

THE MOST TRUSTED NAME IN RADIO

ISSUE 2007

JUNE 3 1994

GAVIN

COUNTRY

CLASS OF

1994

This Week.....

Today's Country; New Country; Young Country. As the music continues to prosper, more and more radio stations are zooming in on what's next. Long before country's zoom to the top of **radio listenership** surveys, that's what we were doing, presenting **yearly**

"classes" of hot new acts. Now, as **Nashville** lights up with its annual **Fan Fair** and its **13th annual arts festival, Summer Lights**, we offer the **Class of 1994**. But, in a time when some **veteran country artists** have to go to **infomercials** or to

Alternative labels for attention, let's not forget those who've

gone before, or those, like this week's feature subject **John Anderson** (Top), who, at 40, is already a **20-year Nashville vet**, but still seems too young to have received the **Academy of Country Music's Career Achievement Award**, which he has. He talks with Country editor **Cyndi Hoelzle** about **winning**—and enduring. Cyndi and **Lisa Smith** then present (to your left)

18 of the **bright lights in Music City**. In **News**, we've got more suits than the **Men's Wearhouse**, as attorneys for

two members of **Stone Temple Pilots** (above, right) and a fan meet in court in **Massachusetts**; two **WJFK** personalities settle an invasion-of-privacy action, and **Pearl Jam** complains to the Justice Department about the giant **Ticketmaster**. And we found **WNEW's** new ad campaign fun—and easy to emulate. In the **Gavin-Only 60 Charts**, **John Mellencamp** with **Me'shell Ndegeocello** (above), the **Pretenders** and **Seal** are the real deal.



GAVIN CELEBRATES FAN FAIR BY PROFILING EIGHTEEN OF THE BRIGHTEST NEW ARTISTS COUNTRY HAS TO OFFER

VOTED MOST LIKELY TO SUCCEED

'94 THE CLASS OF

MARK CHESNUTT GREAT HERITAGE

• '91 AMOA JUKEBOX AWARD "RISING MALE STAR OF TOMORROW" • '92 AMC NOMINEE "NEW MALE VOCALIST" • '92 TNN/MCN NOMINEE "STAR OF TOMORROW" '93 CMA HORIZON AWARD WINNER • '94 POLLSTAR AWARD "BEST NEW COUNTRY TOURING ARTIST" • '94 TNN/MCN NOMINEE "STAR OF TOMORROW" • '94 TOP 5 COUNTRY TOURING ARTIST GROSS REVENUES • NINE NUMBER ONE SINGLES • MUSIC CITY TONIGHT PERFORMANCE JUNE 13TH • "SHE DREAMS" DEBUT SINGLE TO RADIO ON JUNE 30TH • "WHAT A WAY TO LIVE" ALBUM-STREET DATE-SEPTEMBER 27TH • TONIGHT SHOW SEPTEMBER 28TH • OVER 3 MILLION UNITS SOLD

DAWN SEARS GREAT NEW MUSIC

• "RUNAWAY TRAIN" 105 FIRST WEEK GAVIN ADDS • VINCE GILL 1994 U.S. & EUROPEAN CONCERT TOUR • MUSIC CITY TONIGHT PERFORMANCE-MAY 4TH • MUSIC CITY TONIGHT PERFORMANCE-JUNE 13TH • "NOTHIN' BUT GOOD" ALBUM-STREET DATE-AUGUST 2ND • MJI COUNTRY QUIZ FEATURE-AUGUST 8TH

RHETT AKINS GREAT NEW BEGINNING

• DEBUT SINGLE-AUGUST '94 • MUSIC CITY TONIGHT PERFORMANCE-JUNE 13TH • NEW ARTIST FEATURE-COUNTRY AMERICA-OCTOBER ISSUE • ALBUM STREET DATE-OCTOBER 25TH

GAVIN AT A GLANCE

Inside.....

RECORD TO WATCH



TOP 40
ARETHA FRANKLIN
"Willing To Forgive" (Arista)

RAP
TROUBLENECK BROTHERS
"Back To The Hip Hop" b/w "Pure" (Stepsun)

URBAN
WAR
"Peace Sign" (Avenue)

ADULT CONTEMPORARY
LISA LOEB & NINE STORIES
"Stay (I Missed You)" (RCA)

COUNTRY
PEARL RIVER
"Hello Goodbye" (Liberty)

A3
COLLECTIVE SOUL
Hints, Allegations And Things Left Unsaid (Atlantic)

JAZZ
BLACK/NOTE
Jungle Music (Columbia)



ADULT ALTERNATIVE
DAVID SANBORN
Hearsay (Elektra)

ALTERNATIVE
THERAPY?
"Die Laughing" (A&M)

COLLEGE
SF SEALS
Nowhere (Matador)

GAVIN ROCKS
STONE TEMPLE PILOTS
"Vaseline" (Atlantic)

MOST ADDED

TOP 40
SEAL
"Prayer For The Dying" (Ztt/Sire/Warner Bros.)

BOSTON
"I Need Your Love" (MCA)

RAP
MIC GERONIMO
"Shit's Real" (Blunt)

THE ALKAHOLIKS
"Mary Jane" b/w "Relieve Yourself" (Loud/RCA)

URBAN
JODECI
"What About Us" (Uptown/MCA)

ADULT CONTEMPORARY
STEVIE NICKS
"Maybe Love Will Change Your Mind" (Modern/Atlantic)

MITCH MALLOY
"How 'Bout Us" (RCA)

COUNTRY
WYNONNA
"Girls With Guitars" (Curb/MCA)

RANDY TRAVIS
"Whisper My Name" (Warner Bros.)

A3
SEAL
(Ztt/Sire/Warner Bros.)

ZAP MAMA
Sabsylina (Luaka Bop/Warner Bros.)

JAZZ
BLACK/NOTE
Jungle Music (Columbia)

ROY HARGROVE
With The Tenors Of Our Time (Verve)

ADULT ALTERNATIVE
AL JARREAU
Tenderness (Reprise)

DAVID SANBORN
Hearsay (Elektra)

ALTERNATIVE
HELMET
Biscuits For Smut EP (Interscope)

FRANK BLACK
Teenager Of The Year (Elektra)

COLLEGE
BAILTER SPACE
Vortura (Matador)

HELMET
Biscuits For Smut EP (Interscope)

GAVIN ROCKS
STONE TEMPLE PILOTS
"Vaseline" (Atlantic)

BIOHAZARD
"Tales From The Hardside" (Warner Bros.)

GAVIN HOT

TOP 40
PINK FLOYD
"Take It Back" (Columbia)

RAP
NICE & SMOOTH
"Old To The New" (RAL/Def Jam)

URBAN
BLACKGIRL
"'90s Girl" (Kaper/RCA)

ADULT CONTEMPORARY
JOHN MELLENCAMP
w/ME'SHELL NDEGECELLO
"Wild Night" (Mercury)



COUNTRY
FAITH HILL
"But I Will" (Warner Bros.)

A3
VAN MORRISON
A Night In San Francisco (Polydor/PLG)

JAZZ
FRED HERSCH
The Fred Hersch Trio Plays (Chesky)

ADULT ALTERNATIVE
KEN NAVARRO
Pride & Joy (Positive Music)

ALTERNATIVE
BEASTIE BOYS
Ill Communication (G.Royal/Capitol)

COLLEGE
GRIFFERS
Crappin' You Negative (Shangri-La)



GAVIN ROCKS
STONE TEMPLE PILOTS
"Vaseline" (Atlantic)

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NEXT WEEK

Anatomy of a Hit

In the first of a two-issue look and listen to Top 40 radio, Dave (the Duke) Sholin talks with record executives to get the latest definition of that ever-changing animal: a hit record.

Cover photos (clockwise): Don Cox, Clay Walker, Bryan Austin, Kenny Chesney, Ken Mellons, Faith Hill, Blackhawk, Lari White, Boy Howdy, Chely Wright, David Lee Murphy, Jesse Hunter, John & Audrey Wiggins, John Berry, Dawn Sears, Neal McCoy, Rick Trevino, Bob Woodruff.

GAVIN Founded by Bill Gavin—1958

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A UNITED NEWSPAPERS PUBLICATION



"I guess we need more women in this business to make it more human and fun."

— Bruce Houghton
see page 9

Pearl Jam Slams Ticketmaster on Ticket Pricing

Pearl Jam made a vow to their fans: you won't have to pay more than \$18 to see us perform. According to the band, that didn't sit well with Ticketmaster who, they say, pressured promoters not to book the band's summer tour.

As a result, Pearl Jam has sent a complaint to the U.S. Justice Department's anti-trust department saying "Ticketmaster has exclusive arrangements with all important concert venues in the country and uses these arrangements to 'cement control over the distribution of tickets to concerts.'"

The Justice Department has sent officials to Los Angeles to interview music business executives, but it has not announced whether it will initiate a formal investigation.

Pearl Jam's complaint comes at a time when concert tickets have reached an all-time high. Barbra Streisand is getting as much as \$350 a ticket and the Eagles \$75. Ticketmaster

stands to make up to \$18 per ticket in service charges for Streisand alone.

Pearl Jam wanted to play venues that would charge \$18 per ticket and no more than \$1.80 in service charges. The request got immediate reaction from Ticketmaster and Ben Liss of the North American Concert Promoters Association. In a letter obtained by the *Los Angeles Times*, Liss told promoters that Ticketmaster chief executive Fred Rosen "has indicated that he intends to take a very strong stand on this issue to protect Ticketmaster's contracts with promoters and facilities and...will use all available remedies to protect itself from outside third parties that attempt to interfere with those existing concerts." Subsequently Pearl Jam, whose latest album, *Vs.*, has sold 4.7 million copies (according to SoundScan) postponed their tour after being turned down by major promoters.

Don & Mike Settle Suit

Infamous personalities Don Geronimo and Mike O'Meara, whose show is syndicated out of the company's WJFK/AM&FM-Washington, D.C., have reportedly settled a \$50 million invasion of privacy suit out of court.

The two "outed" WWMX/FM Baltimore promotions manager Dawn Tritaik last year while broadcasting live from the Baltimore Orioles' opening day game. In addition to calling her a lesbian, the two called her an "obese, grotesque wild beast." Tritaik, who said she hadn't told her family about her sexual orientation, filed suit against the two air personalities.

A trial date of August 29 was set, but now it appears that Tritaik and the DJs have agreed to a settlement. This isn't the first time Don and Mike's mouths have gotten them into trouble: They settled a \$15 million suit filed by public relations executive Carol Sewell a year and a half ago.

As part of the settlement, neither side can comment.

FCC Makes Moves to Boost Minority Radio Ownership

BY BEVERLY MIRE

That the number of minority-owned radio stations hasn't increased by much in the past 12 years isn't news. It is news that the FCC, under the leadership of chairman and Clinton-appointee Reed Hundt is working to make it easier for minorities to gain employment and property.

In addition to clamping down on minority hiring (GAVIN, April 1), Hundt is examining the Commission's 1978 ruling which created incentives to encourage minority ownership. Despite the good intention, since that time minority ownership only increased by three percent. Currently, minorities own only 273 of the 9,870 radio stations. One of the reasons, minority owners say, is that the 1980s was a particularly bad time to invest.

"If you bought a station in

that time period, you generally overpaid, were over-leveraged and are probably suffering now," said attorney Erwin G. Krasnow.

Potential minority owners that have long been grumbling during the Reagan-Bush years (1980-1992) their concerns were not addressed. Despite congressional legislation, both administrations concerned themselves with deregulation, which also hurt minority owners who say they didn't have the funds to acquire additional licenses. And the lack of minority owners led to lackluster minority hiring practices. "The absence of minority owners meant the pressure to hire people unlike oneself was very low," said David M. Rubin, dean of the S.I. Newhouse School of Public Communications at Syracuse University. "So white owners hired white males."

Despite the difficulties,

some minorities have flourished: Ragan Henry's U.S. Radio L.P. owns 10 stations and Raul Alarcon, Jr.'s Spanish Broadcasting System owns seven. This, some say, is not indicative of reality. "One or two exceptions don't disprove the rule," said James S. Winston, executive director of the National Association of Black-Owned Broadcasters (NABOB). Henry concurs. "Many are small stations in small markets, so they don't even get the proportionate amount of advertising dollars that ownership suggests," he says.

The FCC's renewed efforts to increase minority ownership may help, but the next step is economic shortcomings. "Even if you get the loan, where do you get the personal equity capital?," asks NABOB's Winston. "We have been a community of working people, not business owners."

Two Temple Pilots Sued: 'Smacked the Wrong Guy'

Two members of Stone Temple Pilots have been sued for a total of \$5 million by a 23-year-old man who claims that they assaulted him last summer at an outdoor rock concert.

Scott Brown of Leominster, Mass., is seeking damages of \$4 million from the Seattle band's singer Scott Weiland and \$1 million from bassist Robert DeLeo.

In a suit filed in U.S. District Court in Boston, Brown said he was at a concert at the Polish-American

Country Club in Gardner, Mass., last July when, from the stage, Weiland complained about objects audience members were throwing and threatened to tie up anyone he caught throwing things. The Pilots, he allegedly said, would

urinate on the audience member's head. Soon after, the band stopped playing and pointed to someone in the crowd. Brown, who says he did not throw anything

at the stage, was forced to the stage area and pulled over a security barrier, where, he claims, Weiland and DeLeo jumped down to greet him. Weiland, says Brown, punched and kicked him, while DeLeo is charged with striking him over the head with his bass.

"I'd be more than happy," Brown said, to simply inflict the same damage on the musicians that they did on him. "That would seem like justice to me. They smacked the wrong guy."

"We have absolutely no comment," said a staffer at Steve Stewart Management, the band's management.



Left to right: Eric Kretz, Robert DeLeo, Dean DeLeo and Scott Weiland

JIMMY BUFFETT

FRUIT CAKES

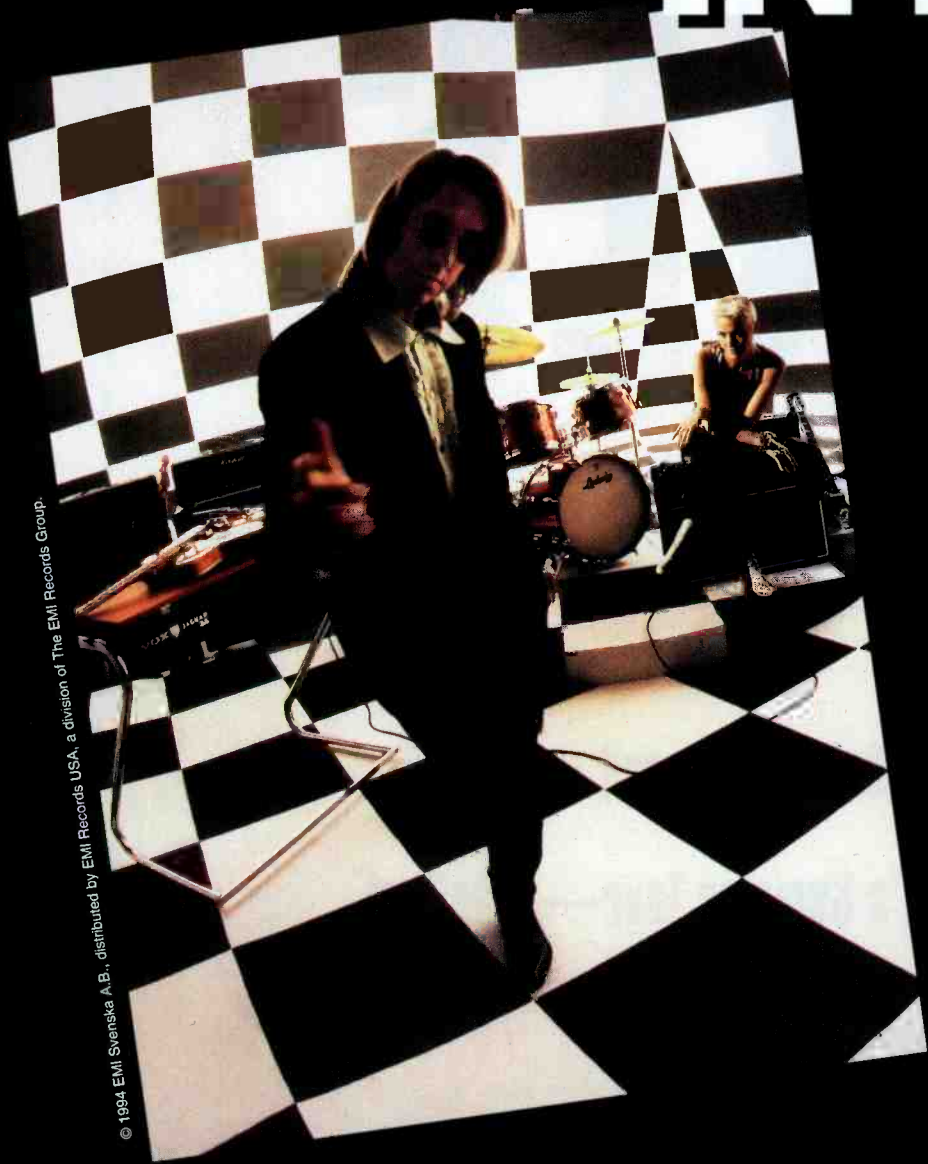


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More Grammys For the Winning

For those who believe that there just aren't enough Grammys being handed out every year, NARAS has news: They've added a short stack of new categories.

They include separate album slots for Pop, Rock, Country and R&B. In previous years, albums and album tracks competed in the same categories; last year, NARAS voted to limit awards to tracks or singles.

Also, new Grammys will be awarded for Latin Jazz (albums only)—following years of lobbying from Latin jazz musicians and fans—and for Pop Vocal Collaboration. Previously, pop collaborations featuring artists who do not ordinarily perform together competed with established groups in the best Pop Performance, Duo or Group category.

The Trustees of NARAS

also established a new category in the Recording Package field, allowing single jewel box packages to be judged separately from boxed sets and other special packages. Also, an albums-only rule has been established for Best Contemporary Jazz Performance, Best Jazz Vocal Performance and Best Large Jazz Ensemble.

And a separate field was established for Traditional Pop, which was previously categorized within the Pop field.

"Our Trustees," said NARAS President and CEO Michael Greene, "have set a national agenda that reflects the diversity of our membership and the integrity of NARAS' creative vision."

Aside from the awards, NARAS trustees voted to establish branches in Philadelphia and Austin, Texas.

With Arsenio Gone, Who'll Take the Rap?

Some late-night TV viewers may not have liked Arsenio Hall, but the Rap community did. And now that the once-popular talk show host, who lost 24% of his audience in the last year, is gone rap groups will be struggling to find a spotlight on late night television.

"This show helped break a lot of our artists—Naughty By Nature, House of Pain...Queen Latifah," says Tommy Boy VP artist development and media relations Laura Hynes. "Before his show there was no national late-night outlet where a viewer could tune in to see happening music that appealed to the segment of the audience that liked rap or dance music."

Hall, once hailed as the heir-apparent to Johnny Carson because he attracted a more youthful, exuber-

ant audience, saw his ratings decline over the past few years as the late-night



Queen Latifah

talk circuit became increasingly crowded. And his style, once fresh, became stale when his lackluster interviews became tiresome.

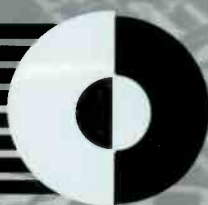
However, the more popular talk show hosts, espe-

cially Jay Leno and David Letterman, don't place the emphasis on rap that Hall did. "They're white shows for white audiences," said an industry executive who asked not to be identified. "Unless you appeal to white people you're not going to get a booking on those shows."

Hall's loss will be particularly painful to labels, who reaped the financial benefits of their artists' exposure to the late night audience. Kim Jackwerth, director of television and media for Epic claims that an appearance on Hall's show gave an artist as much as a 400 percent boost in sales and popularity. In addition, Hall was comfortable conversing with often contentious artists such as Snoop Doggy Doog, Tupac Shakur and Ice-T.

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LETTERS

Letters to GAVIN: SFO1 and KFRC

(Editor's Note: We thank all of you who attended and played at SFO1. Following is a sampling of letters, many of them addressed to co-coordinators Queenie Taylor and Bonnie Simmons, along with GAVIN's Zimmermen, Kent and Keith.)

Dear Gavin Guys and Gals,

I feel I can call you that after watching you blast hither and yon throughout SFO1.

You did a wonderful job of putting together a quality weekend with just the perfect mix of knowledge, work, schmooze and fun.

Queenie and Bonnie are my new heroes. They gave your conference a unique and comfortable feel. I guess we need more women in this business to make it more human and fun.

Bruce Houghton, *The Outlaws Management*

Dear Queenie and Bonnie,

Congratulations on your success with SFO1. It was an ambitious and courageous undertaking and you pulled it off.

I thought of a few things to share with you. I hope you welcome the input:

It was great to share demos and there seems to be a need for this kind of interaction. More time could be allotted; more pros could be enlisted. Sharing and being taken seriously was empowering.

After enjoying the producers panel, I felt it would've been fantastic to have an artists panel. I'd like to see other artists forewarned and thus forarmed for this tough business.

Please accept my acknowledgment and respect for the hard work you did. I wish you continued success.

Deborah Iyall, *Romeo Void*

You folks did a most excellent job...SFO1 seemed full of good intentions and I saw A&R folks talking to the local artists at every show I went to. I think—after five years in this city—I'm really starting to feel like I'm part of a community. Looking forward to SFO2!

Debbie Dodd, *Rhino*

Thank you for the fabulous time I had at SFO1. I hope that it turns into an annual event—there are a lot of great bands up there.

Tim Devine, *Capitol Records*

Thank you for letting me be part of SFO1. I had a great time attending as well as performing. I was amazed at how friendly and accessible everyone was. I had many wonderful conversations with very interesting people. This was the main reason I never went back to the New Music Seminar in New York. I think SFO1 was a fantastic success and I can't wait to go again. It was very uplifting and inspirational.

Yvette Kay, *San Francisco*

Thank you for including me on your panel for SFO1. I really enjoyed it and was flattered to be invited.

Congratulations on a great kick-off for the convention. I know and appreciate the work and detail involved, and I thought it was very impressive.

Gabby Medecky, *Live 105-San Francisco*

'The Not So Big 610'

To Ben Fong-Torres:

Thanks for having the courage to write (and to GAVIN for printing) what many of us in the industry privately feel (GAVIN, May 20). While I'm a fan of Alliance's new Young Country on KYCY, I agree with your thoughts on KFRC.

I hope your commentary stimulates an industry-wide debate.

Max Miller, *KOSO/Modesto-Stockton,
SpaceCom Group P.D.*

Ad Campaign: Where WNEW is Improved

BY BEN FONG-TORRES

The New York Times found WNEW-FM's current billboard campaign interesting enough to feature it in its Advertising column.

The campaign—the Album station's first in some three years—takes off on rock artists' names to tout WNEW as the place where “the Eagles nest,” where “the Dead live,” and “where Meat Loaf cooks.”

You get the idea.

WNEW embarked on the advertising, which is budgeted for between \$250,000 and \$300,000 through year's end, in an effort to boost the station's ratings from its current 2.2 in 12-plus numbers (down from 3.0 last year) and to combat new rival WAXQ, whose hard rock format has catapulted it past WNEW.

So WNEW is where “Bruce is the Boss” and where “Zeppelin takes off.”

Obviously, the idea can be applied to numerous formats. How? Glad you asked:

Top 40 stations could be where Sheryl Crow flies, where Prince reigns, where Big Mountain climbs, and where Hammer hits.

Stern's Show Going on TV

Howard Stern has reached agreement with E! the cable network that carried his interview show, to put his morning radio program on TV.

With a tentative target date of mid-June, the entertainment channel will record the Stern show at WXRK-New York with six robotic cameras, then edit each morning's program—which runs between four and five hours—into a 30-minute show. No broadcast times for the TV version have been announced.

Fran Shea of E! says the network plans cross-promotions with all 13 stations that carry Stern's show.

A/Cs could be where Bonnie Raitts, where Mariah Careys on, where Heart breaks, where Huey Lewis is the News, and where Elton John sits.

Urbans are where the Brand New Heavies weigh in, where Joe blows and where Arrested Development grows.

Rap stations would be where Doggy Dogg snoops, where Black Moon glows, where Smif N' Wessun aims and where Ice Cube chills.

Country outlets are where Garth Brooks babbles, where Vince Gill breathes, where Neal McCoy is real, where Reba McEntire is whole and where George Strait is hip.

Alternatives are where the Crows are counting, where the Pretenders are for real, where David Byrnes, where Whale beaches and where Michael Been has been.

Album stations of various genres can boast that they're where Traffic jams, where you can dig Soundgarden, where Nine Inch Nails pound, and where the Spin Doctors operate (with Surgery, of course).

And GAVIN? Why, we're where Ron Fell gets up, where Beverly is Mired, where Betty Hollars, where Bill Speeds, where Annette M. Lais, where Linda Ryan expresses herself, and where Dodie Shoemaker cools her heels.

Beatles on CD-Rom: Virtual Fields Forever

BY DAVID BERAN

“Nothing is real,” a line from the Beatles classic “Strawberry Fields Forever,” is being updated to fit into the world of virtual reality. Rene Daalder, the produc-

er, is being involved on the domestic front and that major male and female stars will appear in the leading roles.

Daalder aquired rights to 40 Beatles songs from ITC,

former owner of Beatles' publisher Northern Songs, and the *Strawberry Fields* budget is reported at \$25 million. It was a coup because the Beatles are known to be stingy about granting copyrights to record their music.

A *Strawberry Fields* sequel is planned, and a film tentatively titled *Gates Of Eden* features a



The Beatles

er/director noted for his visual effects in *Robocop*, plans to produce a movie called *Strawberry Fields* with a narrative based on Beatles songs.

“It's live action in computer animated environments that reflect the idealized future of interactivity,” Daalder told GAVIN. The high tech adventure/love story will be fueled by various Beatles songs covered by other bands. Daalder said that a film studio will

plot derived from Bob Dylan songs set against computer animation. “This movie is still in development,” says Daalder. “The majority of the songs are from Dylan's more recent material, and there are quite a few songs from *Mercy*.” Daalder calls these films “musicals for our times,” much the same way the Beatles' animated film *Yellow Submarine* was a document of the late '60s visual styles.

CAMPAIGN OF THE WEEK RETURNS NEXT WEEK

THAT'S SHO-BIZ



ACCORDING TO
DAVE SHOLIN

SHO-BITZ

It stops here: **Fred Buc** has been promoted to OM at A¹ station **WRLT** and New Rock sister station **WLRG**-Nashville. He's been at the stations for 18 months... **Dean Carlson** is music director at **KMTT**-Seattle, up from weekends. He was a music director at crisstown **KXRX** for five years... Remember **Tony Miranda?** He's the former **KOSO**-Modesto, Calif. personality who had to fend off a rifle-toting female fan who broke into the studio demanding he play **Meat Loaf's** "Two Out Of Three Ain't Bad." Well, Tony's moved his show *Evening Love Songs*, to **Sunny 103.7 (KJQY)**-San Diego. "We're on the twelfth floor, have good security and need keys to get in," he says. Ironically, Miranda started the night after his assailant entered a guilty plea. She could get as many as four to six years... Changes at **CD101 (WWCD)**-Columbus: **Dick Thompson**, formerly APD, is now information service director heading up CD101's interactive service and bulletin board system, *CD101 On Line*. **Brian Phillips**, formerly at **KXRX**-Seattle joins the station as midday personality...At **97KICKS (WKXJ)**-Chattanooga, **Dennis Dillon** is the new

WHO AM I?

I held a job in the mailroom at CBS in Manhattan until I was asked to write a musical score for *The Drunkard*. One of the acts I used to open for was Joan Rivers, and in 1972 I arranged and produced Bette Midler's *The Divine Miss M*. album. One of my hit singles was based on a Chopin prelude, and before the Iron Curtain came down, a fan wrote to me, saying "Please come to West Germany. I plan to steal a hot air balloon and sail over the Berlin Wall." Who am I? See page 13 for the answer.

PD, replacing **Jay Hastig**...New MD at **WBIZ**-Eau Claire, Wis. is **Dave Daniels**... **ROTA-TIONS**: **Virgin Music Group** chairman and CEO **Ken Berry** has been named president and CEO of **EMI Music Group**. Berry still head Virgin worldwide... **Paddy Spinks** has been named vice president, international at **Capitol**. He moves in from **Hit and Run Music** where he headed the U.S. division...At **Tuff Break**, **Barry Benson** is national director, radio promotion. He's been with the label since early this year...A&M's **Jodi Jacobson** has been upped to manager, artist relations/conventions from assistant manager, artist relations...This is the moment I've been waiting for (drum roll, please): **Keith McCarthy**, who is always asking me to run someone else's picture, finally gets his mug in **GAVIN** for being named senior director, corporate & media relations at **Sony Music Entertainment Communications**. That's up from director, press & public affairs. Also at **Sony**, **James Diener** has been named product manager, **Columbia Records**. He's been in the company's marketing department since 1992...**Michael Rosen** has been named West Coast director of A&R for **Atico Records**. Rosen is president of the music video production company **Instinct Entertainment**...**Jennifer Matthews** has been promoted to director of national alternative marketing at **Virgin Records**. She was national alternative marketing manager. Also at **Virgin**, in the video department **Lori Feldman** has been named senior director, video promotion and **Richy Vesecky** has been upped to manager, video promotion...Former **Island Records'** GM **Andy Allen** has a new company, new title and new address. Here it all is: Andy Allen, President/CEO, **Alternative**

Distribution Alliance (ADA), 72 Spring Street, 11th Floor, New York City 10012. Phone: (212) 343-2485. Fax: (212) 343-2504...Simply awesome: **Lisa Barbaris** has left **EastWest Records** after, in her words, "three and a half wonderful years" as national director of publicity. She's pursuing a career in artist management, and her first client is an impressive one: **Simply Red**. She'll be opening an office soon, so we'll pass on the info when we get it...Sho-Bitz doesn't often run celeb photos, but this one's too special to pass up: the timeless **Lena Horne** with the equally timeless **Dr. J**...The amazing **Joe Pass** died last week after a two-year fight with liver cancer. Pass' virtuosity on jazz guitar won him accolades and awards. His family asks that memorial donations be sent to USC-Norris Comprehensive Cancer Center in Los Angeles... ●

Talk is heating up about **Alliance** bringing Young Country to Seattle at the company's recently purchased **KXRX**. Though **KEBC** PD **Eric Logan** told us just last week that he's happy in Oklahoma City, this week he's given notice and word has him heading to the Emerald City. Stay tuned.

GAVIN Rap and Urban editor **Bill Speed** has his choice for the personality who should fill the void left by the demise of the *Arsenio Hall Show* (whose last show was Friday, May 27)—**WPGC's** morning star **Donnie Simpson!**

KISF-Kansas City is the newest licensee of **Mike Joseph's Hot Hits** moniker. **Bob Mitchell** consults the Kansas City Top 40.

Is **Dennis Constantine** involved in taking A/C **KLIT**-Los Angeles into virgin SoCal A³ territory?



Who in this photo knows all the words to "I Left My Heart In San Francisco?" Here's a clue: it's one of the three guys wearing a tie. Backstage at **Sony Music Studios** for the taping of the highly anticipated *MTV Unplugged* concert with **Tony Bennett**, which aired

Wednesday (June 1), are left to right **John Cannelli**, senior VP, music and talent, MTV; **Mark Ghuneim**, VP, video promotion, **Columbia**; **Rick Krim**, VP, music and talent, MTV; **Tony Bennett**; **Don Jenner**, president Columbia; **David Kahne**, senior VP, A&R, Columbia; **Jay Krugman**, VP, East Coast marketing, Columbia; **Fred Erlich**, VP/GM, Columbia.

Members of **Primal Scream** and their crew were arrested while swimming naked in the San Antonio River the same week their label **Sire/Warner Bros.** goes for adds at Alternative on the band's new single "Jailbird."

FAMILY, OH! FAMILY:

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

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

Cordially,

Jack The Rapper
Jack The Rapper

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

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

"THE FAMILY RETURNS TO THE BASICS"

August 18-21, 1994

Buena Vista Palace Hotel, Orlando, Florida
For information and brochure call 407-897-6959

GET OFF THIS

CRACKER



ADD

Approaching 700,000 units sold!

From the gold album Kerosene Hat

Produced by Don Smith for Moondog Productions

Management: Home Office/Jackson Haring



©1993 Virgin Records America, Inc.



Production wizard **Bobby Ocean** will demonstrate his unique style of creating pictures on radio at **Conclave '94** next month in the Twin Cities. A true original, Bobby will no doubt help attendees bring new dimensions back to their stations with his presentation, *The Soul Of Production*.

Still no word about what format **B100 (KFMB/FM)**-San Diego will eventually stick with, but Hot A/C keeps popping up from market insiders. No matter what the final choice, it's got people talking. Joining the team as **KFMB AM/FM** general manager is **Bob Bollinger**, formerly GM crosstown at **Q106 (KKLQ)**.

Lynda Tice, longtime associate at **Howard Rosen's** indie promo firm, is relocating to Nashville, where she'll be running the company's new branch based in that city.

Alternative outlet **WZRH**-New Orleans was struck by lightning over the holiday weekend. MD **Christian Unruh** was thrown from his chair when the board blew up from the charge. He's fine and the station is almost back to normal.

It's back to radio for **Wayne Coy**, **A&M's** Northern California rep. Coy, who joined the label last year after programming **WNVZ**-Norfolk, Va., has been named to replace **Randy Rose** as PD of Album Rocker **KHOP (ROCK104)**-Modesto, Calif. Rose is now programming **Citadel** sister station **KLZX**-Salt Lake City. A longtime Top 40 talent and programmer, Coy makes his first venture into the format and will also be on the air.

Is **KZON**-Phoenix **Jim Trapp** or former **93 ROCK (KRXQ)**-Sacramento PD **Judy McNutt** heading for the PD chair at **KBCO/FM**-Boulder?

Talk is out in the morning at **KTWV (THE WAVE)**-Los Angeles. The station has dropped **The Keri (Tombazian)** and **Sheryl (Bernstein) Show** and returned to music—something listeners said they preferred.

Out to see *Beverly Hills Cop III*? Listen carefully for **Q95 (WKQI)**-Detroit morning personality **Dick Purtan**, who's heard for a full 11 seconds and gets shot when a bullet strikes the radio that he's on.

Former **KFRC**-San Francisco PD **Harry Valentine** returns to town to program the new **Westinghouse** News/Talk outlet **KPIX** (currently classical **KKHI**), which hits the air later this month. Harry's former APD **Brian Rhea** is named production/operations director. In related news, **K-101 (KIOI/FM)** evening personality **Susan Leigh Taylor** also signs on at the new station. At K-101, taking over the 7 p.m.-12 Midnight slot is **Lisa St. Regis**, currently at **Evergreen** sister station **KMEL** as part of their *Morning Zoo*. St. Regis starts at K-101 on Monday, June 6.



High caliber talent comes to **Caliber** as **Howard Hewett** signs on. The welcoming committee is made up of VP of promotion **Jack Ashton**, label prez **Stephen Brown**; Hewett; VP of sales **Bill Follett**; VP/GM **Robin Wren**; and Hewett's attorney **Lee Young**. A

third quarter release is planned.



All these people witnessed **Melissa Etheridge** singing "Maggie May" for **Z100 (WHTZ)** APD/MD **Frankie Blue** at the station's recent **Zoostock** benefit. Left to right are **Chris Jagger**, Z100 *Lovephones* host; **Steve Kingston**, director of ops and pro-

gramming; **Joe Riccitelli**, **PLG's** VP, promotion; **Melissa** and **Frankie**; **Freddie Vetter**, Z100 Z-Jay; and in front, **Paddy Rascona**, PLG's local New York promotion manager.

Brian Lee takes over mornings at **KWNZ**-Reno. The show *Lee and Company* replaces **Wild Bill Cody**. Lee was last at **KABL/FM**-San Francisco and has a resume that includes **KFRC/FM**, **K-101**, **KITS (LIVE 105)** and **X-100**.

Things are gettin' busy in Louisville, where **WDJX** celebrates birthday bash number nine on Saturday, June 11. On hand for the celebration will be **Joshua Kadison**, **Lisa Keith**, **Boy Crazy**, **Zhane**, **Crystal Waters**, **Rosco Martinez** and **Laura Branigan**.

SHO-TALK

Peter Gabriel's World of Music Arts & Dance (WOMAD) festival will begin on July 8 in Los Angeles. Artists participating include **Gabriel**, **Arrested Development**, **Gipsy Kings**, **Queen Latifah** and **Midnight Oil**. World music artists confirmed so far include **Lucky Dube** (South Africa), **Mustapha Tetty Ady** (Ghana), **Ashkhabad** (Turkmenistan), **The Guo Brothers** (China), **Shikisha** (South Africa), **Geoffrey Oryema** (Uganda) and **Stella Chiweshe** (Zimbabwe) among others. The global-village setting will include dozens of diverse and intriguing musical performances, dance and crafts workshops, and a "virtual village" where festival goers can experience and participate in the latest in cutting edge technology. Cities already scheduled are L.A., San Francisco, Atlanta, Columbus, Ohio, Washington DC, New York City, Saratoga, N.Y. and Boston...

Henry Rollins and **Rick Rubin** have formed **Infinite Zero**, an eclectic label, to reissue rare personal favorites. The idea has evolved over the past two years, and started when Rollins and Rubin spent many hours checking out each other's extensive record collections and found they had a passionate love for several unusual but often hard-to-find recordings. The following artists and albums comprise **Infinite Zero's** August 16 debut:

Tom Verlaine of **Television** famed second solo album, *Dreamtime*; **Alan Vega** of **Suicide's** album *New Raceion*; **DEVO's** second album (from 1979) *Duty Now For The Future*; **James Chance and the Contortions' Buy The Contortions**; **Gang of Four's** 1979 debut album *Entertainment*, the jazz pianist/composer **Matthew Shipp's** 1990 album *Circular Temple*; Washington, D.C. go-go band **Troublefunk's**

Troublefunk Live, poet, author, recording artist and former hustler, **Iceberg Slim's** 1976 EP *Reflections* which pre-dates the rap revolution to come...

Bits and Pieces: Former **Boston** members **Barry Goudreau** and **Brad Delp** are about half finished with a new album. They're debating about changing their name from **RTZ** and are negotiating a new record contract. Neither of these musicians worked on the new **Boston** album release...**Melissa Etheridge**, **Vince Gill** and **Don Henley** will headline a private benefit for friends of **Radnor Lake** at the opening of a new **Hard Rock Cafe** in Nashville on June 20...**Extreme** have chosen a new drummer, **Michael Mangini**, who has been friends with the band for the past 15 years. Mangini's first date will be in Germany when the band joins up with **Aerosmith** for an extensive European tour. **Extreme** will release their fourth album this fall... **Sophie B. Hawkins** is set to release *Whaler*, her second **Columbia Records'** album which was produced by **Stephen Lipson**...

On July 26 *Pawnshop Guitars* will be released by **Guns N' Rose's** **Gilby Clarke** on **Virgin Records**. All his G N' R bandmates join him on the album. Also sitting in were **Frank Black**, **Skid Row** drummer **Rob Affuso** and **Waddy Wachtel**. In addition to his own tunes, Clarke covers the **Clash** classic "Jail Guitar Doors" and the **Rolling Stones'** "Dead Flowers"...**Sinister**, signed to **Relapse/Nuclear Blast America**, will be kicking off a U.S. tour in support of their latest release, *Diabolical Summoning*. Opening acts are **Cannibal Corpse** and **Cynic**. Dates are confirmed through July 10...The **Skatenigs** shot a video with producer **Cameron Casey** who lensed videos for **Supreme Love Gods**, **Cause and Effect** and the **Geto Boys**. They zoomed in on the first single "Regret" from the band's new **Red Light**

Friends Of Radio

KEITH MCCARTHY



Senior Director, Corporate and Media Relations, Sony Music Entertainment Communications

Hometown: New York

What radio stations did you grow up listening to?

WNEW with Scott Muni and Vin Scalsa and WBAI for avant garde music and news.

What radio stations do you listen to now regularly?

Mostly college stations: Columbia University's WKCR and Fordham's WFMU and public broadcasting stations such as WBGO in Newark, N.J. and WNYC in New York.

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

Program whatever I wanted to and invite my friends to deejay.

What's the first record you remember buying?

Whipped Cream and Other Delights by Herb Alpert & the Tijuana Brass and Winchester Cathedral by the New Vaudeville Band, which I later learned featured Bruce Lundvall (former Columbia and current Blue Note executive).

Who's the most interesting person you've had to do publicity for and why?

We handle press for Sony Music Entertainment as a whole, which is more challenging and interesting than any one person.

If you weren't working in publicity you'd be...

Traveling around the world.

album *What A Mangled Web We Leave...*

At the same time **Columbia/Legacy's** released new nine titles from their **Roots 'N Blues** series, *Robert Johnson - The Complete Recordings* has been awarded platinum certification. The boxed set includes all 41 versions of Johnson's 29 known songs. The nine new releases include *The Complete Brownie McGhee*, *The Definitive Blind Willie McTell*, *The Complete Bukka White*, *The Guitar Wizard* by **Tampa Red**; *Cajun Dance Party: Fais Do-Do* by various artists, *Shuggie's Boogie*: Shoogie Otis Plays The Blues and *Don't Say That I Ain't Your Man!* Michael Bloomfield *Essential Blues, 1954-1969...*

Medicine's upcoming EP, *The Sounds of Medicine - Stripped and Reformed Sounds*, is set for a June 14 release. The EP features new songs and remixes of previous tracks and two remixes that are handled by **Smashing Pumpkins' Billy Coran** and **Robin Guthrie** of the **Cocteau Twins** featuring the **Twins' Elizabeth Fraser** on backup vocals...

Charlie Daniels Talent Roundup, a one-hour weekly series, is slated to debut on October 1 on **TNN: The Nashville Network**. Finalists from male vocalist, female vocalist and group categories will be awarded \$25,000 at the end of a 13-week competition. To be considered a contestant, send a cassette tape with two songs and a photograph to: Charlie Daniels Talent Roundup, 2806 Opryland Dr., Nashville, TN., 37214 or call (615) 885-2115....

On June 21 **Helmet's** new **Interscope** album, *Betty*, will be in the stores. The first single is "Milktoast" which is also on the soundtrack to the movie *Crow*. The band shot the "Milktoast" video in two days last week. **Helmet** will be touring Europe in June and by July 21 they'll be back in the U.S. to open for the **Henry Rollins Band** and **Sausage...** ●

SHO-PIECES

HUEY LEWIS & THE NEWS

Huey Lewis and keyboard player Sean Hopper were in a London-based band called Clover that recorded three albums for Mercury in the '70s. The band (minus Huey) supported Elvis Costello on his debut, *My Aim Is True*.

ROBBIE DUPREE

It was 14 years ago this month that Robbie Dupree had his first top ten hit single, "Steal Away," on Elektra.

DONALD HARRISON

Sax man Donald Harrison has worked with the late Miles Davis and Art Blakey's Jazz Messengers and appeared on soundtracks for Spike Lee films such as *School Dayz* and *Do The Right Thing*.

TOM PETTY & THE HEARTBREAKERS

The official video of the Chicago Bulls NBA 1991 Championship season was titled "Learning To Fly," and it was based on the single of the same name by Tom Petty & The Heartbreakers.

MEAT PUPPETS

The trio known as Meat Puppets have been together since 1982 when they first formed in their native Phoenix.

JULIO IGLESIAS

Julio Iglesias makes appearances on two episodes of *General Hospital* June 9 and 10. He plays himself and is seen showing Miguel (Ricky Martin) the trappings of a high-tech Manhattan recording studio.

PAUL CARRACK

Over the past 20 years journeyman singer Paul Carrack has sung lead vocals for Squeeze, Ace and Mike + the Mechanics.

TRAFFIC

In the band's seven years together (between 1967 and 1974), they recorded nine albums, including two live volumes. The last album of that era was *When The Eagle Flies*, recorded 20 years ago this summer.

JOHN MELLENCAMP w/ME'SHELL NDEGEOCELLO

The original version of "Wild Night" was made by its author, Van Morrison, in 1971.



DWIGHT YOAKAM

Dwight Yoakam plays a truck driver in the Nicholas Cage-Dennis Hopper film *Red Rock West* that currently is gracing art film theaters. This summer, in a Showtime production titled *Roswell*, he plays a farmer who discovers the site of a UFO crash on his land.

BARBRA STREISAND

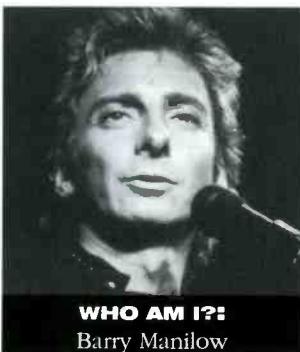
Barbra Streisand has developed a line of fashion apparel, gifts and memorabilia that is being sold at her concerts through a catalog called *The Barbra Collection* and at Barbra Boutiques set up in high-end retail stores like Bloomingdale's, Marshall Fields, Bullock's and Dayton Hudson. An 800 number is also up and running to distribute the catalog. The number is (800)-664-8444.

BOZ SCAGGS

Twenty-seven years ago Boz Scaggs helped his old friend Steve Miller make two albums, *Children Of The Future* and *Sailor*. Boz, who'd attended the University Of Wisconsin with Miller, contributed some vocals and guitar to each LP.

CROWDED HOUSE

Crowded House's primary singer/songwriter Neil Finn sees a distinct difference between American and English pop music fans. "Americans like their hooks to hit them over the head. The English like fishing around and getting to know a record," he says.



WHO AM I?!
Barry Manilow

ELTON JOHN

Elton John's new single, "Can You Feel The Love Tonight" is from the Disney film, *The Lion King*. In Los Angeles and New York, where the film premieres on June 22, tickets for the movie have been on sale since April. The last time tickets for a movie went on sale that far in advance was for *Gone With The Wind* in 1939.

PRETENDERS

When Chrissie Hynde, a student at Kent State, moved to London in 1973 where she wrote music reviews for *The New Music Express* (NME) and also sold clothes in a fashion boutique owned by Malcolm McLaren.

STEVIE NICKS

Best known for her many years in Fleetwood Mac, Stevie Nicks has had a side career as a soloist since 1981's *Bella Donna* album.

ERASURE

Erasure's Vince Clarke has been a part of the group for all of its 8 albums. Prior to the launch of Erasure, Clarke was in Yaz with Alison Moyet for two albums, and he played on the first Depeche Mode album in 1981.

FIREFALL

The Boulder, Colorado band Firefall's first hit single was "You Are The Woman" in the summer of '76.

DEPARTMENT OF CORRECTIONS

In May 20th's piece about Depeche Mode's Andrew Fletcher leaving the band, we've been told Fletcher is on a "leave Of absense" and Fletcher has been on stage with the band as recently as this March which contradicts our assumption that he "hasn't performed in years."

WAR

This year marks War's 25th anniversary. The band started out in Long Beach, California as the backing band for former Los Angeles Ram lineman Deacon Jones. After the Jones project failed they teamed up with Eric Burdon after he left The Animals in 1969.

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

Sho-Dates

Our Best Wishes and HAPPY BIRTHDAY To:

- Brian McKnight,** 6/5
- Kenny G** 6/5
- Larry Berger** KSOL-San Francisco, CA 6/6
- Joe Stampley,** 6/6
- Steve Vai** 6/6
- Lori Gates** E Town 6/7
- Debbie Bellin** Atlantic Records 6/7
- Prince, Tom Jones,** 6/8
- Gordon Gano** (Violent Femmes) 6/7
- Charlotte Sholin** 6/8
- Skip Carr** WAVT-Pottsville, PA 6/8
- Kevin Nash** KMEL-San Francisco, CA 6/8
- Steve Rennie** REN Management 6/8
- Nick Rhodes** (Duran Duran), **Boz Scaggs,** **Alex Van Halen,** **Nancy Sinatra,** **Bonnie Tyler** 6/8
- Robert Barone** KUSF-San Francisco, CA 6/9
- Joel Denver** Radio & Records 6/9
- Dean Dinning** (Toad The Wet Sprocket) 6/9
- Dino Barbis** Warner Bros./Reprise Records 6/10
- Ray Martinez** KDLK-Del Rio, TX 6/10
- Jacques Ditte** BEACH104-Long Island, NY 6/11
- Penny Ford,** **Graham Russell** (Air Supply), **Ed Winters** (Judybats) 6/11

WEDDINGS

Our **WEDDING BELLS** rang on May 27 for **RON FELL**, Adult Contemporary Editor of **GAVIN**, and his fiancée, **KATHY NAKAGAWA**.

...**WEDDING BELLS** rang on May 28 for **JOE LUSK**, program director at KIML-Gillette, WY., and his fiancée, **LAURIE WELDON**.

Our **CONGRATULATIONS** and best wishes to the happy couples!

BIRTHS

Our **CONGRATULATIONS** to **JOHN GUZAN**, account executive for **WNWV & WEOL**-Elyria, OH., and his wife, **MARY**, on the birth of their son, **ZACHARY JOHN**. Born May 25 and weighing 6 lbs. 13 oz.

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
2	1	1	ALL-4-ONE - I Swear (Blizz/Arista)	8	221	0	163	35	12	6	5	95%
4	4	2	JON SECADA - If You Go (SBK/ERG)	6	214	2	58	63	65	18	8	87%
11	5	3	ACE OF BASE - Don't Turn Around (Arista)	9	211	3	63	62	61	18	4	88%
1	2	4	MADONNA - I'll Remember (Theme From With Honors) (Maverick/Sire/Warner Bros.)	11	198	0	124	54	10	6	4	95%
3	3	5	TONI BRAXTON - You Mean The World To Me (LaFace/Arista)	12	191	1	101	38	32	12	7	90%
8	7	6	CELINE DION - Misted (550 Music/Epic)	10	183	3	58	50	49	18	5	86%
19	10	7	MARIAH CAREY - Anytime You Need A Friend (Columbia)	4	218	9	4	39	93	56	17	62%
10	8	8	GENERAL PUBLIC - I'll Take You There (Epic)	12	138	1	44	40	32	14	7	84%
5	6	9	PRINCE - The Most Beautiful Girl (NPG/Bellmark)	15	136	0	52	42	26	11	5	88%
17	15	10	LISA LOEB & NINE STORIES - Stay (I Missed You) (RCA)	10	172	11	23	36	63	27	12	71%
13	11	11	MEAT LOAF - Objects In The Rear View Mirror... (MCA)	7	163	0	13	46	56	30	18	71%
23	16	12	JANET JACKSON - Any Time, Any Place (Virgin)	4	187	10	11	20	85	46	15	62%
6	9	13	ENIGMA - Return To Innocence (Virgin)	15	124	1	45	35	28	9	6	87%
12	12	14	JOSHUA KADISON - Beautiful In My Eyes (SBK/ERG)	13	150	0	30	37	35	23	25	68%
32	20	15	ELTON JOHN - Can You Feel The Love (Hollywood)	4	181	3	0	4	67	59	48	39%
15	14	16	SHERYL CROW - Leaving Las Vegas (A&M)	10	134	0	16	36	50	20	12	76%
9	13	17	COUNTING CROWS - Mr. Jones (DGC)	7	112	0	41	38	18	4	11	87%
20	19	18	GIN BLOSSOMS - Until I Fall Away (A&M)	13	142	4	13	21	55	29	20	63%
7	17	19	BIG MOUNTAIN - Baby I Love Your Way (RCA)	17	108	0	42	30	18	12	6	83%
—	27	20	B.C.-52's - (Meet) The Flintstones (MCA)	4	163	5	3	6	39	65	45	29%
27	22	21	HUEY LEWIS AND THE NEWS - (She's) Some Kind Of Wonderful (Elektra)	6	152	1	4	15	56	54	22	49%
25	23	22	COLLECTIVE SOUL - Shine (Atlantic)	11	140	10	17	13	36	35	29	47%
30	28	23	AEROSMITH - Crazy (Geffen)	6	151	5	4	8	54	51	29	44%
28	24	24	ERASURE - Always (Mute/Elektra)	8	135	6	2	15	45	38	29	46%
—	30	25	JOHN MELLENCAMP w/ ME'SHELL NDEGEOCELLO - Wild Night (Mercury)	4	173	18	0	6	42	65	42	28%
31	29	26	M PEOPLE - Moving On Up (Epic)	7	136	7	3	13	41	46	26	42%
16	18	27	TEVIN CAMPBELL - I'm Ready (Qwest/Warner Bros.)	16	102	0	22	30	26	17	7	76%
18	21	28	GABRIELLE - I Wish (London/PLG)	11	105	0	7	21	39	21	17	64%
26	25	29	TOM PETTY & THE HEARTBREAKERS - American Girl (MCA)	6	118	0	2	12	59	29	16	62%
—	38	30	PINK FLOYD - Take It Back (Columbia)	3	121	8	4	1	14	45	49	16%
14	26	31	BONNIE RAITT - Love Sneakin' Up On You (Capitol)	14	73	0	18	20	20	12	3	79%
38	35	32	SWV - Anything (RCA)	9	77	1	6	10	16	23	21	42%
40	37	33	DVIS - Regular Thang (Restless)	16	82	4	2	11	20	27	18	40%
NEW	34	AALIYAH - Back & Forth (Blackground Enterprise/Jive)	6	72	12	8	7	12	16	17	17	38%
29	31	35	R.KELLY - Bump N' Grind (Jive)	20	51	0	13	9	15	5	9	73%
34	33	36	TONY TONI TONE - Leavin' (Wing/Mercury)	7	80	0	2	5	23	31	19	38%
NEW	37	PRETENDERS - Night In My Veins (Sire/Warner Bros.)	6	107	10	2	1	16	33	45	18%	
24	32	38	ACE OF BASE - The Sign (Arista)	23	65	0	18	12	9	15	11	60%
—	39	39	PRIMAL SCREAM - Rocks (Sire/Warner Bros.)	8	88	0	4	2	16	27	39	25%
NEW	40	SEAL - Prayer For The Dying (Ztt/Sire/Warner Bros.)	2	135	48	0	1	5	18	63	63	4%

Most Added



SEAL (48)
BOSTON (36)
STEVIE NICKS (33)
TOAD THE WET SPROCKET (29)
CAUSE AND EFFECT (24)

Top New Entry

AALIYAH
"Back & Forth"
(Blackground Enterprise/Jive)

Hot



PINK FLOYD
"Take It Back"
(Columbia)

Top Tip

CAUSE AND EFFECT
"It's Over Now"
(SRC/Zoo)

Crossover Action

URBAN/DANCE

HEAVY D - "Got Me Waiting" (Uptown/MCA)
FOR REAL - "You Don't Wanna Miss"
(A&M/Perspective)
CRYSTAL WATERS - "100% Pure Love" (Mercury)
ZHANE - "Sending My Love" (Illtown/Motown)
WARREN G. and NATE DOGG - "Regulate" (Death Row/Interscope)
R. KELLY - "Your Body's Calling" (Jive)
JANET JACKSON - "And On And On" (Virgin)
MIRANDA - "Your Love Is So Divine" (Sunshine)
D.J. MIKO - "What's Up?" (ZYX)

ALTERNATIVE

FRENTE! - "Bizarre Love Triangle"
(Mammoth/Atlantic)
WHALE - "Hobo Humpin' Sloba Babe" (eastwest)
SARAH McLACHLAN - "Possession" (Arista)
SPIN DOCTORS - "Cleopatra's Cat" (Epic)
DIED PRETTY - "Soul's On Fire" (Columbia)
PHISH - "Down With Disease" (Elektra)
LIVE - "Selling The Drama" (Radioactive/MCA)
COUNTING CROWS - "Round Here" (DGC)

Chartbound

	Reports	Adds	On Chart	Hit Factor	
TOAD THE WET SPROCKET - "Fall Down" (Columbia)	117	29	67	21	3%
BOSTON - "I Need Your Love" (MCA)	107	36	48	23	3%
MEAT PUPPETS - "Backwater" (London/PLG)	98	7	50	41	11%
SHAI - "The Place Where You Belong" (MCA)	80	21	29	30	13%

Total Reports This Week 246 Last Week 246.

Hit Factor is a percentage of stations playing a record which also have it Top 20. ie:

100 stations playing the record - 60 stations have it in their Top 20 - Hit Factor = 60%

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

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

RECORD TO WATCH

ARETHA FRANKLIN
"Willing To Forgive"
(Arista)

Winning respect with a new generation of fans, The Queen is on her way to crossing over to Top 40 with this Top Ten Urban hit.

A BRIGHT NEW ARTIST...
A FIERCE NEW MIX...

juliet roberts

“CAUGHT IN THE MIDDLE”

Def Classic Mix & Def Classic Radic (A Side)
by David Morales for Def Mix Productions.

Monster Club Mix & Monster Radio Edit (B Side)
by Dazin' Dazny D for Slam Jam Productions.

... ouch!

Up & Coming

Reports	Adds	On Chart	
79	13	43	23 SPIN DOCTORS - Cleopatra's Cat (Epic)
73	33	25	15 STEVIE NICKS - Maybe Love Will Change Your Mind (Modern/Atlantic)
71	24	39	8 CAUSE AND EFFECT - It's Over Now (SRC/Zoo)
63	10	38	15 CROWDED HOUSE - Distant Sun (Capitol)
62	8	20	34 FRENTE! - Bizarre Love Triangle (Mammoth/Atlantic)
59	—	27	32 DIED PRETTY - Soul's On Fire (Columbia)
54	5	27	22 SARAH McLACHLAN - Possession (Arista)
51	3	23	25 ARRESTED DEVELOPMENT - Ease My Mind (Chrysalis/ERG)
50	3	13	34 WARREN G. & NATE DOGG - Regulate (Death Row/Interscope)
49	22	18	9 WET WET WET - Love Is All Around (London/PLG)
48	3	18	27 ATLANTIC STARR - I'll Remember You (Arista)
42	4	18	20 KATHY TROCCOLI - Tell Me Where It Hurts (Reunion/RCA)
41	9	7	25 R.KELLY - Your Body's Calling (Jive)
38	—	9	29 BETH NIELSEN CHAPMAN & PAUL CARRACK - In The Time It Takes (Reprise)
36	2	13	21 ZHANE - Sending My Love (Illtown/Motown)
36	12	18	6 BABYFACE - When Can I See You (Epic)
36	4	27	5 ENUFF Z'NUFF - You Got A Hold On Me (Big Deal/Caroline)
35	22	6	7 GREEN DAY - Longview (Reprise)
32	6	17	9 TRAFFIC - Here Comes A Man (Virgin)
31	4	12	15 FOR REAL - You Don't Wanna Miss (A&M/Perspective)
31	7	22	2 BEAUTIFUL PEOPLE - If '60s Were '90s (Continuum)
30	2	5	23 HEAVY D. & THE BOYZ - Got Me Waiting (Uptown/MCA)
30	—	14	16 SNOOP DOGGY DOGG - Doggy Dogg World (Death Row/Interscope)
28	16	6	6 ROXETTE - Sleeping In My Car (EMI/ERG)
26	—	12	14 EL DEBARGE - Can't Get Enough (Reprise)
24	11	8	5 COUNTING CROWS - Round Here (DGC)
24	14	10	— PHISH - Down With Disease (Elektra)
20	—	7	13 HAMMER - Pumps And A Bump (Giant/Reprise)
19	4	12	3 FEM 2 FEM - Waiting In Tangier (Avenue Foch/Critique)
18	3	12	3 ETERNAL - Just A Step From Heaven (EMI/ERG)
17	3	5	9 CRYSTAL WATERS - 100% Pure Love (Mercury)
17	14	—	3 * ARETHA FRANKLIN - Willing To Forgive (Arista)
15	—	7	8 BROTHER CANE - Hard Act To Follow (Virgin)
15	3	8	4 BAHA MEN - Dancing In The Moonlight (Atlantic)
15	1	12	2 THE BAND - Remedy (Pyramid)
14	—	11	3 DRIVER - Sometimes (Trauma)
13	—	7	6 CRACKER - Low (Virgin)
13	3	8	2 JAMES - Say Something (Fontana/Mercury)
13	4	9	— * ROBYN MICHELE - Lovesick (Curb)
11	2	1	8 * AHMAD - Back In The Day (Giant/Warner Bros.)
11	5	—	6 * MICHAEL BOLTON - Ain't Got Nothin' If You Ain't Got Love (Columbia)
10	1	1	8 * DJ MIKO - What's Up? (ZYX)
10	1	2	7 PATRA - Worker Man (Epic)
10	4	—	6 * MIRANDA - So Divine (Sunshine)
10	2	2	6 * U2 - All I Want Is You (RCA)
10	6	—	4 * JANET JACKSON - And On And On (Virgin)
10	—	5	5 K7 - Hi De Ho (Tommy Boy)

Dropped: #34-Crash-Test Dummies ("Mmm"), #36-Rosco Martinez, #40-The Cranberries, Motley Crue, Xscape, Vince Gill & Gladys Knight, Domino, Stanley Jordan, Francis Dunnery, Ice Cube, ZZ Top.

* Indicates Debut

Inside Top 40

When programmers use polite terminology such as "format adjustment" or "refocusing the radio station," it's often a veiled attempt to make the record industry and the listening audience believe they're not changing format. Such phrases are most often heard when Top 40 stations, seeking out upper demos, veer off into one variation or another of A/C.

Finding out what people want from radio is **Pierre Bouvard's** area of expertise. Bouvard, a VP with **Coleman Research**, holds to two main considerations when addressing successful formats:

What's the position in the minds of the listener and what goes in the can you're serving?

When it comes to Top 40, Bouvard says, "Listeners define it as best current popular songs." Accepting that definition he asks, "If we play a great-testing record like 'Time Of My Life' by **Medley & Warnes**, does it really fit the strategic posi-

tion? The hard question that Top 40s have to ask themselves is 'Am I fulfilling this premise of the best current popular songs?'"

What Bouvard feels is happening around the country right now is "People still had the image of best current popular songs but what they were putting in the can wasn't exactly fitting in that category. So listeners were buying them up, opening them up, tasting them and were being fooled for awhile. But eventually they come to think, 'Hey, wait a minute, the can says best current popular songs, but this is something else. What's going on here?'"

As to the proper balance, Bouvard says it's all shades of gray, but acknowledges, "It's okay to salt in a little of that stuff, but if too much of the can is A/C, people will say, 'Well, there's already another can I get A/C from. I come to you for something else.' When listeners get confused they just go somewhere



COLEMAN RESEARCH

SECTION 8 MOB

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CONTROLLED DANGEROUS SUBSTANCE



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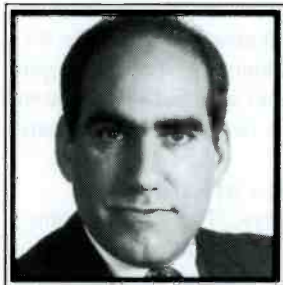


(23rd Annual And Newly Re-Invented)
BOBBY POE CONVENTION
 At The Sheraton Premiere - Tysons Corner, Virginia

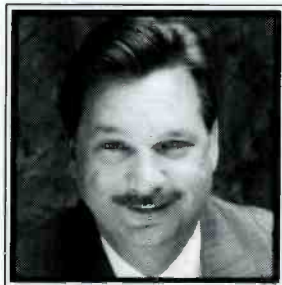
June 23 - 25, 1994

☆☆

Speakers



PHIL QUARTARARO
 President - Virgin Records

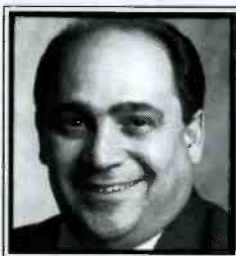


BENJAMIN HILL
 President - Cook Inlet

Presentations



MICHAEL ELLIS
 Billboard / Monitor



MIKE SHALETT
 SoundScan



JOEL DENVER
 Radio & Records

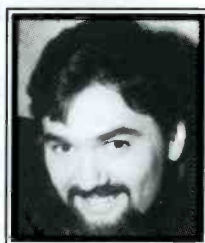
Masters Of Ceremonies



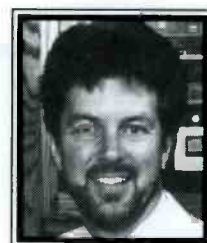
JAY STEVENS
 WPGC



JEFFERSON WARD
 WIOQ



PACO LOPEZ
 Hot 97



MASON DIXON
 WMTX

Introductions



ALAN BURNS
 Alan Burns & Associates



BRUCE TENENBAUM
 MCA Records

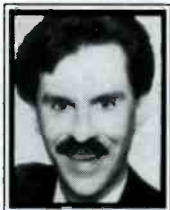


DAN VALLIE
 Vallie / Gallup

Moderators



GERRY CAGLE
 Network Forty



MICHAEL ST. JOHN
 Hits



DAVE HOEFFEL
 Friday Morning Quarterback



BOBBY POE
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The entire Sheraton Premiere in Tysons Corner, Virginia has been booked by Pop Music Survey. Please Note -- only registrants for the Bobby Poe Convention will be allowed rooms on the premises.

GAVIN GO CHART

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

else, to something easier to understand."

What does "Dr. Bouvard" recommend to his patients who have severe cases of 25-54-itis, a disease he admits is prevalent in radio? Nothing short of a "dramatic evolution—a call letter change and a totally new image." Experience has taught him that before doing any type of research you have to develop reasonable expectations of per-

formance. "It's unreasonable to assume you're going to get a lot of 25-54s with Top 40," he says. Sometimes that might happen and there are markets where it does occur but generally that's the exception, not the rule.

What about some programmers' and consultants' claim that some research companies have hidden agendas that they want to flip contemporary music stations to gold-

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

SEAL (31)

STEVIE NICKS (27)

BOSTON (23)

based formats that are easier to research? Bouvard isn't so sure it's a case of hidden agendas; it's keeping the customer satisfied—the customer in this case being the general manager.

Scripting a typical scenario, Bouvard says, "The GM will commission a study and say, 'I really, really, r-e-e-a-ly need to get 25-54s, and if I can, there'll be a lot of business coming your way and we'll have a long association together.' The researchers then go and find a way to give the person what they want." What does Bouvard do when he gets a call like that? If it's a Top 40 station he says, he's forced to tell them to blow it up and change format if they want 25-54, because anything else is unrealistic.

After spending seven years with **Arbitron**, Bouvard has seen Top 40 stations get spillover into older demos outside their primary 18-34 appeal, and then make that their new standard when it was more like a statistical wobble. He says, "It's great when that happens but don't expect it. The issue is, would you rather be a unique, strong, 18-34 radio station or be seventh 25-54 and the third-ranking A/C or fourth place something else?"

As for the state of Top 40 right now, Pierre Bouvard is especially pleased with the amount of hit music coming over from pop alternative, songs he describes as a little too scary for A/C. "Over the last couple of years we've had uncomfortable periods where we didn't have enough records we could call our own but now I'm starting to see a resurgence," he says. However, Bouvard tempers that with a reminder: "Just because Top 40 shifts its music this way, it could be months before listeners figure it out."

Airplay Analysis

Weeks that follow holidays traditionally tend to reflect a slowdown in new airplay, but this year the trend seems to be moving even slower. Prepare for this to occur again in a month from now with July 4th falling on a Monday.

Something that sure wasn't slow over the weekend were ticket sales for *The Flintstones*. The biggest box office take ever over a Memorial Day weekend (nearly \$38 mil) indicates it might be wise to up the rotation on the **B.C.-52's** "(Meet) The

ARTIST PROFILE

M PEOPLE



M PEOPLE IS (BIRTHDAYS):

Mike Pickering (group founder, Feb. 28), Paul Heard (Oct. 5), Heather Small (Jan. 20)

HOMETOWNS: Mike comes from Manchester, England. Paul and Heather are from London.

LABEL: Epic

VP, PROMOTION: Barbara Seltzer

CURRENT SINGLE: "Movin' On Up"

CURRENT ALBUM: *Elegant Slumming* (in stores June 7). Album title is taken from Tom Wolfe's essay, *Radical Chic*.

MUSICAL INFLUENCES:

Mike/"You name it. Van Morrison and my massive salsa collection."

Paul/"A lot of gospel because I grew up singing in church and I also played in jazz groups."

Heather/"Gladys Knight and Mavis Staples."

FAVORITE PASTIMES: Shovell

(band member)/"I like to party!

That's my professional hobby.;"

Paul/"I like windsurfing and

spending time with my family.;"

Heather/"Seeing films and reading books."

HEATHER ON VISITING THE

U.S.: "My favorite thing here are

the supermarkets—so many

different things that I've never

seen before in my life."

PAUL ON "MOVIN' ON UP":

"On the surface, the song is about

a woman that's pissed with a guy

and she wants to get rid of him. On

another level, it's about belief in

yourself and the power you have to

get rid of things in your life that

aren't so great. We're optimistic

people and that's our philosophy."

Four Weddings *and a* funeral

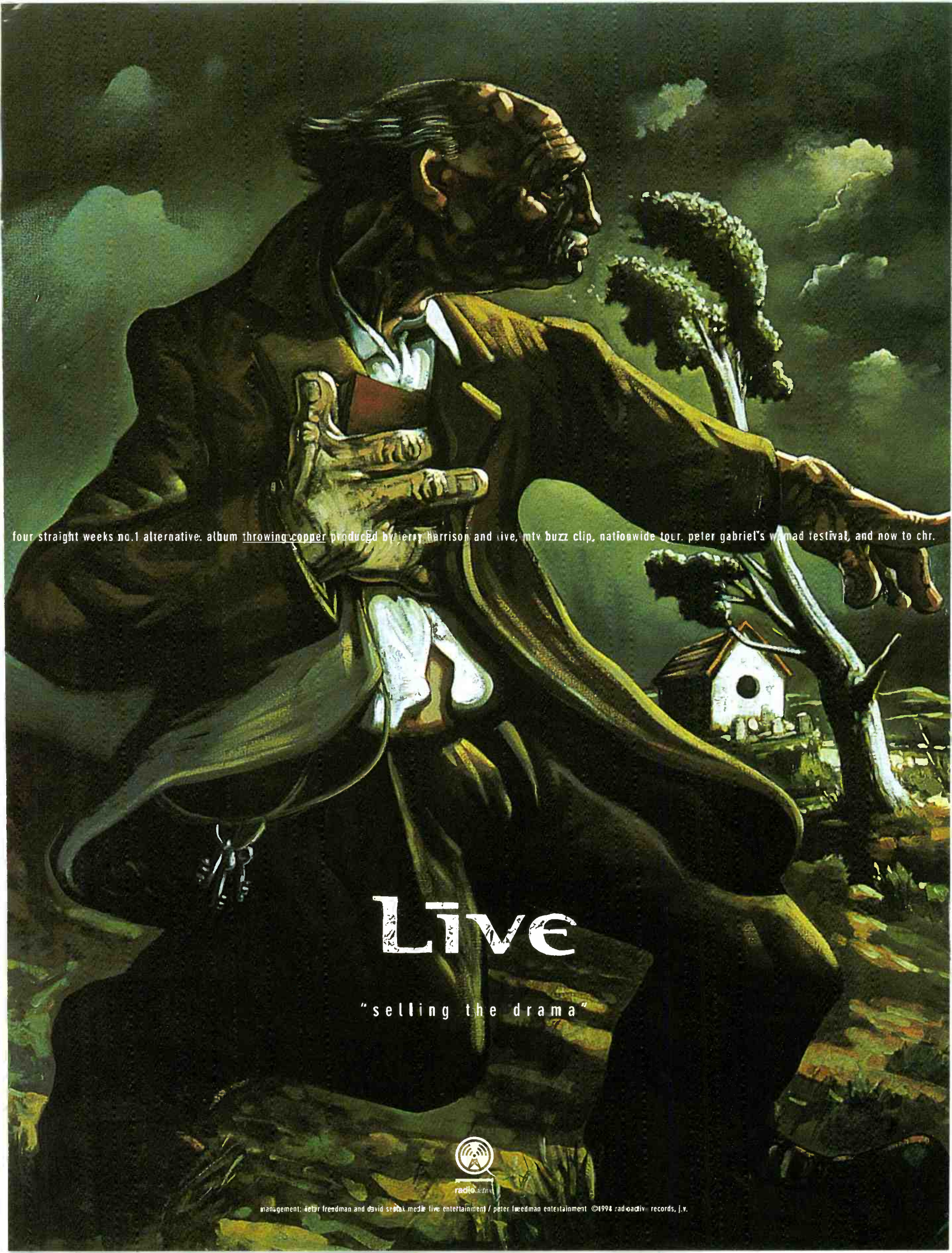


Wet Wet Wet
"Love Is All Around"
The new single from the
Motion Picture Soundtrack



GOING FOR AIRPLAY NOW

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four straight weeks no.1 alternative. album throwing copper produced by jerry harrison and live. mtv buzz clip, nationwide tour. peter gabriel's womad festival, and now to chr.

LIVE

"selling the drama"



radio active

GAVIN RAP

EDITOR: BILL SPEED
ASSOCIATE EDITOR:
THEMBISA MSHAKA



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

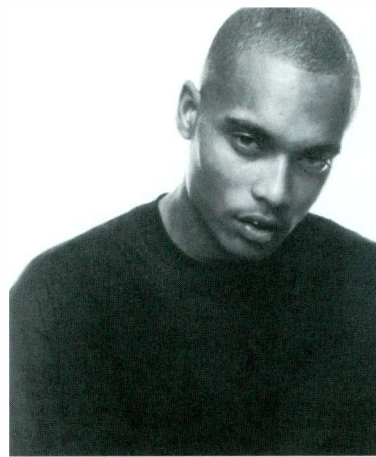
Chartbound

NEFERTITI - Visions Of Nefertiti (Mercury)
BEASTIE BOYS - Get It Together (Capitol)
THA ALKAHOLIKS - Mary Jane b/w Relieve Yourself (Loud/RCA)
KURIOUS - I'm Kurious (Columbia)

Like That!?

.....
SUMMERTIME, AND THE HIP-HOP SOUNDS LOVELY... June is givin' up some phat music. **Public Enemy's** new jam "Give It Up" is the biz-nomb. **Chuck D** is also featured on **Terminator X's** True School tribute *Superbad*, where you'll find everyone from **Cold Crush** to **MC Lyte**. (Terminator

Most Added



MIC GERONIMO
Shit's Real
(Blunt Recordings)

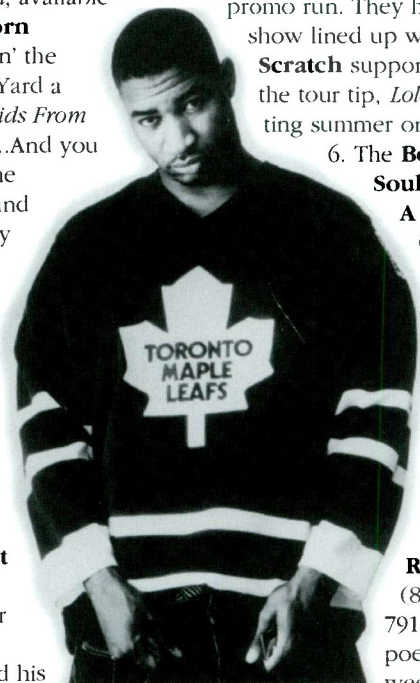


THA ALKAHOLIKS
Mary Jane b/w Relieve Yourself
(Loud/RCA)

Top Tip

KURIOUS
I'm Kurious
(Columbia)

came through that motorcycle crash with a broken leg, but he's gonna be i-ight)... **Speech** and **AD** are testin' tongues and soothin' ears with *Zingalamaduni*, available June 14...Yo! The **Born Jamericans** are givin' the sound bwoys from 'Yard a run fo de money...*Kids From Foreign* is dynamite...And you know it's summertime when the booties—and the subsequent booty calls—come out. We've got **Da Freaks** (formerly known as **Freaks Of Nature**) with a familiar beat and chocolate derriere promotion; **Da KO Boyz** with their smoothed-out rendering; **BLACKstreet** blends New Jack swing and P-funk for their "Booti Call". At least **MC Breed** titled his



Da Freaks

RECORD TO WATCH

TROUBLENECK BROTHERS

Back To The Hip-hop
b/w Pure

(Stepsun Music Entertainment)

A clever collage of sample cuts and an infectious bassline herald Troubleneck's return. Perfect for underground radio!

booty call jam "Late Night Creep"...For a new label's first time out, **Pallas Records** is making a strong showing with **ERULE** and **Bushwackass**. **WUNH's Brian Bernard** said "I didn't know what to expect, and was pleasantly surprised...they both sound cool"...**Nice & Smooth** and **House of Pain** also plan to set it off this month, and **Jeru** delivered with a fantastic, 100%



P.E.'s Chuck D (l) and Speech of AD (r) chill in the studio. It's only a matter of time before they heat up summer with new albums.

hip-hop album—were there any doubts he'd do anything but? **MC Eiht** represented the West in **Wu-Tang's** clip for "Can It Be All So Simple"...The **Compton's Most Wanted** album 'comes strapped' with some smooth hump fo yo' trunk come July...**Outkast** is on the West Coast doing a radio and retail promo run. They have a great show lined up with **Ill** and **Al Scratch** supporting. Also on the tour tip, *Lollapalooza* is setting summer on fire come July

6. The **Beastie Boys**, **Souls Of Mischief**, **A Tribe Called Quest**, and grand funkster **George Clinton** will appear on various dates. For the scoop, call **Heidi Ellen Robinson** at **American Recordings**, (818) 953-7911...Ran into poetess **99** this weekend. She's

KEEP

SHOP

* *

IT ON THE REAL

the first shot from

CHAMP MC

The debut album

GHETTO FLAVA

somebody's gotta represent

The Rated R Hotline
(Rap, Reggae & R&B)
(212)275-2400

PRODUCED BY E-A-SKI & CMT FOR E&C PRODUCTIONS,
A DIVISION OF INFRARED MUSE GROUP
MANAGEMENT: HYPETOWN ENT., NICKOLAS TAYLOR



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RAP RETAIL

SINGLES

2W	LW	TW	
1	1	1	HEAVY D. & THE BOYZ - Got Me Waiting (Uptown/MCA)
2	2	2	OUTKAST - Player's Ball (LaFace/Arista)
5	3	3	WARREN G. & NATE DOGG - Regulate (Death Row/Interscope)
3	4	4	DOMINO - Sweet Potatoe Pie (Outburst/RAL/Chaos)
7	6	5	HAMMER - Pumps And A Bump (Giant/Reprise)
12	7	6	SMIF N' WESSUN - Bucktown U.S.A. (Wreck/Nervous)
4	5	7	WU-TANG CLAN - C.R.E.A.M. (Wu-Tang/Loud/RCA)
8	9	8	NAS - It Ain't Hard To Tell (Columbia)
9	8	9	BLACK MOON - I Gotcha Opin (Nervous)
6	10	10	ICE CUBE - You Know How We Do It (Priority)
13	11	11	JERU THE DAMAJA - D. Original (Payday/FFRR)
15	15	12	SUDDEN CHANGE - Comin' On Strong (east west/Atlantic Group)
10	12	13	SNOOP DOGGY DOGG - Gin And Juice (Death Row/Interscope)
11	13	14	MASTA ACE INCORPORATED - Born To Roll (Delicious Vinyl/Atlantic)
16	14	15	CONSCIOUS DAUGHTERS - Fonky Expedition (Scarface/Priority)
23	23	16	A TRIBE CALLED QUEST - Electric Relaxation (Jive)
20	18	17	PATRA - Worker Man (Epic)
—	22	18	AHMAD - Back In The Day (Giant/Warner Bros.)
22	19	19	SOUTH CENTRAL CARTEL - Gang Stories (DJ West/Chaos/Columbia)
19	20	20	QUEEN LATIFAH - Just Another Day (Motown)
24	24	21	12 GAUGE - Dunkie Butt (Street Life/Scotti Bros.)
17	17	22	SIMPLE E - Play My Funk (Fox)
14	16	23	DFC - Caps Get Peeled (Big Beat/Assault/Atlantic)
NEW	24	24	ARRESTED DEVELOPMENT - Ease My Mind (Chrysalis/ERG)
25	25	25	KING JUST - Warrior's Drum / Move On 'Em Stomp (Black Fist/Select)

ALBUMS

2W	LW	TW	
1	1	1	WARREN G. & NATE DOGG - Above The Rim (Death Row/Interscp/Priority/Atl)
2	2	2	SNOOP DOGGY DOGG - Doggystyle (Death Row/Interscope)
5	4	3	OUTKAST - SOUTHERNPLAYALISTICADILLACMUZIC (LaFace/Arista)
3	3	4	NAS - illmatic (Columbia)
4	5	5	WU-TANG CLAN - Enter The Wu-Tang (36 Chambers) (Wu-Tang/Loud/RCA)
8	6	6	DFC - Things In Tha Hood (Big Beat/Assault/Atlantic)
7	7	7	HAMMER - Hammer The Funky Head Hunter (Giant)
6	8	8	5TH WARD BOYZ - Gangsta Funk (Rap-A-Lot/Priority)
9	9	9	GANG STARR - Hard 2 Earn (Chrysalis/ERG)
—	18	10	SOUTH CENTRAL CARTEL - 'N' Gatz We Truss (DJ West/Chaos/Columbia)
13	10	11	SHYHEIM - AKA THE RUGGED CHILD (Virgin)
10	13	12	ICE CUBE - Lethal Injection (Priority)
12	11	13	BLACK MOON - Enta Da Stage (Nervous)
11	12	14	DOMINO - Domino (Outburst/RAL/Chaos)
16	14	15	TRINITY GARDEN CARTEL - Don't Blame It Da Music (Rap-A-Lot/Priority)
17	16	16	TOP AUTHORITY - Somethin' To Blaze To (Trak/Solar)
14	15	17	A TRIBE CALLED QUEST - Midnight Marauders (Jive)
15	17	18	SALT-N-PEPA - Very Necessary (Next Plateau/London/PLG)
22	22	19	M.O.P. - To The Death (Select/Elektra)
NEW	20	20	CELLY CEL - HEAT 4 YOUR ASS (Sic Wid It)
25	24	21	LUKE FEATURING THE 2 LIVE CREW - Back At Your Ass 4 Da '94 (Luke/Atlantic)
19	21	22	QUEEN LATIFAH - Black Reign (Motown)
21	23	23	2LOW - Funky Lil Brother (Rap-A-Lot/Priority)
NEW	24	24	BLAC MONKS - The Secrets Of The Hidden Temple (Rap-A-Lot/Priority)
20	20	25	PATRA - Queen Of The Pack (Epic)



The Artifacts are
comin' thru your f-ckn' block
with their debut single featuring
"wrong side of da tracks"
and
"flexi wit da tech(nique)"

Stations already aboard:

WTCC	WEAA	KTRU
WSCB	WOWI	KSYM
WRBB	WJMH	KJYK
WSMU	WNAA	KGLT
WMPG	WZMB	KUNV
WRUV	WVDM	KSCR
WRTC	WRAS	KBEV
WESU	WFVS	KUCR
WLFR	WDNA	KSCB
WNYU	WBUL	KFSR
WNWK	WTUL	KPOD
WNYE	WWVU	KCSF
WUSB	WTLZ	KZSU
WRHU	WNUR	KPFA
WVCR	WHPK	KZSC
WVKR	KWUR	KSJS
WICB	KNEU	KDVS
WVBR	KJHK	KSCU
WAMO	KALU	KCMU

Produced by T-Ray for Beatdown Productions
Co-produced by Artifacts
Management: Hit-Off Management



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PRIORITY[®]
RECORDS

ICE CUBE

**CONSCIOUS
DAUGHTERS**

ANOTHA LEVEL

PARIS

MAD FLAVA

ICE-T

2 LOW

SCARFACE

GETO BOYS

DON JAGWARR

**MARGI
COLEMAN**

ZIGG ZAGG

E-A-SKI

THE BUMS

RALLY RAL

CUTTY RANKS

1/2 DEAD

FUNKADELIC



**WE'RE ALL THAT...
AND MORE!**

working on words, that goes without saying—but did you know she's opening up a restaurant/performance space in L.A.? The fare will be what she calls "unusual soul food" and positive vibes...I've met some of the summer staff for a few of our reporters. **Dan McNeal** continues at **WICB** through June 25. Call him at (607) 274-1040... **WVKR** is being hosted by **GTI** til **Lee Miles** gets back. **GTI** is real cool, and his number is (914) 437-5476...**Miss Kisha** graduated, so **Carl Marshall** is takin' over thangs at **WRTC**, and **George Sarkissian** is reporting for **WVBR**. George's number is (607) 273-4000. More new names to come...After a career wrought with trouble from the law, **Da Lench Mob**, the brothers who brought us "Guerillas In Tha Mist", have been dropped from **eastwest**...**Arsenio's** show is over, the end of an era, but definitely not the end of him. **James Brown** took it out with a bang. Where will all the rappers go when it comes to late nite TV? See The full story in news...*Like that!*

—THEMBISA S. MSHAKA

New Releases

SHYHEIM
"Pass It Off"
(Virgin)

The Rugged Child has proven skills



on his own with "On and On." He now invites Big Daddy Kane and the Killa Beez' to flow on the stone-cold, in-your-face follow-up. While the edit grooves to a fluid, soul-on-blues bassline, the "Underground Mix" boasts a generous supply of dome and drums under raw rhymes and a hook sure to grab ya. Contact Jon Scott @ Virgin (212) 586-7700.

—THEMBISA S. MSHAKA

DRE DOG "The Ave."

(In-A-Minute)

Straight from the streets of 'Frisco's famed Fillmore district comes the self-described "most hated man in 'Frisco," better known as Dre Dog. "The Ave." flows on the low-n-slow vibe thanks to Dre's laidback baritone which drifts over syncopated claps, some xtra phat live bass and

mellow keyboard fills. Dre's lyrics are centered around life on the streets of San Francisco and paint gritty pictures of pit bull fights in the park, dope fiends gettin' jacked and homeboys hangin' out on the corner. Smooth 'Frisco funk all the way. The B-side offers up two additional tracks. "Mutha •#!=@r" is an underworld gangsta duet with fellow



Fillmo' native Cougnut, while "Chocolate Ty" is a pseudo romantic ode to the sticky, chewy dank. Get up with Jo or Chris @ In-A-Minute (510) 653-5811 — SPENCEDOOKEY

ARTIFACTS

"Wrong Side of Da Tracks" b/w
"Flexi Wit Da Tech (Nique)"
(Big Beat)

On their debut single, The Artifacts spray graffiti-tinged lyrics about taggin' up the trains and leavin' deep burns on the school yard walls. T-Ray's production causes the track to bob along to a recognizable 9th Creation loop that's heavy on the horns and synth bass grooves. The inclusion of an a capella version is



the crutch, allowing for maximum beat manipulation. "Flexi Wit Da Tech(Nique)" drops it on the distorted, wailing horn tip, complete with drifting, suspended-in-space piano and an acoustic bass groove that gets backmasked here and there for added ambiance. Toss in some bonus beats and another track, "Whassup Now Muthaf—ka?" and ya gotcha yourself a jam packed slab of wax. Contact Jennifer or Skribble of Big Beat @ (212) 691-8805

— SPENCEDOOKEY

ARTIST PROFILE

BEATNUTS



WHO: Psycho Les, Junkyard JuJu and Fashion

COMIN AT'CHA FROM: New York

LABEL: Relativity/Violator

BIGGEST HIT TO DATE: "No Equal" from the *Intoxicated Demons EP*

CURRENT SINGLE: "Props Over Here"

CURRENT ALBUM: *The Beatnuts*, in stores June 21

PRODUCTION CREDITS

INCLUDE: Kurious, Monie Love, Da Youngstas, Common Sense, Pete Nice, MC Lyte, Kid N' Play, and Chi-Ali.

MUSICAL INFLUENCES

INCLUDE: Jazz, Pantera, hardcore rap, Prince and Red Hot Chili Peppers.

LITTLE-KNOWN FACT: JuJu is a great live drummer.

HOW IT ALL GOT STARTED: Les and JuJu met at an outreach program for troubled youth. They began cutting at block parties and making basement tapes. A few years later, Fashion hooked up with them on the rhyming tip.

JUJU SAYS: "I don't care about all that preachin' rappers do. We talk about what we know. Everybody's responsible for their own souls."

IT'S SAID: "The Beatnuts are the illest Latin hip-hop crew since Cypress Hill."

—Tower Pulse

FUTURE PLANS: One group member will release a solo album. Stay tuned...

GAVIN URBAN

EDITOR: BILL SPEED
ASSOCIATE EDITOR:
JOHN MARTINUCCI



2W	LW	TW		WEEKS	Reports	Adds	Heavy	Medium	Light	HIT FACTOR
4	4	1	AALIYAH - Back & Forth (Blackground Enterprise/Jive)	7	68	1	58	10	0	100%
13	5	2	JANET JACKSON - Any Time, Any Place (Virgin)	4	74	3	38	28	8	89%
2	1	3	R.KELLY - Your Body's Calling (Jive)	8	67	0	58	6	3	96%
3	3	4	SWV - Anything (RCA)	10	69	0	50	14	5	93%
1	2	5	TONI BRAXTON - You Mean The World To Me (LaFace/Arista)	14	69	1	47	17	5	93%
5	6	6	SOUNDS OF BLACKNESS - I Believe (Perspective/A&M)	10	63	1	38	22	3	95%
24	12	7	ZHANE - Sending My Love (Illtown/Motown)	5	67	1	21	39	7	90%
10	10	8	ARETHA FRANKLIN - Willing To Forgive (Arista)	8	61	4	38	18	5	92%
11	9	9	EL DEBARGE - Can't Get Enough (Reprise)	6	63	1	29	27	7	89%
19	13	10	AARON HALL - I Miss You (Silas/MCA)	6	60	4	36	14	10	83%
8	7	11	H-TOWN - Parttime Lover (Death Row/Interscope)	9	56	0	38	12	6	89%
7	8	12	XSCAPE - Love On My Mind (So So Def/Columbia)	10	57	2	34	15	8	86%
18	14	13	CE CE PENISTON - I'm Not Over You (A&M/Perspective)	6	59	5	21	32	6	90%
29	15	14	PATTI LA BELLE - The Right Kinda Lover (MCA)	4	62	2	10	43	9	85%
—	23	15	TEVIN CAMPBELL - Always In My Heart (Qwest/Warner Bros.)	3	59	10	17	23	19	68%
28	19	16	ARRESTED DEVELOPMENT - Ease My Mind (Chrysalis/ERG)	4	56	2	12	31	13	77%
6	11	17	HEAVY D. & THE BOYZ - Got Me Waiting (Uptown/MCA)	12	41	0	25	12	4	90%
27	22	18	MINT CONDITION - Someone To Love (Perspective/A&M)	7	52	4	10	27	15	71%
15	17	19	SWEET SABLE - Old Times' Sake (Street Life/Scotti Bros.)	8	44	2	23	11	10	77%
17	20	20	TONY TONI TONE - Leavin' (Wing/Mercury)	7	49	1	17	22	10	80%
20	24	21	PATRA - Worker Man (Epic)	9	46	1	8	27	11	76%
9	16	22	GLENN JONES - Round And Round (Atlantic)	14	40	0	18	14	8	80%
31	27	23	WARREN G. & NATE DOGG - Regulate (Death Row/Interscope)	5	42	1	8	23	11	74%
—	30	24	MARIAH CAREY - Anytime You Need A Friend (Columbia)	4	49	7	4	20	24	49%
25	25	25	DAMION HALL with CHANTE MOORE - Satisfy You (Silas/MCA)	11	40	0	13	19	8	80%
39	29	26	ALL-4-ONE - I Swear (Blitz/A&M)	5	36	4	10	18	8	78%
14	18	27	MAZE Featuring FRANKIE BEVERLY - What Goes Up (Warner Bros.)	11	38	1	14	14	10	74%
—	35	28	GUESS - It's You That I Need (Warner Bros.)	3	50	6	1	14	35	30%
—	39	29	BLACKGIRL - 90's Girl (Kaper/RCA)	3	46	8	4	14	28	39%
16	21	30	KEITH SWEAT - How Do You Like It? (Elektra)	13	33	0	16	14	3	91%
—	31	31	ME'SHELL NDEGEOCELLO - Outside Your Door (Maverick/Sire/Reprise)	3	43	3	5	17	21	51%
NEW	32	32	SHANICE - Somewhere (Motown)	2	50	11	3	9	38	24%
NEW	33	33	SHAI - The Place Where You Belong (MCA)	2	46	9	2	13	30	33%
—	40	34	ANGELA WINBUSH - Inner City Blues (Elektra)	3	39	2	6	11	22	44%
—	36	35	SNOOP DOGGY DOGG - Doggy Dogg World (Death Row/Interscope)	3	37	3	4	16	17	54%
21	28	36	TEVIN CAMPBELL - I'm Ready (Qwest/Warner Bros.)	15	25	0	19	4	2	92%
22	26	37	PRINCE - The Most Beautiful Girl (NPG/Bellmark)	16	27	0	14	10	3	89%
NEW	38	38	RACHELLE FERRELL & WILL DOWNING - Nothing Has Ever Felt Like This (Capitol)	10	34	2	5	13	16	53%
NEW	39	39	BABYFACE - When Can I See You (Epic)	2	41	11	1	7	32	20%
32	37	40	DEBELAH - Take It Easy (Atlantic)	9	30	0	8	13	9	70%

Chartbound

	Reports	Adds	Heavy	Medium	Light	Hit Factor	Weeks
LALAH HATHAWAY - "Let Me Love You" (Virgin)	36	6	2	7	21	25%	2
MARC DORSEY - "People Make The World Go Around" (40 Acres/MCA)	35	3	2	8	22	31%	3
THE ISLEY BROTHERS F/RONALD ISLEY - I'm So Proud (Warner Bros.)	34	3	4	9	18	38%	4
JODECI - "What About Us" (Uptown/MCA)	34	12	2	9	11	35%	2

Total Reports:

This Week 72 Last Week 74

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

Reports accepted:

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

Album Cuts

JANET JACKSON - And On And On

XSCAPE - Tonite

BABYFACE - Rock Bottom

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

COLOR ME BADD - Wildflower

Most Added

JODECI

"What About Us"
(Uptown/MCA)

BLACKSTREET featuring

TEDDY RILEY

"Bootie Call"
(Interscope/Atlantic)

SHANICE

"Somewhere"
(Motown)

JAMIE FOXX

"Infatuation"
(Fox)

BABYFACE

"When Can I See You"
(Epic)

Top New Entry

SHANICE

"Somewhere"
(Motown)

Hot

BLACKGIRL

"90's Girl"
(Kaper/RCA)

Top Tip

JODECI

"What About Us"
(Uptown/MCA)

RECORD TO WATCH

WAR
"Peace Sign"
(Avenue)

Inside Urban

Last week I was so busy putting the Black Music special together I forgot to mention that **Shelly Tatum**, a promoter based here in the Bay Area, contributed to the success of *SFO1*—Thanks Shelly!...As you may know, **Jerry Boulding** has left *Urban Network*, where he was president since its inception...**MCA** has established a new relationship with **Spike Lee's** label 40 Acres and a Mule Musicworks... If you're in and around the greater New York area be sure to watch **Rockers Reggae Show**. Which airs every Sunday on WNYE/Channel 25. The show is the brainchild of veteran music promoter **Sparkie Martin**, and features Caribbean music. Call Sparkie at 212-713-5121 if you're interested in running the show in your market... **Motown Master Series** has recently released the serious funk trilogy, which includes a deluxe, two-CD, 27-track set entitled, *Bustin' Out*, the very best of **Rick James**. The cata-

Up & Coming

Reports	Adds	
33	—	GABRIELLE - I Wish (London/PLG)
30	2	TEDDY PENDERGRASS - I'm Always Thinking About You (Elektra)
30	2	ATLANTIC STARR - I'll Remember You (Arista)
26	11	*BLACKSTREET Featuring TEDDY RILEY - Booti Call (Interscope/Atlantic)
26	1	TRELLINI - I Wanna Be Yours (Luke)
24	6	*WAR - Peace Sign (Avenue)
24	2	LISA LISA - When I Fell In Love (Pendulum/ERG)
23	4	DRAMA - See Me (Perspective/A&M)
22	4	*QUEEN LATIFAH - Black Hand Side (Motown)
22	7	*NANCY WILSON - Love Won't Let Me Wait (Columbia)
22	8	*MELVIN RILEY - Whose Is It? (MCA)
21	1	SMOOTHE SYLK - Slow (BBB/MCA)
20	4	*NORMAN BROWN - That's The Way Love Goes (MoJazz/Motown)
19	11	*JAMIE FOXX - Infatuation (Fox)

Dropped: #32-The Brand New Heavies (Dream), #33-Jodeci (Feenin'), #34-Angela Winbush (Treat), #38-Domino, Freddie Jackson, Coolio.

* Indicates Debut

WORD!



The brass of Mercury Records came to show support for spoken word artist Reg E. Gaines Atlantic City performance during Impact's convention recently. Gaines, joined Arrested Development and label-mate Nefertiti on a recent college campus tour. Pictured front row (left to right): Joe Parker, VP sales; Ed Eckstine, president; Mike Bernardo, sr. director R&B promotion; Gaines; and Jeff Brody, sr. VP sales. Back row (left to right): Steve Corbin, VP sales, PolyGram Distribution (PGD); Michael Johnson, VP R&B promotion, Mercury Records; Curt Eddy, VP field marketing, PGD; Leighton Singleton, Northeast field sales manager/Black music, PGD.

address will be carried weekly by the American Urban Radio Network (AURN). This will be an expansion of AURN's long standing efforts to provide its listeners an opportunity to hear first-hand elected officials and other prominent leaders...The 13th Annual Minnesota Black Music Awards were announced. This year's honoree's are Gary Hines and The Sounds Of Blackness in recognition of their 23rd year in Music. Broadcast veteran Jerry Boulding will also be feted at the ceremony to be held September 2, 1994 at the Hyatt Regency Hotel in Minneapolis...WJTT-Chattanooga welcomed Motown's 7669 and Atlantic's Glenn Jones. The station is also giving away a trip to see Whitney Houston in Concert on Father's Day. —PEACE, BILL

Do you want people to take notice? Send your station pictures and suggestions to Gavin, 140 Second St., San Francisco, CA, 94105. Attn: Urban Department

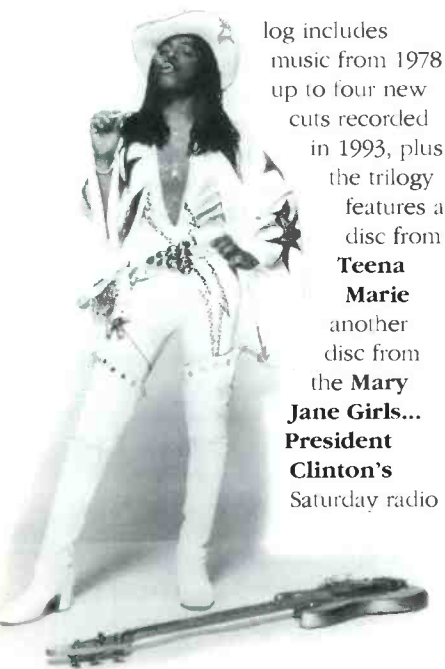
New Releases

FOR REAL
"Easy To Love"
(Perspective/A&M)

On the follow-up to their debut single, "You Don't Wanna Miss" For Real's vocals sizzle on a new track mixed (or remixed) on the LP Edit, the Jason Remix, or the In Da Soul Old Skool radio mix.

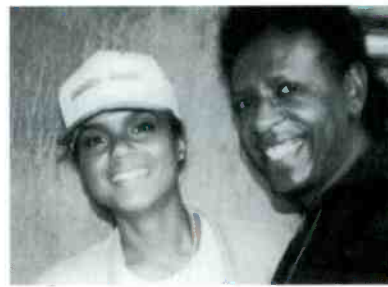
HEAVY D. and THE BOYZ
"Nuttin' But Love"
(Uptown/MCA)

If you're looking for money, you better look somewhere else, because Heavy D's "Nuttin' But Love" is about just lovin'. If you're expecting more, you're dismissed.



log includes music from 1978 up to four new cuts recorded in 1993, plus the trilogy features a disc from Teena Marie another disc from the Mary Jane Girls... President Clinton's Saturday radio

WEAS-SAVANNAH HELPS



Television star Victoria Rowell recently paid a visit to WEAS-Savannah. She was in town in conjunction with the Chatham County Department of Family and Children's Services to bring awareness to the city's foster children program. Pictured at the station is Lester Leck White public affairs director and Victoria Rowell. Rowell plays Drucilla Barber-Winters the Young and the Restless and Amanda Blake on Diagnosis Murder, both on CBS. Rowell was a foster child.

BRIK CITI
"Old Fashion Love" (Motown)

Brik Citi won a nationwide talent search conducted by the managers Lavaba Mallison and Kemp Frank. "Old Fashion Love" is a romantic ballad that showcases soulful harmonies with gospel overtones. From their forthcoming album, *Between a Rock And A Hard Place*.

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

"The Biggest Part Of Me," one of Ambrosia's biggest hits resurfaces. Take 6 remade this recognizable track in their own personal style.

THE FUNKY POETS
"I Only Have Eyes For You" (Epic)

The Funky Poets are at it again, this time working over a remake of the 1959 Flamingos classic. It's an impressive and respectful interpretation. Four versions are available on CD-Pro.

LADAE
"Deep Down" (Polydor/PLG)

These newcomers from New York are a treat for your ears. "Deep Down" is a melodic mid-tempo single which doesn't shadow Ladae's vocal qualities. Very nice.

THE BRAND NEW HEAVIES
"Brother Sister"
(Delicious Vinyl/eastwest)

The Brand New Heavies' second single is the title track from their current album and it keeps their funky/jazzy momentum going. The group has just come off a successful mini-tour in America, but don't worry if you missed them. Word is they plan to return in late summer for a more extensive tour.

—NEW RELEASES BY JOHN MARTINUCCI

ARTIST PROFILE

SHANICE



BIRTHDATE: May 14

CURRENT RESIDENCE: Glendale, Ca.

CURRENT SINGLE: "Somewhere"

CURRENT ALBUM: 21 Ways...To Grow

LABEL: Motown

MUSICAL INFLUENCES: The Emotions, The Clark Sisters, Crystal Wilson, Chaka Khan, Whitney Houston and Shirley Murdock.

FAVORITE RECORD: Whitney Houston's "I Will Always Love You"

PRODEST

ACCOMPLISHMENT: Receiving a Grammy nomination.

LAST RECORD YOU BOUGHT: Salt-N-Pepa's Very Necessary

FAVORITE FOOD: Chinese and Soul food

FAVORITE PASTIME: Relaxing at home, watching movies.

MOST TREASURED

POSSESSION: My mother, Crystal Wilson.

LAST TIME YOU CRIED AND WHY: When I watch the movie, Mrs. Doubtfire.

IF I WASN'T A RECORDING ARTIST: "I would be a housewife with a room full of children."

SHE SAYS: "I've been told that I'm very shy but all woman now."

FUTURE PLANS: "To write and produce for myself and others and one day own my own record company. I also want to have a family."



The Closer I Get To You



**Setting The Mood
With Their Exciting
Debut Single**

For Lovers Only

Produced By:

Don-Don, Honey Of An "O" And Mel' Blu

SMALL MARKET SUCCESS

Two weeks ago, I wrote an editorial about CD-single servicing to small market radio. The intent was to bring attention to this problem, but I never thought I'd get the overwhelming response that I did from radio. Nothing from the record companies, not even a call, but radio had a lot to say.

The following are some of the letters that I felt best represented the reaction I received. I would give equal time to the record companies, but I haven't heard from them.

Great job on the small market radio articles. I especially enjoyed the column on CD-singles not getting serviced to small market stations. I think several points should be made:

- Over the last couple of years there has been so much restructuring in the music industry that it's difficult to know who you should be talking with. There are great promotion people that I've dealt with that are now vice presidents, or calling on BDS stations and *R & R* stations exclusively (and they say radio is fragmented), that leaves just the indies to call the smaller stations.

- Stations should try to get to know their local promoters, but sometimes that's hard to do. Locals might be pressured in spending time with "parallel" stations. One time I called a local to sell our station, but the secretary who took the call said, "What can he do for you?"

- I've heard numerous times: "We're going to work it at *GAVIN* first, then go to *R & R* with it." It's hard to set something up if we don't have the single. It would be super if the labels could check and update their mailing lists.

- I'm curious, when stations fax their playlists, are they being looked at by the labels? I'd love to have some feedback from the record community.

KGRS has been fortunate to have great service and relationships with the record community and will continue to fax record companies our retail success stories. Every once in a while a CD-single servicing will fall through the cracks. I hope your article opens up new communication lines between the music companies and smaller stations!

**COSMO LEONE
PROGRAM DIRECTOR
KGRS-BURLINGTON, IOWA**

I just wanted to drop you a line about your recent article in *GAVIN*

regarding small markets and CD service from the record companies. I think you really hit the nail on the head! We've found it increasingly difficult to get service from certain record labels.

It's somewhat discouraging when you want to play the new such and such song, but you can't get the record companies to send it to you! When Monday rolls around and I've got six or seven people asking me to add a single I don't have—what am I supposed to do?

I've tried to call local record reps. This doesn't work nine times out of ten. Of course, there are those record labels that actually take the time to call (you know who you are), and when they call, I can ask them personally for the single.

The labels need to remember that this business is a two-way street! Smaller markets may not have as many record consumers, but smaller markets are more willing to help out the up and coming new artist.

In closing, I'd just like to say—we'll help you if you help us!

**KYLE MARTIN
MUSIC DIRECTOR
KCCQ-AMES, IOWA**

Thank you for addressing a very important issue for stations in secondary markets—lack of service! At WINN-106, the current situation is frustrating for me as a programmer and the promotion reps that work with WINN-106. In my opinion, the importance of, and consequently the attention given to secondary markets is eroding. This creates more roadblocks to success for what some refer to as a struggling, if not dying format.

My theory is the entire complexion of reporting, charting, ranking, tracking, etc. is being altered at light speed due to new applications of current technology. Although the new avenues open to radio, the music industry, and I'm sure eventually the ratings industry, are very exciting, we all have to be careful not to "know just enough to be dangerous!!"

The introduction of digital recording was likewise very exciting. There was a lot of experimenting and innovation, but as the dust begins to settle, the strongest machines are the ones that improve on the systems that worked so well in the past. In short, take the good and make it better. Don't "throw the baby out with the bathwater."

Continued on page 34

BY PAUL E. SWANSON

GAVIN A/C

EDITOR: RON FELL
ASSOCIATE EDITOR: DIANE RUFER



2W	LW	TW		WEEKS	Reports	Adds	Heavy	Medium	Light	HIT FACTOR
1	1	1	MADONNA - I'll Remember (Theme From With Honors) (Maverick/Sire/Warner Bros.)	11	212	0	182	27	3	99%
3	2	2	TONI BRAXTON - You Mean The World To Me (LaFace/Arista)	11	202	1	172	24	5	97%
5	3	3	HUEY LEWIS AND THE NEWS - (She's) Some Kind Of Wonderful (Elektra)	6	202	2	161	30	9	95%
6	5	4	KATHY TROCCOLI - Tell Me Where It Hurts (Reunion/RCA)	8	198	3	129	50	16	90%
21	10	5	ELTON JOHN - Can You Feel The Love (Hollywood)	4	209	8	95	83	23	85%
9	6	6	JON SECADA - If You Go (SBK/ERG)	6	196	5	127	54	10	92%
2	4	7	JOSHUA KADISON - Beautiful In My Eyes (SBK/ERG)	13	188	1	139	40	8	95%
7	7	8	KENNY G With AARON NEVILLE - Even If My Heart Would Break (Arista)	8	182	3	111	48	20	87%
10	9	9	CELINE DION - Misted (550 Music/Epic)	9	166	1	112	44	9	94%
28	13	10	MARIAH CAREY - Anytime You Need A Friend (Columbia)	4	178	10	49	87	32	76%
4	8	11	BETH NIELSEN CHAPMAN With PAUL CARRACK - In The Time It Takes (Reprise)	13	156	0	81	63	12	92%
8	11	12	BONNIE RAITT - Love Sneakin' Up On You (Capitol)	14	142	1	69	55	17	87%
17	14	13	PHIL COLLINS - Can't Turn Back The Years (Atlantic)	6	134	6	47	61	20	81%
16	15	14	MICHAEL MC DONALD Duet With VINCE GILL - Matters Of The Heart (Reprise)	8	119	2	60	43	15	87%
36	22	15	JOHN MELLENCAMP w/ ME'SHELL NDEGEOCELLO - Wild Night (Mercury)	4	139	2	15	84	38	71%
29	20	16	ALL-4-ONE - I Swear (Blitz/Atlantic)	5	136	13	33	63	28	71%
24	19	17	LITTLE TEXAS - My Love (Warner Bros.)	5	121	3	27	71	20	81%
26	21	18	ATLANTIC STARR - I'll Remember You (Arista)	5	135	7	12	77	39	66%
13	12	19	TEVIN CAMPBELL - I'm Ready (Qwest/Warner Bros.)	14	110	0	50	50	10	91%
12	18	20	BIG MOUNTAIN - Baby I Love Your Way (RCA)	17	103	0	35	46	22	79%
23	24	21	PRINCE - The Most Beautiful Girl (NPG/Bellmark)	12	95	4	33	51	7	88%
11	16	22	HEART - The Woman In Me (Capitol)	11	102	1	17	57	27	73%
14	17	23	MICHAEL BOLTON - Completely (Columbia)	15	93	0	29	39	25	73%
—	33	24	AMERICA - Young Moon (American Gramophone)	4	111	17	7	48	39	50%
30	29	25	ROBBIE DUPREE - Goodbye To L.A. (Miramar)	8	93	1	7	62	23	74%
33	31	26	DAVID WILCOX - It's The Same Old Song (A&M)	8	88	4	8	55	21	72%
15	25	27	BRUCE SPRINGSTEEN - Streets Of Philadelphia (Columbia)	21	80	0	28	39	13	84%
37	32	28	COUNTING CROWS - Mr. Jones (DGC)	8	76	1	15	46	14	80%
22	28	29	RICHARD MARX - Now & Forever (Capitol)	22	70	0	31	25	14	80%
18	27	30	ACE OF BASE - The Sign (Arista)	23	72	0	29	28	15	79%
20	23	31	ANTHONY CRAWFORD - Fit In (Little Dog)	12	75	0	20	40	15	80%
39	34	32	MEAT LOAF - Objects In The Rear View Mirror... (MCA)	6	78	3	6	43	26	63%
31	30	33	WILLIAMS BROTHERS - Where Would I Be (Warner Bros.)	10	73	0	8	49	16	78%
40	38	34	WET WET WET - Love Is All Around (London/PLG)	8	83	14	6	37	26	52%
25	26	35	REPERCUSSIONS With CURTIS MAYFIELD - Let's Do It Again (Warner Bros.)	8	72	1	7	50	14	79%
NEW	36	36	ACE OF BASE - Don't Turn Around (Arista)	4	73	11	12	25	25	51%
38	35	37	ART GARFUNKEL - Why Worry (Columbia)	9	62	1	5	43	13	77%
—	39	38	PROJECT PARADISE - Set Your Soul On Fire (Sun Paradise)	6	70	9	0	42	20	60%
NEW	39	39	STEVIE NICKS - Maybe Love Will Change Your Mind (Modern/Atlantic)	2	103	45	0	23	35	22%
NEW	40	40	BOOKER T. & THE MGs - Cruisin' (Columbia)	4	76	15	1	20	40	28%

Chartbound	Reports	Adds	Heavy	Medium	Light	Hit Factor	Weeks
MITCH MALLOY - "How 'Bout Us" (RCA)	68	28	—	13	27	19%	2
LOWEN & NAVARRO - "Justs To See You" (Parachute/Mercury)	66	12	—	14	40	21%	3
FIREFALL - "Love Find A Way" (Redstone)	63	14	1	8	40	14%	3
JANET JACKSON - "Any Time, Any Place" (Virgin)	62	10	5	20	27	40%	3

Total Reports:
This Week 221 Last Week 222

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

Reports accepted:
Monday at 8am through 2pm Tuesday
Station Reporting Phone: (415) 495-1990
Gavin Fax: (415) 495-2580

Gavin A/C #1 Hits From:

- 6/7/91 PAULA ABDUL - "Rush, Rush"
- 6/2/89 HOWARD JONES - "Everlasting Love"
- 6/7/85 HAROLD FALTERMEYER - "Axel F"
- 6/1/84 CYNDI LAUPER - "Time After Time"

Most Added

- STEVIE NICKS (45)**
- MITCH MALLOY (28)**
- MICHAEL MISHAW (19)**
- AMERICA (17)**
- BOOKER T & MGS (15)**

Top Tip

MITCH MALLOY
"How 'Bout Us"
(RCA)

RECORD TO WATCH

LISA LOEB & NINE STORIES
"Stay (I Missed You)"
(RCA)

Inside A/C

With a 99% HIT FACTOR, **Madonna's** "I'll Remember (Theme from With Honors)" keeps a vice grip hold on the top slot, fending off **Toni Braxton** and **Huey Lewis**. Over 90% of Madonna's play is in HEAVY rotation.

Competition for the #1 position will heat up next week when the **Elton John's** single "Can You Feel The Love Tonight?" will be the most mentioned single. Its 209 plays with eight ADDs already makes it #2 in mentions behind Madonna's which currently has 212.

Mariah Carey's "Anytime You Need A Friend" is the only new entry to the top ten. It debuts with a 76% HIT FACTOR and has climbed 18 ranks in the past two weeks.



The format's HOTTEST single is **John Mellencamp & Me'Shell NdegeOcello's** (above) "Wild Night" which went up 21 ranks in past nine working days. HIT FACTOR increases 21% as well in this short week, during which 66 of our reporting stations were frozen of at least had no ADDs.

IT'S ABOUT SONGS AGAIN... CHAGALL

"CHAGALL IS JUST AS MUCH A QUALITY SONGWRITER AS HE IS A MUSICIAN, AND THIS SHINES THROUGH IN HIS MATERIAL TO PERFORMING LIVE BEFORE A CONCERT AUDIENCE."

★ ★ ★ ★ ★ ★ ★ ★ -MUSIC CONNECTION

"THE ALBUM IS HELD TOGETHER BY A HAUNTING, INTELLIGENT POP FEEL."

-EASY READER

"CHAGALL HAS CREATED A CRISP, GUITAR-DRIVEN POP/ROCK ENVIRONMENT FOR CURRENT ADULT ALTERNATIVE AND AC TRENDS."

-BILLBOARD

"HIS MULTI-TALENTED SINGER-SONGWRITER IS SOMETHING TRULY UNIQUE IN THIS DAY AND AGE OF 'FORMULA' TYPE MUSIC... A REAL BREATH OF FRESH AIR IN THIS MOSTLY SMOG INFESTED MUSIC SCENE."

-EASTERN GROUP PUBLICATIONS

SARAH THE DEBUT
SINGLE FROM
THE CD

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PHOTO BY ANNO VIA

Up & Coming

Reports	Adds	
53	3	STANLEY JORDAN - Bolero (Arista)
48	4	KEITH CHAGALL - Sara (Seven Thunders/Miracle)
40	6	BERTIE HIGGINS - Blue Never Looked Good On You (Southern Tracks)
39	5	THE BLENDERS - Lonely With You (Cowtown)
38	13	PINK FLOYD - Take It Back (Columbia)
36	12	NORTHERN VOICES - If She Only Knew (Shadow Mountain)
32	1	JULIO IGLESIAS - Crazy (Columbia)
31	4	KATEY SAGAL - Can't Hurry The Harvest (Virgin)
28	2	BELLAMYS - On A Summer Night (Bellamy Bros.)
27	6	ERASURE - Always (Mute/Elektra)
27	9	* JOHN TESH PROJECT - Take A Look At Me Now (GTS)
25	8	* GIN BLOSSOMS - Until I Fall Away (A&M)
22	12	* LISA LOEB & NINE STORIES - Stay (I Missed You) (RCA)
21	8	* R. WASSERMAN w/B. HORNSBY & B. MARSALIS - White-Wheeled...(MCA/GRP)
20	5	* RICHIE HAVENS - Yes (Solar/Epic)
20	1	BASIA - Yearning (Epic)
20	4	* BAHA MEN - Dancing In The Moonlight (Atlantic)
20	19	* MICHAEL MISHAW - Funday (Triple Threat)

Dropped: Bobby Caldwell, John Hiatt, Mariah Carey.

* Indicates Debut

Plus Factor

	LW	TW	Increase
STEVIE NICKS - Maybe Love Will Change Your Mind (Modern/Atlantic)	0	22	22%
JOHN MELLENCAMP w/ ME'SHELL NDEGEOCELLO - Wild Night (Mercury)	50	71	21%
AMERICA - Young Moon (American Gramophone)	33	50	17%
BELLAMYS - On A Summer Night (Bellamy Bros.)	4	21	17%
MARIAH CAREY - Anytime You Need A Friend (Columbia)	60	76	16%
PROJECT PARADISE - Set Your Soul On Fire (Sun Paradise)	44	60	16%
MITCH MALLOY - How 'Bout Us (RCA)	3	19	16%
ELTON JOHN - Can You Feel The Love (Hollywood)	70	85	15%
LOWEN & NAVARRO - Just To See You (Parachute/Mercury)	7	21	14%
ACE OF BASE - Don't Turn Around (Arista)	38	51	13%
BOOKER T. & THE MGs - Cruisin' (Columbia)	15	28	13%

Records which receive the greatest increase in Hit Factor

America's comeback is in full swing (gee that sounds so patriotic, doesn't it?) as the group is at #24 after just two chart weeks. It's now on 111 stations with 55 of them reporting quality rotations. Among the believers are KRNO, WFRO, WCSO, KFOR, KSXY, KFMO, WTSX, WSTU, KELI and WHSB.



The performance of **Counting Crows** (above) "Mr. Jones" is best represented in it awesome HIT FACTOR of 80%. Only 76 players in A/C but 80% who have comitted are deep in rotations. Among the "counted" are KDMX, K99, KVIC, WCPZ, KMGQ, WCSO, WTTR, WCKQ and KMGW.

Former U.K. teen heartthrobs, **Wet Wet Wet**, have a Stateside adult hit on the way with their version of The Troggs' "Love Is All Around." Check out the 83 players that now include Y92, WRQX, WQLR, KVIL, KOSI, KLSY, K103, WLMX, WQTU and KOSO.

For the second consecutive week, **Stevie Nicks**' "Maybe Love Will Change Your Mind" is our format's MOST ADDED. This issue's 45 newest players include Z106, KFYR, KMGW, WZDQ, KSXY, KFMO, WBLG, WTSX, WPXZ and KLSS. The track also leads in PLUS FACTOR with an opening 22%.

Last week's RECORD TO WATCH, **Mitch Malloy**'s "How 'bout Us?" is this week's #2 MOST ADDED with 28 new. How 'bout 68 current players like KYMG, WLDR, WQTU, KVIL, WOBN, KELO, KMGW and WFRO? This week it's also our TOP TIP to debut above all others on next week's chart.

This week's RECORD TO WATCH is **Lisa Loeb & Nine Stories**' (below) "Stay (I Missed You)." A



New Releases

ARETHA FRANKLIN
"Willing To Forgive" (Arista)

The uptown side of the Queen of Soul is right up A/C's main street and this Babyface/Darryl Simmons production from her new album, *Greatest Hits (1980-1994)* is fresh and direct.

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

Two kinds of stations will jump on this feet first: stations that play everything Bolton releases and Hot A/Cs that lean towards rock 'n' roll. This bold breakaway from his soul seductor role will find a new audience while keeping his loyal legions close to home.

CAROLE KING
"You've Got A Friend"
(King's X/Rhythm Safari/Priority)

The Pro-CD has three live versions of this pop standard including a take with David Crosby and Graham Nash. #1, the "Radio Edit" captures Ms. King in the best light, while #2, the Crosby, Nash & King, is curiously entraining and #3, the "Album Version," is just a slightly longer version of #1.

BABYFACE
"When Can I See You" (Epic)

Taking almost a James Taylor-like approach to acoustic ballads, Babyface strips the song to its most bare essentials to put exclamation points on his question marks.

JIMMY BUFFETT
"Fruitcakes" (MCA)

Waxing philosophical, as is his drift, Mr. Buffet gets an early jump on summer with this loopy, tropical sing-along that, as a single, comes out three minutes shorter than the album version.

ARTIST PROFILE

DAVID WILCOX



A&M

PROMOTION CONTACT: Andrea Paulini

CURRENT ALBUM: Big Horizon

BIRTHDATE & BIRTHPLACE: March 9, 1958 - Mentor, Ohio

CURRENT RESIDENCE: Asheville, North Carolina

MARITAL STATUS: "Recently married."

MUSICAL INFLUENCES: "Poetry slams."

FAVORITE RECORDS BY OTHER ARTISTS: The Nightfly by Donald Fagan and Raindogs by Tom Waits.

FAVORITE PASTIMES: "Hangliding, bicycling, snorkeling, snow boarding, windsurfing, kayaking, running and motorcycles."

IF I WEREN'T A MUSICIAN, I'D BE: "Dead."

LAST CD YOU PURCHASED: August And Everything After by The Counting Crows

MOST TREASURED POSSESSION: "Journals and photographs."

LAST TIME YOU CRIED AND WHY: "I last cried over some old love song performed by an amateur band. Why? Because it worked."

WHAT AMBITIONS DO YOU STILL HAVE TO FULFULL? "I wanna be a producer when I grow up."

BEST ADVICE YOU'VE EVER RECEIVED: "Don't take other people's advice."

WHAT THREE ESSENTIALS WOULD YOU NEED TO SURVIVE ON A DESERT ISLAND? "Sea, sand and palm trees."

P.D. NOTEBOOK

BY ERIC NORBERG

QUALITATIVE RATINGS

With the loss of the Birch ratings service Willhight Research, a radio ratings service based in Seattle for well over a decade now, has expanded into over a hundred markets. They are mostly smaller stations, and the service has been accepted by ad agencies familiar with Willhight.

It's worth noting that like Birch did, Willhight offers qualitative capability, though it must be ordered separately from the basic ratings. The general manager of a West Coast radio combo writes, "Willhight has agreed to give us

ers are just as likely to use a commercial break on ESPN, TBS, etc., as an "intermission" as on over-the-air TV, and leave the room and miss the ad, plus some 40% of homes in the average cabled market *don't even receive cable*. Complicating the matter even further, cable systems often hire radio salespeople to sell these ads.

Underlining the seriousness of this relatively new competitor for radio advertising, I was told by a person I consider reliable that in 1992 the cable TV company in Oregon's state capitol city billed over \$1 million such sales alone—

"Cable is narrowcasting to a relatively small number of households, and unable even to reach the whole market."

exclusivity for a unique qualitative study, which includes questions on employment status, employment type, beer/wine purchase, home ownership, soft drink consumption, vehicle purchase, grocery purchase, furniture/appliance purchase, and household income.

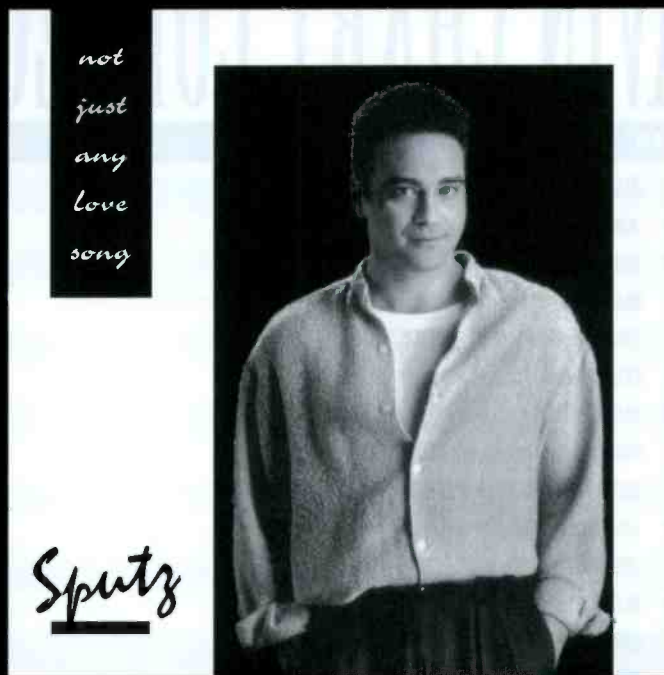
"In addition, Willhight is using our market as a 'Beta site' for special multi-part questions on cable TV viewership and newspaper readership. He'll break down the cable into the five channels the local cable company offers commercial insertion on so that he can generate cume and AQH figures."

If you'd like more information about this sort of study, contact Jim Willhight at (206) 431-8430 or fax him at (206) 431-0603.

Cable TV advertising has become quite a challenge to radio in many markets; retailers tend to see the addition of picture for "radio rates" as quite a value, and a lot of ad money that would have gone to radio has been diverted to local cable TV systems in this way. The fact of the matter is, though, that audiences for these few cable channels are low compared to conventional TV stations, many of the ads "rotate in unfavorable times, view-

which was a good deal more than any station physically operating in Salem's two-county SMSA did in the same year. Clearly cable is narrowcasting to a relatively small number of households, and unable even to reach the whole market. It should not outbill well-established local radio broadcasters, but in some markets it's happening. So data such as Willhight Research is developing for the station I quoted is likely to prove valuable indeed.

Changing the subject, I've gotten yet another thoughtful response to my GM's Question column about how a new PD can get to know his/her new town. Sean Michael Lisle, PD of KXIQ in Bend, Oregon, writes, "the library is the best place to start to learn an area's history. History is where everything begins. It gives the big perspective. The personality of a community is made up of many things, but the largest employers make up a large part of that. What kind of companies employ your listeners? Talk to the managers and get a feel for their attitudes. The key is to ask the people who are in positions similar to yours what kind of town it is. You'll find they are always happy to share their experience." ●



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 (world class artist)
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 (exotic sports car)
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 (famous party dog)

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GAVIN CHART CONNECTIONS

Inside Connections

TOP 40		A/C	URBAN
1	ALL-4-ONE - I Swear (Blitz/Arista)	16↑	26↑
2↑	JON SECADA - If You Go (SBK/ERG)	6	
3↑	ACE OF BASE - Don't Turn Around (Arista)	36↑	
4	MADONNA - I'll Remember (Theme From With Honors) (Maverick/Sire/Warner Bros.)	1	
5	TONI BRAXTON - You Mean The World To Me (LaFace/Arista)	2	5
6↑	CELINE DION - Mised (550 Music/Epic)	9	
7↑	MARIAH CAREY - Anytime You Need A Friend (Columbia)	10↑	24↑
9	PRINCE - The Most Beautiful Girl (NPG/Bellmark)	21↑	37
11↑	MEAT LOAF - Objects In The Rear View Mirror... (MCA)	32↑	
12↑	JANET JACKSON - Any Time, Any Place (Virgin)		2↑
14	JOSHUA KADISON - Beautiful In My Eyes (SBK/ERG)	7	
15↑	ELTON JOHN - Can You Feel The Love (Hollywood)	5↑	
17	COUNTING CROWS - Mr. Jones (DGC)	28↑	
19	BIG MOUNTAIN - Baby I Love Your Way (RCA)	20	
21↑	HUEY LEWIS AND THE NEWS - (She's) Some Kind Of Wonderful (Elektra)	3	
25↑	JOHN MELLENCAMP w/ ME'SHELL NDEGECELLO - Wild Night (Mercury)	15↑	
27	TEVIN CAMPBELL - I'm Ready (Qwest/Warner Bros.)	19	36
31	BONNIE RAITT - Love Sneakin' Up On You (Capitol)	12	
32↑	SWV - Anything (RCA)		4
34↑	AALIYAH - Back & Forth (Blackground Enterprise/Jive)		1↑
36	TONY TONI TONE - Leavin' (Wing/Mercury)		20
38	ACE OF BASE - The Sign (Arista)	30	

This week's GAVIN Connections chart is the collective research of 539 Urban, Top 40 and A/C stations as shown in this week's Yellow Pages of Radio. Unfortunately, 122 of those stations were Frozen this week because of the holiday on Monday.

The MOST ADDED across all formats is **Stevie Nicks'** "Maybe Love Will Change Your Mind." The combined figure was 78 new this short week. That's more than twice the total of the next in line.

All-4-One's "I Swear" pulls a second week at #1 on Top 40 while bulleting up both A/C and Urban's charts at #16 and #26 respectively.

And then there's **Mariah Carey's** "Anytime You Need A Friend," which is already top ten at A/C and Top 40 with a hot #24 at Urban.

A few weeks down the line we may see the newest **Babyface**, "When Can I See

You," as a triple-format item. Also possible is the new **Aretha Franklin** ballad, "Willing To Forgive," it too a Babyface creation.

From the Gavin Top 40 GO chart comes word that **Huey Lewis & the News** has gone top ten already, way ahead of its #21 on the main chart. Other strong GO chart highlights include **Aerosmith's** "Crazy" at #18 on the GO and **Pink Floyd's** "Take It Back" at #25.

—RON FELL
Mariah Carey



"SLEEPING WITH YOUR PARTNER IS SLEEPING WITH THEIR PAST."



Clint Black
COUNTRY AIDS AWARENESS

People with HIV,
the virus that

causes AIDS, can look and
feel healthy for years.

And since you can't know

for certain what

risks your sexual

partner has

taken, the safest

thing to do is avoid

having sex or use a latex con-

dom every time you have sex.

BREAK THE SILENCE

For more information, call your local AIDS service organization or the CDC National AIDS Hotline at

1 - 8 0 0 - 3 4 2 - A I D S

SMALL MARKET SUCCESS

Continued from page 29

Your hypothetical conversation between "promoter" and "PD" hit a responsive chord in me. I have that same conversation on a weekly basis. WINN-106 has been reporting to GAVIN for over a year, and there are labels that have never contacted us or sent us product. Other labels have sent "care packages" after contact was finally made, then simply fell back into the ignore mode. In fact, if WINN-106 did not subscribe to TM Century's HitDisc service, we would simply miss entirely a large number of single releases, or be terribly late in getting them on the air.

The basis, essence and nature of Top 40 radio is being fresh. The job of programming the format is difficult enough without the problem of "missing tools" to successfully execute. Secondary markets can, and do break new acts, and expose new music. In fact, in some markets, that's what we do best. When the label service is bad, the station

suffers in ratings. When ratings drop, the profitability is damaged. When the station loses money, the format suffers because we lose another Top 40 outlet. When this happens, the labels and the entire industry suffers.

My experience in radio has taught me the relationship between radio and the record labels is symbiotic. I don't believe that technology is going to change that fact. As you stated in your article, we aren't looking for the world, just regular service.

JIM CLOUSE
PROGRAM DIRECTOR
WINN-106-COLUMBUS, IND.

If you have something to say, just pick up your phone and call or work that fax machine. I can be reached at (312) 280-1212 or fax number (312) 280-9549. You can never have enough input or communication in this industry. I want to hear what you have to say.●

EDITORIAL ASSISTANCE BY
ANNETTE M. LAI

PAUL E. SWANSON IS DIRECTOR OF SECONDARIES FOR **JEFF McCLUSKY & ASSOCIATES**

NORTHERN NEIGHBORS REJECT NEW DIARY

“Is the new diary significantly more precise or better than the present system in relation to the additional costs or resources that may be required?”

The Canadian BBM (Bureau of Broadcast Measurement), the folks responsible for radio ratings, have decided not to implement the proposed new roster diary following last Spring's parallel test.

The roster diary lists all of the radio stations in the area being measured and many believe that it is a better measurement instrument because it provides recall of station names. It is supposed to solve the so-called “phantom cume” that doesn't write down the listening because they don't know what they are listening to.

Arbitron was asked to test a roster diary in radio. They had tested one in television. The preliminary investigation into administering a radio roster diary in the United States caused Arbitron to abandon further tests.

The BBM tested the roster diary versus their current unaided recall diary in a parallel test to permit comparison. The roster involved prelisting radio stations on a sheet of peel-and-stick labels that the respondent could place in the diary. The respondent then selects the label that corresponds to the station they are listening to and places it in the diary. As a basis of comparison, the British radio audience measurement system lists the stations in the diary across the top of the page and the times down the left side.

The decision to implement a new measurement instrument is always both a research issue and a business one. In other words, is the new diary significantly more precise or better than the present system in relation to the additional costs or resources that may be required?

In order to test the relative accuracy of the current diary to the roster diary, the Radio Technical Committee of the BBM set up five criteria:

- Response rates. If the new diary produced higher response rates this could lead to better sample representation which is a measure of accuracy. There was a 1.4% increase in response rates with the new diary, but the increase was not statistically significant.
- Diary rejections. Fewer unusable

diaries is one measure of whether respondents are filling out the diary correctly. In the field test of the roster diary, there was no reduction in the number of unusables.

- Diary editing and callbacks. Less manual intervention of the editing staff would typically indicate more accurate data. In this area, the roster diary performed far better than the regular diary and required significantly fewer callbacks. Callbacks are done by Arbitron if age or sex is left blank, but listening data is not routinely questioned. Critics of the roster diary may also claim that the respondents were forced into self-editing, which may be more incorrect than correct.

- Same Day Telephone Recall Study. This was conducted to test whether the roster/aided recall methodology captures additional tuning that is not presently reported using the current diary. “The telephone study clearly showed that the rostered diary was able to capture more tuning than the regular diary, often referred to as phantom listening,” stated the report summary.

- Ease of completion. The ease of completing the diaries is another indicator of accuracy because the easier the task, the chances are, the better the result. Focus groups of respondents said the roster diary was easier to complete. However, the focus groups also made it clear that the regular diaries were capturing radio tuning quite well.

The Radio Executive Committee of the BBM felt that the slight improvements that the roster diary offered were not significant enough to justify the additional costs and complexity introduced by the change in methodology.

Arbitron came to the same conclusion over five years ago based on both research and business concerns. As I remember (I was VP of Arbitron Radio at the time), when we looked at the task (I was VP of Arbitron Radio at the time) of rostering a diary we came up with these ticklish problems:

- Which stations get listed? In a relatively small town like Erie, Penn. (market 149), the diaries in a spring survey recorded over 80 different radio stations. A single county in

Connecticut (Fairfield) had over 200 radio stations in the database for a single survey. Does the research company list all the stations in a sampling unit that can be received or those that are home to the metro?

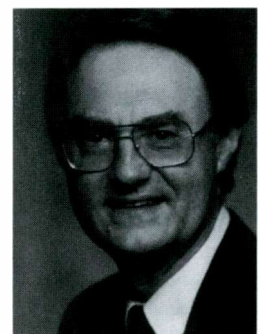
- How do the stations get listed? Is it by call letter or by slogan ID?

When call letters change in the middle of a survey, how are they to be handled? If there is a slogan conflict, how do these get resolved?

- In what order are stations listed? Alphabetical (easy to find, but don't the stations that come early in the list have an advantage)? Randomly (too hard to find)? How about listing Arbitron subscribers first, and then others (can't you hear the screams of protest)? List the metro stations and then all others? Should AM clear channel stations be listed everywhere considering the night time ionospheric bounce?

- How many additional people would be required to update and maintain files? How much additional printing would be required? How many more errors would be introduced than were corrected?

The roster diary is an interesting and reasonably more accurate method to collect radio listening data because of the aided recall on station identification. The BBM test indicates the increased accuracy is marginal compared with the cost, difficulty of administration and much greater complexity. My experience agrees with BBM's Radio Executive Committee who “deemed these improvements insufficient to justify the conversion to rostering, particularly in light of the complex task, additional costs and potential problems associated with producing and assembling customized packages for each sampling unit in the country.” ●



GAVIN COUNTRY

EDITOR: CYNDI HOELZLE
CONSULTING EDITOR: LISA SMITH



2W	LW	TW		WEEKS	Reports	Adds	Heavy	Medium	Light	HIT FACTOR
3	2	1	BROOKS AND DUNN - That Ain't No Way To Go (Arista)	11	211	0	209	2	0	100%
5	5	2	VINCE GILL - Whenever You Come Around (MCA)	9	211	0	201	10	0	100%
4	4	3	KATHY MATTEA - Walking Away A Winner (Mercury)	13	210	0	201	8	1	100%
9	7	4	NEAL MCCOY - Wink (Atlantic)	8	210	0	196	13	1	100%
6	6	5	PAM TILLIS - Spilled Perfume (Arista)	13	211	0	186	25	0	100%
8	9	6	COLLIN RAYE - Little Rock (Epic)	10	211	0	176	32	3	99%
7	8	7	CONFEDERATE RAILROAD - Daddy Never Was The Cadillac Kind (Atlantic)	14	210	0	172	35	3	99%
10	10	8	REBA McENTIRE - Why Haven't I Heard From You (MCA)	10	210	0	162	44	4	98%
12	11	9	BOY HOWDY - They Don't Make Them Like That Anymore (Curb)	12	210	0	138	70	2	99%
14	12	10	MARY CHAPIN CARPENTER - I Take My Chances (Columbia)	8	211	0	110	97	4	98%
15	14	11	BLACKHAWK - Every Once In A While (Arista)	9	210	0	69	133	8	96%
16	15	12	ALABAMA - The Cheap Seats (RCA)	9	206	0	71	124	11	95%
18	16	13	TRAVIS TRITT - Foolish Pride (Warner Bros.)	8	207	1	56	142	9	96%
1	3	14	TIM MCGRAW - Don't Take The Girl (Curb)	8	176	0	144	23	9	95%
22	18	15	GARTH BROOKS - One Night A Day (Liberty)	5	211	2	38	158	15	93%
2	1	16	PATTY LOVELESS - How Can I Help You Say Goodbye (Epic)	13	174	0	138	28	8	95%
20	17	17	STEVE WARINER - It Won't Be Over You (Arista)	11	202	0	50	140	12	94%
21	19	18	JOHN ANDERSON - I Wish I Could Have Been There (BNA Entertainment)	8	207	1	34	155	18	91%
23	20	19	TRACY BYRD - Lifestyles Of The Not So Rich And Famous (MCA)	8	208	2	26	164	18	91%
25	21	20	HAL KETCHUM - (Tonight We Just Might) Fall In Love Again (Curb)	9	196	0	27	137	32	84%
26	22	21	LARI WHITE - That's My Baby (RCA)	11	197	2	16	149	32	84%
27	24	22	AARON TIPPIN - Whole Lotta Love On The Line (RCA)	8	196	1	8	137	51	74%
33	29	23	LITTLE TEXAS - Stop On A Dime (Warner Bros.)	4	202	5	1	130	71	65%
30	27	24	SAMMY KERSHAW - National Working Woman's Holiday (Mercury)	4	204	3	4	120	80	61%
28	25	25	DARON NORWOOD - Cowboys Don't Cry (Giant)	10	185	3	9	133	43	77%
29	26	26	SUZY BOGGUSS - You Wouldn't Say That To A Stranger (Liberty)	7	193	1	4	119	70	64%
31	28	27	MARTINA McBRIDE - Independence Day (RCA)	6	194	4	6	112	76	61%
40	31	28	LEE ROY PARNELL - Take These Chains From My Heart (Arista)	4	199	12	0	101	98	51%
44	32	29	TRACY LAWRENCE - Renegades, Rebels And Rogues (Atlantic)	4	197	13	3	92	102	48%
49	37	30	DIAMOND RIO - Love A Little Stronger (Arista)	3	189	17	3	57	129	32%
32	33	31	MARK COLLIE - It Is No Secret (MCA)	6	167	1	2	82	83	50%
36	35	32	CARLENE CARTER - Something Already Gone (Atlantic)	5	176	4	1	63	112	36%
47	39	33	TANYA TUCKER - Hangin' In (Liberty)	3	176	16	2	58	116	34%
34	34	34	JOHN AND AUDREY WIGGINS - Falling Out Of Love (Mercury)	8	165	2	1	78	86	48%
42	38	35	DAVID BALL - Thinkin' Problem (Warner Bros.)	10	147	15	5	80	62	58%
45	41	36	THE MAVERICKS - O What A Thrill (MCA)	5	149	13	1	54	94	37%
—	46	37	FAITH HILL - But I Will (Warner Bros.)	3	155	23	1	30	124	20%
46	43	38	LORRIE MORGAN - If You Came Back From Heaven (BNA Entertainment)	4	144	9	0	41	103	28%
—	45	39	GIBSON/MILLER BAND - Mamas Don't Let Your Babies Grow Up To Be Cowboys (Epic)	4	145	11	0	36	109	25%
24	23	40	DAVID LEE MURPHY - Just Once (MCA)	15	126	2	8	70	48	62%
NEW	41	41	CLAY WALKER - Dreaming With My Eyes Open (Giant)	2	142	69	1	24	117	18%
—	50	42	RICK TREVINO - She Can't Say I Didn't Cry (Columbia)	2	149	51	0	15	134	10%
NEW	43	43	WYNONNA - Girls With Guitars (Curb/MCA)	1	135	113	2	18	115	15%
NEW	44	44	CLINT BLACK - Half The Man (RCA)	2	136	86	2	16	118	13%
—	49	45	BILLY DEAN - Cowboy Band (Liberty)	2	138	40	0	14	124	10%
13	13	46	MARK CHESNUTT - Woman, Sensuous Woman (MCA)	11	100	0	24	55	21	79%
—	47	47	BRYAN AUSTIN - Radio Active (Patriot)	5	118	12	0	18	100	15%
11	36	48	TOBY KEITH - Wish I Didn't Know Now (Mercury)	15	69	0	30	28	11	84%
—	48	49	KENNY CHESNEY - The Tin Man (Capricorn)	6	90	2	0	23	67	26%
NEW	50	50	RANDY TRAVIS - Whisper My Name (Warner Bros.)	1	90	88	0	6	84	7%

Total Reports: This Week 211 Last Week 211

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

Reports accepted: Mondays - 8am through 5pm

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

Most Added

- WYNONNA (113)
- RANDY TRAVIS (88)
- CLINT BLACK (86)
- CLAY WALKER (69)
- RICK TREVINO (51)

Top Requests

- TIM MCGRAW
- VINCE GILL
- PATTY LOVELESS
- NEAL MCCOY
- BROOKS & DUNN

RECORD TO WATCH

PEARL RIVER "Hello Goodbye"

(Liberty)
Fifty three stations are already on the first single from Pearl River's upcoming album.

Inside Country

RADIO NEWS...

Eric Logan leaves **KEBC**-Oklahoma City (where he's been since he was 15!) and is keeping mum about what is dragging him away from his home state, but check *Sho-Biz* for the latest gossip. **Jim Nash** will be the interim MD and **Dave Dodson** is interim PD... **John "Shotgun" Kelly** moves from **KGMV**-Springfield to the 7 to midnight slot at **KNIX**. Kelly will replace **Bobby Lewis**, who has teamed up with **John Michaels** for drive-time duties...Best sweeper (heard on SF's Young Country) after **Tim McGraw**'s latest smash: "Please, take the girl!"...**Westwood One's** Hot Country concert specials have been set for the summer. **John Anderson** kicks off the series, followed by **Boy Howdy**, **Martina McBride**, **Doug Supernaw**, **Mark Chesnutt**, **Marty Stuart**, **Rick Trevino**, **Doug Stone** and **Tracy Lawrence**...The syndicated show *Simple Life With Ricky Skaggs* will be included in the exhibit "Country Music: On-The-Air" at the Chicago's Museum Of Broadcast Communications this summer.

ARTIST NEWS...

It only took **Garth Brooks** 21 minutes to sell out the Hollywood Bowl for a June 14 concert. It will be an acoustic show (except for an appearance by the Hollywood Bowl Orchestra). "I can't remember, since the Beatles, a longer box office line," said Mark Farber, special

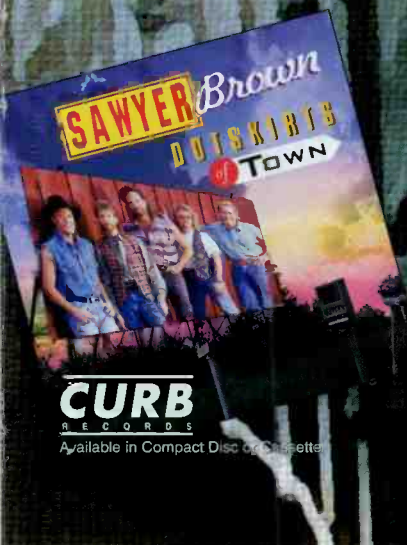
SAWYER BROWN'S HARD TO SAY

The new single and video from
**OUTSKIRTS
OF TOWN**

Going for adds
JUNE 13th



I woke up this morning to an empty bed,
Why she left me is hard to say.
Well is this fate or just a bad day?
Is this bad luck or just bad timin'?
Or is it the lies I told it's hard to say.



Up & Coming

Reports	Adds	Weeks	
78	36	2	LINDA DAVIS - Love Didn't Do It (Arista)
72	35	2	JESSE HUNTER - By The Way She's Lookin' (BNA Entertainment)
69	7	3	TRISHA YEARWOOD & AARON NEVILLE - I Fall To Pieces (MCA)
59	6	4	KIMBER CLAYTON - I Know That Car (Curb)
57	5	5	S. ALAN TAYLOR - Forever Dance (River North)
53	46	1	* PEARL RIVER - Hello Goodbye (Liberty)
48	1	5	BECKY HOBBS - Mama's Green Eyes (Intersound)
38	36	1	* SHENANDOAH - I'll Go Down Loving You (Liberty)
28	1	3	TIM MALCHAK - The Distance (Conquest/Full House)
27	5	1	* MARTY BROWN - Cryin' Lovin' Leavin' (MCA)

Dropped: #30-John Michael Montgomery, #40-Dawn Sears, #42-Restless Heart, #44-Don Cox, Shaver, Eddy Raven. * Indicates Debut

Top Ten Videos

Courtesy of Country Music Television 

1. KATHY MATTEA - Walking Away A Winner (Mercury)
2. BROOKS & DUNN - That Ain't No Way To Go (Arista)
3. COLLIN RAYE - Little Rock (Epic)
4. PAM TILLIS - Spilled Perfume (Arista)
5. CONFEDERATE RAILROAD - Daddy Never Was... (Atlantic)
6. PATTY LOVELESS - How Can I Help You Say Goodbye (Epic)
7. REBA McENTIRE - Why Haven't I Heard From You (MCA)
8. TOBY KEITH - I Wish I Didn't Know Now (Mercury)
9. NEAL McCOY - Wink (Atlantic)
10. ALABAMA - The Cheap Seats (RCA)

Album Cuts

- JOHN MICHAEL MONTGOMERY - Kick It Up/Be My Baby Tonight
 CLAY WALKER - White Palace
 GARTH BROOKS - Callin' Baton Rouge
 JERRY JEFF WALKER - That's What I Like About Texas

events manager...Marty Stuart explained to Teresa George why he isn't marriage material in the latest *Close Up*. "Well, I don't know how to fix anything around the house. I'm in the way in the kitchen...Basically if you need somebody to play the stereo loud and have some cool-looking clothes in the closet...I'm in."...The 1994 Marlboro Music season will feature Clint Black, Brooks & Dunn, Tracy Lawrence, Clay Walker, Hal Ketchum, Diamond Rio, Faith Hill, Little Texas, Suzy Bogguss, and Rick Trevino, playing mostly State Fairs. "The Marlboro Country Nights Dance Showdown," a nationwide contest staged at 125 of the top country clubs in the nation, will also debut this year, with more than \$150,000 in prize money...Faith Hill and Aaron Neville will perform at *A Capitol Fourth 1994*, on the West Lawn of the U.S. Capitol on July 4. The special, which will be broadcast on PBS, will also feature Broadway performers John Raitt (Bonnie's daddy, don't you know) and Florence Henderson, along with the National Symphony Orchestra.

INDUSTRY TALK...

Indie promoter Ann Chrisman is moving to Los Angeles to take the West Coast regional job for *Asylum*...It's finally official. As reported here earlier, former KRST MD (and GAVIN award winner) Greg Stevens becomes BNA's Regional Promotion Manager for the west...Scott Rattray becomes the new Manager Film & Video at Arista Nashville...Fan Fair organizers have made available a limited number of one-day tickets for Friday, June 10. The event sold out months ago, but this will give fans a chance to visit the exhibit halls and catch the BNA, *Giant* and *Asylum* shows...The Country Radio Broadcasters are sponsoring their annual Casino Night fundraiser June 23rd, but this year there's a twist. Attendees will be asked to dress as their favorite movie star, movie character or movie title...Warner Bros. will dedicate their new building at 20 Music Square East on Tuesday June 7 with a formal ceremony topped off by a performance by the Fairfield Four...Country Star Restaurants is breaking ground on their flagship venue at the Universal



Doug Stone gives some pointers to KNIX MD Buddy Owens and GM Michael Owens at Sony's post-ACM awards party.

Complex in Universal City. The 14,000 square-foot eatery will provide "the total country music experience through top-of-the-line visual and interactive innovations, with country's top stars playing an on-going role."

CONGRATULATIONS...

Best wishes to KIML's Joe Lusk and Laurie Weldon who were married May 28 in Gillette, Wyo...Congratulations to Arista Nashville president Tim DuBois and his wife Pam on the birth of their daughter Jamie Grace, born May 31.

New Releases

WYNONNA
 "Girls With Guitars"
 (MCA/Curb)

We've been waiting for the single release of this great Mary Chapin Carpenter composition since the album was shipped. That's mom Naomi and Lyle Lovett on background vocals.

RANDY TRAVIS
 "Whisper My Name"
 (Warner Bros.)

Oh, Randy. Great songs like this make us forgive you for taking so long to release a new album. Some are saying this is Randy's best work since *Storms Of Life*, and everyone is glad to have him back.

PEARL RIVER
 "Hello Goodbye" (Liberty)

This first single from the upcoming Pearl River album highlights Jeff Stewart's lead vocals and the group's great harmonies. Credit the song's clever lyrics to songwriters Kim Williams and Lonnie Wilson.

SHENANDOAH
 "I'll Go Down Loving You" (RCA)

Shenandoah switch gears so smoothly, moving from their fun-loving side in "If Bubba Can Dance" to their serious, hard country side with this beautiful ballad. Just one listen will remind you why you're a Marty Raybon fan.

MARTY BROWN
 "Cryin' Lovin' Leavin' (MCA)

Brown returns to the rockin' sound, echoing the Everlys, that he had on his very first single. He co-wrote this with Jackson Leap.

ARTIST PROFILE



LINDA DAVIS

FROM: Carthage, Texas

LABEL: Arista

PROMOTION VP: Jack Weston

CURRENT SINGLE: "Love Didn't Do It"

FAMILY: She and husband Lang Scott have a daughter named Hillary.

MUSICAL BEGINNINGS: Linda sang on the East Texas Gary Jamboree when she was six, and in her teens performed on the Louisiana Hayride and the Texas Grapevine Opry.

EARLY JOBS: After moving to Nashville in 1982, she took a piano/vocal job at a popular hotel lounge. She also did national jingles for Pepsi and KFC (aka Kentucky Fried Chicken).

AWARDS: A 1994 Grammy for Top Vocal Collaboration with Reba McEntire on "Does Me Love You."

SHE SAYS: "It's taken me a long time to get a handle on what I've done and what I want to do, and even longer to get it on record."

IT'S SAID: "This woman is my very favorite singer."—Reba McEntire

Thanks for the #1!

Patty Loveless

"How Can I Help
You Say Goodbye"



"More Love"

The new power ballad from

Doug Stone

Add: June 6

Your energizing smash of the summer!

Ken Mellons

"Jukebox Junkie"

Coming Soon



EPIC NASHVILLE
COUNTRY MUSIC THAT MATTERS

COUNTRY CLASS OF '94

Every year when Fan Fair time rolls around, we take a look at the new artists on the scene. When we did the special last year, people were already predicting a tough road for new acts; with the proliferation of new labels in Nashville, we have more new hopefuls than ever before.

The eighteen acts profiled here all have what it takes to become the next superstars. The rest is up to you.

BY CYNTHIA HOELZLE AND LISA SMITH

BRYAN AUSTIN

Being the debut artist on a new label sounds like it could be a daunting task, especially for a young singer from the small town of Pass Christian, Mississippi. But it doesn't seem to bother Bryan Austin. To him, it just seems a



natural progression.

While growing up Bryan would spend hours memorizing songs he heard on country radio, and he would seek out every opportunity to hear live music being played. "I started playing saxophone in a country band when I was eight years old," Bryan explains. "My father loved the sax...(but) unbeknownst to him, my real passion was the guitar, and I was secretly learning to play it in the closet of my bedroom."

At the ripe old age of twelve, Bryan formed his own band,

Mississippi Pride, a band that stayed together through high school. "There was a club called Michael's in Gulf Port, Mississippi," Austin remembers. "It had started out as a techno-pop place, and was going downhill. We talked the owner into letting us bring our country band in, and even though he didn't think we'd draw ten people, all of a sudden the club started to come alive."

When he was a senior in high school, Bryan started working in radio as a deejay at WGCM/FM and WXGR/AM, while still playing nights at Michael's. When he was 20, he joined a regional band on an eight week tour of Canada. Another highlight was opening for Charlie Daniels at a 1992 show in Biloxi.

Bryan finally came to the attention of manager Diane Gibson, and the contract with newly-formed Patriot Records soon followed. Bryan got to combine his many years of performing experience with his burgeoning interest in songwriting. "The best songwriting lesson I've learned is to always keep the lyrics simple, to the point and from the heart—to always strive to give the audience what it wants."

JOHN BERRY

Most people know by now that John Berry recently underwent major surgery to remove a cyst in his brain. The cyst was discovered when Berry, in the hospital with his wife who had just given birth to their second child, stopped in to see a doctor, complaining of recurring headaches and nausea. As we go to press, Berry is at home recuperating and plans to get back to touring by the summer.

Ironically, it was another life-threatening situation that first made Berry realize he needed to follow his dream of making music. When he was 22, he was involved in a serious motorcycle



accident; doctors told him he might never walk again. "I had some time to think about a lot of

things while I was recovering," Berry says. "When I finally got out of the hospital, I had a direction in my life. Music."

Berry, who was born in South Carolina and grew up in Atlanta, had been playing since he was twelve and writing songs since he was 17, but now decided it was time to get serious. He moved to Athens, Georgia in 1985 and soon became a local favorite. Demand for his music became so strong that he started an independent label to produce his own records. His Liberty debut made it clear why he was such a hit in Athens, and the songs and attitude of the record set him apart from the pack. "I lean toward romantic songs that are also a little tough," he admits.

Anyone who has seen Berry perform knows that his strength lies in the intense connection he builds with the audience, a pull that was felt at this year's CRS New Faces show, where Berry was the hit of the night. He says he is not worried about getting lost in the sea of new faces, telling *Country Song Roundup*: "We demand that attention we feel we deserve. In this business, we're competing for ears, for listeners,

and for them to buy our records. And if you sit there and concentrate on how you can beat this artist or that artist, you've lost. What you have to concentrate on is how you can win these people."

BLACKHAWK

Many of us first met Blackhawk during the extensive meet 'n' greet they went on last year. Since that



time, we've seen the success of their first two singles, "Goodbye Says It All" and "Every Once In A While." But even before the birth of Blackhawk, the band's three members were all enjoying very successful careers in the music business.

Van Stephenson, who'd enjoyed a pop solo career in the late '70s, had come to Nashville to fulfill his goal—being a country music songwriter. He had his first taste of success when Crystal Gayle recorded "Your Kisses Will" in 1979. Stephenson eventually hooked up with another songwriter, Georgia-born Dave Robbins, and the two became a very successful songwriting team. Among their credits are hits by Dan Seals, Eddy Arnold, Restless Heart, Poco and Eric Clapton.

Henry Paul was having his own successes with the Southern rock band The Outlaws, a group he'd formed back in the early '70s. But a couple of years ago he headed for Nashville to get back in touch with his country roots. He soon met up with Stephenson and Robbins, and over the course of the next two years, a trio was born.

"We sat down together and started from scratch," Robbins remembers. "We all brought our influences to the table." Paul adds, "Our approach has utilized all our resources, allowing more for an album than just a collection of songs." Their songwriting skills were also a very important part of the package. "Songwriting has always been the basis of my

involvement in the music business," explains Stephenson, "and we knew it had to be the foundation of this group."

The result is an impressive debut album that reflects the tastes and diversity of each of the group's members. And while their sound and fabulous harmonies conjure up the inevitable comparisons to groups like Crosby, Stills and Nash and Alabama, with each hit single, Blackhawk are creating a style distinctly their own.

BOY HOWDY

Last year, Boy Howdy's drummer Hugh Wright was hit by a car while trying to help another accident victim. He was in a coma for five months, and when he came to he was never expected to be able to play again. The rest of the band were forced to confront the fact that they might have to break up. "We decided, 'No, we worked too hard. We're gonna keep it going for Hugh to have something to come back to,'" says band member Cary Park. Miraculously Wright pulled through, and rejoined the band a year after the accident. He says now that the promise of playing again was one of the things that kept him going.

That dedication has been evident throughout Boy Howdy's existence. The four members of



the band had each spent a minimum of ten years playing clubs before they came together. Founder Larry Park hooked up with Wright in 1984, and soon Jeffrey Steele and Larry's brother Cary solidified the lineup. With two brothers in the band, the harmonies came naturally. "We all knew what parts to sing," says Larry. "We don't have to think about it, it's just a natural thing."

"We really wanted to be a self-contained band and play, instead of hiring a bunch of session musicians. We're country to the bone,

and we grew up with that whole Bakersfield sound and we knew that if we could play our own parts, we could make great records," says Steele. With a number of hits behind them, including their current single, "They Don't Make 'Em Like That Anymore," it's safe to say the dedication has finally paid off.

KENNY CHESNEY

"I thought you just threw your guitar over your shoulder and went out on stage and sang," laughs Kenny Chesney, recalling the music business education he's



received since moving to Nashville. Chesney grew up in East Tennessee, and it wasn't until he got to col-

lege that he started to think seriously about performing for a living. He started writing and playing open mics, while finishing his Marketing and Advertising degree. "After I graduated I said, 'Well, now what are you going to do? Are you going to get a job and stay in your hometown or are you going to try and follow your dream?'"

He took off in pursuit of the dream, and things happened fast once he got to Nashville. Though he took an assortment of jobs—warehouse worker, telemarketer and valet at Toucon on Music Row, he soon signed a writing deal with Acuff Rose and began to learn the tricks of the trade from the other writers he worked with.

He wrote his latest single, "The Tin Man," while watching *The Wizard Of Oz* and nursing a broken heart. "I was dating this girl, who had just moved to Tampa," he says. "I was watching *The Wizard Of Oz* a couple of days after she moved. During the whole movie the Tin Man wants a heart and as soon as he gets one, Dorothy leaves to go back to Kansas. He says, 'Now I know I have a heart because it's broken.' I realized the Tin Man and I were in the same position."

With his debut Capricorn album just released, critics are already praising Chesney's songwriting and country-by-gawd singing style. Does he ever reflect on the choice he made leaving East Tennessee? "Well, I followed my dream and I think it's working out pretty good so far."

DON COX

Don Cox fell in love with country music when he was nine years old, in his grandfather's garage. His grandfather used to have get-togethers every Friday night with local musicians. Don became such a mainstay at these Friday night sessions that someone eventually gave him a guitar, but there was a hitch. "It didn't have any strings on it, because Granddaddy didn't want me playing something that wasn't in tune. Finally, I did learn how to play some, so the fellows started letting me sit in with them."

Don took up the piano at age twelve, and joined a band in his



mid-teens, playing dates almost every weekend. He stayed in that band—The Down Home Boys—until he was 17, when he wanted to test the waters of rock music. "I did that for about a year," he remembers, "but it was not really what I specialized in. My heroes had always been Merle Haggard, George Jones, Buck Owens, Waylon and Willie. So, at about 19, I came to my senses and got back into country."

He re-entered the country scene when he got an invitation to join the Super Grit Cowboy Band, a popular group in his home state of North Carolina. Don played keyboard and occasionally sang lead for the group. Eventually, Cox decided to front his own group. "At first I didn't know if I had enough courage to form my own group, but...I found it to be more

exciting and more of a challenge.”

Don made a few tapes of his band and started sending them to Step One Records' Buzz Ledford. Although Cox didn't pen any of the songs on this first project, it's something he's working on. "I don't label myself as a writer yet," he says. "I'm trying to get into that groove." Another goal is to keep improving his live performances. "I've found out the more you could entertain, the more impact you'll have. Every time I perform, I want to do the best I can and treat that audience like they've never been treated before."

FAITH HILL

Winning the Top New Female Vocalist at this year's Academy of Country Music awards was just the culmination of an amazing year for Faith Hill. She couldn't have scripted it any better.

Born in Star, Mississippi, Faith is the youngest of three children. Her mother used to pay her a quarter or fifty cents to sing at

family reunions.

When she was in high school, Faith used to rush home every day to listen to her Reba McEntire records. She formed a band when she was 17, and they played at rodeos, fair dates, youth festivals and churches. When she turned 19, she decided to move to Nashville. "Some friends of ours packed my stuff in a small truck and followed my Dad and me to Nashville...when they were leaving Nashville to go back to Star, our two friends rode in the truck cab while Dad sat in the back of the trailer. I can still see his face, sitting with empty boxes all around him. He had tears in his eyes and he just waved good-bye and said, 'Take care, I love you. We are behind you 100 percent.' That's pretty awesome and it still gets to me when I think about it."

Faith's first job in Nashville was selling T-shirts at Fan Fair and her

second job was as a receptionist at Gary Morris' publishing company. She kept her singing ambitions a secret, thinking it could cost her the job, but after a year and a half, Morris heard a one of Hill's demos and encouraged her to pursue her career. She then started singing regularly at the Bluebird Cafe, and it was there she met Warner Bros.'



Martha Sharp, who eventually signed her to the label.

This year Faith will be touring with Reba McEntire (what a leap from rushing home from high school to listen to her albums!), Brooks & Dunn and Alan Jackson. What next? One thing seems for sure—it was pure fate that she was born in Star.

JESSE HUNTER

Memphis-born Jesse Hunter's first experience singing in public came in the second grade when he

sang Johnny Horton's "Whispering Pines" in a school program. At 12, he learned to play harmonica and at 16 he learned to play guitar. During this time, he was playing with country jamborees and a radio station house band and, eventually, he put his own band together. "I had a very traditional country upbringing," he remembers, "but in the clubs I played in growing up around



Memphis, we'd have to compete against R&B and rock 'n' roll bands. We had to put an edge on what we were doing in order to survive. So even though my heart is still very traditional, when I get ready to sing or perform, it comes out with a lot of drive to it."

When he came to Nashville, Jesse sold himself as not only an artist but as a songwriter. He's

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written for several of Nashville's music publishing companies, and remembers feeling guilty when he was finally able to quit all the side jobs and focus on his music for a living. But then Max D. Barnes, one of Jesse's songwriting heroes, gave him some well-timed advice. "God gave you the ability to say things for other people and express things for other people. Now that is your job."

Jesse's debut project on BNA, *A Man Like Me*, features seven songs that he wrote or co-wrote and his second single has just been released. And while Jesse may feel that all his hard work seems to finally be paying off, he doesn't regret the time it's taken. "Some people, I think, get bitter about having to pay dues for so long," he reflects. "I'm very thankful because it's made me try harder and made me a much better musician."

NEAL MCCOY

When Neal McCoy had his first number one party, it seemed like everyone on Music Row was celebrating. They all agree, this man is a star.

A tried and true Texan, Neal was born in the tiny town of Jacksonville. He knew early on that he wanted to make music his life. But there's a twist—he didn't go the traditional country music route. He remembers seeing The Jackson 5 perform on *American Bandstand* when he was a child and was inspired to get more involved in music. He sang in school and church choirs, quartets and musicals and eventually got a



job singing with a band where he sang everything from country standards to "Smoke Gets In Your Eyes." He won a talent contest in 1981 and the prize was a contract with Charley Pride's management company.

Neal opened shows for Charley Pride for six years; Charley

became his friend and mentor. "Relax and be yourself," Pride told me, and I know that that's what a zillion other people have said. But I watched him and learned that he's really not scared to be a little silly at times."

It soon became obvious that Neal wasn't scared of anything on stage—he developed the reputation as a dynamo. Atlantic's Rick Blackburn flew out to see him perform, and signed him. Chart and airplay success didn't come right away, but Neal kept proving himself to audiences everywhere.

One of McCoy's turning points was 1991's June Jam. Although he only had 20 minutes to perform, Neal completely won over the crowd of 75,000, getting a standing ovation and an encore. The folks there say only one other person has ever gotten that kind of reaction at a June Jam—it was Garth Brooks.

Neal's problem was that it had always been hard to capture the essence that he projected on stage on his records. However, with his latest release, *No Doubt About It*, he's finally succeeded.

KEN MELLONS

Country music has been Ken Mellon's passion for over 25 years—since he was three. "In all the pictures of me as a little boy, I've got a guitar in my hand," he remembers. "All I can ever remember wanting to do is sing and play country music."

Ken was born in Kingsport, Tennessee, near the Virginia border, but his family moved to Nashville when he was three, and it was the perfect breeding ground for his passion. His parents frequently took him to the Grand Ole Opry, bluegrass festivals and tapings of the Porter Wagoner show. He had a daily stint on his school's intercom system—along with the school lunch menu, Mellons would be featured performing popular country songs. His enthusiasm for his music just kept growing, and high school pep rallies would find Ken performing John Anderson's "Swingin'" instead of rock music.

After graduating Ken performed at night clubs in Nashville and Kentucky, and kept a series of day

jobs to pay the bills—stocking grocery store shelves, selling carpets and working in a shoe store. In 1987, he auditioned for a spot on TNN's *You Can Be A Star*, and



one of the judges was Keith Whitley, one of Ken's heroes. While he was turned down for

the show, he did get to meet Whitley, who told him "Don't ever give up. One day you're going to be a star."

Soon, Grand Ole Opry general manager Bud Wendell saw one of Mellons' shows and invited him to appear on the Opry. That led to an introduction to producer Jerry Cupit, and a deal with Epic. He co-wrote nine of the ten songs on his debut album and one of them, "Honky Tonk Teachers," is a tribute to his heroes: Lefty Frizzell, George Jones, Merle Haggard, Hank Williams, Vern Gosdin and, of course, Keith Whitley.

Looks like the advice Whitley gave him is paying off.

DAVID LEE MURPHY

David Lee Murphy, when asked to describe his music, labeled it "Saturday-night-in-a-pickup-truck-with-the-windows-rolled-down-having-a-good-time-party music." But don't think Murphy needs a Marshall stack and full band behind him to get his point across; he demonstrated the power of his stage presence in a series of listening parties, including a performance at the GAVIN seminar, where he commanded a room going full schmooze ahead with just his songs and an acoustic guitar.

Murphy grew up in the Southern Illinois town of Herrin. He got a Sears guitar for Christmas and soon outgrew the accompanying songbook. "I got bored with the songs in the book like 'Home On The Range,' so I just started writing my own songs. I've been doing that as far back as I can remember," he says. "I started playing in bars in 1979, and I

played all the little clubs in Southern Illinois—everything from Moose Lodges to biker bars. We started out playing George and Merle and we'd work our way up to Waylon and Willie, and by midnight we'd be doing Lynyrd Skynyrd and Marshall Tucker."

Murphy studied journalism and speech communications at Southern Illinois University, and worked as the assistant news director at a country AM in his home town. But the whole time his goal was to move to Nashville. He made frequent trips there while writing songs and playing with the band back home.

By the time Murphy moved to town for good, he got a staff writing job and within six months was opening for Steve Earle. His first major cut was "Red Roses Won't Work Now" for Reba McEntire in 1985, and Doug Stone later recorded his "High Weeds And Rust" (which Murphy plans to include on his own album). He kept working on his demos and finally screwed up his courage and marched into MCA. "I spent a couple of years getting demos together—I didn't want to get turned down again," he admits. "I



went in to MCA and they told me they were not going to sign anyone until 1994, and that just knocked the wind

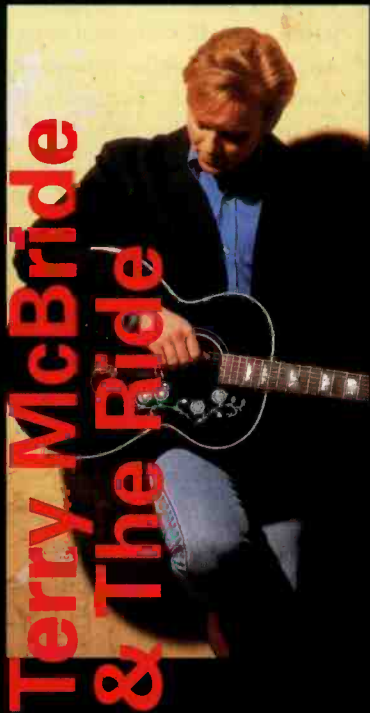
right out of me. I said, 'just listen to it anyway and tell me what you think.' Rene Bell (who was at MCA at the time) played the first song, smiled and said, "I've got to play this to Tony (Brown)." "

Once Brown heard the tape, he broke his own rule, and signed Murphy to the roster. Murphy's first single, "Just Once," was included on the *Eight Seconds* soundtrack, making him the only new artist on the project.

DAWN SEARS

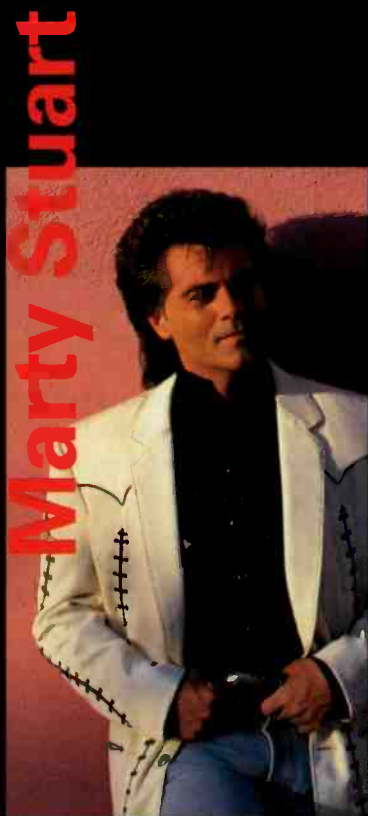
"I got my first guitar at the age of twelve—it wasn't until I tried to sing and play at the same time that I realized I could sing,"

MCA'S SUMMER SCHEDULE



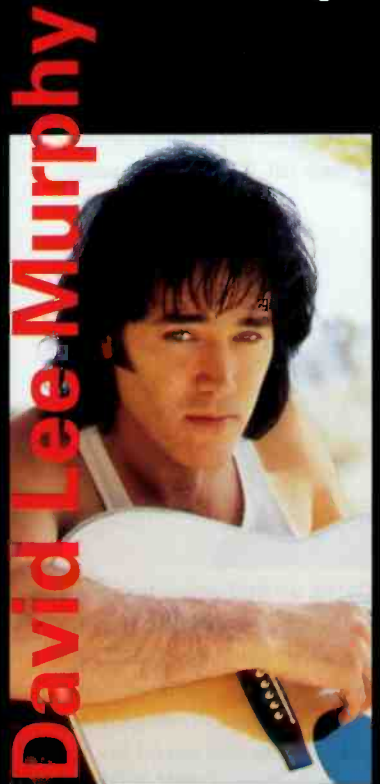
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laughs Dawn Sears. "No one else in my family was musical but it sure caught my attention. Anytime *Hee Haw*, or *Pop Goes The Country* was on I was in front of the television." Sears grew up in East Grand Forks, Minnesota, infatuated by her parents' collection of old country records and singing along to Jones, Merle, Dolly and Tammy. By the time she was 14 she made her debut, singing "Satin Sheets" at the Grand Forks, North Dakota VFW hall. It was a talent contest, and young Dawn won.

Sears struck out on her own at 17, touring the West and Midwest with her own band. She moved to Nashville in 1987 and soon found herself with a Warner Bros. contract. She released some singles, the most successful being "Good Goodbye," but the project never really took off. She was consider-



ing giving up and going back to school to study medicine when she got a call from Vince Gill, asking her to join him on the road as his backup singer. Vince sang on her first album, and asked her to sing on his album *I Still Believe In You*. He believed so strongly in Sears that when she did her showcase for Decca execs, he backed her with his band, playing guitar and singing harmonies. Dawn plans to finish out the year touring with Vince, who has added "Runaway Train" to the set to help introduce fans to Dawn's talents.

"I'm glad to have a second chance at a singing career," says Sears. "It's great that Decca has a new beginning and so does Dawn Sears. I think the two of us can make a good team." Judging from her record-breaking first single (Dawn is the most added debut artist ever) it looks like both she—and Decca—are on to something big.

RICK TREVINO

Rick Trevino was signed at a time when the market was beginning to feel glutted with "hat acts." Though he is very talented, Sony needed a way to distinguish the 22-year-old Austinite from the other good-looking talented male singers. They came up with a wonderful idea—taking advantage of Trevino's Mexican-American heritage, they asked him to record his debut album in both English and Spanish, and released them separately.

Trevino was pleased to do the Spanish language album, especially since the "ballads sound a lot more romantic in Spanish." But though his father had performed in Tejano groups, but Rick had never sung in Spanish. He enlisted his father for help in the translation on the songs, and then spent six weeks with a family in Mexico to improve his Spanish.

Rick is proud of his Mexican-American heritage, but says it was never an issue growing up. He studied piano from the time he was very young, and formed a pop group in junior high called True Illusion, which played the high school dances. "I started doing more of the honkytonks when I got to college," he says. "I was a business administration major at Texas A&M. My mom and dad were very adamantly against me being a professional musician."

But Rick continued to make a name performing in Austin, and got an offer he couldn't refuse before he had the chance to finish college. "I was a junior when I got my record deal," he says. It came about by a stroke of luck. A Columbia A&R rep, Paul Jarosik, saw his picture up at a little dive where Trevino played weekends. Jarosik asked one of the waitresses about Trevino, and a host of regulars started talking about how great this kid was. Jarosik asked for a demo tape, and Trevino was on his way. "The first time I heard him I thought he was going to be a superstar," says producer Steve Buckingham. "He's a great musician."

Sony released a bilingual version Trevino's first single "Just Enough Rope," which was a hit at Country stations in markets like Miami, San Francisco and

Houston. Once the single hit, Trevino began selling out honky



tonks across Texas, watching fans bring up copies of both *Rick Trevino* and *Dos Mundos* for him to sign.

CLAY WALKER

One of the lighter moments at this year's ACM Awards show was when John Michael Montgomery, upon hearing the thunderous female reaction to Clay Walker when the nominees for Top New Male Vocalist were read, accepted his award by saying, "Clay, you really are one real sexy guy." Everyone laughed and Clay seemed both amused and embarrassed, but a point had clearly been made—Clay Walker has arrived.

Walker is following in the tradition of successful country artists from Beaumont, Texas (George Jones, Mark Chesnutt, Tracy Byrd). Clay's father taught him to play guitar when he was nine, and Clay was soon obsessed with artists like Jones, George Strait, Lionel Richie and Boston. He started entering talent contests when he was 15, and at 18 went to work at the local Goodyear plant just to make money for music equipment.



He ended up playing in clubs all over Texas, Arkansas, Oklahoma, Louisiana and Canada for the next three years. At one time, he was acting as his own manager, agent,

music director and accountant. He finally landed a house job at Beaumont's famed Neon Armadillo club and it was there that he caught the ear of producer James Stroud.

Clay then moved to Nashville with his wife Lori, a former rodeo queen. Once there he set about to putting together his first album, which included five songs he wrote himself. "My goal is to reach out to people through my music," he says. "I write by drawing from all of the influences around me so that I can create well-rounded and meaningful songs."

And while Walker may try to shun the hunk image, his combination of talent, charm and good looks may make that impossible. Just ask John Michael.

LARI WHITE

These days it seems that Lari White has it all. She recently married songwriter Chuck Cannon (the inspiration and co-writer of "That's My Baby") and the couple interrupted their honeymoon to attend the Academy Of Country Music Awards, where Lari performed and Chuck won the award for best song ("I Love The Way You Love Me"). She's also landed a role in the CBS pilot *XXX's and OOO's* as a photographer who shoots album covers for country artists.

Mostly, things are good for Lari because she has been able to make a living doing what she loves—making music. Lari has been singing ever since she can remember. She grew up in Central Florida and performed with her brothers and sisters as the White Family Singers at festivals, churches and community centers. "I did that from the time I was four until I hit my rebellious rock 'n' roll teens," Lari laughs.

Lari continued singing in bands during high school, and attended the University of Miami, majoring in music engineering and minoring in voice. Though she wrote her first song at the age of seven, she didn't really concentrate on writing until her college years; Now it is a major focus for her. "Writing is an eternal thing, I'll write when I'm eighty," she says. "Songs are such a challenge, like



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cutting a diamond."

In 1988 she auditioned for a spot on TNN's "You Can Be A Star" and wound up winning the grand prize—a singles contract with Capitol. She soon signed a songwriting deal with Ronnie



Milsap's publishing company, and went on the road with Rodney Crowell, who became a huge fan and offered to produce her debut RCA album. Her latest album, *Wishes*, was produced by Garth Fundis. White feels that the album is more of a cohesive package.

"It sounds like one album instead of ten interesting songs," she says. "It sounds like they all belong together and they all came from the same person."

"I appreciate radio opening the doors that they have to new artists," she continues. "I encourage them to continue to broaden their audience and not ever let it get closed back in."

JOHN & AUDREY WIGGINS

Get ready to be immediately charmed by this brother-sister team. Ask anyone who saw their performance at this year's GAVIN Seminar.

John and Audrey's love for music was probably inherited. Their father, Johnny Wiggins, couldn't get enough of it. In the early '60s, Johnny took a job as Ernest Tubb's bus driver. Impressed by Johnny's beautiful singing voice, Tubb dubbed him "The Singing Bus Driver" and Wiggins' began opening shows for Tubb and his Texas Troubadours. But in 1965 Johnny quit show business and moved his growing family back to the Smokey Mountains.

Music remained a big part of the Wiggins' family life. John formed his own bluegrass band when he was in the sixth grade, and by age 17 he was a professional musician on weekends; Johnny's old boss Ernest Tubb brought Audrey to the stage of the Grand Ole Opry to sing "Lovesick Blues" when she

was just 12. In 1979, John and Audrey were inspired when they heard Ricky Skaggs and Emmylou Harris harmonizing on the song "Everytime You Leave," and decided to blend their musical talents into an act. That was also the year that fiddler Clinton Gregory joined the group—an arrangement that would last for the next eight years.

In 1987, the three moved to Nashville. Clinton went to work for Suzy Bogguss and later launched his own career, but John and Audrey couldn't seem to get their foot in the door. Discouraged, they went back home. But their father kept encouraging them to give Nashville another try, so they moved back in 1990, and caught the ear of their next door neighbor, a music attorney. That led to meeting producers Jim Cotton and Joe Scaife, who eventually led them to Harold Shedd and Mercury Records.

"It was great getting to call and



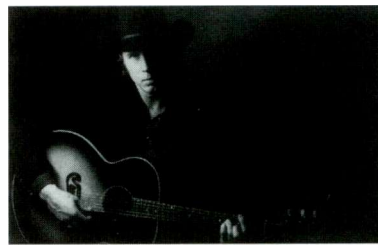
say, 'Daddy, we got the deal, the full-blown deal with Mercury Records!'" John recalls. "But he never got to hear the last sessions." That's because, tragically, Johnny Wiggins was killed in an automobile accident in January of 1993. But his love for country music lives on in his children, and they continue to live out his dream.

BOB WOODRUFF

Last summer, way before any product was released, critics were already buzzing about this cool new artist on Asylum. When Bob Woodruff's debut album, *Dreams & Saturday Nights*, was released, it drew rave reviews for its startling songwriting, cool arrangements and Woodruff's emotional, breathy singing style.

Woodruff spent his childhood in Greenwich Village, and moved back when he was 20 and delved into his father's stash of

old country records. "I began to realize just how great the singing and songwriting was, how honest



and direct and believable people like George Jones were. Merle Haggard just hit me really hard, the same way Otis Redding or Al Green did."

Woodruff began banging around clubs in New York, forging a hard honky-tonk style that appealed to the hipsters of New York City. "I worked at singing for a long time," he laughs. "I was in a band with another guy and he couldn't sing any better, so I figured that I could do at least as good as him! That's how I got started writing and singing. I think if I had been in a band with a bunch of great writers I would never have been urged to get so into writing."

Woodruff's songs have attracted attention because they are not your standard cookie-cutter songs. "It's a fine line, especially in country music. I enjoy working within the forms, but it's fun to push it a little bit too," he admits. "A lot of times the best songs are the weird ones—those are the ones that stand the test of time."

Woodruff is currently taking his show on the road, getting great reviews and making converts. He is currently in the "critics darling" position that folks like Dwight Yoakam and the Mavericks know all too well; everybody loves Bob, but he has yet to have a big radio hit. "I feel kind of like the guy sitting on the bench—I want to get in there and play," he says. "We're not going to go away, because this is too much fun. It's all I really know how to do, besides going back to driving a truck."

CHELY WRIGHT

One of the first impressions you get from 23 year old newcomer Chely Wright is of her great enthusiasm for her profession—and her sincerity. "I sincerely love this more than anything," she says. "It's not the thought of doing something else that kills me. It's

the thought of not doing this."

Chely's parents, who now own and operate the Flint Hills Opry (the longest-running music show in Kansas), introduced her at a young age to the music of Connie Smith, Loretta Lynn, Wanda Jackson, Buck Owens, Bill Anderson and Porter Wagoner. Chely's dad became her bus driver when she formed her own band, County Line. "Not one time did my parents ever say, 'No, that's not a good idea.' I'd say, 'I'm going to be a country music star,' and they'd say, 'We know it.'"

Following her junior year in high school, Chely performed at the Ozark Jubilee in Branson and the next summer, she landed an entertainer's spot at Opryland, where she worked for five seasons. During this time, she was on the road with Porter Wagoner for awhile, doing shows with people she had grown up idolizing on the Grand Ole Opry.

Although many of her dreams were coming true, Chely wanted a record deal, and she had her heart set on working with producer Harold Shedd. "I just kept calling and finally got a meeting with him," she remembers. "At the end of the meeting, he told me to call him if I heard any neat songs. I was kind of disappointed. When I finally got another appointment with him, I took him some songs



I'd written and said, 'I want to make country records. Are you going to help me or not?' He said, 'Yeah, I guess I am.'"

The resulting album for Polydor Nashville is called *Woman In The Moon*. "Country listeners are getting younger and younger," Chely says. "They don't know this is a jacked-up, '90s version of Connie Smith and Loretta Lynn. They're gonna think 'Wow! This is so fresh! I grew up on this kind of stuff. It's real retro, and I think people are going to appreciate it.'" ●

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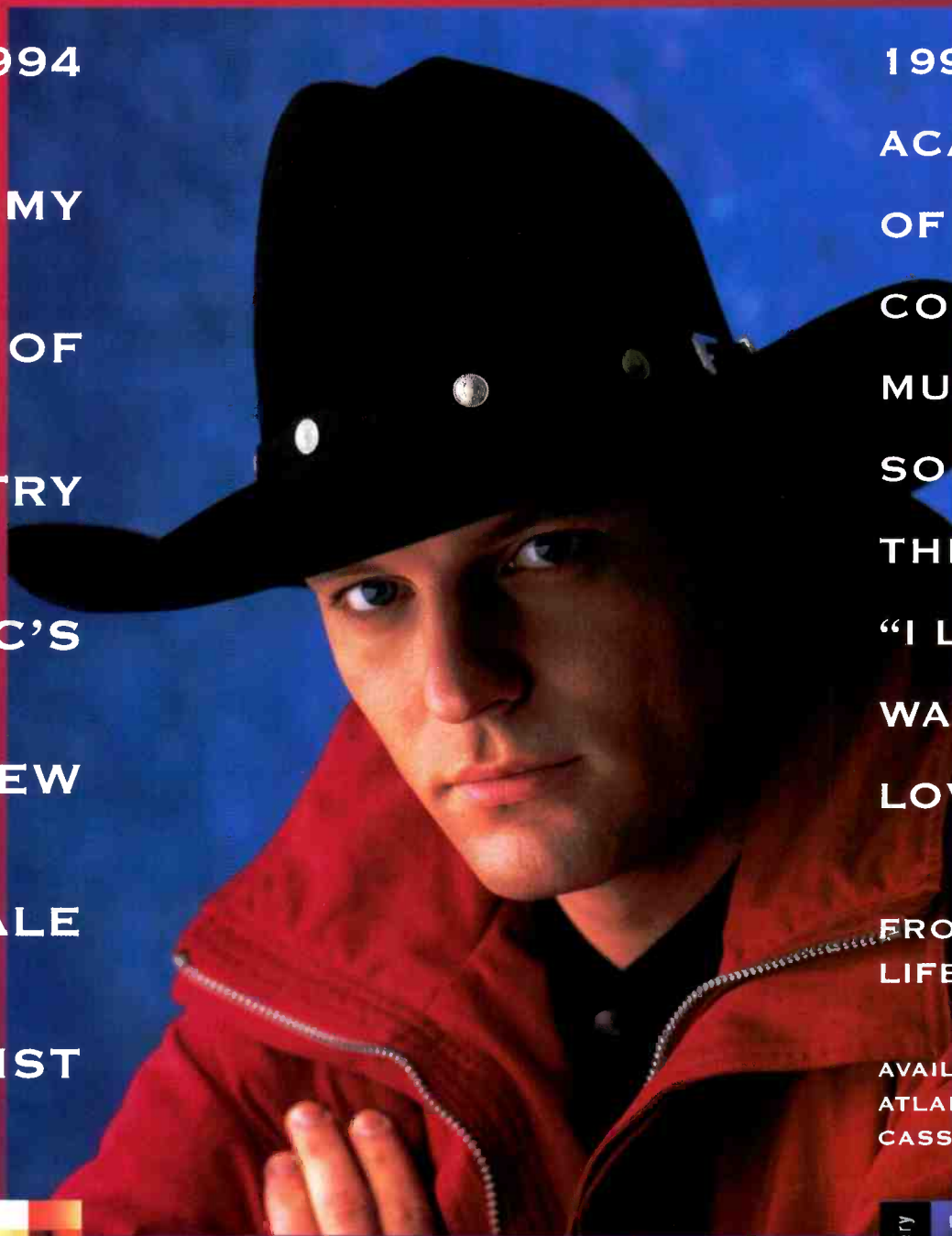
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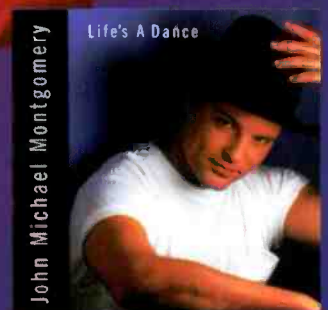


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JOHN ANDERSON



STILL SWINGIN'

BY CYNDI HOELZLE

John Anderson looked genuinely surprised last month when Randy Travis presented him with the Career Achievement Award at the Academy of Country Music Awards. The honor had only been bestowed to two other artists, Johnny Paycheck in the '70s and Carl Perkins in the '80s.

"It was a wonderful feeling," Anderson says. "Even though I don't feel old, I have been doing this music for quite awhile. I'm very happy that I'm here and able to sing and record and write and do all the things that I originally came here to do. I just hope everything keeps going like it has been."

Humble words from the man they called the come-back story of the year. With the release last year of *Seminole Wind*, John Anderson was thrust back in the spotlight he occupied in the late '70s and early '80s when his hits like "Swingin,'" "Black Sheep," and "I'm Just An Old Chunk Of Coal" started a swing back to traditional country music and paved the way for artists like Ricky Skaggs and Randy Travis.

Just when the critics were saying that you had to be a hunk with a hat, John proved that the music is foremost. It started with the single "Straight Tequila Night," which shot to the top of the charts. It seemed that a lot of fans were happy to hear Anderson's signature voice back on the air, as *Seminole Wind* sold over a million copies, and yielded four Top Ten hits. His latest, *Solid Ground*, has already spawned four hits, and he is currently at work on his next album. The new record will include a remake of "Swingin,'" which he says with a wink, will be "just a little hotter."

John grew up in Florida in a family of six kids, and says he can't remember a world without music. "I started playing guitar when I was about seven. As long as I can

remember, I never wanted to do anything else but sing. All the odd jobs were either to buy new guitars or to sustain me through the hard times. I knew what I was fac-



ing when I first moved to Nashville, but I loved the music so much that it didn't matter."

One of his first gigs in Nashville was on a construction crew for the Grand Old Opry house. He had made it to the Opry, but he was working on the roof. "I turned 18 up there on the roof. I always knew where I needed to be was on the stage below."

If John had to list one complaint about his resurrected career, it would be that the increased touring schedule makes it hard for him to get back to his wife and two daughters on his 300-acre farm outside of Nashville. His current single, "Wish I Could Have Been There" was inspired by that longing for home.

"'Wish I Could Have Been There' is a special song for me," he says softly. "I co-wrote it with my good friend Kent Robbins. He was on

the road with me, and about the third day out I was beginning to get a little bit homesick. Actually, the air conditioning went out on the bus and that will make any-

body homesick," he laughs. "But we came up with the song, and the more we got into it, you could tell pretty quick that it was a special song."

Anderson wrote "Seminole Wind," a reflection on the changes that progress had brought to the state, after a trip to his native Florida. "I was driving down to visit my grandmother, who was 95 at the time and very ill. It was an emotional time, with the family gathered around. Florida has gone through a lot of changes, but it's still a very beautiful place. I grew up not far from Orlando. About the time I was growing up, in the mid-'60s, things began to change an awful lot down there. Disney World moved in and opened up in 1972, and along with that came an awful lot of people and a lot of changes to the land.

"As I was riding back to Tennessee, I was just looking out

across the Florida landscape and the idea came to me, "blow, blow Seminole wind, I'm calling to you like a long lost friend' and I pretty much wrote the song from there." When time came to shoot a video, John knew exactly what he wanted: The video was shot at a cypress preserve in the Florida Everglades, with participation from the region's native Seminole Indians. It's a beautiful, moving

Born: December 13, 1954. Orlando, Florida

Musical influences: Merle Haggard, George Jones, The Delmore Brothers, Jimmie Rodgers

Hobbies: Hunting, fishing, gardening

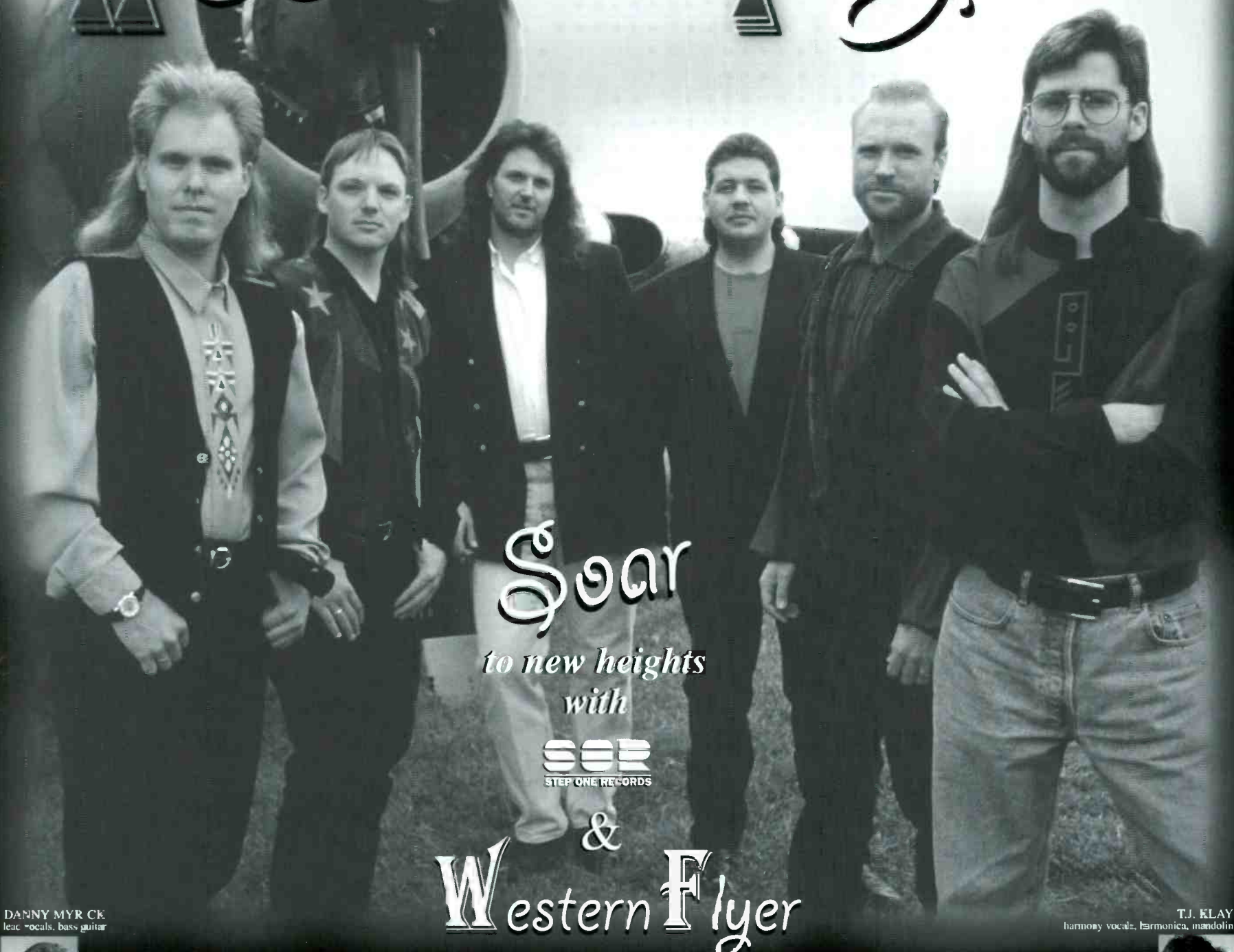
video that was nominated for Video Of The Year by the Country Music Association.

"I've certainly seen some changes in the business through the last 20 years," Anderson continues. "I have to give a lot of the credit to the young people. Country music is drawing a much younger audience than ten years ago, and I think the young people have done wonders for the industry. I was always fortunate to have a lot of young fans who were into country music."

"I'm enjoying seeing some more dreams come to pass. It just goes to show you gotta just have a little faith in yourself and stay true to what you do. Even though the music has always been my number one concern and love, it's nice to see my career in better shape now. It's hard to just love the music without being able to pay the rent," he laughs.

Don't plan on Anderson slowing down any, just because he's been given the Career Achievement award. "I love the live performances. I still love the fans and I love playing the music," he says. "I haven't achieved all my goals. There are certainly a lot more songs to be written and a lot more jobs to be played." ●

Western Flyer



Soar

to new heights
with



&

Western Flyer

DANNY MYRCK
lead vocals, bass guitar



STEVE CHARLES
harmony vocals, lead guitar



ROGER HELTCN
harmony vocals, fiddle, banjo, guitar



T.J. KLAY
harmony vocals, harmonica, mandolin



BRUCE GUST
harmony vocals, drums



CHRIS MARION
harmony vocals, keyboards



J.D. CANNON • WFMS-Indianapolis, IN:

"Tremendous harmonies! Western Flyer will be a hit! We're still in awe of the music they generated!"

TONY THOMAS • KMPS-Seattle, WA:

"Western Flyer's harmonies get inside your head and they don't want to leave!"

MARK LANGSTON • WIL-St. Louis, MO:

"Western Flyer will be one of the major groups of the nineties...Just listen!"

MITCH MAHAN • WBTU-Ft. Wayne, IN:

*"Western Flyer blew us away with their tight harmonies!
We're still getting calls from listeners asking where they can get the album!"*



A³ New Releases



THE CHURCH Sometime Anywhere (Arista)

Since most of the Church's creativity came from Marty Wilson-Piper and Steve Kilbey all this time anyway, it's merely a formality that they're continuing on as a duo. In fact, *Sometime Anywhere* takes on that more intimate, Tears For Fears style of collaboration, whereas the last two recordings displayed more of a rock band-style compromise. Mid-nineties psychedelia adorns songs like the hypnotic "Angelica" and the sideways careening hum of "Day Of The Dead." For past stylistic comparisons, try segueing *Sometime Anywhere* into the sonic hallucinogenics of the Church's 1980s opus *Seance*. From Alternative to Album to A³, the Church grow texturally along with their core audience.

YARDSALE (Western Front)

Since the '70s, Midwest America has been a haven for straight-forward rocking trios and quartets.

Chicago's Yardsale combines the raunchiness indigenous to Minneapolis with the pop hustle of Madison and puts a non-pre-tentious, Illinois spin to their music. Nothing here gets more fancy than four chords, a clean guitar solo and a clanging ride cymbal. Most people forget that Seattle got its sense anti glimmer from Midwestern influences. Here's a fresh A³ and Alternative example. Tracks include "Season's Refrain" and "Dust On The Water."

TOAD THE WET SPROCKET Dulcinea (Columbia)

Yet another example of a whole album blowing the advance single away. *Dulcinea* is beautifully produced (or underproduced) by Gavin MacKillop, and when you survey the entire work, you'll find how easy it is to program tracks like "Something's Always Wrong" or the opening "Fly From Heaven." Toad's knack for a ballad is there ("Growing") as for an acoustic-flavored song like "(listen)." *Dulcinea* fills A³'s wide melody-driven spectrum.



Most Added



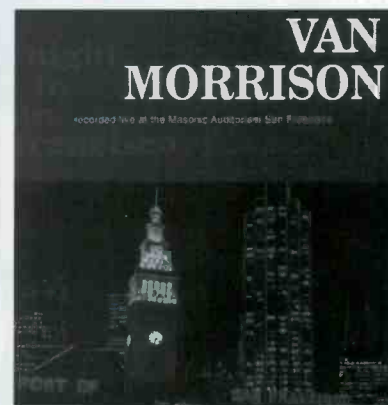
- SEAL (7)
- ZAP MAMA (7)
- TOAD THE WET SPROCKET (6)
- PETE DROGE (6)
- JIMMY BUFFET (5)
- THE IGUANAS (5)

RECORD TO WATCH

COLLECTIVE SOUL Hints, Allegations and Things Left Unsaid (Atlantic)

Alternative gold already mined on KFME, KGWY, WKOC, KBCO, WRLT, WNCS, KFAN, WWCD, KTAO, WXRT and KSPN.

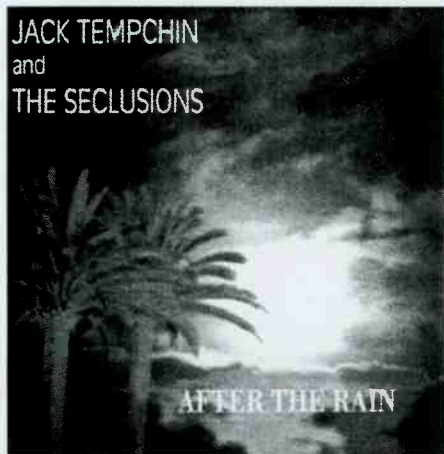
Top Tip



- VAN MORRISON
A Night In San Francisco (Polydor)
- SEAL
(Sire/Warner Bros.)
A³ soul is off and charting with Van at #33 and Seal at #44.

Gridbound

- DENZIL (Play/Giant)
- 3rd MATINEE (Reprise)
- THE CHURCH (Arista)
- SMITHREENS (RCA)
- PETE DROGE (American)
- SYN (Clearview)
- SPIRIT OF THE WEST (Elektra)
- HORSE (Oxygen/MCA)
- THE IGUANAS (Margaritaville/MCA)
- JIMMY LaFAVE (Bohemia Beat/Rounder)
- OTIS RUSH (Mercury)
- JUMP IN THE WATER (Parachute/Mercury)
- TISH HINOJOSA (Warner Bros.)
- * STEVIE NICKS (Modern/Atlantic)
- Dropped: #42 Iris DeMent, #44 Rhythm, Country & Blues, #46 Counting Crows, #47 NRBQ.



JACK TEMPCHIN and THE SECLUSIONS

Featured Guests:
Glenn Frey, David Crosby,
J. D. Souther, Tim Schmidt

JACK TEMPCHIN, writer of such legendary songs as the Eagle's "Peaceful Easy Feeling" and "Already Gone," Johnny River's "Slow Dancing" and Glenn Frey's "Smuggler's Blues," "You Belong to the City," "I Found Somebody" and "The One You Love" and many others.

AAA Adds:

KFAN, WMNF, KZON, WDET, WBUR,
KUMD, KFME, KOTR, KPIG, KRCL,
KRVM, KUT, WKVT, KKOS, WMKY,
WVBR, KECH, KZJH, KUWR, KCSU,
KKDJ, WCBE, KUNI, KRVS

Promotion:

Peer Pressure Promotion 818-991-7668
Michelle Clark Promotion 609-589-4229

Publicity: Innovative Media (Parvane Michaels)
818-755-0155 Fax 818-755-0166

Project Coordination: Available Management (Alan Oken and David Libert)
213-650-4318 Fax 213-654-7064

Hot Trax

"Blue Flame"
"After The Rain"
"On The Loose"

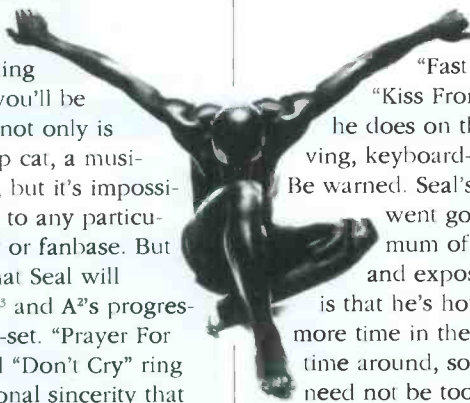
NRR-1001

NIGHT
RIVER
RECORDS

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SEAL
(ZTT/Sire/Warner Bros.)

One listen to his two-years-plus-in-the-making follow-up and you'll be convinced that not only is Seal a very deep cat, a musician's musician, but it's impossible to limit him to any particular radio format or fanbase. But it's a safe bet that Seal will appeal to the A³ and A²'s progressive adult mind-set. "Prayer For The Dying" and "Don't Cry" ring with a confessional sincerity that rises above mere soulful vocal



arrangements. Seal performs as convincingly on acoustic and orchestral tracks like "Fast Changes" and "Kiss From A Rose" as he does on the more driving, keyboard-oriented tunes. Be warned. Seal's first outing went gold with a minimum of U.S. touring and exposure. The word is that he's hot to spend more time in the States this time around, so platinum sales need not be too tall an order for this eclectic talent.

ARTIST PROFILE

JIMMY LaFAVE

FROM: Wills Point, Texas

LATEST RELEASE: Highway Trance

LABEL: Bohemia Beat distributed by Rounder

ROLLING

STONE SEZ:

"Highway Trance

puts Jimmy

LaFave in the

first rank of

roots rockers...

his vocal tone

and texture

suggests Gasoline Alley-era Rod

Stewart...his Night Tribe band is a

killer."

LUCINDA WILLIAMS GUSHES:

"Jimmy's songs move me 'cuz he sings them with passion, grit and uncommon beauty."

VETERAN PRODUCER BOB

JOHNSTON ADVISES JIMMY: "One day when your voice gets heard on radio, from that day on, nothing can

stop you. You have one of those voices that just cuts through all the clutter, and no one is going to be able to resist it."

JIMMY HIMSELF SAYS: "I pretty much worked blue collar jobs and I think it had a lot to do with my



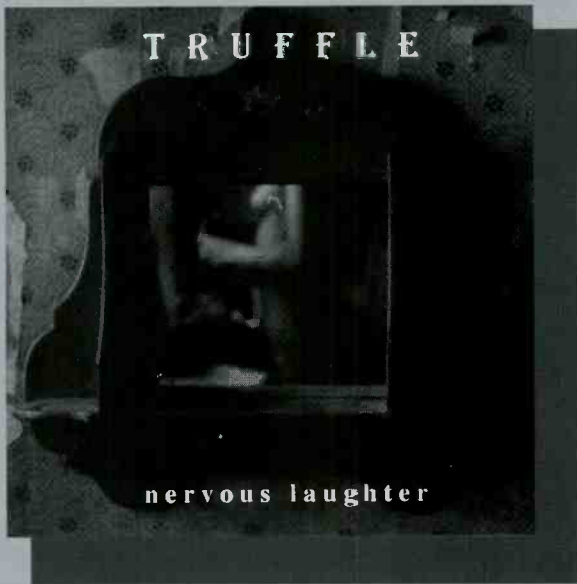
music over the years. I listened to a lot of radio driving around. It keeps you in touch with what's going on in America plus you've got a

lotta time to think, to see how a lot of different people live."

JIMMY ON 'ROAD WRITING':

"When you're out there on the road, you see rain storms in New Mexico and the sand hills in Nebraska. It gives me places to put my daydreams. When I write a line, I know what I'm talking about. I can feel the where of the moment. It's always real."

BIGGER IN BOULDER
2ND ANNUAL
GAVIN A³ SUMMIT
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nervous laughter

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THE HOLLOW MEN

The Follow up to **CRESTA** includes:
This Dark City • Thrillec • Like the Man Said

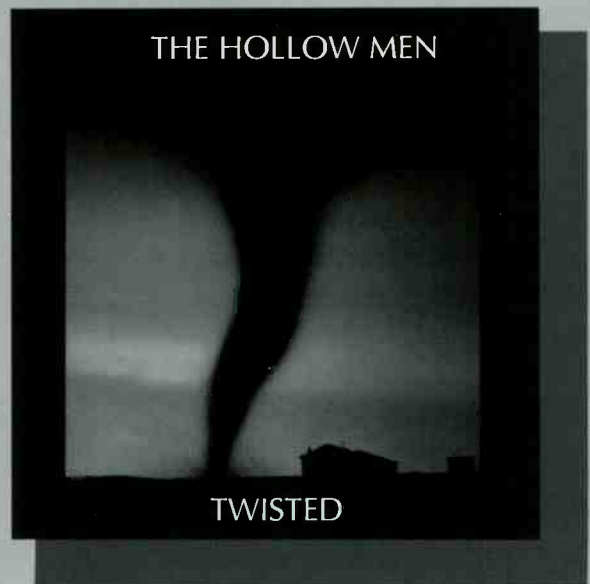
"... a breezy, frisky, funk groove... the music explodes like a thousand tangled guitars and feather pillows." - CREEM

TRUFFLE-

ON TOUR IN JUNE:

Including:	6/2	Glen Falls NY
Trouble	6/4	Portland ME
The Wind and Me	6/9	NYC NY
St. Mary's Glacier	6/15	Augusta GA
	6/16	Winston Salem NC
	6/17	Greenville NC
	6/22	Birmingham AL
	6/30	Houston TX

530 BROADWAY 2nd Fl. • NY NY 10012



TWISTED

GAVIN A²

ADULT ALTERNATIVE
EDITORS: KENT/KEITH
ZIMMERMAN



2W LW TW

1	1	1	BOB JAMES - Restless (Warner Bros.)
4	3	2	BASIA - The Sweetest Illusion (Epic)
3	2	3	PAUL HARDCASTLE - Hardcastle (JVC)
13	8	4	NORMAN BROWN - After The Storm (MoJazz/Motown)
8	6	5	BOZ SCAGGS - Some Change (Virgin)
5	4	6	THE BENOIT/FREEMAN PROJECT - The Benoit/Freeman Project (GRP)
2	5	7	BRIAN CULBERTSON - Long Night Out (Bluemoon)
6	7	8	GERALD ALBRIGHT - Smooth (Atlantic)
9	10	9	MARION MEADOWS - Forbidden Fruit (Novus/RCA)
7	11	10	FAREED HAQUE - Sacred Addiction (Blue Note)
10	9	11	ROAD MUSIC - Driving Beverly Hills (Hands On)
16	13	12	INCOGNITO - Positivity (Verve Forecast/PolyGram)
24	19	13	BIRDS OF A FEATHER - Birds Of A Feather (BrainChild)
17	14	14	MICHAEL PAULO - Save The Children (Noteworthy)
15	12	15	TOMMY EMMANUEL - The Journey (550 Music/Epic)
44	28	16	KEN NAVARRO - Pride & Joy (Positive Music)
19	21	17	YANNI - Live At The Acropolis (Private Music)
18	16	18	BONNIE RAITT - Longing In Their Hearts (Capitol)
38	27	19	BILL EVANS - Push (Lipstick)
37	30	20	BLUE KNIGHTS - Red Night (DA Music)
23	24	21	BRYAN SAVAGE - Saxafaction (Elation)
22	23	22	JOHN TESH PROJECT - Sax By The Fire (GTS)
12	15	23	MARK JOHNSON - Mark Johnson (JVC)
33	29	24	FINGERPRINTS - Summertime Music (Sable)
25	25	25	STEFAN DICKERSON - Romanza (Themes Of Love) (Heads Up)
28	26	26	MICHAEL GARSON ENSEMBLE - ScreenThemes '93 (Discovery)
21	22	27	MIKE GEALER - In The Park (Positive Music)
20	20	28	TOM SCOTT - Reed My Lips (GRP)
30	31	29	SHAHIN & SEPEHR - One Thousand & One Nights (Higher Octave)
14	17	30	DOTSERO - Out Of Hand (Fahrenheit)
NEW	31		BONEY JAMES - Backbone (Warner Bros.)
NEW	32		PATTI AUSTIN - That Secret Place (GRP)
35	32	33	AKIRA JIMBO - Lime Pie (Unity)
34	34	34	LOREENA MCKENNITT - Mirror & Mask (Warner Bros.)
11	18	35	VAL GARDENA - River Of Stone (Mercury)
29	33	36	KEVIN TONEY - Lovescape (Ichiban)
NEW	37		JOE MCBRIDE - A Gift For Tomorrow (Heads Up)
NEW	38		KILAUEA - Midnight On The Boulevard (BrainChild)
42	39	39	CHIP DAVIS' DAY PARTS - Sunday Morning Coffee II (American Gramophone)
—	49	40	ARMIK - Rain Dancer (Baja/TSR)
45	40	41	EKO - Alter Eko (Higher Octave)
—	45	42	ALISON BROWN - Look Left (Vanguard)
27	36	43	KEVYN LETTAU - Another Season (JVC)
31	35	44	DONALD HARRISON - The Power Of Cool (CTI)
32	38	45	RICHARD SMITH - From My Window (BrainChild)
NEW	46		PAT COIL - Schemes And Dreams (Sheffield)
—	44	47	GREG HANSEN - Wilderness (Aubergine)
26	37	48	NELSON RANGELL - Yes, Then Yes (GRP)
50	43	49	WILLIAM ORBIT - Strange Cargo 3 (IRS)
—	50	50	GARY MEEK - Gary Meek (Lipstick)

Most Added



AL JARREAU (27)
DAVID SANBORN (23)
KILAUEA (14)
BONEY JAMES (9)

Top Tip



BONEY JAMES
Backbone (Warner Bros.)

PATTI AUSTIN
That Secret Place (GRP)
Boney emerges with half a dozen heavy rotations at #31 followed by Patti Austin at #32.

RECORD TO WATCH

DAVID SANBORN
Hearsay
(Elektra)

David Sanborn stays on the soulful side of the street with 23 out-of-the-box adds.

Chartbound

- * **AL JARREAU** (Reprise)
- * **DAVID SANBORN** (Elektra)
- * **CHUCK LOEB** (DMP)
- NANCY WILSON** (Columbia)
- DIANE SCHUUR & B.B. KING** (GRP)
- TRAFFIC** (Virgin)
- JAN STEVENS** (Unity Label Group)
- * **COLBY/CARUSO** (River North Jazz)

Dropped: #41 Terence Blanchard, #42 Brand New Heavies, #46 Peppino D'Agostino, #47 Terra Sul, #48 Stanley Jordan, Randy Roos.

Jazz/Adult Alternative New Releases

**GERMAN BLUE-EYED
SYNTHESIZER SOUL**



BLUE KNIGHTS
RED NIGHT (IC/DA MUSIC)

Maybe it's an awkward English translation of their liner notes, but Curtis McLaw and Jay Heye, the German duo who call themselves Blue Knights, make no bones about labeling their music "uptempo happy-jazz/fusion." Few musicians today would ever cop to such a term as "happy-jazz," but like its musical half-brother Dancing Fantasy (whom McLaw is also a member), Blue Knights' version of stripped-down Euro synth fits in nicely for those major market A² stations keen on capturing that potentially lucrative listen-at-the-office crowd. While the Knights' dancey, backing-tracks-to-the-front style on *Red Night* may make jazz purists bristle, there's a disarming innocence and festivity on tunes like "Good Times," "Nightflight," "Soft Silk" and "Downtown" that causes you to drop your guard. Like a guilty pleasure, there's an unpretentious charm to Blue Knights/Dancing Fantasy that's difficult to fault. With the right song, these guys could one day attain the unattainable—pop crossover status. With a little major label A&R tweaking we think there's considerable commercial possibilities in their grooves.

IN THE HALL WITH HALL



That's John Rogers of KJAZ/Fantasy Records (left) with jazz guitarist Jim Hall (center). Also on the scene was fellow axeman Charlie Hunter.

GAVIN JAZZ

JAZZ EDITORS:
KENT/KEITH
ZIMMERMAN



2W LW TW

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

Most Added

- BLACK/NOTE (46)**
- ROY HARGROVE (42)**
- JEANNIE BRYSON (36)**
- DAVID SANBORN (31)**
- RAY BARRETTO (29)**
- JIMMY McGRIF & HANK CRAWFORD QUARTET (29)**
- RED MITCHELL/JOE BECK (28)**
- LES McCANN (20)**

Top Tip

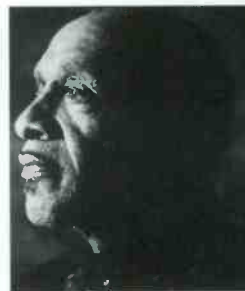
MILT

JACKSON

The Prophet Speaks (Qwest/Reprise)

Milt makes top debut honors with

59 total stations and a shot a repeating the success of MJQ's last release.



RECORD TO WATCH

BLACK/NOTE Jungle Music (Columbia)

It's somewhat rare, but always welcome, when a group, as opposed to a solo act, makes early inroads in jazz.

Chartbound

- * **ROY HARGROVE** (Verve/PolyGram)
- LENA HORNE** (Blue Note)
- * **BLACK/NOTE** (Columbia)
- DAVID MURRAY** (Red Baron)
- LENY ANDRADE** (Chesky)
- JIM HALL** (Telarc)
- DOUBLE IMAGE** (DMP)
- TIM HAGANS** (Blue Note)
- BRADLEY WILLIAMS** (Lake Shore Jazz)
- NANCY WILSON** (Columbia)
- * **TOM TALBERT JAZZ ORCHESTRA** (Sea Breeze)
- * **KEVIN HAYS** (Blue Note)
- * **JEANIE BRYSON** (Telarc)
- DIANE SCHUUR & B.B. KING** (GRP)
- * **DERRICK SHEZBIE** (Qwest/Reprise)
- ARTHUR LIPNER** (Palmetto)
- HARVEY WAINAPEL** (Jazz Mission)
- GARY MEEK** (Lipstick)
- TOMMY FLANAGAN** (Verve/PolyGram)
- RED MITCHELL/JOE BECK** (Capri)
- * **DAVID SANBORN** (Elektra)
- * **RAY BARRETTO/NEW WORLD SPIRIT** (Concord Jazz)

Dropped: #37 Groove Collective, #46 Turtle Island String Quartet, #47 Leni Stern, #49 Lou Donaldson, Poncho Sanchez, Stefan Dickerson, Pat Coil.

ARTIST PROFILE

JACKIE ALLEN



HOME: Chicago

LATEST RELEASE:

Never Let Me Go

LABEL: Lake Shore Jazz

INSTRUMENT: Vocals

EARLY INFLUENCE: "Since early on I've felt comfortable with the music. My father played Dixieland tuba, so as a child me, and my sister and three brothers grew up emersed in the music, playing brass instruments."

THE RECORDING PROCESS:

"I really had to decide who I am and what I had to say. I feel really good that this recording captures me at this point in my life."

ON THE ALBUM'S

SUCCESS: "The thrill for me was that I produced it myself in hopes of shopping it to get on a label. I had no idea other people were going to love it."

ON WIDER RECOGNITION:

"It feels very real to me—I don't feel like I'm being swept up in this. Over the past 12 to 15 years, every step is so small, it doesn't feel like a big thing. I think I have paid some dues along the way."

POSITIVE FEEDBACK: "I'm really excited to hear people tell me that I don't sound like anybody else. That totally blows me away!"

ADVICE FOR BUDDING

SINGERS: "Listen to as many different singers as you can so you can get a breadth of style and interpretation, and then throw it all away and just listen to yourself."

POST-BOP

2W	LW	TW	
6	2	1	C.LLOYD, C.WALTON, B.WILLIAMS, B.HIGGINS - Acoustic Masters I (Atlantic)
5	1	2	TERENCE BLANCHARD - The Billie Holiday Songbook (Columbia)
3	3	3	CHARLIE HADEN QUARTET WEST - Always Say Goodbye (Verve/PolyGram)
11	8	4	HANCOCK/SHORTER/CARTER/RONEY/WILLIAMS - A Tribute To Miles (Warner Bros.)
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8	7	13	ETTA JAMES - Mystery Lady Songs Of Billie Holiday (Private Music)
10	10	14	VINCENT HERRING - Live At The Village Vanguard (Music Masters)
24	20	15	DAVID SANCHEZ - The Departure (Columbia)
29	23	16	HILTON RUIZ - Heroes (Telarc Int'l)
—	30	17	FRANK MORGAN - Listen To The Dawn (Antilles/PolyGram)
20	19	18	DAVE FRISHBERG - Quality Time (Sterling)
30	28	19	DUSKO GOYKOVICH - Soul Connection (Enja)
NEW	20		ARTURO SANDOVAL - Danzon (GRP)
18	14	21	MARIA SCHNEIDER JAZZ ORCHESTRA - Evanescence (Enja)
25	25	22	BYRON FEBBS - Blue With Envy (Lake Shore Jazz)
NEW	23		TONY LUJAN - Zulu (Capri)
NEW	24		JULIAN JOSEPH - Reality (Atlantic)
NEW	25		ORIGINAL MOTION PICTURE SOUNDTRACK - Music From BackBeat (Virgin)
NEW	26		RONNIE CUBER - The Scene Is Clean (Milestone)
NEW	27		VANESSA RUBIN - I'm Glad There is You (Novus/RCA)
16	16	28	LYNNE ARRIALE TRIO - The Eyes Have It (DMP)
26	27	29	JEFF JARVIS - A Better Place (Positive Music)
NEW	30		JAVON JACKSON - When The Time Is Right (Blue Note)

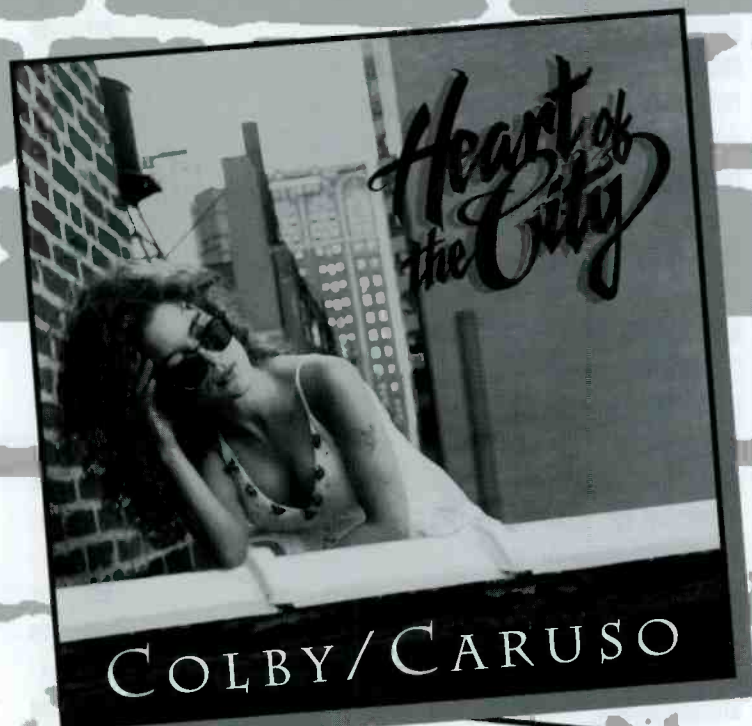
COMMERCIAL ADULT

2W	LW	TW	
1	1	1	BOB JAMES - Restless (Warner Bros.)
2	2	2	PAUL HARDCASTLE - Hardcastle (JVC)
3	3	3	GERALD ALBRIGHT - Smooth (Atlantic)
7	4	4	NORMAN BROWN - After The Storm (MoJazz/Motown)
4	5	5	THE BENOIT/FREEMAN PROJECT - The Benoit/Freeman Project (GRP)
6	6	6	BRIAN CULBERTSON - Long Night Out (Bluemoon)
8	7	7	MARION MEADOWS - Forbidden Fruit (Novus/RCA)
9	8	8	BASIA - The Sweetest Illusion (Epic)
10	9	9	BOZ SCAGGS - Some Change (Virgin)
13	11	10	ROAD MUSIC - Driving Beverly Hills (Hands On)
5	10	11	TOM SCOTT - Reed My Lips (GRP)
20	14	12	MICHAEL PAULO - Save The Children (Noteworthy)
16	16	13	BONNIE RAITT - Longing In Their Hearts (Capitol)
17	17	14	INCOGNITO - Positivity (Verve Forecast/PolyGram)
18	15	15	YANNI - Live At The Acropolis (Private Music)
14	13	16	TOMMY EMMANUEL - The Journey (550 Music/Epic)
19	18	17	KEVIN TONEY - Lovescape (Ichiban)
12	12	18	MARK JOHNSON - Mark Johnson (JVC)
11	19	19	RICHARD SMITH - From My Window (BrainChild)
—	22	20	BLUE KNIGHTS - Red Night (DA Music)
15	21	21	NELSON RANGELL - Yes, Then Yes (GRP)
21	20	22	FAREED HAQUE - Sacred Addiction (Blue Note)
—	29	23	BILL EVANS - Push (Lipstick)
25	23	24	MICHAEL GARSON ENSEMBLE - Screen Themes '93 (Discovery)
27	24	25	BIRDS OF A FEATHER - Birds Of A Feather (BrainChild)
NEW	26		PATTI AUSTIN - That Secret Place (GRP)
28	26	27	JOHN TESH PROJECT - Sax By The Fire (GTS)
30	28	28	FINGERPRINTS - Summertime Music (Sable)
NEW	29		BONEY JAMES - Backbone (Warner Bros.)
22	27	30	DONALD HARRISON - The Power Of Cool (CTI)

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

It's a Hot Night in the

Heart of
the City



FEATURES
THE TRACKS:

It's Probably Me

I Can't Make
You Love Me

&
Lullabye

RIVER
NORTH
Jazz

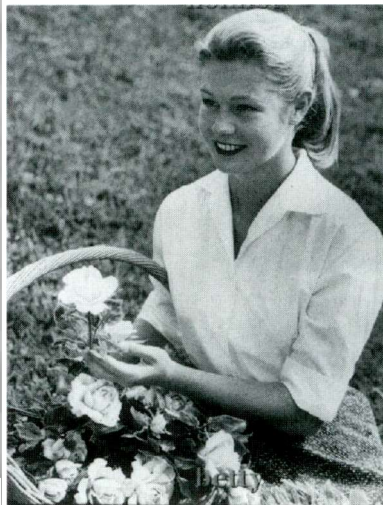
SPINNING IS
BELIEVING

GAVIN ROCKS

ASSOCIATE EDITOR:
ROB FIEND



Most Added STONE TEMPLE PILOTS BIOHAZARD



HELMET DROWN BEASTIE BOYS THE CROW SARKOMA Top Tip

STONE TEMPLE PILOTS "Vaseline" (Atlantic)

Skipping chartbound and landing hard at number 21 are the Stone Temple Pilots with their new single "Vaseline." Generating a total of 167 spins, STP captures the highest debut position thanks to generous airplay from KRQC, WSOU, KBPI, KZAK, WRZK, WJVO, WKLL, WEOS and KWVA.

RECORD TO WATCH

STONE TEMPLE PILOTS "Vaseline" (Atlantic)

Owning the number one Most Added position and Top Tip it's no wonder that STP is our Record To Watch this week. KNDI, WCWP, WVCB, KQAL, WSGR, KOFX, WMHB, WZIP and KIBZ are among the 20 stations that added "Vaseline" this week.

Chartbound

- Drown "What It Is To Burn" (Elektra)
- Sarkoma "Blue Horizon" (Red Light)
- Cannibal Corpse "Pulverized" (Metal Blade)
- * Collapsing Lung "Cracker Jack" (Atlantic)
- Skrew "Jesus Skrew Superstar" (Metal Blade)
- Imperium "To The Things That Were" (Leviathan)

Dropped: #46 Sphinx, #48 Course Of Empire, #49 Skatenigs, #50 Stabbing Westward

Chart Analysis

The GAVIN Rocks chart is based solely on plays-per-week, so we decided to make some changes that would accurately reflect what the chart represents. Since the number of plays an artist receives fluctuates from week to week, the Last Week's and Two Week's number column have been deleted. The number of plays are now listed next to each artist along with the plus or minus amount of plays the artists received for that week. Artists who are bold faced and underline should be interpreted as going up for that week only; it's not a prediction of upward movement. Happy spinning!

GAVIN ROCKS WELCOMES THE FOLLOWING STATION TO OUR REPORTING PANEL:

KWVA 88.1 FM
P.O. Box 3157
University Of Oregon
Eugene, OR 97401
Phone: (503) 346-9581
Fax: (503) 346-2573

Watts: 500

Approx. Population Coverage:
280,000

Twelve to 15 hours a week of Hard
Rock/Metal Programming
Specialty Shows: *Metal Madness*
Wed. 8 -11p.m.

Dig Kicking Thur. 8 -10p.m.

Death Sentence Thur. 10 p.m -12a.m.

Weekend Kick Off Fri. 2 -5a.m.

Contact: Stephen Woodward

Rock Releases

SUICIDAL TENDENCIES "What You Need's A Friend" (Epic)

The latest effort from Suicidal Tendencies comes in the form of a single called "What You Need's A Friend" which is from the upcoming album *Suicidal For Life*. Dig in and listen as the flowing guitar intro mutates into fast metallic chops that collide with pummeling drums and Mike Muir's ill-tempered vocals. The single is a vibrant taste of what's to come and will appeal to your hard rock/metal listeners.

CYCLONE TEMPLE "My friend Lonely" (Monsterdisc)

Hailing from Chicago's metal scene is Cyclone Temple, a hard rock/metal band that's picking up spins on college radio. The single, from the upcoming album *My Friend Lonely* due out June 7, starts out with quiet guitar chords and a mellow drum scheme that could be mistaken for reggae. It's not long before the guitar begins to grind out a thick metal groove that glides along with the increased drum beat, heavy bass thumps and gruff vocals. "My Friend Lonely" showcases the power of the creeping metallic grind. Check it out.

TW		SPINS	TREND
1	SOUNDGARDEN - Black Hole, Spoonman, Fell On Black (A&M)	737	+159
2	THE CROW SNDTRK - Helmet, Pantera, STP (Atlantic)	470	+72
3	SUGARTOOTH - Sold My Fortune (Geffen)	434	+77
4	ROLLINS BAND - Liar, Disconnect, Civilized (Imago)	420	+70
5	PANTERA - I'm Broken (eastwest/Atlantic Group)	418	+20
6	ALICE IN CHAINS - No Excuses, Rotten Apple, I Stay Away (Columbia)	401	+13
7	INFECTIOUS GROOVES - Violent & Funky (BHG/550/Epic)	309	+39
8	COLLECTIVE SOUL - Shine (Atlantic)	309	+82
9	MOTLEY CRUE - Hooligans Holiday, Misunderstood (Elektra)	279	-51
10	BIOHAZARD - Tales From The Hard Side (Warner Bros.)	267	+56
11	GREEN DAY - Longview, Basketcase, Come Around (Reprise)	263	+62
12	PRONG - Snap Your Fingers, Snap Your Neck, Who's Fist..... (Epic)	259	+24
13	NINE INCH NAILS - March, Closer, Heresy (Nhtng/TVT/Interscope/ARG)	259	+20
14	LOVE/HATE - Spinning Wheel (Caliber)	243	+45
15	CANDLEBOX - Change, You, Far Behind (Maverick)	214	-48
16	PEARL JAM - Go, Daughter, Rearview Mirror, Rats (Epic)	204	+52
17	THE POOR - More Wine Waiter Please (550 Music/Epic)	201	-8
18	ATOMIC OPERA - Justice (Giant/Collision Arts)	186	+59
19	PRIDE & GLORY - Horse Called War (Geffen)	180	+23
20	ELEVEN - Let Down, Reach, Heavy (Third Rail/Hollywood)	176	+19
21	STONE TEMPLE PILOTS - Vasoline (Atlantic)	167	NEW
22	VARGA - Unconscience (Zoo)	164	+26
23	MUTHA'S DAY OUT - Locked (Chrysalis/ERG)	159	+5
24	ALICE COOPER - Unholy War (Epic)	152	-5
25	GODSPEED - Ride (Atlantic)	150	+21
26	THE OBSESSED - Streetside (Columbia)	149	+29
27	SURGERY - D Nice, Off The A-List (Atlantic)	149	+1
28	STUTTERING JOHN - I'll Talk My Way Out Of It (Atlantic)	146	+30
29	TOOL - Sober, Undertow, Prison Sex (Zoo)	144	+5
30	THERAPY? - Die Laughing, Nowhere (A&M)	142	+38
31	GWAR - Jack The World (Metal Blade)	140	+47
32	NAILBOMB - Wasting Away (Roadrunner)	133	+17
33	SEPULTURA - Territory, Slave New World (Roadrunner/Epic)	132	+28
34	BEASTIE BOYS - Sabotage (Grand Royal/Capitol)	130	+31
35	THEE HYPNOTICS - Keep Rollin' On, Heavy Liquid (American)	122	+15
36	STOMPBOX - No Woods (Columbia)	117	+23
37	DIO - Eviltion, Fire Head, Jesus, Mary & the Holy Ghost (Reprise)	114	+45
38	MOTHERLAND - Rumor (550 Music/Epic)	111	+13
39	ANTHRAX - Live: The Island Years (Island/PLG)	106	+23
40	BLACK TRAIN JACK - What's The Deal (Roadrunner)	103	+4
41	HOLE - Miss World, Violet, Doll Parts, Rock Star (DGC)	103	+19
42	NAPALM DEATH - Hung (Earache/Columbia)	99	+20
43	KINGS X - Dogman, Fool You (Atlantic)	99	-5
44	HELMET - Milktoast (Interscope/Atlantic)	98	NEW
45	CARCASS - Buried Dreams (Earache/Columbia)	98	+10
46	SAUSAGE - Prelude To Fear (Prawn Song/Interscope)	92	+10
47	TYPE O NEGATIVE - Christian Woman, Black, Set Me On Fire, Bloody Kisses (Roadrunner)	91	+12
48	PAW - Couldn't Know, Jessie, Gasoline, Lolita (A&M)	90	-10
49	ENTOMBED - Contempt (Earache/Columbia)	89	+3
50	DOG EAT DOG - No Fronts (Roadrunner)	84	NEW

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

GAVIN ROCKS

PROFILE EDITOR:
SHEILA RENÉ



ARTIST PROFILES

BIOHAZARD



LINEUP: Billy Graziadei, vocals/guitars/piano; Bobby Hambel, lead guitars/acoustic guitars; Danny Schuler, drums/percussion; Evan Seinfeld, vocals/bass, with special guest Sen Dog.

LABEL: Warner Bros.

ALBUM:

State Of The World Address

SINGLE:

"Tales From The Hard Side"

PRODUCER: Ed Stasium

EVAN SEINFELD TALKS ABOUT:

SEN DOG: "The Dog is my homeboy. I've known him for about a year. I ran into House of Pain at Roseland in New York about a year ago; they were probably the nicest guys I'd ever met. There was a mutual respect right away. We talked for a couple of hours and at the end of the show they came out. I dropped Sen Dog a few phone calls and stayed in touch. He was into working on the album with us because he loves all kinds of music like we do."

SIGNING WITH WARNER BROS.:

"Tim Carr brought us to the label. He's the craziest, a super genius with his ear to the street. We were in the middle of shooting a video

and he just showed up. Everywhere we go he just shows up. We were in Belgium and we turned around and he was just standing there smoking a cigarette. If we blink, he's gone. There's never a goodbye or a hello. He showed up to see us play everywhere. We're not difficult to work with. Give us our creative control, let us record our albums, and put us on tour, make us a video and leave us alone. We signed with Warner Bros. because Scott our manager called Carr and ten days later we were signed to the same deal we were offered by with Geffen, only better. Everything was fixed and we didn't have to fool around for months. Warner Bros. can turn things over quickly."

ED STASIUM: "Organic huge sounds. The Smitherens album. That's what we liked about Stasium. We didn't want to work with a trendy producer. The label had a cattle call, but we liked Ed. The band did the production. We had already made the demo. Our producer settles arguments between the band, gets good sounds and knows how to mix. Ed had some good ideas and he got performances out of us that we couldn't have gotten out on our own."

THE FIRST SINGLE: "Tales From The Hard Side" is the focus track. We don't have a priority track. Biohazard is AIDS, crack, gang violence, the environment, the ozone layer disappearing, the threat of global obliteration. It's peer pressure, anxiety, depression and feeling alone in a crowded room. We're singing about biohazard. The state of the world is fucked up. We're not saying we're the first to recognize this; what we're saying is that everybody should become socially aware and start to think about topics like child abuse and relate to it because everybody comes from a dysfunctional family."

TOURING: "We're going to Japan for a week. Our concerts have already sold out and it's our first time there. That's amazing. We're touring with Dog Eat Dog from Los Angeles and those dates are soldout in advance. When we return to the states we're going out with Pantera and Sepultura. The first date is June 11 at Roseland and we're the headliners. After that show we're the opening band. We want to tour with everybody: James Brown, Soundgarden, George Clinton, Public Enemy, Red Hot Chili Peppers, Ministry and Garth Brooks. We can play to any audience."

JUST FOUR GUYS FROM BROOKLYN
TALKING ABOUT THE WORLD THEY GREW UP IN ...

BIOHAZARD

STATE OF THE WORLD ADDRESS (1/4/2-45595)



FEATURING "TALES FROM THE HARD SIDE"
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GAVIN ALTERNATIVE

EDITOR: LINDA RYAN
ASSOCIATE ED: SEANA BARUTH



TW		SPINS	TREND
1	LIVE - Selling The Drama (Radioactive)	975	-13
2	SOUNDGARDEN - Black Hole, Spoonman, Fell On Black (A&M)	948	+57
3	PRETENDERS - Night In My Veins, I'll Stand, 977, Forever Young (Sire/Warner Bros.)	930	+44
4	SONIC YOUTH - Bull In The Heather (DGC)	867	+46
5	GREEN DAY - Longview, Basketcase, Come Around (Reprise)	842	+23
6	TOAD THE WET SPROCKET - Falldown (Columbia)	806	+89
7	THE CROW SNDTRK - Stone Temple Pilots, The Cure, Helmet (Interscope/Atlantic)	748	+17
8	HOLE - Miss World, Violet, Doll Parts, Rock Star (DGC)	688	-53
9	COLLECTIVE SOUL - Shine (Atlantic)	674	+51
10	FRENTE! - Bizarre Love Triangle, Labour Of Love (Mammoth/Atlantic)	603	-76
11	ERASURE - Always (Elektra/Mute)	600	+27
12	MORRISSEY - The More You Ignore Me, Why Don't You, Used To Be (Sire/Reprise)	591	-74
13	BEASTIE BOYS - Sabotage (Grand Royal/Capitol)	587	+124
14	BLUR - Girls And Boys (SBK/ERG)	586	+83
15	PEARL JAM - Go, Daughter, Rearview Mirror, Rats (Epic)	577	+36
16	OFFSPRING - Come Out And Play (Epitaph)	554	+99
17	COUNTING CROWS - 'Round Here, Mr. Jones (DGC)	543	+14
18	VIOLENT FEMMES - Breaking Up (Elektra)	533	+22
19	ROLLINS BAND - Liar, Disconnect, Civilized (Imago)	531	-2
20	NINE INCH NAILS - March, Closer, Heresy (Nhtng/TVT/Interscope/ARG)	527	+18
21	SARAH McLACHLAN - Possession, Hold On (Netzwerk/Arista)	521	+6
22	REALITY BITES - Lisa Loeb, U2 (RCA)	517	+17
23	DAVID BYRNE - Angels (Sire/Warner Bros.)	459	+123
24	STAKKA BO - Here We Go (Polydor/PLG)	446	+23
25	GIN BLOSSOMS - Until I Fall, Found, Mrs. Rita (A&M)	437	+43
26	INDIGO GIRLS - Touch Me Fall (Epic)	421	+14
27	TORI AMOS - God, Cornflake Girl, Past The Mission (Atlantic)	409	-60
28	PAVEMENT - Cut Your Hair, Unfair, Plane, Breathin' (Matador)	392	-32
29	JAMES - Say Something, Laid, Sometimes, No No No (Fontana/Mercury)	392	-6
30	CRASH-TEST DUMMIES - Afternoons and Coffeespoons, Mmm Mmm Mmm (Arista)	383	+88
31	SMASHING PUMPKINS - Disarm, Today, Cherub Rock, Mayonaise, Geek USA (Virgin)	367	-95
32	FARM - Messiah (Sire/Reprise)	363	+34
33	SMITHEREENS - Miles From Nowhere (RCA)	354	-106
34	BOINGO - Hey (Giant)	353	+51
35	CAUSE AND EFFECT - It's Over Now (SRC/Zoo)	349	+66
36	MILLA - The Gentleman Who Fell, It's Your Life (SBK/ERG)	344	-45
37	ALICE IN CHAINS - No Excuses, Rotten Apple, I Stay Away (Columbia)	331	-38
38	SUPERCHUNK - The First Part (Merge)	320	-13
39	SEAL - Prayer For The Dying (Sire/Warner Bros.)	317	NEW
40	THE CHURCH - Two Places At Once (Arista)	311	NEW
41	SPIN DOCTORS - Cleopatra's Cat (Epic)	311	+78
42	MEAT PUPPETS - Backwater (London/PLG)	296	-56
43	NICK CAVE - Nobody's Baby (Elektra/Mute)	293	+5
44	WHALE - Hobo Humpin' Slobob Babe (east west/Atlantic Group)	272	-35
45	PRIMAL SCREAM - Rocks, Jailbird, Call On Me, Cry Myself (Sire/Warner Bros.)	255	-56
46	THREESOME SOUNDTRACK - General Public, Jellyfish (Epic)	252	-50
47	NIRVANA - All Apologies, Dumb, Heart Shaped (DGC)	249	-31
48	JOHNNY CASH - Delia's, Drive, Thirteen (American)	244	-22
49	MICHAEL BEEN - Us (Qwest/Warner Bros.)	243	+1
50	MADDER ROSE - Panic On, Car Song, Sleep Forever (Seed)	226	-37

Most Added



- HELMET (22)
- FRANK BLACK (18)
- BAILTER SPACE (16)
- STONE TEMPLE PILOTS (14)
- SF SEALS (13)
- 7 YEAR BITCH (13)

Chartbound

- LUSH - "Hypocrite" (4-AD/Reprise)
- STP - "Vaseline" (Atlantic)
- VELOCITY GIRL - "Sorry Again" (Sub Pop)
- JAH WOBBLE - "The Sun Does Rise" (Island/PLG)
- GIGOLO AUNTS - Flippin' Out (RCA)

Top Tip

SEAL

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

Among the Most Added last week, Seal makes a strong debut at #39.

Top Requests



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

RECORD TO WATCH

THERAPY? "Die Laughing" (A&M)

I love this song! So does WHFS, WEQX, KLZR, WDST, WHTG and WCBR, among others.

BAD VIBES
LOYD COLE

The new album featuring "Morning is Broken" and "My Way to You"

RYKO
RYKODISC USA
Pickering Wharf, Bldg. C
Salem, MA 01970
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Reports accepted Monday 8:30am - 4pm and Tuesday 8:30am - 3pm
Station Reporting Phone: (415) 495-1990 Gavin Fax: (415) 495-2580

YOU MAY NEVER COME DOWN



NO COME DOWN
(B-SIDES & OUTTAKES)



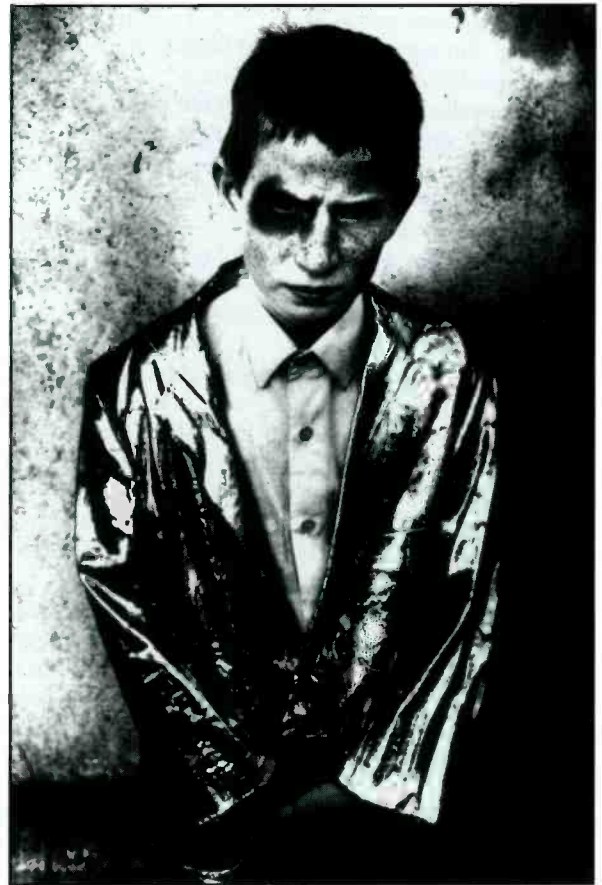
**Alternative studio takes,
live acoustic performances and
B-sides all previously unavailable
in the U.S. – 3 released for
the first time anywhere.**

**See The Verve on the second stage at Lollapalooza
this summer from Las Vegas to New York!**



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The Outeurs



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FEATURING "LENNY VALENTINO"

PRODUCED BY PHIL VINALL AND LUKE HAINES

MODERN HISTORY ON THE THIRD FLOOR

U.S. TOUR IN JULY!



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Inside Alternative

I hope you all had a fabulous weekend—I sure did. I actually managed to get a tan, finally saw *Like Water For Chocolate* and even went out raving. Oh my! Taking these hip-hop aerobic classics has helped me immensely with my rhythm problem. I am no longer shy (who, me?) about getting out on the dance floor and shaking my groove thang. Anyway, hope you managed to do some fun stuff.

When you get to the office on the Tuesday after a Monday holiday, doesn't it seem that the very notion of a holiday is some sort of cruel joke? I mean, there's twice as much work to do and only half the time to do it in. Hello! Can you say anxiety attack? It completely undoes any good the day of rest did in the first place. Do I sound like a *Seinfeld* monologue?

Lots going on with **WDRE** this week: First, as you've probably heard, **WWCP**-Albany is the latest addition to the 'DRE network. This makes the fourth station (along with **WDRE**-Philadelphia, **WDRE**-Westhampton and of course, **WDRE**-Garden City) to carry the Garden City call letters. In addition, 'DRE has hired two new account executives—**Paul Anthony** and **Stuart Gorlick**—to keep up with the rigorous demands of selling all these stations. Finally, Jarad Broadcasting president **Ronald J. Morey** is pleased to announce that **John Caracciolo** has been promoted to vice president of engineering.

The **Phoenix Media Communications Group** is pleased to announce the appointment of former **WBCNer David Bieber** to director of special projects. A prominent member of the Boston

radio community, Bieber was responsible for some of **WBCN's** most popular events such as *The Rock Of Boston* concert, the *Rock N' Roll Rumble* and the *WBCN Expo*. His bright ideas and creativity make him the perfect person to research new print opportunities for the Phoenix Media/Communications Group.

Eric Schmidt, formerly with **WEQX**-Albany, has filled music director vacancy at **KTOZ**-Springfield. His music call hours are Tuesdays and Fridays, 2-5 p.m. John's call hours remain Wednesdays and Thursdays, 2-5 p.m.

WZRH-New Orleans was struck by lightning over the holiday weekend, hence the frozen report.

Christian Unruh was on the air at the time, and was thrown from his chair when the control board blew up. He's fine, and by the time you read this the station will be back in operation.

Look for the compilation *Alternative Music From Woodstock*—a collection of bands from the Woodstock area—to land on your desk shortly. The album was put together by **WDST's** morning guy **Nic Harcourt**, and features **Happy Rhodes, Go Van Go, Abba Rage, The Bandits** and **The Fierce Nipples**, among many others. Like I said, it should be arriving soon.



Life imitates art: In the same week that Warner Bros. went for adds on **Primal Scream's** (above) new single, "Jailbird," members of the band and crew were arrested while swimming naked in the San Antonio River. The band's body-guard was formally charged with public intoxication and criminal mischief, while everyone else dried, uh, off in the pokey overnight. The always quoteable **Steve Rennie** said

(referring to a line in "Jailbird"), "They walk it like they talk it. Gotta love it. And yes, I will be attending the arraignment."

New Releases

KISS MY ASS Various Artists (Mercury)

The much anticipated Kiss tribute album lands on your desk this week and let me just say, you're in for a real good time. The artists included range from Garth Brooks to Dinosaur Jr. and everyone in between, although there is a definite alternative slant to the album as a whole. The best thing to do is pick your favorite Kiss song and hear how it's been interpreted. For me, the songs that sound best are the ones where the artist recording it put their own spin on the interpretation, like **Toad The Wet Sprocket's** almost serene version of the party anthem "Rock And Roll All Night." Other favorites include **The Lemonheads' "Plaster Caster,"** **Dinosaur Jr.'s "Goin' Blind,"** the **Gin Blossoms' "Christine Sixteen"** and **Anthrax's "She."** Without doubt, the biggest hit on this album is **Garth Brooks' version of "Hard Luck Woman,"** which I dare you all to play. Better than all the Tom, Dick & Harry tribute albums out in recent months. Pick your poison.

—LINDA RYAN



THE HOLLOW MEN Twisted (November)

Having been a huge fan of The Hollow Men's since their 1990 American debut *Cresta*, it was with great anticipation that I put their tardy follow up into my CD player. Happily, *Twisted* doesn't disappoint. The band has progressed dramatically in between albums, the rigidity of their dance-flavored guitar pop easing into an experimental, highly-visceral trip. Of course, there's plenty of radio-friendly pop on *Twisted*, as one listen to the sinewy "Thrilled," the darker "Now," or the waltzing "Colour Kissed" will confirm. This time out, however, the loosely-layered, epic sounds of the somewhat gloomy "This Dark City," "Funny Peculiar" and "Like The Man Said"—which was written after reading an interview with **Sisters Of Mercy** goth-prophet **Andrew Eldridge**—are so hypnotic, so spell-binding, it's almost impossible not to

Continued on page 65

ARTIST PROFILE

ALICE DONUT



FROM: New York City

LATEST RELEASE: *Dry Humping The Cash Cow, Live at CBGB's*

LABEL: Alternative Tentacles

THEY ARE: **Tomas Antona, Steve Moses, Michael Jung, Richard Marshall and Sissi Schulleister.**

ON TOMAS' TRENCHCOAT: "I have this 'flasher thing' going on...It's strange, in real life I'm pretty reserved; but I just go apeshit onstage. Being in a trench lets me go on without caring." - T.A.

TOMAS' VOCALS: "He can't actually sing; it's more like a physical expulsion. If you ask him to sing a scale, it will probably take a really long time." - R.M.

TROMBONE COVER SONGS: "We play covers as best as we can from memory because we figure that's how you remember it, too...take three notes that are great and just play the hell out of it." - R.M.

FAVORITE GUITAR PLAYER: "Paul Leary (Butthole Surfers) — he was one of the first guys who could be a good guitar player without showing off." - R.M.

ON THE NEW YORK BAND LABEL:

"Writers overplay it...I don't think we sound like a New York band, like **Helmet** or **Unsane**. We don't have a niche to fit in. We rock pretty hard, but it's a different energy." - R.M.



1. LIVE - SELLING THE DRAMA
2. VIOLENT FEMMES - BREAKIN' UP
3. SONIC YOUTH - BULL IN THE HEATHER
4. BEASTIE BOYS - SABOTAGE
5. JAMES - SAY SOMETHING
6. OFFSPRING - KEEP 'EM SEPARATED
7. BLUR - GIRLS AND BOYS
8. SUPERCHUNK - THE FIRST PART
9. GIGOLO AUNTS - COPE
10. NINE INCH NAILS - CLOSER

THE DAMBUILDERS



“Easily the best indie rock band in America!—that doesn’t sound like Pavement or Dinosaur Jr. The album’s definitive three minutes are ‘Shrine’.”

—SPIN MAGAZINE/JUNE

“It’s a rare pleasure to find a band that plays such handsome pop songs yet maintains enough edge to keep things interesting!”

—ALTERNATIVE PRESS/JUNE

“‘Shrine’ is three minutes of pure summer pop with a great guitar hook! Requests immediately!”

—BRIAN PHILLIPS/PD 99X-ATLANTA

IMPACT DATE: JUNE 7TH

**Couldn’t wait: 99X (17 spins),
WFNX, KLZR**

ENVICENNIDEDOR

PRODUCED BY THE DAMBUILDERS AND ERIC MASUNAGA MANAGEMENT; 7 TWENTY MANAGEMENT

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ATLANTA

GAVIN COLLEGE

ALTERNATIVE EDITOR:
LINDA RYAN
COLLEGE EDITOR: SEANA BARUTH



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- | | | | |
|------------|----|----|---|
| 1 | 1 | 1 | SONIC YOUTH - Bull In The Heather (DGC) |
| 3 | 2 | 2 | SUPERCHUNK - The First Part (Merge) |
| 10 | 7 | 3 | JOHNNY CASH - Delia's, Drive, Thirteen (American) |
| 4 | 4 | 4 | NICK CAVE - Nobody's Baby (Elektra/Mute) |
| 5 | 5 | 5 | HOLE - Miss World, Violet, Doll Parts, Rock Star (DGC) |
| 38 | 10 | 6 | BEASTIE BOYS - Sabotage (Grand Royal/Capitol) |
| 2 | 3 | 7 | ROLLINS BAND - Liar, Disconnect, Civilized (Imago) |
| 8 | 8 | 8 | FRENTE! - Bizarre Love Triangle, Labour Of Love (Mammoth/Atlantic) |
| 9 | 9 | 9 | DRIVE LIKE JEHU - Here Comes, New Math (Interscope/Atlantic) |
| 11 | 11 | 10 | DAMBUILDERS - Smell, Shrine (east west/Atlantic Group) |
| 6 | 6 | 11 | KING MISSILE - Love Is (Atlantic) |
| 12 | 12 | 12 | MADDER ROSE - Panic On, Car Song, Sleep Forever (Seed) |
| 45 | 23 | 13 | UNWOUND - New Plastic Ideas (Kill Rockstars) |
| 7 | 14 | 14 | THE CROW SNDTRK - Stone Temple Pilots, The Cure, (Interscope/Atlantic) |
| 13 | 13 | 15 | CODEINE - Loss Leader, Wird, Vacancy (Sub Pop) |
| 15 | 15 | 16 | HELIUM - Vampire, XXX, Love \$\$\$ (Matador) |
| — | 34 | 17 | HEAVENS TO BETSY - Calculated (Kill Rockstars) |
| — | 24 | 18 | POLVO - Celebrate The New Dark Age (Merge) |
| NEW | 19 | 19 | GRIFFERS - Crappin' You Negative (Shangri-La) |
| 35 | 20 | 20 | 3DS - The Venus Trail (Flying Nun/Merge) |
| 21 | 21 | 21 | LIVE - Selling The Drama (Radioactive) |
| NEW | 22 | 22 | VELOCITY GIRL - Sorry Again (Sub Pop) |
| — | 43 | 23 | DAVID BYRNE - Angels (Sire/Warner Bros.) |
| NEW | 24 | 24 | LUSH - Hypocrite (4-AD/Reprise) |
| 25 | 25 | 25 | GITS - Enter: The Conquering Chicken (C/Z) |
| 28 | 26 | 26 | THINKING FELLERS UNION - Flames Up, Waited Too Long (Ajax) |
| 41 | 30 | 27 | TINDERSTICKS - Tindersticks (Bar None) |
| 26 | 28 | 28 | SOUNDGARDEN - Black Hole, Spoonman, Fell On Black (A&M) |
| 16 | 29 | 29 | MORRISSEY - The More You Ignore Me, Why Don't You, Used (Sire/Reprise) |
| NEW | 30 | 30 | SLEEPYHEAD - Starduster (Homestead) |
| 31 | 31 | 31 | TSUNAMI - The Heart's Tremolo (Simple Machines) |
| 37 | 32 | 32 | GIGOLO AUNTS - Cope (RCA) |
| 19 | 19 | 33 | RODAN - Rusty (1/4 Stick) |
| — | 35 | 34 | INDIGO GIRLS - Touch Me Fall (Epic) |
| NEW | 35 | 35 | THE CHURCH - Two Places At Once (Arista) |
| — | 36 | 36 | LISA GERMANO - Happiness (4-AD) |
| 33 | 33 | 37 | NINE INCH NAILS - March, Closer, Heresy (Nthng/TVT/Interscope/ARG) |
| — | 38 | 38 | GIL SCOTT-HERON - Spirits (TVT) |
| 14 | 16 | 39 | PAVEMENT - Cut Your Hair, Unfair, Plane, Breathin' (Matador) |
| 22 | 22 | 40 | SWELL - Forget About Jesus, Stoned, Song (American/Psycho-Specific) |
| — | 41 | 41 | ADRIAN BELEW - I See You, Never Enough (Caroline) |
| 42 | 42 | 42 | VOLUME NINE COMPILATION - Various Artists (Volume (UK)) |
| NEW | 43 | 43 | THE CANNANES - Short Poppy Syndrome (Ajax) |
| NEW | 44 | 44 | MEKONS - Retreat From Memphis (1/4 Stick) |
| NEW | 45 | 45 | SUNNY DAY REAL ESTATE - Seven, Round, Song About An Angel (Sub Pop) |
| 32 | 45 | 46 | GREEN DAY - Longview, Basketcase, Come Around (Reprise) |
| 18 | 18 | 47 | SAUSAGE - Prelude To Fear (Prawn Song/Interscope) |
| 50 | 48 | 48 | FURTHER - Surfing Pointers, Ferrets, Brian (Christmas) |
| 17 | 17 | 49 | DAY IN THE PARK - Archers, Griffers, Nothing, Refrigerator (The Now Sound) |
| 40 | 50 | 50 | PRETENDERS - Night In My Veins, I'll Stand, 977, Forever Young |

Reports accepted Monday 9:00am - 4pm and Tuesday 9:00am - 3pm. College reports should be called or faxed in on Mondays.
Station Reporting Phone: (415) 495-1990 Gavin Fax: (415) 495-2580

Most Added



BAILTER SPACE (19)

HELMET (18)

SF SEALS (16)

FRANK BLACK (15)

7 YEAR BITCH (14)

Top Tip

THE GRIFFERS

Crappin' You Negative (Shangri-La)
Hate to say 'I told you so,' but Crappin' You Negative, last week's Record To Watch, is Top Tip this week with an (anything but crappy) debut at #19. The 35 total reports include ADDS at WRVU, WUVT, KUSF, KVRX, WFDU, WNUR, WRFL, WRSU, WRUV, WVFS and WVKR.

RECORD TO WATCH

SF SEALS

Nowhere

(Matador)

Indie icon Barbara Manning's SF Seals grab 16 ADDS their first week out!

Chartbound

FRANK BLACK - Teenager Of The Year (Elektra)

CRAYON - Brick Factory (Harriet)

FARM - Hullabaloo (Sire/Reprise)

WEEZER - (DGC)

VIOLENT FEMMES - New Times (Elektra)

TOAD THE WET SPROCKET - Dulcinea

(Columbia)

MAGGIE ESTEP - No More Mister Nice Girl

(Imago)

BOINGO - (Giant)

Dropped: #27 Why Do You Think They Call It

Pop?, #37 Vanilla Trainwreck, #39 Bedhead, #40

Gastr Del Sol, #44 Luna, #46 Overwhelming

Colorfast, #47 Combustible Edison, #49 Ali Farka

Toure with Ry Cooder.

Inside College

Colby Mancasola from **KDVS** called in his final report as co-music director this week, and we both got a little misty-eyed (I hate saying goodbye). However, we college radio-related folks have certainly not seen the last of Mr. Mancasola as his band, **Knapsack**, has officially been added to the **Alias** roster. Nothing concrete is determined at this point, but we should have a **Knapsack** full-length in hand by the end of the year.

KCMU-Seattle wound up their quarterly fundraiser last week, and the seven-day-long event netted the station over \$27,000 in pledges, two-thirds of which has already been collected. Congratulations to **Don** and company.

Mark Keefe's temporary replacement at **WVXU** is a gentleman by the name of **Mike Bohberg**. Mike takes music calls at (513)731-9898, and he has set no definite hours as yet.



Eric Rose, ex-**KUSF** music director, has

taken over **Alternative Tentacles'** radio promo for the departed **Melissa Stegall**. AT has recently changed offices, so jot Eric's new number down in your rolodex: (415)282-9783.

In other news, rumor has it that **WAPS-Akron's** music director **Becky Wagner** is leaving her post. Becky, our source tells us, says that she no longer fits with the station's format. Also, **Laura Wren**, program director, is your summer contact at **KCOU-Columbia**. You can reach her at the same old number.

World Domination is looking for a college radio promotions person. Interested parties should get in touch with **Ilene Barg** at (213) 850-0245.

If you talk to **TVT's Jim McNeill** any time soon, congratulate him on his impending nuptials... Finally, I'd like to give a nod to **KUCI-Irvine** M.D. **Steve Cronk**, who takes an unusually active role in his department. Besides the usual M.D. duties, Steve arranges and engineers for broadcast live performances in the KUCI studios as many as four times a week. In fact, you may have seen his (mis-spelled) engineering credit on the latest **Mountain Goats 10"**, and I've heard the band will use other tracks from the same sessions on future releases. If you've got a band in the Irvine area, call Steve at (714)856-4561 and ask him about an in-studio gig.

That's all there is. Is anyone still reading?

College Albums

Continued from page 62

gravitate towards them. And as dark or gloomy as they may be, they're also quite comforting. Captivating. And yes, that's me Edward Ball from *The Times* is talking about right before "Funny Peculiar" begins. Should I read anything into that? In any case, let's hope it's not four years until the next album.

—LINDA RYAN



THE DEVLINS *Drift* (Capitol)

Having had the opportunity to check these guys out live last week, I put this album into my player the minute it landed on my desk. What I liked about the band live—the rich textures of the music, the sensual rhythms and Colin Devlin's warm voice—is what gives *Drift* its color. But when it comes right down to it, the songs themselves are what makes this album so wonderful. There's a warm, almost melancholic feeling that hangs in the air while listening to *Drift*, particularly with bittersweet songs like "Someone To Talk To" and "Almost Made You Smile" (my personal fave) that, with the first listen, transforms you into a wistful romantic. Other faves include "Necessary Evil," "I Knew

That" and "I Don't Want To Be Like This." Do yourself a favor and check these guys out. They're on tour with Sheryl Crow. —LINDA RYAN

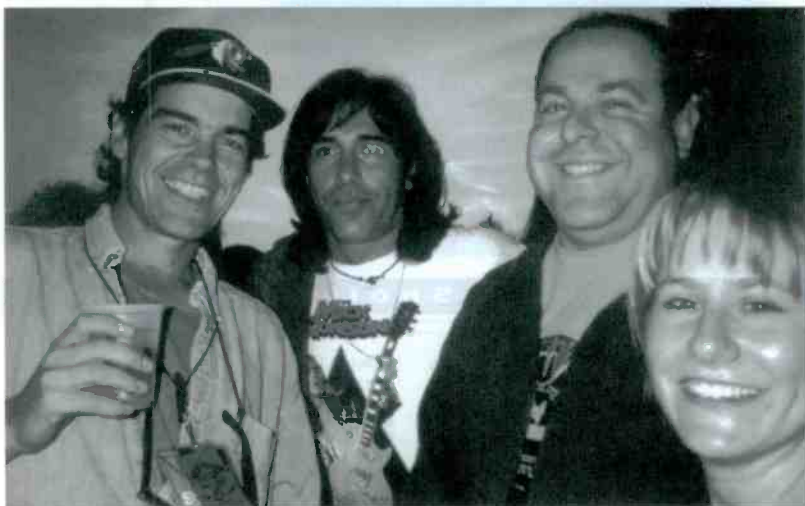
THE POPINJAYS *"When I Believed In You"* (550)

A surprising new single from London's Popinjays, who've made a career out of short, super-speedy pop songs that owe as much to the buzzing guitars as they do to the wonderful sing-a-long hooks. They've slowed things down considerably on their latest, allowing the emotions to come through. "When I Believed In You" is a slow—dare I say, adult—charmer that flexes some taut, melodious muscle. Sounds better with every listen.

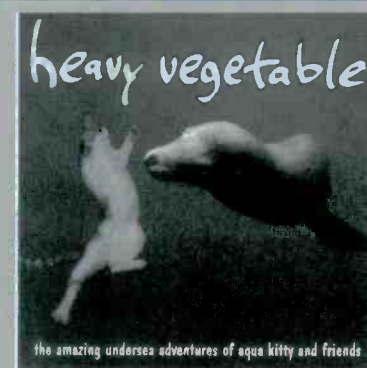
—LINDA RYAN

THE AUTEURS *Now I'm A Cowboy* (Vernon Yard)

"Lenny Valentino" is called this band's "most urgent song to date," and though the Auteurs shouldn't be pigeonholed into the one-hit-wonder corner, this song is remarkable. Remember the exhilarating feeling of seeing/hearing addictive tunes like Human League's "Don't You Want Me?" or Flock Of Seagulls' "I Ran" on MTV for the first time? This sums up the Valentino vibe. A haunting guitar riff that balances between new wave (emphasis on new) and pop is punctuated by Luke Haine's noirish vocals and buried Hammond organ notes that chime ethereally through the chorus. These four English rogues are unleashing a U.S. tour next month, and their polished new wave sound seems destined to land an appreciative audience. "The Upper Classes" slowly ebbs a cello and guitar tide that bounces between fleshed-out melodies and crunching distortion. Dig on "Underground Movies' " sharp, slicing guitar and "Daughter Of A Child's" subtle groove. Check out their July tour when it hits your midst. —David Beran



The annual Ren Management barbecue was once again, a smashing (everyone was smashed) success. Pictured l-r are: host Steve Rennie, Dramarama's Chris Carter, Geffen's Mark Kates and wife Beth Bellis



HEAVY VEGETABLE *The Amazing Undersea Adventures Of Aqua Kitty And Friends* (HEADHUNTER/CARGO, 4901-906 MORENA BLVD., SAN DIEGO, CA 92117-3432)

In the past five years you've been smothered by clinging love rock, pummeled by muscle-bound grunge, charmed into a stupor by rattling low-fi and scared into submission by Japanese noise. Isn't it time for something different? Enter Heavy Vegetable. Although they're from the San Diego area, this engaging ensemble owes only a small debt to its region's current aesthetic, in that occasionally the band breaks into big, fuzzy throbbing chords. But those thunderous noises are only one small component of Heavy Vegetable's spastic sound, for this is an ensemble with *personality*—a band that has done hallucinogens and watched cartoons, wallowed in new wave and pored over the history of prog. In fact, Heavy Vegetable is exactly the kind of band formed by inventive suburban kids whose frame of reference is limited to early MTV and Yes-dominated Album radio, but whose imaginations are expansive enough to re-think and re-combine those influences. Their full-length debut, *The Amazing Undersea...*, contains 17 super-brief tracks in which our heroes spread layers and layers of harmony vocals over some acoustic strums, faux-ska scampering, electric sonic sweeps, nerdy polka-ing and rollicking sing-song snippets. And that's just for openers. Faves include "Doesn't Mean Shit," "Sue Me," "Black Suit" and "Head Rush" (which I thought was "Hair Brush" until I read the lyrics). If you're still striving to somehow categorize this band, your only hope is to consider their company by regarding Heavy Vegetable as contemporaries of prog-pop missionaries like the Mommyheads and MK Ultra.

—SEANA BARUTH



HELMET *Biscuits For Smut EP* (INTERSCOPE, 10900 WILSHIRE BLVD., SUITE 1230, LOS ANGELES, CA 90024)

The Biscuits For Smut EP offers just a nibble of Helmet's forthcoming Interscope full-length, but for an appetizer, this biscuit's damn filling. Confession time: Helmet's rarely "done it" for me; in the past I've considered them (on record at least) to be a tad overbearing and snarly, to—if you will—lack estrogen. But "Biscuits For Smut," with its relentlessly seductive groove, oddly processed vocal and absolutely inescapable bassline, won me over completely after its opening eight bars. Forgive my Top-40-ism, but this is a hit! On "Clean," the EP's third track, Page Hamilton actually sings (as he does only infrequently), and the two remixes of "Biscuits" are worthwhile as well. *Betty* is the album and it's due on your desk before its add date, June 13. —SEANA BARUTH

THE ROPERS *The Ropers* (SLUMBERLAND RECORDS, PO BOX 14731, BERKELEY, CALIF., 94701)

Like putting on a jacket you haven't worn in a while and finding money in the pockets, this new EP from D.C.'s The Ropers is an unexpected, pleasant surprise. None of the sound-quality problems that plagued the very fine "Lost"/"Waiting" seven-inch are evident here, allowing the band's dissonant, hook-laden pop to shine. And oh, how it shines! The opening track, "I Don't Mind," is an absolute masterpiece. From the unflinching opening riff to its feedback-squeal end, this track deserves all the air-play college and commercial (oh my, I used the 'C' word) stations can muster. Other faves include "It's So Strange," "September's Rain" and the unclouded versions of "Lost" and "Waiting." Gee, that's just about all of 'em. Beg borrow or steal if you have to, but this one's a 'must get.'

—LINDA RYAN

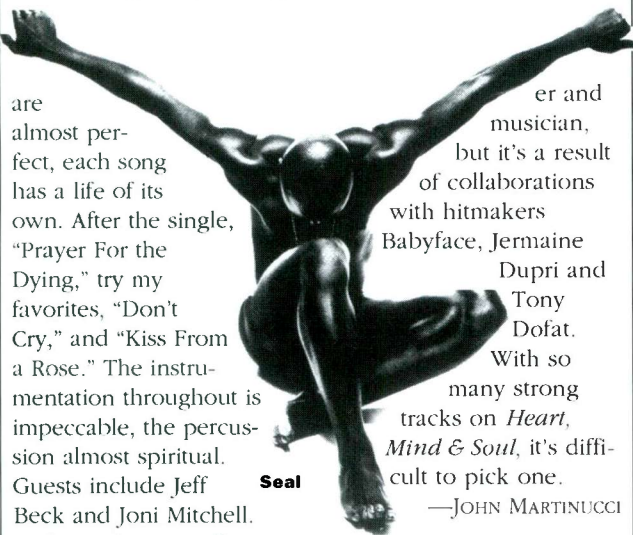
By Seana Baruth

GAVIN PICKS

Albums

SEAL (ZTT/Sire/Warner Bros.)

Seal has the perfect pop voice and it's evident he pours all his emotions into his poignant lyrics. Because Seal's timing and phrasing



are almost perfect, each song has a life of its own. After the single, "Prayer For the Dying," try my favorites, "Don't Cry," and "Kiss From a Rose." The instrumentation throughout is impeccable, the percussion almost spiritual. Guests include Jeff Beck and Joni Mitchell. Seal's sophomore album is a multi-format gem.

—BEVERLY MIRE

MAVERICK SOUND-TRACK (Atlantic)

Whatever you might think of the recently-released *Maverick*, there's no doubt that the soundtrack is a hit. Many of the 12 songs were written specifically for the film (which features cameos by Clint Black, Vince Gill, Rodney Foster, Tracy Lawrence, Carlene Carter, Waylon Jennings and Patty Loveless). Highlights are Vince Gill's version of the Band's "Ophelia," the Rodney Foster/Patty Loveless duet "Rainbow Down The Road," and Hal Ketchum's "Solitary Travelers."

—CYNDI HOEZLE

EL DEBARGE Heart, Mind & Soul (Reprise)

Heart, Mind & Soul is El DeBarge's second album since he signed with Warner Bros. in 1991. Not only does this album reflect El's evolution as a singer, songwriter, produc-

er and musician, but it's a result of collaborations with hitmakers Babyface, Jermaine Dupri and Tony Dofat. With so many strong tracks on *Heart, Mind & Soul*, it's difficult to pick one.

—JOHN MARTINUCCI

SARKOMA Integrity (Red Light)

If you're looking for something electrifying to spice up your show check out Sarkoma. This five-piece band from Rockford, Illinois delivers gritty hard rock with a metallic twist. Screaming vocal yells, vicious guitar licks, slamming bass lines and pounding drums shoot out of this album like a flame thrower. Already receiving spins on metal radio, Sarkoma is ready to rock on commercial radio with *Integrity*. The focus track is "Blue Horizon," but be sure to check out "Tuesdays," "Tung" and "George."

—ROB FIEND

Singles



GARTH BROOKS Hard Luck Woman (Mercury)

Stations could offer huge amounts of cash to listeners to identify the artist singing this song and it would be highly unlikely they'd get a single winner. No doubt they'd get a few folks guessing Rod Stewart. Don't look for a single as it's only available on *Kiss My Ass*, a just-released album of various artists performing the music of the '70s phenomenon. A sensational concept executed to perfection, and one that shouldn't be overlooked.

LIVE Selling The Drama (Radioactive)

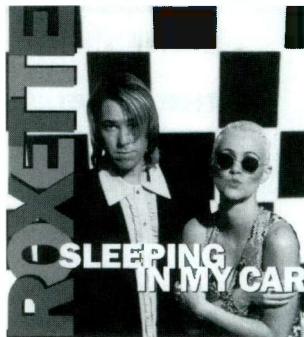
Alternative picked up on this track instantly and reacted in a big way. It's Number One most played for the third week in a row, so the stage is set for a totally Live summer at Top 40. Imaginative lyrics by Ed Kowalczyk matches the compelling music, creating a sound that really cuts through on the air.

BLACKSTREET Booty Call (Interscope)

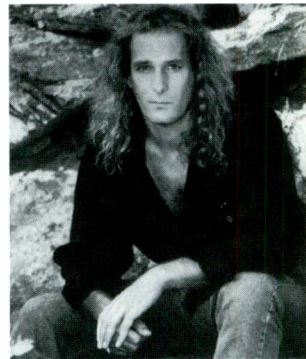
Crossover stations like WJMN-Boston, WZJM-Cleveland and FM102-Sacramento have already laid the base for this track. This Teddy Riley project has plenty goin' on musically to recommend it to mainstream Top 40s as well, and a non-rap version should help.

ADDED at: Z90, KIITN/FM, I-94 and KDON.

ROXETTE Sleeping In My Car (EMI/ERG)



In between this release and their last, Roxette's fellow Swedes Ace Of Base exploded onto the scene in the U.S., and Stakka Bo is just getting started. But outside of Abba, no other group from Stockholm and that vicinity have made the impact this duo has. They unleash some hot pop/rock on this first single from a soon-to-be-released album *Crash! Boom! Bang!*.



MICHAEL BOLTON Ain't Got Nothin' If You Ain't Got Love (Columbia)

Playing to sold-out arenas all summer, Michael Bolton won't just be performing ballads. His track record of success singing soft sensitive and romantic songs is well-documented, but during his early days as an artist he rocked. Wisely, that's the direction he takes on this latest single.

CRASH TEST DUMMIES Afternoons & Coffeespoons (Arista)

Natural candidates as one of the most original acts to come along the past few years. Singer/writer Brad Roberts' voice is a big part of their appeal, but his quirky way with words and storylines is reflected on this follow-up to "Mmm Mmm Mmm Mmm."

ROSCO MARTINEZ I Won't Rain On Your Parade (Zoo)

Whenever an artist's first release charts Top Ten they are immediately elevated to a new level. Rosco Martinez's stunning debut effort, "Neon Moonlight," exploded on the GO Chart and now this upbeat entry is set to make it two in-a-row.



Crash Test Dummies

By Dave Sholin

GAVIN

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San Francisco, CA 94105
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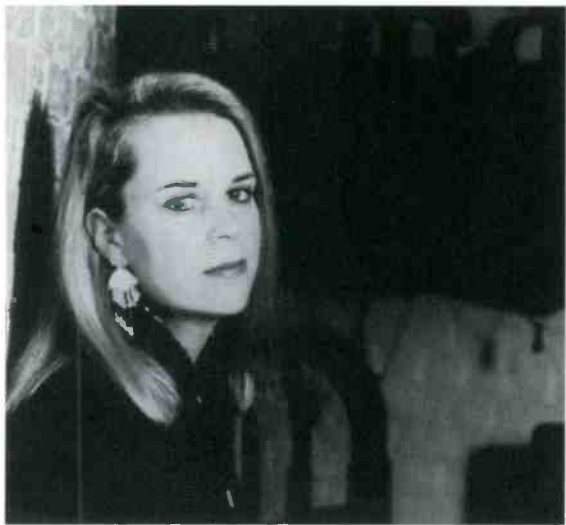
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EVERYBODY WINS WITH

Mary Chapin Carpenter

"I Take My Chances"

Gavin Country 10*

MUSIC THAT'S FIRST

SPEAKING FROM THE HEART

Rick Trevino

"She Can't Say I Didn't Cry"

HIS BREAKTHROUGH HIT

Gavin Country 42*



MUSIC THAT LASTS



GET READY TO GO JOY RIDING WITH

Joy Lynn White

"Wild Love"

On the way to you soon.

COLUMBIA NASHVILLE

"Get A Little Closer"

Ricky

Lynn

Gregg

★ Nominated "Best New Country Act"
Performance Magazine

★ Top 5 "Top New Country Artist"
Billboard Magazine
"Year In Music"

★ Top 10 Debut Album Release,
"Ricky Lynn Gregg"
Billboard Heatseekers

★ Televisions: TNN, CMT, VH1,
Countdown At The Neon Armadillo,
Music City Tonight, Americana
Network, Crook & Chase,
TNN Country News

★ Over 200 concert appearances in '93,
including *Madison Music Tour*

From the new album "Get A Little Closer"

Street Date: July 26th

Going for Reports June 27th



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