GAVIN SALUTES COUNTRY MUSIC MONTH

the GAVIN REPORT

GAVIN RAP FIRST ANNIVERSARY ISSUE

SEARCHING 4 THE STREETS

ALSO

THE BIRTH OF THE NEW SCHOOL

AND

DANCE HALL - RAGA MUFFIN:

WHAT'S IT ALL ABOUT?

ISSUE 1879 OCTOBER 25, 1991

www.americanradiohistory.com
With just three singles, he’s accomplished what it takes many artists a career to achieve.

Tevin Campbell’s debut single, “Tomorrow,” from Quincy Jones’ Back On The Block was a No. 1 R&B hit. He scored gold, a Grammy nomination and a Top 15 pop hit with “Round And Round” from Prince’s Graffiti Bridge. And “Just Ask Me To,” from the “Boyz N The Hood” soundtrack, just went Top Ten R&B.

Tevin’s fourth single launches a career that’s already pretty remarkable.

Tell Me What You Want Me To Do

Tevin Campbell
The first single from his very own debut album T.E.V.I.N.
### TOP 40

**MOST ADDED**

<table>
<thead>
<tr>
<th>Artist</th>
<th>Song</th>
<th>Label</th>
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<tbody>
<tr>
<td>Richard Marx</td>
<td>Keep Coming Back</td>
<td>Capitol</td>
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<tr>
<td>Genesis</td>
<td>No Son Of Mine</td>
<td>Atlantic</td>
</tr>
<tr>
<td>Lisha Stansfield</td>
<td>Change</td>
<td>Arista</td>
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**RECORD TO WATCH**

- **ERASURE**
  - Chorus (Covered Up The Sun) (Sire/Reprise)
- **HAAMER**
  - 2 Legit 2 Quit (Bust It/Capitol)
- **PAULA ABDUL**
  - Blowing Kisses In The Wind (Captive/Virgin)

### URBAN

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<tr>
<td>Vanessa Williams</td>
<td>The Comfort Zone</td>
<td>(Wing/Mercury)</td>
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<tr>
<td>Shantie</td>
<td>I Love Your Smile</td>
<td>(Motown)</td>
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**RECORD TO WATCH**

- **ERASURE**
  - Chorus (Covered Up The Sun) (Sire/Reprise)
- **DIGITAL UNDERGROUND**
  - Kiss You Back (Tommy Boy)
- **PAULA ABDUL**
  - Blowing Kisses In The Wind (Captive/Virgin)

### RAP

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<td>3rd Bass</td>
<td>Portrait Of An Artist As A Hood</td>
<td>(Def Jam/Columbia)</td>
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<tr>
<td>Second II None</td>
<td>Be True To Yourself</td>
<td>(Profile)</td>
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<tr>
<td>Pete Rock &amp; C.L. Smooth</td>
<td>The Creator</td>
<td>(Elektra)</td>
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**RETAIL RADIO**

- **MC Lyte**
  - "When In Love" (First Priority/Atlantic)
- **D-NICE**
  - "25 Ta Life" (Jive)

### COUNTRY

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<tr>
<td>Lisha Stansfield</td>
<td>Change</td>
<td>Arista</td>
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**RECORD TO WATCH**

- **KENNY LOGGINS**
  - Conviction Of The Heart (Columbia)
- **GARTH BROOKS**
  - Shameless (Capitol Nashville)

### A/C

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<tr>
<td>Paula Abdul</td>
<td>Blowing Kisses In The Wind</td>
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**RECORD TO WATCH**

- **KENNY LOGGINS**
  - Conviction Of The Heart (Columbia)
- **EDDIE LONDON**
  - Uninvited Memory (RCA)
- **GARTH BROOKS**
  - Shameless (Capitol Nashville)

### JAZZ

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<td>Mantra Mode</td>
<td>(Enja)</td>
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<tr>
<td>Kenny Kirkland</td>
<td></td>
<td>(GRP)</td>
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<tr>
<td>Elaine Elias</td>
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<td>(Manhattan)</td>
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**RECORD TO WATCH**

- **ABDULLAH IBRAHIM**
  - Mantra Mode (Enja)
- **DAVE GRUSIN**
  - The Gershwin Connection (GRP)

### ADULT ALTERNATIVE

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<td>Sonic Atmospheres</td>
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<td>David Benoit</td>
<td>Shadows (GRP)</td>
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<td>Beverley Craven</td>
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**RECORD TO WATCH**

- **JAMES TAYLOR**
  - New Moon Shine (Columbia)
- **EVERYTHING BUT THE GIRL**
  - Worldwide (EastWest America)
- **GENESIS**
  - "No Son Of Mine" (Atlantic)

### ALBUM

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<td>&quot;No Son Of Mine&quot;</td>
<td>(Atlantic)</td>
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<td>Celebrating Elton John and Bernie Taupin</td>
<td>Two Rooms (Polydor/PLG)</td>
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<td>Carter The Unstoppable Sex Machine</td>
<td>30 Something (Chrysalis)</td>
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<td>The Dylan</td>
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<td>(Beggars Banquet/RCA)</td>
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**RECORD TO WATCH**

- **NIRVANA**
  - "Smells Like Teen Spirit" (DGC)
- **U2**
  - "The Fly" (Island/PLG)
Goodman Resigns Ackerley Radio Post

After just six months as president of Ackerley Communications, Alan Goodman resigned his position effective at the end of the month. Goodman's resignation coincides with rumors that Ackerley-owned WBOS is this close to being sold, and that WAXY-Miami is on the block.

Goodman took the Ackerley position after a number of years at VAVA-Washington.

Power 99 Jocks Suspended After Billboard Vandalism

World Series fervor reached fever pitch this week when Power 99 FM (WAPW)-Atlanta personalities Domino and Crash Clark were suspended without pay after vandals defaced a 12 X 25 foot Minnesota Twins banner recently raised in front of a local hotel.

According to an article in a local paper, Domino and Clark encouraged listeners to go over and "paint" the sign. A few loyal Braves fans were more than willing to comply, and, of course, news of the rearrangement made it as far as Minneapolis.

Power 99 Program Director Rick Stacy said that although his personalities have been suspended, they were not entirely to blame for the incident.

"Power 99 radio does not promote vandalism and would never condone this kind of activity," Stacy said. "The two disc jockeys involved acted on their own and have been suspended...I want to point out that we were not the only radio station involved — two others also encouraged that listeners go over and "paint" the sign. Power 99 is more involved in this community than any other local radio station, and will continue to be."

The station is airing apologies, and has taken out an ad in the local papers.

In 1983, The Neil Bogart Laboratories for Children's Cancer and AIDS Research at Children's Hospital was founded in memory of the late President of Casablanca Records and Filmworks. A division of the T.J. Martell Foundation, Bogart Labs has raised, in part, $30 million for cancer and AIDS research and treatment. This year, the Lab's sixth annual fundraiser is "Prom Night '91," which will be held on November 8 at the Hollywood Palladium. Geffen Records President Ed Rosenblatt will be honored. Pictured above are members of the "Prom Night '91" planning committee. From left to right: Dr. Denman Hammond, Principal Investigator and Director for the for the Neil Bogart Memorial Laboratories; Gil Segel, Executive Board member; Rosenblatt; Mo Ost in, President, Warner Bros. Records.

B.B. (the) King of the Blues recently recorded an interview with ABC Networks' Lynda J. Moore. The 66-year-old artist discussed his performing career, and his days as a Memphis disc jockey.

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the GAVIN REPORT/October 25, 1991

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INXS
FROM THEIR FORTHCOMING
ALBUM LIVE BABY LIVE.

LIVE BABY LIVE contains 15 classic live tracks
by INXS and this brand new studio track.

The home video LIVE BABY LIVE contains 18
of their biggest hits and was shot by
director David Mallet at Wembley Stadium.

Written by Andrew Farriss.
Thanks to all our friends who called with inquiries. Luckily the Oakland/Berkeley Hills fire didn’t affect us or our families...No official word, but it’s fairly certain that Power 95 (KHYD)-Dallas is headed toward a Gold-based format...MOJO Radio (WPLJ)-New York is still answering phones with that moniker, but rumors are hot and heavy that they’re switching to oldies soon too. We can say for sure that the station’s using the “MOJO” identifier less and less, and that it leans A/C between 10-4. Gather your own conclusions. We couldn’t get anyone to confirm or deny...Changes at WJLK-Asbury Park: Lauren Pressley, 7P-Midnight personality has been upgraded to MD; Corey Hanson joins as overnight personality. Corey was at WVIP-Mount Kisco, NY; Tim Downs returns to do mornings...Looks like Larry Snyder is in as PD at KRQR-San Francisco. He comes from KLPX-Tucson...Alliance Broadcasting headed by President/CEO John Hayes has signed a letter of intent to purchase WDFX “The Fox” in Detroit...Wilmington, Delaware welcomes Kathy Wagner to evenings at WSTW/FM...Top 40 loses two: 93.9 KZQZ-San Luis Obispo has switched to Classic Rock/Album Rock, and KLUA in beautiful Kona, Hawaii is now A/C...Former KRQR/FM-San Francisco Production Director Martin McCormick now handles the 8P-12Mid slot at crosstown KFOS...With the departure of WLZ-Cadillac, MI, PD Win Patton, MD Shane McIntosh moves into Win’s seat until a replacement is named...Former KCBS/AM-San Francisco VP/GM Ray Barnett has come out of retirement and is General Manager of Coast Broadcasting Company’s KSSK/AM&FM-Honolulu...John Rubey left PACE Management Corporation and heads to Radio Visions as COO...Former Partridge Family badboy Danny Bonaduce has finished touring with former TV sibling David Cassidy, and will be part of John Lander’s Eagle 106 (WEGX)-Philly morning show. “John Lander live from the Nut Hut.” Lander has already told the Philadelphia Inquirer that there’s an office pool on how long Bonaduce will last. It was the folks at Eagle 106 who gave Danny his first radio job...Congratulations to Willard Shoecraft, Owner/Operator of KIKO-Miami, FL, for being inducted into the Arizona Broadcasters Association Hall of Fame. Shoecraft been in radio for 50 years, and is still on the air...Former WTBX-Duluth, MN midday personality Deanne Davis has added MD stripes to her name...Ron Tyler, most recently MD at Top 40 92WYNU/FM-Jackson, TN, is available, will re-locate, and is open to opportunities. Give him a call at (901) 686-8248...Sincere condolences to KDON-Monterey/Salinas, CA PD Michael Newman and family on the passing of Michael’s mother...
RED HOT CHILI PEPPERS

"GIVE IT AWAY"

the new single from

BLOODSUGAR SEXMAGIK

produced by Rick Rubin

Management: Lindy Goetz for LGM

CURTIS STIGERS GETS “KIIS-ED”
In support of his debut hit “I Wonder Why,” Arista recording artist CURTIS STIGERS paid a visit to KIIS-Los Angeles. Shown l to r are: the station’s MD Mike Martin; Music Coordinator Anita Dominguez; PD Bill Richards; Stigers; APD Gwen Roberts and the label’s Jon Klein.

INDIANA’s PRIDE & JOY
Mercury recording artist JOHN MELLENCAMP recently stopped by the WZPL-Indianapolis studios to promote his latest album Whenever We Wanted. His visit was highlighted by a live acoustic set on-the-air! Pictured l to r are: Mercury Records’ Tony Smith; Mellencamp drummer Kenny Aronoff; Mellencamp; station MD Garett Michaels and RD Chris Davis.

HOT DAY SOUTH BAY #2—A SELL-OUT!
HOT 97.7 (KHQT) -San Jose brought the music and the stars to their listeners for “Hot Day South Bay #2.” An audience of over 10,000 thrilled to the sounds of Jasmine Guy, Chubb Rock, PC Quest, Boyz II Men and more. Shown here are APD/MD/Concert Organizer John Christian with Next Plateau recording group SALT-N-PEPA.

THE BELLS WERE RINGING...
It was a joyous day in Groton, CT as WQGN’s Operations Manager Franco and Promotions Director Jody exchanged “I Dos.” Revelers included l to r: station MD Liz Jordan; Elektra’s Eric Olesen; MCA’s Paul Barrette; Howard Rosen of Howard Rosen Management; Columbia’s Jerry Blair; the happy couple; Jerry Brenner of Jerry Brenner Promotions; Columbia’s Charlie Walk and WQGN GM Greg Delmonaco. Congratulations Franco and Jody!

Z100’s “GOOD VIBRATIONS”
KKRZ (Z100)-Portland’s “Last Chance Summer Dance” was a two-day music festival featuring the talents of Vanessa Williams, Riff, Corina, Firehouse, Marky Mark and The Funky Bunch and more. Over $45,000 was raised for the Muscular Dystrophy Association. Backstage l to r: Interscope’s Sean Lynch, MARKY “of course I like standing next to these guys, wouldn’t you?” MARK; Z100 PD Mark Capps and the label’s Billy Brill.

MIX 96.5 PRESENTS...MARC COHN
MIX 96.5 (KHMX)-Houston showcased Atlantic recording artist MARC COHN at the Pavilion on Post Oak for an SRO crowd. Cohn promised the audience, “I’ll be back,” answering their overwhelmingly positive response. Prior to his show, the singer (center with beard) posed with MIX staffers for a group shot.
“Not just a teen record — excellent upper demo phones . . . females 18 - 24 love it.”

— Kevin Chase
KMOK

Produced and Arranged by
Michael Jonzun and Tommy Page
From the album, FROM THE HEART
Management: Ray Anderson Entertainment
©1991 Sire Records Company
**TOP 40**

2W | LW | TW
---|---|---
4  | 3  | 1  
  | 1  | 2  
  | 2  | 3  
  | 9  | 4  
  | 13 | 5  
  | 24 | 6  
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  | 3  | 8  
  | 15 | 9  
  | 17 | 11 | 14 | 17 | 18 | 20 | 22 | 23 | 27 | 30 | 32 | 33 | 34 | 35 | 36 | 37 | 38 | 39 | 40

**ARTIST**
- **BRYAN ADAMS** - Can't Stop This Thing We Started (A&M)
- **MARIAH CAREY** - Emotions (Columbia)
- **KARYN WHITE** - Romantic (Warner Bros.)
- **PRINCE AND THE N.P.G.** - Cream (Paisley Park/Warner Bros.)
- **AMY GRANT** - That's What Love Is For (A&M)
- **MICHAEL BOLTON** - When A Man Loves A Woman (Columbia)
- **JESUS JONES** - Real, Real, Real (Food/SBK)
- **EXTREME** - Hole Hearted (A&M)
- **ROBERTA FLACK/MAKI PRIEST** - Set The Night To Music (Atlantic)
- **NATURAL SELECTION** - Do Anything (EastWest America)
- **CURTIS STIGERS** - I Wonder Why (Arista)
- **GUNS N' ROSES** - Don't Cry (Geffen)
- **PAULA ABDUL** - Blowing Kisses In The Wind (Captive/Virgin)
- **CHESNEY HAWKES** - The One And Only (Chrysalis)
- **LUTHER VANDROSS** - Don't Want To Be A Fool (Epic)
- **JOHN MELLENCAMP** - Get A Leg Up (Mercury)
- **RYTHM SYNDICATE** - Hey Donna (Impact)
- **BAD COMPANY** - Walk Through Fire (Atco)
- **SIMPLY RED** - Something Got Me Started (EastWest America)
- **VAN HALEN** - Top Of The World (Warner Bros.)
- **EMF** - Lies (EMI)
- **BONNIE RAITT** - Something To Talk About (Capitol)
- **BILLY FALCON** - Power Windows (Jambo/Mercury)
- **NIA PEEPLES** - Street Of Dreams (Charisma)
- **MARTIKA** - Love...Thy Will Be Done (Columbia)
- **BIG AUDIO DYNAMITE II** - Rush (Columbia)
- **BOYZ II MEN** - It's So Hard To Say Goodbye To Yesterday (Motown)
- **TONY TERRY** - With You (Epic)
- **VANESSA WILLIAMS** - Running Back To You (Wing/Mercury)
- **ROD STEWART** - Broken Arrow (Warner Bros.)
- **RUSS IRWIN** - My Heart Belongs To You (SBK)
- **FARM** - Groovy Train (Sire/Reprise)
- **AARON NEVILLE** - Everybody Plays The Fool (A&M)
- **PM DAWN** - Set Adrift On Memory Bliss (Gee Street/Island)
- **METALLICA** - Enter Sandman (Elektra)
- **MARKY MARK/FUNKY BUNCH** - Good Vibrations (Interscope/EWA)
- **CROWDED HOUSE** - Fall At Your Feet (Capitol)
- **CHER** - Save Up All Your Tears (Geffen)
- **ROXETTE** - Spending My Time (EMI)
- **GLORIA ESTEFAN** - Live For Loving You (Epic)

**ARTIST TITLE LABEL**
- **RICHARD MARX** - Keep Coming Back (Capitol)
- **GENESIS** - No Son Of Mine (Atlantic)
- **KENNY LOGGINS** - Conviction Of The Heart (Columbia)
- **BLUE TRAIN** - All I Need Is You (Zoo)
- **NAUGHTY BY NATURE** - O.P.P. (Tommy Boy)

**CHARTBOUND**

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**Reports**
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- 132
- 114
- 74

**Adds**
- 182
- 180
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- 61
- 8

**On Chart**
- 14
- 36
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Editor: Dove Sholin
Assoc. Editor: Annette M. Loi

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**THE GAvin REPORT**

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**TOP TIP**

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<td>All 4 Love</td>
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Headed to what appears will be their third consecutive smash, CMB is bolstered by an early 7% HIT FACTOR.

**RECORD TO WATCH**

- **ERASURE**
  - Chorus (Covered Up The Sun) (Sire/Reprise)
  - Listen closely. That chorus of programmers singing the praises of this tune is getting louder. Top twenty at WHYT, 98, POWER 99,WSTR and K1YS.

Editor: Dove Sholin
Assoc. Editor: Annette M. Loi
"It Don't Heal Clean"

The Alternative Hit Produced By Howard Jones

Now On These Stations:
Live 105 San Francisco
WBRU Providence
WXPN Philadelphia
MARS-FM Los Angeles
WDST Woodstock
KJQN Salt Lake City
KACV Amarillo
KTCL Ft. Collins
WNCS Montpelier
WHTG Asbury Park
KBAC Santa Fe

From The New Album Owl
Management: Michael J. Lembo/Jill Christiansen
Mike's Artist Management, New York

For A Free Copy Of Owl, Call (818) 777-8958

MCA.
### UP & COMING

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**Reports accepted Monday and Tuesday: 8:30 AM-4 PM**

Station Reporting Phone (415) 495-1990

Gavin Fax: (415) 495-2580

**Droopped:** #21-Color Me Badd (Adore), #30-Bad English, #35-Siouxie & The Banshees, #36-Eddie Money, #39-Firehouse, The Rembrandts, Dire Straits, Chicago, Vanilla Ice featuring Naomi Campbell, Smithereens, Billy Squier, MC Skat Kat.
DECEMBER 1990
ONE YEAR LATER, THE WAY YOU DO THE THINGS YOU DO PEAKS AT NO. 6 IN BILLBOARD.

JANUARY 1991
HERE I AM IS RE-RELEASED. LABOUR OF LOVE II IS APPROACHING PLATINUM AT 900,000 IN SALES.

SEPTEMBER 1991
NINE MONTHS LATER, HERE I AM PEAKS AT NO. 6 IN BILLBOARD AND IS THE NO. 1 RECURRENT AIRPLAY RECORD IN THE COUNTRY FOR FIVE WEEKS. LABOUR OF LOVE II HAS BEEN ON THE CHARTS FOR 32 WEEKS AND HAS SOLD OVER 1.4 MILLION COPIES.

OCTOBER 1991
GROOVIN’ IS THE NEW SINGLE FROM UB40.

ADD IT BEFORE CHRISTMAS!
**ARTIST TITLE LABEL**

<table>
<thead>
<tr>
<th>Artist/Titre</th>
<th>Label</th>
<th>Reports</th>
<th>Adds</th>
<th>1-5</th>
<th>6-10</th>
<th>11-20</th>
<th>21-30 Uncharted</th>
<th>Hit Factor</th>
<th>Weeks</th>
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<td>Genesis</td>
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<td>Color Me Badd</td>
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<td>3</td>
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<td>Belinda Carlisle</td>
<td>Do You Feel Like I Feel (MCA)</td>
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<td>Robyn Hitchcock</td>
<td>So You Think You're In Love (A&amp;M)</td>
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<td>61</td>
<td>3%</td>
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**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%
INSIDE TOP 40 by Dave Sholin

How difficult is it to spread a record nationally these days? Having recently made the transition from radio to records, veteran programmer and air talent Shadow Steele is in a unique position to access the situation. Relocated from New York to Los Angeles to handle national promotion duties for Epic Records, Shadow has come to the conclusion that it has become increasingly difficult to "put a blanket over Top 40, say something is a Top 40 record and get 250 stations on it. Causing this to take place is he says, the fact that "there are so many different factions within the format right now."

As an example, Shadow cites one of his own current priorities, Tony Terry's "With You," a song that was Gavin's RECORD TO WATCH way back on August 16th. Research points to it "being a Top Five record for everybody who plays it," but he acknowledges that "there are still probably a hundred people who are never going to add it because they just don't think an urban ballad will play in Salt Lake City or Duluth, Minnesota. We're finding a lot of records that really work well in some places, aren't even being considered in others. My initial observation is that unless you've got a superstar artist with a real mainstream Pop record, nobody's really closing out the country anymore."

Comparing today to our not so distant past Shadow says, "Five or six years ago there were a dozen or more records that were national hits EVERYWHERE! Now you're lucky if there's five." He quickly proceeded to reel off a list of songs in the top fifteen right now that a number of stations will likely never play.

The method of promotion that seems most effective at this time is "to go with the path of least resistance at first, where a particular type of record works and if it gets big enough, you've got to spread it." He hears the typical remarks from those holding out on a record such as Tony Terry, "that kind of record just doesn't work here," or "we've never had success with anything like that."

Looking ahead, Shadow doesn't see anything changing "in the near future," but agrees with those who feel that "in the next year, economic pressure will force a shake out of the weaker Top 40s, leaving one significant player and they're going to have a chance to be pretty mainstream, broaden a little bit and dictate what Top 40 is in that market. Then I think it'll come around and Top 40 will revert to what it always has been and should be—the best of everything that's out there. In my opinion, there's nothing wrong with playing Garth Brooks on Top 40."

Set to kick off her tour next week in Atlanta, PAULA ABDUL blows by the competition with a scorching HIT FACTOR increase of 10% to 28%. Jumps into the Top Ten at WNCI 18-10 and Z100 17-7, plus huge gains at KLYK 29-18, KJIS 23-18, MIX 107.5 24-11, KOYE 33-22, WSPK 23-15, WHTK/WM 31-20, WFMR 30-19, WEOW/WE 27-19, WQID 32-21, WZPL 27-21, etc.

Big move of the week at WRCK Utica, NY goes to PM DAWN 40-27, pulling top ten requests and strong 12-inch retail action (#6). Also hot at ENERGY 99 Brownsville, TX 18-11 "number one phones," HOT 102 Milwaukee 28-19, KJBR Jonesboro, AR 33-26 "calls from adults 24 plus—top ten requests since the second day of airplay," KJYK 29-19 and KRQ Tucson 26-18, KKKX Kansas City 22-10, KWIN Stockton, CA 15-8 and Y95 Phoenix 13-6. ADDs include: KNSD, KJKY, ZFUN, WKOR, WKSMS/FM, KCMQ, WAPE, WZQY, WQGN and KBQ.

Top twenty stats for GLORIA ESTEFAN in a number of markets, including KIIS Los Angeles 17-14, WJLQ Pensacola, FL 22-17, WPLJ New York 21-14, KHOK Houston/Great Bend, KS 27-20, POWER 96 Miami 19-16, POWER 98 Myrtle Beach, SC 22-20, WMME/FM Augusta, ME 25-9 and WNKO Newark, OH 21-17. New on: KROC/FM, WHSB, KGOT, KPXR, KJYK, KPAT, WNFI, WUVA, WKYS, etc.

HIT FACTOR climbs to 50% for NAUGHTY BY NATURE, who was ADDed last week at KISS 108 Boston and moves 22-11. Top Five at HOT 97.7, B96, KKFR, KJIS, WBXX, POWER 96, Z100, WPLJ, Q106, KSTN, POWER 102, WHYR, etc. ADDed at: WIOQ/FM, WMME/FM, CK105, WGBQ and KVHT.

October 25, 1991 - the GAVIN REPORT

LOGGINS top thirty 34-28 and MD Ron Naldi, who does an all-request lunch hour in his midday show, says he's "getting a lot of adult female reaction to this song." Also heads into the top thirty at KKCK 39-21, WXTQ 31-27, WIQQ 32-28, KROU 33-23 "strong top ten daytime requests—all female," KJKO 32-24, KIMN 31-29, KZTT 31-28, KZMG 35-29 and KHSS 38-29

Early chart success for COLOR ME BADD's "All 4 Love" at WAVA 13-11, Q106 10-9, KHTN 22-17, CFTR 19-15, Q96 17-10, KJYK 25-14 and KRQ 22-16. ADDed at: WDFX, Y100, B94, K101, 104 KRBE, WXLL, WZPL, WGOR, WDJX, KMGZ, KAKS, KUBE, WQPO, Z102, WTCI/FM, WICL, KCMQ, HOT 102, KYYA, KQMQ, KS104, etc.

MARKY MARK AND THE FUNKY BUNCH are wasting little time building a solid chart profile. Hottest at WHYT 8-7, POWER 96 20-12, Q106 18-13, KROQ 25-20, POWER 106 debut #28, KBQ debut #24, KISS 108 24-19, WLI/FM 32-27 and B96 20-16. ADDs include: KIIS, HOT 102, ISLE 95, WTCI/FM, WGOR, 104 KRBE, KCAQ, KPSL, WLXR, WSPK, etc.

Last time around, MIX 96.5 Houston was one of the early believers on BONNIE RAITT and now takes her latest 25-22. Debut top thirty at Q102 Cincinnati #29, WUVA Charlotteville, VA #29, B96 Kallispe, MT #29 and WKR Starvikle/Columbus, MS debut #25. Dave Roble, PD at KFMI Arcata, CA reports "excellent response," jumping it 28-23.

New life is being pumped into ERASURE with top fifteen action at POWER 99 Atlanta 16-13, B96 Chicago 19-15, WGOR Lansing 18-15 and WHYT Detroit 12-12. New on: KUBE Seattle, HOT 91.9 Salt Lake City and ZFUN Moscow, ID.

In its thirty-three years of publication, The Gavin Report has continually relied on the integrity of our correspondents to provide accurate charts and play the new music they feel most deserving. It's disturbing whenever rumors circulate about a handful of stations who operate with another set of rules. It should come as no surprise that Gavin frowns upon any activity that hinders an honest exchange of information.
### MOST ADDED

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>VANESSA WILLIAMS</td>
<td>FOREVER MY LADY</td>
<td>MCA</td>
</tr>
<tr>
<td>SHANICE</td>
<td></td>
<td>(Motown)</td>
</tr>
</tbody>
</table>

### RECORD TO WATCH

**Kiss You Back**
- Artist: D.J. JAZZY JEFF AND THE FRESH PRINCE
- Title: Ring My Bell
- Label: Jive

**Digital Underground**
- Artist: JENNIFER HOLLIDAY
- Title: I'm On Your Side
- Label: Arista

**According to our radio correspondents**, it's one of those tunes with a hook you sing long after it's over.

### CHARTBOUND

#### ARTIST TITLE LABEL

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>*Debuts in Chartbound</th>
<th>Reports</th>
<th>Adds</th>
<th>Heavy</th>
<th>Medium</th>
<th>Light</th>
<th>Hit Factor</th>
<th>Weeks</th>
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<tbody>
<tr>
<td>JERMAINE JACKSON</td>
<td>You Said, You Said</td>
<td>(LaFace/Arista)</td>
<td>40</td>
<td></td>
<td>9</td>
<td></td>
<td>6</td>
<td>25</td>
<td>15%</td>
<td>2</td>
</tr>
<tr>
<td>HI-FIVE</td>
<td>Just Another Girlfriend</td>
<td>(Jive/BMG)</td>
<td>39</td>
<td></td>
<td>5</td>
<td>1</td>
<td>9</td>
<td>24</td>
<td>25%</td>
<td>3</td>
</tr>
<tr>
<td><em>TEVIN CAMPBELL</em></td>
<td>Tell Me What You Want Me To Do</td>
<td>(Qwest/W.B.)</td>
<td>39</td>
<td></td>
<td>16</td>
<td>3</td>
<td>3</td>
<td>20</td>
<td>7%</td>
<td>1</td>
</tr>
</tbody>
</table>
LEVEL

GROOVE YA

THE HOT FIRST SINGLE AND VIDEO WITH A HIP HOP GROOVE.
FROM THE DEBUT ALBUM,
FREEZIN’ EM.

PRODUCED, RECORDED & MIXED BY: JON GASS
EXECUTIVE PRODUCER: RON FAIR
MANAGEMENT: KAPER, INC.

FROM EMI RECORDS USA
INSIDE URBAN

ACTING NATURALLY
Frederick Thomas, lead singer for Natural Selection, paid a visit to his hometown and to radio station WABD-Clarksville TN, who highlighted his visit with an in-depth interview. Shown here during the visit are (l-r): Thomas, WABD Evening Air Personality Karen Griffen, Music Director Betty Bell, and Program Director Jerry Silvers.

Last week's forecast called for JODECI's "Forever My Lady" to reach the top slot and it did! The ladies are at it again, with VANESSA WILLIAMS' "The Comfort Zone" and SHANICE's "I Love Your Smile" the two top Most Added records of the week. Kimberly Kaye, WFKX-Jackson, picks SHANICE and says, "It's so good to have her back and this song will definitely bring a smile to your playlist." Thomas Bacote, V103-Atlanta, agrees and makes it his RTW as well. Music 'Doctor' Jeff Gill, KJHL-Los Angeles, makes DIGITAL UNDERGROUND's "Kiss You Back" his "funky remedy," saying, "Tested last week and got great phone response after just a few plays! We're going along with Jeff and making it our RTW as well. Big Daddy Gilford, WYBC-New Haven, likes EX-GIRLFRIEND's "You," saying, "Another good hit from these talented young women. Good danceable music should get lots of requests." Paul Butler, WJDI-Salisbury, picks ALEX BUGNON's "So In Love" and says, "It's doing very well here and should be given a shot at all urban stations." David Dickinson, KGRM-Grambling, likes RICHARD MARX's "Keep Coming Back" and says, "This is a record Urban programmers need to keep an eye on." Earl Boston, WJUM-Charlotte, picks AUDREY WHEELER's "I'm Yours Tonight" saying, "Video enhances songs—Audrey Wheeler enhances music." Greg Sampson, WQMG-Greensboro, likes MAIN SOURCE's "Peace Is Not The World" and says, "These boys are definitely in the pocket. Put Main Source on your tabe—turntable that is!" Angela Jenkins, KBMS-Portland, makes TEVIN CAMPBELL's "Tell Me What You Want Me To Do" her pick and says, "This is going to be another winner for him." Scott Jantzen, QC104-Ocean City, agrees. Says Scott, "This is getting tremendous response on the initial airplay." Paul Strong, WLOU-Louisville, has this comment about AK: "We highlighted it today and got great response from ladies 25-plus. They were turned on by 'You Turn Me On.'" Curtis Waller, WBLZ-New York, makes LISA STANSFIELD's "Change" his RTW saying, "This picks up where she left off—looking forward to the album." Watch Stansfield debut in Up & Coming next week. Ciao for now, Betty.

NEW RELEASES

by John Martinucci

VANESSA WILLIAMS - The Comfort Zone
(Wing/Mercury)

Vanessa doesn't miss a beat as she follows "Running Back To You" with the sensual mid-tempo, "The Comfort Zone." This fluted-filled groove is nice and smooth—and softens the dance edge of Ms. Williams' previous release. Vanessa's inviting vocals and mellow music bed will soothe anyone seeking refuge in her "Comfort Zone." Don't attempt to adjust your dial—let her do it!

LUTHER VANDROSS - The Rush (Epic)
The team of Vandross and Miller can put another notch in their hit belt. Stylistically, "The Rush" is an atypical Luther track. His vocals blend right into the music and don't build to the usual crescendo. This variety keeps us Luther admirers on the edges of our seats.

TONE LOC - All Through The Night (Delicious Vinyl/Island)
Mr. Wild Thing is back in our ears. Tone's throaty whisper puts this ballad on a Barry White slow jam tip. "All Through The Night" irresistibly mature groove and mellow vocals from El DeBarge. By no means has Tone Loc gone soft. This hip-hop ballad offers heat during these upcoming cold months.

MARVA HICKS - One Good Reason (Polysar)
Adult Urban Radio must have a huge appetite, because recording artists are offering more and more music to satisfy programmers' hunger. On the menu this week is Marva Hicks' "One Good Reason." Marva's sultry vocals and the jazz melody is a blend of Oleta Adams and Phyllis Hyman. One Good Reason was written by Karen Manno and Jonathan Rosen, who wrote Phyllis' "Don't Wanna Change The World." LISA STANSFIELD - Change (Arista)
Lisaresurfaces with a new look and sound that will stir souls on the dance floors. Ian DeVaney and Andy Morris produced this sassy soulful jazz/pop/dance jam from her forthcoming Real Love album that will once again find Liza being heard "All Around The World." Frankie Knuckles offers additional production and remix on an edit Urban Radio will truly appreciate.

COLOR ME BADD - Color Me Badd (Giants/Warner Bros.)
These four badd dudes blew everyone away with their debut 'I Wanna Sex You Up' and follow-up 'I Adore Mi Amor,' both of which landed at #1. "Color Me Badd" drops Mark, Bryan, Kevin and Sam's strong harmonies and a little rap by producer Dr. Freeze (B.B.D.). This audible calling card gives Urban Radio a taste of Wild Cherry's '70s hit "Play That Funky Music." Note: "All 4 Love" is being serviced to Top 40 radio.
**HIT FACTOR**

Urban Research
Betty Hollins/John Martuzi

<table>
<thead>
<tr>
<th>Reports</th>
<th>Adds</th>
<th>Heavy</th>
<th>Medium</th>
<th>Light</th>
<th>Hit Factor Weeks</th>
</tr>
</thead>
<tbody>
<tr>
<td>JODECI - Forever My Lady (MCA)</td>
<td>71</td>
<td>—</td>
<td>70</td>
<td>1</td>
<td>100% 17</td>
</tr>
<tr>
<td>MARIAH CAREY - Emotions (Columbia)</td>
<td>73</td>
<td>—</td>
<td>71</td>
<td>1</td>
<td>98% 10</td>
</tr>
<tr>
<td>DAMIAN DAME - Right Down To It (LaFace/Arista)</td>
<td>69</td>
<td>1</td>
<td>52</td>
<td>12</td>
<td>92% 10</td>
</tr>
<tr>
<td>PATTI LA BELLE - Feels Like Another One (MCA)</td>
<td>69</td>
<td>—</td>
<td>34</td>
<td>30</td>
<td>92% 7</td>
</tr>
<tr>
<td>STEVIE WONDER - Fun Day (Motown)</td>
<td>64</td>
<td>—</td>
<td>50</td>
<td>11</td>
<td>95% 10</td>
</tr>
<tr>
<td>TRACIE SPENCER - Tender Kisses (Capitol)</td>
<td>65</td>
<td>—</td>
<td>46</td>
<td>17</td>
<td>96% 13</td>
</tr>
<tr>
<td>BE BE &amp; CE CE WINANS - I'll Take You There (Capitol)</td>
<td>68</td>
<td>1</td>
<td>32</td>
<td>28</td>
<td>88% 7</td>
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<tr>
<td>SHARPA RANKS - Housecall (Epic)</td>
<td>65</td>
<td>3</td>
<td>42</td>
<td>16</td>
<td>85% 10</td>
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<td>BOYZ II MEN - It's So Hard To Say Goodbye To Yesterday (Motown)</td>
<td>64</td>
<td>—</td>
<td>54</td>
<td>8</td>
<td>96% 12</td>
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<tr>
<td>THE O'JAYS - Keep On Lovin' Me (EMI)</td>
<td>59</td>
<td>—</td>
<td>54</td>
<td>3</td>
<td>96% 14</td>
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<tr>
<td>RUDE BOYS - Are You Lonely For Me (Atlantic)</td>
<td>61</td>
<td>—</td>
<td>32</td>
<td>23</td>
<td>90% 10</td>
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<tr>
<td>S.S. BAND - Sometimes I Wonder (Tabu/A&amp;M)</td>
<td>57</td>
<td>—</td>
<td>34</td>
<td>21</td>
<td>96% 11</td>
</tr>
<tr>
<td>NAUGHTY BY NATURE - O.P.P. (Tommy Boy)</td>
<td>54</td>
<td>—</td>
<td>43</td>
<td>8</td>
<td>94% 12</td>
</tr>
<tr>
<td>PEABO DRYSON - Closer Than Close (Columbia)</td>
<td>67</td>
<td>4</td>
<td>9</td>
<td>43</td>
<td>14% 17</td>
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<tr>
<td>BARRY WHITE - Put Me In Your Mix (A&amp;M)</td>
<td>63</td>
<td>2</td>
<td>19</td>
<td>37</td>
<td>10% 82</td>
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<tr>
<td>CHRIS WALKER - Giving You All My Love (Pendulum/Elekt)</td>
<td>59</td>
<td>2</td>
<td>12</td>
<td>35</td>
<td>90% 7</td>
</tr>
<tr>
<td>GENE RICE - You're A Victim (RCA)</td>
<td>46</td>
<td>—</td>
<td>23</td>
<td>18</td>
<td>9% 89</td>
</tr>
<tr>
<td>GERALD LEVERT - Private Lines (EastWest America)</td>
<td>67</td>
<td>4</td>
<td>7</td>
<td>49</td>
<td>7% 83</td>
</tr>
<tr>
<td>HEAVY D. &amp; THE BOYZ - Is It Good To You (MCA)</td>
<td>50</td>
<td>—</td>
<td>11</td>
<td>28</td>
<td>72% 8</td>
</tr>
<tr>
<td>SOUNDS OF BLACKNESS - Pressure (Perspective/A&amp;M)</td>
<td>52</td>
<td>4</td>
<td>12</td>
<td>28</td>
<td>7% 86</td>
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<tr>
<td>ATLANTIC STARR - Love Crazy (Reprise)</td>
<td>63</td>
<td>4</td>
<td>1</td>
<td>30</td>
<td>28% 49</td>
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<tr>
<td>FOURPLAY - After The Dance (Warner Bros.)</td>
<td>59</td>
<td>3</td>
<td>—</td>
<td>31</td>
<td>23% 55</td>
</tr>
<tr>
<td>KARYN WHITE - Romantic (Warner Bros.)</td>
<td>41</td>
<td>—</td>
<td>32</td>
<td>6</td>
<td>9% 92</td>
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<tr>
<td>ERIC GABLE - Can't Wait To Get You Home (Epic)</td>
<td>56</td>
<td>2</td>
<td>1</td>
<td>34</td>
<td>9% 62</td>
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<tr>
<td>D.J. JAZZY JEFF &amp; THE FRESH PRINCE - Ring My Bell (Jive)</td>
<td>53</td>
<td>2</td>
<td>2</td>
<td>26</td>
<td>23% 52</td>
</tr>
<tr>
<td>JENNIFER HOLLIDAY - I'm On Your Side (Atlantic)</td>
<td>38</td>
<td>—</td>
<td>23</td>
<td>13</td>
<td>2% 94</td>
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<tr>
<td>QUEEN LATIFAH - Fly Girl (Tommy Boy)</td>
<td>37</td>
<td>—</td>
<td>12</td>
<td>24</td>
<td>9% 94</td>
</tr>
<tr>
<td>ZIGGY MARLEY - Good Time (Virgin)</td>
<td>44</td>
<td>1</td>
<td>5</td>
<td>30</td>
<td>8% 79</td>
</tr>
<tr>
<td>BELL BIV DeVOE - Word To The Mutha (MCA)</td>
<td>38</td>
<td>—</td>
<td>23</td>
<td>11</td>
<td>4% 89</td>
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<tr>
<td>TONY! TONI! TONE! - House Party II (I Don't Know What You Come To Do) (MCA)</td>
<td>43</td>
<td>6</td>
<td>7</td>
<td>18</td>
<td>12% 50</td>
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<tr>
<td>THE GETO BOYS - My Mind Playing Tricks On Me (Rap-A-Lot)</td>
<td>38</td>
<td>4</td>
<td>14</td>
<td>12</td>
<td>8% 66</td>
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<tr>
<td>PHIL PERRY - Forever (Capitol)</td>
<td>39</td>
<td>2</td>
<td>4</td>
<td>22</td>
<td>11% 66</td>
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<tr>
<td>PHILLIP HYMAN - Living In Confusion (Zoo)</td>
<td>42</td>
<td>1</td>
<td>—</td>
<td>18</td>
<td>23% 42</td>
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<tr>
<td>KID'N PLAY - Ain't Gonna Hurt Nobody (Select)</td>
<td>39</td>
<td>2</td>
<td>1</td>
<td>12</td>
<td>1% 56</td>
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<tr>
<td>HAMMER - 2 Legit 2 Quit (Bust It/Capitol)</td>
<td>49</td>
<td>8</td>
<td>—</td>
<td>10</td>
<td>31% 23</td>
</tr>
<tr>
<td>SMOKEY ROBINSON - Double Good Everything (SBK)</td>
<td>47</td>
<td>3</td>
<td>—</td>
<td>9</td>
<td>35% 19</td>
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<tr>
<td>PUBLIC ENEMY - Can't Trust It (Def Jam/RAL/Columbia)</td>
<td>37</td>
<td>6</td>
<td>4</td>
<td>13</td>
<td>14% 51</td>
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<tr>
<td>SHANICE WILSON - I Love Your Smile (Motown)</td>
<td>42</td>
<td>18</td>
<td>—</td>
<td>6</td>
<td>18% 14</td>
</tr>
<tr>
<td>READY FOR THE WORLD - Can He Do It (Like This, Can He Do It Like That) (MCA)</td>
<td>39</td>
<td>5</td>
<td>2</td>
<td>23</td>
<td>11% 58</td>
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<tr>
<td>MARC NELSON - I Want You (Capitol)</td>
<td>33</td>
<td>6</td>
<td>19</td>
<td>8</td>
<td>7% 75</td>
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**CROSSOVER CHART**

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<td>25</td>
<td>29</td>
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<tr>
<td>10</td>
<td>10</td>
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the GAVIN REPORT/October 25, 1991
I've occasionally mentioned in these columns that I recommend the simplest possible formula for music rotations (the fewest categories that express what you want to express, in the shortest possible sequence before repeating) as a means of ensuring that even the listener who tunes in only for a few minutes will get a balanced cross-section of the station's music. Long, involved rotation patterns that use of clocks encourage, and that computerized playlisting can actually invite, can make the station sound inconsistent to the short-span, occasional listener.

What it seems to me I may not have made clear is why this is important. After all, you may not think you rely much on these fringe listeners. Actually, you probably do. I've done rating analyses for close to 20 years, and have gone through a number of Arbitron "mechanical diaries" (printouts of the edited data, diary-by-diary, from which Arbitron compiles a rating book). One of the interesting findings from this exercise is that the average listening span, which can be calculated from your rating book by dividing the average quarter-hour period by that curve and multiplying by the number of minutes in the daypart being studied, gives you an "average" listening span that may be misleading.

Certainly, this figure is very useful as a means of comparing stations and their relative efficiencies, and in understanding what changes in your average quarter-hour share may really mean (or not mean). But in fact, in most cases, your mean listening span is much less. That's because the "average listening span" is made up of a handful of enormously long-span listeners (6 to 8 hours a day, or more) thrown into a mathematical average in which the minority of the reported listeners may be listening 30 (or even 15) minutes per day. When you realize that a listener only has to listen five consecutive minutes within a quarter-hour to get credit for the whole fifteen minutes, you can see that the majority of the reported listeners for mass-appeal stations may be listening at least five to ten minutes per day. Indeed, most mass-appeal stations draw considerable curving from the peripheral listening that comes from the second, third, or fourth choice of people who listen much of the time to other stations.

The point is, if you calculate that the "average listening span" of your target audience to your station is 90 minutes per day, you may be designing the station's structure and music rotations to fit that mathematical average—realizing that in fact the majority of your listeners may be listening 30 minutes or less! The "average listening span" is usually being lengthened by those few die-hards who listen all day every day, and report that to Arbitron (that's true for your competition as well), and the bites most people take of your format may not reflect a true cross-section of what you want the station to be perceived as being (in fact, if you do long unannounced music sweeps, the majority of your listeners in a given day might never even hear a human voice on your station—or, more important, the calls letters!) The point is, music rotation patterns should be no more than three to five records long before repeating, in my opinion, and station structure and air personality presentation procedures should result in a distinctive station presence in similar short spans of time. It's nice to massage those few very-long-span listeners with long record sweeps, but it appears to me that many of those folks would stay with you if they were not as long or as frequent, and keeping them happy may not be as important, ultimately, as building station image and awareness among the majority of people who comprise your cume but usually don't listen very long. If they come, by building station image with them you should encourage longer and more frequent listening, which translates to improved average listening span which can make up for any of those few long-spanners you might have lost. (In fact, the changes may bring you in a new long-span listener of two—most stations have a few, regardless of what the programming sounds like.)

I'd appreciate comments and experiences from any programmers who've specifically addressed this matter. Do you agree? Disagree? Why? I'll include replies in a future column. Write me c/o the Gavin Report.

**HEAR AND THERE**
by Sheila Rene

The best concert of the year just happened at Oakland Stadium before 55,000 enthusiastic fans. Day On The Green #59 featured Soundgarden, Faith No More, Queensryche and Metallica. The weather was perfect, but most important, the sound was perfect. Unfortunately for you, this specific lineup only performed live in the Bay Area. Soundgarden joins up with Guns N' Roses in mid-November, as Queensryche continues a headlining tour. Faith No More will be working on their next album, and Metallica kicked off their North American tour with this show. The members of Slayer drove up from Los Angeles, and members of Babylon A.D. hung out before they left to work with producer Tom Werman on their next album. Also present were members of Exodus, Testament, Heathen and Matt Sorum of Guns N' Roses.

While at the Foundations Forum I spent some time with "God." That's what they're calling Boris Zosimov of Biz Enterprises these days. This is the guy who pulled off the September 28 free concert on a Moscow airfield for approximately one million music lovers. Heavy metal heavyweights Metallica, AC/DC, the Black Crowes and Russia's EST played before the huge audience that included 12,000 security types, every possible Russian official you can think of and about 100 SS soldiers. Zosimov moved 25 trucks across the border into the airfield with no visas and no searches and pulled off a day without rain. Time Warner Inc, sponsored this unique venture and let's hope they do it again—I know for sure Boris already has his wish list of bands ready for 1992.

Bits & Pieces: Former Journey and Bad Englishman Neal Schon has decided to call his new band Line Of Fire...Ugly Kid Joe debuted at the Foundations Forum '91 this month, and then headed for the Bay Area to play a couple of shows. While in the neighborhood, they paid a visit to the Gavin. The band formed in 1989 in Isla Vista near Santa Barbara and was discovered by a KCQR disc jockey named Will Carlin. Here's a young band with great possibilities. They're already looking for a producer for their 1992 album...The Cult begins a world tour this month in Europe, but won't get to any dates in the U.S. and Canada before January. The two new members are American, bassist Kinley Wolfe and British drummer Michael Lee...Great White guitarist Michael Lardie suffered a hairline fracture of his left wrist while attempting to bench press 250 pounds. The band suffered a medical setback earlier this year when Mark Kendall suffered a ruptured esophagus, but they should be ready to rock by January 1992 when they're scheduled to head to Europe...Congratulations to the Nitty Gritty Dirt Band as they celebrate their 25th anniversary. Their "Twenty Years Of Dirt," recorded in 1991, a greatest hits video offering was released by Warner Reprise Video earlier this month...Grateful Dead drummer Mickey Hart will begin a 15-city tour next month that will coincide with the release of his Rykodisc album Planet Drum...George Michael will release a single version of a live duet with Elton John of the classic "Don't Let The Sun Go Down On Me." They recorded the tune earlier this year at Wembley Arena in London...Giant/Reprise will release The Last Concert Tour on October 29. It's a Marvin Gaye performance recorded only weeks before the legendary singer's death...U2 will begin a short tour after the November 18 release of their album, Achtung, Baby. A longer tour will commence in the summer 1992...Having already seen Tim Machine perform, I can say from experience that it's great news that they're launching a major theater tour. You need to see this band up close. The new single, "Baby Universal," will be released on October 28 and a Tim Pope-directed video will follow soon after. Take another look at the band on NBC-TV's "Saturday Night Live" on November 23...
1983 ➔ FAT CASH

1985

DOPE CAR

MAD PROPS

1989

1991 ➔ KLIENTELE

KLIENTELE” THE DEBUT SINGLE FROM SYLK SMOOV ON PWL AMERICA RECORDS. LOOK FOR THE ALBUM SYLK SMOOV IN STORES LATE OCTOBER.

LOW DOWN”

b/w

“B A Real G”

The debut single from the album, Beyond Ordinary X-istence.

Check out “B A Real G,” “Rock ’Dat A**” and “Mama Alwayz Told Me.”

Look for the album in stores

November 5.
When someone mentions the word “Reggae” you automatically think “Bob Marley.” The late Bob Marley brought the message of Rastafarianism to an unprecedented number of people all over the world, inspired the establishment of countless Reggae communities, and left behind an incredible legacy—his body of living music.

Reggae music has continued to grow since Marley’s death in 1981, and has branched out into different styles. One such style is Ragamuffin Hip-hop. For the past eight years, however, it has been thriving as underground deejay club music. Imported first from its native Jamaica to New York and London, Ragamuffin Hip-hop is now becoming popular throughout the world.

African American scholars and preachers tell us that the evolution of music and rhythm patterns began with the drum in Africa, eventually making its way to the Caribbean Islands, where you now find Salsa, Calypso, Soca, Soutk, Reggae and many other variations on African polyrhythms. In Jamaica, Reggae beats combine with the power of modern technology in the huge open air dancehalls, where Jamaicans go to hear music they can’t hear on the radio, and to see the top rankin’ sound systems—the Jamaican term for the portable amplifiers and turntable hookups that disc jockeys set up at parties or on the street. It was at these dancehalls, in the 1960s, that the deejay style known as toasting was developed by pioneers such as U-Roy, Yellowman, Brigadier Jerry and Tiger. This unique way of expressing oneself in a non-stop, rhythmic pattern of snapping or cutting up a person or thing predates the African American ghetto style of Hip-hop.

In the late ‘60s and early ‘70s, deejays and vocalists such as King Tubby, Augustus Pablo, Lee Scratch Perry, Sly and the Revolutionaries and the Mad Professor took toasting into the studio and created a new art form. While other well-financed artists could afford to use a live band for recordings, this seldom happened for dance hall musicians. So these artists began to record singles (disco 45s) which they voiced-over prerecorded music on a two track reel-to-reel. The lyrics would be recorded on the A-side, and on the B-side you would find dub music. Dub was the name given to the all-instrumental remix of the A-side—the vocals of the song were “dubbed out” or stripped away. These rumbling, lengthy B-sides frequently became more popular than the A-sides. From its beginnings, dub music has been the most sensuous and radical of all Reggae sub-genres.

New York City, and in particular Queens and Brooklyn, has been the center of Reggae activity in this country. It is in these areas that many families from the Islands have settled, so most of the hottest dance hall music from Jamaica is distributed from these areas. In the mid-‘70s, a Rap pioneer known as Cool Herc, a Jamaican who had moved to the Bronx, began applying Reggae toasting to “Black music” hits. Without a record contract or a mass following, Herc labored in obscurity—except among those in his immediate area—but his influence on the then-developing Urban Rap/ Hip-hop music was enormous.

It was only natural that Hip-hop and Reggae should eventually get back together. When they did, the style became known as Ragamuffin Hip-hop, from a term used by Rastas meaning a Reggae lyrical chant dropping knowledge in a non-stop rhythmic creative form.

One of the first examples of Ragamuffin Hip-hop was Run-D.M.C. featuring Yellowman’s early ‘80s release “Roots Rock Reggae.” Today’s new generation of Ragamuffin style Rap artists include Shabba Ranks, who fuses very fast chanting with witty, streetwise toasting. From the U.K. comes Asher Kand Daddy Freddie’s Ragamuffin Hip-hop, which uses beats from the popular songs. The baddest deejay of the year is Shabba Ranks.

On the commercial side, drummer Sly Dunbar and bassist Robbie Shakespeare, known as the master producers for the old school recording artists, hooked up with artist/producer KR5-One from Boogie Down Productions, and produced the album Silent Assassin. Most of Sly and Robbie’s listeners were rather surprised at the experimental recording, because they expected to hear some dub or Reggae. The album featured Queen Latifah with a Ragamuffin song “Women for the Job.” Long Island-based Queen Latifah first hit underground college radio with the single “Princess of the Posse,” which led to the best-selling album. “All Hail The Queen. Her view on Ragamuffin Hip-hop is that “Reggae is a music that belongs to everyone. It originated from the West Indies but is really from Africa. However, music belongs to everyone. It came up for grabs and anybody that wanted to make music made music.”

Ragamuffin Hip-hop will continue to influence and integrate the musical scene, yet the lyrical content will remain underground.

Tamu Du Ewa is a buyer for Leopold’s Records in Berkeley, California

BY TAMU DU EWA
TONE LÖC
THE NEW SINGLE
"ALL THROUGH THE NIGHT"
FROM THE FORTHCOMING ALBUM
COOL HAND LÖC

DEF JEF
SERVING UP
"HERE WE GO AGAIN"
THE SINGE FROM
THE NEW ALBUM
SOULFOOD

FAT

JESSE JAYMES
"BODY HEAT"
THE NEW SINGLE!
**MOST ADDED**

**3RD BASS**
Portrait Of An Artist As A Hood (Def Jam/Columbia)

**SECOND TO NONE**
Be True To Yourself (Profile)

**PETE ROCK & C.L. SMOOTH**
The Creator (Elektra)

---

**TOP TIP**

**JIBRI WISE ONE**
I'll Be There For You (Ear Candy Records)

After noting big retail numbers, the WISE ONE picks up big adds this week.

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**RECORD TO WATCH**

**SECOND TO NONE**
Be True To Yourself (Profile)

This week's second most added puts all eyes on STN. Big adds at KCMU-Seattle, WTLZ-Saginaw, MI and WNWK-New York.

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**CHARTBOUND**

ANTEX & THE CLIK - Understand Me Vanessa (Tuff City)

HIPHOPRISY - Television, The Drug Of The Nation (4th & Broadway)

DOWNTOWN SCIENCE - This Is A Visit (RAL/Def Jam/Columbia)

*PETE ROCK & C.L. SMOOTH* - The Creator (Elektra)

*FUNKYTOWN PROS* - Reaching A Level Of Assassination (4th & Broadway)

*2ND TO NONE* - Be True To Yourself (Profile)

*CRIMINAL NATION* - The Right Crowd (Nastymix)

Dropped: #25 Almighty & K.D. Ranks, #28 De La Soul, #30 Blacksheep, #32 Biz Markie.
...Congratulations and much continued success from the R.A.L./DEF JAM Family.
**NEW HIP HOP RELEASES**

**by Brian A. Samson**

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<td>PUBLIC ENEMY - Can't Trust It (Def Jam/RAL/Col.)</td>
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<td>BLACK SHEEP - Flavor Of The Month (Mercury)</td>
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<td>U.M.C's - Blue Cheese (Wild Pitch/EMI)</td>
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<td>KID N PLAY - Ain't Gonna Hurt Nobody (Select)</td>
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<td>H.E.A.L. PROJECT - Heal Yourself (Elektra)</td>
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<td>JOY-O - Ain't Nobody Better (EastWest America)</td>
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<td>D.J. JAZZY JEFF - Ring My Bell (Jive/BMG)</td>
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<td>PM DAWN - Set Adrift... (Gee Street/Island)</td>
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<td>COMPTON'S MOST... - Growin' Up... (Qwest/Warner Bros.)</td>
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<td>A TRIBE CALLED QUEST - Low End Theory (Jive/BMG)</td>
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<td>POOR RIGHTEOUS TEACHERS - Pure Poverty (Profile)</td>
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<td>QUEEN LATIFAH - Nature Of A Sista' (Tommy Boy)</td>
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<td>SHABBAA RANKS - As Raw As Ever (Epic)</td>
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<td>BOYZ N THE HOOD - Soundtrack (Qwest/Warner Bros.)</td>
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<td>KEITH MURRAY - Where It's At (Priority)</td>
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<td>BIZ MARKIE - I Need A Haircut (Cold Chillin'/W.Bros.)</td>
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<td>CYPRESS HILL - Cypress Hill (RAL/Columbia)</td>
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<td>2ND II NONE - Be True To Yourself (Profile)</td>
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<td>COMPTON'S MOST WANTED - Straight... (Epic)</td>
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<td>CONVICTS - This Is For The Convicts (Rap-A-Lot)</td>
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<td>DIGITAL UNDERGROUND - Sons Of... (Tommy Boy)</td>
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Produced by homeboy and labelmate DJ Quik, 2nd II None steps out of Quik’s shadow and drops some pretty good advice no matter what your endeavors are. The four little words in the title of this song is perhaps the best advice anyone can give and my advice to you is to check out for yourself, and if the fat bass line grooves you and moves you, then kick the radio version on the air and the album version in the jeep and spread the positive message. Contact Fred Jackson at (212) 484-7322. BAS

**PETE ROCK & C.L SMOOTH - The Creator (Elektra)**

The duo that brought you the “Good Life” returns with a slammmin’ uptempo groove that club jocks have been tracking since day one. Unfortunately for Rock & Smooth they might have been one of those groups ahead of their time. The beats are pumpin’ from beginning to end while the bassline maintains the momentum on the dance floor. Three dope versions gives mixshow jocks innovative mixes. Contact Fred Jackson at (212) 484-7322. BAS

**MHISANI - Moma’s Baby Daddys’ Maybe (Timbuktu Creations)**

Known for his straight ahead lyrics and subject matter, this time out Mhisani orchestrates a tighter production bed giving the track the attention grabbing element. Delivered with a hardcore street flavor, “Moma’s Baby...” has a similar storyline to Ed G’s “Father To Your Child,” but points out the responsibilities of promiscuous mothers. Taste the Oaktown flavor and check out the album “Call It Like I See It.” Contact Timbuktu Creations at (415) 536-3237, tell’em Gavin sent ya. BAS

**2ND II NONE - Be True To Yourself (Profile)**

Practicing what they preach on their debut single is exactly what 2nd II None is doing. Meshed with live instrumentation, 4PM lays down a BBD-F.S. Effect plot that should please Urban programmers targeting the upper demo audience. Contact Stephanie Flowers at (818) 953-3211. BAS

**E.S.P. - Oh Well (Select/Elektra)**

E.S.P. drops a cool tale about two adventurous females, Flo & Gloria, who share their promiscuous activities with the neighborhood boyz. At 98 BPMs, “Oh Well,” flows with a mellow hook and a hittin’ laidback break layered under a funky guitar sample. The comedic storyline has the right elements to attract Urban Radio as well as mixshow and club jocks. Contact Fred Jackson at (212) 484-7322. BAS

**SISTER SOULJAH - The Final Solution; Slavery’s Back In Effect (Epic)**

After making a cameo performance on Terminator X’s “Buckwhylin’,” Sister Souljah garnered massive appeal for her outspoken stance as a social activist. Her articulate views address the social and racial ills suffered by today’s Black communities. Backed by riveting beats, provides an uplifting message on her freshman attempt. Contact Mike Barill at (212) 445-957. BAS
JIVE RULES

1. Always Bring Platinum Home

2. Remember (Bass + √Jazz + DOPE RHYMES) = Exploding Sales

3. Prepare yourself for the FU invasion Nov. 1

4. Don't call 911, call D-Nice, Nov. 26

5. KNOW THIS:
   KRS-One & BDP are back - hardcore - Nov. 27 with DUCK DOWN from the '92 album SEX & VIOLENCE

6. Memorize these by '92:
   Too Short • MC Pooh • Spice One • Fu-Schnickens
   (you'll need their new albums)

www.americanradiohistory.com
Leaders of the new school

With this issue, the Gavin Report celebrates the decision they made one year ago—to devote a section of their magazine to the weekly progress of a new musical form called Hip-hop. Since that decision, the Gavin Rap Chart has arguably become the most important chart in the industry when it comes to accurately assessing the weekly top forty Rap records at both radio and retail.

Over the last two years, record company executives have also acknowledged the need for a sort of format change. They have finally recognized the monetary power of this form of music. More importantly, they have accepted the fact that records in this genre sell without going down the traditional promotion and marketing road every Urban record has to travel before becoming a success. The record company response to these facts has been the creation of Rap/Hip-hop A&R, Promotion and Marketing positions. I’d like to call this phenomenon “The Birth Of The New School.”

There has been a multitude of reactions to these newly-created positions—some negative, others positive. I personally see this event as nothing but positive. The companies themselves are actually pursuing new, fresh, unjaded blood and inviting these people in to learn the ways of the industry. They are giving a whole school of people a chance, not because of their philanthropic views, but because they need to remain current with the times and more importantly, be competitive and achieve success (monetary success) within this new marketplace. This is where the new school takes its place.

The infamous Ice Cube line, “Turn off that bull—, turn off that M.F. radio,” may give us a clue as to why the traditional Urban promotion/marketing approaches do not apply to Hip-hop. For the last forty years, Urban radio promotion and marketing hasn’t changed. Simply regurgitating the same tactics generation after generation is finally proving ineffectual.

Bringing commercial secondary radio, college radio and reporting radio’s Rap mixshows to the forefront of Hip-hop promotion and marketing cannot be looked at as “alternative” promotion but as “aggressive” promotion. Making senior record executives realize that primary and secondary video outlets are as important to Hip-hop promotion as actual radio airplay is key to the future longevity and success of the music as a whole. The new school has the responsibility to show that these new strategies and tactics are successful and monetarily profitable in order to take the industry as whole to the next level.

What has to be avoided is the ghettoization of these new promotion and marketing tactics. Being looked at as a specialty department focusing on just one little aspect of music will surely jeopardize not only individual careers, but the very music itself. This new school has the opportunity to become the new generation of record executives and to truly revolutionize the way the music is signed, promoted and marketed in the future. We cannot afford to become complacent.
RECORDS

BRINGS YOU

THE HARDEST DOPE FROM THE STREETS OF HOUSTON

GETO BOYS
THE HARD ALBUM
"WE CAN'T BE STOPPED"
DOPE SINGLE
"MIND PLAYING TRICKS ON ME"

SCARFACE
THE LOC ALBUM
"MR. SCARFACE IS BACK"
CRAZY SINGLE
"MR. SCARFACE"

O.G. STYLE
THE POWER ALBUM
"I KNOW HOW TO PLAY 'EM"
SUCKER SINGLE
"CATCH 'EM SLIPPIN'"
"PLAYING IT COOL"

CONVICTS
THE DOA ALBUM
"CONVICTS"
ILLEGAL SINGLE
"THIS IS FOR THE CONVICTS"

CHOICE
"STICK AND MOVE"
SOON TO BE RELEASED!
Rap was built on the streets. Even though it has stepped right into the face of the mainstream, a survey of leading rap record promoters shows that their most critical concern is still reaching the street audience.

In today’s highly segmented and extremely crowded rap market, developing a solid grass-roots promotional campaign is becoming increasingly difficult. Here’s what the experts had to say.

JEFF HOUSE, DIRECTOR OF RAP PROMOTION, CAPITOL STREET

RESEARCHING YOUR MARKET AUDIENCE

Capitol Street was the first major label to form a Rap/Dance oriented marketing & promotion department. Rather than executing an in-house crusade, Jeff goes directly into the marketplace.

"I feel that by going into the marketplace you can better understand your region’s trends and lifestyles. We go to Chicago, Detroit, the Carolinas—up and down the nation. Instead of relying on the pulse of indie promoters we prefer to learn about the market ourselves. For instance, we’ve found that one of the biggest and overlooked Rap markets in the country is Memphis. Rap retail sales are enormous there. Commercial radio plays a big role in breaking not only commercial Rap, but street stuff as well. It’s all about finding your market audience and placing your product where it best fits."

ERIC BROOKS, NATIONAL DIRECTOR OF PROMOTION, PRIORITY RECORDS

EXECUTING A GAME PLAN - TARGET & TIMING

Eric, a Washington, D.C. native, has seen both the performing and promotion sides of Rap. In the summer of 1991, Eric accepted his current position.

“Our philosophy here at Priority is to stay strictly on the street vibe. We allow our records to develop at the street level, and then we’ll bring in our promotion team. For example, we didn’t release N.W.A.’s ‘Always Into Something,’ as a retail item because we knew that the strength of the track would increase the album sales. The same will go for the upcoming Ice Cube album—we might not even release a single from it. I believe in creating a retail buzz during the early phase of the campaign. Through strong video play and the shipping of advances to key retailers, you can build momentum prior to an album’s release date. Targeting and timing are important factors in mounting any kind of campaign.”

PATRICK “SINCERE” THOMPSON, NATIONAL DIRECTOR OF PROMOTION, WILD PITCH RECORDS

BASIC SKILLS, AND SUPPORT OF COLLEGE RADIO

In 1986, “Sincere” was in New York City, working on Wall Street. In 1988, he left stocks and bonds to work part-time with an independent Rap label and to intern as an engineer at Power Play & Green Street Studios. In October of 1990, he landed his current position. With no budget, no marketing experience, and only raw skills, “Sincere” broke one of the hottest acts of the year—Mainsource.

“College Rap shows are the backbone of street-oriented Rap. They get seventy-five percent of the Rap records off the ground because of their close networking and community listenership. Thank God for college radio. The success in breaking Mainsource has definitely been the combination of street promotion, alternative Rap radio shows and the strength of Mom & Pop retailers.”
Jam, Keir

October

vibe with you've

availability campaign finally brought company success music industry. The

Southwest firm to independent promotion product.

the community, your relationship with ground my label

EXPERIENCE "In

NATIONAL DIRECTOR

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working Gavin reporters has enabled me to find a niche.”

**Albert “Albee” Ragusa, National Director Of Rap & Alternative Promotion, Tommy Boy Records**

**GOOD SERVICE PAYS OFF**

“Albee” started at Tommy Boy just over a year ago, after working the tables at several prominent clubs around Manhattan such as Danceteria, Nell’s, MK and MARS. In this short period of time, “Albee” has developed a tight promotion strategy.

“I start off by servicing the college and commercial mixshow DJs—the guys who play nothing but Rap or a Rap/Dance mix. I get the record out to them and then follow-up to find out to what degree they’re playing it and how I can try to sell it to their particular market. I never try to push product down someone’s throat.

“I also look for alternative exposure: maybe a record store owner is willing to give it in-store play, maybe a community station or a club DJ will play it. When we get a buzz going we service the music director with a CD copy of the single so that he or she will be aware of it. If it’s a really big group or song, we'll service the Top 40 stations. Since there are so many groups out there now, you need to go to the extra mile to keep the group’s name in someone’s face.”

**“Nasty” NES Rodriguez - Director Of Radio Promotion, NASTYMIX Records**

**TAKING CARE OF BUSINESS**

“Nasty” Nes got his start as a Rap DJ on KFOX in Seattle. After leaving commercial radio, he took the Nasty Nes Rap Attack to KCMU-Seattle, and at the same time he went on to help form Nastymix Records with Ed Locke. His DJ experience taught him a great deal about how to be an effective Rap Promoter.

“What really bugged me is sometimes service was so bad that I had to get a lot of stuff at the record store. When I started at Nastymix, no one was servicing college or non-commercial stations—but I was. I give the non-commercial station as much priority as I do the Gavin reporter. This approach helps me get respect for our artists. The bottom-line is talking one-on-one with the programmer, treating him or her as a friend.”

**Bobbito Garcia - A&R/Alternative Promotion Manager, RAL/Def Jam**

**TAPPING THE SOURCE**

A longtime friend and basketball court partner of Third Bass’ Pete Nice, Bobbito originally went to Def Jam as a messenger, but started doing so much damage that he worked his way into an influential position not only at Def Jam, but in the Rap community as a whole.

“If you tap into the underground Rap community you’ve got an audience for life. I go around the country and see a lot of independent labels selling a lot of records because they tapped into the underground community.”

**Virgil Simms, Senior Director of Black Music, SBK Entertainment**

**YOU CAN ONLY SELL A GOOD RECORD**

In 1990, Virgil was hired to help develop SBK’s rap and black music roster.

“In rap, a good song’s a good song. Remember Vanilla Ice’s first single, “Ice Ice Baby,” went to number six on the Black charts? He was the first Caucasian rapper to do so. Things have changed—now you have pop rap, street rap and novelty rap. Vanilla Ice is pop rap. All of this growth and diversity makes the market very different. But no matter what, one thing will never change: You can’t fool kids with rap. If it’s in the pocket, kids will buy it. With R&B, you might be able to sell a weaker record with a lot of hype. But, with rap, if it’s not in the pocket, forget it.”

**Paul Stewart, President, Power Move Promotions**

**HITTING THE STREETS FIRST**

Another longtime DJ, Paul started his music career in the Marketing Department at Arista, before moving on to Delicious Vinyl and then Peace Posse Records, where he served as a Vice President. As an independent promoter, he works records all over California for MCA, Polygram, A & M, Columbia, Tommy Boy, Rap-A-Lot and Quality.

“Rap promotions must be very street-oriented. Before the record is available commercially, the vinyl must get out to club DJs, mix show jocks, swap meets and record stores in the ghetto. Most major record companies are removed from the street. We at Power Move also focus on mobile DJs who do the proms at Black high schools. People laugh, but that’s how you start a buzz. The mass popularity of a hardcore act like N.W.A doesn’t change the importance of hitting the street. You have to have your base intact.”

—Edited by Beverly Mire
Congratulations To Brian And The Gavin Rap Department On The Big 1!

2 PHAT SOUNTRACKS FROM MCA

House Party 2
Original Motion Picture Soundtrack

Featuring
“What’s On Your Mind (House Party II Rap Theme)”
By Eric B & Rakim

And
“Ready Or Not (House Party II New Jack Theme)”
By Wrecks ‘N’ Effect

Album Executive Producer And A&R Direction: Louil Silas Jr.
Executive Producers:
Doug McHenry And George Jackson
For The Jackson/McHenry Company
Co-Executive Producers:
Kid ‘N’ Play

In Stores Now

Strictly Business
Original Motion Picture Soundtrack

Featuring
The Title Track
By L.L. Cool J

And
“Let The People Sing”
By Heavy D. & The Boyz

Album Executive Producers:
Andre Harrel And Sean “Puff Daddy” Combs

Coming Out October 29

www.americanradiohistory.com
When N.W.A.'s *Niggaz4Life* landed gently into the top spot of the chart recently, major label masters of chart destiny were thrown into a tailspin. After all, wasn't Paula supposed to hang on to number one for the next twenty weeks?

On a more upbeat note, the rap community had plenty to celebrate. Finally, the charts showed us to be livin' as large as we are. However, N.W.A's spontaneous platinum combustion also demonstrated, yet again, that New York—the very cradle of hip-hop civilization—has clearly had the mic yanked by an increasingly formidable roster of out-of-state talent.

In just a few years, Compton, Oaktown, Houston and Florida have emerged as major players whose broad-based sales power frequently overshadows their East Coast counterparts. Even if you discount Hammer and Vanilla Ice as grotesque hip-hop mutations (and I'm not suggesting you do), we're left staring at the staggering sales clout of N.W.A, Ice Cube, Too Short, Ice T, Digital Underground, DJ Quik, the Geto Boys, 2 Live Crew and, most recently, MC Breed & DFC and The Dogs featuring disco Rick. Until the late '80s, the perception in New York was that Cali and Miami bass-wave crews were derivative and un-sophisticated wannabes—a bad joke that was hardly a cause for alarm among a New York-centric hip-hop cartel who considered irrefutable dopedom their birthright.

Of course, New York continues to boast a diverse array of gold and platinum acts: Public Enemy, LL Cool J, Heavy D, De La Soul, BDP, 3rd Bass, EPMD, Slick Rick, Biz, Kane and more. However, it appears that the cachet once afforded a New York act because of their pedigreed origins is no longer a given and can, in fact, be a hindrance. Debut New York acts in particular...
EASTWEST  YO-YO  MC PEACHES  MARKY
MARK AND THE FUNKY BUNCH  GERARDO
ATLANTIC  K-SOLO  M.C. LYTE  THE
D.O.C.  YOMO & MAULKIE  GREYSON &
JAYSUN  KWAME AND A NEW BEGINNING
are finding it increasingly difficult to penetrate sales markets beyond Northeast. Critically acclaimed artists such as Brand Nubian, Gang Starr, A Tribe Called Quest and Main Source haven’t come close to the cross-country sales of newcomer DJ Quik (over 700,000). Five years ago, when the competition wasn’t so steep, these artists could have conceivably gone gold with relative ease, but these days 200-300,000 units is big news.

Why has the balance shifted so dramatically over the past few years? As always, there’s a yin and yang: while the New York hip-hop scene is becoming more fragmented, the rest of the country seems to be going out of its way to nurture its local hip-hop.

For one, a booming mix of radio, retail and club scenes in the Bay Area, Southern Cali, Texas and Florida has created a fertile environment for local talent. While East Coast radio continues to retreat from rap, these markets boast college and commercial stations that not only play a lot of rap, but play tracks that most stations would deem risky.

San Francisco’s KMET is a complete anomaly. What other station—pop, black or other—would have played Paris’ “Break the Grip of Shame” in heavy rotation? Jimmy Olsen from KKBX (“The Box”) claims that his city, Houston, has become “Fat Capital.” As of this writing, tracks in heavy rotation on the Box include N.W.A, Nemesis, Geto Boys, Digital Underground and AMG. Before its demise, KDAY (LA), with its puny little signal on the AM band, broke an entire generation of West Coast talent. Many of these Maco albums can now be heard on bigger stations like KJLH and even KISS.

Down in Miami, Luther Campbell even went so far as to set up his own pirate station to guarantee radio airplay. Clearly, these stations follow their own drummer much too the benefit of local talent.

The retail climate in these regions also helps. West Coast consumers in particular appear to have more aggressive musical spending habits than other regions. Steve Knutson, Vice President of Sales for Tommy Boy, estimates that over 20% of Tommy Boy’s overall sales are out of Cali. He attributes this to a healthy web of retail chains such as Warehouse, Music Plus and Tower. Local rap acts are regularly featured in chain wide promotions and in-stores. City One-Stop is particularly notable for breaking local acts. During her days as a buyer for Leopold’s, Daria Kelly (now at Priority) befriended many Bay Area acts and helped them get attention through innovative displays and in-store play.

On the live side, the local club action outside New York City is still hot and heavy. Violet Brown, album buyer for the L.A.-based Wherehouse chain, estimates that “there’s a different hip-hop venue every night of the week, with a West Coast version Big Daddy’s House being the latest addition.” Rap venues in Houston are numerous, and Miami’s no-holds-barred nightlife scene is infamous.

These support systems enabled the Hip-Hop communities in these markets to discard the “second-city” syndrome, and find a musical voice of their own. New York’s validation (in sales or critical acclaim) has not been critical to an artist’s success for some time now.

Meanwhile, back at the ranch, the New York rap scene suffered some setbacks brought on by outside forces as well as itself. Fragmentation on different levels is the key culprit. While the New York rap scene once encompassed Blacks, whites, Latinos, females and even some upper demos, it’s now competing with other genres that have been born and bred here. A Latin kid who was webo dancing to Man Parrish at the Funhouse back in ‘82 or ‘83 is now freestyling with Latin artists like Coro, Cynthia and Corina on Hot 97 or checking out house tracks. Bonaface New Jack skinpullers like Chris Williams, Keith Sweat, Color Me Badd and BBD got serious game and are using sex appeal, rap beats and melodious vocals to woo the females who might have been down with LL or Whodini in the mid-’80s.

The “after-work” dance party Bubsters who frequented nightspots like The Red Parrot, Bentley’s or The Silver Shadow heard party raps like Whodini’s “5 Minutes of Funk” are bearing less rap and more Crystal Waters and Black Box. Party heads Danceteria and The Ritz who heard Yello, EFG and Konk mixed with hip-hop and hits, feel left out in an environment that’s becoming increasingly violent and racially polarized. Even hardcore rap fans have been finding the “slack” attitude and bass bassy riddims of dancehall more satisfying than a lot of Hip-Hop.

And then rap itself has become fragmented. The days of domination by a particular borough or label’s sound has been shattered. Rapists, new jack rappers, post-daisy age MC’s, Islamic fundamentalists, pimp daddies, gangstas, old-school revivalists and anyone whose last name happens to be Kanks are just some of the sub-genres that exist in New York. While hip-hop’s diversity has been a boon to the industry—large, it has created far less cohesiveness here.

Unfortunately, in their never-ending quest for up female demos, Black radio in New York has stepped to the right. The local dance outlet, Hot 97 FM, is more likely to play BG the Prince of Rap or C&C Music Factory, while the pop stations wait and see. In a city where rap acts used to make a whole lot of money playing clubs all over the tri-state area, the live scene has all but shriveled up and died, save for the occasional show at the Apollo, New Music Seminar or Daddy’s House. The days of selling 100,000 of hot rap 12" singles in New York have gone the way of vinyl itself. Despite all these outside forces, a decent New York rap act can still find a decent sales base here. The difficulty in connecting with the rest of the country, in part, be attributed to our own shortsightedness.

Perhaps the diminished impact of the New York aesthetic on the rest of the country can be traced to the purist and exclusionary attitude that emerged in the mid- to late ’80s. Back in the proverbial day, upstarts from Queens and Brooklyn were deemed outsiders by the originators from Boogie Down Bronx and Money-Makin’ Manhattan. And when the bridge was finally over, it was the interlopers from Strong Island who were standing on the gate wait-
BEATS FROM THE STREETS

MAIN SOURCE
PEACE IS NOT THE WORD TO PLAY
THE NEW SINGLE AND VIDEO FROM THE ALBUM, BREAKING ATOMS, WHICH FEATURES THE #1 BILLBOARD RAP HIT, "LOOKING AT THE FRONT DOOR." ALBUM AVAILABLE NOW!

THE UMC'S
BLUE CHEESE
THE HIT SINGLE AND VIDEO FROM THE ALBUM, FRUITS OF NATURE. ALBUM AVAILABLE NOW!

THE JAZ
HYPOCRITTERS

HARD KNOCKS
NIGGA FOR HIRE
THE FIRST SINGLE FROM THEIR DEBUT ALBUM, SCHOOL OF HARD KNOCKS. GOING FOR ADDS, NOVEMBER 18TH. ALBUM AVAILABLE JANUARY 1991!

www.americanradiohistory.com
own industry shown the velvet ropes and those who were down, who system country, created unchallenged "the emergence heady thoughs diminished, protectionism that ultimately prevents non-New York rappers from being heard in this town, thus distorting New York's perspective on crucial development around the country."

As the beef between the boroughs diminished, protectionism gave way to elitism. Humble cottage operations had now become an "industry." That industry, heavy from it's own unchallenged success across the country, created its own caste system of those who knew, those who didn't, those who were down, those who were out, those who were allowed to pass the velvet ropes and those who were shown the curb. According to Bill, "the emergence of an insular industry scene contradicted rap's own populist origins.

The New York vibe became too much about the industry and not enough about the music or the audience. That's when New York's exclusive reign over the rest of the country began to deteriorate. New York started sitting on its own hands, not unlike the oure late-fifties jazz scene, when everybody got all caught up in how fly they were.

Then, along came the great equalizer. Yo! MTV Rap's inauspicious debut in September 1988 would forever alter the score for all those New York homes who defensively maintained, "Boy we pioneered this." White trends had been down on the set for years but this was a whole new ball game. Millions of uninitiated suburban teenagers who had absolutely no historical perspective on rap and no preconceived notions about the propriety role that New York felt it was due, were suddenly calling some major shots. The results were revealing.

Yo! MTV Raps created a new video-driven genre that would make many self-respecting B-persons cringe. Hammer and Jazzy Jeff & the Fresh Prince are classic examples of rap that existed, not to be "pure," and not to pledge allegiance to the United States of Brooklyn but to straight-up entertain the masses. According to Steve Knutson, "White, Black and Hispanic homies from around all which way, could identify with Eazy E's anti-establishment odes. That positions them pretty closely to the same kid whose gonna buy Guns N' Roses. And that's a lot of kids." By contrast, some of the more recent New York wrinkles got a big industry buzz but are beginning to sound too intellectual, too preachy and too quirky (read: not fun) to the kid in Wichita who shops at Wal-Mart.

Perhaps the bottom line (sales) will force the New York industry to reassess itself; already, the disparity between art and commerce has become the issue on the East Coast. While the competition has become increasingly global, some disillusioned New York acts are starting to realize that their commitment to musical innovation, lyrical complexity, challenging subject matters and separatist points-of-view may bring personal satisfaction and a spread in the Sunday New York Times but prevent them from 50,000 unit five-day sales reports. Despite this, major labels continue to escalate a high-stakes rap feeding frenzy that bears a scary resemblance to the pre-crash disco era.

Rap is a very humbling business. You never know where the next big artist is going to come from and you never know when you're going to get kaput. I'm sure that five years ago no one in New York could have envisioned Ice Cube posters for St. Ides hanging up in bodegas all over town. As career opportunities for hip-hop personalities have expanded to include film, television, product endorsements and other "getting paid" lines of work, it stands to reason that the artists who will benefit the most are those with the most reach. Hopefully, the New York rap scene will be able to examine itself realistically and act quickly if they decide they want to be in it to win it.

Monica Lynch is President of Tommy Boy Records.

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CRIMINAL NATION
"THE RIGHT CROWD"
76114
Remix by AUTOMATOR
b/w "I'M ROLLIN"

OUT OF THE BOX ADDS FROM:
WSCB, WXIN, WUNH, WRVY, WVNK, WVCR, WWMNS, WXJM, WDCE, WZMB, WBLX, KPLI, WHPF, KSYM, KLAV, KXLU, KCSN, KUCR, KUCI, KC5B, KCPR, KFSR, KESF, KPQO, KZSC, KUOP, KDVS, KCMU, CJIV!

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GAVIN,
Happy Anniversary from NASTYMIX Records!

ONE YEAR

Thanks for recognizing RAP RADIO and RAP DJ's!

CONTACT
Nasty-Nes or Jammin' John
(206)292.8772
fax 292.8727

The O.G. Track that busted in the 80's!
Now it's the 90's,
SO TAKE IT TO THE STREETS WITH RODNEY O - JOE COOLEY

"OLDIE BUT GOODIE" (remix) 76113
Requesting reports OCT 31. SAY IT - PLAY IT - ADD IT

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www.americanradiohistory.com
The new track.
From The Album With No Name.
Management: Norris Entertainment Group.

© 1991 Virgin Records America, Inc.
**MOST ADDED**

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<thead>
<tr>
<th>Artist/Titile/Label</th>
<th>Position/Chart Bound</th>
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<tr>
<td>RICHARD MARX (80) (Capitol)</td>
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<tr>
<td>GENESIS (59) (Atlantic)</td>
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<td>JULIAN LENNON (36) (Atlantic)</td>
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<td>ROBBIE ROBERTSON (33) (Geffen)</td>
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<tr>
<td>PAULA ABDUL (46) (Captive/Virgin)</td>
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**TOP TIP**

- **RICHARD MARX** Keep Coming Back (Capitol)

Huge first week in A/C and Top 40.

**RECORD TO WATCH**

- **38 SPECIAL** Signs Of Love (Charisma)

A/C gives ‘em a second chance.

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**ADULT CONTEMPORARY**

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<tr>
<th>Chart Bound</th>
<th>Reports</th>
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<td>—</td>
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<tr>
<td><em>ROBBIE ROBERTSON - What About Now (Geffen)</em></td>
<td>57</td>
<td>33</td>
<td>—</td>
<td>5</td>
<td>19</td>
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**CHARTBOUND**

- **ARTIST**
- **TITLE**
- **LABEL**

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**ARTIST TITLE LABEL**

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<th>Reports</th>
<th>Adds</th>
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<th>Medium</th>
<th>Light</th>
<th>Hit Factor</th>
<th>Weeks</th>
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<td><em>GENESIS - No Son Of Mine (Atlantic)</em></td>
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<td>57</td>
<td>33</td>
<td>—</td>
<td>5</td>
<td>19</td>
<td>8%</td>
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*Debuts in Chartbound*
She's Got A Way
A Voice Of Passion And Conviction...
A Writer of Timeless Style...
A Song Of Undeniable Strength...

"You've Got A Way"
The First Single From Her New Album Pure Attraction
We Believe You Will Believe

INSIDE A/C by Diane Rufer and Ron Fell

With a one week increase of 42 HEAVY rotation reports, AMY GRANT's "That's What Love Is For" takes over the top spot from GLORIA ESTEFAN.

MICHAEL BOLTON's "When A Man Loves A Woman" approaches a 90% HIT FACTOR. New for KELO/FM, KUBL, KLSS, WJER, WDND, KOJ/M, KQDJ, KUBC, KRGR and WPHM. Among the four fresh tracks now in the top ten, the highest ranking is ROBERTA FLACK and MAXI PRIEST's "Set The Night To Music" at #6. It's on the verge of a two hundred station total and among the 16 new this week are KESZ, KHLT/FM, KDMX and WLLY/FM.

BONNIE RAITT's "I Can't Make You Love Me" is at #7 on the chart after only four numbered weeks. Its 17 ADDS take it well over 200 stations and it's now HIT FACTORED by 80% of all players. Only three singles are being played by more stations.

Another song on the fast track is JAMES TAYLOR's "Copperline," moving #16 to #10 this week with 19 more ADDS including WINR/FM, WQHQ/FM, K103, WKW/FM and WFA/FM.

HOTTEST track in the format is KENNY LOGGINS' "Conviction Of The Heart" as it moves to #20 on the chart in just its first two weeks. Another 26 ADDS give it 151 total stations in three weeks. New at KLSQ, WMB, KRO/WQ, WOBM/FM, WCL/FM, WHIZ, WRFC and KORQ. HIT FACTOR leaps 30% this week to 58%.

SMOKEY ROBINSON's "Double Good Everything" has a 29% increase in HIT FACTOR which takes him #34 to #21 with 29 more ADDS including KSK/FM, KCXM, WMY, Y92, KLT, WMTZ/FM, KBOI, KBOI and KYMG.

Out highest chart debut is CHE'/R's "Save Up All Your Tears" which opens at #26 with 132 players and a 50% HIT FACTOR. New for 22 more stations including KQL, KDAO, WLK/WL, WLYY/FM, KWLO, KLIN, KLSQ and KCRE.

Big 9-point move for MARC COHN's "True Companion" on the strength of an 18% increase in HIT FACTOR and 18 ADDS including WAFI, WEBS, WBDX/FM, KKL, KPTL and WSSY.

Last week's RECORD TO WATCH, NANCY GRIFFITH's "Late Night Grande Hotel," acquired 20 ADDS bringing her A/C total to 46 stations. Some of the new are WPSX, WSKY, WFFX, WZLT, KLKC, KKLK, KAAK, KUIC. Other stations on are WNY, WOLS, KTWA, KZLL/FM, WOKZ, WRCO, KYRE and KGR. We guarantee a late night check in. Don't leave home without this one. Moving into our RECORD TO WATCH cat-

ey this week is 38 SPECIAL's "Signs Of Love." Among the twenty-seven ADDS are WINR/FM, WLBC/FM, WFFX/FM, WKEN, KNDI/FM, KIMC/FM, WDF, KSCQ, KBST and KWXX. Those ADDS bring the total to 49 stations. Some players already rotating, like WSUL, WNMB, KSCB, KDMA, KZLT, WQLR, KAAL, KEW/FM and KSSY, start this single with a 16% HIT FACTOR.
"IT'S BEEN A LONG TIME"

From the Album

BETTER DAYS

Produced by LITTLE STEVEN

Management:
Danny Goldberg / David Bender
Gold Mountain Entertainment

Video Added at VH1 and into Active Rotation at

Appearing on ABC's "IN CONCERT '91"
Friday, November 1

Going for adds at AC radio October 28
HIT FACTOR  A/C Research: Diane Rufer/Ron Fell

### Reports

<table>
<thead>
<tr>
<th>Artist / Duo / Group</th>
<th>Title / Label</th>
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<tbody>
<tr>
<td>AMY GRANT</td>
<td>That's What Love Is For (A&amp;M)</td>
</tr>
<tr>
<td>GLORIA ESTEFAN</td>
<td>Live For Loving You (Epic)</td>
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<tr>
<td>MICHAEL BOLTON</td>
<td>When A Man Loves A Woman (Columbia)</td>
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<tr>
<td>BOB SEGER AND THE SILVER BULLET BAND</td>
<td>The Real Love (Capitol)</td>
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<tr>
<td>LUTHER VANDROSS</td>
<td>Don't Want To Be A Fool (Epic)</td>
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<tr>
<td>ROBERTA FLACK duet with MAXI PRIEST</td>
<td>Set The Night To Music (Atlantic)</td>
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<tr>
<td>BONNIE RAITT</td>
<td>I Can't Make You Love Me (Capitol)</td>
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<td>SIMPLY RED</td>
<td>Something Got Me Started (EastWest America)</td>
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<td>MICHAEL W. SMITH</td>
<td>For You (Reunion/Geffen)</td>
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<td>JAMES TAYLOR</td>
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<td>BETH NIELSEN CHAPMAN</td>
<td>All I Have (Reprise)</td>
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<td>MARIAH CAREY</td>
<td>Emotions (Columbia)</td>
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<td>NEIL DIAMOND</td>
<td>If There Were No Dreams (Columbia)</td>
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<td>CURTIS STIGERS</td>
<td>I Wonder Why (Arista)</td>
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<td>CATHY DENNIS</td>
<td>Too Many Walls (PLG)</td>
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<td>AARON NEVILLE</td>
<td>Everybody Plays The Fool (A&amp;M)</td>
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<td>DIANA ROSS</td>
<td>When You Tell Me That You Love Me (Motown)</td>
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<td>Conviction Of The Heart (Columbia)</td>
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<td>Double Good Everything (SBK)</td>
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<td>DESMOND CHILD</td>
<td>You're The Story Of My Life (Elektra)</td>
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<td>For The Love Of A Woman (Scotti Brothers)</td>
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<td>Route 66 (Elektra)</td>
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<td>Somewhere In My Broken Heart (SBK)</td>
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<td>Save Up All Your Tears (Geffen)</td>
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<td>Senza Una Donna (Without A Woman) (London/PLG)</td>
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<td>Sunrise (Mercury)</td>
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<td>MARC COHN</td>
<td>True Companion (Atlantic)</td>
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<td>Love Talk (Amherst)</td>
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<td>Blowing Kisses In The Wind (Captive/Virgin)</td>
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<td>AMERICA</td>
<td>Nothing's So Far Away (Rhino)</td>
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<td>More Love, Less Attitude (BFE/JRS)</td>
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<td>BRYAN ADAMS</td>
<td>(Everything I Do) I Do It For You (A&amp;M/Morgan Creek)</td>
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<td>DAVID WILCOX</td>
<td>She's Just Dancing (A&amp;M)</td>
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### Plus Factor

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<tr>
<td>PAULA ABDUL</td>
<td>16</td>
<td>30</td>
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A Movie For All Ages
A Song For All Time

Beauty and the Beast
From The Original Motion Picture Soundtrack
On Walt Disney Records

Performed by
Celine Dion
and
Peabo Bryson

Going For Adds October 28

Produced by Walter Afanasieff

“Epic” Reg. U.S. Pat. & Tm. Off. Marca Registrada, / is a trademark of Sony Music Entertainment Inc.
www.americanradiohistory.com
## MOST ADDED

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<td>Kentucky Headhunters</td>
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## TOP REQUESTS

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<td>Travis Tritt</td>
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<td>Alan Jackson</td>
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<td>Trisha Yearwood</td>
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<td>Lorrie Morgan</td>
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## RECORD TO WATCH

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<tr>
<td>Eddy London</td>
<td>Uninvited Memory</td>
<td>RCA</td>
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Uninvited Memory - Forty-seven stations invited London in this week.

Editor: Lisa Smith
Assoc. Editor: Cyndi Hoedzie

## CHARTBOUND

<table>
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<th>Title</th>
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<tr>
<td>Mary-Chapin Carpenter</td>
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<td>Roy Rogers/Clint Black</td>
<td>Hold On Partner</td>
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<td>Mark Chesnutt</td>
<td>Broken Promise Land</td>
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<td>Mark Collie</td>
<td>She's Never Comin' Back</td>
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<td>Epic</td>
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*Debut in Chartbound* | Reports | Adds | Heavy | Medium | Light | Hit Factor | Weeks |
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</table>

Reports accepted Monday & Tuesday 8AM-4PM
Station Reporting Phone: (415) 495-1990
Gavin Fax: (415) 495-2580

Country radio knows a hit record because

IT'S EASY TO ADD
IT'S EASY TO PLAY
"IT'S EASY TO TELL"

the new hit single from

MATRACA BERG

From the forthcoming album "Bittersweet Surrender" available in January.
**UP & COMING**

Reports | Adds | Weeks | ARTIST | TITLE | LABEL
---|---|---|---|---|---
123 | 14 | 4 | CLINTON GREGORY | Satisfy Me And I'll Satisfy You (Step One) | 
104 | 42 | 3 | PIRATES OF THE MISSISSIPPI | Fighting For You (Capitol Nashville) | 
93 | 40 | 2 | CHARLIE DANIELS BAND | Little Folks (Epic) | 
91 | 40 | 2 | MATRACA BERG | It's Easy To Tell (RCA) | 
67 | 12 | 3 | EXILE | Nothing At All (Arista) | 
65 | 57 | 1 | *KENTUCKY HEADBURNERS | The Only Daddy That'll Wal. (Mercury) | 
51 | 42 | 1 | *SHELBY LYNN | Don't Cross Your Heart (Epic) | 
49 | 17 | 2 | HOLLY DUNN | No One Takes The Train Anymore (Warner Bros.) | 
47 | 20 | 2 | DAN SEALS | Sweet Little Shoe (Warner Bros.) | 
47 | 45 | 1 | *EDDIE LONDON | Uninvited Memory (RCA) | 
47 | 37 | 1 | *SWEETHEARTS OF THE RODEO | Devil And Your Deep Blue Eyes (Col.) | 
45 | 13 | 2 | DEAN DILLON | Don't You Even (Think About Leavin') (Atlantic) | 
41 | 5 | 3 | MARTIN DELRAY | One In A Row (Atlantic) | 
40 | 4 | 3 | ALISON KAUSS | I've Got That Old Feeling (Rounder) | 
32 | 10 | 1 | *KAREN TOBIN | Carolina Smokey Moon (Atlantic) | 
31 | 20 | 1 | *MARK O'CONNOR/NEW NASHVILLE CATS | Bowtie (Warner Bros.) | 

**INSIDE COUNTRY**

#1 TEN YEARS AGO
OAK RIDGE BOYS - Fancy Free

#1 FIVE YEARS AGO
RANDY TRAVIS - Diggin' Up Bones

#1 ONE YEAR AGO
DON WILLIAMS - Back In My Younger Days

**NEW RELEASES**

by Lisa Smith & Cyndi Hoeltzle

TRACY LAWRENCE - Sticks And Stones (Atlantic)

Twenty three year old Lawrence proves he's got the goods on this impressive debut. Producer James Stroud put Tracy's voice front and center, where there's no denying his star potential.

LIONEL CARTWRIGHT - What Kind Of Fool (MCA)

Cartwright wrote this thoughtful song of regrets and haviours it like a man who knows what he's talking about.

JL WHITE - Heartbreak Train (Curb)

Jayne White's voice beautifully conveys the heartbreak in this song.

JIM LAUDERDALE - Maybe (Reprise)

Rodney Crowell co-produced Lauderdale's Reprise debut and it's tempting to point to his influence, especially since he also cowrote the thing. But Lauderdale is his own man and he gives the song its quirky personality.

TOM WOPAT - Back To The Well (Epic)

Wopat goes "back to the well" musically as well as lyrically, putting this song in an acoustic setting that fits like a familiar winter coat. It sounds like Wopat's relaxed, and by not trying too hard, he's come up with a winner.

**ARTIST HAPPENINGS**

We are sad to report that Rosanne Cash and Rodney Crowell filed for divorce this past Wednesday, October 23...Look for Garth Brooks to make his acting debut on the November 2 episode of "Empty Nest." In the episode, Brook's fan Laverne (Park Overall) coaxes Barbara (Kristy McNichol) into sneaking backstage to meet Garth...You weren't seeing things, that was George Jones singing the national anthem at the Atlanta Falcons/LA Rams football game Sunday October 27.

**ALBUM CUTS**

GARTH BROOKS - Papa Loved Mama/Against The Grain

JOHN GORKA - Houses In The Fields

TRAVIS TRITT - The Whiskey Ain't Working

PATTY LOVELESS - Jealous Bone
The Kentucky Headhunters like to stop by and visit the folks at KNIX-Phoenix whenever they're in town. Joining the Headhunters for this shot were (from left) Mercury/PolyGram's Kevin Herring, KNIX's Buddy Owens and R.J. Curtis (check out the ties on these guys!) and Mercury/PolyGram's Pat Surnegie. Hiding up there amongst the Headhunters is Daniele Alexander.

Arista promotion guy Steve Williams is a little star struck by Arista’s newest hat act. (Hmmm, he does look a lot like Arista/Nashville President Tim DeBois.)

Following their performance at the CMA Awards, Clint Black and Roy Rogers posed for the camera at the RCA party. Shown here are Joe Galante, President RCA Records; Black; Rogers; Jack Weston, RCA Nashville’s VP and GM, and Roy (Dusty) Rogers, Jr.

Dean Dillon gets some fashion tips from Atlantic’s Best Dressed Men, Bryan Switzer and Rick Blackburn.

"John lends a new twist to the format. Stop and listen to the man!"
—John Brooks/ WCTQ

"I can guarantee a couple of phone calls every time I play it."
—Jim Lee/ KFAT

"Positively fresh! If there’s room for Garth Brooks doing Billy Joel, there’s room for John Gorka."
—Jeff Daniels/ WTRS

"...Jack’s Crows has opened up the eyes and ears of country radio and television."
—COUNTRY SONG ROUND UP

- "Houses In the Fields" video on TNN and 10 weeks of heavy rotation on CMT.

- Recent TV appearances on Nashville Now, Crook and Chase, TNN Video PM and CMT Soundbites.

Country radio stations on "Houses in the Fields" include:

WNCQ  WCAV  WCDK
WLSC  WGLR  WCOY
WCTQ  WWRK  WDOD
WLTO  WAOV  WTRS
KXIA  KRKT  KFLS
KXIZ  KSJB  KRLC
KFLS  KJJC  KJAM
<table>
<thead>
<tr>
<th>Artists</th>
<th>Title</th>
<th>Label</th>
<th>Heavy</th>
<th>Medium</th>
<th>Light</th>
<th>Hit Factor Weeks</th>
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<tbody>
<tr>
<td>KEITH WHITLEY &amp; EARL THOMAS CONLEY</td>
<td>Brotherly Love (RCA)</td>
<td>RCA</td>
<td>218</td>
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<tr>
<td>TRISHA YEARWOOD</td>
<td>Like We Never Had A Broken Heart (MCA)</td>
<td>MCA</td>
<td>218</td>
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<tr>
<td>MARTY STUART</td>
<td>Tempted (MCA)</td>
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<td>PATTY LOVELESS</td>
<td>Hurt Me Bad (In A Real Good Way) (MCA)</td>
<td>MCA</td>
<td>217</td>
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<td>96%</td>
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<td>ALABAMA</td>
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<td>RCA</td>
<td>217</td>
<td>-</td>
<td>137</td>
<td>97%</td>
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<tr>
<td>DAVIS DANIEL</td>
<td>For Crying Out Loud (Mercury)</td>
<td>Mercury</td>
<td>215</td>
<td>-</td>
<td>139</td>
<td>95%</td>
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<tr>
<td>TRAVIS TRITT</td>
<td>Anymore (Warner Bros.)</td>
<td>Warner Bros.</td>
<td>200</td>
<td>-</td>
<td>177</td>
<td>95%</td>
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<tr>
<td>PAM TILLIS</td>
<td>Put Yourself In My Place (Arista)</td>
<td>Arista</td>
<td>204</td>
<td>-</td>
<td>168</td>
<td>8%</td>
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<tr>
<td>LORRIE MORGAN</td>
<td>A Picture Of Me (Without You) (RCA)</td>
<td>RCA</td>
<td>199</td>
<td>-</td>
<td>162</td>
<td>91%</td>
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<tr>
<td>RANDY TRAVIS</td>
<td>Forever Together (Warner Bros.)</td>
<td>Warner Bros.</td>
<td>211</td>
<td>-</td>
<td>92</td>
<td>96%</td>
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<tr>
<td>GEORGE JONES</td>
<td>You Couldn't Get The Picture (MCA)</td>
<td>MCA</td>
<td>203</td>
<td>-</td>
<td>89</td>
<td>91%</td>
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<tr>
<td>SUZY BOGGUSS</td>
<td>Someday Soon (Capitol Nashville)</td>
<td>Capitol Nashville</td>
<td>211</td>
<td>5</td>
<td>63</td>
<td>90%</td>
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<tr>
<td>GEORGE STRAIGHT</td>
<td>Chill Of An Early Fall (MCA)</td>
<td>MCA</td>
<td>214</td>
<td>-</td>
<td>40</td>
<td>93%</td>
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<tr>
<td>DWIGHT YOAKAM</td>
<td>Nothing's Changed Here (Reprise)</td>
<td>RCA</td>
<td>182</td>
<td>-</td>
<td>120</td>
<td>92%</td>
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<tr>
<td>GARTH BROOKS</td>
<td>Shameless (Capitol Nashville)</td>
<td>Capitol Nashville</td>
<td>211</td>
<td>10</td>
<td>59</td>
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<tr>
<td>CONWAY TWITTY</td>
<td>She's Got A Man On Her Mind (MCA)</td>
<td>MCA</td>
<td>184</td>
<td>-</td>
<td>88</td>
<td>95%</td>
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<tr>
<td>LITTLE TEXAS</td>
<td>Some Guys Have All The Love (Warner Bros.)</td>
<td>Warner Bros.</td>
<td>214</td>
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<tr>
<td>VANCE GILL</td>
<td>Look At Us (MCA)</td>
<td>MCA</td>
<td>214</td>
<td>9</td>
<td>23</td>
<td>83%</td>
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<td>REBA MCENTIRE</td>
<td>For My Broken Heart (MCA)</td>
<td>MCA</td>
<td>212</td>
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<td>82%</td>
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<td>JUDAS</td>
<td>John Deere Tractor (Curb/RCA)</td>
<td>Curb/RCA</td>
<td>205</td>
<td>3</td>
<td>32</td>
<td>60%</td>
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<td>STEVE WARINER</td>
<td>Leave Him Out Of This (Arista)</td>
<td>Arista</td>
<td>214</td>
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<td>14</td>
<td>60%</td>
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<tr>
<td>ALAN JACKSON</td>
<td>Someday (Arista)</td>
<td>Arista</td>
<td>160</td>
<td>-</td>
<td>130</td>
<td>60%</td>
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<tr>
<td>ROB CROSBY</td>
<td>Still Burnin' For You (Arista)</td>
<td>Arista</td>
<td>200</td>
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<td>96%</td>
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<td>BROOKS AND DUNN</td>
<td>My Next Broken Heart (Arista)</td>
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<td>56</td>
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<tr>
<td>RICKY SKAGGS</td>
<td>Life's Too Long To Live Like This (Epic)</td>
<td>Epic</td>
<td>170</td>
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<td>58</td>
<td>83%</td>
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<tr>
<td>TANYA TUCKER</td>
<td>Without You) What Do I Do With Me (Capitol Nashville)</td>
<td>Capitol Nashville</td>
<td>204</td>
<td>8</td>
<td>6</td>
<td>65%</td>
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<tr>
<td>RESTLESS HEART</td>
<td>You Can Depend On Me (RCA)</td>
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<td>207</td>
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<td>HIGHWAY 101</td>
<td>The Blame (Warner Bros.)</td>
<td>Warner Bros.</td>
<td>185</td>
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<td>OAK RIDGE BOYS</td>
<td>Baby On Board (RCA)</td>
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<td>178</td>
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<td>103</td>
<td>59%</td>
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<tr>
<td>KEITH PALMER</td>
<td>Don't Throw Me In The Briar Patch (Epic)</td>
<td>Epic</td>
<td>159</td>
<td>7</td>
<td>87</td>
<td>60%</td>
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<tr>
<td>LEE GREENWOOD</td>
<td>Between A Rock And A Heartache (Capitol Nashville)</td>
<td>Capitol Nashville</td>
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<td>4</td>
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<td>GREAT PLAINS</td>
<td>A Picture Of You (Columbia)</td>
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<td>146</td>
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<td>67%</td>
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<td>DESERT ROSE BAND</td>
<td>You Can Go Home (MCA/Curb)</td>
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<td>DOLLY PARTON</td>
<td>Eagle When She Flies (Columbia)</td>
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<td>40%</td>
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<td>SAMMY KERSHAW</td>
<td>Cadillac Style (Mercury)</td>
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<td>THE REMINGTONS</td>
<td>A Long Time Ago (BNA Entertainment)</td>
<td>BNA Entertainment</td>
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<td>30%</td>
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<tr>
<td>HAL KETCHUM</td>
<td>I Know Where Love Lives (Curb)</td>
<td>Curb</td>
<td>164</td>
<td>39</td>
<td>39</td>
<td>23%</td>
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<tr>
<td>COLLIN RAYE</td>
<td>Love, Me (Epic)</td>
<td>Epic</td>
<td>168</td>
<td>54</td>
<td>3</td>
<td>22%</td>
</tr>
</tbody>
</table>

**TOP SELLING ALBUMS**

1. GARTH BROOKS - Ropin' The Wind (Capitol Nashville)
2. TRAVIS TRITT - It's All About To Change (Warner Bros.)
3. GARTH BROOKS - No Fences (Capitol Nashville)
4. REBA MCENTIRE - For My Broken Heart (MCA)
5. ALAN JACKSON - Don't Rock The Jukebox (Arista)
6. TRISHA YEARWOOD - Trisha Yearwood (MCA)
7. GARTH BROOKS - Garth Brooks (Capitol Nashville)
8. ALABAMA - Greatest Hits, Volume II (RCA)
9. RANDY TRAVIS - For My Broken Heart (Warner Bros.)
10. CLINT BLACK - Put Yourself In My Shoes (RCA)

**TOP TEN VIDEOS**

1. TRAVIS TRITT - Anymore (Warner Bros.)
2. MARTY STUART - Tempted (MCA)
3. VANCE GILL - Look At Us (MCA)
4. ALAN JACKSON - Someday (Arista)
5. RICKY VAN SHELTON - Keep It Between The Lines (Columbia)
6. NEAL MCCOY - This Time I Hurt Her More (Atlantic)
7. DOLLY PARTON - Eagle When She Flies (Columbia)
8. SAMMY KERSHAW - Cadillac Style (Mercury)
9. REBA MCENTIRE - For My Broken Heart (MCA)
10. MARTIN DELRAY - Lillie's White Lies (Atlantic)
COUNTRY OPENINGS

COUNTRY XXIA-Marshalltown, IA, is looking for an experienced Morning Drive Announcer. Must have knowledge of Country format and love to be involved. Your calls are welcome (515) 753-3361, or send T&R Roger Lewis, 123 W. Main, Marshalltown, IA 50158. [10/25]"}

"WKNK SEEK T&R for future AT openings. Females and minorities encouraged. Experience requested. Must be promotion oriented and be familiar with Top 40 Hot A/C music. Send to: Mark McKay, PO Box 1057, Toccoa, GA 30577. [10/11]"

"NEWSPerson/talk show host sought for newly formatted station, you'll be a warm up act for Rush Limbaugh. T&R: WAMR Radio, 282 N. Auburn Road, Venice, FL 34292. EOE [10/18]"

"KWAU/BF, MONTEREY BAY'S #1 ADULT MUSIC STATION has a rare opening for a Morning Drive Personality. Personal appearances, phone hits and team players only! No calls. T&R: Bernie Moody, PO Box 1391, Monterey, CA 93942. EOE [10/11]"

"MINOT'S LITE ROCK KIZZ seeks an experienced Morning Pro with phone skills, production and ready to work with comedy services and the community. T&R: Jeff Bliss, PO Box 2188, Minot, ND 58702. EOE [10/18]"

"TOP 40 KISM is accepting T&R's for all on-air slots. No calls, please. Send to: Allan Fee, 2219 Yew Street, Bellingham, WA 98226. [10/18]"

"CENTRAL KENTUCKY'S DOMINANT A/C FM seeks News Director, with experience preferred. Also accepting T&R's for future part-time positions. Send to: Bryan Blair, WCKO Radio, PO Box 1053, Campbellsville, KY 42719. [10/18]"

"WELL ESTABLISHED WINNING COUNTRY STATION seeks talent who loves security and the great Pacific NW. Immediate Monday opening with possible other shifts. Must possess strong production and copywriting skills with computer knowledge helpful. No calls. T&R: Bill O'Brien, KRRK AM/FM Radio, 1207 E. 9th, Albany, OR 97321. [10/18]"

"COUNTRY WUSW/US96-FM accepting applications for future full & part-time AT. T&R: Charlie Thomas, PO Box 707, Neenah, WI 54957. [10/18]"

"TOP 40 KSTN-Stockton, CA, seeks a local Newsvendor. No calls. T&R: John Hampton, 2171 Ralph Avenue, Stockton, CA 95206. [10/18]"

"A/C WNMB/FM seeks News Director/Morning News. Must have a nose for news and possess management skills. Females and minorities encouraged. T&R: Phil Thompson, PO Box 4059, North Myrtle Beach, SC 29582. EOE [10/11]"

"KUMG/KTTT seeks T&R's for future AT/P/B-P position. Send to: Dallas Michaels, 1367 33rd Avenue, Columbus, NE 68601. EOE [10/11]"

"100,000 WATT COUNTRY GIANT serving Northern Georgia and the Western Carolinas from Atlanta to Greenville, needs the world's best IF Production Director. If you are a 4-track killer and can work well with sales, send T&R: Mr. Casey, PO Box 105, Toccoa, GA 30577. [10/11]"

"100,000 WATT HOT A/C seeks Afternoon/Evening Personality. Great staff, facilities, promotions and sound! T&R: KSYZ/FM Radio, 5108 Grand Island, NE 68802. EOE [10/11]"

"CENTRAL ILLINOIS ROCKER looking to fill IF position. Must know music. Females encouraged. T&R: Brian Wayne, WEAI Radio, PO Box 1180, Jacksonville, IL 62650. [10/11]"

"AVAILABLE"

"SIXTEEN YEARS PROGRAMMING/promotions/production. All formats. Last station KBOQ/FM. MARK HILL: (408) 688-5604. [10/25]"

"COUNTRY MORNING MAN/PD. Prefer NW. Willing to relocate for right offer. DICK: (707) 464-2442. [10/25]"

"ROCK/POP 40. OLDIES PERSONALITY with fourteen years experience, seeking a if/ or pm gig of same in Omaha or Lincoln market. JOHN: (402) 474-8408. [10/25]"

"SIXTEEN YEAR PRO, PD/MD/AT with great production, team player. Seeks challenge/opportunity with Top 40, Hot A/C or Classic Rock. JOHNATHAN: (209) 539-3655. [10/25]"

"ONE-TO-ONE AIR PERSONALITY/PD seeks PM Drive of Middays in A/C or Gold. Nineteen years experience. GEORGE GILPIN: (714) 739-8219. [10/25]"

"CURRENTLY SWING/WEEKENDS in Philadelphia. Smooth adult communicator seeks if/ gig with Adult Hits, or soft A/C hybrid. Team player. GREG: (610) 646-4055. [10/25]"

"TREMENDOUS KNOWLEDGE OF MUSIC, and always willing to give 110%. Soon-to-be-former MD at WYNU-Jackson, TN. Team seeks Top 40, Classic Rock or A/C station. Will relocate. RON TYLER: (901) 686-8248. [10/25]"


"ENTERTAINING, ONE-TO-ONE COMMUNICATOR wants to make friends with your major market listeners. ART OPPERMANN: (303) 686-5645. [10/25]"

"ASST/MD/AT currently at 98KUPD-Phoenix is ready to move-on. Send Medium/Major market station at AOR or Alternative format. LARRY: (602) 963-3657. [10/18]"

"EXPERIENCED, SKILLED AT seeking stable opportunity. Solid airwork, strong production & team player. A/C, Oldies or Country format. DAVE: (712) 262-7954. [10/18]"

"MORNING TEAM. Local, funny, team players. ROD BARKER/JACK REYNOLDS: (919) 671-1162. [10/18]"

"PROGRAMMER/AT. Ten year pro with major market experience, wants to move your station out front! PD/APD/MD-available now! SKIP: (212) 465-3416. [10/18]"

"EXPERIENCED AT with Top 40, Oldies, A/C & Country formats under my belt. Let me work for you! TIM: (815) 946-2851. [10/18]"


"JAZZ ANNOUNCER WITH A DECADE'S EXPERIENCE in the Midwest, seeks new challenges. Prefer N. California. Good interview & writing skills. FRANK FEDERICO: (414) 342-4021. [10/18]"

"PROGRAM DIRECTOR/14 YEAR AT available in Midwest/South. Station currently working at just got sold. PATRICK: (708) 369-8999. [10/18]"

"RECYCLE! Don't let a great PD go to waste! Graduate of the WMVR School Of Progressive Radio. Position: Music Director. Promotions. RENEE: (603) 228-2307. [10/18]"

"FEMALE BROWN GRAD seeking position at Gospel station. Ministry oriented with News, announcing and production experience. BETH: (612) 437-7358. [10/18]"

"SPORTSCASTER WANTS TO PRODUCE more than just the score. Will relocate. DOUG SINFIELD: (914) 948-2491. [10/18]"

"SERVICE REQUEST"

"KNBA: Country seeks service from MCA, RCA, Warner Bros, Capitol, Columbia, Epic and Arista. Send to: Lou Ripa, 3267 Sonoma Blvd., Vallejo, CA 94590, or call: (707) 644-8944. [10/25]"

"KYRE: Hot A/C FM filling holes in our library. Please send any "Greatest Hits" CDs of the '70's & '80's. Send to: Paul Martin, 316 Lawrence Lane, Yreka, CA 96097, or call: (916) 842-4158. [10/25]"

"KLZY: A/C station needs service from Mercury-PolyGram. Send to: KLZY Radio, PO Box 968, Powell, WY 82435. [10/18]"

"WNKO: Top 40 station is getting poor to no service from Mercury-PolyGram and Atlantic. If anyone has extras, please send to: Mark McKay, PO Box 1057, Newark, OH 43055. [10/18]"

"WHLO: FM is changing from A/C to Country. Need all Country product from all labels. Also need all Christmas product. We play X-mas music ft from 12-1 thru 12-25, all formats, we play everything! Send to: Chuck Evans, Highway 861, Route 2, Louisburg, NC 27549, or call (919) 486-3105. [10/18]"
Musical Focus: JAZZ

**TOP TIP**

**HARRY CONNICK, JR.**
**BLUE LIGHT, RED LIGHT** (COLUMBIA)

Harry's latest Big Band offering beams straight to #30 with nearly 60 total stations.

**RECORD TO WATCH**

**ABDULLAH IBRAHIM**
**MANTRA MODE**

Jazz radio acknowledges another Capetown giant by doubling its total airplay from 21 to 42 in one week.

**2W LW TW**

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<td>MARK WHITFIELD - Patrice (Warner Bros.)</td>
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<td>BLUESIANA II - Bluesiana II (Windham Hill Jazz)</td>
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<td>HERB ELLIS - Roll Call (Justice)</td>
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<td>TONY CAMPISE - once in a blue moon (Heart Music)</td>
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<td>CHARLIE SEPULVEDA - The New Arrival (Antilles/Island)</td>
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<td>STEPHEN SCOTT - something to consider (Verve/PolyGram)</td>
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<td>BEROP &amp; BEYOND - Plays Dizzy Gillespie (Bluemoon)</td>
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<td>WYNTON MARASILIS - Thick In The South Soul Gestures...Vol. 1 (Columbia)</td>
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<td>MANHATTAN TRANSFER - The Offbeat Of Avenues (Columbia)</td>
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<td>DAVE GRUSIN - The Gershwin Connection (GRP)</td>
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<td>PAQUITO D'RIVERA feat. ARTURO SANDOVAL - Reunion w/ Arturo Sandoval (Messidor)</td>
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<td>RICKY FORD - Hard Groovin' (Muse)</td>
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<td>JASON REBELLO - A Clearer View (Novus/RCA)</td>
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<td>JACKIE McLean QUINTET - Rites Of Passage (Triloka)</td>
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<td>J.J. JOHNSON - Standards-Live At The Village Vanguard (Antilles/Island)</td>
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<td>CHICK COREA ELEKTRIC BAND - Beneath The Mask (GRP)</td>
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<td>WYNTON MARASILIS - Lovee Low Moan Soul Gestures...Vol. 3 (Columbia)</td>
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<td>WALLACE RONEY - Obsession (Muse)</td>
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<td>MACEO PARKER - Mo'Roots (Verve/PolyGram)</td>
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<td>WOLFGANG MUTHSPIEL TRIO - The Promise (Antilles/Island)</td>
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<td>NESTOR TORRES - Dance Of The Phoenix (Verve Forecast/PolyGram)</td>
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<td>GROOVE HOLMES - Hot Tat (Muse)</td>
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<td>BOBBY HUTCHERSON - Mirage (Landmark)</td>
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<td>BRANDON FIELDS - Everybody's Business (Novus)</td>
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<td>WYNTON MARASILIS - Uptown Ruler - Soul Gestures...Vol. 2 (Columbia)</td>
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<td>MARVIN STAMM - Bop Boy (Music Masters)</td>
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<td>STEVE TURRE - Right There (Antilles/Island)</td>
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<td>OLIVER JONES TRIO - &quot;A Class Act&quot; (Justin Time/Bluemoon)</td>
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<td>HARRY CONNICK, JR. - Blue Light, Red Light (Columbia)</td>
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<td>DAVE SAMUELS - Natural Selection (GRP)</td>
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<td>RED MITCHELL - Talking (Capri)</td>
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<td>RIPPINGTONS feat. RUSS FREEMAN - Curves Ahead (GRP)</td>
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<td>HANK CRAWFORD - Portrait (Milestone)</td>
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<td>JUDE SWIFT - Common Ground (Nova)</td>
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<td>36</td>
<td>SADAQ WATANABE - Sweet Deal (Elektra)</td>
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<td>ANDY SUMMERS - World Gone Strange (Private Music)</td>
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<td>FABIO MORGERA QUINTET - The Pursuit (Ken Music)</td>
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<td>GEOFF KEEZER - Here And Now (Blue Note)</td>
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<td>DAVE BRUBECK - Quiet As The Moon (Music Masters)</td>
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<td>THE BOB BELDEN ENSEMBLE - Straight To My Heart (Blue Note)</td>
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<td>NEW YORK VOICES - Hearts Of Fire (GRP)</td>
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<td>ANTONIO HART - For The First Time (Novus/RCA)</td>
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<td>HARRY SHEPPARD - This-A-Way That-A-Way (Justice)</td>
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<td>JOE PASS - Appassionato (Pablo)</td>
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<td>ELIANE ELIAS - A Long Story (Manhattan)</td>
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<td>TURTLE ISLAND STRING QUARTET - On The Town (Windham Hill Jazz)</td>
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**CHARTBOUND**

- Debut

**SEBASTIAN WHITTAKER (JUSTICE)**
- "ABDULLAH IBRAHIM (ENJA)
- FRED HERSHEY GROUP (COLUMBIA)
- "KERRY KIRKLAND (GRP)
- BRANFORD MARASILIS QUINTET (COLUMBIA)
- "JEFF BEAL (TRILOKA)
- "RAY BROWN TRIO (CONCORD JAZZ)

**MIKE STERN (ATLANTIC)**
- "CLAUDIO RODITI (CANDID/DA)
- "RICHARD STOLZMAN (BMG INTL)
- "LARRY GALE (CANDID/DA)
- "LARRY GOLDINGS (VERVE-POLYGAM)
- "ERIC MARIENHAL (GRP)
- "RICHARD KAUZER (CONCORD PIGANTE)

**JIM HALL (MUSICMASTERS)**
- "ALEX BUGNON (ORPHEUS/EPIC)
- "JOHNNY ADAMS (ROUNDER)

Dropped: #35 McCoy Tyner, #40 Kenny Barron Quintet, #45 Acoustic Alchemy, #46 Rainer Lee, #47 Alexander Zonjic, #48 Donald Harrison, Wind Machine, Bruce Forman, Oscar Peterson Trio, Al DiMeola.

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**THE GAVIN REPORT**
October 25, 1991

**MOST ADDED**

1. **MANTRA MODE** - ABDULLAH IBRAHIM (ENJA)
2. **KENNY KIRKLAND** (GRP)
3. **A LONG STORY** - ELIANE ELIAS (MANHATTAN)
4. **THE BEAUTIFUL ONES** - BRANFORD MARASILIS TRIO (COLUMBIA)

**TIE**

VOLUME ONE - EARL KLUGH TRIO (WARNER BROS.)
LITTLE MAN TATE SONGDRK - MARK ISHAM (VARESE SARABANDE)
THE BLESSING - GONZALO RUBALCABA (BLUE NOTE)

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Co-Editors: Keith Zimmerman/Kent Zimmerman

Fax: (415) 495 -2580

Reports accepted Thursdays only 9AM - 3PM
Station Recording Phone: (415) 495-1990

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LOVE COLOURS - KATIA & MARIELLE LABEQUE (SONY MASTERWORKS)
By operating outside the Jazz realm, classical keyboardists Katia and Marielle Labèque are able to objectively take two giant steps back when interpreting such masterpieces as Michel Camilo's "Caribe," Chick Corea's "Spain" or, better yet, Monk's "Rhythm-A-Ning." Love Colours is a marvelous project by two classical prodigies who defy some of modern Jazz's greatest writers with their powerful approach. While all twelve pieces are served up as duets, Katia and Marielle have the amazing talent of sounding like either one piano or three. Unlike their last album, which mixed semi-successful ensemble playing, Love Colours is entirely a ten-digit effort consisting of seven acoustic duets and five MIDI grand/synth numbers. The moody, haunting "Quiet Place" is one of the electric numbers. But it is the opening number, Camilo's "Caribe," that best showcases the Labèque's subtlety. Working from a faithful transcription, the sisters tear the piece apart. Philosophically, Katia and Marielle view Jazz much like Ravel did—as serious American classical music worthy of reverent interpretation. They go beyond simple pontification, though, and put their fingers to work, proving the point with both fury and deep sensitivity. Don't let this one pass.

NEW MOON SHINE - JAMES TAYLOR (COLUMBIA)
Here's a familiar voice that anchors itself amidst a sea of anonymity. Everybody has their own association with it. Mine comes with the early expansions of folk into more elaborate arrangements and ideas. A updated example on New Moon Shine is a super soprano solo by Branford Marsalis which is grafted onto the latter part of "Like Everyone She Knows." The opening "Copperline" strays very little from the workingman ballads we've come to associate JT. Other surprises include a cover of Sam Cooke's "Everybody Loves To Cha Cha Cha," featuring longtime JT associate Michael Brecker. "Down In The Hole" is structurally curious and dynamic.

SHADOWS - DAVID BENOIT (GRP)
What will eventually distinguish Shadows from the rest of David Benoit's prolific output will be the fusion of hip-hop rhythms offset with the use of string orchestras, particularly on trax like "Shadows." (on which Jeff Porcaro packs a hotly mixed snare wallap to die for) and "Still Standing." Juxtaposing such a prominent snare with a tight ensemble and adding a string arrangement adds a grand sense of dynamism. Shadows' jumping off point came from a track off last year's Inner Motion album when Benoit and Marcel East experimented with a track called "M.W.A. (Musicians With Attitude)," a takeoff on the notorious rap group N.W.A. Don't let the mere mention of hip-hop scare you. Shadows is rhythmically and melodically in the airplay pocket. Other trax: the Brazilian-flavored "Saudade" (pronounced Sau-DAJ).

THE BEAUTIFUL ONES ARE NOT YET BORN - BRANFORD MARSALIS (COLUMBIA)
Branford Marsalis' latest trio recordings are

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finger snapping excursions that bring back memories of John Coltrane’s Impulse soprano musings on Impressions. The new news here might be the two duets, “Gain & Abel” and “Dewey Baby,” which feature brother Wynton and Courtney Pine respectively. “Dewey” is mid-sixties chaotic (as in Dewey Redman) and “Gain” is a reunion of sorts that hops and bops with non-stop call and response soloing. The recording is very flat and no-frills, with a tight basement ambience. The Beautiful Ones... is a more insular effort compared to our other favorites. It reminds us of those days when you spun some after hours Trane on your reel to reel, maybe running the sound through a single mono Fender bassman amp instead of a nifty pair of stereo speakers.

**BEVERLEY CRAVEN (EPIC)**

Beverley Craven recaptures an Adult music point of view that first flourished in the mid-seventies. It was a golden age of vital women artists that everyone could casually relate to. Not only were songwriter/musicians like Laura Nyro, Joni Mitchell, Carly Simon, Carole King, Jennifer Warnes, Rita Coolidge, Joan Armatrading and others successful, they were emotionally influential and non-superficial milestones across an elongated rock n roll horizon. A decade and a half later keyboardist/singer/songwriter Craven has developed a fan base across Europe and the U.K. and now sets her sights on an American debut. On the catchy “Woman To Woman,” Craven absorbs just enough of a pop ballad persona to translate to a nineties mass appeal. The lyrical plot thickens with “Promise Me” and the stirring “Memories.” “Joey” and the lush, orchestral “I Listen To The Rain” are confessional and at times stark without stumbling into sentimentality.

**PORCUPINE (SONIC ATMOSPHERES/KAZU)**

With proven soloists like Thom Rotella and Gerald Albright aboard, Porcupine is anything but a thorny musical affair for commercial Jazz/AA airplay. Porcupine...
Julia Fordham Swept

let yourself be swept away by
the breathtaking new album from Julia Fordham.
followup to her no.1 nac album porcelain.
featuring "love moves in mysterious ways,"
the theme from the Paramount motion picture
"the butcher's wife" starring Demi Moore.

J.D. Management. © 1991 Virgin Records America, Inc.
MOST ADDED
1. SUN LAKE - CHI (SONIC ATMOSPHERES)
2. SHADOWS - DAVID BENoit (GRP)
3. BEVERLEY CRAVEN (EPIC)
4. LIVIN' THE GOOD LIFE - RON COOLEY (AMERICAN GRAMAPHONE)
5. SUMMER - GEORGE WINSTON (WINDHAM HILL)
6. NETTWORK - CHARNET MOFFETT (BLUE NOTE)

TOP TIP
EVERYTHING BUT THE GIRL WORLDWIDE (ATLANTIC)

DAVID BENoit SHADOWS (GRP)
Everything But The Girl starts its upward march, #45 -#24. The prolific David Benoit moves #50 -#28.

RECORD TO WATCH
JAMES TAYLOR NEW MOON SHINE
A familiar voice with lots of variety. Guests include Cadillac sidemen including Branford Marsalis.

CoEditors: Keith Zimmerman/Kent Zimmerman

ADULT ALTERNATIVE

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- RIPPINGTIONS feat. RUSS FREEMAN - Curves Ahead (GRP)
- ACOUSTIC ALCHEMY - Back On The Case (GRP)
- FOURPLAY - Fourplay (Warner Bros.)
- RICHARD ELLIOT - On The Town (Manhattan)
- MANHATTAN TRANSFER - The Offbeat Of Avenues (Columbia)
- WIND MACHINE - Voices In The Wind (Silver Wave)
- SDAO WATANABE - Sweet Deal (Elektra)
- ALEXANDER ZONJIC - Neon (Reprise)
- ERIC MARIENTHAL - Oasis (GRP)
- PRIDE 'N POLITIX - Changes (EastWest America)
- ALEX BUGNON - 107 Degrees In The Shade (Orpheus/Epic)
- BRIAN HUGHES - Between Dusk...And Dreaming (Justin Time/Bluemoon)
- DAVID WILCOX - Home Again (A&M)
- JUDE SWIFT - Common Ground (Novo)
- RICHARD SMITH - Bella Firenze (Bluemoon)
- DAVE SAMUELS - Natural Selection (GRP)
- NESTOR TORRES - Dance Of The Phoenix (Verve Forecast/PolyGram)
- ANDY SUMMERS - World Gone Strange (Private Music)
- ANIMAL LOGIC - II (IRS)
- PORCUPINE - Porcupine (Kazu/Sonic Atmospheres)
- VAN MORRISON - Hymns To The Silent (Polydor/PLG)
- PHIL SHEERAN - standing on fishes (Sonic Edge)
- RICKIE LEE JONES - Pop Pop (Geffen)
- EVERYTHING BUT THE GIRL - Worldwide (EastWest America)
- ERIC TINGSTAD/NANCY RUMBEL - In The Garden (Narada)
- SIMPLY RED - Stars (EastWest America)
- CHUCK LOEB - Balance (DMP)
- DAVID BENoit - Shadows (GRP)
- KENNY LOGGINS - Leap Of Faith (Columbia)
- UNCLE FESTIVE - The Paper And The Dog (Bluemoon)
- CHICK COREA ELEKTRIC BAND - Beneath The Mask (GRP)
- BONNIE RAITT - Luck Of The Draw (Capitol)
- ROBERTO PERERA - Passions, Illusions & Fantasies (Heads Up)
- BRANDON FIELDS - Everybody's Business (Nova)
- KEN NAVARRO - After Dark (Positive Music)
- CHRIS SPHEREIS/PAUL VOUdORIs - Enchantment (Music West)
- SUZANNE CIANI - Hotel Luna (Private Music)
- MICHAEL POWERS - Perpetual Motion (Nasty Mix)
- THE USUAL SUSPECTS - The Usual Suspects (Sheffield)
- SCHONHERZ & SCOTT - Under A Big Sky (Windham Hill)
- POCKET CHANGE feat. DAVID PATT - Intimate Notions (Brainchild/Nova)
- AARON NEVILLE - Warm Your Heart (A&M)
- PETE BARDENS - Water Colors (Miramar)
- WARREN HILL - Kiss Under The Moon (Novus/RCA)
- JOHN LEE HOOKER - Mr. Lucky (Point Blank/Charisma)
- ROBBIE ROBERTSON - Storyville (Geffen)
- BEVERLEY CRAVEN - Beverly Craven (Epic)
- JEREMY WALL - Cool Running (Amherst)
- HARRY CONNICK JR. - Blue Light, Red Light (Columbia)

CHARTBOUND

*CHI (SONIC ATMOSPHERES)
GOVI (REAL MUSIC)
NEW YORK VOICES (GRP)
RICHARD STOLZMAN (BMG INTERNATIONAL)
RICKY PETERSON (BLUemoon/GO JAZZ)
*RON COOLEY (AMERICAN GRAMAPHONE)

NANCi GRIFFiTH (MCA)
SEAL (SIRE/WARNER BROS.)
JAMES TAYLOR (COLUMBIA)
*SPENDEL (OPTIMISM)
DIRE STRAITS (WARNER BROS.)

Dropped: #34 David Becker Tribune, #39 Jack Jezzo, #42 Schaschle, #49 Crowded House, Mark Whitfield, Sunday Morning Coffee.
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FOURPLAY

This premiere concert—to be broadcast nationwide—will feature selections from the debut album, Fourplay, including "After The Dance" with vocals by El DeBarge.

Listen for it on the Volkswagon World Music Series, October 31st to November 3rd.

Check your local listings for station and time.

Fourplay is:
Bob James: Keyboards
Lee Ritenour: Guitars
Harvey Mason: Drums
Nathan East: Bass

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allows no pretensions here. It's all good time, super-groovy fare. Pianist Bill Cunliffe likes a funky, upbeat approach with a high melodic profile. Dynamic drummer Bernie Dresel is a Jekyll/Hyde musician, accenting each track with tasteful yet careful cymbal and hand percussion. Our fave tracks are the Rotella featured pieces “Brooks” and “Dalto.” Cunliffe, Dresel and Rotella really step forward with some smokin’ ensemble chemistry without sounding too plugged in and inboard.

HOTEL LUNA - SUZANNE CIANI (PRIVATE MUSIC)
It’s been a little while since there’s been a full scale release from Suzanne Ciani. Her last disc, Pianissimo, is best remembered as more of an intimate solo pit stop. To be honest, we like to evaluate Ciani on the basis of her being an experimental synthesist dabbling with layers of electronic sound planes. Her underlying feel for classical sequences and composition could help explain the presence of a soloist like Steve Kindler. In that light, we enjoy the more off-center sampling like “Rain” and “Italia.” But it’s hard to ignore a haunting anthem like “Ondine.”

A LONG STORY - ELIANE ELIAS (MANHATTAN)
Eliane Elias has evolved from a superb pianist to a superb pianist/vocalist. Each track is doused in Brazilian marinade and her hottest licks are accompanied by tune-ful, scatting support vocals. The stacked harmonies on the swinging “Just Kiddin’” could flow nicely alongside anything from the latest Manhattan Transfer album. The mixture of synth and piano on “A Long Story” leans more towards a Jazz idiom. On “Life Goes On,” Elias’ vocal parts cling to Jon Herington’s swaddling guitar lines as the tune trails off on a Samba groove. For something exotic, try “Karamuru” for its windy tenor sax by Bob Berg, who also trades notes with both Elias and a steel drum player.

MO’ ROOTS - MACEO PARKER (VERVE/POLYGRAM)
Mo’ Roots is another romping, soulful roundup that could only come from the trademark funk of Maceo Parker and his JB Horn sidekicks Fred Wesley and Pee Wee Ellis. It’s always timely for Jazz to honor the fabulous Soul era of the sixties and seventies—a genre that has influenced many of the fine young boppers that hover at the top of the Jazz charts throughout the year. Maceo’s James Brown lineage is truly one of a kind, and he wastes little time injecting a lot of playful fun into Jazz. With Larry Goldings’ earthy Hammond B-3 and Bill Stewart’s floppy, snappy, loose snare, the sounds here can seem deceptively basic and carefree. It only sounds easy, folks. Drop your cover guard and drop the laser on Marvin Gaye’s “Let’s Get It On” and Ray Charles’ “Hallelujah, I Love Her So.” “Jack’s Back” has that JB dance beat, but it’s a tad subdued for tempered Jazz tastes.

Bounded For Glory !*

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IT'S GOING TO BE A VERY HOT FALL.

A warm voice in a cold world. Beverley Craven invites you into her heart on her self-titled debut album. Writing both words and music, she stands alone as a new voice of clarity and understanding on ten intimate and emotional songs. Featuring "Holding On," "Promise Me," and "Joey," her debut release offers the intimacy, honesty, and compassion that are all too rare in today's world of cold electronic pop.

Produced by Paul Samwell-Smith. Management: John Glover/Blueprint Management.

Gavin "Most Added" • "Record To Watch" • Debut 48*
R+R Most Added • Debut "New And Active"

"Beverley Craven"
Her Debut Album

"107° In The Shade" Bask in a hot blend of pop, R&B, and jazz on Alex Bugnon's new release, "107° In The Shade." Produced, arranged and co-written by Bugnon, this widely-anticipated album brings to life an exciting and enchanting musical vision. Featuring "Heart Of New York," "107° In The Shade," and "So In Love."

Gavin "Most Added" • 13*-11*
R+R "Hottest" • 12*-10*
Billboard 24*-8*

"107° In The Shade"

Alex Bugnon

Epic and Orpheus/Epic.
WELD/ARC - NEIL YOUNG & CRAZY HORSE (REPRISE)

We all dream of the time when we experience the day, hour or minute the creative process breaks down into particles of space, and creation becomes a natural form of expression—kinda like breathing. The end result swerves at tremendously high speeds around formats and categories like orange pylon—each one skillfully avoided, not alone knocked over. Then all the cubbyholes like Rock, Jazz and Alternative melt into a pile of spent goo and there's nothing to do but wallow in it, enjoying the complete weightless comfort of sonic anarchy. Weld/Ark is a three CD set of 16 Neil Young & Crazy Horse chestnuts with thirty-five minutes of cosmic feedback. I know it all could spell disaster, but this is one of Neil's very brightest moments on tape. Remember that this was recorded on tour with Sonic Youth as he was coming off one of his biggest critical successes in a decade or more. Typically, Neil Young is a creative lightening rod when it comes to absorbing nearby, unbridled—lately young—energy. And the Youth of America seems to have had quite an effect on the Wrath Of Young as he gives back a hundredfold 'til it hurts. For instance, on "Cortez The Killer" into "Powderfinger," Neil's black beauty Bigby-equipped Les Paul has never sounded more ragged, wild and woody. It's as if the pipeline between the spirit, the head, the gut and the fingers are direct and flowing. While disco is the warm-up, you've heard nothing until you're in the thick of number two. Pin a blue ribbon on the second guitar solo on "Love And Only Love." It's not often that such reckless hazy love is safely captured on record. It will surely launch a whole new generation of garage bashers. Trax: "Cortez The Killer," "Powderfinger," "Love And Only Love," "Like A Hurricane," "Crime In The City," "Cinnamon Girl," "Mansion On The Hill" and the Persian Gulf version of Dylan's "Blowing In The Wind." For the record, the thirty-five minute "Arc" rivals Lou Reed's Metal Machine, the ultimate champion of unlistenable grunge.

THE DYLANS (BEGGARS BANQUET/ RCA)

Frankly, I toyed with the idea of devoting the entire page to Neil Young's new live statement until The Dylans brought me back to earth. Talk about the triumph of the old and new. As American bands like Nirvana and Sonic Youth forge a new path toward the mainstream, their intercontinental counterparts are at work in England putting out beautiful, cloudy, stone-out greatness. The Dylans proudly ride that same wave of young bands pioneering a hot creative streak. This outfit takes their place alongside some of the biggies we've heard the past few years—particularly Primal Scream and The Charlatans—when it comes to knocking out pure glory. The absolute starting point here is "I Hope The Weather Stays Fine," with its five minutes of stellar rock and groove. Steady is the course as most of the rest of the dozen songs let loose with an extremely high level of prideful craftsmanship. Close your eyes and pick a tune. "Mine" is a wonderful ride as is the New Orderish "Mary Quant In Blue." "Particle Ride" into "Ocean Ride" is the acid throwback. I wish I could place that sample. "Indian Sun" brings everything to a glorious conclusion. Awesome and wonderful stuff.

"SHINING STAR" - INXS (ATLANTIC)

Christmas is in the air, a signal warning that the big names only come out at late in the game. "Shining Star" is a diversion much like U2's "The Fly." In fact it seems to revel in it's own diversity. And like "The Fly," after a few listens, you begin to understand its addictive nature. This will be the only studio track off the upcoming live INXS album.

"STAR SIGN" - TEENAGE FANCLUB (DGC)

Somebody at DGC really knows how to push our buttons. Scotland's Teenage Fanclub is one of the latest "guitars-only-please" bands that will become the next wave of R.E.M.'s come the next three or four years. Those who bank on bands like these today will surely prosper come redemption time. On "Star Sign," Teenage Fanclub get right down to the bottom line—borderline Jesus & Mary Chain guitars, an early Daltrey vocal and some kicking drums. Go the extra minute on the long version, please.

"NO SON OF MINE" - GENESIS (ATLANTIC)

Here's a solid reason why Phil Collins has kept his hand in Genesis. Songs like "No Son Of Mine" are a total team effort as Tony Banks, Collins and Mike Rutherford keep the contributions visible. Bravo that Album Radio gets a six minute version of a classy work. This alongside Phil's new version of Ellon's "Burn Down The Mission" puts that voice back into the forefront.
Scotland unleashed them. CBGB's propelled them. The U.K. is mad for them.

"Godlike genius...standing on the verge of making the most important impact of the next six months...They will cross numerous boundaries of age and taste."
- New Musical Express

Teenage Fanclub

Their New Album • Featuring The U.K. Hit "Star Sign"

See Teenage Fanclub perform:

During the CMJ convention: 11/2 at the Marquee, NYC • In Hoboken, NJ: 11/5 at Maxwell's • In Los Angeles, CA: 11/7 at the Whisky

Produced by Don Fleming, Paul Chisholm & Teenage Fanclub • Management: Jim Grant/Seriously Inc. • © 1991 The David Geffen Company
**MOST ADDED**

1. "NO SON OF MINE" - GENESIS (ATLANTIC)
2. "TWO ROOMS - CELEBRATING ELTON JOHN AND BERNIE TAUPIN" (POLYDOR)
3. "IT'S BEEN A LONG TIME" - SOUTHSIDE JOHNNY & THE ASBURY JUKES (IMPACT)
4. "THE FLY" - U2 (ISLAND)
5. "PRETZEL LOGIC" - NEW YORK ROCK & SOUL REVUE (GIANT)
6. "NOVEMBER RAIN" - GUNS 'N ROSES (GEFFEN)
7. "ROLL THE BONES" - RUSH (ATLANTIC)

**TOP TIP**

**GENESIS**

"NO SON OF MINE" (ATLANTIC)

SOUTHSIDE JOHNNY & THE ASBURY JUKES

"IT'S BEEN A LONG TIME" (IMPACT)

Two automatics do the power debut. Genesis in at #21. Welcome back Southside Johnny, at #25.

**RECORD TO WATCH**

NIRVANA

"SMELLS LIKE TEEN SPIRIT" (DGC)

A big breaking Alternative favorite seems to be doing the crossover shuffle.

**ALBUM**

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**CHARTBOUND**

*NEW YORK ROCK & SOUL REVUE (GIANT) "PRETZEL"
*NIRVANA (DGC) "TEEN"
*BRUCE COCKBURN (COLUMBIA) "DREAM"
*RICHARD MARX (CAPITOL) "FIRE" "KEEP"
*FIRE HOUSE (EPIC) "WROTE"
*JAMES TAYLOR (COLUMBIA) "COPPERLINE"
*WARRREN ZEVON (GIANT/REPRISE) "FINISHING"
*JAMES REYNE (CHARISMA) "PEOPLE"
*SQUEEZE (REPRISE) "CRYING"
*MCQUEEN STREET (SBRK) "MOOD"
*TENNESSEE (MERCURY) "HEART"
*JOHNNY WINTER (POINT BLANK/CHARISMA) "LIFE"

**CHARTBOUND**

*Debut in chartbound

B.B. KING (MCA) "L.A."
WIDESPREAD PANIC (CAPRICORN) "MIND"
Dropped: #36 Procol Harum, #40 Stevie Nicks, #42 Crowded House, #43 Jethro Tull, #45 Tin Machine, #46 Alice In Chains, #47 Tesla, #48 Northern Pikes, #50 John Lee Hooker, L.A. Guns, School Of Fish.

Editor: Kent Zimmerman

www.americanradiohistory.com
Rudy Wild is the hottest vehicle to come out of Detroit in some time and he’s ready to expand his horizons and rock the U.S. His album Wild One, features Rudy’s first single “Losing You.” The album showcases Wild’s tight, yet gutsy voice and hooks that are a sing-along delight. The album contains a world of passion and reveals RUDY WILD as a songwriter and performer of considerable merit and distinct talent. As the word spreads, America is destined to go wild over the rock ‘n roll of Rudy Wild.

Tonight
Losing You
Love For Hire
Hold On
Find Your Way Back
What Am I
Gonna Do With You
Waiting
Don’t Send A Boy
Losing You (Acoustic)
* Blue Suede Shoes
* With special guest appearances by: The Legendary
  Carl Perkins,
  Paul Shaffer,
  Will Lee,
  Dave Spinoza,
  Hugh McCracken,
  George Small, &
  Allan Schwartzberg

Platinum Records International, 15101 W. 10 Mile, Oak Park, Michigan 48237
Tel. (313) 967-4314, Fax (313) 967-6944 CD-PRCD 2001-4, Cassette LP-PIC 1001-3
### ALTERNATIVE

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<td>CROWDED HOUSE - Natural, Chocolate, Weather, Fame (Capitol)</td>
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### COMMERCIAL RECORD TO WATCH

- **ROBYN HITCHCOCK**
  - "OCEANSIDE" (A&M)
  - Already getting wet on CIMX, KUKQ, KJJO, WRIT, KJQN, WOXY, etc.

### COLLEGE RECORD TO WATCH

- **PEGBOY**
  - STRONG REACTION (TOUCH & GO)
  - Strong reaction from WRLF, WUSC, WVBR, WYXY, etc.

### CHARTBOUND

- **DIE WARZAU** - "FUNKOPOLIS" (FICTION/ATLANTIC)
- **MATTIE SWEET** - GIRLFRIEND (ZOO)
- **BRUCE COCKBURN** - NOTHING BUT A BURNING LIGHT (COLUMBIA)
- **A TRIBE CALLED QUEST** - "CHECK THE RHyme" (JIVE/BMG)
- **CARTER USM** - 30 SOMETHING (CHRYSALIS)
- **TWO ROOMS** - VARIOUS ARTISTS (POLYDOR/PLG)
- **THE DYLAN** - THE DYLAN (B.BANQUET/RCA)

*DDebuts in chartbound*
The New Zoo Revue: Matthew Sweet, the Odds and Webb Wilder

MATTHEW SWEET
GIRLFRIEND

FEATURING THE TRACKS:
"DIVINE INTERVENTION," "GIRLFRIEND" AND "I'VE BEEN WAITING."

produced by: FRED MAHER and MATTHEW SWEET
management: RUSSELL CARTER ARTIST MANAGEMENT
## Alternative Inside

### By Linda Ryan

**TEENAGE FANCLUB - BANDWAGONESQUE (DGC)**

I know plenty of people out there turn green with envy every time DGC releases a new album—their track record with debut artists is almost perfect. And here's the latest bullseye—Teenage Fanclub. College radio has been closed into this Scottish four-piece for quite some time, and now it's everyone else's turn to experience greatness. Produced by ex-Dinosaur Jr. member Don Fleming, Bandwagonesque isn't exactly what's "happening" in Britain (no "baggy-beats" etc.), but it will surely be the start of something new. How could it not be? The Badfinger meets the Jesus And Mary Chain vibe is irresistibly perfect. And it's hard to smile when they sing "when you're ticking, I'm your ticking," "Sidewinder," "...baby I've been f**k already," "Alcoholiday." Favoritetracks (and there are quite a few) include "The Concept," "December," the Pet Sounds-like "Guiding Star," the Ramones-ish "Metal Baby," "What You Do To Me" and of course, "Star Sign." File this one next to your other record collection must-haves: Jesus And Mary Chain's Psychocandy, Dinosaur Jr.'s Bug, Sonic Youth's Daydream Nation—well, you get the idea. And if you missed them last time they were in New York, don't make the same mistake twice. LINDA RYAN

**FLOWERED UP - "IT'S ON" (LONDON/PLG)**

With their tongues firmly in their cheeks, Flowered Up make their American debut with the sassy little number, "It's On." Part Happy Mondays, part Monty Python, "It's On" plays like the soundtrack to a fun-filled day at the amusement park. What makes this song so catchy is that damn flute that gets stuck in your head permanently—even the rolling piano and buzzing guitars can't "unstick" it. A sure sign of a monster hit around Gavin can be measured by how many people (from other formats) stick their head into my office and ask, "Who's this?" Flowered Up are at four and counting. LR

### LUSH - NOTHING NATURAL EP (4-AD/REPRISE)

Produced by Robin Guthrie of Cocteau Twins' fame, the Nothing Natural EP features three long-awaited songs from Lush. The title track features Lush's trademark guitar sound that reverberates and echoes its way around Miki's gentle vocals, but for me, the song misses the mark. "God's Gift," on the other hand, is a more direct, less dreamy track that scores a bullseye, as does the dramatic, waltzing "Monochrome." So, listen to the whole EP and take it from there. And F.Y.I., Lush will have a new album out in January. LR

### SLOW BONGO FLOYD - "MORE THAN JESUS" (EPIC)

Obviously, Slow Bongo Floyd has learned a thing or two from the indie-dance craze that was spawned in their native Manchester. "More Than Jesus" is a testament to true love set to
"rock and roll can't change the world it's true but what it can change is the tune in you"

"I'd Love to Change the World" the new track from the debut album Sister Red
a raving mass of dance-beats, culminating in the line "I love you more than the Rolling Stones... than my home/I love you more than Jesus." The other track on the CD-5, "Open Your Heart" (also released as a single in England) is a dreamy, trippy song—not unlike Bobbie Gillespie's more intangible moments. I think your listeners will either love this or hate it, but in either case, the reaction will be strong. LR

SENSELESS THINGS - GOT IT AT THE DELMAR EP (EPIC UK)
Their "Everybody's Gone" single is one of my favorite imports this year. Why Epic U.S. hasn't picked up this band is beyond me. (Hopefully the "Epicycles" scanning the above review will read further.) The Senseless Things specialize in classic, irreverent pop that endeared us to the likes of The (early) Replacements, Dinosaur Jr. and more recently, Mega City 4. The spirited title track, as well as the sarcastic, semi-acoustic "Fishing At Tesco's" and "Beat To The Blonde" are great places to start. Better yet—go find the "Everybody's Gone" single, a sure-to-be-classic waiting to be discovered in this backward country of ours. LR

NITZER EBB - EBBHEAD (GEFFEN)
Famous for its electrified shout tactics and industrious intentions, Nitzer Ebb breaks the band's cold image and delivers an emotional album of change. The emphasis on melody and kick-ass guitar amounts to a hard industrial sound, now balanced with a newfound lyrical depth. It's a far cry from the "old days" of say, "That Total Age." Alan Wilder of Depeche Mode fame helps out on a few tracks, including the already familiar "Family Man." On another strong track, "I Give To You," singer Douglas McCarthy emotes sexuality and despair. Unjustly clustered with NIN and Front 242, Nitzer Ebb continues its legacy of original, poetic expression and motivated mayhem. The age of the ebbhead hath begun. BRETT D. ATWOOD

CUD - "THE CUD BAND E.P." (A&M)
The Farsley Mix of "Magic" initiates us into a danceable, bongo-tinted realm. While the music shuffles along at a leisurely clip, languid vocals slowly shellac over the guitars and piano. Bongos also spur on the punchy "Robinson Crusoe," a funky groove with a chiming triangle and big guitar edge. "Now" sheds the danceskin and goes for a bare bones sound. Keyboards that hum like accordions panel the sides of this straightforward rocker. Cud's expansive sound brings to mind an African veldt, and to feet, an urge to move.

DAVID BERAN

I was lucky enough to catch Colin Gregory of The Dylans before they wowed the crowd at The Reading Festival. L-R: Gavin's Linda Ryan, Gregory and BMG's Sonia Dias. Catch this band in New York next week!

The Smashing Pumpkins—a radio breakthrough for '91 and judging from this crowd, one of the biggest draws at this year's WFNX party.

When their tour took them to the nation's capital, Chapterhouse made a point to stop by WHFS for a visit. Shown L-R are Chapterhouse's Steven Patman, WHFS' Robert Benjamin, Damian Einstein and Dave Marsh, the band's Andrew Sheriff and WHFS-er Pat Farise. BMG's Jenny Higgins is in the front.
YO LA TENGO - THAT IS YO LA TENGO
(CitySlang c/o Vielklang Musikproduktion GmbH Forster Straße 4/5 D-100 Berlin)
Yo La Tengo's new German import EP, That Is Yo La Tengo, which you may be able to mail order from Bar\None, includes five tracks, only one of which ("Walking Away From You") has previously been available on 7". With "Out The Window," Yo La return to electric instruments and squalling distortion, crafting a song driven by an anxious riff, highlighted by aggressive bursts of guitar noise and tempered by drummer Georgia Hubley's soothing harmonies. It's strange, but next to the breaks of head-warping feedback, the plain ole' verses/choruses of "Out The Window" seem almost, uh, bland. "Swing For Life," the EP's second cut, is more hushed; the guitar tone edges toward ambience, Georgia's vocal has the effect of a lullabye, and the gentle tug of the rhythm section is as soporific as counting sheep. My other fave track, "Fog Over Frisco," is reminiscent—in sound and title—of the Ex-Catheads (but residents of SF rarely refer to The City as Frisco). This one, touched with chiming acoustic guitar in all the right places, would sit nicely on Fakebook, Yo La's last disc. Make the effort to acquire That Is Yo La Tengo, and, if you're ever in (my home town) Columbia, S.C., check out the legendary Piggie Park Bar-B-Que, the estabishment featured on the cover of this EP. SEANA BARUTH

SATAN AND ADAM- HARLEM BLUES
(Flying Fish, 1304 W. Schubert, Chicago, IL 60614)
The amazing and unlikely duo of Satan and Adam have tapped the raw, still-trickling root of blues and served the sap to you straight on their first disc, Harlem Blues. Satan simultaneously plays guitar and drums (or rather a pair of high hats and a tambourine) while Adam wails heartily on his harmonica. The result is a gritty skiffle-blues that the two musicians polished (and I use that word loosely) on the sidewalks of Harlem over a number of years and that proudly carries the torch lit by the genre's forefather, Robert Johnson. Although the pair do several excellent covers on Harlem Blues—Duke Ellington's "Groovy People," "Down Home Blues," the classic "Sweet Home Chicago," and the traditional "C.C. Rider"—the gutsy originals shine as well. Check out "I Want You," "Groovy People" (the drums sort of shuffle around behind a sawing/snarly harmonica), the neck-poppin' "Ride The Wind" and the meandering "I Create The Music." SB

FUGAZI - STEADY DIET OF NOTHING
(Dischord, 3819 Beecher St. NW, Washington, D.C. 20007)
Fugazi has renewed their refusal of corporate sponsorship with a third Dischord release. Steady Diet of Nothing. Singer/guitarist Ian Mac Kaye (of Minor Threat fame) trades his scholarly delivery with the helplessly erotic intonations of Guy Picciotto, melding songs into songs as Fugazi flexes the evolutionary side of punk rock. On the whole the band's words as well as their music are growing more oblique, so with their lyrics/poems that could be about the anesthetizing affects of television or abortion or animal rights, Fugazi just provides the outline and asks the listener to color-in with their personal experience. Songs like "Nice New Suit," a taunt directed at credit card consumerism and the cult of "looking good," leave little doubt as to the band's belief system. The line "You're number one with a bullet/That's money well spent" points to the multi-level meanings compressed into each tune by taking you to the heart of the concept of "Nice New Suit" while simultaneously addressing Fugazi's contempt for payola rock. The ideas they communicate are growing increasingly interpretive, yet it's hard to think of musicians who reveal more of themselves through their work on stage or LP. Fugazi doesn't deal in sanitized sentiment for the masses, yet they sell better than many groups with the muscle of major label distribution and remain the undisputed model for no compromise, do-it-yourself expression. KIRSTEN VORIS

KING KONG - OLD MAN ON THE BRIDGE (Homestead Records, P.O. Box 800, Rockville Centre, NY 11571-0800)
King Kong's Ethan Buckler interprets the blues as "playing exactly what you feel," instead of pigeonholing it as a set-in-stone musical form. Old Man On The Bridge exudes undiluted feeling from every groove. When the chorus of "Mama Mama" kicks in, furious guitars and drums rage against each other until a slick bluesy bassline barges in to break them apart. Buckler may sound like he's too bored to shove, but his offhand vocal delivery abandons all pretension and aims for the viscera. A crunchy guitar initiates us into "Rolling O," and when the drums are up to speed you can almost see the crashing cymbals flailing like frisbees. The convincing cover of the Stones' "I'm Free" injects KK's colossal guitar sound and makes the original sound anemic. The noble thing here is the combination of primal energy and a sophisticated interplay between instruments. It's as if bass, guitar and drums are all listening to and feeding off each other. Word has it that the band's live shows reduce clubs to love shacks so make it a point to see Kong when they come to break your neck of the woods. DAVID BERAN

ROOSEVELT - SHINGLE (P.O. Box 6593, Athens, GA 30604)
With grungy guitar hooks and reluctant melodies, the trio Roosevelt emerges loudly from the legendary Athens scene. Shingle offers a proper documentation of this band's formative years, including four live tracks recorded at the infamous 40 Watt Club. Created from the ashes of the Independent Sky League Section and the Hellbillys, the resultant Roosevelt elevates to regal the usually-raw garage band sound while also recalling the Meat Puppets. "Blackbird" borrows lyrics from the White Album, and "Blacktooth Sally," "Vertigoing," and "Modern Alazon" are the highlights of their debut campaign. This Roosevelt gets my vote. BRET DURAND ATWOOD

HELIO CREED - LACTATING PURPLE
(2430 North 1st St., San Diego, CA 92107)
The Wendys
THE WENDYS - GLOBLEYDEYGOOK (Factory)
THE BEVIS FROND - NEW RIVER HEAD (Reckless)
GODFLESH - SLAVESTATE (Relativity/Earache)
WRECK - HOUSE OF BORIS (Wax Trax!)
SEVEN SIMONS - four twenty-four (TVT)
PERSONAL PICKS

SINGLES by Dave Sholin

UB40 - "Grownin' (Virgin)
Based on their successful track record of covering songs, a quick glance at this release indicates it might be the 1967 Young Rascals' hit with the same title. Forget it; this fresh-feeling Reggae groove is a fresh, positive statement both lyrically and musically. Seems programmers at first resist playing this inventive band, then discover incredible audience reaction weeks later. Got a feeling this tune could short-circuit that process.

C + C MUSIC FACTORY - "Just A Touch of Love (Columbia)
No. 1 charting the tremendous skill of Robert Clivilles. As writer and producer he's able to devise new musical directions in his Factory, making certain the total concept meets his high standards. He and partner David Cole aren't about to be caught rehashing earlier work as each successive release is a slammin' slice of true ingenuity.

TEVIN CAMPBELL - "Tell Me What You Want Me To Do (Qwest/Warner Bros.)
It's obvious young Tevin is one of the fortunate few born with sensational vocal ability and an innate sense of how to handle a lyric. He co-wrote this love torn ballad with producer Narada Michael Walden and Sally Jo Dakota, giving it every last ounce of emotion. What a career this exceptional talent has in front of him!

BOB SEGER AND THE SILVER BULLET BAND - "The Fire Inside (Capitol)
Can't watch a sports telecast these days without hearing Seger's gutsy vocal on "Like A Rock" against the backdrop of a Chevy truck bouncing over boulders. While fire may be the last thing people in these parts want to think about this week, one thing is for sure, whenever Seger sets it rip big time, sparks are going to fly. He does that and a lot more on this title track from his latest album.

THE BEACH BOYS - "Crocodile Rock (Polydor/PLG)
If you haven't taken the time to get into the Elton John/Bernie Taupin tribute album Two Rooms yet, do it the first chance you get. It's loaded with remarkable renditions of their music and here's one hot example. Is there a more perfect group to cover this song than The Beach Boys?

THE CANDY SKINS - "For What It's Worth (DGC)
Stephen Stills may have written this in the mid-sixties, but the message in Buffalo Springfield's first hit way back in 1967 couldn't be more contemporary. Events of historic proportions worldwide give the words new meaning and the sample of the Rolling Stones' "Sympathy For The Devil" is a brilliant idea.

THE DOVES - "Beaten Up In Love Again (Elektra)
After a few listens I found myself in love with the haunting and unique soulful melody of this release. Vocalist Angie Brown captures your attention quickly and veteran producer Tommy Lipuma adds all the right shading to this stark and mesmerizing production.

ALBUMS by Ron Fell

"Two Rooms" - Celebrating The Songs of Elton John and Bernie Taupin (Polydor/PLG)
It took me quite awhile to get over the fact that this is not a project to benefit some worthy charity. I don't even know who stands to make money if this project lives up to its expectations. Do the artists split the performance royalties? Certainly Elton and Bernie will benefit as songwriters. And doesn't PolyGram now own much of the boys' publishing? My apologies for the hints of cynicism and the expense of paying my own thanks to one of the most prolific and bountiful partnerships in contemporary music. Since no one sang at the point of gun, I can assume this was all voluntary on the part of Jon Bon Jovi, Kate Bush, Eric Clapton, Rod Stewart, etc. Some of the readings are brilliant and do great justice to the songs. Most prominent in my mind are Wilson Phillips' "Daniel", The Beach Boys' "Crocodile Rock", Kate Bush's "Rocket Man", Sting's "Come Down In Time", Oleta Adams' "Don't Let The Sun Go Down On Me" and maybe Rod Stewart's "Your Song" or Eric Clapton's "Border Song". In the embarrassing category I nominate Hall & Oates' "Philadelphia Freedom", Jon Bon Jovi's "Levon" and Sinead O'Connor's "Sacrifice". Nice idea, but imagine how tough a sell this will be in the record stores unless radio goes "out of their way" to back announce these tracks—should they play them at all.
The Wait Is Over.

Dave Sholin Personal Pick 10/18/91
Debut in Up & Coming 49/49

Early Adds:  WLVY  WAVT  WMDM
               WHCG  WJAT  94KTB  WIFX
               WIQQ  WKOR  WNSL  106RTB
               K96   TOWER98  WHSB  WKMZ
               WVAQ  WZWZ  KDOG  KEEZ
               KHHT  KIIC  KKCK  KIHT
               KKRL  KLIZ  KRIT  KHT  KZMC
               KX92  WDEK  WGBQ  WNNO
               KDCK  KFBD  KJBR
               KJLS  KNEN  KQKY
               KQLA  KTUF  KZMC
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               ENERGY99  KRRG  KTDR
               KGWY  K100  KACI

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