan's new album, *Mi Tierra*, is not only her first-ever Spanish language solo album, it's the fastest-selling Spanish album in U.S. sales history as its sales have exceeded 500,000 units in its first eight weeks out.

JANET JACKSON

Before becoming a TV and recording star, a pre-teen Janet Jackson had hoped she could become a jockey and race thoroughbred horses.

BARBRA STREISAND & MICHAEL CRAWFORD

The last time Barbra Streisand and Michael Crawford performed together was back in the late '60s when the two starred in the Broadway musical *Hello Dolly*.

GARTH BROOKS

If he gets his way, and he usually does these days, Garth Brooks wants to write, direct and score music for films. However, he doesn't want to appear in those films.

OTTMAR LIEBERT

Ottmar Liebert was born in Cologne, Germany to a Chinese-German father and a Hungarian mother. Liebert's first album, *Marita: Shadows And Storms*, sold 1,000 copies in 1988. His subsequent albums have sold a total of more than 750,000 copies worldwide.

ROSANNE CASH

When Rosanne Cash was born in Memphis in the spring of 1955 her father, Johnny Cash, was making more money as an appliance salesman than as a singer. He did have his first hit single for Sam Phillips' Sun Records that year with the song, "Cry, Cry, Cry."

MADONNA

Madonna is developing an HBO special for next spring that will feature the "material girl" performing a variety of Broadway show tunes.

MAVIS STAPLES

Working as a solo act with Prince as her producer was not Mavis Staples' prefer-

ence. She wants to carry on as a member of her famous family group, The Staple Singers, but her reluctant association with Prince began with her work on the *Graffiti Bridge* soundtrack in 1988 and has led to two solo albums and a tour with the "purple one."

MARIA MCKEE

Bryan Maclean, who along with Arthur Lee formed the seminal Los Angeles folk/rock band Love, is the brother of Maria McKee.



k.d. lang

Next up for k.d. lang is recording five or more songs for the soundtrack to the film *Even Cowgirls Get The Blues* starring Uma Thurman.

MELVINS

In 1986 The Melvins from Aberdeen, Washington, had a roadie named Kurt Cobain—the same Cobain who went on to form Nirvana and who returned to The Melvins to produce four tracks on their new album.

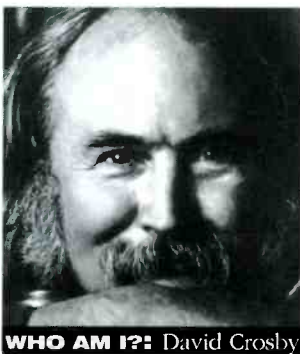
B.B. KING

B.B. King was born Riley B. King on September 16, 1925 in Indianola, Mississippi.

B.B. is a shortened version of his early nickname, The Beale Street Blues Boy, which he used when he was a disk jockey on WDIA-Memphis.

BLIND MELON

Blind Melon had quite a



WHO AM I?: David Crosby

buzz going even before they released their only album. Seems that last year the band opened MTV's 120 Minutes tour and their album wasn't even out yet. Legend has it that the guys' repertoire was only five songs when they were signed to Capitol late last year.

DARYL HALL

In 1969 Daryl Hall formed a band called Gulliver and recorded an album for Elektra.

ICE-T

Multi-media man Ice-T is completing an "as told to" book, *The Ice Opinion*, with writer Heidi Sigmund and it's scheduled to be published this winter.

TODD RUNDGREN

Todd Rundgren's revolutionary interactive album, *No World Order* is being marketed by Rhino Records and Phillips Interactive Media, and represents a groundbreaking in the art of audience interfacing. Todd's first attempt at mass interactivity actually took place a few years ago at a concert in Columbus, Ohio which was broadcast on the city's Qube interactive cable television system.

TINA TURNER

Ike Turner is still trying to write his book and make a movie in response to Tina Turner's success. The working title for the complete project is *That's What Love's Got To Do With It*.

NEIL DIAMOND

Six months short of graduation from New York University, Neil Diamond dropped out to pursue a career in songwriting. His first job was in Manhattan making \$50 a week as a staff writer for Sunbeam Music.

RUPAUL

Six-foot nine-inch gender-bending singer RuPaul cannot be nominated for Grammy consideration in both male and female categories. Tommy Boy, RuPaul's perfectly-titled record label, has decided to enter their diva in male, rather than female categories.

Sho-Bitz: Beverly Mire
Sho-Talk: Sheila Rene
Who Am I: David Beran
Friends Of Radio #22:
A.M. Lai
Sho-Pieces: Ron Fell
Sho-Dates: Diane Rufer

Sho-Dates

Our Best Wishes and HAPPY BIRTHDAY To:

- Crawford Kelly** A&M Records 9/26
- Carlene Carter, Bryan Ferry, David Frizzell, Vinnie James, Shawn Stockma** (Boyz II Men), **Olivia Newton-John, Lynn Anderson** 9/26
- Bob Ramsey** CANDY101-Reno, NV 9/27
- Meatloaf, Mark Calderon** (Color Me Badd), **Glenn Jones** 9/27
- Scot Michaels** BNA Entertainment 9/28
- Brett Greene** Radioactive 9/28
- Pat Marsicano** 9/28
- Dan Seals, Ben E. King, Jerry Clower** 9/28
- Jeff Duffy** KOKK-Huron, SD 9/29
- Jerry Lee Lewis, Gene Autry** 9/29
- Michael DelRosso** KESZ-Phoenix, AZ 9/30
- Johnny Mathis, Basia, Marilyn McCoo, Deborah Allen** 9/30
- Norm Winer** WXRT-Chicago, IL 10/1
- Howard Hewett** 10/1
- Philip Mire** 10/2
- Bill Lecato** WMYJ-Pocomoke, MD 10/2
- Larry King** Atlantic Records 10/2
- Sting, Don McLean, Tiffany, Freddie Jackson, Phil Oakey** (Human League) 10/2

BIRTHS

Our **CONGRATULATIONS** to **LINDA** and **CRAIG PORTER** on the birth of their first child, a son, **STEVEN CRAIG**. Born September 15 at 9:47 p.m., weighing 7 lbs. 6 oz. and 20 1/2 inches in length.

...CONGRATULATIONS to **HISHAM**

ALHEGELAN, recording artist for Real Music, and his wife, **RANDA**, on the birth of their son, **FAISAL**. Born September 16 at 9:45 a.m., weighing 7 lbs. 8 oz.

...CONGRATULATIONS to **JAMES**

INGRAM, Warner Bros. recording artist, and his wife, **DEBBIE**, on the birth of their daughter, **JIAYA E**. Born September 12 at 3:37 p.m., weighing 6 lbs. and 18 inches in length.

WEDDINGS

Our **WEDDING BELLS** rang on September 25 for **KEVIN KNEE**, VP/GM West Coast for EMIRG, and his fiancée, **RENEE ELYSE ROSIER**.

...**WEDDING BELLS** rang on September 25 for **KEN BENSON**, Program Director at KKRZ-Portland, OR and his fiancée, **CAROLYN LADD**.

Our **CONGRATULATIONS** and best wishes!!

GAVIN TOP 40

EDITOR: DAVE SHOLIN
ASSOCIATE EDITOR: ANNETTE M. LAI



2W	LW	TW		WEEKS	Reports	Adds	1-5	6-10	11-20	21-30	Uncharted	HIT FACTOR
1	1	1	MARIAH CAREY - Dreamlover (Columbia)	9	237	0	210	21	4	2	0	99%
3	2	2	BILLY JOEL - The River Of Dreams (Columbia)	10	215	5	160	34	12	4	0	96%
7	5	3	DEF LEPPARD - Two Steps Behind (Columbia)	8	206	3	80	70	47	5	1	96%
4	3	4	SWV - Right Here/Human Nature (RCA)	12	171	1	100	41	23	4	2	96%
2	4	5	JANET JACKSON - If (Virgin)	11	178	1	117	49	8	2	1	98%
8	6	6	ROD STEWART From "MTV's Unplugged" - Reason To Believe (Warner Bros.)	10	189	1	65	64	43	13	3	91%
12	8	7	TONI BRAXTON - Another Sad Love Song (LaFace/Arista)	11	194	4	37	69	53	22	9	82%
25	16	8	BLIND MELON - No Rain (Capitol)	5	209	10	11	30	92	56	10	64%
13	11	9	DURAN DURAN - Too Much Information (Capitol)	7	192	5	4	28	87	58	10	62%
15	13	10	EARTH, WIND & FIRE - Sunday Morning (Reprise)	6	190	3	0	21	104	45	17	66%
14	12	11	LISA KEITH - Better Than You (Perspective/A&M)	10	178	4	19	53	68	25	9	79%
24	20	12	EN VOGUE Featuring FMob - Runaway Love (eastwest)	5	184	4	2	15	81	69	13	53%
6	7	13	AEROSMITH - Cryin' (Geffen)	12	151	2	66	62	18	2	1	97%
21	19	14	RICK ASTLEY - Hopelessly (RCA)	6	172	6	1	17	91	43	14	63%
17	15	15	TERENCE TRENT D'ARBY - Delicate (Columbia)	9	154	2	8	35	64	35	10	69%
5	9	16	TEARS FOR FEARS - Break It Down Again (Mercury)	13	131	1	51	59	14	6	0	95%
19	18	17	INNER CIRCLE - Sweat (A La La La Long) (Big Beat/Atlantic)	13	129	3	19	34	47	20	6	78%
31	26	18	MEAT LOAF - I'd Do Anything For Love (But I Won't Do That) (MCA)	5	185	26	6	17	47	72	17	38%
22	21	19	RED HOT CHILI PEPPERS - Soul To Squeeze (Warner Bros.)	7	154	6	5	17	69	45	12	59%
28	23	20	JOHN MELLENCAMP - Human Wheels (Mercury)	5	164	5	3	9	67	56	24	48%
11	10	21	JODECI - Lately (Uptown/MCA)	16	87	0	25	45	9	7	1	91%
34	29	22	HADDAWAY - What Is Love? (Arista)	6	147	14	4	8	44	52	25	38%
—	31	23	R.E.M. - Everybody Hurts (Warner Bros.)	4	178	19	2	3	27	86	41	18%
10	14	24	MICHAEL JACKSON - Will You Be There (Theme From Free Willy) (MJJ/Epic)	14	68	0	24	36	5	3	0	96%
36	28	25	STING - Nothing 'Bout Me (A&M)	6	162	8	1	3	36	75	39	25%
NEW	26	PRINCE - Pink Cashmere (Paisley Park/Warner Bros.)	3	162	25	0	2	16	61	58	11%	
9	17	27	MADONNA - Rain (Maverick/Sire/Warner Bros.)	13	63	0	13	42	7	0	1	98%
26	25	28	DARDEN SMITH - Loving Arms (Chaos)	9	92	0	2	11	38	26	15	55%
—	35	29	TAYLOR DAYNE - Send Me A Lover (Arista)	4	135	14	0	0	11	54	56	8%
NEW	30	ACE OF BASE - All That She Wants (Arista)	4	132	45	2	2	13	31	39	13%	
40	34	31	DARYL HALL - I'm In A Philly Mood (Epic)	6	116	6	0	0	27	41	42	23%
27	30	32	GIN BLOSSOMS - Hey Jealousy (A&M)	20	100	5	15	24	37	15	4	76%
—	39	33	TINA TURNER - Why Must We Wait Until Tonight? (Virgin)	4	124	15	0	0	11	50	48	9%
16	22	34	CELINE DION & CLIVE GRIFFIN - When I Fall In Love (Epic)	12	63	0	10	20	24	9	0	86%
NEW	35	SPIN DOCTORS - Jimmy Olsen's Blues (Epic)	3	132	27	0	2	4	41	58	5%	
20	27	36	SOUL ASYLUM - Runaway Train (Columbia)	18	35	0	9	19	5	2	0	94%
NEW	37	MR. BIG - Wild World (Atlantic)	3	130	34	0	0	3	30	63	2%	
—	40	38	MIDNIGHT OIL - Outbreak Of Love (Columbia)	5	90	5	1	3	19	21	41	26%
NEW	39	D.J. JAZZY JEFF AND THE FRESH PRINCE - Boom! Shake The Room (Jive)	8	55	2	3	8	26	12	4	67%	
NEW	40	BRUCE HORNSBY - Fields Of Gray (RCA)	3	118	14	0	0	5	25	74	4%	

Most Added



EXPOSE (50)

U2 (49)

ACE OF BASE (45)

TONY TONI TONE (43)

SAIGON KICK (43)

JOSHUA KADISON (37)

Top New Entry

PRINCE

"Pink Cashmere"

(Paisley Park/Warner Bros.)



Hot

PRINCE

"Pink Cashmere"

(Paisley Park/Warner Bros.)

Top Tip

4 NON BLONDES

"Spaceman"

(Interscope/Atlantic)

Chartbound

	Reports	Adds	On Chart	Hit Factor	
JOHN WAITE - In Dreams (Imago)	82	8	45	29	9%
TONY TONI TONE - Anniversary (Wing/Mercury)	61	43	4	14	16%

Total Reports This Week 252 Last Week 253.

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

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

RECORD TO WATCH

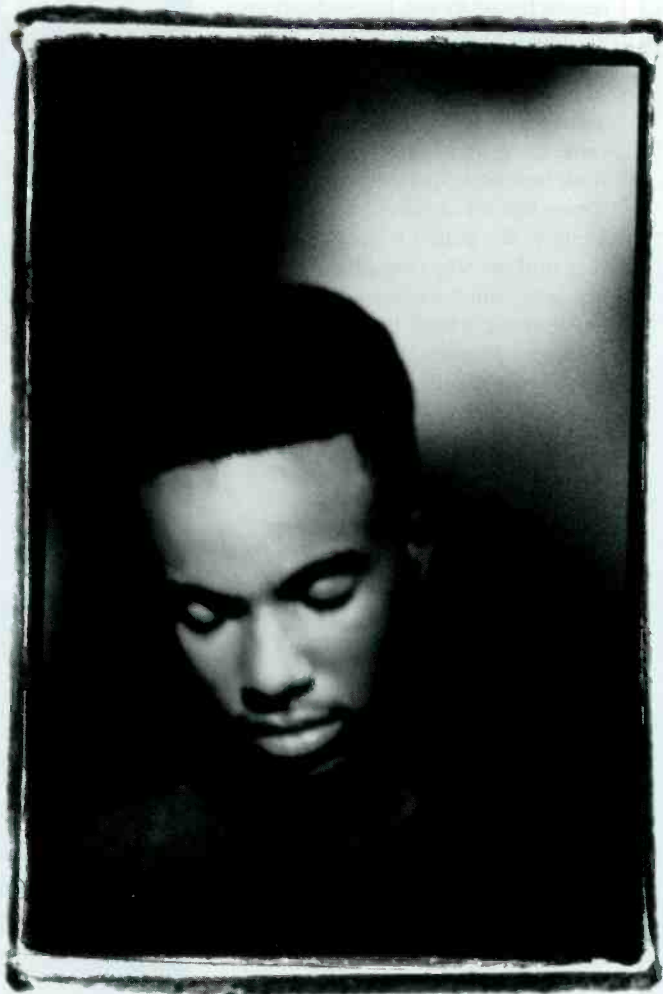
ZHANE
"Hey Mr. DJ"
(Flavor Unit/Epic)
This radio and club-friendly title is building an impressive sales and airplay story. HIT FACTOR at 32%.

Inside Top 40

Most everyone involved with contemporary music would agree there's nothing like the thrill of auditioning new releases and coming across an obvious hit. But can judgments sometimes be made too quickly without giving songs a fair chance? **104 KRBE-Houston PD Steve Wyrostok** bases his views on a sense that people judge songs in a different way.

While on one hand he agrees that people do look for instant gratifica-

Can we talk?



Here's the Scoop: Grammy nominee
TEVIN CAMPBELL's
debut album, **T.E.V.I.N.**, spawned three
consecutive No. 1 R&B hits: "Tell Me What
You Want Me To Do" (also a Pop smash),

"Alone With You" and "Goodbye." It sold a ton (that's ton as in "a million"). His new
album is aptly titled **I'M READY**. The premier single is "Can We Talk."

Can we talk? Absolutely. When we've got a story this great, how can we resist?

Up & Coming

Reports	Adds	On Chart		
59	11	39	9	4 NON BLONDES - Spaceman (Interscope/Atlantic)
57	13	33	11	BIG COUNTRY - The One I Love (Fox/RCA)
55	4	42	9	BJORK - Human Behaviour (Elektra)
55	12	33	10	SILK - It Had To Be You (Keia/Elektra)
55	24	29	2	THE OCEAN BLUE - Sublime (Sire/Reprise)
55	50	3	2	* EXPOSE - As Long As I Can Dream (Arista)
52	49	2	1	* U2 - Lemon (Island/PLG)
48	3	21	24	NEW ORDER - World (The Price Of Love) (Qwest/Warner Bros.)
47	1	9	37	ROBIN S - Love For Love (Big Beat/Atlantic)
46	17	19	10	COMING OF AGE - Coming Home To Love (Zoo)
44	37	3	4	* JOSHUA KADISON - Jessie (SBK/ERG)
43	43	—	—	* SAIGON KICK - I Love You (Third Stone/Atlantic)
42	8	25	9	THE JULIANA HATFIELD THREE - My Sister (Mammoth/Atlantic)
41	1	12	28	BELL BIV DeVOE - Something In Your Eyes (MCA)
41	—	12	29	PENNY FORD - I'll Be There (Columbia)
40	7	21	12	GABRIELLE - Dreams (London/PLG)
38	—	13	25	2 PAC - I Get Around (Interscope/Atlantic)
35	2	21	12	JACKYL - Down On Me (Geffen)
34	4	19	11	SOKO - If You Go Away (Big Beat/Atlantic)
33	12	2	19	JANET JACKSON - Again (Virgin)
32	3	19	10	CEREMONY - Could've Been Love (DGC)
31	12	3	16	ZHANE - Hey Mr. DJ (Flavor Unit/Epic)
28	1	10	17	DR. DRE - Let Me Ride You (Death Row/Interscp/Priority/Atl)
28	2	22	4	PET SHOP BOYS - Can You Forgive Her? (EMI/ERG)
27	—	10	17	CAPTAIN HOLLYWOOD PROJECT - Only With You (Image)
27	—	13	14	EAST 17 - Deep (London/PLG)
27	1	17	9	PROCLAIMERS - I'm On My Way (Chrysalis/ERG)
27	4	17	6	OMD - Dream Of Me (Virgin)
26	1	5	20	INTRO - Come Inside (Atlantic)
22	3	7	12	SHAGGY - Oh Carolina (Virgin)
22	7	6	9	XSCAPE - Just Kickin' It (So So Def/Columbia)
21	2	10	9	JOE - I'm In Luv (PLG)
19	7	7	5	SALT-N-PEPA - Shoop (Next Plateau/London/PLG)
18	1	3	14	ICE CUBE - Check Yo' Self (Priority)
18	1	4	13	LUTHER VANDROSS - Heaven Knows (Epic)
17	6	—	11	SWV - Downtown (RCA)
16	2	3	11	ZAPP & ROGER - Megamedley (Reprise)
14	5	8	1	JUDYBATS - Ugly On The Outside (Sire/Warner Bros.)
14	7	7	—	* THE THE - Love Is Stronger Than Death (Epic)
13	1	11	1	JAZZMATAZZ - Trust Me (Chrysalis/ERG)
12	1	7	4	E.Y.C. & BOO-YAA TRIBE - Feelin' Alright (Gas)
11	1	2	8	M.C. LYTE - Ruffneck (First Priority/Atlantic)
11	11	—	—	* HI-FIVE - Never Should Have Let You Go (Jive)
10	1	—	9	* K7 - Come Baby Come (Tommy Boy)
10	2	1	7	* MISTA GRIMM - Indo Smoke (New Deal/Epic)

Dropped: #24-Dino, #32-Tony Toni Tone (Loot), #33-Shai, #36-UB40, #37-Legacy Of Sound, #38-Brian McKnight, George Thorogood, 2 Unlimited, Henry Lee Summer.

* Indicates Debut

tion, but he feels that if they can't get it from a song it doesn't necessarily mean the song is bad. "A lot of songs turned into bigger hits after they were currents," he says. If you don't use your brains and your ears to project some time and some wear onto these songs by listening yourself and developing that sense of what a song will sound like after time has passed, you won't be able to appreciate them." The result, Steve says, is there's less source material to use.

Wyro makes it clear that he's not saying we should give every song the benefit of the doubt, but in some cases it makes sense. A recent example of a song 104 KRBE plays that might turn into a bigger hit than it was initially is **U2's** "Numb." "The research isn't in yet, but indications are much more positive than they were some months ago," Steve says. After playing it heavily at first and getting it kind of familiar, the callout came back mostly negative from both fans and cumers. Sales were strong but it just wasn't looking healthy. We scaled it back to night play and on *'The New Music Zone'*. But now, since it's been rested, we've stuck it back in callout and it's come out number three for the past two weeks with fans."

Acknowledging that "Numb" hasn't been tested with 104 KRBE cumers yet, Steve says, "It's quite a turnaround to go from third from the bottom to third from the top." Wyro credits video exposure, the recent *MTV Awards Show* and the song's inclusion on station promos with helping people develop an appreciation for it.

But are fewer artists creating the "obvious" one-or-two listen Top 40 hits? **Virgin** senior VP, promotion, **Michael Plen**, says music is different nowadays. "Programmers create the vibe for what's obvious and more than likely they are not out in the places where these records happen," Plen says. "They have their own idea of what a hit single is supposed to sound like. That's because we've all been brought up in the era of chorus/hook—whatever. What's the hook in the current **Blind Melon** smash?" As for a superstar such as **Janet Jackson**, Plen recalls, "There wasn't a programmer who picked 'If' as a single."

Currently Plen's facing resistance to **Shaggy's** "Oh Carolina," which he says is requesting and selling. When asked what would he like to see PDs and MDs have more of, Plen says, "Patience. Even when audiences scream for what they want, sometimes programmers won't listen."

Plen and Wyro agree that ego is partly to blame, especially if a direct competitor breaks a record first. "The goal," says Wyro, "is to try to

ARTIST PROFILE



BLIND MELON

THEY ARE / BIRTHDAYS:

Rogers Stevens (guitarist) **10/31**; **Brad Smith** (bassist) **9/29**; **Shannon Hoon** (vocalist) **9/26**; **Christopher Thorn** (guitarist) **12/16**; **Glen Graham** (drummer) **12/5**.

LABEL: Capitol

SENIOR VICE PRESIDENT, PROMOTION: John Fagot

DEBUT ALBUM/SINGLE: *Blind Melon*/"No Rain"

ORIGIN OF GROUP'S NAME:

It was how bass player **Brad Smith's** dad described neighbors who were less than successful.

MUSICAL INFLUENCES

(COMBINED): Led Zeppelin, Pink Floyd, James Brown, Crosby, Stills, Nash & Young, Elton John, Kiss.

INFAMOUS MOMENT: Shannon Hoon's appearance in Guns N' Roses' "Don't Cry" video

IT'S SAID: "Blind Melon has a loose, jammy feel that is refreshingly genuine; it could only be the product of musicians who were steeped in small town culture and blues-drenched classic rock during their formative years."

—Rolling Stone
(October 1, 1992)

IT'S SAID: "The song is 'No Rain,' but it's definitely taking the country by storm! The adds have been pouring in, the reaction is thundering and the sales units and chart numbers are moving quicker than lightning!"

—Jody Glisman,
former meteorologist, now
manager, **GAVIN** promotion,
Capitol Records

GAVIN GO CHART

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

be open-minded, which is hard because our culture trains us to look at things in a certain way. If you don't like it the first time the tendency is to stand firm, be stubborn. But no matter how much you personally love or hate something, you have to throw all that out. It's a process and especially if it's not your traditionally-constructed song, play the part of a listener as much as possible."

To accomplish that Steve tries to pay attention to every source. "Music is not a simple thing and it can't be judged at one pass." Oh, and are there any big hits Wyo didn't "hear" right off? Try **Duran Duran's** "Come Undone" and **KWS's** "Please Don't Go."

Supported by a video that's captured the nation's attention, **Meat Loaf** is on the way to his first hit in

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

Go Chart Most Added

SAIGON KICK (33)

EXPOSE (31)

ACE OF BASE (27)

more than a decade. HIT FACTOR jumps 25% to 38% as he closes in on the **GO Chart's** Top 10. Key gains for "I'd Do Anything For Love" at Z100-New York 23-17, WPST-Trenton, N.J. 19-12, WWKF-Union City, Tenn. 20-13, B96.9-Pt. Huron, Mich. 29-20, WIFC-Wausau, Wis. 26-18, XL93-Grand Forks, N.D. 28-17, KLYV-Dubuque, Iowa 32-23, WKBQ-St. Louis 20-14, KLIS-Palestine, Texas 17-13, KGWY-Gillette, Wyo. 24-16, KTRS-Casper, Wyo. 17-10, KIQY-Lebanon, Ore. 31-23, etc.

In the hot stack for Michael Jack Kirby at KFFM-Yakima, Wash. is **Haddaway's** "What Is Love?," which climbs 20-14. Kirby reports, "Top 10 requests overall and Top Five calls 18-plus." Enters the Top 20 at KISS 108 26-17, WSPK/FM 26-18, PRO/FM 23-17, BOSS 97 21-17, WVIC 24-18, WVSR 24-20, KGLI 30-20, KMGZ 24-19, KWTX 23-19, KDUK 23-17, KWIN 24-15, KPLZ 22-11 and KPXR 26-18.

Highest debut of the week for John Lyons, PD of WVNA-Tuscumbia, Ala. is the **Spin Doctors'** "Jimmy Olsen's Blues" at #21. Just outside the Top 30 on GAVIN's **GO Chart**, it gets 27 ADDS which include: WINK 104, PRO/FM, WWFX, WEOV/FM, WKHQ, WYHT, WNSL, KROC, WDEK, KLBQ, KZMC, KAFX, KBUS, ZFUN, KYA, KPLZ and more.

Bjork's "Human Behaviour" is a winner for Kevin Miller, PD of B96.9-Pt. Huron, Mich., who takes it 37-23 and says, "Not many records this year have generated this kind of response. Most requests are from men 18-25." Other gains at WLWY-Elmira, N.Y. 35-28, KKCK-Marshall, Minn. 34-27 "early positive reaction" and new on: WYKS, WZPL, KROC and KFMI.

KQKY-Kearney, Neb. was the first to confirm **4 Non Blondes'** debut hit and now they chart the follow-up, "Spaceman," Top 30, 30-26. It's also Top 30 at WRKY debut #29, BAYOU 104 28-24, WMME/FM debut #27, KKB 22-14, KYA 34-28, etc. Added at: WZWZ, WRCK, WERZ, Q99, KPXR, CANDY 101, KZMG and KKBG

Bjork

among others.

Winner of their "New Music Challenge" four nights running, **Coming Of Age's** "Coming Home To Love" debuts at #30 for KFMI-Arcata, Calif. Seventeen ADDS including: WIOQ-Philadelphia, Z106.7-Evansville, Ind., 102 KISS-Fayetteville, Ark., HOT 97.7-San Jose, KPLZ-Seattle, KLYV-Dubuque, Iowa, KJLS-Hays/Great Bend, Kan. and KLUC-Las Vegas.

Lots of women are calling for **Soko's** "If You Go Away," according to R. Charles Snyder, PD/MD at KTMT-Medford, Ore., who gives it the official ADD. Gains at WNNJ 30-28, KX92 23-20, WSEI 31-27, KZMC 37-31, KGWY debut #27 and KRQU 32-30.

Early Top Five stats on **Janet Jackson's** next single, "Again," at 99.1 KGGI, WIOQ, KISF and B95. Hot at

XL93 30-8, WJMN 12-10, POWER 96 26-13, KPRR debut #16, KIIS 29-21, KLUC 29-15. ADDED at: Q102, B94, WTNY/FM, KBKB, WVAQ, WWKF, WHHT, Q96, KAGO and KIQY.

KUBE-Seattle's Bob Case and Shellie Hart place **Zhane's** "Hey Mr. DJ" in the Top 10, as does HOT 97-New York and 99.1 KGGI-San Bernardino. Gaining at KMEL 15-11, KKFR 23-21, WSPK/FM 32-27, WIOQ 17-14, MIX 93.5 debut #27, KTFM debut #26, HOT 97.7 29-20, WTIC/FM 29-27 and B95 debut #20. New on: HOT 102, WJMN, WFLY, KQCR, KPSI, WAVT, WILI/FM, KJYK, KSTN and more.

Shaggy's "Oh Carolina" is the new #1 song at ISLE 95-St. Croix, Virgin Islands. It's Top 10 at POWER 106-Los Angeles, KONG-Lihue, Kauai, Hawaii, MIX 93.5-Monterey/Salinas and KFMI-Arcata, Calif. and on the move at WKSE-Buffalo 20-16 "number two in requests," WNVZ-Norfolk 14-13, WTIC/FM-Hartford 26-24 and 104 KRBE-Houston 29-27.

Q96-Imperial Valley, Calif. PD/MD Dan Watson has no trouble spotting his most-requested song in all demos—it's **Xscape's** "Just Kickin' It," which charts 7-6. Dan

reports, "adults 18-plus love it," and says retail is calling him to let him know lots of people are asking for it even though product hasn't arrived yet. Hot at HOT 97.7 25-15, KMEL 16-12, KISS 108 24-21, MIX 93.5 20-14 and FM102 debut #16. ADDS at: POWER PIG, WJMN, WFLY, KTFM, KQCR, KUBE and HOT 102.

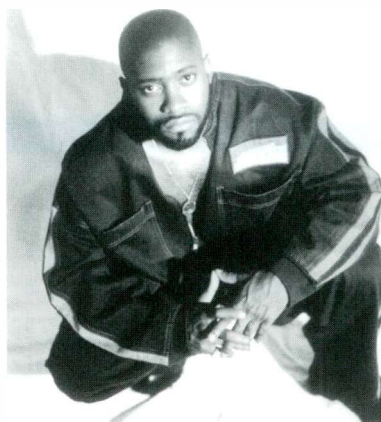


GAVIN RAP

EDITOR: KELLY WOO



Most Added



DADDY-O

Brooklyn Bounce
(Brooktown/Island/PLG)

DR. DRE

Let Me Ride
(Death Row/Interscope/
Priority/Atlantic)

NAUGHTY BY NATURE

Written On Ya Kitten
(Tommy Boy)

Top Tip



BIZ MARKIE

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

RECORD TO WATCH

BLACK MOON

How Many MC's
Must Get Dissed
(Wreck)

Seventeen early believers know the answer to this question, including Ray G & Vinnie V at WEAA-Baltimore and Mike Friedberg at KWUR-St. Louis.

Say What?

As mentioned in last week's column, **Dr. Dre's Death Row Records** posse was involved in a scuffle with members of **Luke's** people at Jack The Rapper's "Family Affair 1993." But that's the least of the record company's worries now that **Snoop Doggy Dogg** is facing a murder charge. According to the *L.A. Times*, Snoop and two other men were seen arguing with **Phillip Woldemariam** near the corner of Palms Boulevard and Motor Avenue at 7:20 p.m. on August 25. The three drove off after the verbal confrontation and an exchange of gang hand signs, only to return a few minutes later. Snoop and his two passengers told the police that Woldemariam approached the Jeep and pulled a gun. At that point the passenger in the front seat, who claimed to be Snoop's bodyguard, fired several shots in self-defense. Other witnesses said Woldemariam never displayed a firearm. After negotiating his surrender through an attorney, Snoop failed to turn himself in along with the two other individuals involved in the incident. As a result, L.A.'s finest showed up at the *MTV Awards*, where Snoop and Dre were scheduled to be presenters, thinking they would nab their suspect there. Believe it or not, Snoop somehow managed to sneak into one of the biggest awards show, present an award *live* on *MTV* and sneak back out without being caught. Later that night, Snoop, accompanied by his lawyer, surrendered, and was released the next day on \$1 million bail. According to Snoop's attorney, Woldemariam, who was recently released from prison after serving a one-year term for firing a gun a schoolyard, has threatened the rapper's life in the past by holding a gun to his head, and has been harassing him for the past three months...While Snoop awaits trial, **Slick Rick** has been released on work furlough after spending two and a half years in prison for attempted murder. According to *The Source's* "The Weekly Word," Rick has been busy working on a new album slated for release early next year. One of the six songs that have been completed features his original partner **Doug E. Fresh**. Material that Rick recorded with **Pete Rock**, **Large Professor** and **Easy Mo Bee** before going to jail has been put on hold. **Russell Simmons**, CEO of **Def Jam Recordings**, says that the new songs are more reflective of Rick's personality and sense of humor now that he has more to look forward to than being behind bars. The possibility of his full release may happen by the end of

RA	LW	TW	
\$	1	1	DE LA SOUL - Breakadawn, En Focus (Tommy Boy)
\$	2	2	CYPRESS HILL - Insane In The Brain, When The Ship..., Bong (Ruffhouse/Columbia)
\$	4	3	COMMON SENSE - Soul By The Pound (Relativity)
—	5	4	CASUAL - That's How It Is (Jive)
\$	14	5	LEADERS OF THE NEW SCHOOL - What's Next? (Elektra)
—	7	6	SOULS OF MISCHIEF - 93 'Til Infinity (Jive)
—	13	7	ERICK SERMON - Stay Real (Def Jam/Columbia)
—	11	8	PRIVATE INVESTIGATORS - Mash Up The Mic (Virgin)
\$	8	9	THA ALKAHOLIKS - Make Room (Loud/RCA)
\$	9	10	ILLEGAL - We Getz Buzy (Rowdy)
\$	3	11	M.C. LYTE - Ruffneck (First Priority/Atlantic)
\$	6	12	INTELLIGENT HOODLUM - Grand Groove (Tuff Break/A&M)
—	15	13	MAD FLAVA - Feel The Flava (Priority)
\$	10	14	ICE CUBE - Check Yo' Self (Priority)
\$	12	15	POETIC JUSTICE - Mista Grimm, Pete Rock, 2 Pac, Nice & Smooth (New Deal/Epic)
\$	17	16	SCARFACE - Let Me Roll (Rap-A-Lot/Priority)
\$	31	17	KRS-ONE - Outta Here (Jive)
—	21	18	DIGABLE PLANETS - Nickel Bags (Pendulum/ERG)
\$	16	19	FAT JOE - Flow Joe (Relativity)
\$	23	20	BIG DADDY KANE - Stop Shammin'/Very Special (Cold Chillin'/Reprise)
\$	18	21	M.C. BREED - Gotta Get Mine (WRAP/Ichiban)
—	22	22	TRENDS OF CULTURE - Valley Of The Skinz (Mad Sounds/Motown)
\$	19	23	LORDS OF THE UNDERGROUND - Chief Rocka (Pendulum/ERG)
\$	20	24	BOSS - Recipe (DJ West/Chaos/Columbia)
—	32	25	DRED SCOTT - Nutin Ta Lose (Tuff Break/A&M)
—	29	26	THE BEATNUTS - No Equal, Psycho Dwarf (Violator/Relativity)
\$	27	27	KRIS KRDOSS - Alright (Ruffhouse/Columbia)
—	34	28	THE TROUBLENECK BROTHERS - Troubleneck Wreck, Gusto (StepSun)
\$	24	29	WU-TANG CLAN - Method Man, Protect Ya Neck (Wu-Tang/Loud/RCA)
—	30	30	JAZZMATAZZ - Trust Me (Chrysalis/ERG)
—	28	31	DA YOUNGSTA'S - Iz U Wit Me, Honeycomb, Wild Child (eastwest/atlantic group)
NEW	32	32	POOR RIGHTEOUS TEACHERS - Nobody Move, Da Rill Shit (Profile)
—	36	33	DIGITAL UNDERGROUND - Return Of The Crazy One (Tommy Boy)
NEW	34	34	ONYX - Shiftee (JMJ/RAL/Chaos)
—	35	35	ULTRAMAGNETIC M.C.'S - Two Brothers With Checks, One Two One Two (Wild Pitch/ERG)
—	33	36	AKINYELE - Ak Ha Ha! Ak Hoo Hoo? (Interscope/Atlantic)
—	26	37	NUBIAN CRACKER - Do You Wanna Hear It? (Big Beat/Atlantic)
—	38	38	CAPITAL TAX - The Masha (Primate/MCA)
NEW	39	39	MASTA ACE - Slaughtahouse (Delicious Vinyl/Atlantic)
\$	25	40	MENACE II SOCIETY - Spice-1, MC Eht, UGKz, Pete Rock, KRS-1, Smooth (Jive)

Chartbound

- LIFERS GROUP** - Jack U. Back (Hollywood BASIC)
- YO-YO** - Westside Story (eastwest)
- ED O.G AND DA BULLDOGS** - Skinny Dip (Got It Goin' On) (Chemistry/Mercury)
- PHARCYDE** - Otha Fish (Delicious Vinyl/Atlantic)
- * **DIRT NATION** - Khadijah (Zoo Street)
- * **DADDY-O** - Brooklyn Bounce (Brooktown/Island/PLG)
- * **DR. DRE** - Let Me Ride (Death Row/Interscope/Priority/Atlantic)
- * **BIZ MARKIE** - Young Girl Bluez (Cold Chillin'/Warner Bros.)

Reports accepted: Thursday Only 9am - 4pm
Station Reporting Phone: (415) 495-1990 Gavin Fax: (415) 495-2580



**GRITTY RHYMES
AND LOW DOWN SOUNDS.**

shifftee

**THE NEW SINGLE FROM "BACDAFUCUP"
THE ALBUM THAT HAS SOLD 932,456 COPIES.**

DON'T MISS ONYX ON THE DR. DRE TOUR STARTING SEPTEMBER '93.

EXECUTIVE PRODUCERS: JASON MIZELL & RANDY ALLEN

PRODUCED BY CHYSKILLZ & JAM MASTER JAY.

MANAGEMENT: GIA MANAGEMENT, JEFFREY HARRIS

CHAOS and Chaos design are trademarks of Sony Music Entertainment Inc./© 1993 Rush Associated Labels.



RAP RETAIL

SINGLES

2W	LW	TW	
1	1	1	ICE CUBE - Check Yo' Self (Priority)
2	2	2	M.C. LYTE - Ruffneck (First Priority/Atlantic)
5	4	3	SCARFACE - Let Me Roll (Rap-A-Lot/Priority)
3	3	4	KRIS KROSS - Alright (Ruffhouse/Columbia)
4	5	5	2 PAC - I Get Around (Interscope/Atlantic)
9	6	6	BIG DADDY KANE - Very Special (Cold Chillin'/Reprise)
6	7	7	CYPRESS HILL - Insane In The Brain (Ruffhouse/Columbia)
20	12	8	ILLEGAL - We Getz Buzy (Rowdy)
8	9	9	LORDS OF THE UNDERGROUND - Chief Rocka (Pendulum/Elektra)
NEW	10	10	KRS-ONE - Outta Here (Jive)
11	11	11	L.L.COOL J - Pink Cookies/Backseat (Def Jam/Columbia)
18	18	12	FAT JOE - Flow Joe (Relativity)
10	10	13	TAG TEAM - Whoomp! (There It Is) (Bellmark)
16	15	14	THA ALKAHOLIKS - Make Room (Loud/RCA)
12	13	15	M.C. BREED - Gotta Get Mine (WRAP/Ichiban)
15	16	16	BOSS - Recipe (DJ West/Chaos/Columbia)
17	17	17	INTELLIGENT HOODLUM - Grand Groove (A&M)
19	19	18	D.J. JAZZY JEFF AND THE FRESH PRINCE - Boom! Shake The Room (Jive)
21	20	19	WU-TANG CLAN - Protect Ya Neck (Wu-Tang/Loud/RCA)
—	22	20	LEADERS OF THE NEW SCHOOL - What's Next? (Elektra)
22	21	21	COMMON SENSE - Soul By The Pound (Relativity)
13	14	22	YO-YO - Bonnie & Clyde Theme/BWin' Wit My Crewin (eastwest/atlantic group)
—	24	23	DE LA SOUL - Breakadawn (Tommy Boy)
—	25	24	ZHANE - Hey Mr. DJ (Flavor Unit/Epic)
7	8	25	95 SOUTH - Whoot, There It Is (WRAP/Ichiban)

ALBUMS

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

the year, said Simmons...Other new music to keep an eye out for include the new **Greg Osby** cut "Raise," featuring vocals by **CL Smooth**, which was produced and remixed by **Ali Shaheed Muhammed** of **A Tribe Called Quest**; an eleven minute long remake of "One Nation Under A Groove" called "Bop Gun" by **Ice**



Greg Osby, Ali Shaheed Muhammed, and CL Smooth at the controls

Cube and **George Clinton**, which is featured on Cube's new album *Lethal Injection*; and **The Han Soul Project** who are produced by **Adrian "A-Love" Miller's Bein' Lil' Kids Productions**...Spectators of the 7th annual *Mixmaster Competition* sponsored by **KMEL**-San Francisco and Def Jam Recordings witnessed 16 of the Bay Area's best DJs battle for a grand prize of \$1,000 and the opportunity to mix on the air for **KMEL**. When all was said and done, **DJ Shortcut** from Daly City, Calif., who some of you may remember from this year's **Battle For World Supremacy** at **The New Music Seminar**, hailed as the victor. Proceeds from the battle (\$1,900) were donated to the **San Francisco AIDS Foundation**...In case you're wondering what **DJ P** is up to now that he's no longer with **New Deal Music**, rumor has it that he's been talking with Def Jam. Could this be leading up to a VP slot at **DJ West**? Or a label deal? Or both?...Nuff said.

New Releases

POSITIVE K Carhoppers (Island/PLG)

In terms of "commercial" success, Pos definitely scored big this year with the one he did for Coca-Cola. His success, however, didn't keep Pos from returning to the studio to remix "Carhoppers." The street mix bumps hard with a extra-phat, artery clogging bass line that's sure to please party-goers and jeep cruisers, while a commercial version that'll soon follow will have commercial radio smiling from ear to ear. The street mix has the dapper rappers' vocals straight through, but the commercial version will include the mystery voice from "I Got A Man" and the Coca-Cola commercial. Has anyone figured out who this is yet? This one deserves to go straight into your Top 10 out-the-box!! Contact Sincere at (212) 603-3918 immediately if you haven't gotten it yet.

ARTIST PROFILE



THA ALKAHOLIKS

NAMES: E-Swift, J-Ro & Tash

FROM: Columbus, Ga. (E-Swift), Pacoima, Calif. (J-Ro) and Columbus, Ohio (Tash)

LABEL: Loud/RCA

PROMOTION CONTACTS: Terry Ferguson, Trevor Williams & Matt Fraude

LATEST RELEASE: "Make Room"

CURRENT ALBUM: 21 & Over

MUSICAL INFLUENCES: Run-D.M.C., Marley Marl, L.L. Cool J and the Sugarhill Gang.

FAVORITE BEVERAGE: Olde English 64oz

FAVORITE ARTISTS: KRS-ONE, Common Sense, Wu-Tang Clan and Ice Cube

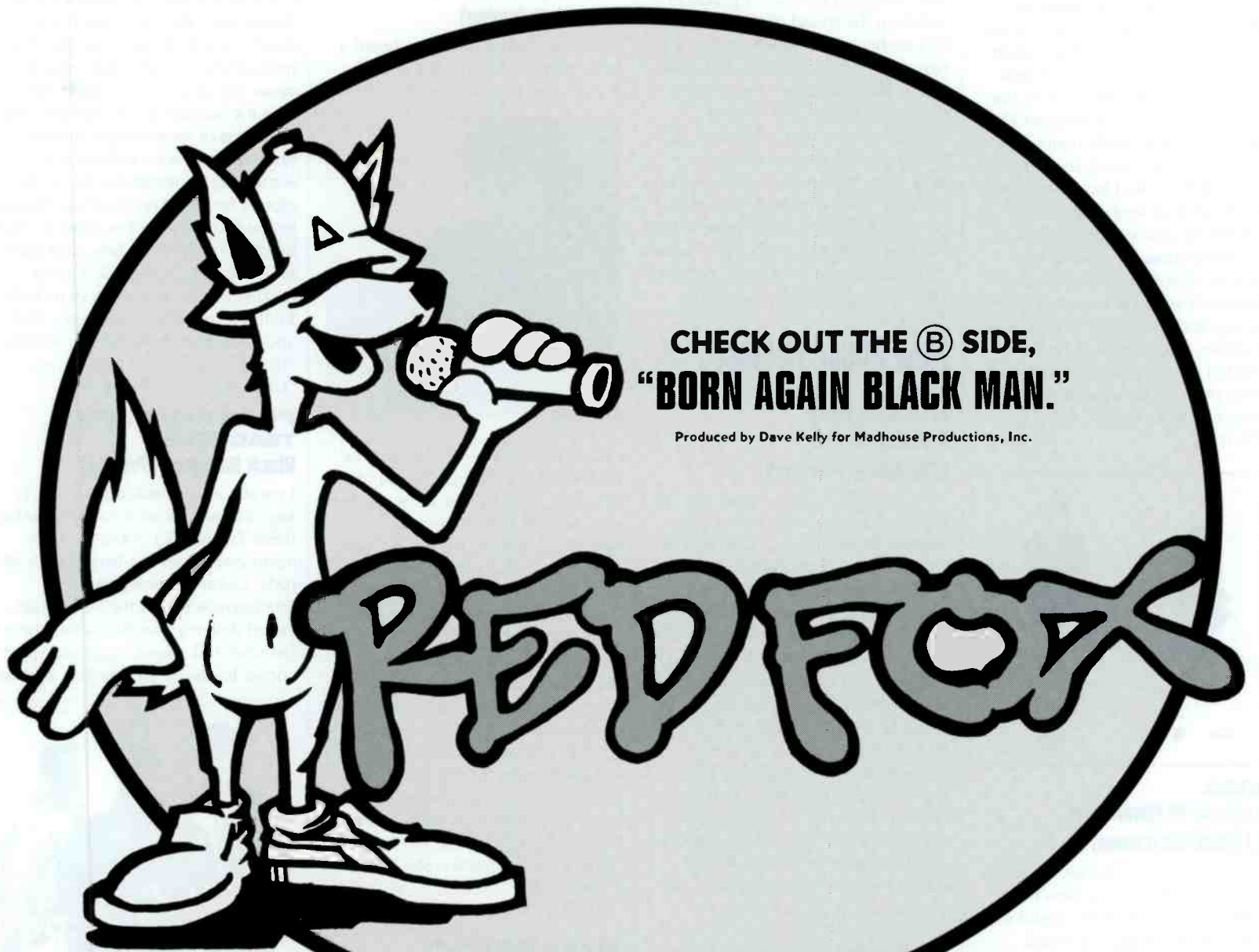
IS THERE ANYONE YOU HAVEN'T WORKED WITH THAT YOU'D LIKE TO IN THE FUTURE? Diamond D & Premiere (Producers) and Wu-Tang Clan and De La Soul (Rappers)

HOW DID YOU HOOK UP WITH KING TEE? "King Tee and J-Ro were in a group together. We all hung out with the same crowd, and went to the same parties." —Tha Alkaholiks

TOUR DETAILS: Just finished a tour of the southern states, now touring the east coast.

FUTURE PLANS: "Put out as many records as we can each year, and start a record label."

—Tha Alkaholiks



CHECK OUT THE **ⓑ** SIDE,
"BORN AGAIN BLACK MAN."

Produced by Dave Kelly for Madhouse Productions, Inc.

RED FOX

DEM **Ⓐ MURDERER**

the first single from his forthcoming album

[AS A MATTER OF FOX]

Produced by Bobby Konders for Massive B Sounds Productions

ON ELEKTRA COMPACT DISCS AND **Ⓜ** CASSETTES.

© 1993 ELEKTRA ENTERTAINMENT, A DIVISION OF WARNER COMMUNICATIONS INC. A TIME WARNER COMPANY.



RED FOX
Dem A Murderer (Elektra)

You may have gotten your first taste of Red Fox on Brand Nubian's "Black Starr Line," but Red has been on indie dancehall labels for quite some time. Now on Elektra Entertainment, Red drops his first crazy phatt new single, "Dem A Murderer," from the forthcoming album, *As A Matter Of Fox*. Packed with madd remixes by various top-notch producers (including the SD50's), Red lets his patois-chat stylee flow unabatedly on the harder-than-concrete hip-hop tracks. All you traditional dancehall DJs, don't get discouraged—the original album cuts are there too. Don't sleep hip-hop and dancehall DJs, because "Booyaka! Booyaka!" will be the sound of the masses when this selection is pumped through the airwaves. Contact Erika McDaniels at (212) 275-4175. —TIM PERRY



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

Of all the hard-core female MCs who have surfaced this year, Boss has been one of the most successful in terms of radio airplay and retail action, and from the sound of "Progress Of Elimination," her success streak will continue. The LP version rolls thick with the '70s funk sound, but the real treat on this 12-inch comes from Def Jef's remixes. The Poet of Hip-Hop shocked it beyond comprehension on the production tip with fat bass guitar plucks, in-ya-face snare hits and menacing synthesizer key strokes that even Dr. Dre would approve of. Boss' hoarse and penetrating delivery expounds on Darwinism, as in "survival of the fittest," but within the context of the ruthless inner-city streets. Like Boss says, "The only way to progress is through elimination." Contact Kevin Mitchell at (212) 229-5225 or Tyesh Harris at (212) 833-8872.

TOP QUALITY
Magnum Opus (PMD/RCA)

The wait for Parrish Smith's PMD Records to debut is over, and skeptics are about to get knocked out by its first punch; it has Top Quality written all over the glove. T.Q. is a native of White Plains, N.Y., but he

currently resides on the prolific stomping grounds of Mt. Vernon, N.Y., but don't confuse him with any of his predecessors. He made sure of this by using a new set of producers, and from the sound of his first single he's on his way to making a national name for himself. On the production level, "Magnum Opus" is extremely radio-friendly with the familiar "Ashley's Roach Clip" breakbeat and a jazzy, "game show"-vibed horn loop. With his flavorful delivery, TQ can hold his own among the crowded field of rappers. Underground DJs will find the remix much more harder and suitable for their shows. Contact Tammy "Sunkiss" Greer at (212) 930-4565.

New Album Releases

ED O.G. & DA BULLDOGS
Roxbury 02119
(Chemistry/Mercury)

"I had my whole life to make my first album and I was expected to make this one in six months," says Ed O.G. So you're wondering if this album is going to live up to par, right? Well, wonder no more 'cause the sophomore jinx missed the bus on *Roxbury 02119*. Special K & Teddly Ted and Joe Mansfield once again play executive producers as they did on *Life Of A Kid In The Ghetto*, but on this one Ed O.G. & Da Bulldogs decided to incorporate other producers, including Diamond D, Scott Foster and Desmond Powell, who add a different flavor to the new album. Ed O.G. says he named the album *Roxbury 02119* because, "Rappers talk about everywhere else. This album is what's going on here, how we live. It's not Harlem or Compton, but it's home." Some of the cuts worth experiencing include: "Street Of The Ghetto," which tlls of someone getting caught up in the drug game; "Busted," a harder, more straight forward version of "Bug-A-Boo"; "Love Comes And Goes," which talks about the harsh realities of death; "Less Than Zero," a social commentary. This album serves up enough fixin's so that both underground DJs and commercial radio heads can come to



Ed O.G. & Da Bulldogs

the dinner table (or turntable) to get their grub on.

KURIOUS
A Constipated Monkey
(Hoppoh/Columbia)

How many times have you heard a performer bitch about the sound? Well during the RAL/Def Jam show-



case at GAVIN Seminar '93, Kurious' DAT wouldn't cue up. Instead of throwing a fit or jettin' off stage, he showed and proved his skills as a true MC by hyping the crowd, and freestylin' his ass off. That spontaneous talent and showmanship was captured on his debut album with production help from Pete Nice, The Beatnuts, Stimulated Dummies, Prince Paul and Sam Sever. Kurious flows from track to track with styles upon styles, and with topics just as diverse, but the one topic he doesn't kid about is his lack of funds, as he explained on "I'm Kurious." Other tracks to pay attention to include "Spell It With A J (Yes, Yes Jorge)," "Top Notch," "Uptown Shit," "Leave Ya With This," "Tear Shit Up" and "Baby Bust It."

ERICK SERMON
No Pressure (Def Jam/Columbia)

When the dynamic rap duo EPMD broke up, rap fans worldwide were wondering whether Erick Sermon or Parrish Smith could survive on their own. There's no question that both of them have adjusted extremely well. As you know, Sermon has been busy in the studio producing acts such as Illegal, Kronic, TLC and Shaq, but not too busy to stop him from recording his debut solo album.

No Pressure is a funk-driven, straight-in-your-face, no-holds-barred album. Don't expect to find any filler as he explains, "You want people to fiend, to rewind, not to fast forward." On *No Pressure*, the only button you need to know about is the one that's marked play. So why did Sermon name the album *No Pressure*? He says it's because he doesn't have the pressures of answering to anyone now that he's solo. If there was something he wanted to do on the album, he could do it without having to run it by anyone but himself. And he did what he does best, and that's funk, funk and mo' funk. Guests making cameo appearances include Keith Murray, Shadz Of Lingo, Kam and Ice Cube. Standout cuts include "Hostile," "Safe Sex," "The Hype," "LiLL Crazy" and "The Ill Shit."

POOR RIGHTEOUS TEACHERS
Black Business (Profile)

Lyrically and stylistically not much has changed, as on their third outing these Trenton N.J. ruffnecks once again come with the headline 5% attitude. Culture Freedom & Wise Intelligent still rock the slick, quick-paced delivery that falls somewhere between ruff-edged ragga and street corner hardness. In addition, a quasi-



militant vibe runs throughout as the PRT call for Black owned businesses and an end to the inner city crack epidemic. The most notable change is the music. In the past, PRT's production was largely controlled by Tony D. This time out, however, the trio grabbed the reins, producing eight of the album's 12 cuts with mixed results. For the most part, the crew rely on standard 4/4 drum tracks and minimal, over-recycled beats, creating cuts that become musically repetitive (Fab 5 Freddy's "Change The Beat" is scratched and mixed all through the album). Despite falling musically short of its predecessors, this album does contain a few fat jammies. "144 K" straight rocks and "Da Rill Shit" is a rousing posse mosh featuring the fly debut of Power Israel, Black Prince and Omar Superstar. The final word is: dig deep between the grooves and this album will yield some slammin' cuts. —SPENCEDOOKEY

ME'SHELL

NdegéOcello

The first single taken from PLANTATION LULLABIES, one of the most critically acclaimed and anticipated albums of the year.

"DRED LOC"

On Your Desk Now!
Going for adds 9/27
and 9/28.

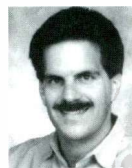


NdegéOcello- pronounced
"N-Day-gay-O-cello."

"DRED LOC," THE FIRST SINGLE FROM HER DEBUT ALBUM, PLANTATION LULLABIES definitely *downtown*

Management and Direction by Beverly Jenkins and Bill Toles for Splendid Splinter and Curtis' Sister
Produced by Andre Betts, mixes by Sly 'N' Robbie, Bob Power, David Gamson and Me'Shell NdegéOcello.

GAVIN URBAN



ASSOCIATE EDITOR:
JOHN MARTINUCCI

2W	LW	TW		WEEKS	Reports	Adds	Heavy	Medium	Light	HIT FACTOR
4	2	1	MARIAH CAREY - Dreamlover (Columbia)	8	55	0	51	4	0	100%
2	1	2	BABYFACE - For The Cool In You (Epic)	9	54	0	49	4	1	98%
7	7	3	BELL BIV DeVOE - Something In Your Eyes (MCA)	9	53	1	39	12	2	96%
5	5	4	MAZE Featuring FRANKIE BEVERLY - Laid Back Girl (Warner Bros.)	9	50	0	44	4	2	96%
10	10	5	ZHANE - Hey Mr. DJ (Flavor Unit/Epic)	10	48	1	37	11	0	100%
28	14	6	TONY TONI TONE - Anniversary (Wing/Mercury)	4	56	2	16	31	9	84%
15	13	7	EN VOGUE Featuring FMO3 - Runaway Love (eastwest)	5	54	1	20	28	6	89%
16	11	8	EARTH, WIND & FIRE - Sunday Morning (Reprise)	6	53	1	23	26	4	92%
6	6	9	JOE - I'm In Luv (PLG)	12	49	0	35	11	3	94%
3	3	10	SHANICE - It's For You (Motown)	11	48	0	36	12	0	100%
8	8	11	SWV - Downtown (RCA)	11	47	0	37	8	2	96%
13	12	12	LUTHER VANDROSS - Heaven Knows (Epic)	7	50	0	21	22	7	86%
1	4	13	JANET JACKSON - If (Virgin)	12	42	1	35	7	0	100%
17	15	14	KRIS KROSS - Alright (Ruffhouse/Columbia)	10	43	0	18	19	6	86%
22	19	15	M.C. LYTE - Ruffneck (First Priority/Atlantic)	12	40	1	23	12	5	88%
9	9	16	SWV - Right Here/Human Nature (RCA)	7	36	2	29	6	1	97%
32	24	17	INTRO - Come Inside (Atlantic)	5	48	5	6	24	18	63%
19	18	18	JOHNNY GILL - I Got You (Motown)	9	42	2	11	24	7	83%
20	20	19	VESTA - Always (A&M)	9	41	0	12	21	8	80%
21	22	20	WILL DOWNING - There's No Living Without You (Mercury)	10	39	0	9	25	5	87%
—	36	21	PRINCE - Pink Cashmere (Paisley Park/Warner Bros.)	2	48	10	2	21	25	48%
25	23	22	P.O.V. Duet with JADE - All Thru The Nite (Giant/Reprise)	7	42	0	6	25	11	74%
34	30	23	TEDDY PENDERGRASS - Voodoo (Elektra)	4	44	4	3	24	17	61%
—	38	24	XSCAPE - Just Kickin' It (So So Def/Columbia)	3	45	11	5	14	26	42%
27	26	25	ANGIE & DEBBIE - Light Of Love (Capitol)	7	40	1	6	21	13	68%
30	27	26	LEVERT - Do The Thangs (Atlantic)	5	41	1	2	26	13	68%
36	32	27	GUESS - Shu-B (Warner Bros.)	6	42	2	1	19	22	48%
37	31	28	COMING OF AGE - Coming Home To Love (Zoo)	6	33	0	7	18	8	76%
29	29	29	D.J. JAZZY JEFF AND THE FRESH PRINCE - Boom! Shake The Room (Jive)	8	32	2	6	18	8	75%
23	25	30	SADE - Cherish The Day (Epic)	8	34	2	5	21	8	76%
—	39	31	KEITH WASHINGTON - Stay In My Corner (Qwest/Warner Bros.)	4	39	7	0	13	26	33%
12	17	32	TONI BRAXTON - Another Sad Love Song (LaFace/Arista)	14	26	0	15	8	3	88%
11	21	33	THE O'JAYS - Somebody Else Will (EMI/ERG)	14	27	0	13	6	8	70%
NEW	34	34	SILK - It Had To Be You (Keia/Elektra)	2	35	8	1	7	27	23%
33	33	35	REGINA BELLE - Dream In Color (Columbia)	9	24	0	4	14	6	75%
NEW	36	36	AARON HALL - Get A Little Freaky With Me (Silas/MCA)	2	33	12	0	4	29	12%
NEW	37	37	ROBIN S - Love For Love (Big Beat/Atlantic)	4	30	5	1	7	22	27%
NEW	38	38	VERTICAL HOLD - A.S.A.P (A&M)	4	30	4	0	8	22	27%
NEW	39	39	DE LA SOUL - Breakadawn (Tommy Boy)	3	27	2	2	8	17	37%
39	37	40	MEN AT LARGE - Would You Like To Dance (With Me) (eastwest)	5	23	1	3	10	10	57%

Most Added

HI-FIVE

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

AARON HALL

"Get A Little Freaky With Me" (Silas/MCA)

MINT CONDITION

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



Top New Entry

SILK

"It Had To Be You" (Keia/Elektra)

Hot

PRINCE

"Pink Cashmere" (Paisley Park/Warner Bros.)

Top Tip

SALT-N-PEPA

"Shoop" (Next Plateau/London/PLG)

RECORD TO WATCH

LISA TAYLOR

"Don't Waste My Time" (Motown)

It's a bird, it's a plane...no it's Lisa Taylor off the Meteor Man soundtrack, and she's sounding g-o-o-o-d.

Chartbound

	Reports	Adds	Heavy	Medium	Light	Hit Factor	Weeks
USHER - "Call Me A Mack" (LaFace/Arista)	28	3	—	8	17	29%	2
* MINT CONDITION - "Nobody Does It Betta" (Perspective/A&M)	28	12	1	—	15	4%	1

Total Reports:
This Week 57 Last Week 57

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

Reports accepted:
Monday at 8am through 3pm Tuesday

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

Album Cuts

BABYFACE - Never Keeping Secrets

BELL BIV DEVOE - Lovely

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

JOHNNY GILL - Tell Me How U Want It

JANET JACKSON - Again/You Want This

MARK WHITFIELD - That Girl

Inside Urban

.....
Mariah Carey isn't wasting any time! "Dreamlover" switched places with **Babyface's** "For The Cool In You" to take #1. Check the bottle-neck from #3 thru #8. All have very strong shots for the top spot. Last week's "Hot," **Tony Toni Tone's** "Anniversary" is still moving up—#14→#6 to be exact—and it warranted a call from Paul Jefferson at WJDY-Salisbury, Md. He says "I'm finding TTT to be a very fast mover. The phones are lighting up for

GET HOOKED... The Pharcyde

Otha Fish



THE NEXT STOP
ON THE
BIZARRE
RIDE...

VIDEO ADDED



THE ATLANTIC GROUP

IN YOUR HANDS NOW



Up & Coming

Reports	Adds	
26	10	*SALT-N-PEPA - Shoop (Next Plateau/London/PLG)
23	7	*LISA TAYLOR - Don't Waste My Time (Motown)
22	4	*SYBIL - Beyond Your Wildest Dream (Next Plateau/PLG)
21	3	CHRISTOPHER WILLIAMS - Come Go With Me (Uptown/MCA)
21	9	*GEORGE CLINTON - Paint The White House Black (Paisley Park/Warner Bros.)
19	2	COLIN ENGLAND - You Took My Love Away (Motown)

Dropped: #16-Alexander O'Neal, #28-H-Town, #34-Brian McKnight, #35-2 Pac, #40-Shai (Baby), Nu Colours.

* Indicates Debut

them." Moving #24-#17 is **Intro's** "Come Inside," which picks up WYBC and WNHC-New Haven, WVKO-Columbus, Ohio, WMVP-Milwaukee, Wis. and WBIL-Tuskegee, Ala. **Vesta and Will Downing** got a second wind as reporting stations increased their rotation... Right behind is (Hot) **Prince's** "Pink Cashmere" which leaps 15 places to end up at #21 after attracting 10 adds including WBLX-Mobile, Ala., WFXA-Augusta, Ga., WPEG-Charlotte, N.C., WXYV/FM-Baltimore and KJMZ-Dallas...Showing the same signs of intensity is **Xscape**. This quartet has quickly gained listener reaction just ask Stan Boston at WNHC-New Haven, Conn. who says, "The remix version with the 'Let's Do It Again' sample is getting quick reaction..." **Angie & Debbie, Levert, Guesss** and **Comin Of Age** are still on the rise—keep it up gang! Besides grabbing seven adds, Keith Washington's "Stay In My Corner" moves #39-#31. Washington is this week's Urban artist spotlight...Top New Entry comes in at #34. Silk's "It Had To Be You" finds seven adds among them WILD-Boston, WRNB-Minneapolis, Minn. and KBMS-Portland. There were four other debuts to the chart: Aaron Hall (#36), Robin S (#37), Vertical Hold (#38) and De La Soul (#39). This issue's Record To Watch, **Lisa Taylor's** "Don't Waste My Time" from the *Meteor Man* soundtrack is a serious chart contender.

Congratulations...The "Godfather Of Soul" recently donned a cowboy hat and greeted hundreds of fans by saying "Papa's got a brand new bridge," at a recent ceremony marking the dedication of the James Brown Soul Center Of The Universe Bridge in Steamboat Springs, Colo. The county held a contest to name the bridge, Brown's fans waged a campaign to name it after the Georgia native, and won. Ain't no river wide enough, right James? Have you received your Sh*t in the mail? I mean Martin Lawrence's debut album *Live...Talkin' Sbit*. Eastwest plans to promote it much like they would a hip-hop album, with listening parties in all major markets, street posters, sticker distri-

bution in street level publications and major television, print and radio campaigns. In addition the label plans to send out weekly snippets on pro CD to all Urban and Pop stations, as well as to talk and mix show hosts.

SERVICE: WESE/FM-Tupelo, Miss. requests CD and vinyl service from Virgin, eastwest and Reprise Records. Send to Rick Joyner c/o WESE/FM, 2812 Cliff Gookin Blvd. Tupelo, Mi. 38801

New Releases

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

Can we talk about number one singles? In 1991-92, Tevin had "Tell Me What You Want Me To Do," "Alone With You" and "Goodbye." For his new album, *I'm Ready*, Tevin teamed up with producer/songwriters Babyface and Daryl Simmons, and you can just imagine the results—slick, smooth and jammin'. "Can We Talk" is the first single.

JODY WATLEY
Your Love Keeps Working On Me
(MCA)

Missing from the airwaves and charts for the past year and a half, Jody Watley releases the first single from her forthcoming album, *Intimacy*. On "Your Love Keeps Working On Me" Jody's sultry vocals spice up a laid-back, trumpet-muted dance track that grabs you after just one listen. I'm looking forward to hearing the rest of the album.

II D EXTREME
Up On The Roof
(Gasoline Alley/MCA)

While we wait for the release of the debut album by this trio, Randy, D'Extra and Jermaine satisfy our appetites by giving us the cover of a Carole King/Gerry Goffin classic. II D Extreme's version is tasteful and delivers the vocal fullness that we discovered on "Cry No More." Impressive.

THE O'JAYS
Heartbreaker (EMI/ERG)

Now with the Top 5 "Somebody

Else Will" under their belt, The O'Jays are ready continue their comeback with "Heartbreaker." Early adds from WBIL-Tuskegee, Ala. and WFKX-Jackson, Tenn.

7669
So High (Motown)

Check out the meshing of arousing R&B grooves with cool seductive vocals by this female quartet. The native New Yorkers want their music to reflect their personalities: diverse, original, spontaneous and erotic. "So High" was co-written by M. Morales and M. Rooney.

NONA GAYE
Love For The Future
(Third Stone/Atlantic)

Nona shortens the original title "Love Is All You Need For The Future" to the album title while offering several remixed versions of "Love For The Future." With so many choices on the pro CD, it's up to you, but "Sweet Des Hip Hop Radio" and "After Hour Radio" are my favorites.

TO BE CONTINUED...
One On One (eastwest)

Rolling on the positive tip, To Be Continued..., dish out the benefits of being self-motivated and not bowing to peer pressure. The trio get their hook and funky melody, laced with a bright guitar, from producers extraordinaire Foster and McElroy.

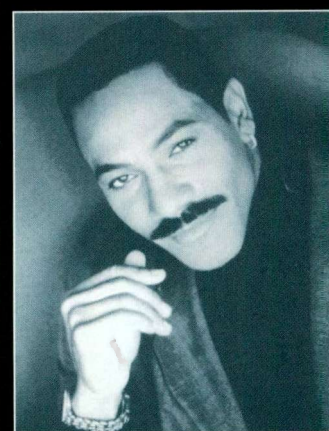
NUTTIN' NYCE
Proof Is In The Pudding
(Pocketown/Jive)

This second single is "proof in the puddin'" of just how "nyce" these newcomers sound. Combining a bass-heavy rhythm with stellar vocals, this single's slow groove will become popular with your listeners. With a chorus that repeats "The proof is in the pudding come and get it/make you say yumm, yumm", this is the perfect treat for your slow jam audience. —ROD EDWARDS

MENAGERI
Now I Realize
(Soul Convention/Columbia)

If you're searching for an uptempo swing beat with hip-hop lyrics and soulful vocals, this is it. Produced by Mark "Prince Markie Dee" Morales and Mark C. Rooney, whose list of clients also include Mary J. Blige and Christopher Williams, Menageri's debut single sparkles like polished silver. The variation between the lyrics they kick and the harmony they sing give Menageri a different appeal, and their debut single should be a winner on the airwaves. Also check out the remix featuring Greg Nice on the mic and even more hip-hop flava. —ROD EDWARDS

ARTIST PROFILE



KEITH WASHINGTON

BIRTHDATE: November 15

CURRENT RESIDENCE: Los Angeles

CURRENT SINGLE: "Stay In My Corner"

CURRENT ALBUM: You Make It Easy

LABEL: Qwest/Warner Bros.

MUSICAL INFLUENCES: Teddy Pendergrass, Harold Melvin & The Bluenotes, Marvin Gaye.

FAVORITE SPORTS TEAM: Detroit Pistons

FAVORITE RECORD (RECORDED BY SOMEONE ELSE): "Distant Lover" by Marvin Gaye

IF HE WASN'T A RECORDING ARTIST: "I would own my own hair salon."

PROUDEST ACCOMPLISHMENT: "Winning a Soul Train music award."

CURRENT OR UPCOMING TOUR DETAILS: "I am about to embark on a ten-city promotional tour."

HE SAYS: "God lays out a game plan and at times you may not like the plays he devises. But in the long run you'll find that there was a reason he laid it out that way for you."

FUTURE PLANS: To pursue an acting career and tour.

GAVIN ROCKS

ARTIST PROFILES BY SHEILA RENÉ

W.A.S.P.

LABEL: Capitol

ALBUM: *The Crimson Idol*

BLACKIE LAWLESS TALKS ABOUT:

STARTING OVER: "At the end of the "Inside The Electric Circus" tour I came to the conclusion that if we continued the way we were, not only would we end up being a parody of ourselves, we were going to end up as "Spinal Tap." Any act that's done theater over a period of years and didn't go on to make a musical mark has run up against this problem. I realized that the things I wanted to say personally and socially were not being heard. The audience was watching us with their eyes and not their ears. I couldn't go on like that."

THE ALBUM: "I've had the idea for *Crimson Idol* since about 1987. I only thought it would take a year to build Fort Apache, my new studio in Hollywood, but it took almost three years. The actual hard recording time was about 20 months, but it took me a year just to write the story of Jonathan Aaron Steel. I'd never written a rock opera before so I didn't know what was involved. I quickly found that if you're going to

develop characters you don't just slap a name on them and say, 'That's Joe Bob.' You have to give them a heart, mind, soul and personality. Once the motive was developed the story, for me, just about told itself. This was a hard record for me to make from an emotional point of view because to create it properly I had to learn method acting and had to become this kid."

THE STORY: "I didn't have this childhood. There's maybe five percent of me in this story and the rest of it is a bunch of other guys I know. I don't come from Jonathan's background, so I can't really relate to it as a lot of other people who've lived it can. Night after night after doing the show about Jonathan I'd

meet the kids who would tell me that I had written their life story."

RALPH SIMON: "He's been very influential in my career. As a matter of fact, this record might not have happened the way it did without him. The tour ended in September of 1989 and my manager Rod Smallwood got married the same month. I went to the wedding and Ralph was at the reception. He could see where I was emotionally and musically. He sat me down and gave me concrete examples of other people who had been through what I was going through and gave me advice that gave me a completely different outlook. I don't know where my career would be right now if it weren't for him."

ROD SMALLWOOD: "Bruce Dickinson and I both agreed the other night that no matter what has happened in our careers, be it good or bad, Smallwood has always stood firmly behind what his artists have wanted to do. When I explained what I was working on, he never told me not to do it and I know he was catching heat. He hadn't heard a lick of it (the opera) until it was nearly finished and yet he believed in what I was doing and patiently waited for a couple of years to hear it."

PETE TOWNSHEND: "When they did "Tommy" in New York I presented him with a gold disc for *Headless at the party*. Although I had corresponded with him through his office, I'd never met him. We talked for about 45 minutes and he was extremely generous with his time. He paid me the highest compliment I've ever been given when he talked about "The Real Me" and how we had captured the essence of what the Who was all about. He told me that he thought my idea was a good one, gave me some tips on how to write it and sent me on my merry way. On the downside, he didn't tell me everything and that's where it started getting funny."



Rock Releases

STRIP MIND What's In Your Mouth (Sire/Reprise)

Lifting heavy metal to a higher plane of ruggedness and damnation are Boston rockers Strip Mind. Formerly known as Seka, (a famous porn queen), the band changed their name to Strip Mind because the starlet had rights to her name. Their popularity soared after being voted best thrash/hard rock band in the Boston music awards for two consecutive years ('91-'92) and winning WBCN's 1991 Rock and Roll Rumble competition. Sire Records Vice-President Howie Klein, one of the Rumble's judges voted for Strip Mind and later signed them. This album, superbly produced by Alex Perialis (Anthrax, Nuclear Assault, Pantera and Testament) contains the aggressiveness of Black Flag and Minor Threat while boasting a true heavy metal sound that will turn on metal mongers and hard rock fans alike. Strip Mind's combination of thrash and metal make for an angst ridden listen. *What's In Your Mouth* rocks! Be sure to check out "Bastard," "Texas Radio Horror," "Pentapussy," "What's In Your Mouth," "Don't Care" and "23 Ways." If you have a chance to see this band live don't pass it up. Their performance at the Foundations Forum a couple of weekends ago was quite a display. I'm looking forward to seeing them again.

HATER Who Do I Kill? (A&M)

This is not something that rocks like Pantera or Slayer but Hater's formidable lineup and its catchy guitar-driven sound make *Who Do I Kill?* appealing. Any project involving talented musicians from successful bands tends to be an intriguing listening experience. Hater's impressive players include Soundgarden's Matt Cameron (drums) and Ben Shepard (who trades his bass for a guitar), former Montser Magnet's John

McBain (guitar), vocalist Brian Wood (the brother of the late vocalist for Mother Love Bone Andrew Wood), John Waterman (bass) and the Walkabouts' Glen Slaton (mellotron). Unlike Temple Of The Dog, this Seattle sound experiment doesn't include the hard rockin' guitar sound of Soundgarden or the precise acoustic guitar layers of Pearl Jam. Instead, Hater offers offbeat sometimes twanging, dual guitar licks and plucking bass lines that often spiral into mellow grooves, giving it that The Velvet Underground/ early B-52's style. Dive into the frivolous mangy guitar melodies, trebelized vocals, and just cruise with the fluidity of tunes like "Who Do I Kill" (the single), "Putrid," "Mona Bone Jakon," "Circles," "Tot Finder" and "Sad McBain." Hater is one those bands that grows on you, making it impossible not to like them.

HASH Twilight Ball CD5 (Elektra)

Surfacing from Queens is Hash, not the oil or the chunky substance people enjoy smoking, but a band consisting of three dudes who deliver a sparkling, upbeat, guitar-dominated, groovy sound. Whether it's the thrashing rock chords and funky bass lines of "Twilight Ball" or the straight-ahead alternative rock with twisting guitar solos of "I forgot My Blanket," Hash creates innovative music that's easily likeable. A very talented group, Hash demonstrates great musical harmony incorporating acoustic guitar against electric, drums bouncing off bongos, various chiming sounds and, of course, great guitar playing. Definitely more alternative-leaning than metal, this band's overall sound has to be appreciated by hard rock/metal people because this type of music is the core influence for current rock bands such as I Mother Earth, Helmer, Alice In Chains and Screaming Trees just to name a few. My favorite tune, "American Chorus" showcases the Simon & Garfunkel folk song style that's prevalent in Hash's writing. Although they have a folksy/alternative flavor, Hash also has the ability to rock, and they'll woo many a listener. "A.M. Hikes" and "Mary I Wanna" are worth checking out, so give 'em a listen. Look for *Bash*, the full album, coming soon.



BY ROB FIEND

GAVIN A/C

EDITOR: RON FELL
ASSOCIATE EDITOR: DIANE RUFER



2W	LW	TW		WEEKS	Reports	Adds	Heavy	Medium	Light	HIT FACTOR
2	1	1	ROD STEWART From "MTV's Unplugged" - Reason To Believe (Warner Bros.)	10	219	1	209	9	0	100%
3	3	2	MARIAH CAREY - Dreamlover (Columbia)	9	212	4	189	16	3	97%
5	4	3	RICK ASTLEY - Hopelessly (RCA)	6	213	5	175	28	5	95%
1	2	4	BILLY JOEL - The River Of Dreams (Columbia)	11	208	1	187	17	3	98%
7	6	5	MICHAEL McDONALD - I Stand For You (Reprise)	12	177	3	119	48	7	94%
4	5	6	MADONNA - Rain (Maverick/Sire/Warner Bros.)	11	171	2	113	44	12	92%
10	8	7	DARDEN SMITH - Loving Arms (Chaos)	13	163	3	105	40	15	89%
13	11	8	BETH NIELSEN CHAPMAN - The Moment You Were Mine (Reprise)	7	158	9	92	46	11	87%
14	12	9	LISA KEITH - Better Than You (Perspective/A&M)	10	142	3	88	38	13	89%
8	7	10	DAVE KOZ - You Make Me Smile (Capitol)	15	149	2	71	63	13	90%
20	15	11	TONI BRAXTON - Another Sad Love Song (LaFace/Arista)	8	152	12	57	69	14	83%
—	27	12	BRUCE HORNSBY - Fields Of Gray (RCA)	5	183	36	25	90	32	63%
19	13	13	OLETA ADAMS - I Just Had To Hear Your Voice (Fontana/Mercury)	9	144	12	65	47	20	78%
23	16	14	DARYL HALL - I'm In A Philly Mood (Epic)	6	142	9	38	82	13	85%
30	19	15	EARTH, WIND & FIRE - Sunday Morning (Reprise)	5	141	11	38	76	16	81%
9	10	16	CELINE DION & CLIVE GRIFFIN - When I Fall In Love (Epic)	14	131	1	63	56	11	91%
6	9	17	MICHAEL JACKSON - Will You Be There (Theme From Free Willy) (MJJ/Epic)	13	124	0	51	57	16	87%
11	14	18	JON SECADA - I'm Free (SBK/ERG)	16	111	1	41	52	17	84%
—	29	19	AARON NEVILLE - Don't Fall Apart On Me Tonight (A&M)	5	130	26	8	69	27	59%
26	23	20	GO WEST - Tell Me (EMI/ERG)	11	101	1	22	64	14	85%
—	33	21	TAYLOR DAYNE - Send Me A Lover (Arista)	5	129	24	8	67	30	58%
21	20	22	GEORGE BENSON - Love Of My Life (Warner Bros.)	10	99	3	20	59	17	80%
12	18	23	BRIAN MCKNIGHT - One Last Cry (Mercury)	17	92	1	34	40	17	80%
32	26	24	CATHY DENNIS - Being With You (Polydor/PLG)	9	90	5	17	58	10	83%
28	25	25	SOUL ASYLUM - Runaway Train (Columbia)	11	86	2	21	52	11	85%
38	31	26	LUTHER VANDROSS - Heaven Knows (Epic)	6	99	15	9	60	15	70%
—	38	27	R.E.M. - Everybody Hurts (Warner Bros.)	6	98	10	8	49	31	58%
37	32	28	TERENCE TRENT D'ARBY - Delicate (Columbia)	7	88	4	11	48	25	67%
NEW	29	29	STING - Nothing 'Bout Me (A&M)	3	122	40	4	43	35	39%
36	30	30	10,000 MANIACS with MICHAEL STIPE - To Sir With Love (Elektra)	7	84	6	14	43	21	68%
15	17	31	TEARS FOR FEARS - Break It Down Again (Mercury)	12	90	1	19	54	16	81%
17	22	32	STING - Fields Of Gold (A&M)	19	74	0	33	25	16	78%
25	24	33	BEACH BOYS - Summer In Paradise (Brother)	6	86	1	6	57	22	73%
22	21	34	KINKS - Still Searching (Columbia)	11	75	0	16	45	14	81%
—	40	35	PENNY FORD - I'll Be There (Columbia)	6	78	12	6	36	24	54%
NEW	36	36	MICA PARIS - Whisper A Prayer (Island/PLG)	4	77	13	2	23	39	32%
NEW	37	37	THE STORY - So Much Mine (Elektra)	4	69	10	1	26	32	39%
NEW	38	38	JOHN MELLENCAMP - Human Wheels (Mercury)	2	88	36	4	22	26	30%
NEW	39	39	EXPOSE - As Long As I Can Dream (Arista)	2	94	44	4	18	28	23%
NEW	40	40	DAN HILL - Let Me Show You (Spontaneous)	5	64	9	1	30	24	48%

Most Added

EXPOSE (44)



STING (40)

DAN FOGELBERG (39)

***BRUCE HORNSBY (36)**

***JOHN MELLENCAMP (36)**

***LAUREN CHRISTY (36)**

Top Tip

GLORIA ESTEFAN

"If We Were Lovers" (Epic)

RECORD TO WATCH

MARC COHN
"The Rainy Season"
(Atlantic)

Inside A/C



Ron Fell is cruising the California coast this week so this is **Diane** at the helm.

Rod Stewart's unplugged version of "Reason To Believe" maintains the #1 position in A/C with 219 total reports and an unsurpassable 100% HIT FACTOR.

Eyeing that top spot, though, is **Mariah Carey's** "Dreamlover" which finally stepped up to #2 after three weeks at #3. But right on Mariah's heels is **Rick Astley's** "Hopelessly" which also has an eye on that #1 spot. Check out their stat profiles: it's sooo close that we're not making any predictions.

One of the two new entries in our Top Ten is **Beth Nielsen Chapman's** "The Moment You Were Mine." Moving from #11 to #8, Beth has



Lisa Keith

maintained a steady growth pattern and has 158 stations including WRFC, KLOZ, KMXV, KSJZ, WLOL, WLKI/FM, KKLD, KOSO and KWAU/FM.

Chartbound

	Reports	Adds	Heavy	Medium	Light	Hit Factor	Weeks
CUBA GOODING - "Meant To Be In Love" (Triune)	53	13	1	10	29	21%	4
GLORIA ESTEFAN - "If We Were Lovers" (Epic)	49	20	—	10	19	20%	2
LORI RUSO - "Rolling Ocean" (Major)	48	23	2	7	16	19%	2

Total Reports:

This Week 219 Last Week 224

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

Reports accepted:

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

Gavin A/C #1 Hits From:

- 9/27/91 BOB SEGER & THE SILVER BULLET BAND** - "The Real Love" (Capitol)
- 9/23/88 GLENN FREY** - "True Love" (MCA)
- 9/27/85 WHITNEY HOUSTON** - "Saving All My Love For You" (Arista)
- 9/25/81 CHRISTOPHER CROSS** - "Arthur's Theme" (Warner Bros.)

"ONLY a WOMAN'S HEART"

COULD CAPTIVATE *an entire* country.

THE HEART of the biggest-selling album in IRELAND'S recent POP HISTORY was the Top Ten SINGLE "*Only A Woman's Heart*," written and performed by

ELEANOR MCEVOY.

Eleanor McEvoy is SINGER, SONGWRITER, *multi-talented musician*, and the Irish Record Industry's choice for BEST NEW ARTIST (previous winners include Enya and Hothouse Flowers). HERS is a VOICE that *inspires* devotion. "Her phrasing, as with VAN MORRISON or SINEAD O'CONNOR, is WHAT CREATES *the CLASSIC*"

(IRISH TIMES).

Proven in Ireland.

"*Only A Woman's Heart*" leads-off ELEANOR MCEVOY'S self-titled debut album and brings her music, AT LAST, to the American audience.

ABOUT TO BE PROVEN IN AMERICA.



GEFFEN

Recorded, Engineered, and Mixed by G.A. Moran ©1993 Geffen Records, Inc.

Up & Coming

Reports	Adds	
45	21	MR. BIG - Wild World (Atlantic)
41	8	TINA TURNER - Why Must We Wait Until Tonight? (Virgin)
41	39	* DAN FOGELBERG - Magic Every Moment (Full Moon/Epic)
38	15	PAUL SIMON - Thelma (Warner Bros.)
37	5	THE BLENDERS - Last Kiss (Cowtown)
36	36	* LAUREN CHRISTY - Steep (Mercury)
34	19	* JOHN WAITE - In Dreams (Imago)
32	2	CREATION NATION - Love Will Come Later (Audikon)
28	7	* MARC COHN - The Rainy Season (Atlantic)
27	6	DEF LEPPARD - Two Steps Behind (Columbia)
26	20	* KENNY LOGGINS - This Is It (Columbia)
23	3	DINO - Ooh Child (eastwest)
23	23	* ROBERT PLANT - I Believe (Es Paranza/Atlantic)

Dropped: Chris Isaak, Cyndi Lauper, UB40, Joshua Kadison, Whitney Houston, Ray Charles, Yello, Paul Leonard.

* Indicates Debut

Plus Factor

	LW	TW	Increase
BRUCE HORNSBY - Fields Of Gray (RCA)	33	63	30%
EARTH, WIND & FIRE - Sunday Morning (Reprise)	57	81	24%
TAYLOR DAYNE - Send Me A Lover (Arista)	35	58	23%
THE STORY - So Much Mine (Elektra)	17	39	22%
STING - Nothing 'Bout Me (A&M)	18	39	21%
GLORIA ESTEFAN - If We Were Lovers (Epic)	0	20	20%
R.E.M. - Everybody Hurts (Warner Bros.)	40	58	18%
MARC COHN - The Rainy Season (Atlantic)	0	18	18%
MICA PARIS - Whisper A Prayer (Island/PLG)	16	32	16%
DARYL HALL - I'm In A Philly Mood (Epic)	70	85	15%
AARON NEVILLE - Don't Fall Apart On Me Tonight (A&M)	44	59	15%
MR. BIG - Wild World (Atlantic)	4	18	14%
GO WEST - Tell Me (EMI/ERG)	72	85	13%
CATHY DENNIS - Being With You (Polydor/PLG)	70	83	13%
DAN HILL - Let Me Show You (Spontaneous)	35	48	13%

Records which receive the greatest increase in Hit Factor

Our other new entry is **Lisa Keith's** debut single, "Better Than You," which jumps to #9 with 142 stations now playing it and a 89% HIT FACTOR. Great start for a talented lady.

The hottest track in the format, **Bruce Hornsby's** "Fields Of Gray," in just its second week on the chart, is now at #12. Topping PLUS FACTOR with an impressive 30% increase brings Bruce's HIT FACTOR to 63%. Thirty-six ADDS this issue, with WEIM, WVMX, WBDX/FM, WRQX, KEZT, WLLO, WLNR, WYCO and B100 among those.

Also making great strides on the chart is **Aaron Neville's** "Don't Fall Apart On Me Tonight." At #19, Aaron has jumped to the second half of the chart in only two weeks time. Gathering 26 ADDS brings the station count to 130, with WQLJ, WCEM, WZDQ, KQDJ, KSAL, WEAI, WHFB, WTPI, KBLQ, KKIQ, KLOG and JOY99 among the new.

Taylor Dayne is on the threshold of the Top 20 with an inspiring PLUS

FACTOR increase of 23%, which moved "Send Me A Lover" up twelve slots to #21. A few of the 24 new that are now airing Ms. Dayne's plea are WELI, WLEV, WAFY, KLSS, KSJZ, WYCO, KTQM and KITZ.

A former RECORD TO WATCH is still attracting adult momentum as



alternative group **R.E.M.** moves up to #27 this week. **Michael Stipe's** "Everybody Hurts," a moving message of life, is now being aired on 98 GAVIN A/Cs.

Last issue's TOP TIP proved to be

just that as **Sting's** "Nothing 'bout Me" debuts highest at #29. In the three weeks since its release the second MOST ADDED single of the week has 122 total stations and HIT FACTOR boost of 21%. Now on at WKYE, WAHR, WLET, WHFX, KFMO, KSDN, KMXL WZDQ, KFMO, KLTA, KSDN, WTPI, KIDX/FM, KMGX and KCRE.

Last week's RECORD TO WATCH leap-frogged CHARTBOUND and debuts at #38 on the chart. In just two weeks of release **John Mellencamp's** "Human Wheels" has now 88 A/Cs with 36 of those new this issue. Included in the ADDS are WEIM, WKYE, WQLJ, WBLG/FM, WSKY, WMT/FM, WQLH/FM, KBCQ, KLZY, KWXX and KTID.

Another track that skipped CHARTBOUND is **Expose's** "As Long As I Can Dream" moved from UP & COMING to #39. The MOST ADDED track of the week has 94 stations on and among the 44 new are WGMT, WKTJ, WMJQ, WOBN/FM, WCKQ, WMXB, KFOR, KMXY, WHIZ, KBCQ, KQMT, KKIQ and Y92.

Right on time for Fall season is our current RECORD TO WATCH, **Marc Cohn's** "The Rainy Season." This gifted singer/songwriter is now on 28 A/Cs with WSUL, KBJJ, KZLT, WFRO, KBMG, KKRB and KMCQ among the new.

New Releases

CHRIS ISAAK
"Two Hearts" (Reprise)

The third single from *San Francisco Days* is featured in the new Christian Slater/Patricia Arquette movie, *True Romance*. The last time one of Chris's songs was featured in a film, national acclaim followed. This single should further radio's infatuation with him.

ROSANNE CASH
"You Won't Let Me In" (Columbia)

On a song taken from my favorite album of the year, *The Wheel*, Rosanne writes and sings from the heart about the invisible wall that can come between two people.

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

This track should become a sentimental favorite for quite a few of your radio listeners. Already receiving initial A/C airplay, it's sure to expand once you give this single a listen.

CRUSOE
"Lifeline" (Caliber)

Crusoe is virtually unknown to A/C, but he has all the elements to achieve some good radio airplay. The single is uptempo, has good lyrics and is very well produced. Keep an eye on this one.

ARTIST PROFILE

DAN HILL



LABEL: Spontaneous

PROMOTION CONTACT:

Howard Rosen (818) 907-1122,

FAX: (818) 907-1133

CURRENT SINGLE:

"Let Me Show You"

CURRENT ALBUM:

Greatest Hits And More

BIRTHDATE: March 6, 1954

BIRTHPLACE: Toronto

CURRENT RESIDENCE:

Toronto

MARITAL STATUS: Married

BIGGEST SINGLE TO DATE:

"Sometimes When We Touch"

MUSICAL INFLUENCES: Frank

Sinatra, Marvin Gaye, Ray

Charles

FAVORITE ALBUM BY ANOTH-

ER ARTIST: Bookends by

Simon & Garfunkel

LIKES: "I like people with a

strong sense of themselves."

FUTURE PLANS: "To get

through this week without

losing my mind."

FAVORITE PASTIME: Playing

chess, speed running

FAVORITE SPORTS TEAM:

Toronto Blue Jays

PETS: Goldfish, Coya and

Sparkle.

IF I WEREN'T A RECORDING

ARTIST, I'D BE: A novelist.

FUTURE PLANS: To take a

specialized cooking course in

Florence, Italy.

DAN HILL SAYS, "Making records is a lot of fun but sometimes I wish I'd taken my Dad's advice and gotten a real job."

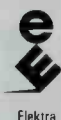
6 part harmony. Without the boring parts.

t h e S T O R Y

So Much Mine

the first single from The Story's
The Angel In The House

Produced by Alain Maller and Ben Wittman
Executive Producer: Tommy LiPuma
Management: Original Artists/Linda Goldstein



Elektra

On Elektra Compact Discs
and **digalog** Cassettes

Gavin A/C
Debut 37*

GAVIN CHART CONNECTIONS

TOP 40		A/C	URBAN
1	MARIAH CAREY - Dreamlover (Columbia)	2↑	1↑
2	BILLY JOEL - The River Of Dreams (Columbia)	4	
4	SWV - Right Here/Human Nature (RCA)		16
5	JANET JACKSON - If (Virgin)		13
6	ROD STEWART From "MTV's Unplugged" - Reason To Believe (Warner Bros.)	1	
7↑	TONI BRAXTON - Another Sad Love Song (LaFace/Arista)	11↑	32
10↑	EARTH, WIND & FIRE - Sunday Morning (Reprise)	15↑	8↑
11↑	LISA KEITH - Better Than You (Perspective/A&M)	9↑	
12↑	EN VOGUE Featuring FMob - Runaway Love (eastwest)		7↑
14↑	RICK ASTLEY - Hopelessly (RCA)	3↑	
15	TERENCE TRENT D'ARBY - Delicate (Columbia)	28↑	
16	TEARS FOR FEARS - Break It Down Again (Mercury)	31	
20↑	JOHN MELLENCAMP - Human Wheels (Mercury)	38↑	
23↑	R.E.M. - Everybody Hurts (Warner Bros.)	27↑	
24	MICHAEL JACKSON - Will You Be There (Theme From Free Willy) (MJJ/Epic)	17	
25↑	STING - Nothing 'Bout Me (A&M)	29↑	
26↑	PRINCE - Pink Cashmere (Paisley Park/Warner Bros.)		21↑
27	MADONNA - Rain (Maverick/Sire/Warner Bros.)	6	
28	DARDEN SMITH - Loving Arms (Chaos)	7↑	
29↑	TAYLOR DAYNE - Send Me A Lover (Arista)	21↑	
31↑	DARYL HALL - I'm In A Philly Mood (Epic)	14↑	
34	CELINE DION & CLIVE GRIFFIN - When I Fall In Love (Epic)	16	
36	SOUL ASYLUM - Runaway Train (Columbia)	25	
39↑	D.J. JAZZY JEFF AND THE FRESH PRINCE - Boom! Shake The Room (Jive)		29
40↑	BRUCE HORNSBY - Fields Of Gray (RCA)	12↑	
	LUTHER VANDROSS - Heaven Knows (Epic)	26↑	12

The Media Connection

Director **John Singleton** (*Boyz n The Hood*, *Poetic Justice*) has been awarded his own record label by Sony, based on his stellar soundtrack sales track record...Contemporary country stars dressed as old-timers perform during a long card game sequence in Warner Bros.' *Maverick*. The movie stars **Mel Gibson** and **Jodie Foster**, and will be released on Memorial Day 1994.

Ringo Starr will release a home video around Christmas chronicling his 1992 tour which featured appearances by **Todd Rundgren**, **Joe Walsh** and **Dave Edmunds**...**Angela Bassett**, who received rave reviews for her performance as **Tina Turner** in *What's Love Got To Do With It*, is being pursued for the lead in the 20th Century Fox film *Daddy Long Legs*. *Daddy* is a

remake of the Fred Astaire classic about a poor girl who falls head over heels for an older, well-heeled sugar daddy.

The flamboyant fall TV lineup features a bevy of music stars contributing theme songs. **Clint Black's** "In A Laid Back Way" is the theme for CBS's *Harts Of The West*, **Glenn Frey** plays the lead and performs the title track on CBS's private eye show *South Of Sunset*, and **Los Lobos** was tapped for the theme to Fox's news-magazine series *Front Page*...The voices of **David Crosby** and **George Harrison** can be heard on the Thursday, September 30 episode of Fox's *The Simpsons*...**Jade** visits *The Tonight Show With Jay Leno* on Monday, September 27, and **Big Country** appears on Wednesday, September 29. Ever notice that Spam is maps backwards? Stay tuned, and we'll see you on the big island. ●

BY DAVID BERAN

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

The Past

The Future

Gavin monitors the future.

GAVIN

THE MOST TRUSTED NAME IN RADIO

You'll never have to wonder

“What Might Have Been”...

... Because

LITTLE TEXAS

is about to go **Big Time.**

Give a listen to the debut track from Big Time by Little Texas: sublime harmonies, a killer melody and a sound that's totally format-friendly.



Produced by Doug Stroud, Christy DiNapoli and Doug Grau Management: Christy DiNapoli



©1993 Warner Bros. Records Inc.

FALL SURVEY UNDER WAY SEPTEMBER 23

“Fall 1993 will be the first survey to utilize the 1990 census-based zip code estimates for report processing.”

Every radio station in America is involved with Arbitron's fall survey, even if the metro is not reported separately. Arbitron began measuring radio audiences for the fall survey on September 23. The twelve-week survey ends on December 15. Every county in America will have diaries delivered to it as the ratings firm not only measures for the fall metro areas, it also measures the top 100 ADIs, plus sample for their annual County Coverage report.

Your Station Information Package was due back at Arbitron on August 23. Yes, a month before the survey began. Make sure you keep the Station Information Package current with Arbitron. Station information updates will be accepted through December 16, 1993. However, diary edit information is not retroactive and becomes effective upon receipt of Arbitron. All updates will be acknowledged by Policies & Procedures, so the station should make sure they get a replay in a timely manner. Many a station has lost credit in diaries by failing to update the Station Information Package!

The "Station Name Preview" was mailed September 20. This is the renamed slogan list. Make sure you review this list carefully for any slogan conflicts. Arbitron is just letting you know what's out there in terms of slogans. It will be up to you to defend your territory.

Watch out for the first Arbitrends report this fall. The new Universe Estimates are updated with the beginning of the fall survey. "Universe estimates" is the research term that is synonymous with population size. Put yet another way, "How large is the group that we are attempting to measure?"

Market Statistics is Arbitron's vendor for universe estimates. The new estimate is based on January 1994, but implemented with the fall '93 survey and remains in effect through Summer 1994. Since fall 1992, all universe estimates expect zip codes have been

based on the 1990 census. Fall 1993 will be the first survey to utilize the 1990 census-based zip code estimates for report processing.

Arbitron metro survey areas generally correlate with the federal government's Office of Management & Budget (OMB) Standard Metropolitan Area definitions.

Arbitron prefers to adopt the government definition; however, a little history has changed Arbitron's policy. Back in 1984 (it took a year longer then to get the 1980 census updates), Arbitron automatically implemented the OMB metro definition of a market.

This policy created a furor in some markets where politics had delineated the market definition or out-of-the-ordinary commuting patterns. For example, Ocean County, New Jersey ended up in the New York metro, but the appearance of Philadelphia radio stations in the New York book did not make a whole lot of marketing sense. After a couple of Arbitron rule changes the New York metro was made "non-standard."

Arbitron got smart this time and solicited subscribers to determine if they would prefer to have the new OMB definitions implemented. In most cases this works to the advantage of the radio market. Seventeen markets have requested Arbitron to

update their market definition to correspond to the government definition. See Table.

Every other fall, Arbitron implements new TSA definitions based primarily on radio listening patterns of metro radio stations. Be sure to check Arbitron's Policies & Procedures *Update* bulletin for your market. The list was published in May and a few markets were adjusted and published in the September *Update*. Many radio stations find the TSA a useful selling geography.

High Density Area updates usually take place in fall as well, but this year they are being delayed until winter 1994. Each year Arbitron examines each county to determine if it qualifies for possible High Density Area qualification. Due to the U.S. Census Bureau's recent release of 1990 census zip code level data, Arbitron has decided to delay the update in order to include the new zip estimates.

The Arbitron audience estimates begin with the universe estimates provided by Market Statistics. The ratings are calculated using these estimates of the populations. Sorry for the trivia in this article, but this information is critical in evaluating a station's marketing plan.

Good luck and good ratings for fall. ●

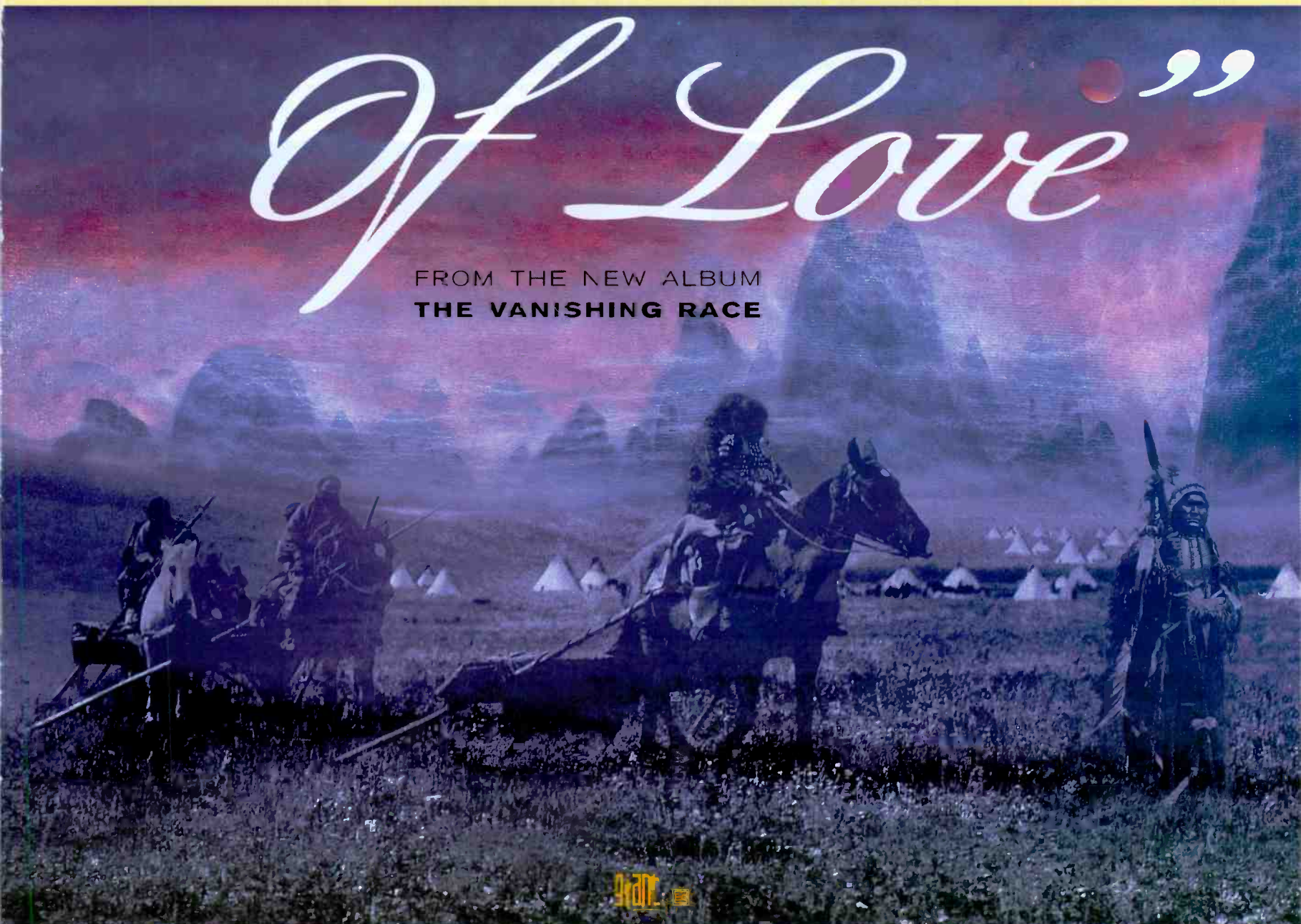
ARBITRON METRO CHANGES FALL '93

MARKET	COUNTIES ADDED	COUNTIES DELETED
Albany-Schenectady-Troy	Schoharie, N.Y.	Green, N.Y.
Albuquerque	Valencia, N.M.	
Atlanta	Bartow, Carroll, Pickens, Ga.	Butts, Ga.
Austin	Bastrop, Caldwell, Tex.	
Cincinnati	Brown and Butler, Ohio, Gallatin, Grant and Pendleton, Ky., Ohio, Ind.	
Daytona Beach	Flagler, Fl.	
Ft. Wayne	Adams, Huntington, Wells, Inc.	
Greensboro-Winston-Salem-Highpoint	Alamance, N.C.	
Houston	Chambers, Texas	
Knoxville	Loudon, Tenn.	Grainger & Jefferson, Tenn.
Lafayette	Acadia and St. Landry La.	
Pittsburgh	Butler, Penn.	
Raleigh-Durham	Chatham and Johnston, N.C.	
Rochester	Genessee, N.Y.	
St. Louis	Lincoln and Warren, Mo.	
San Antonio	Wilson, Texas	
Seattle-Tacoma	Island and Thurston, Wash.	

AIR SUPPLY

*“Evidence
Of Love”*

FROM THE NEW ALBUM
THE VANISHING RACE



PREPPING FOR A MORNING SHOW

I received a letter from Rick O'Shea, morning personality at KOKZ, "KZ-105.7," in Waterloo, Iowa, a station Rick describes as Adult Top 40. Rick comments, "I was thinking about the differences in doing mornings, depending upon which format and market you might be working in, and I think I have come up with a few basic specific guidelines to keep myself on target, regardless of format and target demographics. I wish I had made this list for myself two years ago when I started doing mornings. Most of them are things I picked up from a trio of greats—Bill Collins at KTUF, Jim Donnelly at KGRC and my current program director, Dan Olsen."

Here's Rick's list:

- Be prepared. Write and record as much of your show ahead of time as possible. And always prepare much more stuff than you

need, and then select just the best. (Ed. Note: Don't let the writing and recording cause you to lose the feeling of spontaneity and personality relating to the listener!)

- Be topical. Every day has a "big event." Maybe it's a new movie

"It doesn't matter how many people don't like you. All that matters is how many do."

opening; maybe it's a sports event; maybe it's unusual weather; maybe it's a tragedy. Whatever it is, it's the one thing most of your audience will be talking about that day. If your show were a magazine, this would be the cover story.

- Be brief.

- Find creative ways to do mundane things. Maybe record a listener giving the weather and drop it in a few times a day. Instead of saying, "Here's what's on TV tonight," give a "couch potato update."

- When faced with a choice

between a great bit about a non-local topic and a fairly good bit about a local topic, pick the local one.

- Try to get plenty of sleep (but be aware that you rarely will).

- Meet as many people as you can. Tell them who you are and ask

them to listen. You never know who might get a diary.

- Don't be so self-conscious that you refuse to "let your hair down" and act goofy. All top-notch entertainers, from Gary Owens to Howard Stern to Johnny Carson to Regis Philbin are willing to shift into slapstick once in a while. If you have fun, so will your listener.

- Remember, it doesn't matter how many people don't like you. All that matters is how many people do. This is handy to remember when dealing with complaints.

- When all else fails, shut up and play a song. Your listener will not be disappointed.

- Keep giving the time and weather.

- Promote upcoming events!

Thanks to Rick for his contribution. Remember, this is your column and I like to center it around your thoughts and observations. Write or fax me c/o GAVIN. ●

**FEBRUARY 17 • 18 • 19
1994**

**St. Francis Hotel,
San Francisco**

.....

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

They are the dates of the next GAVIN Seminar.

TEAR THIS OFF AND KEEP IT SOMEWHERE PROMINENT

GAVIN

GAVIN ALBUM

EDITOR: KENT
ZIMMERMAN



2W LW TH

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

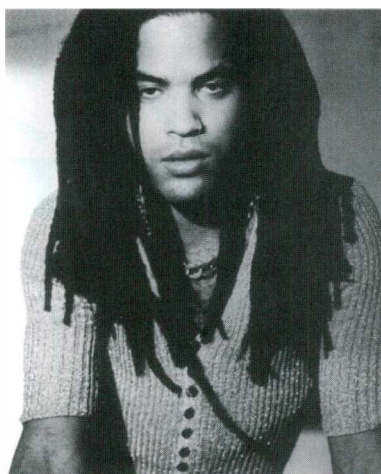
Most Added

LED ZEPPELIN



SOUL ASYLUM

STING



LENNY KRAVITZ

GEORGE THOROGOOD

Top Tip

LED ZEPPELIN

"Baby Come On Home"
(Atlantic)

Album radio gives a charted thumbs-up for a 25 year old track.

RECORD TO WATCH

GHOST OF AN AMERICAN AIRMAN

"King Of Nothing"
(Hollywood)

Another great Irish rock band gets an album radio shot.

Chartbound

CRACKER (Virgin) "Lcw"

* **GHOST OF AN AMERICAN AIRMAN**

(Hollywood) "King Of Nothing"

JAMES YOUNG (Absolute) "Doctor On Call"

CONNELLS (TVT) "Slackjaw"

* **MR. BIG** (Atlantic) "Wild World"

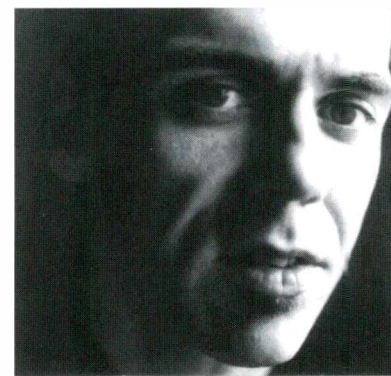
* **STING** (A&M) "Demolition Man"

ALLGOOD (A&M) "Open It Up"

Dropped: #48 April Wine #49 Blues Traveler, #50

B.B. King.

New Releases



JOHN HIATT

Perfectly Good Guitar (A&M)

It was way cool when John Hiatt surprised the A3 Summit contingency in Boulder last month and played a few acoustic selections from his new, electrifying *Perfectly Good Guitar*. Lyrically, Hiatt is as crafted as ever. He burst into the upbeat "Angel," which is filled with tactile adolescent images: "They called you Tookie in high school/ You didn't mind it too much/ Kind of nice to have a nickname/ Kind of like they thought about it/ You wish that it stuck with you." As on *Bring The Family*, Hiatt heavies up his sound with more electric guitars and this time adopts a deliberate five piece rockin' stance. PGG is cleverly compositional, even a bluesy Creedence track like "Old Habits" is filled with descriptive literary images.

LED ZEPPELIN

"Baby Come On Home" (Atlantic)

The four CD Zeppelin boxed set released a couple years ago sold over a million copies. This fall, a 10-CD set will feature the entire Zep catalogue remastered by Jimmy Page. According to Page, Led Zep were not in the habit of collecting stray tracks after recording binges, but out of the blue appears the gospel sounding "Baby Come On Home." Judging from the Hammond organ it probably comes from the debut LP session. It doesn't quite fit with the original batch of tunes from that record, but as a retrospective it's worthwhile for classic rock/album radio stations to chew on—instead of those crispy Zep morsels they've had in rotation since the '70s.

MR. BIG

"Wild World" (Atlantic)

Eric Martin, one of rock's nice guys, and his band Mr. Big toss a crossover cut at album radio first. This remake of Cat Stevens' "Wild World" has a straightforward arrangement that's true to the original. With Mr. Big's success at the ballad box, and with rockers (like R.E.M.) utilizing more acoustic guitars and mandolins for freshness, "Big" things could be in store for this warm-up song from their third album.

COUNTRY

COMES TO

MONDAY

**WHAT IT'S LIKE
TO BE ON TOP-
WHAT IT'LL TAKE
TO STAY THERE**

**by Ben Fong-Torres
with Lisa Smith and Cyndi Hoelzle**

It's everywhere.

Late night, there's Vince Gill on *The Tonight Show*, drawing screams as he sings a knowing "Nothing Like a Woman," with Branford Marsalis weaving in a shoulder-patting, know-just-what-you-mean soprano sax solo.

Prime time, there's Mary-Chapin Carpenter sitting with Katie Couric, giving as good as she gets.

Mornings, there's John Michael Montgomery getting the new-hunk spotlight on *Regis & Kathie Lee*.

When television needs a drawing card, it's as likely to get on the line to Nashville as it is to Hollywood. When Jay Leno had to go up against the Letterman-on-CBS juggernaut, his weapons for their first night of head-to-head-jaw battle included Garth Brooks. Even with Brooks at his side, Leno lost, but on any given night, Garth, Clint, Wynonna, Patty, Dwight or Lorrie are likely to be guesting on the late-night circuit.

Television—along with film and the mainstream print media—is catching onto something that radio, the trade press, and country media have known for years. Country has become today's pop music. While other music forms—and their radio formats—have fragmented, Country has gotten it together, its popularity transcending a singular, short-term reason, like a fad, a movie, or one major star.

Country will celebrate its muscular status at the 27th Country Music Association (CMA) Awards Wednesday night (September 29), originating from the Grand Ole Opry House in Nashville and broadcast on CBS-TV and by MJI Broadcasting, with Vince Gill and Clint Black as hosts.

Gill tops all artists with eight nominations, followed by Alan Jackson with seven and Brooks with four. All three, along with Reba McEntire and Brooks & Dunn, are up for Entertainer of the Year, an award Brooks has captured the last two years.

Brooks, of course, is the hottest symbol of Country's across-the-board popularity. His new album, *In Pieces*, leapt into the pop charts in the Number One position, with sales of 700,000 units in just two weeks.

(Brooks is generous with credits for his success. "Radio," he says, "has been the base of everything for me. I've always looked at radio and the artist like teammates. Everyone says we create

the music, but I got to say, if the music ain't heard, what good is it?")

Beyond the impressive sales figures piled up by Brooks, Billy Ray Cyrus, and others, there's the latest count of Country radio stations. According to the CMA, 2,402 of the 10,000 radio stations in the U.S. identify themselves as Country. That's up from 2,086 in 1989.

"Country artists are selling out Radio City Music Hall as quickly as they sell out Texas Stadium."

For years, Country had remained behind Adult Contemporary and/or News/Talk in Arbitron's format reach charts. But in the latest compilation, Country has pushed past A/C and N/T, with Top 40 and Album radio trailing. Now, Country radio is experimenting with such variations as Country Oldies and "Young" or "New Country," although, as consultant Rusty Walker says, "What we used to call 'new country' is mainstream." Country's performance is equally impressive in the charts that count the most to individual radio stations: the ratings.

Not only did it capture or remain Number One in markets where Country would be expected to—Houston, Dallas, Oklahoma City, Salt Lake City, Nashville, and Kansas City among them—but it also topped the fields in Baltimore, Tampa, San Diego, Denver, Phoenix, Portland and even the grunge capital, Seattle.

"What state is Country in?" says Walker, consultant to some 90 Country stations. "It's in a state of nirvana."

As it has crossed geographic borders, Country has also proven a winner across demographic lines.

"If you look at Country's demo as a graph—say, a staircase," says Mike Shalett, COO of Soundata, "45+ is the biggest step. But the overall numbers at the bottom end have increased in the last two years. It's broadened—and not just in the north, central and the south."

"It's cradle to grave," says Rusty Walker. "I had several clients who went number two in teens, and in Wichita, KZSN was Number One in teens and all the way up to 65. You find country stations in the top five in all of the demographic segments."

But Country broadcasters are not resting easy. After all, Country, which has given the world so many clever song titles, could be encapsulated by the name of a novel by Richard Fariña, the late singer-songwriter: *Been Down So Long It Looks Like Up to Me*.

Propelled into prominence in the '20s by such pioneers as WSB-Atlanta, WBAP-Fort Worth, WLS-Chicago and WSM-Nashville, folk and country music became a part of the American scene, by way of stars like Jimmie Rodgers and Fiddlin' John Carson. WBAP originated the hillbilly radio barn dance, a concept that led to such revolutionary shows as *Louisiana Hayride* and, of course, *Grand Ole Opry*.

By the end of World War II, Country's place in American entertainment was secure; more than 600 radio stations were including the music in their programming, Bob Wills incorporated swing into Country and had jazz bands emulating his Texas Playboys, and Ernest Tubbs played Carnegie Hall. But Country was still considered hillbilly. Disc jockeys talked with a heavy twang, and '50s "western" stations like KVSM, near San Francisco, featured announcers with names like "Cottonseed" Clark.

But the music itself was undeniable, and in the early years of Top 40, when the format was truly eclectic, Country songs by Johnny Cash, Marty Robbins, Patsy Cline, Jim Reeves, Johnny Horton, Sonny James, Jimmy Dean, Roger Miller, and a barnful of others hit the charts.

"At the beginning of every decade," says Lee Logan, program director of KSAN-San Francisco, "country has enjoyed a renaissance. In the '60s, it was crooners; in the '70s, the outlaws; in the '80s, *Urban Cowboy*. The difference between this and the previ-

ous waves is that this is based on the music, and not on a movie or a social trend. Also, other forms of music are not enjoying the peaks they've had in the past."

As Jay Albright, who consults 23 Country stations for Broadcast Programming in Seattle, puts it, "Other than Country, today's music on the young end—18 to 44—is so fragmented. You can range from Whitney Houston and Gloria Estefan to Led Zep and the Eagles to Guns 'n' Roses to Oldies."

Albright cites figures on music popularity released by The Research Group at the recent NAB Radio Show. Listeners were asked which of 22 potential formats they liked most—"from Mozart to Nine-Inch Nails," Albright recalls. People aged 18-44 named Country over any other music by a two-to-one margin. In the 18-24 cell, Country outpointed Album/Classic Rock 12 to 8.7 percent. "Hard rock, grunge, and rap," says Albright, "are incredibly popular, but with narrow age groups."

While the numbers for Country weren't as good in the 30-39 age range—"They have a lot more choices," says Albright—he believes the future looks bright. Based on its appeal to younger demos, he says, "The evidence is that Country could be the Number One format for listeners 25-54 over the next ten to 15 years."

Sounds great. But now what?

How can Country radio help make that prediction come true? How can Country maintain its top dog position? What has Country radio done right, and what might go wrong in the coming years?

We posed those questions to ten Country programmers and consultants, and their responses speak to the need for Country to remember the past, to understand the present, and to look as much to the music industry as to their own station strategies for the long haul.

We begin with program directors in areas where Country has come to town.

**Jim Murphy,
WBCS-Boston**

The country format has been absent from this city for four years. I think Country radio didn't work in Boston in the past because the programmers always tempered the music. They were

under the impression that an East Coast urban center wouldn't take to the traditional Country sound. So Country radio here was mixed with James Taylor, Olivia Newton-John, Linda Ronstadt. The A/C mix turned off the Country listeners, (while) like every other major market, we have more than our share of A/C stations, and the A/C listener wasn't going to come to a Country station.

Now, the younger artists are more appealing. Country's strength has always been being able to identify with the songs, and it's more appealing to identify with these young, talented artists. Everyone in Country radio in the late '70s knows we went through a phase where it got stale: the same artists, producers, songwriters and session players. Now we've got fresh new singers, great new songwriters, new producers—and the same session players, but they're great.

Technically, the sound of Country is so much better. Digital has brought us to par with the other formats. But I think the biggest factor is the mass media acceptance of Country music. It used to be thought of as quaint; now it's hip. Country artists are selling out Radio City Music Hall as quickly as they sell out Texas Stadium.

**Tony Thomas,
KMPS-Seattle**

Country music is more energized than it used to be. Younger demos are reacting to Country music with the same passion and enthusiasm they had for rock a decade ago. The music is hot, and they relate to the energy and vitality of it. It's music that's real, and that connects with younger demos.

Certainly, with the great heights that Garth has attained, it's easy to tie the hot streak in with him. But the format's much deeper than that. The list of Country superstars just keeps getting longer: Wynonna, Reba, George Strait, Alan Jackson, Brooks & Dunn, Vince Gill. Other superstars are evolving at a much more rapid pace.

I think Country is doing so well in the Seattle-Tacoma area for a couple of reasons. Radio and the concert promoters have been working well together. Also, the more we identify our audience

and serve them, the bigger the audience grows. The more we grow to where our audience is, the more the audience grows.

**Bob Moody,
WPOC/FM-Baltimore**

We try to use our listeners as missionaries. We've always felt that once we could get people to try the station, we could convert them into listeners, by the quality of the music and the people on the air. We had a contest where people qualified by giving us the names of three people that they've helped discover Country music. We still have the old stereotypes about Country, so we try to use the people that have discovered that Country music is different than what they thought, to pass that word around. Word of mouth is a pretty powerful way of spreading the message about a radio station.

Baltimore seems to be more of a lyric-driven town than most. It's not exclusively blue-collar, but it has that feel, and it's a town where songs about relationships do very well. And Country music is basically about relationships. I think that explains the decline of other formats. People that listen to Top 40 and Album aren't getting those types of songs.

Of course, things are cyclical, but Country's current rise is not being driven by a fad. It's based on the quality of the music. As long as we continue to have the best songwriters in the world, there is no reason why people should be compelled to leave this format and go back to Top 40.

**Lee Logan,
KSAN-San Francisco**

The basis for the strength and the changes in Country is two-fold. There's radio's support of new artists, which had not occurred in the past. We perpetuated the hit-artist syndrome. And Country became more song-focused, less artist-focused.

Nashville has given radio the material to work with—I'm thinking especially of people like Jim Ed Norman, Jimmy Bowen, Tim DuBois, Ric Pepin and Joe Galante—and radio is willing to work with them.

We play 70 percent current and recurrences; 30 percent old—which means more than a year old. Everything's from the last four years, although we have a flavor category that takes you back further once in a while. And we have Sully Roddy's *All Kinds of Country* (an eclectic show airing Sunday evenings) for balance.

What's to prevent radio from tightening up playlists in the future? We might. But what would prevent us is the ongoing success of new artists; we need new crops of artists like Little Texas and Boy Howdy. It seems to be perpetuating itself. As long as listeners and the buying public see it, we'll continue.

If there's one thing that scares me, it's the relationship between radio and records, between artists and media. I saw Travis Tritt traveling with Aerosmith security. We've gotten into a rock and roll mentality where they don't interact—not only with the media, but with the audience. I'm seeing more and more of that.

**John St. John,
KYGO/FM-Denver**

We have cultivated a Country audience for 13 years. We've been consistent, always improved on the product, and researched our listener intensively on a weekly and yearly basis.

Country should do well everywhere. It's a music that pleases a large audience. There's always been an interest in Country in unlikely places. Denver is the Midwest stuck in the mountains. That's the mentality.

**R.J. Curtis,
KZLA-Los Angeles**

There's definitely a country audience in LA. Last week this city was the Number One sales spot for Garth Brooks' new album. So there are people who use Country in Los Angeles. Our mission is to make them listeners by finding out what they want in a Country station and giving it to them in large doses.

I think a lot of people outside the format like to give the entire credit for Country's hot streak to Garth, but I think he's a phenomenon that transcends the bound-

aries of Country. A few years ago, they were saying that Clint Black was the reason Country was so hot. I think he is one of the reasons; and the whole new stable of singer/songwriters—Garth, Clint, Alan Jackson, John Michael Montgomery—are all responsible. There's more of a passion for the music when you write it, and I think that comes across in today's Country music.

**John Marks,
KKAT-Salt Lake City**

In Salt Lake City, Country's always done well. But of course, it's done even better the last couple of years. The music is more accessible, particularly for younger demos. We were forced to start programming like "Young Country" stations a couple of years ago; there's a real young demo in this town, and we had to aim for it early on. So it's been interesting to see other stations around the country doing the same thing lately.

We focus on our currents and recurrences sound, and the oldies have to be compatible with that sound. Even though we have artists who should be automatic—Garth, Alan Jackson, Reba McEntire—it's not necessarily so. They've got to come through with the goods each time, and I think everyone in Nashville knows that, and that's kept the quality of the music high.

The future of Country music is in the hands of Country radio and the record companies. If we get lazy, that's an open invitation for someone to come along and steal our audience. But I think for the next two to five years, the format will continue to go gangbusters. I see no dark clouds on the horizon unless the product moves away from the consumers' desires. Country has gotten beyond the point of being a fad. It's a trend that I see continuing.

**Ted Stecker,
WNOE/WGTR-
New Orleans**

Sure, Country's attracting a lot of younger demos now. We also did during the *Urban Cowboy* phase, but this has already lasted longer. When I was at KSCS in Dallas, we were Number One in

every demo; young people there identified with the artists and matched their lifestyle. Here in New Orleans we're trying to have an uptempo attitude. We're trying to convert the 18-24 year-old who might not normally listen to Country.

I started going deeper into album cuts two years ago when I was driving in the car with my young nieces and found out that they knew every word to every song on the Garth Brooks tape.

To keep attracting that younger demo, we've broadened our music testing down from 30 to 25 years old.

To keep Country on top, I think you still have to concentrate on your core audience. The thing that's changing—at least here in New Orleans—is that the core audience is expanding. You have to stay in touch with them.

**Jay Albright,
Broadcast Program-
ming, Seattle**

Country music is still trending up. It started three years ago, but it goes back to Randy Travis seven years ago. He, Reba, and George Strait came with the New Tradition sound. Now you have Tracy Lawrence and Mark Chesnutt along with Alan Jackson, and they're popular across a wide demographic. The 24 year-olds don't hear the "twang" associated with Country; the 60 year-olds are saying Country is better than it's been in years.

Radio changed its format about two years ago. Most stations were playing 60 percent old music with a variety of 800-900 titles from the last 20, 25 years, based on research; ten percent recurrenents dating back 18 to 24 months, and 25-30 percent currents—or four an hour. Today, there's almost no station not playing 30 or more percent currents, 30 percent recurrenents and 30 percent gold.

"Young Country" is a positioning statement. It's targeted 20-40, but it's as popular with older listeners as it is with the younger.

Because radio is so open to new music, some people are worried that we've turned our backs on old music. A lot of stations chose not to play the latest Conway Twitty because he's "not today's hot new country." Kenny Rogers and Anne Murray put out records that could easily have been hits, but were not.

The big seven artists now are Garth, Clint, Alan Jackson, George Strait, Reba, Wynonna, and Alabama. The second tier's got about 25 artists, and they include Travis Tritt, Mary-Chapin Carpenter, Mark Chesnutt, Trisha Yearwood and Tracy Lawrence.

Then you've got about 200 new young artists like Little Texas, John Michael Montgomery and the Gibson Miller Band. They all have Number One potential.

I think we've got a good long run ahead of us. There's a huge, vast array of people knocking at the door.

**Rusty Walker,
Rusty Walker &
Assoc., Iuka, Mo.**

The real basis for Country's success has to be the production value of the songs. It more closely resembles the production values of the 1967-'73 era. You could take an Aaron Tippin record, take his voice out and put in Gregg Allman and it'd be Album rock, or put in Bobby Sherman's voice and it could be teenybopper.

I don't know about other music, but part of Country's success is because of the accessibility of the artists. You take Michael Jackson or Whitney Houston and Garth Brooks. Who's closer to the streets?

(To Albright's listing of the "big seven" Country artists, Walker adds Gill, Yearwood, and Brooks & Dunn.)

What radio is doing right is that for the most part, stations are the best-produced and executed that they've ever been. Country radio sounds as exciting as the legendary Top 40s of their day. They're energetic, enthusiastic air personalities, shouting!

What's radio doing wrong? Some stations are looking within the broad genre for the sub-genre that's responsible for it all. The Moon Mullins are trying to find the germ it all sprang from. It sprang from the whole of what Country represents.

As for how much shelf life there's left for Country, a lot of people predict one to three years before fractionalization takes place. We don't know. But I think it'll last as long as there are great songs being interpreted by great artists and great producers, and as long as there's media willing to expose them. I don't see an end in sight. ●

COUNTRY DANCERS

GET THEIR KIX

By Jim Asker

More than eight years have passed since country music began its rebound, building to a crest at the end of the '80s and maintaining that momentum today.

Though many have worried about the music peaking and radio reaching a saturation of new artists, the boom continues. While the process a new artist has to go through to break into success depends on the persistence of record labels and on arming the artists with great songs, it's still happening.

The hottest trend this past year is the dance craze, fueled by remixes for what seems like every song on the charts. Since Brooks and Dunn scored with their smash, "Boot Scootin' Boogie," every young cowboy in the land needs his own flaming Kix Brooks-style shirt for Saturday night, while every artist wants their own "Boot Scootin' Boogie."

Dancing is hot. In towns from Mayberry to Montreal, lessons are being offered in clubs and restaurants. Country dance groups are a regular sight at parades.

Is this Disco or Urban Cowboy revisited? Or is it just a healthy addition to the Country phenomenon?

Dale Turner, national director of promotion at RCA/Nashville, thinks the dance remix is just another tool to expose country music and artists to a broader audience. "In radio, dance mixes should be taken on a case-by-case basis for what works at that particular station." He cited Shenandoah's "Janie Baker" as a remix that spurred sales. "It really took off in the clubs. Many times in clubs you're hitting a completely different audience, and when used right, the country dance mixes are a wonderful tool to introduce these people to country music."

"It depends on the song," said Moon Mullins, programming consultant. "When the mix is done right, these songs can spice things up, especially when a station uses them in small doses and places them correctly." Generally, he added, the mixes work best in a night-time setting in radio.

Gary McCartie, program director at WMZQ-Washington, D.C., uses dance mixes "for special things, like the 5 o'clock Whistle and all-request shows, and I love them when they're done right. If a station uses them correctly, they'll actually add to the shelf-life of a song."

So where will we be after the dance (craze) is over? We'll be back down to the songs, our main reasons to believe. In the end, the strength of the music will enable the format to keep growing. ●

Jim Asker is the former PD of WFLS-Fredericksburg, where he was named Gavin's Small Market Program Director of the Year in 1991 and 1992. He recently left the format to program A3 WRNX-Amherst, Mass.

GAVIN COUNTRY

ED TOR: LISA SMITH
ASSOCIATE EDITOR: CYNDI HOELZLE



2W	LW	TW		WEEKS	Reports	Adds	Heavy	Medium	Light	HIT FACTOR
3	3	1	WYNONNA - Only Love (Curb/MCA)	12	210	0	202	8	0	100%
4	2	2	JOE DIFFIE - Prop Me Up Beside The Jukebox (If I Die) (Epic)	12	210	0	202	7	1	100%
8	5	3	VINCE GILL - One More Last Chance (MCA)	10	210	0	201	9	0	100%
2	1	4	GARTH BROOKS - Ain't Going Down (Til The Sun Comes Up) (Liberty)	9	209	0	204	4	1	100%
5	4	5	CLAY WALKER - What's It To You (Giant)	13	210	0	196	14	0	100%
7	6	6	BROTHER PHELPS - Let Go (Asylum)	14	210	0	188	20	2	99%
10	7	7	CLINT BLACK - No Time To Kill (RCA)	8	210	0	176	34	0	100%
9	8	8	STEVE WARINER - If I Didn't Love You (Arista)	15	208	0	168	37	3	99%
11	10	9	TOBY KEITH - He Ain't Worth Missing (Mercury)	13	209	0	158	49	2	99%
17	11	10	GEORGE STRAIT - Easy Come Easy Go (MCA)	7	210	0	138	71	1	100%
16	12	11	DIAMOND RIO - This Romeo Ain't Got Julie Yet (Arista)	11	210	0	106	98	6	97%
18	14	12	SUZY BOGGUSS - Just Like The Weather (Liberty)	10	210	1	90	108	12	94%
19	15	13	PATTY LOVELESS - Nothin' But The Wheel (Epic)	13	204	0	88	103	13	94%
20	16	14	CONFEDERATE RAILROAD - Trashy Women (Atlantic)	10	208	1	74	119	15	93%
22	17	15	REBA McENTIRE with LINDA DAVIS - Does He Love You (MCA)	6	208	2	59	143	6	97%
21	18	16	McBRIDE & THE RIDE - Hurry Sundown (MCA)	11	209	0	45	146	18	91%
24	20	17	COLLIN RAYE - That Was A River (Epic)	9	207	2	29	158	20	90%
23	19	18	LORRIE MORGAN - Half Enough (BNA Entertainment)	10	205	1	33	151	21	90%
25	21	19	MARY CHAPIN CARPENTER - The Bug (Columbia)	7	208	3	26	150	32	85%
28	22	20	BROOKS AND DUNN - She Used To Be Mine (Arista)	6	209	1	15	165	29	86%
34	25	21	ALABAMA - Reckless (RCA)	5	208	2	8	162	38	82%
27	23	22	LEE ROY PARNELL - On The Road (Arista)	8	206	1	12	157	37	82%
29	24	23	JOHN ANDERSON - I Fell In The Water (BNA Entertainment)	6	205	3	9	162	34	83%
32	26	24	MARK CHESNUTT - Almost Goodbye (MCA)	5	206	2	6	160	40	81%
30	27	25	MARTINA McBRIDE - My Baby Loves Me (RCA)	11	201	6	15	121	65	68%
33	28	26	PAM TILLIS - Do You Know Where Your Man Is (Arista)	7	204	1	2	138	64	69%
31	29	27	BILLY DEAN - I'm Not Built That Way (Liberty)	8	201	2	3	128	70	65%
38	30	28	TRACY LAWRENCE - My Second Home (Atlantic)	5	204	8	3	98	103	50%
—	33	29	ALAN JACKSON - Mercury Blues (Arista)	3	200	19	2	88	110	45%
37	31	30	SAMMY KERSHAW - Queen Of My Double Wide Trailer (Mercury)	5	192	3	0	102	90	53%
36	32	31	RICKY VAN SHELTON - A Couple Of Good Years Left (Columbia)	8	183	7	4	96	83	55%
39	34	32	AARON NEVILLE - The Grand Tour (A&M)	10	145	9	16	84	45	69%
—	36	33	MARK COLLIE - Something's Gonna Change Her Mind (MCA)	4	182	11	1	48	133	27%
40	35	34	SHAWN CAMP - Fallin' Never Felt So Good (Warner Bros.)	11	153	5	5	79	69	55%
—	37	35	RANDY TRAVIS - Cowboy Boogie (Warner Bros.)	6	162	2	0	60	102	37%
1	13	36	TRACY BYRD - Holdin' Heaven (MCA)	16	118	0	59	35	24	80%
—	40	37	GIBSON/MILLER BAND - Small Price (Epic)	3	161	21	0	31	129	19%
—	39	38	TURNER NICHOLS - Moonlight Drive-In (BNA Entertainment)	9	145	12	1	50	94	35%
6	9	39	TRAVIS TRITT - Looking Out For Number One (Warner Bros.)	12	114	0	43	53	18	84%
NEW	40		LITTLE TEXAS - God Blessed Texas (Warner Bros.)	2	154	47	1	17	135	12%

Chartbound	Reports	Adds	Heavy	Medium	Light	Hit Factor	Weeks
RICK TREVINO - Just Enough Rope (Columbia)	134	15	—	31	103	23%	4
CHRIS LeDOUX - Every Time I Roll The Dice (Liberty)	129	2	1	39	89	31%	5
CLINTON GREGORY - Master Of Illusion (Step One)	126	12	—	19	107	15%	3
JOHN BERRY - Kiss Me In The Car (Liberty)	122	16	—	19	103	16%	4

Total Reports:
This Week 210 Last Week 210
Hit Factor is a percentage of stations which will have it in Heavy or Medium rotation.
Reports accepted:
Monday at 9am through 3pm Tuesday
Station Reporting Phone: (415) 495-1990
Gavin Fax: (415) 495-2580

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

Most Added

- RADNEY FOSTER (83)**
- DOUG SUPERNAW (68)**
- EMMYLOU HARRIS (52)**
- CARLENE CARTER (51)**
- LITTLE TEXAS (47)**

Top Requests

- GARTH BROOKS**
- CLAY WALKER**
- JOE DIFFIE**
- WYNONNA**
- GEORGE STRAIT**

RECORD TO WATCH
DOUG SUPERNAW
"I Don't Call Him Daddy"
(BNA Entertainment)
Supernaw's follow-up to his first number one record has 75 reports out-of-the-box including KRYSS, WTNT, KKAT, WFMB, WFRB, KUZZ, WWZD, KIZN, WEZL, WFLS, etc.

Inside Country

ARTIST HAPPENINGS...
Eddy Raven will be the headline performer for the first 20 dates of Ronald McDonald Children's Charities *Champions On Ice's* "Skatin' Country!" Billed as the first family ice show completely dedicated to Country music, the unique package will feature Country music complementing production numbers performed by a company of world-class, ice skating champions. For every ticket sold for "Skatin' Country!" \$1 will benefit Ronald McDonald Children's Charities... Watch for **Chris LeDoux** on NBC's *Today* show September 28... Congratulations to **John Michael Montgomery** and **Tracy Lawrence** on achieving platinum status on *Life's A Dance* and *Alibis* respectively, and to **Wynonna** for going over three million in sales for *Wynonna...Clint Black, Aaron Tippin, Restless Heart, Shenandoah, Martina McBride, Larry Stewart and **Lari White** were on the USS Kitty Hawk in San Diego on September 20 to tape a special for TNN's tenth anniversary.
INDUSTRY HAPPENINGS...
Dick Whitehouse, former president of **Curb Records**, is exiting the label effective at the end of this month... There've been a couple of promotions at Mercury/Nashville. **Kim Fowler** has been promoted to Publicist and **Claudia Mize** has*

THE BOYS & ME



The romping new single from
SAWYER BROWN'S
latest release "Outskirts of Town"

Hang on **tight** as they
take you for a **free-spirited**
ride back to the glory
days of **youth**, Saturday nights,
fast cars and good **friends**.

Going for adds **October 4th**.



CURB
RECORDS

Now Available in CD or Cassette.



Up & Coming

Reports	Adds	Weeks	
118	8	6	ROGER BALLARD - Two Steps In The Right Direction (Atlantic)
109	35	2	ANDY CHILDS - Broken (RCA)
106	16	3	KELLY WILLIS - Heaven's Just A Sin Away (MCA)
96	83	1	* RADNEY FOSTER - Hammer And Nails (Arista)
95	4	4	DALE DANIEL - Coming Back To Haunt Me (BNA Entertainment)
92	7	3	HIGHWAY 101 - You Baby You (Liberty)
75	68	1	* DOUG SUPERNAW - I Don't Call Him Daddy (BNA Entertainment)
75	22	2	CHARLIE FLOYD - I've Fallen In Love (And I Can't Get Up) (Liberty)
70	9	3	JEFF KNIGHT - Easy Street (Mercury)
62	51	1	* CARLENE CARTER - Unbreakable Heart (Giant)
55	52	1	* EMMYLOU HARRIS - High Powered Love (Asylum)
52	—	5	B.J. THOMAS - A Southern Girl On A Summer Night (Silver City)
43	10	2	BILLY YATES - Turn For The Worse (Curb)
39	33	1	* MATTHEWS, WRIGHT & KING - One Of These Days (Columbia)
26	1	4	BILLY BURNETTE - The Bigger The Love (Capricorn)

Dropped: #38-Billy Ray Cyrus, Ronna Reeves. * Indicates Debut

Top Ten Videos

1. **WYNONNA** - Only Love (Curb/MCA)
2. **JOE DIFFIE** - Prop Me Up Beside The Jukebox (Epic)
3. **VINCE GILL** - One More Last Chance (MCA)
4. **CLAY WALKER** - What's It To You (Giant)
5. **BROTHER PHELPS** - Let Go (Asylum)
6. **SAWYER BROWN** - Thank God For You (Curb)
7. **STEVE WARINER** - If I Didn't Love You (Arista)
8. **DIAMOND RIO** - This Romeo Ain't Got Julie Yet (Arista)
9. **AARON TIPPIN** - Working Man's Ph.D (RCA)
10. **TOBY KEITH** - He Ain't Worth Missing (Mercury)

Courtesy of Country Music Television 

been promoted to Director of A&R Administration...Former **KEBC**-Oklahoma City PD **Mark Andrews** is now the new morning air personality for the Real Country Network.

RADIO HAPPENINGS...

WMGE-Danville started off the school year by having morning DJ **Johnny Randolph** broadcasting from a different area school each day...**Tony Richards** moves over from Top 40 **WDDJ**-Paducah to take over as PD at **KEZS/FM**-Cape Girardeau...**Roger Lewis** leaves **KXIA**-Watertown to take over as General Sales Manager at

WRDN-Durand, Wis...Now that **Jim Asker** has moved from **WFLS**-Fredericksburg to **WRNX**, **Jay Thomas** is the acting MD at 'FLS and **Caroline Taylor** is the acting PD...**Johnny Chauvin** at **WFPR**-

Hammond is now taking music calls on Thursdays and Fridays from 10 a.m. to Noon...Effective September 29, **WQIK**-Jacksonville's music call times will be: Major labels: 11 a.m. to Noon, Other labels and independent promoters: 2-3 p.m...Congrats to all our friends



Diamond Rio accepts a giant "thank you" from some of the recipients who benefited from **Diamond Rio's 2nd Annual Golf Classic**. The group donated half of the proceeds from the tournament to the **American Lung Association**, which in turn made it possible for 30 children to attend **Middle Tennessee's Camp Wezebegone**, a special camp for children with asthma.

at **WFMS**-Indianapolis who are celebrating their continued dominance of the market, going from a 14.0 to a 14.7...Changes continue at **KWYO**-Sheridan. **Michael Behan** has left the station, **Joel McGinnis** is now handling the morning shift, and **Sam Weeden** takes over evenings...

Michael Jaye is no longer MD at **WCLT**-Newark. He remains at the station as the afternoon drive jock. On an interim basis, **Russ Shafer** and weekender **Greg Jeffries** will handle the music duties. The new

#1 ONE YEAR AGO TODAY

CONFEDERATE RAILROAD
Jesus And Mama

#1 FIVE YEARS AGO TODAY

OAK RIDGE BOYS
Gonna Take A Lot Of River

#1 TEN YEARS AGO TODAY

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

call time for promoters is Thursday 2:30-4:30 p.m...**Richard Aguirre** is leaving **KGKL**-San Angelo to take a sales position with another company. MD **Linda Stone** has been promoted to PD, and **Jeremy Gibson** gets the morning show

New Releases

RADNEY FOSTER
"Hammer And Nails" (Arista)

Now that Radney has proven his hit potential with the number one "Nobody Wins," he can be a bit more adventurous. This is a great record, and though uptempo sometimes sacrifice lyrical content, that's not the case here. Radney manages to weave a nice moral into this rockin' song.

CARLENE CARTER
"Unbreakable Heart" (Giant)

Those of you who think of Carlene as a boppin', smiling pop queen will be surprised by her performance on this sweet ballad. The production is very spare, spotlighting Carlene's voice.

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

Supernaw has had great luck in picking songs that relate to people and judging from radio's early response, "I Don't Call Him Daddy" has tugged at a few hearts out there.

EMMYLOU HARRIS
"High Powered Love" (Asylum)

It's wonderful to hear sweet Emmylou's voice coming out of the speakers, and for her Asylum debut she's chosen a high-powered song, written by Tony Joe White (remember "Polk Salad Annie"?). It's the first release from her *Cougirl's Prayer* album.

MATTHEWS, WRIGHT & KING
"One Of These Days" (Columbia)

Matthews, Wright & King sound energized on their sophomore album, *Dreamseekers*. This upbeat pop release is easy on the ears and sounds like another hit for this trio.

ARTIST PROFILE



KELLY WILLIS

FROM: Annandale, Virginia

RESIDES: Austin, Texas

LABEL: MCA

PROMOTION SR. VP:

Shelia Shipley

CURRENT RELEASE:

"Heaven's Just A Sin Away"

FILM EXPERIENCE: After seeing Kelly's photo in a magazine, **Tim Robbins** wrote a part for her as his singing partner in the political satire "Bob Roberts"

SHE SAYS: "I felt like there was something inside of me that was dying to be heard because I was incredibly quiet and very shy. People who are really quiet like that are holding so much in. When I started singing it was so natural. I knew that this is what I've been dying to do all my life."

IT'S SAID: "Kelly Willis is a mystery wrapped in a riddle and shrouded in enigma; with her right foot planted firmly in the purest essence of country music, she simultaneously evokes the dark hipness of downtown Manhattan and the cool aloofness of Grace Kelly. You figure it out...I just want to hear her sing." —Don Was (co-producer, with Tony Brown.)

"Kelly Willis sang sweetly, powerfully, and wildly, like an angel with hell-scorched wings." —Nick Tosches.

You're Gonna Love
Shania Twain
"You Lay A Whole Lot Of Love On Me"

Add Date:
September 27

Produced by
Harold Shedd
and Norro Wilson



Mercury
A PolyGram Company

VINCE GILL

ON THE RADIO

Singer-songwriter Vince Gill knows he didn't get to his place in Country music without radio. Owner of a pile of gold and platinum CDs, headlining concerts (he's on the road with Patty Loveless), and upcoming co-host, with Clint Black, of the CMA Awards, he could win as many as eight of the awards for himself. That's the highest number of nominations since Merle Haggard's nine in 1970. Gill took a break from his break-neck pace to talk radio with GAVIN's Lisa Smith.

Do you think Country radio will continue its acceptance of new artists?

You have to look at the way things have happened throughout the history of Country radio. To most people it would look like there might be a backlash. But, at the same time, we've never had the other things that we now have as a backup, like videos and so much exposure in other ways.

While it was harder ten years ago to play new artists on the radio it's not hard now. I think that, still, the prerequisite should be that the best music gets played on the radio, whether its from an artist that's new or an artist that's been around for twenty or thirty years. There are artists who have been recording for 20 or 30 years that still deserve to be played on the radio.

What effect has Country radio had on your career, compared with as

other forms of the media?

I still think it's the major staple. Hopefully it always will be. It's still the most listened to format. So, yeah, it has had light years more impact on my career and also on me as a listener. I spend much more time listening to the radio than I do, say, watching Country music on television.

What would you like to see happen with Country radio in the future?

It's interesting, because their bottom line and our bottom line are different. Their way of staying afloat is to sell advertising and ours is to sell records. The two are not really in direct correlation, yet we both need each other to keep afloat. So, as far as changing, I don't think radio's ever going to change dramatically. I don't know that it has. I'm not an expert on radio, just a listener.

But I'm not sitting here worried

that it's all going to go away because it's all going so well now. It's life—it has peaks and valleys. My biggest fear for Country music in general is that it will become so consumed by its popularity and it won't remember why and how it gained its popularity.

Is it hard, as an artist, to remain accessible to the public with so many demands on your time and with increased media attention?

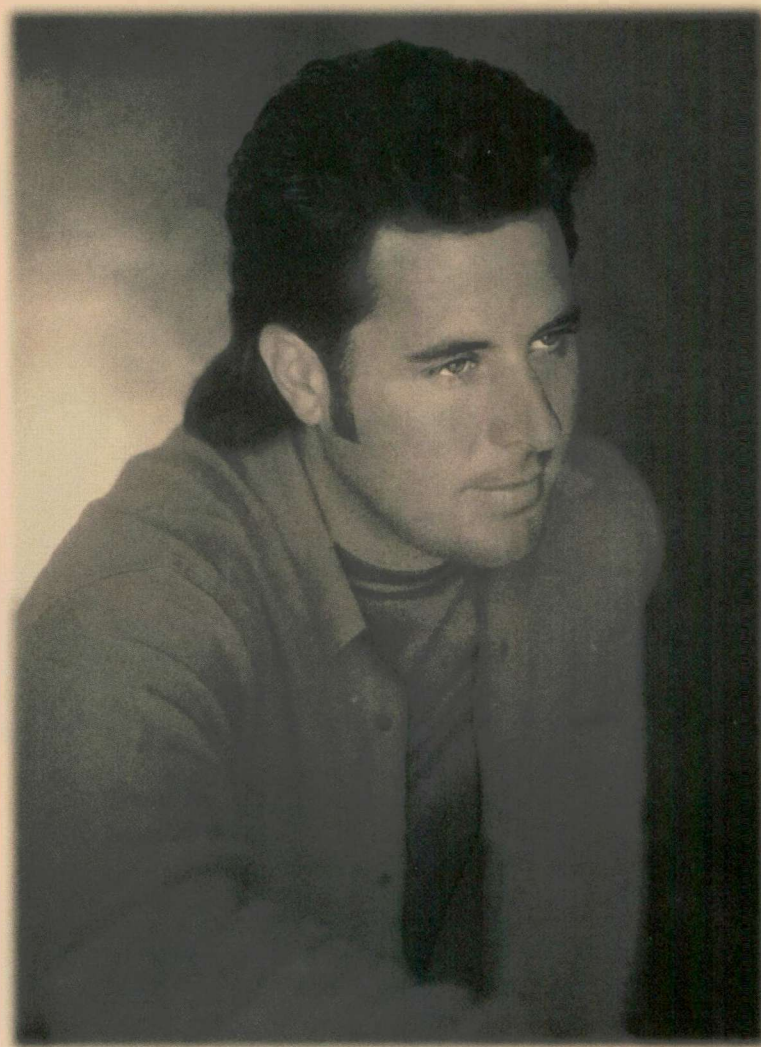
I don't think so. Even though it's ten times bigger than it has been in years, it's still pretty true to its core. The people that play it and sing it are people that still listen to it. It's bigger, but, like I tell everybody, don't get so worked up. It's only three chords. Enjoy it, have fun,

and go on down the road.

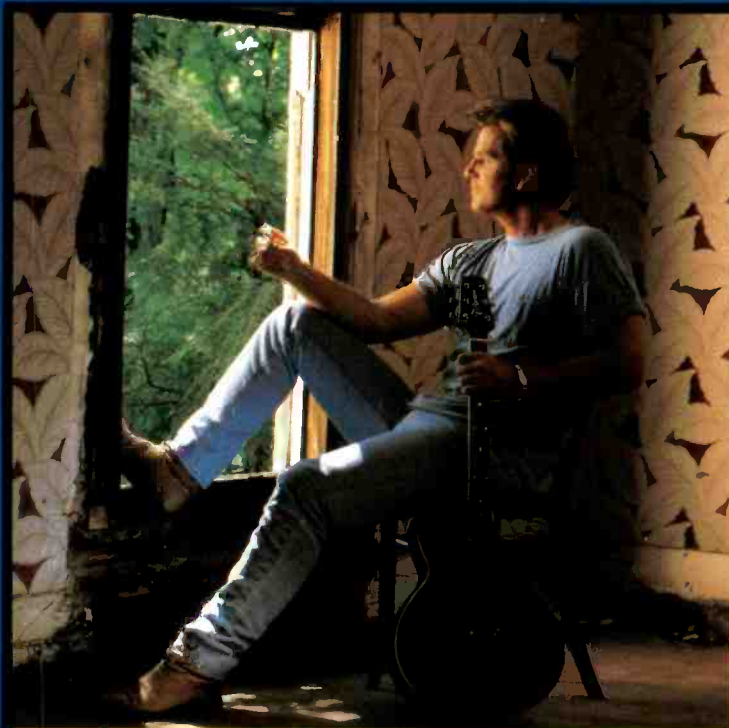
(Laughs)

Do you think you'd like to do some more acting like you did on Evening Shade?

No, acting is not really on the front burner for me. I think sometimes people think 'I'm really popular, so now I can be an actor, or I can write children's books, or I could be a painter.' I'm not an actor, I wasn't one before, why would I think I could be one now? I respect the profession. In some cases I think some people do well and want to do that. Reba's ate up with it and loves it and is good at it. I think that's great. That's not really what I want to do. I'm too much of a musician. ●



Great New Music From RCA/Nashville



*Jamie
O'Hara*

"What's A Good Ol' Boy To Do"

**THE DEBUT SINGLE
OCTOBER**

*Restless
Heart*

"Big Iron Horses"

OCTOBER



Look For Both Of These Videos On The New Gavin Reel
From RCA/Nashville . . . #1 In Service To Country Radio.



GAVIN A³

Album Adult Alternative

EDITORS:
KENT/KEITH
ZIMMERMAN



A³ New Releases



TAJ MAHAL Dancing The Blues (Private Music)

Taj Mahal does a 360, returning full circle to the blues stance that launched him over 25 years ago. *Dancing The Blues* is produced by John Porter who, besides working with the Smiths and Bryan Ferry,

gave the Euro-flash treatment to Buddy Guy's latest record. While the blues is usually relegated to the Sunday night basement show, some of the more mainstream artists like Guy and B.B. King have enjoyed across-the-board adult commercial/non-commercial success. *Dancing The Blues* has the same potential. Love that Howlin' Wolf vocal lick on "Blues Ain't Nothin'."

SQUEEZE Some Fantastic Place (A&M)

Squeeze are back home. After being hailed as serious songwriters, Squeeze, the band, returns to the forefront. Face it, without Keith Wilkinson and Pete Thomas' cooking backup and the return of Paul Carrack's vocals, the songs of Chris Difford and Glenn Tilbrook are nothing more than interesting compositions. On *Some Fantastic Place*, the band's chemistry breathes life into songs like "Everything In The World," "Third Rail," "It's Over" and our fave, "Some Fantastic Place."

That's not to say there aren't a few patented Difford/Tilbrook-style curve balls. "Cold Shoulder" sounds pretty typical until you notice the lyrics are about the writer having his head stuck in the cat-door, as he's being attacked by his woman and her hairbrush. Ouch! Beautiful mix by Bob Clearmountain.

VINX The Storyteller (Pangaea/IRS)

On all three of his records, Vinx has embodied the pleasing and eclectic multi-kulti groove of the Santa Monica/Venice pier. *The Storyteller* is split into chapters (as



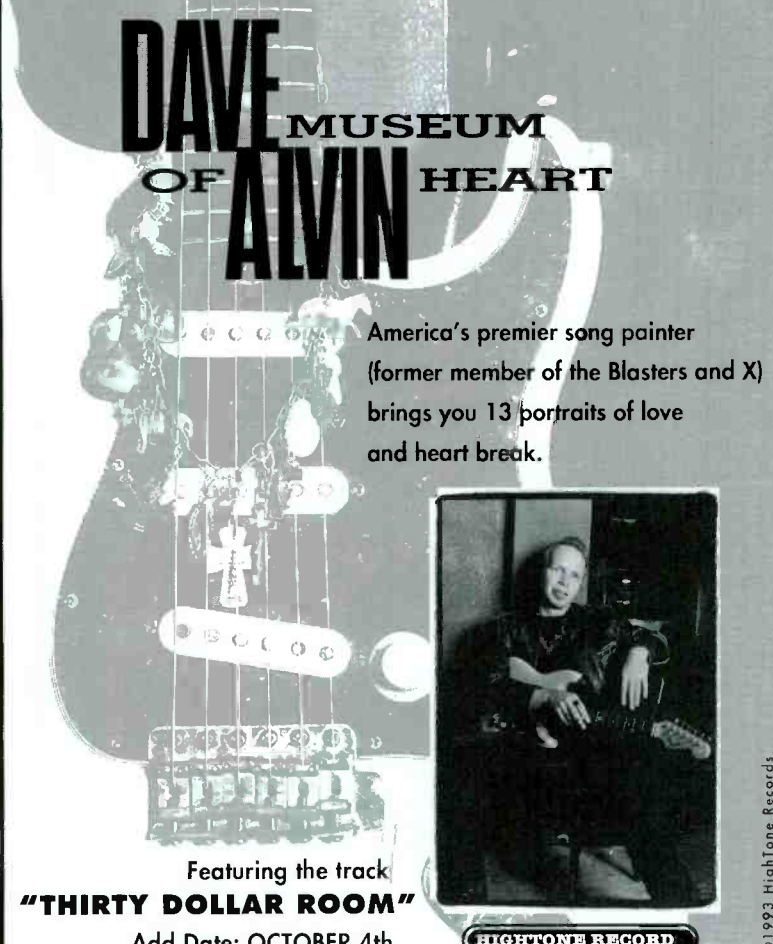

opposed to tracks), and Vinx surfs the boundaries between A3, A2, Jazz and World Beat. On "Just One Dance," he brings up the role of soul on A3. His percussive cover of Van Morrison's "Moondance" could make an interesting night time segue. "Living In The Metro" recalls Gil-Scott Heron with a Stevie Wonder/Sly Stone beat. Yes, this record is as good as it sounds. If your station is able to drink from this, consider yourself fortunate and open-minded. Take a bow.

STING Demolition Man (A&M)

The most interesting part of the *Demolition Man* EP isn't the quirky Police remake, but "live" tracks like "King Of Pain," "Shape Of My Heart" and "It's Probably Me" from *Ten Summoner's Tales*. Featured here is the same band that graced Sting's last compact and laser disc: guitarist Dominic Miller, David Sancious and drummer Vinnie Colaiuta.

DAVE MUSEUM OF ALVIN HEART

America's premier song painter (former member of the Blasters and X) brings you 13 portraits of love and heart break.






Featuring the track
"THIRTY DOLLAR ROOM"
Add Date: OCTOBER 4th

HIGHTONE RECORD

©1993 HighTone Records

PAT GODWIN





BLOOD RECORDS
(215) 293-9200

Produced by David Ivory
Ivory Productions, Inc.

Looking for adds

"Smile, The War Is Over" (#2)
and
"Bills, Bills, Bills" (#1)
The First Tracks From
"EXCESS IN MODERATION"

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

Already On

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

Morning Drive-Time Tracks Include:
"My Back Is . . ." (#6)
"Amish My Ass" (#12)
"Elvis Is Alive" (#11)

Member of

NAIRD

ARTIST PROFILE



ANTHONY CRAWFORD

FROM: Birmingham, Alabama

LABEL: Little Dog Records

PROMOTION CONTACT: Rob Bleetstein (415) 721-0744

CURRENT RELEASE: Anthony Crawford

PREVIOUS WORK: Crawford and played with Neil Young, Steve Winwood, Rodney Crowell, Vince Gill and Rosanne Cash.

HE SAYS: "Noise Around Us" was inspired by a visit from Steve Forbert and his twin boys. I was trying to talk to Steve, but the kids were so loud. After they left, I was thinking about how I'm just looking for a little peace. I've got a house that's 200 years old but it's been covered up by modern junk. I've been peeling away the layers to get down to the simple quiet basic elements. Saving the soul of the house and my own sanity at the same time."

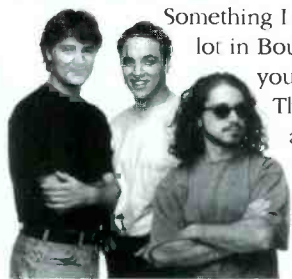
"Fit In" was partially inspired from being a person who, for so many years, was falling through the cracks musically and in other parts of my life. I was sort of searching for a spot to fit in. "Steve Winwood gave me good advice once. He said, 'Don't pursue your music to please the people. Please yourself first.'"

IT'S SAID: "The boy ain't wrapped too tight, but I'd bet on him to become a major star in music." —Vince Gill

NIRVANA In Utero (DGC)

Question of the week: Is A3 entitled to any slice of Nirvana? Well, yes. Some of the tracks are quite appropriate for those already used to tangoing the edge with such bands as Radiohead and Porno For Pyros. Give a listen to tracks like "Dumb" and "Rape Me," or the concluding "All Apologies." Nirvana's tight trio sound is ultra-identifiable and progressively melodic. Audition note: use the treble and bass settings suggested on the CD sleeve.

THRILLCAT (oneworld) (Justice)



Something I heard a lot in Boulder: Are you hip to Thrillcat? I am now, and the journalist who dubbed them

"Stevie Wonder meets XTC" wasn't that far off. This New York trio has the wit and bounce of the early Talking Heads, with a bass heavy, acoustic-based, tight harmony groove that breaks lots of rules. Thrillcat isn't above throwing in trombone solo here, a cello or accordion there. "Ordinary" isn't, while the opening "All Come True" is an excellent first impression of Thrillcat. The title is a subtle reminder. (oneworld), please.

DAVE ALVIN Museum Of Heart (Hightone)

Dave Alvin's songwriting recalls the prose of John Fante and Charles Bukowski. The realism of the Los Angeles streets jumps out when you spin a track like "Thirty Dollar Room." While Fante or Bukowski would have paid a lot less, hey, these are even tougher times, as typified by Alvin's guitar solo midway through the song. With its thirteen lucky tunes, *Museum Of Heart* is stark and scary. It's city Folk laced with lots of electric guitar.

RICHARD BARONE Clouds Over Eden (Mesa)

Before Richard Barone moved to Greenwich Village, his band, the Bongos, were the pride of Hoboken. *Clouds Over Eden* allows Barone, an accomplished rock guitarist, to sidestep Alternative stature in favor of making his own music in believable and melodic moodswings. Produced by Hugh Jones (an Englishman whos has worked with songwriter-heavy bands such as Del Amitri), *Clouds Over Eden* has already enjoyed a critical honeymoon overseas. Borrowing a vintage alternative "Melt With You" sound, Barone



Presents:

Jesse Colin Young "Makin' It Real"

"Makin' It Real" is Young's first release in over four years, featuring TEN NEW TRACKS highlighting his original musical style and powerful vocals.



Lead Tracks: Crazy Boy, Jungle Lover, Get Together
Recent Adds on A3:
WMMM, KFMG, WYVX, WRSI, KBCO, KSKE, KUCA, KVNF, KKOS, KPFA, KPIG, KZYR, WKVT, WMVY, KTWI, KSNO ...and more!
NATIONAL TOUR supporting this new release
TITLE TRACK We Can Make It Real VIDEO debuting on Americana TV Network

Ridgetop Music • Box 130 • Point Reyes • CA 94956 • Fax: (415) 663-9535

(with a silent E) mixes it up with a few New York writers, principally Jules Shear and Jill Sobule. While *Clouds Over Eden* is a gray, East Coast effort, the guitar tones and vocal harmonies flirt with West Coast surf colors. Faves include "Forbidden," "Nobody Knows Me" and "Within These Walls." Shear contributes "Miss Jean." A real A3 find!

Most Added

- MELISSA ETHERIDGE (13)
- COUNTING CROWS (12)
- PAUL SIMON (12)
- RICKIE LEE JONES (11)
- STING "DEMOLITON" EP (11)
- KIRSTY MACCOLL (10)

Top Tip

RICKIE LEE JONES
Traffic From Paradise (Geffen)
COUNTING CROWS

August And Everything After (DGC)
The Geffen label steals this week's Top Tip honors. Rickie Lee Jones debuts highest at #17 while Counting Crows bows dramatically at #30.

RECORD TO WATCH

VINX
The Storyteller
(Pangaea/IRS)
As a percussionist, Vinx defies the usual radio categories. However he's up to 15 A3 radio believers.

Gridbound

- * KIRSTY MacCOLL (IRS)
- CHRIS SMITHER (Flying Fish)
- SWINGING STEAKS (Capricorn)
- * LOUDON WAINWRIGHT III (Charisma/Virgin)
- GHOST OF AN AMERICAN AIRMAN (Hollywood)
- * BELA FLECK & THE FLECKTONES (Warner Bros.)
- VINX (Pangaea/IRS)
- * STING "DEMOLITION MAN EP" (A&M)
- R.E.M. (Warner Bros.)
- LARRY CARLTON (GRP)
- TRIBUTE TO GRAM PARSONS (Rhino)

Dropped: #42 Aimee Mann, #44 Sting (LP), #45 Neil Young, #46 Toni Price #47 Pete Townshend, #48 Larry McCray, #49 Marc Jordan.

Buffalo tom

[big red letter day]

Buffalo Tom on tour now with
Bettie Serveert and The Verlaines

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

Featuring
the
song

[soda jerk]

Direction: Tom Johnston, Management

Produced By The Robb Brothers With Buffalo tom

Institution of Atlanta Pennington Corporation

Request Records, Ltd. Distributed by EastWest Records/Amessex
The Atlantic Group © 1993 Atlantic Recording Corp. A Time Warner Company



GAVIN JAZZ

JAZZ EDITORS:
KENT/KEITH
ZIMMERMAN



2W LW TW

2	1	1	KEVIN MAHOGANY - Double Rainbow (Enja/Koch)
9	5	2	MILES DAVIS & QUINCY JONES - Live At Montreux (Warner Bros.)
4	4	3	DON PULLEN AFRICAN-BRAZILIAN CONNECTION - Ode To Life (Blue Note)
3	2	4	RICHIE COLE - Profile (Heads Up)
23	10	5	PROJECT G-7 - A Tribute To Wes Montgomery Vol. 1 & 2 (Evidence)
5	6	6	CHARLES FAMBROUGH - Blues At Bradley's (CTI)
16	9	7	NNENNA FREELON - Heritage (Columbia)
1	3	8	HORACE SILVER - It's Got To Be Funky (Columbia)
37	20	9	J.J. JOHNSON - Let's Hang Out (Verve/PolyGram)
10	7	10	ROBERT HURST - Presents (Columbia)
30	17	11	JOHN BEASLEY - A Change Of Heart (Windham Hill Jazz)
8	8	12	PAT METHENY GROUP - The Road To You (Geffen)
27	15	13	ANDY LaVERNE - Double Standard (Triloka)
22	13	14	FRANK MANTOOTH JAZZ ORCHESTRA - Dangerous Precedent (Sea Breeze)
18	18	15	ALVIN BATISTE - Late (Columbia)
25	19	16	DAN PAPAILA - Positively! (Timeless)
24	14	17	TANIA MARIA - Outrageous (Concord Jazz)
38	26	18	GOOD FELLAS - Good Fellows (Evidence)
29	23	19	NINA SIMONE - A Single Woman (Elektra)
12	12	20	TOOTS THIELEMANS - The Brasil Project, Vol II (Private Music)
40	30	21	EASTERN REBELLION - Simple Pleasure (Music Masters)
6	11	22	JOEY DeFRANCESCO - Live At The Five Spot (Columbia)
47	37	23	JOE MORELLO - Going Places (DMP)
13	21	24	TIGER OKOSHI - Echoes Of A Note (JVC)
28	29	25	MICHAEL WOLFF - Michael Wolff (Columbia)
11	16	26	PHILIP HARPER - Soul Sin (Muse)
49	42	27	DAVE FRISHBERG - Where You At? (Sterling)
43	33	28	JESSE DAVIS - Young At Art (Concord Jazz)
NEW	29		HOLLY COLE TRIO - Don't Smoke In Bed (Manhattan)
17	25	30	STRAIGHT AHEAD - Body & Soul (Atlantic)
—	50	31	PETER DELANO - Peter Delano (Verve/PolyGram)
15	22	32	ERNESTINE ANDERSON - Now And Then (Qwest/Reprise)
7	24	33	HOUSTON PERSON & RON CARTER - Now's The Time (Muse)
NEW	34		RANDY WESTON/MELBA LISTON - Volcano Blues (Antilles/PolyGram)
—	47	35	ANITA GRAVINE - Welcome To My Dream (Jazz Alliance)
—	46	36	BENNY CARTER - Legends (Music Masters)
31	28	37	GIOVANNI HIDALGO - Worldwide (Tropijazz)
20	27	38	MONGO SANTAMARIA - Mambo Mongo (Chesky)
39	38	39	MARVIN STAMM - Mystery Man (Music Masters)
NEW	40		CONTE CANDOLI - Sweet Simon (Best Recordings)
35	36	41	DAVE BRUBECK TRIO - Trio Brubeck (Music Masters)
36	35	42	GUST WILLIAM TSILIS - Wood Music (Enja/Koch)
—	48	43	RICARDO SCALES - Yes I'm Ready (Bay Sound)
33	40	44	RICKEY WOODARD - The Tokyo Express (Candid/DA)
NEW	45		FOURPLAY - Between The Sheets (Warner Bros.)
NEW	46		BENNY GREEN TRIO - That's Right! (Blue Note)
NEW	47		FRED HESS - Sweet Thunder (Capri)
NEW	48		PAT COIL - Just Ahead (Sheffield)
46	49	49	JIMMY HASLIP - Arc (GRP)
14	31	50	NATALIE COLE - take a look (Elektra)

Most Added



STANLEY TURRENTINE (50)
BENNY GREEN TRIO (28)
BELA FLECK and the FLECKTONES (22)
ERIC REED (19)
JOHNNY ADAMS (18)
SUE MATTHEWS (17)

Top Tip

HOLLY COLE TRIO

Don't Smoke In Bed (Manhattan)

Smooth debut at #29 and plenty ripe for crossover from Jazz/A2 to A/C and Top 40.

RECORD TO WATCH

JOHNNY ADAMS

Good Morning Heartache

(Rounder)

One of the ultimate R&B crooners floats through some classic and obscure jazz numbers.

Chartbound

ERIC REED (MoJazz)

* **STANLEY TURRENTINE** (Music Masters)

TERRY TROTTER (MAMA Foundation)

TED ROSENTHAL (Jazz Alliance)

JOHNNY ADAMS (Rounder)

JEAN LUC PONTY (Atlantic)

STANLEY CLARKE (Epic)

GARRISON FEWEL (Accurate)

* **SUE MATTHEWS** (Positive Music)

GARY BRUNOTTE (Altenburgh)

* **JACK McDUFF** (Concord Jazz)

GLENN ALEXANDER (Shanachie)

* **JOHN PATITUCCI** (GRP)

* **JOE PASS** (Telarc)

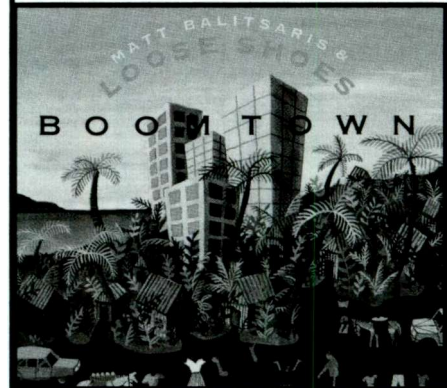
Dropped: #32 Vince Jones, #34 Jay Hoggard, #39 Joey Calderazzo, #41 Jeanie Bryson, #43 George Wein and The Newport All-Stars, #44 Jazz Futures, #45 Papa John DeFrancesco, La Vienta, Ron Affif.



Urban Island Music

HAS IT GOT YOU YET?

BOOMTOWN



by

Matt Balitsaris & LOOSE SHOES

"Forget about Monte Carlo, Vale, or the other trendy "hot" spots, Boomtown is the place you'll want to make your reservation at."

The MAC Report

"LOOSE SHOES IS COLLY HIP"
JAZZTIMES

CONTACT: MICHAEL MORYC 615 321 5757

PALMETTO RECORDS

71 WASHINGTON PL. #1A NYC NY 10011

POST-BOP

2W	LW	TW	
3	2	1	KEVIN MAHOGANY - Double Rainbow (Enja/Koch)
4	4	2	CHARLES FAMBROUGH - Blues At Bradley's (CTI)
2	3	3	DON PULLEN AFRICAN-BRAZILIAN CONNECTION - Ode To Life (Blue Note)
7	6	4	MILES DAVIS & QUINCY JONES - Live At Montreux (Warner Bros.)
11	8	5	NNENNA FREELON - Heritage (Columbia)
17	10	6	PROJECT G-7 - A Tribute To Wes Montgomery Vol. 1 & 2 (Evidence)
1	1	7	HORACE SILVER - It's Got To Be Funky (Columbia)
27	13	8	J.J. JOHNSON - Let's Hang Out (Verve/PolyGram)
23	7	9	FRANK MANTOOTH JAZZ ORCHESTRA - Dangerous Precedent (Sea Breeze)
5	5	10	RICHIE COLE - Profile (Heads Up)
14	9	11	ANDY LaVERNE - Double Standard (Triloka)
—	18	12	JOE MORELLO - Going Places (DMP)
10	14	13	ROBERT HURST - Presents (Columbia)
30	22	14	EASTERN REBELLION - Simple Pleasure (Music Masters)
9	12	15	GIOVANNI HIDALGO - Worldwide (Tropijazz)
18	15	16	PAT METHENY GROUP - The Road To You (Geffen)
—	24	17	DAVE FRISHBERG - Where You At? (Sterling)
—	28	18	GOOD FELLAS - Good Fellows (Evidence)
24	20	19	DAN PAPAILA - Positively! (Timeless)
22	21	20	ALVIN BATISTE - Late (Columbia)
—	25	21	JOHN BEASLEY - A Change Of Heart (Windham Hill Jazz)
28	23	22	TANIA MARIA - Outrageous (Concord Jazz)
NEW	23	23	NINA SIMONE - A Single Woman (Elektra)
NEW	24	24	JESSE DAVIS - Young At Art (Concord Jazz)
13	17	25	TOOTS THIELEMANS - The Brasil Project, Vol II (Private Music)
6	11	26	JOEY DeFRANCESCO - Live At The Five Spot (Columbia)
15	19	27	PHILIP HARPER - Soul Sin (Muse)
NEW	28	28	BENNY CARTER - Legends (Music Masters)
NEW	29	29	RANDY WESTON/MELBA LISTON - Volcano Blues (Antilles/PolyGram)
8	16	30	ERNESTINE ANDERSON - Now And Then (Qwest/Reprise)

COMMERCIAL ADULT

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

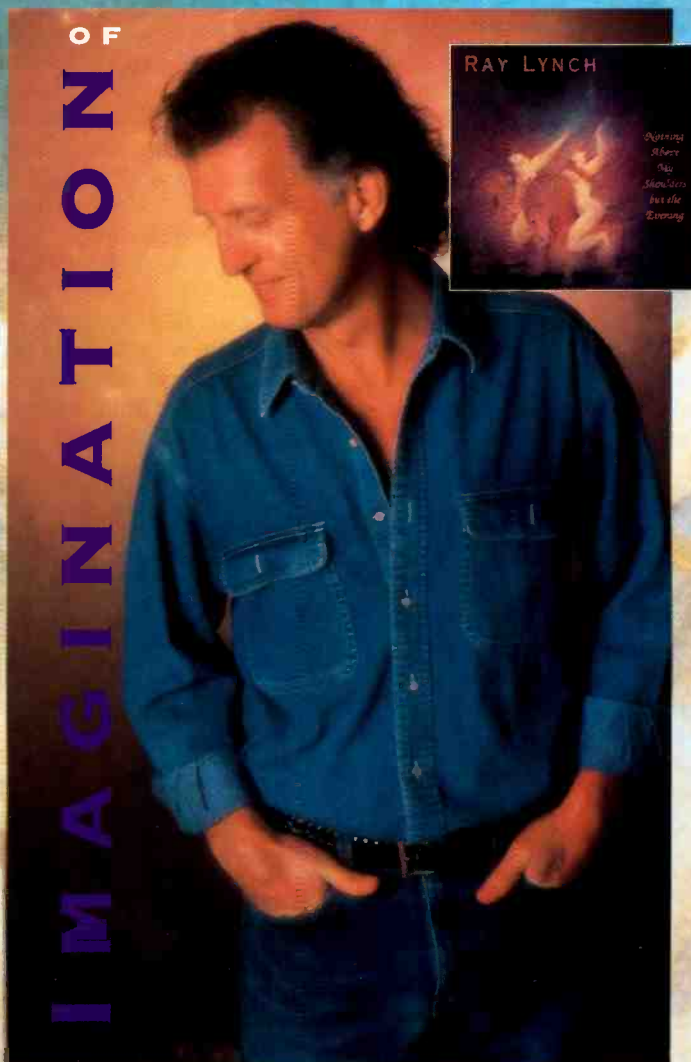
Post-Bop compiled by a sample of Jazz intensive reports
 Commercial Adult compiled by a sample of Adult intensive reports

RAY LYNCH

NOTHING ABOVE
 MY SHOULDERS
 BUT THE EVENING



EXPERIENCE
 THE MUSIC



THE NEW RELEASE FROM THE
 PLATINUM RECORDING ARTIST

ON YOUR
 DESK NOW!



© 1993 Windham Hill Records

Jazz/Adult Alternative New Releases

JOHN PATITUCCI ANOTHER WORLD (GRP)

With a multi-layered, textural journey through dense melodies, jagged time-keeping, and lush chordal landscapes, Patitucci takes us to *Another World* with this, his fourth project as a leader. Playing his Yamaha 6-string bass almost exclusively throughout, J.P.'s journey begins with a soundtrackish "Ivory Coast, Part 1" with Alex Acuna and Luis Conte on percussion and John Beasley on keyboards/piano. Abruptly we find ourselves, not surprisingly, in the "Ivory Coast, Part 2" with Steve Tavaglione on soprano and Will Kennedy on drums. While most tunes are, fortunately, heavy-laden with that now familiar 6-string signature, some of the most adventurous excursions employ trumpeter/composer Jeff Beal, he of the harmony mute. Personal favorites include the strolling groove of Beasley's "My Summer Vacation," the shifting, curious "Shanachie" from Beal's pen, the urgent "The Griot" and the gentle "Until Then." This enjoyable outing also finds fellow guests Michael Brecker, Andy Narell, Armand Sabal-Lecco, and Dave Weckl along for the ride.

—JASON OLAINÉ

FRED HESS SWEET THUNDER (CAPRI)

"Fred Hess who?" you might ask. But ask folks who were at the Telluride Jazz Celebration last year when this smokin' sextet previewed *Sweet Thunder* and they'll tell you who. "Armed with a fluent horn, a doctorate degree, and a musical vision" (to quote the liner notes) and dark shades (cover photo), Hess leads his fearless six through the likes of Ellington, Roland Kirk, Ornette, Strayhorn, Timmons, Monk, and Braxton (yes!). A dynamic, risk-taking bunch, the Fred Hess Sextet is chock-full of thundering soloists (see trumpeter Ron Miles) and groove-minded rhythm-keepers (hear out drummer Rudy Royston). The rest of the gang is just as sweet, they being Hess on tenor, Art Lande on piano, Tom Myers on alto and Mark Simon on bass. With a number of strong tunes, random stand-outs include the stumbling "Well You Needn't," the relentless groove of Ellington's "Such Sweet Thunder," the multi-dimensional excursion into Braxton's "Bor—H (for that late-night playlist), and the very swinging "Minor Strain" from Timmons. This band combines imaginative risk-taking and limit-pushing improv with straight-ahead blowing. A fun band, and a fun disc.

—JASON OLAINÉ

ARTIST PROFILE

TOM COSTER

FROM: San Francisco

LATEST RELEASE: *Let's Set The Record Straight*

LABEL: JVC

TOM SAYS: "When people play music effortlessly and it's not work for them, it's because the music is a part of them. When people struggle with their music, it's because it's not a part of their being."

MELODY VERSUS

EXECUTION: "This record documents me more than any other as far as swing. The melodies are hip, but not the kind that people could readily hum. They're reasonably complex and don't repeat themselves to that point. 'Thinking Of You,' 'Caribbean Sunset' and 'For The Folks Back Home' are hummable tunes that should keep me on the airwaves."



BACK TO FUSION: "I've been so radio-oriented on the last three records that I felt like shedding my skin. JVC gave me a no-boundaries situation, so I just went for it. Vital Information fans tell me they don't always hear the player's perspective on my solo records."

INFLUENCES: "My soloing is heavily influenced by horn players—Cannonball Adderley, J.J. Johnson and Coltrane."

FUTURE PLANS: "I played on Joe Satriani's next record and will continue touring with Frank Gambale until Christmas."

Thank you radio, for putting Jim Chappell "Over The Top!!!"



#1 Gavin AA!!!

#2 MAC PAC!!!

#9 R&R NAC!!!

Thank you, from Jim Chappell, Kenny Altman, Michael Moryc and Melanie Jordin, 'A' Train Management and the staff of Real Music — as real as it gets!

For service: 1-800-398-7325



GAVIN A²

ADULT ALTERNATIVE
EDITORS: KENT/KEITH
ZIMMERMAN



2W LW TW

5	5	1	JIM CHAPPELL - Over The Top (Real Music)
16	7	2	FOURPLAY - Between The Sheets (Warner Bros.)
1	3	3	PETER WHITE - Promenade (Sin-Drome)
2	1	4	GREGG KARUKAS - Summerhouse (Positive Music)
3	2	5	GEORGE BENSON - Love Remembers (Warner Bros.)
4	4	6	BILLY JOE WALKER, JR. - Warm Front (Liberty)
8	8	7	WARREN HILL - Devotion (Novus/RCA)
12	11	8	OLETA ADAMS - Evolution (Mercury)
7	9	9	ART PORTER - Straight To The Point (Verve Forecast/PolyGram)
6	6	10	DAVE KOZ - Lucky Man (Capitol)
14	12	11	LA VIENTA - Jazzmenco (Telarc)
9	10	12	CRAIG CHAQUICO - Acoustic Highway (Higher Octave)
15	16	13	THE FANTASY BAND - The Fantasy Band (DMP)
—	30	14	STANLEY CLARKE - East River Drive (Epic)
27	22	15	OTTMAR LIEBERT + LUNA NEGRA - The Hours Between Day + Night (Epic)
11	14	16	PAT METHENY GROUP - The Road To You (Geffen)
22	18	17	GEORGE JINDA & WORLD NEWS - Reliable Sources (JVC)
21	20	18	GLENN ALEXANDER - Rainbow's Revenge (Shanachie)
23	25	19	WIND MACHINE - Change The Face (Blue Meteor)
13	13	20	TONY GABLE - 206 (Heads Up/Intermix)
18	17	21	WILLIE AND LOBO - Gypsy Boogaloo (Mesa)
29	23	22	BETH NIELSEN CHAPMAN - You Hold The Key (Reprise)
19	19	23	GEORGE HOWARD - When Summer Comes (GRP)
17	15	24	BRENDA RUSSELL - Soul Talkin' (EMI/ERG)
36	26	25	MICHAEL McDONALD - Blink Of An Eye (Reprise)
40	32	26	DAN REYNOLDS - Never Alone (Positive Music)
10	21	27	DONALD FAGEN - Kamakiriad (Reprise)
39	29	28	PAT COIL - Just Ahead (Sheffield)
24	24	29	DANCING FANTASY - Worldwide (IC/DA)
47	39	30	DAVID LANZ AND PAUL SPEER - Bridge Of Dreams (Narada)
30	28	31	JOHN MARTYN - No Little Boy (Mesa)
28	31	32	KIKI EBSEN - Red (Sin-Drome)
48	36	33	CHARLIE BISHARAT - Along The Amazon (GTS)
35	34	34	MICHAEL WOLFF - Michael Wolff (Columbia)
NEW	35	35	SPYRO GYRA - Dreams Beyond Control (GRP)
49	49	36	LEX DE AZEVEDO - Moab (Aubergine)
45	45	37	JEAN LUC PONTY - No Absolute Time (Atlantic)
31	37	38	ALEX BUGNON - This Time Around (Epic/Orpheus)
20	27	39	GOVI - Cuchama (Real Music)
43	40	40	RICARDO SCALES - Yes I'm Ready (Bay Sound)
33	35	41	ERIC MARIENTHAL - One Touch (GRP)
26	38	42	GRANT GEISSMAN - Rustic Technology (Bluemoon)
37	42	43	ALEX DeGRASSI - The World's Getting Loud (Windham Hill)
NEW	44	44	ROBBIE DUPREE - Walking On Water (Miramar)
34	41	45	NATALIE COLE - take a look (Elektra)
46	48	46	PETER ELMAN - Dakota Nights (Acorn)
44	47	47	TOOTS THIELEMANS - The Brasil Project, Vol II (Private Music)
50	50	48	JOEL GAINES - I Wonder (Inderoc)
41	46	49	KAZU MATSUI - Wheels Of The Sun (Kazu/Unity)
NEW	50	50	TELLER & KALLINS - Teller & Kallins (Golden Gate)

Most Added



BELA FLECK & THE FLECKTONES (18)
SPYRO GYRA (11)
LIVINGSTON TAYLOR (8)
RICKIE LEE JONES (8)

Top Tip



SPYRO GYRA
Dreams Beyond Control (GRP)
Top debut at #35. 30 reports with 11 second week adds.

RECORD TO WATCH

BELA FLECK & THE FLECKTONES

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

And now there are three...debut as this week's Most Added.

Chartbound

- * **BELA FLECK & THE FLECKTONES** (Warner Bros.)
- BERNWARD KOCH** (Higher Octave)
- WILL DOWNING** (Mercury)
- HOLLY COLE TRIO** (Manhattan)
- * **LIVINGSTON TAYLOR** (Vanguard)
- JEFF ARUNDEL** (Gilthorse)
- * **RICKIE LEE JONES** (Geffen)

Dropped; #33 Pieces Of A Cream, #43 Jeff Lorber, #44 Ken Navarro, John Patitucci, Marc Jordan.

béla
fleck
and Three
the
flecktones
Over

The

Cuckoo's

Nest



featuring In his
"spunky continuing
and mission to
and take the
"clorissa" sound of
and the banjo
"the drift" where no
one has
boldly gone before, Jazz
award winner (and Grammy
nominee) Béla Fleck and
his band of sonic adventur-
ers blast off once again for
somewhere beyond the
next melodic galaxy. Joined
by pals Victor Lemonte
Wooten (Bass Player
Magazine's 1993 Award
Winner for Best Overall
Bassist) and the ever-mysti-
fying Future Man, Three
Flew Over The Cuckoo's
Nest debuts the new three-
piece lineup with another
enthraling exhibition of
virtuosity, truth, justice
and the American Way.



©1993 Warner Bros. Records Inc.

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

GAVIN ALTERNATIVE

EDITOR: LINDA RYAN
ASSOCIATE ED: SEANA BARUTH



2W LW TW

2	1	1	BREEDERS - Cannonball, Invisible Man (4-AD/Elektra)
1	2	2	SMASHING PUMPKINS - Cherub Rock, Mayonaise, Disarmed, Geek USA, Rocket (Virgin)
20	8	3	BUFFALO TOM - Soda Jerk (B.Banquet/eastwest)
4	4	4	THE JULIANA HATFIELD THREE - My Sister, For The Birds, The Sound (Mammoth/Atlantic)
26	11	5	NIRVANA - Heart Shaped Box (DGC)
9	6	6	CRACKER - Low, Movie Star, Nostalgia (Virgin)
7	7	7	SWEET RELIEF - Soul Asylum, P Jam, McKee, M. Sweet, E.Dando (Thirsty Ear/Chaos)
5	5	8	BJORK - Human Behaviour, Aeroplane, Violently Happy (Elektra)
14	9	9	UNREST - Cath Carroll, Make Out Club, Six Layer Cake (4-AD)
3	3	10	CATHERINE WHEEL - Crank, Confess, Rhythm, Show/Mary, Pain (Fontana/Mercury)
12	12	11	THE OCEAN BLUE - Sublime, Either Or (Reprise)
29	17	12	THE CONNELLS - Slackjawed (TVT)
11	13	13	U2 - Zooropa, Numb, Stay, Daddy's, Some Days (Island/PLG)
16	15	14	BOO RADLEYS - Lazarus, I Hang Suspended, Wishing (Columbia)
10	10	15	THE CRANBERRIES - Dreams, Linger, Sunday, Waltzing Back, Wanted (Island/PLG)
18	19	16	BLIND MELON - No Rain, I Wonder, Tones Of Home (Capitol)
8	16	17	CONEHEADS SOUNDTRACK - REM, Red Hot Chili Peppers (Warner Bros.)
33	18	18	SQUEEZE - Everything In The World (A&M)
6	14	19	URGE OVERKILL - Sister Havana, Bottle Of Fur, Back On Me, Crack (Geffen)
28	20	20	BIG COUNTRY - The One I Love (RCA)
50	28	21	IGGY POP - Wild America, The Highway Song (Virgin)
22	22	22	PET SHOP BOYS - Can You Forgive Her (EMI/ERG)
—	42	23	KATE BUSH - Eat The Music (Columbia)
19	21	24	TEARS FOR FEARS - Break It Down, Cold, Brian Wilson Said, Goodnight (Fontana/Mercury)
37	29	25	STEREOLAB - Jenny, Tone, Romantic (Elektra)
—	45	26	THE WONDER STUFF - On The Ropes (Polydor/PLG)
13	26	27	MATTHEW SWEET - The Ugly Truth, Time Capsule, Devil, Do It Again (Zoo)
38	32	28	THERAPY? - Screamer, Opal Mantra, Auto Surgery (A&M)
—	35	29	THRILL KILL KULT - Blue Buddah (Interscope/Atlantic)
17	27	30	MIDNIGHT OIL - Outbreak Of Love, Truganini, Drums Of Heaven (Columbia)
21	23	31	PAUL WESTERBERG - World Class, Glimmer, Behind/Shades, Mannequin (Reprise)
44	33	32	TRIPPING DAISY - My Umbrella (Island Red Label)
25	25	33	UB40 - Can't Help Falling, Higher Ground (Virgin)
15	24	34	VERVE - Slide Away, Blue (Vernon Yard)
41	39	35	DAVID SYLVIAN AND ROBERT FRIPP - God's Monkey (Virgin)
NEW	36	36	THE CRANES - Jewel (Dedicated/RCA)
45	37	37	HOUSE OF LOVE - Hollow, Shining On (Fontana/Mercury)
NEW	38	38	DEAD CAN DANCE - Ubiquitous, Yulunga, Ariadne, Spider. (4-AD)
NEW	39	39	CURVE - Superblaster (Virgin)
30	30	40	DOUGHBOYS - Shine, Fix Me (A&M)
NEW	41	41	MACHINES OF LOVING GRACE - Butterfly Wings (Mammoth/Atlantic)
NEW	42	42	JAMES - Laid (Fontana/Mercury)
31	31	43	PLAN B - Life's A Beat (Imago)
—	44	44	DIG - Believe, I'll Stay High (Wasteland)
NEW	45	45	MADDER ROSE - Swim (Seed)
24	36	46	SO I MARRIED AN AXE MURDERER SMDTRK - Ned's, Boo Radleys, Toad/Wet, The La's (Chaos)
NEW	47	47	RADIOHEAD - Stop Whispering, Creep, Anyone Can Play, Vegetable (Capitol)
23	34	48	NEW ORDER - Regret, World, Ruined, Liar, Chemical, Everyone (Qwest/Warner Bros.)
40	40	49	DEBORAH HARRY - I Can See Clearly, Standing In My Way (Sire/Reprise)
NEW	50	50	ACE OF BASE - All That She Wants (Arista)

Top Requests

SMASHING PUMPKINS
NIRVANA
THE BREEDERS
JULIANA HATFIELD
BLIND MELON

RECORD TO WATCH

RADIOHEAD
"Stop Whispering"
(Capitol)

Here's one worth shouting about! Upcoming tour with Belly.

Chartbound

MAZZY STAR - "Fade Into You" (Capitol)

YO LA TENGO - "Shaker" (Matador/Atlantic)

Dropped: #38 Tribe, #41 Swervedriver, #43 Fugazi, #46 Peace Together, #47 Depeche Mode, #48 Cypress Hill, #49 Flaming Lips, #50 Liz Phair

Most Added



CURVE (23)
AFGHAN WHIGS (22)
ACETONE (18)
KIRSTY MACCOLL (18)

Top Tip

CRANES

"Jewel"

(Dedicated/RCA)

On the chart again! Remixed by the Cure's Robert Smith.

RIVAL SONS



FEEL THE PRESSURE



NOVEMBER RECORDS • COLLEGE RADIO • PAT FLYNN
530 BROADWAY • NY, NY 10012 • 212. 221.3514

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

Concrete Blonde



HEAL IT UP

"HEAL IT UP"

from the forthcoming album *Mexican Moon*
on tour starting October 20th

PRODUCED BY CONCRETE BLONDE with Sean Freehill

Mixed by Tim Palmer for World's End (America)

Management: Frank Volspe



On Capitol compact discs and cassettes



©1993 Capitol Records, Inc.

COMMERCIAL RADIO

2W	LW	TW	
12	1	1	NIRVANA - Heart Shaped Box (DGC)
21	9	2	CRACKER - Low, Movie Star, Nostalgia (Virgin)
3	3	3	U2 - Zooropa, Numb, Stay, Daddy's, Some Days (Island/PLG)
4	4	4	SMASHING PUMPKINS - Cherub Rock, Mayonaise, Disarmed, Geek USA, Rocket (Virgin)
7	7	5	BREEDERS - Cannonball, Invisible Man (4-AD/Elektra)
9	8	6	BJORK - Human Behaviour, Aeroplane, Violently Happy (Elektra)
1	2	7	THE JULIANA HATFIELD THREE - My Sister, For The Birds, The Sound (Mammoth/Atlantic)
25	21	8	BUFFALO TOM - Soda Jerk (B.Banquet/eastwest)
5	6	9	CONEHEDS SOUNDTRACK - REM, Red Hot Chili Peppers (Warner Bros.)
6	10	10	BLIND MELON - No Rain, I Wonder, Tones Of Home (Capitol)
11	11	11	SWEET RELIEF - Soul Asylum, P Jam, McKee, M. Sweet, E.Dando (Thirsty Ear/Chaos)
16	12	12	UB40 - Can't Help Falling, Higher Ground (Virgin)
20	14	13	THE OCEAN BLUE - Sublime, Either Or (Reprise)
2	5	14	CATHERINE WHEEL - Crank, Confess, Rhythm, Show/Mary, Pain (Fontana/Mercury)
18	15	15	PET SHOP BOYS - Can You Forgive Her (EMI/ERG)
30	16	16	SQUEEZE - Everything In The World (A&M)
13	13	17	MIDNIGHT OIL - Outbreak Of Love, Truganini, Drums Of Heaven (Columbia)
NEW		18	KATE BUSH - Eat The Music (Columbia)
—	29	19	IGGY POP - Wild America, The Highway Song (Virgin)
17	19	20	TEARS FOR FEARS - Break It Down, Cold, Brian Wilson Said, Goodnight (Fontana/Mercury)
8	—	21	THE CRANBERRIES - Dreams, Linger, Sunday, Waltzing Back, Wanted (Island/PLG)
22	22	22	R.E.M. - Everybody Hurts, Sidewinder, Moon, Ignoreland, Drive, Night (Warner Bros.)
29	28	23	BOO RADLEYS - Lazarus, I Hang Suspended, Wishing (Columbia)
19	20	24	STONE TEMPLE PILOTS - Plush, Wicked Garden (Atlantic)
—	26	25	THE CONNELLS - Slackjawed (TVT)
14	17	26	URGE OVERKILL - Sister Havana, Bottle Of Fur, Back On Me, Crack (Geffen)
24	25	27	PAUL WESTERBERG - World Class, Glimmer, Behind/Shades, Mannequin (Reprise)
NEW		28	BIG COUNTRY - The One I Love (RCA)
NEW		29	THERAPY? - Screamer, Opal Mantra, Auto Surgery (A&M)
10	18	30	NEW ORDER - Regret, World, Ruined, Liar, Chemical, Everyone (Qwest/Warner Bros.)

COLLEGE RADIO

2W	LW	TW	
2	1	1	BREEDERS - Cannonball, Invisible Man (4-AD/Elektra)
5	2	2	UNREST - Cath Carroll, Make Out Club, Six Layer Cake (4-AD)
1	3	3	SMASHING PUMPKINS - Cherub Rock, Mayonaise, Disarmed, Geek USA, Rocket (Virgin)
3	5	4	THE JULIANA HATFIELD THREE - My Sister, For The Birds, The Sound (Mammoth/Atlantic)
6	6	5	BUFFALO TOM - Soda Jerk (B.Banquet/eastwest)
8	8	6	STEREOLAB - Jenny, Tone, Romantic (Elektra)
7	7	7	CRACKER - Low, Movie Star, Nostalgia (Virgin)
16	10	8	BOO RADLEYS - Lazarus, I Hang Suspended, Wishing (Columbia)
4	4	9	CATHERINE WHEEL - Crank, Confess, Rhythm, Show/Mary, Pain (Fontana/Mercury)
NEW		10	DEAD CAN DANCE - Ubiquitous, Yulunga, Ariadne, Spider. (4-AD)
11	11	11	CYPRESS HILL - Insane In The Brain, When The Ship..., Bong (Ruffhouse/Columbia)
9	9	12	BJORK - Human Behaviour, Aeroplane, Violently Happy (Elektra)
22	13	13	PAIN TEENS - Lisa, Power, RU, Sexual (Trance Syndicate)
—	14	14	THRILL KILL KULT - Blue Buddah (Interscope/Atlantic)
—	24	15	THE CONNELLS - Slackjawed (TVT)
—	25	16	NIRVANA - Heart Shaped Box (DGC)
—	18	17	THE OCEAN BLUE - Sublime, Either Or (Reprise)
NEW		18	IGGY POP - Wild America, The Highway Song (Virgin)
10	15	19	SWEET RELIEF - Soul Asylum, P Jam, McKee, M. Sweet, E.Dando (Thirsty Ear/Chaos)
20	20	20	JESUS LIZARD - Lash, Glamorous (Touch & Go)
21	21	21	URGE OVERKILL - Sister Havana, Bottle Of Fur, Back On Me, Crack (Geffen)
—	23	22	THERAPY? - Screamer, Opal Mantra, Auto Surgery (A&M)
NEW		23	KARL HENDRICKS TRIO - Hankies, Romantic, Flowers, Gravity (Fiasco)
NEW		24	HAZEL - Day, Fatty, Hell, Push (Sub Pop)
17	17	25	GIRLS AGAINST BOYS - Flynn, Let Go, Get Down (Touch & Go)
26	26	26	DAVID SYLVIAN AND ROBERT FRIPP - God's Monkey (Virgin)
NEW		27	MADDER ROSE - Swim (Seed)
—	28	28	CURVE - Superblaster (Charisma)
NEW		29	YO LA TENGO - Shaker (Matador/Atlantic)
13	16	30	VERVE - Slide Away, Blue (Vernon Yard)



Yankee go home! Hanging out at the Reading Festival are (l-r): X-96's Dom Casual, Gene Loves Jezebel's Jay Aston, Channel Z's Super Frank, alternative guru Jonathan Rosen and A&M's Jack Isquith.

Inside Alternative

This was certainly a week for great hits packages. Did you get your copy of *Abba Gold*? How 'bout live CDs from **Nick Cave** and **The Cure**? I guess Christmas is right around the corner!



A belated happy birthday to 91X-San Diego's **Kevin Stapleford**.

I understand Kevin and a handful of his closest industry friends (oxymoron?) celebrated with a Cajun-style fiesta. Dig it. Only don't mention food—I'm still recovering from a nasty incident involving a rancid burrito I ate at the W.O.M.A.D show last Sunday. Speaking of W.O.M.A.D., there were 100,000 people at the Polo

Fields in San Francisco—about 30,000 too many! Bands that transended the hot weather and over-crowded conditions were **PM Dawn**, **Crowded House** (those guys have the best sense of humor!), **Stereo M.C.'s** and **James**. Oh my



god—James was so great. Unfortunately, I had to leave at the beginning of **Peter Gabriel's** set (see above), but I heard it was great. **Marc Brown** and **4-AD** have parted ways. Marc's looking for a new promotion opportunity and can be reached at (213) 874-8337. 4-AD have quite a few records in the charts, so Marc is a lead worth checking into!

WXYC-Chapel Hill's **Spott** tells me that **MTV** was filming around town last week, and topped off their week-long stay with V-J **Kennedy** doing a radio show at XYC. Spott, who was on after her royal badness, started his



1. THE BREEDERS - CANNONBALL
2. SMASHING PUMPKINS - CHERUB ROCK
3. CRACKER - LOW
4. THE OCEAN BLUE - SUBLIME
5. THERAPY? - SCREAMAGER
6. MATTHEW SWEET - TIME CAPSULE
7. THE CRANBERRIES - LINGER
8. AFGHAN WHIGS - DEBONAIR
9. BUFFALO TOM - SODA JERK
10. THE JULIANA HATFIELD THREE - MY SISTER

Import Indie



Close your eyes and think of England! Caught in action before The Wonder Stuff's fan-club only show in Birmingham, England is this ten-legged groove machine: PLG's Steve Leeds; WHFS' Bob Waugh; WHTG's Matt Pinfield; Wonder Stuff love god Miles Hunt; WHFS' Robert Benjamin.

show with **The Dead Kennedy's** "MTV Get Off The Air." C'mon Spott, tell us how you *really* feel.

RCA's **Bruce Flohr** has been upped to senior director of A&R and artist development. **Thomas Westfall** steps in to head up the alternative department and he's taking **Nick Bull** with him. All this will be official very soon.

Well, I'm off to a **P.J. Harvey** "press conference." I've interviewed Polly Harvey before. She's cool. **KZSC**-Santa Cruz's **Vinnie Esparza** thinks so, too. Nudge, nudge. Wink, wink.

New Releases

THE POGUES "Tuesday Morning" (Chameleon)

A Pogues record sans Shane McGowan? Strange as the thought may be, one listen to wistful, winsome "Tuesday Morning" and lingering doubts vanish. This isn't the usual chug-a-lug-n'-jig song that has become synonymous with the band over the years, and I have to admit that, as a fan, it feels pretty good to be able to take The Pogues seriously. If you've ever been separated

ARCHERS OF LOAF ICKY METTLE (ALIAS, 2815 WEST OLIVE BLVD., BURBANK, CA 91505)

Derivative is not the worst thing you can be; boring is. Let's face it, as far as rock is concerned, just about everything's been done. So if you're gonna do some rehashing or recombining of, say, Dinosaur Jr., Superchunk, and Sonic Youth, you'd better do it with savvy, boundless enthusiasm, appreciation for a solid hook and a sense of humor. Enter the Archers Of Loaf. The Archers' full-length debut, *Icky Mettle* (on Alias, who seem to have cornered the Chapel Hill market), has to be one of the year's more anticipated releases (at least by you college types), and despite the hype, it's not a disappointment. Granted, the most immediately fulfilling moments on *Icky Mettle*, "Web In Front" (a tweaked sing-a-long), and "Wrong" (AOL's "Slack Motherfucker") previously appeared on the band's earlier Stay Free! and Matt label 7"s. But after a few listens, when you've had an opportunity to discern some lyrics, sift the hooks from the noise and queer stray riffs, and grab on to those thoughtfully-provided chinks in the band's wall-of-sound, the rest of *Icky Mettle* acquires a definite appeal. I like the dumb-but-cute "Toast," "Backwash" and "Slowworm" in addition to the aforementioned singles, and I predict the much-maligned "Plumb Line" will become something of an anthem for dispossessed indie-rockers everywhere. —SEANA BARUTH

KING KONG FUNNY FARM (DRAG CITY, P.O. BOX 476867 CHICAGO, IL 60647)

This record is cool for so many different reasons that you may as well take a number and wait your turn. For starters, it's KK's sophomore full-lengther, and there's no slump in sight. Adding Amy Parton's

vocals and Britt Walford's keyboards to the band's forceful, bluesy guitar wail is an idea whose time has come, and each of *Funny Farm's* ten tracks stands out like a distinctive charm on an impressive bracelet. "Funny Farm's" guitar croaks a warbly greeting as keyboards issue a circusy drawl, and "Dirty City Rainy Day" pairs Parton's siren vocals with a heap o' guitar grooves. Dig on "Scooba Dooba Diver's" deep fathom bass, and the Seana Baruthian cackles accompanying "Uh-Oh's" amusing narrative. My personal favorite is "Here I Am," which builds into a twirl of keyboards and crunching guitar. Parton takes the vocal reins, singing "Are you ready to see a real man?" Then the song winds to a climax of crashing cymbals and seductive singing. Other prime cuts include the stomping, honking "Bad Cat Blues" and the rewire of Laidback's classic "White Horse." If these guys don't tour my town soon I'm gonna have to come to them. Words fail! —DAVID BERAN

JPS EXPERIENCE BLEEDING STAR (MATADOR RECORDS, 676 BROADWAY, 4TH FLOOR, NEW YORK, NY 10012)

The JPS stands for John Paul Sartre, and this New Zealand foursome's guitar drone has an absurd, existential bend. The island's isolation is an incubator for freeform creativity, and although these songs are fairly tightly structured, experimentation seems to be an involuntary function for the Experience. "Into You" exhibits their strong suits: illusory vocals and tiers of soft-focus, distorted guitar. Alienation figures into "Spaceman's" terrain of gutted guitar, and sincere anguish is expressed in lines like "All my dreams are hidden screams," and "I sleep with demons I can't leave." The title track disperses petals of chiming guitar over trudging percussion, but "Breathe" is the show-stopper. Its intoxicating vocals weave with falanged guitar and the end sails off into a nether realm. The JPS EXP's sound and recurring theme of separateness brings to mind starfish, which fishermen used to despise and cut up, unaware that the little pieces each made a new starfish. All of the different components here seems to have lives of their own that continue evolving. Check out the fall tour with fellow kiwis, the Bats.

—DAVID BERAN

The other white meat.
New single: "Losing Skin" from the new LP "Four"

SUB POP



By Seana Baruth

from the one you love, you'll relate to this pensive love song in a big way. And if you've got a pulse, this one will tug on your heart-strings! Nicest surprise of the week.

—LINDA RYAN

ALL
"Shreen" (Cruz Records)



Hey—power-pop rules this week! "Shreen" marks All's most commercially viable release since the "She's My Ex" single of a few years ago. "Shreen" is a stormin', bass-driven, guitar-heavy blitzkreig of a pop song that checks in at just over two and a half minutes. If songs in the "loud fast rules" school of music (ala The Ramones, Buzzcocks, Hard Ons, etc.) pique your interest, then put this one on top of your priority pile. Commercial radio, this means you, too!

—LINDA RYAN

KINGMAKER
"Armchair Anarchist"
(Chrysalis/ERG)

The irrepressible Loz Hardy returns with a storming new single guaran-

teed to raise a smile on all of our tired, cynical faces. Depending on your point of view, "Armchair Anarchist" is either the most hilarious or the most twisted thing you'll hear in quite some time—and something tells me Kingmaker wouldn't mind if you thought the latter. With a full sound that's extremely strong on character, it's not surprising that Kingmaker is continually compared to The Clash and early Stiffies—two other cynnical guitar-based band with a sense of humor. What else can be said about a song where the singer confesses to being an anarchy-preaching transvestite with a penchant for dynamite?

—LINDA RYAN

FLOP
When You're Ready (550)

Good news from the Pacific Northwest as Flop make their major-label debut with *When You're Ready*. With their sharp guitars and sharper harmonies, Flop have more in common with The Posies or The Fastbacks than they do the countless grunge bands from the region. Their catchy pop songs are to bound to be a pleasant surprise to plenty of radio folk, so make sure you find time to give this one a spin. I prefer the faster, poppier songs, and suggest starting with "Woolworth," "Night Of The

Hunter," "The Great Valediction," "A Fixed Point" and the lead-off single, "Regrets." I know there's been a ton of great music out the past few weeks, but give this one a chance to shine.

—LINDA RYAN

CURVE
Cuckoo (Anxious/Virgin Records)



Crowding sound into every spare corner is Curve's hallmark, and if it's a busy, groove-soaked mix you seek, go *Cuckoo*. Recording in a London basement studio in the dead of

last winter produced sonic wheezes and biting growls that give these ten tracks a harsh edge and an oftentimes unrelenting bend. "Crystal" is a shuffling mesh of arching guitar and intoxicating rhythms humanized by Toni Halliday's simmering voice. "All Of One" is an emotionally cryptic tale of "wires burning," filled with Halliday's angelic vocals, somnolent grooves and wedges of falanged guitar. A big bass is the backbone of "Superblaster," and the heady elements of guitars, keyboards and percussion are synthesized into a surprisingly cohesive whole. Don't just be a cursory tourist—experience "Left Of Mother's" expansive aural landscape and drop into "Turkey Crossing's" world of tweaked metallic musings. At times, the machinery and mixing may bear too much of a mark here, but as with My Bloody Valentine or the Cocteau Twins, half the fun is wondering where it ends and natural human noises begin.

—DAVID BERAN

BEST KISSERS IN THE WORLD
"Miss Teen U.S.A." (MCA)

If you were lucky enough to see Best Kissers' Gerald Collier on last year's GAVIN Seminar artist panel, you know he's a laid-back kinda guy with a great sense of humor—personality traits that carry over to the Best Kissers' new single, "Miss Teen U.S.A." Now, there are plenty of stories about the origins of this song—I think one them might even be true—but for the sake of argument, let's forget about hyperbole and talk facts. Fact: "Miss Teen U.S.A." is power-pop knock-out. Fact: The band has finally found a producer who captures the fun and excitement of their live show. Fact: Enough facts—play the record!

—LINDA RYAN

ARTIST PROFILE



GHOST OF AN AMERICAN AIRMAN

FROM:
Belfast, Northern Ireland

LATEST RELEASE: *Skin*

LABEL: Hollywood

PROMOTION CONTACT:
Michelle Robbins

THEY ARE: Dodge McKay (vocals), Ben Trowell (guitar), Alan Galbraith (bass), Matt (drums).

BAND'S FAVORITE BASTARDIZATION OF THEIR NAME: Goats Of An American Washer-Woman.

ON THEIR LAST AMERICAN TOUR: "(At Duffy's bar in Nebraska) they put a bouncer on the door and another one on all the toilets. And the beer is completely free until some one takes a piss. So you get this crazy situation where every week someone pisses in their pants, or guys trying to run to the toilet are chased by other guys with pool cues." —Alan

IT'S SAID: "The band's live show effectively overcomes its recorded similarities to U2. The group manages to be intelligent without lapsing into pretentions, assembling thoughtful songs that make personal statements instead of broad anthemic pronouncements. It does so without sacrificing any musical energy, creating a sort of enlightened, but lively Irish rock sound that is both personalized and appealing."

—Austin American-Statesman

ON EVER-"HAUNTING"

U2 COMPARISONS:

"I fucking hate U2." —Dodge

GET HEAD

OUR PROMOTION GUY WON'T JUST KISS YOUR ASS TO GET YOU TO ADD THIS ALBUM . . . HE'LL GIVE YOU A LITTLE HEAD.



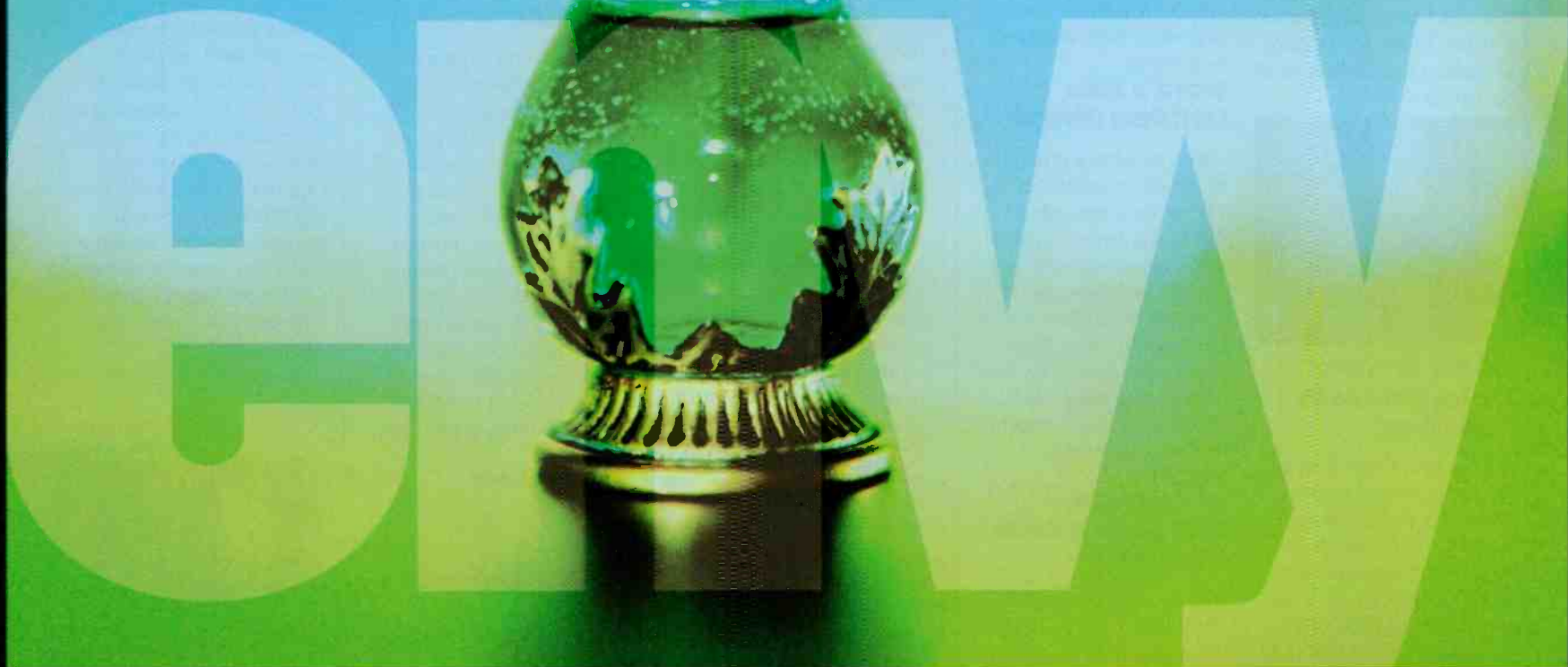
FIND OUT WHAT GREAT HEAD CAN BE LIKE . . . LISTEN TO CMJ's **CERTAIN DAMAGE #51!**



NOVEMBER RECORDS • PAT FLYNN
COLLEGE RADIO • 530 BROADWAY
NY, NY 10012 • 212.221.3514

NR1102

eve's plum



the debut album available now on cd and cassette.

look for eve's plum on tour everywhere with eleven october 1st - december 12th.

oct. 1.....new haven • yale univers ty
oct. 2.....boston • college-fest
oct. 3.....providence • the strand
oct. 5.....portland, me • l-birds
oct. 6.....burlington, vt • toast

oct. 7.....albany • elmo's
oct. 9.....rochester • boscos penny arcade
oct. 10buffalo • icon
oct. 11.....toronto • edgewater hotel
more dates to follow...

Produced by Roger Greenawalt. Co-Produced and Recorded by Steve Boyer. Mixed by Andy Wallace. Management: Peter Rudge RME, Inc.



GAVIN PICKS

Singles

JANET JACKSON
Again (Virgin)

Play it now or play it later, and it seems a number of key programmers aren't about to wait until the official ADD date of October 11 comes around. If the current pace keeps up, it might be Top 20 by then.

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

That young teen who made one of the most impressive debuts in music history is back as a mature 18-year-old. Smooth as ever Tevin releases a tremendous track that has all the ingredients to make it the biggest hit of his career to-date.



LENNY KRAVITZ
Are You Gonna Go My Way? (Virgin)

Alright, everyone's looking for that uptempo track? This one's been around for months and no doubt helped the latest Lenny Kravitz album go platinum. Album and alternative airplay have given it plenty of exposure, and after hearing it on KROQ-Los Angeles months ago, I can testify to how hot it sounds on the air. Your audience is begging for '90s rock, and it doesn't get much better

than this.

TONY TONI TONE
Anniversary (Wing/Mercury)

Reaching back to marry the great ol' R&B of the past with the hip hop of today, the Tonys have good reason to title their album *Sons Of Soul*. Lovers everywhere will be sure to enhance their romance when this one is playing. One of the week's MOST ADDED.

MATTHEW SWEET
Time Capsule (Zoo)

Step into Sweet's own musical time machine. Hard to resist that invitation as he melds a '60s Beatles approach with his own cutting-edge, contemporary pop sound.

BOYZ II MEN
Let It Snow (Motown)

Okay, so Santa's arrived about three months early. The group's new album *Christmas Interpretations* arrives in stores early next month, and the subject matter is secondary, 'cause we're talkin' Boyz II Men. Expect fans to quickly fall in love with this ballad, produced and co-written by Brian McKnight.

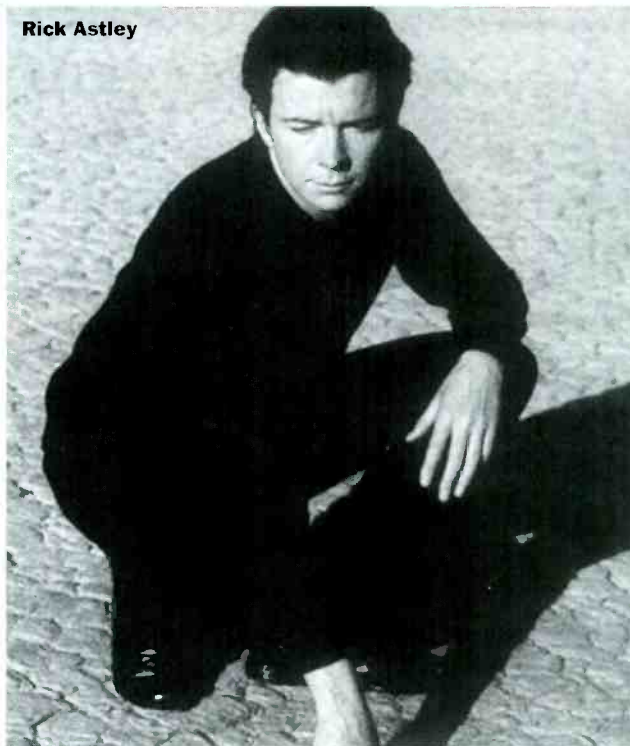
TOTAL DEVASTATION
Many Clouds Of Smoke (PGA/Arista)

Number one requests at KMEL-San Francisco earlier this summer. Here's one clever creation bound to get reaction. Those unfamiliar with the phrase, "Roll up a fat one," won't be after hearing this rallying cry for anyone who enjoys getting high.

By Dave Sholin

Albums

Rick Astley



RICK ASTLEY
Body & Soul (RCA)

I'm someone who's admired Rick Astley's talent since he emerged in 1987 with a string of hits, including "Never Gonna Give You Up" and "Together Forever." Now we have his fourth album, *Body & Soul*, a collection that reflects both his personal and professional maturity. He composed or co-composed and co-produced all the tracks on the project. Perhaps the most endearing song on the album is "Enough Love," dedicated to his first child, daughter Emilie. Also strong in its lyrical power is a track Astley wrote with Lisa Stansfield, "Nature's Gift," about the strength of a woman. The album's first single, the romantic "Hopelessly," is already making its mark at Top 40 and A/C Radio. Tracks that have strong single potential are: "The Ones You Love," "Waiting For The Bell To Ring" and "Remember The Days."

—ANNETTE M. LAI

COUNTING CROWS
August And Everything Else (DGC)

A funny thing happened on the way to the pressing plant. Counting Crows, accustomed to a large young hippie audience, left the studio with a real adult pleaser on their hands. Producer T Bone Burnett turned in his best production in years, and lead Crow Adam Duritz wrote multi-generational odes to confused Americans. "Mr. Jones" has that Van The Man vocal twang and clean,

Counting Crows



"Gloria"-style guitar chord work, while the story is self-conscious and playfully youthful. And there's much more, including the depth and eloquence of "Omaha," "Perfect Blue Buildings," "Round Here" and many more. Dig it!

—KENT ZIMMERMAN

MY NAME
Wet Hills And Big Wheels (C/Z)

Hot Damn! My Name's sophomore effort is bursting at the seams with intense, quirky, overdriven circus metal that'll spin yer skull a full 360 degrees. At any given moment, without rhyme, reason or warning, the band is liable to tear off in any one of several directions; frolicking psychedelia and hymnal balladeering may become looney-toons-style funky progressive rocking which might, in turn, change into a trippy, jazzy/hardcore jam. My Name is always moving, always throwing curves, the one and only constant being the band's intensity. Their live performances are legendary, and the majority of their energy has been captured on *Wet Hills And Big Wheels*. Crazy tempo changes, walking basslines and a wry sense of humor set this disc apart. Don't miss this fine release from Alternative Press' "Comeback label of the year."

—PETE BURNES

GAVIN 140 Second Street
San Francisco, CA 94105
Phone: (415) 495-1990 Fax: (415) 495-2580

EXECUTIVE
David Dalton (Chief Executive Officer), Ron Fell, Betty Hollars, Dave Sholin, Kent Zimmerman

EDITORIAL
Formats: Top 40 — Dave Sholin (Editor), Annette M. Lai (Associate Editor); Adult Contemporary — Ron

Fell (Editor), Diane Rufer (Associate Editor); Rap — Kelly Woo (Editor); Country — Lisa Smith (Editor), Cyndi Hoelzle (Associate Editor), Elma Greer (Consultant); Alternative — Linda Ryan (Editor), Seana Baruth (Associate Editor); Urban — John Martinucci (Associate

Editor), Album/A/Jazz/A' — Kent Zimmerman (Editor); A'/Jazz/A' — Keith Zimmerman (Editor), Station Reporting Phone: (415) 495-1990; Station Reporting Fax: (415) 495-2580; Managing Editor Ben Fong-Torres Editorial Director Beverly Mirc

Production Director, Manager Yellow Pages Of Radio Natalie Duitsman
Art Department: Dodie Shoemaker (Director), Peter Gram (Associate Director), Kim Danders Editorial Assistants David Beran, Rob Fiend, Ivan Rodriguez, Blane Mall, Rodney

Edwards, Jason O'laine
Contributing Editors: Dr. Oren Harari, Eric Norberg, Rhody Bosley
ADMINISTRATION
General Manager Betty Hollars
Gavin Seminar Chief Coordinator Keith Zimmerman
Circulation Manager Diane Rufer

Manager, Gavin Radio Services Seana Baruth
Computer Services Geoff Marshall
Receptionist Sheila Rene
SALES & MARKETING
Lou Galliani (805) 542-9999, Fax: (805) 542-9997, Bob Galliani (415) 564-8300, Fax (415) 564-2098, Rick Galliani (415) 459-3703, Fax

(415) 485-1799;
Country Marketing — Lisa Austin (615) 292-6083, Fax (615) 292-1849; Urban/Rap Marketing John Austin (215) 424-6571, Fax (215) 424-5491;
Classified Marketing— Natalie Duitsman (415)495-1990, Fax (415) 495-2580

EXPOSE = THE PURSUIT - AND CAPTURE - OF A GOLD SMASH HIT

JANUARY 25, 1993: Initial reaction is positive, but work is required.

FEBRUARY: Steadily, I'll Never Get Over You (Getting Over Me) begins to build.

MARCH: Exposé embarks on a national radio, retail and press tour. The single enters the Hot 100 at #92*

APRIL: Video debuts at #11* on Mainstream Chart at THE BOX, National SoundScan Rank: 64-47*

MAY: VH-1 moves the video from "What's New" to HEAVY rotation, jumps #37 - #29* POWER PICK/SALES.

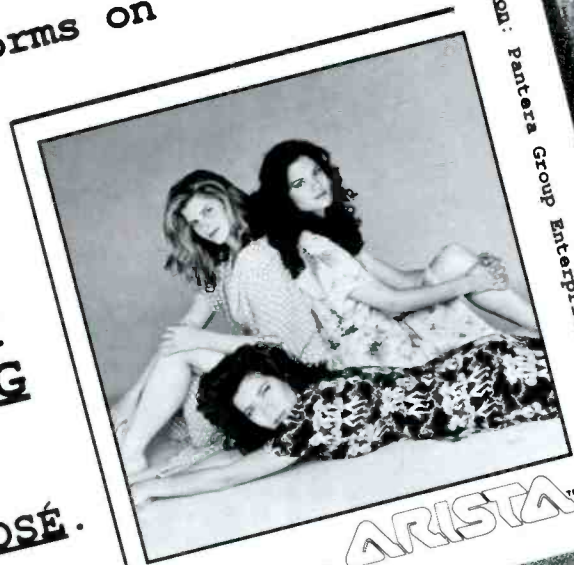
JUNE: Added in STRESS ROTATION at MTV. Radio audience over 35 million. Single sales explode.

JULY: "I'LL NEVER GET OVER YOU (GETTING OVER ME)" becomes EXPOSÉ's eleventh Top Ten hit, and is certified GOLD.

Late JULY - Early SEPTEMBER: Exposé performs on THE TONIGHT SHOW, ABC's BATTLE OF THE BANDS, and IN A NEW LIGHT - THE ABC-TV AIDS SPECIAL.

SEPTEMBER: ON YOUR DESK NOW, EXPOSÉ'S "AS LONG AS I CAN DREAM"

The new single from the album of their career, EXPOSÉ.



Direction: Partera Group Enterprises, Inc.

© 1993 Arista Records, Inc., a Bertelsmann Music Group Company

ARISTA

Our belief is stronger than ever. Yours should be too.

GAVIN COUNTRY

2W	-W	TW	WEEKS	Reports	Adds	Heavy	Medium	Light	HIT FACTOR
4	2	1	14	211	0	205	6	0	100%

TRACY BYRD - Holdin' Heaven (MCA)

To all the radio stations that took a chance... and to the MCA Promotion department who wouldn't take "NO" for an answer! Shelia Shipley, Scott Borchetta, Roger Corkill, David Haley, Larry Hughes, Joe Defers, Rob Ellis, Pat Payne, Lori Evans, Royce Risser and especially to ROSEY FITCHPATRICK.

Tracy Byrd

MCA
NASHVILLE

© 1998 MCA Records, Inc.

MCA
music publishing

TOM COLLINS MUSIC CORPORATION