SIR MIX-A-LOT
CERTIFYING THE
SEATOWN HIP-HOP
COMMUNITY WITH
PLATINUM FLAVA

GAVIN SALUTES BLACK MUSIC MONTH
"THIS USED TO BE MY PLAYGROUND"

FROM THE COLUMBIA MOTION PICTURE
"A LEAGUE OF THEIR OWN"

AVAILABLE ON THE ALBUM
BARCELONA GOLD

Produced by
Madonna and Shep Pettibone

Management: Freddy DeMann/
DeMann Entertainment
### Top 40

#### Most Added
- **Elton John**: The One (MCA)
- **Peter Cetera**: Restless Heart (Warner Bros.)
- B-52's: Good Stuff (Reprise)

#### Record to Watch
- **Kris Kross**: Warm It Up (Ruffhouse/Columbia)
- **George Michael**: Too Funky (Columbia)
- **J.C.**

#### A/C
- **Elton John**: One (MCA)
- **Peter Cetera**: Restless Heart (Warner Bros.)
- **Kathy Troccoli**: You've Got A Way (Reunion/Geffen)

#### Record to Watch
- **RTZ**: All You've Got (Giant/Reprise)
- **J.C.**

#### Country
- **Aaron Tippin**: I Wouldn't Have It Any Other Way (RCA)
- **Rodney Crowell**: What Kind Of Love (Columbia)
- **Little Texas**: You And Forever And Me (Warner Bros.)

#### Record to Watch
- **Paulette Carlson**: The Chain Just Broke (Liberty)
- **J.C."

#### Adult Alternative
- **T Square**: Megalith (Columbia)
- **Everette Harp**: Get In Touch With Yourself (Fontana/Mercury)

#### Record to Watch
- **RENE TOLEDO**: The Dream (GRP)

#### Album
- **John Mellencamp**: "Last Chance" (Mercury)
- **Joe Cocker**: "Love Is Alive" (Capitol)

#### Record to Watch
- **The Zoo**: "Shakin' The Cage" (Capricorn/Warner Bros.)

#### Alternative
- **Wailing Souls**: "Shark Attack" (Chaos/Columbia)

#### Rap
- **U.M.C.'s**: Never Never Land (Wild Pitch/ERG)
- **Eric B. & Rakim**: Don't Sweat The Technique (MCA)

#### Record to Watch
- **Black Sheep**: Strobelite Honey (Mercury)
- **Eric B. & Rakim**: Don't Sweat The Technique (MCA)

#### Jazz
- **Rebecca Coupe Franks**: All Of A Sudden (Justice)
- **Hugh Masekela**: Beatin' Aroun De Bush (Novus/RCA)

#### Record to Watch
- **Gerry Mulligan**: Re-birth Of The Cool (GRP)
- **Wynton Marsalis Septet**: Iue Interlude (Columbia)
MCA, HARRELL DUET TO THE TUNE OF $50 MIL

In a move that further cements its ties to Uptown Records, MCA Inc. has signed a seven-year deal to pump more than $50 million into Andre Harrell’s new multimedia company Uptown Entertainment.

Harrell, who has launched the careers of hitmakers Guy, Jodeci and Heavy D. & the Boyz, will pursue music, film and television projects. He reportedly has three movies and two television shows in development. One of the proposed TV shows is a sitcom that will star rappers Kris Kross and Heavy D. The size of Harrell’s staff has recently swelled to 33, with some personnel setting up shop in a new base at Universal City.

“My company has a young, creative vibe that I want reflected in my staff,” said Harrell, whose official title will be Chief Executive Officer. “In keeping with this school of thought, I have hired several young Black executives who have a free-spirited approach.”

“Music plays such an important role in our culture, and Andre’s creativity now will be extended into the worlds of film and television,” said MCA Entertainment Group Chairman Al Teller. “Andre’s track record of success in identifying and developing exciting new talent has positioned Uptown to become the Black entertainment company of the 1990s.”

It was reported in the Los Angeles Times that insiders see the deal with Uptown as a way for MCA to minimize its split with Motown. Both companies have lawsuits pending.

“My goal is to bring real Black America—just as it is, not watered down—to people everywhere, through music, through films, through everything we do,” Harrell said. “Through entertainment, people can envision better situations for themselves, and then realize it is possible to do more.”

Q106 Wins Tracy Johnson Sweepstakes

After turning down the position at least once, consultant Tracy Johnson got an offer he obviously couldn’t refuse and has decided to take the program director slot at Q106 (KKLQ)-San Diego. Johnson is still on the road for Alan Burns & Associates, and expects to start in San Diego on June 27. He replaces Kevin Weatherly, who exited the station a few weeks ago to take over as PD at KROQ-Los Angeles.

“Obviously we’re thrilled to have successfully recruited Tracy,” said KKLQ general manager Bob Bolinger. “Ever since Kevin (Weatherly) started talking to KROQ, Tracy’s been at the top of our list. He clearly is one of the best programmers and best managers in the country.”

Johnson has been with Alan Burns & Associates for the past three years. Prior to that he programmed WAPE-Jacksonville, KCPW-Kansas City and KFAX-Lincoln, NE.

He said the opportunity to work with good people is why he finally took the job. “The radio station is primed to regain its position at the top of the market,” Johnson told the Gavin Report. “The cume is healthy and the station is ready to jump back into a market-leading position. It’ll be exciting to be a part of that. There’s...
Q106 cont. from previous page

no other feeling like being inside a winning radio station, and Q106 has that feel.”

“Handling Q106’s programming in the interim is afternoon drive personality Jojo Kincaid.

“Jojo has been doing an outstanding job,” said Bolinger. “With the tandem of Tracy and Jojo, along with Garry Wall, who is still our consultant, the future is bright.”

One of Johnson’s first tasks will be to find a music director to replace Michelle Santosuosso, who left the station last week to take a national position with RCA Records.

DELICIOUSLY ATLANTIC

Atlantic Records and Delicious Vinyl have joined forces via a long-term pact that calls for Atlantic to distribute Delicious Vinyl recordings in North America.

Since its establishment in 1987, Delicious Vinyl has launched the careers of such successful artists as Tone Loc, The Brand New Heavies, N’Dea Davenport and Def Jef. The first release under the new agreement will be the Brand New Heavies’ single, “Dream Come True ’92.”

“I am a great admirer of the Delicious Vinyl label,” said Atlantic Group Co-Chairman/Co-CEO Doug Morris. “Their streetwise, fresh approach has placed them at the cutting edge of the modern music scene, and I am thrilled to be able to welcome them to the Atlantic family.”

Said Michael Morris, Delicious Vinyl President/Co-Owner: “They (Atlantic) are the ideal major for us to be with, and the combination of Delicious, Atlantic and the distribution network will be a real plus. We have a lot of exciting new music on tap, and we are happy that Atlantic is our new home.”

FAN FAIR FEVER

When the 21st annual Country Music Fan Fair sold out in April—a full two months before the event—the Country Music Association trumpeted it as further proof of the surging popularity of Country music.

It only took one look at the crowd of 24,000 who attended the week-long event to hammer the point home. In the past several years, Fan Fair has been attracting a younger crowd and there was no doubting Country music’s appeal among younger demons this year as teenage girls went wild for Hal Ketchum, Billy Dean, Aaron Tippin, Garth Brooks, Alan Jackson and Billy Ray Cyrus, whose explosive rise to stardom on the strength of his hit “Achy Breaky Heart” made him the target of controversy.

Travis Tritt publicly criticized the song last week saying, “I don’t think (it) makes much of a statement. It comes out and says that…what we’re going to have to do to be popular in Country music is get into an ass-wiggling contest between one another.”

Tritt’s comments, some of which were broadcast over Nashville’s WSIX, became the talk of Fan Fair. Everyone had something to say, including Mike Reid, who joked onstage during the Sony show, “The joint Travis Tritt/Billy Ray Cyrus picnic scheduled for tomorrow has been cancelled.”

Fan Fair, often called a “lovefest” between artists and fans, is an event that could only happen in Country music, where stars give of their time to sign autographs, and smile for pictures for hours at a time. The award for “Mr. Fan Fair” has to go to Garth Brooks, who once again went above and beyond the call of duty. One day Brooks stood in his booth for nine hours straight—staying three hours past the fairgrounds’ closing time—so he could spend five minutes talking to each person who waited in line.

R&R Convenes in Los Angeles

Radio programmers and industry executives from across the country convened in Los Angeles June 11-14 for the 1992 Radio & Records’ Convention: “Winning In The Nineties.” It was highlighted by keynoter General H. Norman Schwarzkopf.

In a time where the economic pressures have been great, and where there have been fewer listeners in general, the overall health of our industries was top-of-mind. Another shared theme was the lack of women programmers, especially since the prime demographic target remains adult women. Michelle Santosuosso, who recently left the music director position at Q106 (KKLQ) - San Diego for RCA Records summed it up best: “Except for a few instances, radio is light years behind the record industry in recognizing the executive talents of women.”

Saturday afternoon “Radio On Radio,” moderated by Larry King and Garry Wall, focused on issues confronting broadcasters in the near and distant future. Panelists Rich Balsbaugh (CEO, Pyramid Broadcasting); Mel Karmazin (President/CEO, Infinity Broadcasting); Representative Tom McMillen, member of the Subcommittee on Telecommunications & Finance, and consultant Jeff Pollack spent a good deal of time discussing the proposed “30-30” rule that Rep. McMillen said is more likely to end up as “25-25.”

Quelling fears that fewer jobs would result, Karmazin argued that wouldn’t happen at his company, but Balsbaugh said that in all likelihood where there were six people, there might now end up being four. Pollack took the FCC to task for levying fines against stations for obscenity. King asked everyone to rate radio’s future and received a unanimity of positive predictions.

The convention’s finale on Saturday night featured performances by Garth Brooks and ZZ Top.

Annette L. Lai and Dave Sholin
NEWS

the GAVIN REPORT

Dial M For Music

In an attempt to slake the public's growing thirst for interactive services, the New York-based Touch Tunes is launching a national promotion for their over-the-phone music sampling. Touch Tunes' President, Rob Fenter, told the Gavin Report that "the maximum cost of a weekday call will be 25 cents a minute and as low as 13 cents on weekends."

Callers are treated to three minute-long segments from current songs on over a dozen major and independent labels including Warner Bros., Geffen, and Mammoth. Upon hearing the samples, callers are told they can order albums from Tower Records or local record stores. MasterCard is sponsoring the program and a massive ad campaign will announce the (212) 724-4837 Rock line and the (212) 724-4233 Country America number.

More on the interactive front: Select CBS-owned stations now offer toll-free information lines for listeners that include updates on news, sports, horoscopes, and even soap operas. Listeners also call the 24-hour numbers to participate in music polls and leave messages for the program director.

RADI-O-RAMA

As soon as Brian Krysz was named PD at KEGL-Dallas, several personalities received walking papers. Available are midday personality Jo Stewart (214-401-0317); night personality Michael Blake (214-401-0317); morning personality Dave Kraddick (817-640-7433); afternoon drive personality Eddie Coyle (817-481-7539). Overnight Leigh Ann remains...Veteran programmer Larry Berger will be helping "The Point" (KQPT/FM)-Sacramento, CA move from Adult Alternative to Adult Rock. The station will continue playing jazz at night. Berger will be spending two days a week at KHTT/FM-Santa Rosa, CA and three at "The Point"...At Urban Contemporary station K98-Monroe, LA, Vivian Ross has been promoted to general manager from sales manager and acting general manager...WQGN-Groton, CT music director Liz Jordan has been upped to program director as former PD Chuck Davis segues to production director...Lisa Michelson has been named MD at Mix 102 (WTMX)-Chicago, up from Production Assistant and Promotions/ Clients Services Assistant...WLLH-Lowell/Lawrence, MA music director Paul Brennan leaves to take the overnight shift at WLYT-Haverhill, MA.

Replacing Paul is Joyce Apostolof, who was most recently at WZLX-Boston. Joyce will also hold down the afternoon air shift...Stephanie Paige is the new midday personality at Star94 FM (WSTR)-Atlanta. A recent graduate of the University of Alabama, Stephanie did weekends on the station last summer. She's also interned at CNN...Congrats to San Francisco News Talker KGO/AM who won three gold medals in the New York Festivals 1992 Radio Programming/Promotion Awards competition. KGO won "Best Coverage of Ongoing News Story," "Best Human Interest News Inserts" and "Best Coverage of Breaking News Story"...Good luck to Network Forty's Darcy Sanders who's going back to med school...

ROTATIONS

Music attorney Robert Flax was named Executive Vice President of EMI Music Publishing Worldwide this week....At MCA, Jonathan Coffino moves up to Senior Vice President, Sales and Field Marketing from Vice President, Sales and Field Marketing...Former WRAS-Atlanta MD and Ichiban Records National Marketing Director Kim Saade is now Southeast Promotion Manager for Relativity Records...is Jim Burruss, currently Columbia's local rep in San Francisco moving to New York as Director of Field Promotions...Narada Productions, Inc., Paula Samonte re-joins as National Promotions Director. She was the label's Promotions Manager from 1987-1990...Missy Worth has been appointed Vice President, Talent Development at Sony Music. She comes from MCA Concerts, where she was Vice President, Talent Acquisitions...Up at Sky Records, Michelle Roche joins as Director of Publicity. She was an independent publicist in her hometown Atlanta, where Sky is based...Cypress Hill managers Happy Walters and Amanda Scheer have formed Immortal Entertainment and signed two separate label deals...Epic Records will concentrate on Immortal's Alternative and Dance rosters while RCA will lean Hip-Hop/Urban Contemporary. In addition, Immortal has set up an independent publishing company through BMI Music Publishing Worldwide...Triple play at Capitol/Blue Note: Bruno Del Granado has been named Director, Artist Development, International at Capitol; Saul Shapiro is Director, National Sales, Blue Note/Manhattan; Tony Harvin is Manager, Artist Development, Blue Note/Manhattan...Congratulations to Arista President Clive Davis who was named "Man Of The Year" by the Friars Club...

BIRTHDAY

Compiled by Diane Rafter

Our Best Wishes and HAPPY BIRTHDAY To:

Linde Thurman, Elektra Entertainment 6/21
Spencer Brewer, Norada 6/21
Mancow Muller, WILD107-San Francisco, CA 6/21
Drew Harold, KBOI-Boise, ID 6/21
Kathy Mattes, Ray Davies, Joey Kramer (Aerosmith) 6/21
Warren Christensen, Geffen Records 6/22
Sue Barbis 6/22
Lisa Puzo, KZLA/FM-Los Angeles, CA 6/22
Larry Bear, WNNJ/FM-Newton, NJ 6/22
Steve Richards, WHFM-Southampton, NY 6/22
Kris Kristofferson, Todd Rundgren 6/22
Eric Hanson, WPHM-Pt. Huron, MI 6/23
June Carter Cash 6/23

Midge Ripoli, WILD107-San Francisco, CA 6/24
Kathy Troccoli, Mick Fleetwood, Jeff Beck 6/24
Arthur Brown, Glenn Medeiros 6/24
Irene Vargas, Warner Bros. Reprise Records 6/25
George Nazar, A&M Records 6/25
Bill Curtis, WWDE-Hampton, VA 6/25
John Welle, WDCR/AM-Hanover, NH 6/25
Carly Simon, George Michael 6/25
Tim Finn (Crowned House) 6/25
Danniele Grey, Rhino Records 6/26
Jason Palmer, KFXR-Anchorage, AK 6/26
Chris Isaak, Billy Davis Jr., Patty Smyth 6/26
Mark Decloedt (EMF) 6/26

Carol Archer, Sun-Drome Records 6/27
Sean Lynch, Interscope Records 6/27
Guy Zapolone, KHXM-Houston, TX 6/27
Doug Spets, WTCB-Columbia, SC 6/27
Sheila Phipps, KTLB/FM-Rockwell City, IA 6/27
Jane Wang, WAXM/FM-Ann Arbor, MI 6/27

WEDDINGS

Our WEDDING BELLS rang on June 20th for DARREN STONE, Asst. Program Director/Music Director for KSND/FM-Eugene, OR, and his fiancée, STEPHANIE SMITH.

Our Best Wishes and CONGRATULATIONS!!

BIRTHS

Our CONGRATULATIONS to STEVE THOMSON, Program Director of WSN-Sioux Falls, SD and his wife, MICHELE THURY, Music Director of KRRO-Sioux Falls, SD, on the birth of their first child, daughter, ELLEN. Born June 12, weighing 7 lbs. 13 oz. and 20 inches in length.

...CONGRATULATIONS to PHIL PERRY, recording artist for Capitol Records, and his wife, LILLIAN, on the birth of their son, JACOB AARON. Born June 7 at 2:23 P.M., weighing 7 lbs. 14 oz. and 19 1/2 inches in length.

...CONGRATULATIONS to JIM PARKER, Music Director/Air Talent of WVIC-Lansing, MI, and his wife, CATHY, on the birth of their daughter, SHELBY ELIZABETH. Born June 6 at 9:59 P.M., weighing 7 lbs. 12 oz.

...CONGRATULATIONS to LARRY MILLER, Director/Marketing and Creative Services for WQCD-New York, and his wife, KATHY, on the birth of their son, ZACHARY. Born May 31.

www.americanradiohistory.com
**ATLANTIC STARR**
In 1987, Atlantic Starr’s song ALWAYS finished first on the year’s Top 100 in both the Adult Contemporary and Urban Contemporary formats.

**SOUL II SOUL**
The English musical collective known as Soul II Soul is run by Beresford Romeo, who chooses to work under the name “Jazzy B.” The group began as an equipment service in London that provided PAs and sound systems for parties and clubs.

**AMY GRANT**
Amy Grant is one of the few singers to have made the 1992 list of People Magazine’s “Fifty Most Beautiful People in the World.” Other musicians mentioned include Michael W. Smith and Alan Jackson.

**TEVIN CAMPBELL**
Tevin Campbell was born on November 12, 1976, which means he was less than a year old when The Brothers Johnson had their top ten hit with STRAWBERRY LETTER #23.

**C’VELLO**
Nothing peculiar about the derivation of the group name C’Vello: Members Kevin and Tracy’s last name is C’Vello.

**EN VOGUE**
Did you know that in 1989 En Vogue producers Denzel Foster and Thomas McElroy put out an album called "FM2" that featured a variety of artists, including an all-girl group billed simply as Vogue?

**LIONEL RICHIE**
The real full name of Lionel Richie is Lionel Brockman Richie, Jr.

**BOB MOULD**
Former Husker Du frontman Bob Mould has formed another band called Sugar and they’ve recorded their first album in Boston. It will be released on Rykodisc in the early Fall.

**LYLE LOVETT**
With no previous acting experience, singer/songwriter Lyle Lovett nevertheless was cast as a policeman in the new Robert Altman-directed film “The Player.”

**BLACK CROWES**
The Black Crowes’ Chris Robinson says that the band recorded their new album, The Southern Harmony and Musical Companion, in about eight days.

**THE CULT**
Robert Redford may not have a monopoly on incidents at Ogalala. Seems the parents of an eleven year old Ogalala Sioux boy are suing the band and its record company for allegedly not getting permission from the parents to use a picture of the boy on the cover of the band’s Ceremony album. The parents are seeking $61 million in compensation.

**ARTURO SANDOVAL**
Jazz trumpeter Arturo Sandoval’s new album is titled I Remember Clifford. Actually, in 1956 Sandoval was just six-years-old, and living in his native Cuba when Clifford Brown was killed in a car accident.

**LEE GREENWOOD**
The soap opera “As The World Turns” will be using a new recurring theme this summer. It’s called HEART DON’T FAIL ME NOW and it’s a duet between Lee Greenwood and Rita Coolidge.

**ANNIE LENNOX**
In anticipation of a rather long shelf life for her debut solo album, Diva, Annie Lennox has already completed filming videos for eight tracks on the album.

**RICHARD MARX**
It has only been five years since Richard Marx released his first single, DON’T MEAN NOTHING. That single began a string of seven consecutive top five singles to start his career.

**QUEEN**
The new Queen album, recorded live at Wembley Stadium in London, is the first time an entire live Queen set has been released. The CD contains the complete one hour and forty three minute set from a 1986 appearance.

**ARRESTED DEVELOPMENT**
Milwaukee-born Todd Thomas, better known as “Speech” in the rap group Arrested Development, also writes a regular column in the newspaper 20th Century African.

**TOM COCHRANE**
The Tom Cochrane single, LIFE IS A HIGHWAY, was inspired by a visit he made a few years ago with a famine relief organization in North Africa.
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**Dropped:** #24-Kriss Kross (Jump), #25-Bonnie Raitt, #28-Eddie Money, #37-John Mellencamp, #38-Mitch Malloy, #39-Def Leppard (Rocked), Poi Dog Pondering, Bronx Style Bob, Simply Red, Concrete Blonde, Black Velvet Band, T42.
<table>
<thead>
<tr>
<th>ARTIST TITLE LABEL</th>
<th>Reports</th>
<th>Adds</th>
<th>1-5</th>
<th>6-10</th>
<th>11-20</th>
<th>21-30</th>
<th>Uncharted</th>
<th>Hit Factor</th>
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<td>MARIAH CAREY - I'll Be There</td>
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<td>21</td>
<td>45%</td>
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<td>95</td>
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<td>14%</td>
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<td>EN VOGUE - Giving Him Something</td>
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<td>2</td>
<td>1</td>
<td>5</td>
<td>15</td>
<td>36%</td>
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<td>1</td>
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<td>21</td>
<td>48%</td>
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<td>26</td>
<td>37%</td>
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<td>5</td>
<td>22</td>
<td>44</td>
<td>4%</td>
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INSIDE TOP 40 by Dave Sholin

Digital Music Express (DMX), a premium cable radio service, was first mentioned on this page in our April 3 issue. Since then, it's arrived in San Francisco, arousing the interest of those who have received the slickly produced six-page booklet that explains what DMX delivers. CD-quality music tops the list of selling points—along with the cost, which is "less per month than the cost of a single CD."

"Variety," the colorful brochure says, "is another feature. You realize for the very first time how limited your listening options have been. DMX plays more artists. And more cuts per artist."

That, of course, depends on the music format—and there's plenty to choose from. The thirty channels are broken down into Classical (Symphonic, Chamber Music and Opera), Oldies (Classic Rock, '50s, '60s and Folk Rock), Country (Modern or Traditional), Latin (Ballads or Rhythmic), Urban (Soul Ballads, Blues, Dance Reggae or Rap), Adult (Love Songs, Great Singers or Beautiful Music), Rock (Hottest Hits, Metal, Album Rock or Alternative) and New Age, Contemporary Christian, Show Tunes and World Beat.

But it's commercials and jocks that get singled out as two of radio's biggest negatives. Beside a picture of someone pressing their index finger to their lips, the copy reads, "Commercials are long, loud and annoying. A high price to pay for music enjoyment. There's another price you pay as well: the limited nature of the listening experience itself. Advertisers need a big audience. And the only way to deliver that audience all the time is to play the same power hits over and over and over."

Instead of a jock, DMX provides a scrolling LCD screen on a hand-held remote that "tells you everything you need to know—song title, artist and album." They call it the "DMX Silent DJ." The catch to the consumer is that the hardware required comes at an additional one-time cost. That may well keep customers, who would otherwise pay the monthly $9.95 charge, from signing up.

I'm told, however, that market penetration can be as low as 6%, and this type of system is profitable. What the impact will be to stations is anyone's guess—probably minimal.

But this is a glimpse of the future, and it stresses the increasing need for commercial radio to offer the public a unique and compelling product—both in music and personalities. Uninterrupted music might hold appeal for a segment of the population, but to many others it may remind them just how much they rely on radio for information, companionship and entertainment.

Airplay totals are rising quickly for GUNS N' ROSES, setting up what looks like the band's biggest hit since "Sweet Child O' Mine." Neil Sharpe, APD/MD of JET-FM Eric, PA, takes it 21-17 noting, "It was played here when the album first came out, but now the video has really kicked it in." ADDED at: Q105 Tampa, EAGLE 106 Philadelphia, KC101 New Haven, Z100 New York, Q102 Cincinnati, WVAQ Morgantown, WV, Z104 Madison, WI KYY Bismarck, ND, WZPL Indianapolis, POWER 99 Atlanta, KDKW Minneapolis, WCIL Carbondale, IL, KIXY San Angelo, TX, KQX Anchorage, AK, KYYA and Z97 Billings, MT, WFMF Baton Rouge, etc.

After nearly ten years at KMOK Lewiston, ID, five of which he's been PD, Keith Havens says, "I've never seen a song react like BILLY RAY CYRUS' 'Achy Breaky Heart.' It's our number one request by far," with Keith jumping it 38-22. Chris Knight, PD at MIX 93.1 Batesville, AR, shows a three-week trend of 34-18-5 and also reports number one phones. Chris notes that Billy Ray's show set for September in a 400-seat club, has been moved to the town's convention center because of ticket demand. Huge gains at WNZZ 18-7, WVOQ 24-15, Z102 29-9, WBBQ 16-6, B94 28-18, KGLI 27-19, KXXR 15-8, KYYY 17-7, B94 27-21, KOYE 21-15 and EAGLE 106 18-12.

A few weeks ago, PD Jeff McCartney reported that it didn't take long for SHAKESPEARE'S SISTER to generate re-

sponse at WAPE Jacksonville, and the latest move reflects that as it climbs 22-16. Other big jumps into the top twenty at B96.9 Pt. Huron, MI 30-19 and WTCF/FM Saginaw, MI 24-16. New at: KISN Salt Lake City, "THE END" Cleveland, WQIQ Greenville, MS, WIST Trenton, NJ, WDJX Louisville, Q105 Tampa, KKEZ Ft. Dodge, IA, WQCV/FM Quincy, IL, KKLJ Palestine, TX, etc.

Though the first Top Five listings for EN VOGUE are at Urban-leaning stations such as WPDC 8-6 and KMEL 4-3, this week's new belivers demonstrate the broad appeal of this song ADDDe at: POWER 99, WLIV, WDIX, KDMB, KEBQ, KS104, KOTM, XL93, MIX 99.9 KHI, 99QID, POWER 106, KOC, KPSI, EAGLE 106, KHIIT and KIMN. Closing in on CHARTBOUND quickly.

Even though she says it's "outdated" to PM Drive and Nights, Liz Jordan, new PD at WQGN Groton, CT, says TECHNO TRONIC featuring YA KID K "is getting adult women calling for it during the 'All Request Lunch Hour' with top five phones overall" and a 34-26 gain. Goes top thirty for Bob Lewis at KVIN Stockton, CA, after one week, 37-28, pulling "number one requests with adults 18-Plus and number two overall behind SIR MIX-A-LOT." HIT FACTOR is 17% with ADDDe at: WVAQ, WHDQ, HOT 97, KKRQ, POWER 94.5, KISM, Q107 and KXXX, where it was a winner five nights in-a-row on their "Battle Of The New Songs.

Adults are responding to k.d. LANG as well, according to Larry Thomas, PD at WQIQ Greenville, MS, where it's charting 36-32. Enters the top thirty at KISS 108 Boston 31-28, plus ADDDe at: KJJO, WQIPW, WILLI/FM, KCOI/FM, ENERGY 99, KDLK, KISM, KRQW, KKRLL/FM and K96.

Former #1 Urban Contemporary smash, R. KELLY and PUBLIC ANNOUNCEMENT's "Honey Love," is crossing over big in a number of markets, including WPGC Washington, D.C. 16-13, KHTN Modesto/Merced, CA 14-10, HOT 102 Milwaukee 22-15, B95 Fresno 25-21, KKFR Phoenix 19-12, etc. ADDED at: WILD 107 San Francisco and KCON Monterey/Salinas.


www.americanradiohistory.com
the GAVIN REPORT

MOST ADDED

2W LW TW

GARY BROWN
(Capitol)

CHARLIE WILSON
(MCA)

TOP TIP

LORENZO
Real Love
(Alpha International)

Lorenzo’s dropped the “Smith” and added 36 of our reporting stations to his list of believers.

RECORD TO WATCH

BOYZ II MEN
Sympin
(Motown)

This infectious dance track is easy to get used to. Boyz II Men’s rhythm and harmony take the spotlight again.

ARTIST TITLE LABEL

*Debuts in Chartbound

Reports Adds Heavy Medium Light Hit Factor Weeks

LORENZO - Real Love (Alpha International) 36 12 — 3 21 8% 2
LARRY SPRINGFIELD - All The Way Love (Tabu/A&M) 34 8 — 7 20 20% 3
TEVIN CAMPBELL - Strawberry Letter 23 (Qwest/Warner Bros.) 33 12 2 9 12 34% 2

June 19, 1992/the GAVIN REPORT
Reports | Adds | ARTIST | TITLE | LABEL
--- | --- | --- | --- | ---
31 | 4 | AL JARREAU | It's Not Hard To Love You | Reprise
29 | 8 | FU-SCHNICKENS | La Schmoove | Jive
28 | 4 | SUE ANN CARWELL | 7 Days, 7 Nights | MCA
27 | 3 | PETE ROCK & C.L. SMOOTH | They Reminisce Over You | Elektra
27 | 3 | TYLER COLLINS | Just Make Me The One | RCA
23 | 4 | * 3RD AVENUE | I've Gotta Have It | Solar/Epic
23 | 5 | * THE BRAND NEW HEAVIES | Dream Come True '92 | Delicious Vinyl/Island
23 | 9 | * BOYZ II MEN | Sympin | Motown
23 | 6 | * SKYY | Nearer To You | Atlantic
21 | 1 | THE DOLLS | Come And Get It | Zoo
20 | 6 | * LISA TAYLOR | Did You Pray Today? | Giant/Reprise
20 | 4 | * NAJEE | I Adore Mi Amor | EM/ERG

DROPPED: #27-Rhonda Clark, #31-Prince & the N.P.G. (Money), #33-Melisa Morgan, #34-Hammer, #40-Queen Latifah, Smokey Robinson.

**INSIDE URBAN**

**HANDSHAKES AND SMILES**

Pyramid Entertainment Group recently signed M.C. Lyte, Eric B. & Rakim, A.M.G. and Lidell Townsell for exclusive worldwide bookings. Pictured from left to right in the photo are: Sal Michaels, President of Pyramid and M.C. Lyte.

It was just a matter of time before LUTHER VANROSS AND JANET JACKSON’s “The Best Things In Life Are Free” made it to the top. The song comes from the movie “Mo Money,” due to be released in July. Jimmy Jam and Terry Lewis produced the soundtrack, which is already getting lots of attention. This week’s Record To Watch, BOYZ II MEN’s “Sympin,” is on at Q102, WKXJ, WHUR, WILD, WJQG, WWJW, WUFQ, WJSL, WYCR, WYBC, KGM, WBIK, WBLX, WFKX, WJMI, WKGC, WPMX, WQOK, WTJZ, WVOI, WTLZ, and KMJQ. Casey McMichaels, WVOI-Toledo, likes KC & The Sunshine Band’s “All In All” saying, “If you missed KC & The Sunshine Band’s first one, you don’t want to miss this one! Check it out!” Curtis Carter, WKMG-Panama City, makes SUPER CAT’s “Ghetto’s Red Hot” his RTW and says, “We’re getting a lot of calls on this—it’s moving really well.” Costee McNair, WBLW-Tuskegee, makes LORENO’s “Real Love” his RTW saying, “It’s just a really good record.” Following Costee’s lead, we make LORENO our Top Tip, on the strength of adds at WKYS/FM, WBCR, WFKX, WKGC, WXVI, WGCI/FM, WLS, WKKV, WMVP, WVOI, WTLZ, and KMJQ. Edward Sargent, WICI-Atlanta, says, “Both MARY J. BLIGE’s ‘You Remind Me’ and CE CE PENISTON’s ‘Keep On Walking’ are doing extremely well. Definitely number one and two (respectively) on the phones.” Stan Boston, WHC-HCNew Haven, makes MILARA’s “One Man Woman” his RTW saying, “Very fitting song in a time when monogamy is recommended.” By the way, thanks for all the faxes and calls on Monday—it sure helps relieve the Tuesday dusk. Anyone else interested in becoming a regular Monday reporter, be our guest! Thanks! Ciao for now, Betty

**NEW RELEASES**

by John Martinucci

BABYFACE featuring TONI BRAXTON - *Give U My Heart* (LaFace/Arista)
Here’s the first taste of what LaFace Records has in store for this summer. From the soundtrack to Eddie Murphy’s movie, “Boomerang,” on this track Babyface duets with new LaFace artist Toni Braxton, whose debut album is scheduled for fall release. The pair’s vocals compliment each other as they declare undying love. The album hits the street June 23. JM

MICHAEL JACKSON - *Jam* (Epic)
Now on the fourth single from his “Dangerous” album, Michael is ready to “Jam.” An unusual production that creates tension through jarring beats that occasionally distract you from Michael’s vocals as he expresses what it takes to Carpe Diem. Watch for the other famous Michael (Jordan) to guest appear on the video. JM

M.C. BRAINS - *Brainstorming* (Motown)
Brains is working on pillow talk as he attempts chart action again. The M.C.’s ballad maintains a Quiet Storm atmosphere with added harmonies by labelmates Boyz II Men. Adds this week include KMJQ-Houston, WBLS-Mobile, WCXK-Columbus, WVQI-Toledo, WTLZ-Saginaw, WGCI-Chicago and WKYS-Washington, D.C. JM

KATHY SLEDGE - *All Of My Love* (Epic)
Kathy follows up with even a stronger song than her first. Touching lyrics make for one sensitively beautiful love song. Kathy’s sweet vocals magnify the overall strong production by Barry J. Eastmond. Automatic wedding material! JM

PHD - *I’m Flippin’* (Tuff City)
Piloted by a slow, banging bassline and break, “I’m Flippin’” has the musical substance to grab some regional attention on the underground street level. PHD doesn’t present anything original on the verbal attack, but he does give you hardcore rhymes that fit the music bed perfectly. A story about hustling in the fast lane doesn’t offer a good first impression, but if you lock your mics and low the beats, you’ll definitely flip flava for club heads. BAS

**ALBUM CUTS**

Kris Kross - *I Missed The Bus*/Party
Jody Watley - Commitment Of Love
Isley Brothers - Searching For A Miracle
Michael Jackson - *Jam*
BE BE & CE CE WINANS - Supposed To Be

the Gavin Report/June 19, 1992
L. VANDROSS AND J. JACKSON... The Best Things In Life Are Free (Perspective/A&M)
65 — 51 13 1 96% 6
MICHAEL JACKSON - In The Closet (Epic)
62 — 57 4 1 98% 10
LIONEL RICHIE - Do It To Me (Motown)
63 — 54 8 1 98% 9
MINT CONDITION - Forever In Your Eyes (Perspective/A&M)
62 2 45 10 5 88% 11
GERALD LEVERT - School Me (Atco/EastWest America)
60 — 53 5 2 96% 12
PATTI LA BELLE - When You’ve Been Blessed (Feels Like Heaven) (MCA)
60 1 38 17 4 91% 10
R. KELLY and PUBLIC ANNOUNCEMENT - Honey Love (Jive)
55 — 50 5 — 100% 15
ARRESTED DEVELOPMENT - Tennessee (Chrysalis/ERG)
56 2 42 6 6 85% 12
GLENN JONES - I’ve Been Searchin’ (Nobody Like You) (Atlantic)
59 1 30 26 2 94% 7
SHABBA RANKS - Mr. Loverman (Epic)
59 1 29 23 6 88% 7
SHANICE duet with JOHNNY GILL - Silent Prayer (Motown)
62 1 13 44 4 91% 5
MARY J. BLIGE - You Remind Me (MCA)
57 3 35 14 5 85% 10
MARIAH CAREY - I’ll Be There (Columbia)
61 7 23 26 5 80% 5
CE CE PENISTON - Keep On Walkin’ (A&M)
58 3 27 19 9 79% 6
TROOP - Whatever It Takes (To Make You Stay) (Atlantic)
60 1 7 43 10 83% 5
TLC - Baby-Baby-Baby (LaFace/Arista)
62 4 11 34 13 72% 3
EN VOGUE - Giving Him Something He Can Feel (Atco/EastWest America)
62 1 12 33 16 72% 3
GOOD 2 GO - Never Satisfied (Giant/Reprise)
50 1 33 10 6 86% 10
MEN AT LARGE - Use Me (Atco/EastWest America)
52 2 17 29 4 88% 7
DAS EFX - They Want EFX (Atco/EastWest America)
49 1 22 19 8 83% 9
VANESSA WILLIAMS - Just For Tonight (Wing/Mercury)
54 1 5 40 8 83% 6
THE BOYS - The Saga Continues... (Motown)
45 1 29 11 5 88% 11
EUGENE WILDE - How About Tonight (MCA)
49 2 11 32 5 87% 9
WHITNEY HOUSTON Duet with STEVIE WONDER - We Didn’t Know (Arista)
51 3 10 32 6 82% 6
SOUL II SOUL - Joy (Virgin)
40 — 26 9 5 87% 11
CHAKA KHAN - Love You All My Lifetime (Warner Bros.)
39 — 23 15 1 97% 13
CHRIS WALKER - No Place Like Love (Pendulum/Elektra)
48 4 3 30 12 68% 6
SHOMARI - If You Feel The Need (Mercury)
46 3 5 29 9 73% 7
JODECI - Come & Talk To Me (MCA)
38 — 23 13 2 94% 15
ALYSON WILLIAMS - Just My Luck (RAL/OBR/Columbia)
55 8 — 19 29 34% 3
GROVER WASHINGTON,JR. & LALAH HATHAWAY - Love Like This (Columbia)
41 1 6 22 12 68% 9
EL DEBARGE - You Know What I Like (Warner Bros.)
46 4 1 22 19 50% 5
ATLANTIC STARR - Unconditional Love (Reprise)
41 1 2 18 21 48% 5
BEEB & CECE WINANS - Depend On You (Capitol)
39 4 3 18 15 53% 4
JOE PUBLIC - I Miss You (Columbia)
40 4 — 18 18 45% 5
KRIS KROSS - Warm It Up (Ruffhouse/Columbia)
37 9 4 13 13 45% 2
BRIAN MCKNIGHT - The Way Love Goes (Mercury)
39 4 — 8 28 20% 3
DAVID BLACK - Nobody But You (Bust It/Capitol)
34 3 — 9 23 26% 3
KARYN WHITE - Do Unto Me (Warner Bros.)
36 4 — 9 23 25% 2
MILIRA - One Man Woman (Motown)
33 2 — 8 23 24% 3

CROSSOVER CHART

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<td>NICE &amp; SMOOTH - Sometimes I Rhyme...(RAL/Columbia)</td>
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<td>LATIN SIDE OF SOUL - Latino Mambo (RCA)</td>
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HIT FACTOR

Urban Research
Betty Hollars/John Martiniucci

Total Reports This Week 68  Last Week 68
The year is 1992 and Rap, after going through many changes, has reached its adolescence. What started out as an underground art form slowly leaked into the mainstream.

With this popularity came “fly by night” acts who jumped on the bandwagon without understanding or respect for the genre. This led to Rap’s dilution. However, recent statistics have shown that Rap has come full-circle and underground artists are making a comeback. Uncompromising acts such as A Tribe Called Quest, Cypress Hill and Black Sheep have reached gold record status. Another underground act that’s gaining a lot of attention is DAS EFX.

DAS EFX, an acronym for “Dray and Skoob EFX,” practiced Hip-Hop as a hobby while attending Virginia State University. After winning several talent competitions during their sophomore year, they found themselves in public demand. As a result, Dray, a Child Psychology major, and Skoob, an English major, put their studies on hold to work with EPMD’s Hit Squad Management. After an exploding performance during this year’s Gavin Seminar, K-Woo and I had a chance to chat with Dray and Skoob.

BRIAN ALAN SAMSON: Tell me about the DAS EFX evolution?

KRAZY DRAY: We met through a mutual friend who knew we both wrote music. It’s weird because we lived in the same dorm, but had never really kicked it with each other. We started working together after we won a couple of talent shows sponsored by Delta Theta Sigma. Our big break came when we entered a showcase that Erick and Parrish of EPMD were judging. Unfortunately we didn’t win the competition, but Erick and Parrish were so impressed with our performance that they told us after their tour was over they wanted to work with us and shop us for a deal. The rest is history.

BAS: Das Efx seemed to develop a unique rhyme style. You’re originally from New York and New Jersey, and you’ve kept the East Coast influence, but you’ve added more style. Has moving outside of New York given you a different perspective?

KD: Moving away from New York allowed us to develop our own identity. Living outside of New York allowed us to look back at the city’s Rap scene and figure out how to position ourselves in a crowded market. It’s really important for new groups to provide something different. That’s why I don’t have a bias against bizarre rhymes or music, because that can help you stay ahead. A good example is Arrested Development. They busted out with a totally different sound that’s carved its own niche.

BAS: Who produced your album?

KD: On the music tip, everything is handled by Fathered Scheme. A lot of people think that EPMD produced us, but EPMD represents the business aspect of Das EFX. They’ve formed a company called The Hit Squad Management and they represent Redman, K-Solo and Knucklehead.

BAS: You seem to incorporate a lot of gimmicky elementary word play around your rhyme scheme. Will you breakdown the concept of the DAS EFX Flava?

KD: First of all we don’t preach any particular message. If you listen to our lyrics, you’ll hear sentences where the first word rhymes with the third word, or the last word rhymes with the two words in the middle of the second sentence. We like to flip and repeat words phonetically, but we still make it understandable.

BAS: What’s your perspective on the Rap scene outside of New York? Do you agree with groups who defame women with bitch and hoe raps?

KD: Every market has it’s own kind of Rap. People in New York may not like the Miami Bass sound or Gangster Rap, but you have to realize what the lifestyles of those markets are. As for dissing women, that comes from the life those guys are living. But what’s so crazy about that is that there are women out there who’ll buy those type of records and just to them, and you can’t ignore that segment of the market.

BAS: Do you think a lot of new groups are riding the bandwagon by incorporating the Raggamuffin toastin’ or tongue twistin’ lyrics into their delivery?

KD: Yes because it’s a new thing that everybody is doing. But you’ll identify who the good ones are. But in just about every industry, someone will always come up with a style and call it his own trademark. Like Big Daddy Kane back in the old days – he came out with the smooth hard-core laid-back style. Then all of a sudden you heard a pack of new artists trying to incorporate his influences. The same example applies to Rakim and Kool G. Rap.
Mr. Scarface is Back

SCARFACE
The story continues...

Single Exploding Everywhere

After one listen to the single you will learn the secret to gain

MONEY AND THE POWER

RAHEEM

The long awaited RAP-A-LOT debut album

Raheem The Invincible

Featuring “5th Ward”
and
“Underground Jugglin”
“Mack Daddy”

Check out the new Video

AT RADIO & IN STORES NOW
MC SERCH - Return Of The Product (Def Jam/RAL/Columbia) First taught you how to step to the AM, showed you the gas, introduced you to the queens in Brooklyn and then pointed out the veeeee-eeland. For '92, Serch steps up to the mic. alone. That's right alone, but far from missing any key elements of a dope hip-hop album. One quick listen and you'll immediately nod to the beats and notice the heavy use of live instruments rather than tield, old samples. Never at a loss for words, Serch's lyrics are as potent as ever as he kicks mad flavor from beginning to end. The debut single, "Thee It Comes," has already generated some interest among the lucky ones who get advances. The B-side to this single is "Back To The Grill" which features the lyrical skills of Chuck Rock, Red Hot Lover, Tone and Nasty Nas. Cuts worth checking out are "Hit The Head," "Daze In A Week" and "Social Narcotics." If you don't already have a copy of this derelict of dialect's solo debut, give Bobbito a call at (212) 420-0790.

K-WOO

DOUBLE XX POSSE - Head Cracker (Big Beat) After exploding on to the scene in '91 with their mixshow smash Executive Class, the Double XX Posse aka Sugar Ray, BK and Jimmy live release their debut single from their freshman album release, "Put Ya' Boots On." Based with a slick jazz percussion break, the chilltown trio drop a narrative storyline about how tuckered up the justice system is and where it hurts most—police brutality. The production has the essence of a DJ Premier break selection although it was originally designed by BK. Lyrical attitude remains the DX's forte, visual dialogue should give this underground success story strong airplay throughout the summer. Addressing the issues of police brutality should be an incentive for both Urban Radio and Community Radio. For some club hype up flip the B-side to We Got It Going On. Contact Reel at (212) 691-8805.

EDITIONAL SHOUT OUTS

Correction on last week's shout out on newly hired Warner Bros. Rap Promotions Director Troy Shelton. After receiving updated information, I was informed that Craig Davis and Troy had both co-founded the Northwest Rap indie company National Promotions Craig still oversees the company which is based in Philadelphia...That shouts to a Boston based Rap group called Joint Venture. Described as a fusion of East-West influences, their forthcoming album on Puttle Records will be a summer hit. Congratualtions to 3rd Rail Marketing CEO Rocky Bucano on his hiring at LA Face Records and producer Dallas Austin's newest subsidiary Rowdy Records. Rocky is the president of the New York based label that will have its debut release with Ya'll So Stupid, in September. Contact Rocky at (212) 671-6812. The Zulu Nation is getting busy! Look for Afrika Bambataa's new EP release by Time Zone. The project entitled "The Will Be Funk," will be distributed on the Planet Rock Music label. Contact Amir Davis at(212) 227-0903, Motortown has a new Rap outlet in Michigan State University's WDWM/FM. The two thousand watt station features a Rap show entitled "The Cultural Vibe," produced by Lady K and Key Loo. Contact then at (517) 332-4414. Clarkson University in Potsdam, NY has hit the airwaves with a Rap, Reggae and R&B show on WSCF/FM. Contact Program Director Brian Marks at (518) 263-0928. At Southeastern Massachusetts University Ravi Mallik is hosting an eight hour Rap and R&B show every Friday and Sunday on WSMU/FM. Contact Ravi at (508) 992-8714. Best wishes to Rene Singleton and Co. on the first annual Cleveland Rap Fest at the Sherton Cleveland Centre Hotel. Don't forget to tune into this week's Hip Hop Countdown & Report produced by Lee Bailey Communications. For more information, please contact Greg Johnson at (212) 671-0011. YO! WAKE THE F**K UP!! Reporting a playlist and formulating charts that reflect your show is the busiest networking system, but don't play chart games by reporting what record promotion reps hype you on. Props and merchandise are cool, but don't let a hat or jacket dictate your list of adds for the week. REPORT WHAT YOU PLAY! Be the only real ear left when it comes to listening and playing street music. So don't believe the HYPE! Stay in tune and b-real...Yo! In Cleveland and in New York this week.
The heavy hip hop Raggamuffin remixin' business of Bobby Kondors is in full effect.

GHETTO RED HOT

THE NEW SINGLE FROM SUPER CAT'S "Don Dada."

Produced by W. Maragh, R. Livingston & A. Ha-paul for Wic Apache Productions.
Mixed by Tony "C.O." Kelley.
MOST ADDED

U.M.C.'s
Never Never Land
(Wild Pitch/ERG)

ERIC B. & RAKIM
Don't Sweat The Technique
(MCA)

X-CLAN
Xodus
(Polydor/PLG)

TOP TIP

N2DEEP
Back To The Hotel
(Profile)

Fred The Jammer at WZAK-Cleveland
has gotten a strong response for
this cut out-of-the-box.

RECORD TO WATCH

LORD FINESSE
Party Over Here
(Giant)

Nine new stations pick up the
funky man. This week's adds include:
Matthew White, WRBB-Boston;
Colby Colb & Mystic Mack,
WUSL-Philadelphia; Steven Savage,
KAZI-Austin, Texas and Greg P.,
WPRB-Princeton, NJ.

CHARTBOUND

*Debuts in Chartbound

**ALMIGHTY R.S.O.- One In The Chamba (TommyBoy)
**M.C. LYTE - All That/Why U Wanna Get Fly (Atlantic Street)
**SOUTH CENTRAL CARTEL - Ya Getz Clowned/Deal Wit' Dis (Quality)
**KRIS KROSS - Warm It Up (Ruffhouse/Columbia)
**M.C. BREED - Ain't To Be Flexed With (SDEG/Ichiban)

Dropped: #33 Kid Sensation, #34 Nice & Smooth,
#35 Beastie Boys.
T

wenty-eight year old Sir Mix-A-Lot's, aka Anthony Ray current Def American album, Swass and Seminar, has already sold over 500,000 copies. This follows the Nastymix albums Swass which hit platinum and Seminar whose singles “Mack Daddy” and “Beeper” propelled it gold.

But this triple achievement hasn’t gotten Mix acceptance within the Rap Community. Because he lives in Seattle, he has constantly been overlooked. Despite this, Mix has turned his head from the negative to the positive, and successfully tailored a career that has gotten him among other things an estimated million-dollar contract with Def American Records.

In 1982, Sir Mix-A-Lot, Nastys Nes Rodriguez (National Director of Radio Promotions for Nastymix Records) and Ed Locke (President of Nastymix) began their musical careers, and the three, helped give birth to the Seattle rap scene. In 1984, Nes then program director at KFOX, aired one of Mix’s demos and response was tremendous. By 1985, Mix had hooked up with Ed Locke at Nastymix, and the release of the novelty single “Square Dance Rap” brought them attention to the tune of 60,000 units sold. Unfortunately, as you will read in this interview, after Seminar business pressures brought about the end of Sir Mix-A-Lot’s association with Locke, Nastys Nes and Nastymix. As a result, along with his manager Ricardo Fraser, Mix started his own label, Rhyme Cartel Records. But despite the tensions, Mix and Locke still maintain a high level of respect for each other. As Mix said, “If you spend the most vital part of your career with a person you have to love them.”

BRIAN ALAN SAMSON: The very first single you released with Ed Locke was “Square Dance Rap.” I gather it was an experimental project. What type of relationship did you and Ed have, and what developed?

SIR MIX-A-LOT: Ed and I had an open, informal, trusting relationship. We never had to look over each other’s shoulder. If money from the distributors came in, Ed would call me up and cut me a check. I really didn’t care about the administrative side of the music business; I never researched publishing or royalty agreements, and I didn’t have a lawyer or a contract. All I knew was that I had a record out and I wanted to get paid. We really didn’t make a lot of money on “Square Dance” because we were so small and it was crazy trying to collect from our distributors.

BAS: When did the relationship between you and Ed change?

MIX: In 1989 Ed presented me with a contract. He said he wanted to put everything on paper and play by the book. He took our friendship and changed it into a formal business/partner relationship. He set up a strict administrative structure. It got so bad that I had made an appointment to see him. Before that I just walked right into the office and sat and bullshit with him.

BAS: Both of your albums on Nastymix, Swass and Seminar, have sold over a million units. When and why did you decide to terminate such a successful partnership?

MIX: Things at Nastymix started to fall apart after Seminar had run its course and Ed didn’t want to release National Anthem. We wanted to release it on July 4, 1990, and, in retrospect, I’m glad we didn’t because the war was right after that, and everybody turned patriotic. The more formal (my relationship with Ed) got, the more I felt I couldn’t trust him so we split. When I started my own label, Rhyme Cartel Records, I hooked up with Ricardo, who was also working for Nastymix. We had a good rapport, so I asked him if he would be interested in being my manager. So Ricardo quit Nastymix and came to work for me.

BAS: Is it hard working with independent distributors?

MIX: On one hand it’s hard because indies don’t want to pay. On the other hand it’s great because the network is awesome and the product is all underground. Unfortunately, the unorganized nature (of the distributors) really affects the labels, because you never get your money on time. Only when you’re getting ready to drop a new record do you get the money from your last one.

BAS: How much has touring changed since you first hit the road?

MIX: We started doing shows in mid-1988 and the more I was on the road the more I learned. If you listen to “Mack Daddy” you’ll know I’ve been on the road. Back in those days, it was easy to get on a show because the insurance on Rap shows hadn’t gone sky high, and promoters and radio stations weren’t scared of us. We’d go on tour for awhile, then jump on another. Now promoters won’t package large tours—we have to open for R&B or Alternative groups so we’ll attract a fusion of both audiences.

BAS: Is it true that you tour by van?

MIX: I’m afraid of flying. The last time I flew I was with Nes and we hit turbulence that lasted for at least an hour. At one point the plane shook so bad it took a slight dive, and I could’ve sworn that we were going down. A person in the aisle across from me had a cup of juice sitting on
their tray, and just like in the cartoons all the liquid popped out of the cup fell right back into it. Right then I promised myself I would never step onto a plane again.

BAS: Do Rap artists make a lot of money from touring?
MIX: Back then I didn't but I made a lot from records and, starting in 1990, from publishing. I made so much off records that touring didn't really matter to me. With a major (label) touring has become more important.

BAS: When did you start reading your own contracts?
MIX: In 1990, when the Nastymix deal fell apart and Ricardo and the lawyers came in and showed me what I owed versus what I had received, I said, "I've got to get on top of what's going on." As a result, I can recite every aspect of my deal with Def American. I know the publishing, I know everything. When you meet record company people you have to make sure they're music lovers first and business people second. That's what I like about Rick Rubin. He doesn't even have an office at his own record company. There's no door that says "Rick Rubin." I also like the fact that he's his own A&R man.

BAS: Did you sit down and set up a whole campaign for this album?
MIX: Yes. We discussed my image—what I was going to look and act like. I was always scared to show my cars and guns, but Rick said, people told me that Rick was a "control freak" but when it came time to produce my album, Rick gave me all the freedom I could ask for—he never came to one session telling me what I should or shouldn't do. Also, having a promotion person like Dan Charnas working your record makes you confident; he's a Hip-Hop encyclopedia before he's a record promoter. He eats and breathes Rap music.

BAS: Didn't Def American offer you a contract during the early days of your Nastymix career...
MIX: The first time I spoke to Rick Rubin I had just signed a deal with Nastymix, but he wanted to sign me anyway. I explained that I wanted to fulfill my commitment. At the same time three other labels were making stupid offers—they approached me like I had a "jiggaboo" mentality. They said, "Oh, here's a hundred and fifty grand up front and six points on the album" figuring I was just a dumb ghetto nigga who'd jump at the first piece of bait.

BAS: You've taken care of your own business. Do you feel that other artists and producers should educate themselves before signing a record contract?
MIX: I can't speak for everyone, but here in Seattle, like in many other cities not centered around music, it's difficult for upcoming talent to learn about the machinery that makes the music industry work. Quite often I'm on the phone with other artists discussing how to negotiate a contract or plan a promotional cam-

"That's your image and we have to bring that out so people can relate to you." At first I told him he didn't know who Sir Mix-A-Lot was, that he didn't understand my audience. But we watched my video from "Hoopie" together and Rick broke down the marketing strategy and the image I projected. I was shocked, because I realized Rick knew me, as an artist, inside out.

BAS: What's so unique about Def American? Why did you sign with them?
MIX: I wanted to sign with a company that knew about Hip-Hop—the evolution, the culture, and the people. I can't stress enough that whether it's Heavy Metal or Rap, everybody at Def American loves the music first. Before I signed,
The Hip Hop Convention and Celebration of the Year
"RAP IT UP'92"
JULY 23 - 26, 1992
OMNI SHOREHAM HOTEL
WASHINGTON, D.C.

Take your place with "RAP IT UP", the #1 rap radio syndication along with our D.C. based organizers (S.I.N.S) STRONG INTELLIGENT NETWORK SYSTEMS, INC., when we Network and Celebrate in true Hip Hop style at our 5th Anniversary Jam and Convention
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"PEACE IN THE STREETS" &
OVERCOMING THE OBSTACLES"

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*Workshops & Seminars
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*Rap Showcases
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SCOTTI BROTHERS*MOTOWN*FIRST PRIORITY*SBK*
INTERSCOPE*NASTYMIX*POLYGRAM LABEL GROUP*RUFFHOUSE*
CHEETAH*MERGENCY*XENON ENTERTAINMENT*ICHIBAN*CHRYSLIS*
ACTO/EAST WEST*ATLANTIC*EMI* VIRGIN*PLUS MANY MORE

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BAS: You mentioned in past interviews that you’re tired of Rappers who preach and scream about racism or about how the government keeps people of color oppressed. Are you saying that we no longer need to address social ills or racism?
MIX: Let me clarify that statement. Racism still exists, and African Americans are definitely being held back because of their color. But what I’m telling Rap artists is to quit crying and complaining and do something. Black people need to pull together. I’m not just talking about Rappers. I’m talking about athletes, label executives, TV personalities and politicians. There are enough influential Black folks out there who can make improvements in their own backyards. Don’t complain and point to the white man, because we as Black people need to hire and bring up our own. The Jews do it, the Koreans do it, and Italians have been doing it for years — why can’t we do it? I’m tired of hearing about Black folks crying about how the white man or Korean is taking over our ‘hood. If you don’t like the way that Korean merchant is doing business, then don’t shop there. Hey, I don’t see any Black folks trying to start their own swap meets. We should do our own thing and quit crying, especially rap artists.
BAS: But you still agree that Rap music should be used as a platform to address the wrongs of our society?
MIX: Rap music is the most socially aware music that exists. Rap is what folk music was in the sixties. It’s what Soul and Rock music were in the sixties — real life. I just feel that the complaining needs to chill. Everybody knows that George Bush doesn’t give a damn about us, so let’s quit complaining about the problem and find a solution.
BAS: Do you think the attack on Korean merchants in the wake of the Rodney King decision was racially motivated, or was it an act of frustration?
MIX: Both. It was definitely frustration over all of the things that have built up because of economic hardship and governmental flaws. Everyone was and is looking for a scapegoat. Some people choose to blame the Blacks, some the Koreans, some the Whites. What we as colored people need to do is to pull together and quit taking out our frustrations on our neighbors, because it’s stupid for Koreans and Blacks to battle each other. White folks just look at them and say, “They’re niggers to us.” I understand the frustration, because when they saw a video of a Black girl getting shot in the back of the head by a Korean merchant, Black folks looked for some way to respond because justice wasn’t properly applied. But that incident pointed back to our justice system and how fucked up it is.
BAS: Do you think the Rap community can create some kind of change? Do you think minorities will see any change soon?
MIX: I think shit will change, but I think a lot of Rappers are scared to talk about the solution because they don’t want to admit that they can be a major part of it. They’re scared to admit that they need to take some of the money they make and pressure their record companies to have Black females or males operating things. Instead they want to complain about the white man. Like I said earlier, as soon as a Black man makes some money he dodges the issues because he knows that he’s the solution and he doesn’t want to take the responsibility.
BAS: What are some of the biggest changes you’ve seen in Rap?
MIX: The production hasn’t changed that much — it’s just gotten bigger. I would say Rap is better than it used to be, but a lot of artists are still relying on samples. We have to change with the times. If I were still doing “Square Dance Rap” I’d be outta here. Lyrically, artists have gotten better and better because in the beginning it wasn’t popular to be proud to be Black or promote Afrocentricity. In my opinion, the group that saved Rap was Public Enemy. They took it back to the streets and redefined it as a Black art form.
BAS: The majority of Rap fans and artists base the music’s quality on what comes out of New York. What’s your opinion?
MIX: New York Rappers and producers have very closed minds. They think the rest of us are “country” because we don’t Rap this style or we don’t dress like them or because our production overrides samples. Because we (West Coast) don’t flow or dress like them they clown us, but if we try to change they say we’re perpetuating. I wish somebody would tell me what real Rap is!
### MOST ADDED

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<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
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<tbody>
<tr>
<td>ELTON JOHN</td>
<td>Do It To Me</td>
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<td>PETER CETERA</td>
<td>You Won't See Me Cry</td>
<td>(SBK/ERG)</td>
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<td>MARIAH CAREY</td>
<td>I'll Be There</td>
<td>(Columbia)</td>
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<td>MICHAEL BOLTON</td>
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<td>ROBERT PALMER</td>
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<td>Just For Tonight</td>
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<td>GENESIS</td>
<td>Hold On My Heart</td>
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<td>CHER</td>
<td>When Lovers Become Strangers</td>
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<td>CELINE DION</td>
<td>If You Asked Me To</td>
<td>(Epic)</td>
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<td>Life Holds On</td>
<td>(Reprise)</td>
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<td>Just Another Day</td>
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<td>ANNE LENNOX</td>
<td>Why</td>
<td>(Arista)</td>
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<td>Constant Craving</td>
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<td>You've Got A Way</td>
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<td>Achy Breaky Heart</td>
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<td>WYNONNA</td>
<td>She Is His Only Need</td>
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<td>CARLY SIMON</td>
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<td>STACY EARL</td>
<td>Slowly</td>
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### TOP TIP

**ELTON JOHN**

One

(MCA)

A first week worthy of a soon-to-be-classic.

### RECORD TO WATCH

**RTZ**

All You've Got

(Giant/Reprise)

RTZ is RTW with 16 ADDs.

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**CHARTBOUND**

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<tr>
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<td>PETER CETERA</td>
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<td>(Warner Bros.)</td>
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<td>RODNEY CROWELL</td>
<td>What Kind Of Love</td>
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**Editor:** Ron Fell

**Assoc. Editor:** Diane Rufer

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www.americanradiohistory.com
Kurt Howell

"We'll Find The Way"

The premiere track from his debut album

Produced by

Michael Omartian

For Rhema

Productions

exclusive management and direction: camel management inc./bruce bird. © 1992 repriSE records.
### UP & COMING

**ARTIST** | **TITLE** | **LABEL**
---|---|---
47 | EPHRAIM LEWIS | It Can't Be Forever (Elektra)
47 | RAY CAMPBELL, JR. | He Can Fly (Eim Valley)
47 | SARAH McLACHLAN | The Path Of Thorns (Terms) (Nettwerk/Arista)
47 | RTZ | All You’ve Got ( Giant/Reprise)
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36 | HEATHER MULLEN | Night By Night (Atco/East West America)
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27 | MARY BALIN | Summer Of Love (GWE)
25 | GEORGE MICHAEL | Too Funky (Columbia)
21 | ARCHIE ROACH | Down City Streets (High Tone)
21 | JODY WATLEY | It All Begins With You (MCA)
20 | PETER WHITE | Dreamwalk (Sin-Drome)

Dropped: Bounce The Ocean, Luther Vandross.

### INSIDE A/C

**LIONEL RICHIE**'s ten-station lead in HEAVY rotation holds off WILSON PHILLIPS this week. Total stations (213) and HIT FACTOR (98%) are equal.

**MARIAH CAREY**’s five-point chart gain (#8 to #3) is the best in the Top Ten. No new Top Tens this week, but hold a slot open for **KENNY LOGGINS**’ “If You Believe.”

**RICHARD MARX** is also just moments away from yet another Top Ten. Two-thirds of all players are HIT FACTORing “Take This Heart,” and 18 are new including WMJQ, WSTU, JOY99, WVLT, WOD and WXP.

**JON SECADA**’s debut single, “Just Another Day,” finally moves into the Top Twenty at #18 with a 70% HIT FACTOR and 19 new stations, including KHLT/FM, WBDX/FM, KSSK/FM, KBOI, WCQV and KZOR.

HOTTEST track in the format is JAMES TAYLOR’s “Everybody Loves To Cha Cha Cha” which is at #21 after only two chart weeks. Among the 22 ADDs that put it in the MOST ADDED box are KCXM, WWDE, KKOR, KZIZ, KMAS, KHLT/FM, WMF and KFIC.

**BRUCE SPRINGSTEEN** moves #35 to #28 with a 16% increase in HIT FACTOR to 58%. Only 100 players so far, but the majority report quality reception/rotation including KATW/FM, CKFM, WFFX, KAAK, WAHR, WFRO, WHAI, WTR and 110.

Last issue’s TOPTIP, **KATHY TROCCHILI**’s “You’ve Got A Way,” debuts at #36 and is third MOST ADDED with 45 new including KEZK, WIVY/FM, KESZ, WTCB, WQLH/FM, KIDX/FM, KMYV, WEIM, KXMG and WELI.

Spectacular first week for both **ELTON JOHN** and **PETER CETERA**. Both open on over 100 stations, while 75 stations added both including WMJQ, WZNY, WFX, KMIC, KMYV, WQI, WQLH/FM, KESZ, KRNO/FM, KVY/N, KVY/FM, KWWX, K103 and KYM.

**STACY EARL** debuts “Slowly” at #40 with a 69 station roster and a 24% HIT FACTOR. Count among the stations that put it on the chart: WIVY/FM, KRNO/FM, KKLD, WKYE, WDLR, WFR, WAHR, WQLR, WMT/FM and KBO.

**Last week’s RECORD TO WATCH, SARAH McLACHLAN**’s “The Path Of Thorns,” collected eleven new stations bringing her total up to 47. New ADDs from WKLJ, WAVU, WCV, WMSQ/FM, KNIM, KOKO, KWWG, WHMS, WHIZ, KYTE and SARAH’S HIT FACTOR rises to 28% from those stations already in rotation.

A/C’s current RECORD TO WATCH, **RTZ**’s “All You’ve Got,” has accumulated 37 stations in two weeks with 16 of those ADDs. Some of the new are CKFM, WEIM, WLET, KLBQ, WCTZ, WPRI and KOM. In rotations at WBE, WHAI, WYX, WZL, WNN, WQY, WWZG, KCMJ/FM, KVY/FM and KSCQ.

---

**MADONNA**

*This Used To Be My Playground* (Sire/Warner Bros.)

This change of pace for Madonna is a seamless knucklehead of a slow song rich in melody and thoughtfully pitched. Should find its own league in A/C radio.

**TRACY CHAPMAN**

*Dreaming On A World* (Elektra)

As hopeful and positive as Tracy can get. This one has more than a prayer of putting her back on the radio.

**KURT HOWELL**

*We'll Find A Way* (Reprise)

Perfect timing for Kurt’s upbeat and catchy debut single. Howell’s a former member of the group Southern Pacific and co-wrote this single with Michael O’Martian. Sure to find its way on A/C radio.

**BRUCE COCKBURN**

*A Dream Like Mine* (Columbia)

Bruce is actually looking forward to the future! Putting on a positive face, Bruce dreams of a renewed spirit in mankind.

---

by Diane Rufer & Ron Fell

---

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We all have an inner light.
And his can hardly be contained.

Bruce Cockburn
A Dream Like Mine

Bruce Cockburn is one of those rare artists who can put an audience at ease and inspire them to reach their inner light. This time he does so with A Dream Like Mine, from the album "Nothing But A Burning Light."
You may find it's a dream like yours.

On tour with Bob Weir with Rob Wasserman, and Michelle Shocked.

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**HIT FACTOR**

A/C Research: Diane Ruler/Ron Fell

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<td>98%</td>
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<tr>
<td>MARIAH CAREY - I'll Be There (Columbia)</td>
<td>217</td>
<td>4</td>
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<td>AMY GRANT - I Will Remember You (A&amp;M)</td>
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<td>GENESIS - Hold On My Heart (Atlantic)</td>
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<td>36</td>
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<td>11</td>
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<td>SONIA - Be Young, Be Foolish, Be Happy (I.Q./RCA)</td>
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<td>104</td>
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<td>SIMPLY RED - For Your Babies (Ato/istWest America)</td>
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<td>CHRIS WALKER - Take Time (Pendulum/Elektro)</td>
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<td>72</td>
<td>67</td>
<td>14</td>
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<td>ANNIE LENNOX - Why (Arista)</td>
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<td>92</td>
<td>16</td>
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<td>k.d. LANG - Constant Craving (Sire/Warner Bros.)</td>
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<td>49</td>
<td>76</td>
<td>11</td>
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<td>9</td>
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<tr>
<td>RICHARD MARX - Take This Heart (Capitol)</td>
<td>173</td>
<td>18</td>
<td>22</td>
<td>95</td>
<td>39</td>
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<td>JON SECADA - Just Another Day (SBK/ERG)</td>
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<td>JAMES TAYLOR - Everybody Loves To Cha Cha Cha (Columbia)</td>
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<td>RINGO STARR - Weight Of The World (Private Music)</td>
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<td>77%</td>
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<td>STING with ERIC CLAPTON - It's Probably Me (A&amp;M)</td>
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<td>CURTIS STIGERS - Sleeping With The Lights On (Arista)</td>
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<td>C'VeLLO - Dangerous (Rendezvous/RECA)</td>
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<td>37</td>
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<tr>
<td>KATHY TROCCOLI - You've Got A Way (Reunion/Geffen)</td>
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<td>ENYA - Book Of Days (Reprise)</td>
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<td>61</td>
<td>6</td>
<td>10</td>
<td>22</td>
<td>23</td>
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<tr>
<td>WYNNONNA - She's Is His Only Need (Curb/MCA)</td>
<td>65</td>
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<td>30</td>
<td>25</td>
<td>61%</td>
<td>14</td>
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<td>CARLY SIMON - Love Of My Life (Qwest/Reprise)</td>
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<td>STACY EARL - Slowly (RCA)</td>
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<td>17</td>
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**PLUS FACTOR**

Records which received the greatest increase in HIT FACTOR

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<th>LW</th>
<th>TW</th>
<th>Increase</th>
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<tr>
<td>GLENN FREY - I've Got Mine (MCA)</td>
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<td>26%</td>
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<tr>
<td>BILLY RAY CYRUS - Achy Breaky Heart (Mercury)</td>
<td>31</td>
<td>52</td>
<td>21%</td>
</tr>
<tr>
<td>RICHARD MARX - Take This Heart (Capitol)</td>
<td>50</td>
<td>67</td>
<td>17%</td>
</tr>
<tr>
<td>JAMES TAYLOR - Everybody Loves To Cha Cha Cha (Columbia)</td>
<td>46</td>
<td>62</td>
<td>16%</td>
</tr>
<tr>
<td>BRUCE SPRINGSTEEN - 57 Channels (And Nothin' On) (Columbia)</td>
<td>42</td>
<td>58</td>
<td>16%</td>
</tr>
<tr>
<td>KATHY TROCCOLI - You've Got A Way (Reunion/Geffen)</td>
<td>—</td>
<td>16</td>
<td>16%</td>
</tr>
<tr>
<td>RODNEY CROWELL - What Kind Of Love (Columbia)</td>
<td>—</td>
<td>16</td>
<td>16%</td>
</tr>
<tr>
<td>ENYA - Book Of Love (Reprise)</td>
<td>30</td>
<td>44</td>
<td>14%</td>
</tr>
<tr>
<td>SARAH McLACHLAN - The Path Of Thorns (Terms) (Nettwerk/Arista)</td>
<td>8</td>
<td>21</td>
<td>13%</td>
</tr>
<tr>
<td>STING with ERIC CLAPTON - It's Probably Me (A&amp;M)</td>
<td>52</td>
<td>64</td>
<td>12%</td>
</tr>
<tr>
<td>ATLANTIC STARR - Unconditional Love (Reprise)</td>
<td>35</td>
<td>47</td>
<td>12%</td>
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<td>MOODY BLUES - Lean On Me (Tonight) (Polydor/PLG)</td>
<td>7</td>
<td>19</td>
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June 19 1992 The GAVIN REPORT
Jennifer Warnes takes aim with her new album
The Hunter

Featuring the first single "Rock You Gently"

The Hunter
the long-awaited follow-up to Famous Blue Raincoat
with songs by
Donald Fagen
Leonard Cohen
Todd Rundgren and
Jennifer Warnes

Jennifer Warnes
AC Add Date June 29th

It's a direct hit!
**MOST ADDED**

<table>
<thead>
<tr>
<th>Artist</th>
<th>Label</th>
<th>Position</th>
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<tr>
<td>AARON TIPPIN</td>
<td>(RCA)</td>
<td>(150)</td>
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<tr>
<td>RODNEY CROWELL</td>
<td>(Columbia)</td>
<td>(100)</td>
</tr>
<tr>
<td>LITTLE TEXAS</td>
<td>(Warner Bros.)</td>
<td>(75)</td>
</tr>
<tr>
<td>TRACY LAWRENCE</td>
<td>(Atlantic)</td>
<td>(66)</td>
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<tr>
<td>PIRATES OF THE MISSISSIPPI</td>
<td>(Liberty)</td>
<td>(60)</td>
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**TOP REQUESTS**

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<td>BILLY RAY CYRUS</td>
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<td>WYNONNA</td>
<td>(Columbia)</td>
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<tr>
<td>DIAMOND RIO</td>
<td>(Liberty)</td>
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<td>ALAN JACKSON</td>
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<td>GARTH BROOKS</td>
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**RECORD TO WATCH**

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**CHARTBOUND**

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<th>Artist</th>
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<th>Light</th>
<th>Hit Factor</th>
<th>Weeks</th>
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<tr>
<td>LITTLE TEXAS</td>
<td>You And Forever And Me</td>
<td>(Warner Bros.)</td>
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<td>OAK RIDGE BOYS</td>
<td>Fall</td>
<td>(RCA)</td>
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<tr>
<td>DIXIANA</td>
<td>That's What I'm Working On Tonight</td>
<td>(Epic)</td>
<td>121</td>
<td>52</td>
<td>—</td>
<td>11</td>
<td>110</td>
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<tr>
<td>MICHAEL WHITE</td>
<td>Familiar Ground</td>
<td>(Warner Bros.)</td>
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</table>

Editor: Lisa Smith
Assist. Editor: Cyndi Hoelzel
UP & COMING

Reports | Adds | Weeks | ARTIST | TITLE | LABEL
---|---|---|---|---|---
117 | 100 | 1 | * RODNEY CROWELL | What Kind Of Love (Columbia) |
103 | 27 | 3 | STACY DEAN CAMPBELL | Rosalee (Columbia) |
78 | 35 | 2 | RONNA REEVES | What If You’re Wrong (Mercury) |
68 | 5 | 4 | BLACK TIE | Listen To The Radio (Bench) |
66 | 2 | 5 | KAREN BROOKS & RANDY SHARP | Baby I’m The One (Mercury) |
66 | 20 | 2 | CRYSTAL GAYLE | Three Good Reasons (Liberty) |
59 | 26 | 2 | EVANGELINE | Bayou Boy (Margurite/ile) |
55 | 26 | 2 | BOY HOWDY | Our Love Was Meant To Be (Curb) |
53 | 3 | 4 | TOY CALDWELL | Wrong Right (Cabin Fever) |
50 | 48 | 1 | *PAULETT CARLSON | The Chain Just Broke (Liberty) |
48 | 4 | 4 | KARLA TAYLOR | Little By Little (Curb) |
47 | 3 | 4 | WYLIE & THE WILD WEST SHOW | This Time (Cross Three) |
36 | 1 | 6 | THE MERRICKS | Hey Good Lookin’ (MCA) |
33 | 2 | 3 | DOLLY PARTON | Light Of A Clear Blue Morning (Hollywood) |
33 | 7 | 2 | CIMARRON | What Do You Wear With A Broken Heart (Alpine) |
30 | 5 | 2 | LINDA DAVIS | He Isn’t My Affair Anymore (Liberty) |
29 | 2 | 4 | KAREN TOBIN | Love From A Heart Of Stone (Atlantic) |


INSIDE COUNTRY

#1 ONE YEAR AGO TODAY
GARTH BROOKS - The Thunder Rolls

#1 FIVE YEARS AGO TODAY
THE JUDDS - I Know Where I’m Going

#1 TEN YEARS AGO TODAY
CONWAY TWITTY - Slow Hand

COUNTRY HAPPENINGS... Congratulations to all of you who survived Fan Fair week, and double kudos to those who threw in June Jam to boot. Our Nashville Marketing Representative, Lisa Austin, has opened an office on Music Row. The address is 66 Music Square West, Nashville 37203, and the phone number is 615-292-6083...Congratulations to Epic’s Cindy Selby Cunningham, who takes charge July 1 as Promotion Manager of the newly created fifth Epic region— the Mid-Atlantic/Eastern. Mike Rogers has been named as Promotion Manager, taking over Cindy’s position...Former KAGG-Bryan/College Station PD Dan O’Neil is the new PD at KSET-El Paso...Emilio Cinco is the new PD/MD at KWSY-Everett/Seattle. Athan James and Sally Rae have left the station...There’s a new line-up at WGTY-Getsburg: 5:30-9 AM/PAesan Pellegrini, 9-2 PM/Dave “Boom Boom” Cannon, 2-7 PM/P.Q., 7-Midnight/Cougar Michaels and new on Overnights/Casey Lee Summers, who joins the station from crosstown Top 40 WQSA...There are a lot of changes happening for the KJUG-Tulare folks. John Katz moves to their new sister station, KKJG-San Luis Obispo, as PD. Larry Santiago takes over the PD slot at KJUG and also takes over the morning show. Consequently, Larry has moved his music call time to 10-11 AM (PT) Monday thru Wednesday. Larry currently has an opening in the mid-day slot—if you’re interested give him a call at 209-686-2866...KOLT-Albuquerque has a new address: 3701 Rio Grande NW, Suite 2, Albuquerque, NM 87107. Phone number is 505-345-2999 and fax number is 505-345-3199...WYCC-Nashville recently started broadcasting “Rockin’ Country Weekends,” mixing in southern rock with current hot Country hits. Talk with you next week. The Gavin Country Crew.

NEW RELEASES

by Lisa Smith & Cyndi Hoelzel

RODNEY CROWELL - What Kind Of Love (Columbia)
Talk about star-studded. Will Jennings started writing this song with Roy Orbison before his death, and brought it to Crowell who helped finish it. Crowell then asked Linda Ronstadt and Don Henley to contribute background vocals, and got Booker T. Jones to lay down some organ. The result is a beautiful, moody song.

ROB CROSBY - She Wrote The Book (Arista)
Rob is debuting a new rugged look with his new album. After listening to this first single and watching the video, we’re sure that both will be big hits.

TIM MENSY - This Ol’ Heart (Giant)
Giant’s second release is another smoker. Singer/songwriter Tim Mensy (who wrote “Mama Knows” for Shenandoah among others) jumps right into the spotlight with this uptempo number.

KEVIN WELCH AND THE OVERTONES - Something ‘Bout You (Reprise)
The beauty of this well-crafted love song is its simplicity, and Welch wisely lets his voice and the lyrics take the foreground. Give it a chance and this song will work its magic on you.

ALBUM CUTS

MARK CHESNUTT - Bubba Shot The Jukebox
GEORGE STRAIT - You’re Right, I’m Wrong
GARTH BROOKS - Against The Grain
JOHN ANDERSON - Seminole Wind
WYNONNA - No One Else On Earth
**HIT FACTOR**

Country Research:
Lisa Smith/Elma Greer/Cyndi Hoelzle

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<tr>
<th>Hits</th>
<th>Reports</th>
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</table>

**TOP SELLING ALBUMS**

1. **BILLY RAY CYRUS** - Some Gave All (Mercury)
2. **GARTH BROOKS** - Ropin’ The Wind (Liberty)
3. **WYNONNA** - Wynonna Judd (Curb/MCA)
4. **GARTH BROOKS** - No Fences (Liberty)
5. **TRAVIS TRITT** - It’s All About To Change (Warner Bros.)
6. **REBA McENTIRE** - For My Broken Heart (MCA)
7. **ALAN JACKSON** - Don’t Rock The Jukebox (Arista)
8. **BROOKS & DUNN** - Brand New Man (Arista)
9. **GEORGE STRAIT** - Holding My Own (MCA)
10. **HAL KETCHUM** - Past The Point Of Rescue (Curb)

Based on correspondents’ research.

**TOP TEN VIDEOS**

1. **JOE DIFFIE** - Ships That Don’t Come In (Epic)
2. **ALAN JACKSON** - Midnight In Montgomery (Arista)
3. **JOHN ANDERSON** - When It Comes To You (BNA Entertainment)
4. **SHENANDOAH** - Rock My Baby (RCA)
5. **MICHELLE WRIGHT** - Take It Like A Man (Arista)
6. **REBA McENTIRE** - The Night The Lights Went Out In Georgia (MCA)
7. **DWIGHT YOAKAM** - The Heart That You Own (Reprise)
8. **MCBRIDE & THE RIDE** - Sacred Ground (MCA)
9. **MARTINA McBRIDE** - The Time Has Come (RCA)
10. **BILLY DEAN** - Billy The Kid (Liberty)

Courtesy of Country Music Television (CMT)
### MOST ADDED

1. **ALL OF A SUDDEN - REBECCA COUPE FRANKS (JUSTICE)**
2. **BEATIN' AROUND DE BUSH - HUGH MASEKELA (NOVUS/RCA)**
3. **RE-BIRTH OF THE COOL - GERRY MULLIGAN (GRP)**
4. **MIDNIGHT SUN - HERB ALPERT (A&M)**
5. **THE CALCULUS OF PLEASURE - EITHER/ORCHESTRA (ACCURATE)**

### TOP TIP

**CHRISTOPHER HOLLYDAY**
And I'll Sing Once More (NOVUS/RCA)

Hollyday's large band format moves in comfortably at #32.

### RECORD TO WATCH

**GERRY MULLIGAN**
Re-Birth of the Cool (GRP)

Turn back the clock! It's Cool School time again.

Co-Editors: Keith Zimmerman/Kent Zimmerman

### CHARTBOUND

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*Debuts in chartbound*

**AYDIN ESEN (COLUMBIA)**
**HERB ALPERT (A&M)**
**GERRY MULLIGAN (GRP)**
**JEREMY STEIG (TRIOKOA)**
**COURTNEY PINE (ANTILLES/POLYGRAM)**
**CAROL SLOANE (CONCORD JAZZ)**
**GRANT GIESSMAN (BLUemoon)**
**CLIFFORD JORDAN BIG BAND (MILESTONE)**
**TOBB COCHRAN (VITAL)**
**ROB MCDONNELL & THE BOSS BRASS (CONCORD JAZZ)**
**HUGH MASEKELA (NOVUS/RCA)**
**GEORGE COLEMAN (VERVE/POLYGRAM)**
**BOB THIELE COLLECTIVE (RED BARON)**

**PHIL WOODS QUINTET (MILESTONE)**
**LAVERNE BAKER (DRG)**
**LUIS BONILLA (CANDID/DA)**
**ART PORTER (VERVE FORECAST/POLYGRAM)**
**CHERYL BENTYE (COLUMBIA)**
**EITHER/ORCHESTRA (ACCURATE)**

The hit singles.
The gold and platinum records.
The unmistakable voice.

heaven
al jarreau
and
earth

His first new album in three years — featuring
"It's Not Hard To Love You," "Superfine Love," "Blue Angel" and "Blue In Green."

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The sound of jazz and adult alternative music.

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JAZZ NEW RELEASES

GRACE IN GRAVITY - THE STORY (GREEN LINNET/ELEKTRA)
This was first released last year on Green Linnet. Now that their label has been picked up by Elektra, the Northeastern duo of Jonathan Brooke and Jennifer Kimbrell should be recording more of their brand of electric folk. Following up Grace In Gravity will be no easy feet. It's elegantly produced, and some songs are travelogues while some are personal journals that combine acoustics with electricity. To compare them to the Roches, Suzanne Vega or Joni Mitchell is a cop out. The Story relies on music and vocals that are sometimes frail and vulnerable, but usually the lyrics (as on "The Perfect Crime" or "damn everything but the circus") that carry the big stick. P.S. - We prefer the original artwork.

MY HORNS OF PLENTY - GEORGE COLEMAN (VERVE)
A triumphant album by George Coleman, known for his short, rocky tenure with Miles Davis. My Horns Of Plenty is Coleman's celebration of the present. With lots and lots of room to stretch and explore tenor, soprano and alto. My Horns Of Plenty has been getting out-of-the-box approval from radio. It's easy to hear why. The first two minutes of the opening "Lush Life" is a perfect exchange between Coleman's tenor and Harold Mabern's piano. When the band finally kicks in, it's closing time, baby. Coleman has total control over most of your senses for the next hour. If you're in a hot and heavy hurry, try another disc. Nobody's in the mood to rush into anything now. Workouts average past the ten minute mark. That doesn't mean the playing doesn't cook. All tempos and moods are graciously accepted and explored. One word sums it all up: Bravo!

GRP ALL-STAR BIG BAND (GRP)
Because of the current avalanche of fine Jazz/AA releases, we've been playing what seems to be an endless game of catch-up. While we're a little late heralding this impressive GRP All-Star Big Band release, we promise to honor GRP's upcoming tenth anniversary later this year. Meanwhile, this highly charged journey covers some of our very favorite Bop anthems, including Sonny's "Airegin," Bird's "Donna Lee," Coltrane's "Blue Train" and, incredibly, our super fave track—Lee Morgan's "The Sidewinder." This is one seamless, iron-fist-in-a-velvet-glove set. You certainly don't expect a lineup of folks like Ritenour, Grusin, Burton, Scott, Brecker, Watts and more to come up with anything less. Sound rings throughout with a fine brassy decay, a thumping rhythmic oomph and an energized bass line. Wow!

ACOUSTIC - EVERYTHING BUT THE GIRL (ATLANTIC)
Tracey Thorn and Ben Watt go minimal with this "tweener release that focuses on some Everything But The Girl faves and an imaginative selection of covers. Watt and Thorn's repertoire will capture the hearts and tastes of the "lost" Adult Alternative generation with Elvis C.'s "Alison," Tom Waits' "Downtown Train," their own "Driving" and more. They even included "One Place," one of the best tracks on their last studio disc. When they perform as a basic duo, it easier to spot the smooth, sophisticated chord progressions that set Thorn and Watt apart from so many other British talents. Acoustic is a little torchy, a little jazzy and a lot classy.

HERE AND FARAWAY - RADHIKA MILLER (REAL MUSIC)
Flute player Radhiaka Miller delivers an intimate album that smudges the hard-edged borders of Narada, ECM and Windham Hill. "Jungle Joy," with its kalimba plucking and glockenspiel tints, plays host to some skillful duets between Miller's double tracked soprano and alto recorders. "Singing Winds" is a tempered, glissando, collaboration with John Stewart picking guitar, David Darling on cello, and Miller on recorders. Such tunes could serve as precise exotic, acoustic interludes that accent AA's power song sets. Here And Faraway covers a wide geographic span of influence—from Celtic to Romanian to African to Appalachian to American Folk to Euro Classical and more.

JUST IN TIME - JUSTIN ROBINSON (VERVE/POLYGRAM)
Justin Robinson's Just In Time is the second solo effort from a Harper Brothers band member. Still an active Harper Brother, alto sax man Justin Robinson couldn't have named this debut disc anything else. His core band is filled with proven players like Kenny Barron (who's no stranger to the Gavin Jazz chart) and drummer Lewis Nash. Justin's former teacher, chart-topper Bobby Watson—who has his own new album heading toward the top—spins the dials on Justin's first swing as a leader. On the heart-tugging ballad "Katrees" Robinson's alto soars into tenor sax-styled lines. "Ode For Aaron" is an upbeat number that uncorks Robinson's flaring improv magic. Jimmy Heath's "Gingerbread Boy" is the tour de force closer that could be nicknamed The Battle Of The Alto Saxises. Robinson, Watson and Gary Bartz each step up to the mic and take turns polishing off some honkin', squawking multi-twelve bar solo twists. Barron sandwiches in a few of his own piano theatries, and the energy level gets pretty hot and heavy.

MANHATTAN MAN
is jazz violinist Michal Urbaniak's most compelling, contemporary, and accessible album yet.

"Manhattan Man" features guest appearances by Herbie Hancock and Toots Thielman.

Stations are playing: "CITY LIGHTS", "STREET TALK", "BEAUTY AND HOPE"

Stations are saying: "Michal is one of those artists you can always count on for innovation and quality. He never fails."

—Russ Davis, WQCD 101.9 NYC

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1. DAVID SANCHEZ - upfront (Elektra)
2. GRANT GEISSMAN - Time Will Tell (Bluemoon)
3. SPYRO GYRA - Three Wishes (GRP)
4. STRUNZ & FARAH - Americas (Mesa)
5. GROVER WASHINGTON, JR. - Next Exit (Columbia)
6. RICARDO SILVEIRA - Small World (Verve Forecast/PolyGram)
7. NICKY HOLLAND - Nicky Holland (Epic)
8. ANNIE LENNOX - Diva (Arista)
9. OTTMAR LIEBERT + LUNA NEGRA - Solo Para Ti (Epic)
10. BONEY JAMES - Trust (Spindletop)
11. RANDY CRAWFORD - Through The Eyes Of Love (Warner Bros.)
12. LORENA MCKENNITT - The Visit (Warner Bros.)
13. BLAMIRE GROUP - David Blamires Group (Novo)
14. RONNY JORDAN - The Antidote (4th & Broadway/Island)
15. TRACY CHAPMAN - Matters Of The Heart (Elektra)
16. LYLE LOVE'ET - Joshua Judges Ruth (Curb/MCA)
17. YANNI - Dare To Dream (Private Music)
18. CARLOS GUEDES - Toda America (Heads Up)
19. BRUCE BECHVAR - Rhythms Of Life (Higher Octave)
20. TOM GRANT - In My Wildest Dreams (Verve Forecast/PolyGram)
21. SARA K. - Closer Than They Appear (Chesky)
22. ART PORTER - Pocket City (Verve Forecast/PolyGram)
23. CRUEL SHOES - Cruel Shoes (Rendezvous/RCA)
24. INDIGO GIRLS - Rites Of Passage (Epic)
25. EVERYTHING BUT THE GIRL - Acoustic (Atlantic)
26. LETHAL WEAPON 3 - various artists: Sting, E.Clapton & D.Sanborn (Reprise/A&M)
27. CARL ANDERSON - Fantasy Hotel (GRP)
28. DIEGO MODENA & JEAN-PHILIPPE AUDIN - Ocarina (Private Music)
29. BOB BALDWIN - Reflections Of Love (Atlantic)
30. KENNY GOLDBERG - Tropical Winds (PolyGram)
31. YELLOWJACKETS - Live Wires (GRP)
32. PETER WHITE - Excusez-Moi (Sin-Drome)
33. DANCING FANTASY - Moonlight Reflections (IC/DA)
34. GREGG KARUKAS - Sound Of Emotion (Positive Music)
35. CELINE DION - Celine Dion (Epic)
36. SERGIO MENDES - Brasilero (Elektra)
37. STEVE HAUN - Victory (Silver Wave)
38. ETHERETTE HARP - Everette Harp (Manhattan/ERG)
39. MELISSA ETHERIDGE - Never Enough (Island/PLG)
40. NAJEE - I Adore You More (EMI/ERG)
41. BAREFOOT - Dance Of Life (Rhythm Safari)

CHARTBOUND

COURTNEY PINE (ANTILLES)
FRANK GREGORY (ECLIPSE JAZZ)
*RENE TOLEDO (GRP)
DEEMS (NASTYMIX)
*T SQUARE (COLUMBIA)
*SING OUT SISTERS (FONTANA/MERCUERY)
SANTANA (POLYDOOR/PLG)
DAVID ARKENSTONE (NARADA)
RADHIKA MILLER (REAL MUSIC)
WILL ACKERMAN (WINDHAM HILL)
*ROBIN CROW (REZENDOUS/RCA)
HERB ALPERT (A&M)

HUAYUCALLIA (ROM)
TOM SCOTT (GRP)
*MICHAEL URBANIAK (MILAN/BMG)

Dropped: #44 Incognito, #46 Marion Meadows, #47 Michael Gettel.

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Alternative, trendy or just odd? It’s your choice.

Odds n Trends, Vol. II
Twelve artists. Twelve new tracks.

But instead of sending you 12 individually-wrapped Compact Discs, we’re bending to the prevailing choice/eco-vibe and putting everything we’ve got on one. Odds n Trends, Vol. II—12 new alternatives (or perhaps more accurately, one choice, 11 alternatives and a reprised track) to the staunch, upright, and dull sack of CD’s on your desk which should have gone out with the two-party system.

SEAL
Little Village
K.D. Lang
Los Lobos
Loreena McKennitt
Miles Davis
Prince
Roger
Luka Bloom
Terry Reid
Enya
Meryn Cadell

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OUT OF THE CRADLE - LINDSEY BUCKINGHAM (REPRISE)

Lindsey Buckingham takes Richard Dashut (co-producer of Fleetwood Mac) and a bunch of stringed instruments, stray ideas, a computer, a velvet Elvis painting and all sorts of high-tech access into his home studio. Years later (actually decades in “musical dog years”), Lindsey emerges with sixteen pieces of an album that features his fine voice, expert guitar-playing and quirky pop ideology. As a whole, Lindsey Buckingham’s Out Of The Cradle can be introspective, flash, vague, as deeply personal as a quiet guitar recital between just he and the listener. Or it can be a mountain of one-man-band overdubs. The high points are far from traditional band fare. Construction is way more unique and in-board, as if the music was injected into the veins of micro-technology as opposed to being exposed to the open air. Yet far from being overly machine-driven, there is plenty of wood and flesh giving the music a human touch. My immediate fave is “Soul Drifter” followed by “Countdown,” “Don’t Look Down,” “Surrender The Rain” and “Wrong.”

CANDYLAND - JAMES McMURTRY (COLUMBIA)

After months on the shelf sorting out management and material/sequence problems, James McMurry finally unveils his sophomore effort. Two new songs, “Storekeeper” and “Don’t Waste Away” replace the departed “Silent Alarm” and “Columbus Day.” Most notably, “Where’s Johnny” opens side one as opposed to side two. Still, the overall effect is the same. Candyland takes a different direction from the brilliant debut Too Long In The Wasteland. During those first sessions, James got a taste of utilizing the Belmont Mall Mafia sidemen, opting to take Candyland into even more of a band direction. What results is a departure from his folksy side, though never at the expense of McMurry’s skills as a writer and storyteller. With guitarists like David Grissom and the Mellencamp Band’s Mike Wanchic (who produced Candyland), McMurry couldn’t resist chosing a guitar riff rather than a metaphor. Hence, songs like “Candyland,” “Hands Like Rain” and “Save Yourself” rock savagely. Some of the folksy side still peaks through on songs like “Don’t Waste Away” or “Dusty Pages,” though it’s an established fact that McMurry has chosen to reflect America the hard way, with nasty guitar licks and resonating snare hits.

“RUNAWAY TRAIN” - ELTON JOHN & ERIC CLAPTON (REPRISE)

All across the nation, folks are walking out on this song. That’s because it’s been played over the final Lethal Weapon 3 credits. In combing the memory file, I can’t think of a time when Elton and Eric have combined forces to this degree. After massive soundtrack success, it looks like this is the year of the movie for Eric Clapton.

CAN YOU FLY - FREEDY JOHNSTON (BAR NONE RECORDS)

Freedy Johnston was born at the cultural midpoint of the United States of America—that is, Kinsley, Kansas which is exactly 1,563 miles from both New York and San Francisco. Since relocating to Hoboken, New Jersey, Freedy has recorded a pair of albums that are fast getting noticed as works to be reckoned with. Since all rookie songwriters have to go through the initiation frame of reference comparisons, Freedy, here are the obvious ones. Neil Young, Nils Lofgren and Paul Westerberg. Astonishingly close to Westerberg’s ragged vulnerability, Freedy does have his own unique rural sense that’s been somewhat Jerizeved, though not to the point where he’s wheezing about Rosie giving it away under the boardwalk. On songs like “Tearing Down This Place” and “Wheels,” Johnston sings with a voice just a touch smoother than fine sandpaper. He’s also got a way with words. Some examples: “I used to love the mortician’s daughter/We drew our hearts on the dusty coffin lids.” Or “There really is a town called Hopeless/On a faded map circled in blue/Boy throws bottle off highway bridge.” Put to music, it’s honest and potent stuff. Produced by bassist Graham Maby, who has worked with writers Marshall Crenshaw and Joe Jackson.

ANGEL DUST - FAITH NO MORE (SLASH/REPRISE)

Here’s a classic example where the wants and desires of the buyer clash with those of radio. Faith No More are neither easy nor faithful to any one form of music. They careen out of control between hard metal, orchestral structures, hard funk and lots and lots of dense, poetic images. Seemingly not out to follow-up any specific aspect of their previous success, much of Angel Dust is elaborate, over-the-top pretentious, pompous, amelodic. Sometimes the guitar rules, sometimes it’s keyboards. It’s my theory that thousands of people thrive on this sort of chaos, that those who plunk down their hard-earned cash do so to escape the rules of consistency that radio feels it needs to capture listeners. The more I listen to Angel Dust, the harder it is to believe that we actually have billboards in San Francisco that read More Classic Stones and Zeppelin. Rather, we care a lot about today. Trax: “RV,” “A Small Victory” and “Midlife Crisis.” Love that “Midnight Cowboy” outro!

“DAYS OF LIGHT” - ROGER DALTREY (ATLANTIC)

Not something you’d really expect from Roger Daltrey, more something you’d hear from Crosby, Stills & Nash. Lots of “doot-doot-doot-doots” a la “Suite: Judy Blue Eyes.” It is the catchiest thing that Roger’s cut in a long while, escaping the shadow of the Who (who are on the eve of a reunion tour), into something more aggressively acoustic and melodic.

“WILL WORK FOR FOOD” - KIMM ROGERS (ISLAND/PLG)

Co-incidentally Kimm Rogers records her follow-up with the same producer—Matt Wallace—as Faith No More. Kimm still has that acoustic sweetness, but she’s heaved up a bit on this one. Gobs of electric guitar. “Will Work For Food” refers to those signs you see down-and-outers camping near highway shoulders and off ramps.
MOST ADDED

1. "LAST CHANCE" - JOHN MELLENCAMP (MERCURY)
2. "LOVE IS ALIVE" - JOE COCKER (CAPITOL)
3. "WRONG" - LINDSEY BUCKINGHAM (REPRISE)
4. "THE ONE" - ELTON JOHN (MCA)
5. "ALWAYS THE LAST TO KNOW" - DEL AMITRI (A&M)
6. "LITHIUM" - NIRVANA (DGC)

TOP TIP

JOE COCKER
"LOVE IS ALIVE"
(CAPITOL)

ALLMAN BROTHERS BAND
"MELISSA"
(EPIC)

The second week in a row that two veteran acts have locked up the Top Tip box. Joe Cocker soars at #19 while the Allmans enter at #38.

RECORD TO WATCH

THE ZOO
"SHAKIN' THE CAGE"
(CAPRICORN)

Like ZZ Top, the Zoo mix hard rock, roots and technology. The band includes Mick Fleetwood, Billy Thorpe on guitar and young Bekka Bramlett on vocals. Debuts at #47.

CHARTBOUND

*THE SIGHS (CHARISMA)
SUSANNE RATHIGAN (IMAGO) "TO HELL"
JAMES MCMURTRY (COLUMBIA) "JOHNNY"
ELTON JOHN (MCA) "THE ONE"
ALICE IN CHAINS (COLUMBIA) "WOULD?"
T-RISE (HOLLYWOOD) "ROMEO" "ZOMBIE"

Dropped: #36 Bryan Adams, #40 Tracy Chapman, #49 Stevie Ray Vaughan, #50 Midnight Oil, Tora Tora, MSG.

June 19, 1992
### Most Added

1. **"THE MALE MONSTER FROM THE 'D'" - THE CHILLS**
   - (SLASH/REPRISE)
2. **SHORT MAN'S ROOM - JOE HENRY**
   - (MAMMOTH)
3. **"A GIRL LIKE YOU" - THE WOLFGANG PRESS**
   - (4-AD/WARNER BROS.)
4. **"RIDE" - SOHO**
   - (ATCO/EWA)

### Top Tip

**DEL AMITRI**

CHANGE EVERYTHING
- (A&M)

This Glasgow-based band debuts solidly at #31.

### Commercial Record to Watch

**WAILING SOULS**

"SHARK ATTACK"
- (CHAOS)

Stations taking a bite include KRZQ, WFNX, KBCO, WDRE, WHFS, KGSR, KDJ, KBAC, etc.

### College Record to Watch

**REVOLVER**

BABY'S ANGRY
- (CAROLINE)

Stations taking aim include KFJC, WXYC, KCRW, WAFI, KUCI, WVFS, etc.

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**THE CHILLS**

"MALE MONSTER...
- (4-AD/REPRISE)

---

**THE REVOLVER**

BABY'S ANGRY
- (CAROLINE)

---

**WAILING SOULS**

"SHARK ATTACK"
- (CHAOS)

---

**WOLFGANG PRESS**

"A GIRL LIKE YOU"
- (SLASH/WARNER BROS.)

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**SOCIAL DISTORTION**

"WHEN SHE BEGINS"
- (EPIC)

---

**PAIN TEENS**

STIM. FESTIVAL (TRANCE SYND.)

---

**THE CHILLS**

"MALE MONSTER...
- (4-AD/REPRISE)

---

**REVOLVER**

BABY'S ANGRY
- (CAROLINE)

---

**WAILING SOULS**

"SHARK ATTACK"
- (CHAOS)

---

**WOLFGANG PRESS**

"A GIRL LIKE YOU"
- (SLASH/WARNER BROS.)

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**THE CHILLS**

"MALE MONSTER...
- (4-AD/REPRISE)
YOU WERE BORN TO BE KISSED

A Thousand Times
"A Girl Like You"
The New Maxi-Single From

THE WOLFGANG PRESS

- Produced by Drostan Madden & T.W.P.
- 7" Mix, 1,000 Times Mix: Additional Production & Remix by Howard Gray
- Born To Be Kissed Mix: Additional Production & Remix by Rew

"It really is high time the truly independent, naturally obscure Wolfgang Press had their day."
(NME said this)

► Video: yes, it's a slinky! Wind it up and watch it go!

From the new album: Queer

Management: John Malm for J Artist Management

©1997 IAD. Your kiss is on our list.
### COMMERCIAL INTENSIVE

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**Something Happens!**

From the album **BEDLAM 3 GO GO**

Produced by John Porter and Something Happens

© 1991 CHARISMA RECORDS AMERICA, INC.
I hope you all had a swell time at the R&R Convention—I know I did. The weather was gorgeous and I hope you took advantage of it, the shopping and as many free drinks/meals as you possibly could. I know I did.

Congratulations to the staff at 91X for their great listener appreciation party last week. The San Diego State stadium was packed and, although it was a bit weird to see some of the bands playing in broad daylight, none of the performances lacked—except maybe PAULY SHORE's "impromptu" stand-up performance. Now I know why they call him "The Weasel."

While I was hanging out with THE SOUP DRAGONS, singer SEAN DICKSON let it slip that fellow Glaswegians, my heroes CAPTAIN AMERICA, are being sued by Marvel Comics. The band has to change its name before Atlantic can put their debut album out in the States. It looks like from here on in Captain America will be known as EUGENIUS—a play on vocalist/frontman Eugene Kelly's name.

While we're on the subject of lawsuits, NIRVANA are (once again) being sued over the rights to their name. According to the British paper NME, the English group of the same name, who had a Top 40 hit over there in 1969 with a song called "Rainbow Chaser," is planning to do a reunion album and would like their name back. Right.

LOZ from KINGMAKER
stopped in San Francisco for a little conversation over lunch with some Gavin folks and Live 105’s MARK HAMILTON and GABBY MEDECKI. ERG is getting set to hit radio with Kingmaker’s U.K. smash, “Really Scrape The Sky,” in about two weeks, so keep an eye out for it.

THE THE has enlisted the good folks at REN MANAGEMENT—STEVE RENNIE and LARRY TULL—as their new American managers. Congratulations to both parties.

The red-hot British label Creation is launching four—count ‘em, four—new labels. They include ICE RINK, the label A&Red by ROB STANLEY and PETER WIGGS of the group ST. ETIENNE; INFONET, which specializes in underground dance artists; REV-OLA, a Creation re-issues label and AUGUST, which is run by DAVE BARKER, formerly of the highly acclaimed indie labels Glass, Paperhouse and Seminal Twang. As you might expect, all labels will be overseen by Creation boss ALAN McGEE, who is leading his staff on the way toward world domination. First the charts, then the world. (I’ve just copyrighted that in case you’re interested, Alan.)

Although she’s been quiet for a while, former WRAS, Atlanta, MD KIM SAADE has taken a position as the Southeast promotions manager for Relativity Records.

And by now, most of you know that soon-to-be former KUNV, Las Vegas, MD JOEL HABBESHW is taking the Asst. MD position at the new KEDG—The Edge—also in Vegas. Congratulations.

Hope you all have a great time at the New Music Seminar—I’m going to The Glastonbury Festival in England so I can’t make it this year. Gee, what a shame.

MY LIFE WITH THE THRILL KILL KULT - “SEX ON WHEELZ” (INTERSCOPE)

Just when you thought it was safe to turn on the radio again, Interscope resurrects last year’s surprise hit, “Sex On Wheelz.” On the new version the sound has been cleaned up a bit and remixed so the industrial “noise” of the original plays second-fiddle to the synthesized dance beats and vocals. And now that the vocals are decipherable, you know that MLWTTK are as wild and sexual as you suspected they were. LINDA RYAN

SOHO - THUG (ATCO/EWAN)

I have to admit I wasn’t expecting much of this album—maybe a handful of cute, trippy pop songs and not much else. Wrong! The fact is, there’s an incredible amount of depth to Soho’s new album, Thug. Many of the songs are socio-political in nature, dealing with issues like racial inequality (“Ride,” “Hawk”) gay lovers (“Hamed And Jack”) and love (or lack thereof) in the ’90s. “Hippychick” it ain’t! It sounds as though Soho has come together as a unit—it’s no longer just two sisters and their backing band. And although these girls can really belt out a harmony-laced tune (check out the acapella, “Crazy Bombs”), this time around a distinctly male voice can be heard growing his way through many of the songs, adding yet another dimension to the band’s scope. Favorites include “Radio Soul Groove,” “Claire’s Kitchen,” “Love,” “Into The Void” and “Further.” Give this one a real listen. L.R.

BILLY GOAT - BUSH ROAMING MAMMALS (HOLLYWOOD)

Having lived all my life in San Francisco, I’d have to say that I’m pretty well-versed in the metal/funk thang. With so many bands from here doing it, it’s unavoidable. Billy Goat are not from “the city by the Bay,” but they do their thang better than most of the bands in the area. Somewhere between The Beastie Boys and Primus, Billy Goat incorporate calypso beats, a little reggae and whole lot of funny-bone into their songs. One listen to the single, “Chef,” and you’ll hear what I mean. For me, the stand-out track on the album is the Pepper-ish “Leche,” but I also like “Chef,” “Ali Rocks,” “Trash Can Charlie” and “F-ck More, Bitch Less.” Cool. L.R.

JOE HENRY - SHORT MAN’S ROOM (MAMMOTH)

I theorize that Country’s swelling popularity may be a result of the common woman/man’s growing sense of alienation as the gap between this country’s rich and poor continues to widen. Country singer/songwriters speak to that group in much the same way Bruce Springsteen used to. Anyway, on his fourth full-length, Short Man’s Room, Joe Henry relates his tales of loneliness, lost love, defeat and simple pleasures to the accompaniment of the (long lost in limbo) Jayhawks. Henry’s lyrics divide their time between being story-telling vehicles and semi-elusive poetry, but almost every song hosts a relatable sentiment. Favorites on this fine release include: “Stations,” “Short Man’s Room,” “King’s Highway,” “Best To Believe” and “One Shoe On.” Oh yeah, Dan Murphy from Soul Asylum also guests on several tracks. SEANA BARUTH
the sheer enormity of sixteen rare and semi-rare tracks clocking in at over seventy minutes and novices may find Gathering a bit overwhelming. When Nick Saloman decides to rock out the results can be transcendent. Check out “Down In The Well’s” expressive lead guitar as it adopts a voice of its own, or the instrumental “Solar Marmalade’s” effortless wedding of drums and bass with a lashing, hyperdistorted guitar. Saloman’s organ drenches certain tracks with a carnivalesque mist. The submerged fury of “Hillview’s” keyboards suggests that there’s something unseen below the surface and the organ in the cover of Iron Butterfly’s “Possession” rivals the original. Throw in a version of “Alistair Jones” with guitar and vocals that Saloman sang as a fourteen-year-old and my belief that there’s not one lame song on this whole collection and this one’s a match. DAVID BERAN

New York City’s The Ordinaire’s, on sax and clarinet; Tony Maimone, from Cleveland’s Pere Ubu on bass; Bob Mould of Husker Du; the Mekons from Britain and Jon Feinberg, a New York based newcomer on drums...

Bits & Pieces: Joe Cocker continues to break attendance records through 13 European countries. The good news is that he’s set to begin his American tour on August 18 in Hoffman Estates, IL, with dates to extend through October. The Neville Brothers will be Cocker’s special guests on the first three weeks of the tour. His latest album on Capitol, Night Calls, will be released in the U.S. and Canada on July 14...Atlantic’s hard rockin’ Testament recently completed the video for “Electric Crown” on location in Palos Verdes, CA with director Paul Rachman for Madhatter Films. The band embarks on a tour as “special guests” for Iron Maiden next week. I’m there!...Harper/Collins is publishing a new Led Zeppelin expose called Stairway To Heaven this fall. It was written by Richard Trubo and former Zep road manager, Richard Cole. Can’t wait, can’t wait!...This week Al Jarreau is set to release his first album in four years on Reprise Records. Heaven and Earth is Al’s twelfth album for Reprise and it was produced by well-known hitmaker Narada Michael Walden. There’s a four-city concert preview tour planned, with a full U.S. concert coming this fall...Cabin Fever Music has signed the Marshall Tucker Band and will release the band’s new album, Still Smokin’, in July. In the fall, Cabin Fever will release the band’s last album, Southern Spirit, which was originally on the now-defunct Sisapa label...The advance cassette of Kyuss’s second album on Dali Chameleon Records is entitled Blues For The Red Sun, and it’s really a great leap for mankind. The album was produced by Master Of Reality’s Chris Goss and you’re not going to believe the sounds from this dynamic trio...Remember the name Skew Siskin (which means “crazy bird” in Olde English). They’re the hottest new rockers out of Berlin and Giant Records signed them last year. Nina C. Alice’s voice is fantastic and ever so powerful. Look for the debut album in late July or August...The Lost are currently out on the road for a six-week concert tour as the special guests of King’s X. They’ve added a new member: drummer Matt Chamberlain, a one-time Pearl Jam bandmember who can be seen in the band’s “Alive” video. The group is using this time to write and perfect some new tunes that’ll be recorded in Woodstock, NY after the tour...

The Isley Brothers are suing singer/songwriter Michael Bolton charging copyright infringement in an authorship dispute over the song “Love Is A Wonderful Thing.” Bolton was recently honored by BMI for writing the song, but according to Isley Brothers’ founding member Ronald Isley, the tune was actually written and recorded by the group in 1964. In addition, the song was recently re-released as part of an Isley Brothers’ compilation...

James Taylor has announced dates for a major summer tour presented by VH-1 in support of National Resources Defense Council. Taylor’s most recent Columbia album, New Moon Shine is officially RIAA-certified Gold and his TV special, “James Taylor—Going Home,” is now airing on the Disney Channel. Taylor is joined by Billy Joel, Art Garfunkel and Carol King for the soundtrack to this summer’s hot new movie, “A League Of Their Own,” directed by Penny Marshall and starring Madonna...
Here's a letter from the program director at a Midwest AM radio station. They prefer not to be identified.

"I may be one of the last people around that feels this way, but I work for an AM station, and I prefer this band over FM. I feel that I'm appreciated here; the money is very, very good for our market size and I am happy here. I have to admit, though, that I'm concerned for my future."

"There is a tendency here to kind of 'blow off' the AM side of the building, to the point that we at the AM feel like second-class citizens. Whenever a major promotion is launched, more often than not it goes to FM. When we went through a rough period with our budget, it was the AM who got extended shifts (even though our shifts are twice as busy, given our full-service angle). Our ratings results, no matter how good they are, are met with a response close to, 'well, whatever...,' even when we beat our FM a few years back. Several staffers of the company have brought friends and family members in for tours of the building, with our side of the building brushed off as 'just the AM.' Sometimes it tends to shake one's confidence in one's craft, even though, as I said, personally I am well-treated.

"Am I a freak for preferring AM? Do programmers with openings give short shrift to applicants currently on AM? Am I the only one left who gets a rush when hearing the station on day pattern three hundred miles from here? Will a whole generation grow up without sitting on these cars, late at night, pulling in stations from everywhere imaginable? I purposely listened to the last couple of innings of last year's National League playoffs on the Atlanta Braves' flagship station, WSB, by skywave, and I'll never forget it. Further, what's gonna happen when (or if) Digital Audio Broadcasting kicks in? Will my services be wanted anywhere?"

The writer ends the letter with: "I.A.M., therefore I am!"

The author of that letter has hit upon the most pernicious problem facing AM radio today: The tendency of broadcasters to view the band as already dead. This easily becomes a self-fulfilling prophesy, as programming deteriorates, or as programming changes to niches for which there often is less, or sometimes no, audience.

Two examples from my own knowledge:

A particular major market AM radio station was, a decade ago, the top-cuming station in its state, and one of the three top share-ranked stations in the market. It had evolved from Top 40 into A/C, and kept many of its teens while building its adult numbers. The belief that AM was destined not to be a music medium led the management to add a late night network talk show. The shares dropped at night. News was cut back, built up, and cut back again. The shares dropped some more. The station dropped the talk show—and also all nighttime and weekend newscasts. The shares dropped again.

So then the station was changed to "oldies," even though there were other successful oldies stations in the market. The cume was slipping and the share was dropping rapidly, as people heard less and less what they expected to hear when they tuned in. But this used to be their favorite station and they kept tuning in, hoping for what they used to get. The station was still well inside the top 10 cumes in the state when the decision was made to make it the third talk station in town. At that point, the rest of the cume departed, since it was obvious that no more music would be forthcoming.

Two years later, it had gotten its share up to about a 2-1/2, 12+, with a relatively small cume—by which point the format was found to be "too expensive." The staff was fired (even the manager); the station now duplicates its FM sister.

The unlearned lesson here is that when a station, AM or FM, has a good cume but a declining share, there is a large audience out there tuning in hoping to get something that's now being delivered. To fix it, simply find what they're tuning in for and give it to them! It's usually not hard to discover; usually it's what they used to expect from the station, and thus what built the cume!

In the other case study, for the mid-eighties, the new ownership of a small-market AM/FM combo ignored the fact that the AM was then #1 in its market with an A/C format, beating its Top 40 FM which was #2, and chose to cut back expenses at the AM and alter the format—all because, "As everyone knows, AM is dead." As a result of their changes, the AM did die! And rather than blaming themselves for messing it up, they saw the loss of ratings as justification for those prudent cutbacks. Aaahh! That's the sort of thing I mean when I refer to a "self-fulfilling prophesy"—and refer to the defeatist attitude that I believe is the worst single problem AM radio faces today.
**CLASSIFIEDS**

**JOB OPENINGS**

**HOT COUNTRY WXCY/FM** is looking for a Night Jock. T&R, Dave Hovel. PO Box 269, Havre de Grace, MD 21078. EOE [6/19]

**NUMBER ONE COUNTRY STATION KAFF** seeks experienced News Director to continue award-winning department’s success. Rush materials to: Guy Christian, PO Box 1930, Flagstaff, AZ 86002. EOE [6/19]

**FM/AM COMBO WAXX/WAYY** needs an Announcer/Writer with experience. Also need a p/t Copywriter to complete four-person copy department and p/t Announcer/Board Operator. Females encouraged. Send air samples and resume ASAP: Alan Ross, PO Box 6000, Eau Claire, WI 54702, or call (715) 832-1530. [6/19]

**EASTERN IOWA’S KZ105.7** needs experienced, creative pTalent who are willing to commute. No calls please. T&R: Dan Olsen, KOKZ Radio, PO Box 1540, Waterloo, IA 50704. EOE [6/19]

**97 KICKS IS CURRENTLY SEARCHING** for a young, aggressive Announcer/Engineer. Qualified applicants should send T&R, WKJK Radio, PO Box 71, South Pittsburg, TN 37380. EOE [6/19]

**ALBUM STATION** looking for up and coming Midday Talent. Must know music. T&R: Greg Roberts, 1022 Wenatchee, Wenatchee, WA 98801. [6/12]

**GROWING MIDWEST COMBO** seeks a go-getter who can handle News and Sports. Need good pipes, the desire to be the best and the willingness to do what it takes. Contact Lee Stephens at (417) 358-2648. [6/12]

**TOP 40 KFTZ** seeks experienced Afternoon Drive Announcer. Production Director duties included. Multi-track a must. Remotes, appearances and a desire to win. No beginners and no calls please. T&R: Program Director, 1190 Lincoln Road, Idaho Falls, ID 83401. EOE [6/12]

**THE LARGEST MARKETS IN SUNNY SOUTH CAROLINA** seeks professional Broadcasters with a minimum of five years experience for future openings. Air Talents. Production and News Staff. T&R: John Peace, PO Box 1568, Florence, SC 29503. [6/12]

**HOT A/C KLTA/FM** has a Midday opening on August 1. Looking for Talent with great production and on-air personality. T&R: Dan Michaels, PO Box 9919, Fargo, ND 58106. [6/12]

**COUNTRY KNCI** has part-time openings. No calls please. T&R: Bob Young, 298 Commerce, CA 95815. EOE M/F [6/12]

**NUMBER ONE ADULT MUSIC STATION KWAV** has an opening for a Nighttime love-songs Host. Personal appearances and team player only! No calls please. T&R: Bernie Moody, PO Box 1391, Monterey, CA 93942. [6/12]

**AVAILABLE**

**HEY SAN FRANCISCO**! Orlando Adult Alternative AT coming to the Bay Area in July and looking for a new radio home! Currently working Central Florida’s premier NAC station. I’m bringing dedication, hard work and team spirit with me. Let’s chat! JOHN: (813) 427-0327. [6/19]


**PROGRAMMING PRO AVAILABLE.** Former WQOD, WHRT, WWFX, WFLY. Know how to handle people, music, budgets and computers. TODD MARTIN: (601) 831-4915. [6/19]

**ATTENTION MIDWEST:** Looking for a person oriented PD, or just a dedicated Air Personality with lots of experience? I’m looking for come back home to Wisconsin or Illinois. Country or Oldies, small/mid- market. Lots of computer experience with 15+ years. Get the facts from DAVE STEVENS: (219) 256-8299. [6/19]

**AMBITIOUS AND KNOWLEDGEABLE** with professional background, seeking News Reporting. Sports background and strong communicator with great attitude. Prefer Midwest, but will consider all offers. CRAIG JOHNSON: (612) 423-4140. [6/19]

**EXPERIENCED MEDIUM MARKET ILLINOIS A/C DJ** seeking new full-time challenge. All offers welcome. Top 40, Album or A/C. Very reliable! JOHN: (309) 663-8641. [6/19]

**PRO PD/AT**. Former Z100, KUBE, KYRK. Looking for the winning opportunity. All markets considered. GREG LEMNY: (509) 664-6449. [6/19]

**SPORTSCASTER WANTS TO PRODUCE** more than just the score. Willing to relocate. DOUG SINRICH: (914) 948-2491. [6/19]

**SEEKING NEXT STEP! AMD/AT needs new challenge.** Prefer Urban, Top 40 or A/C. SKIP: (212) 465-3416. [6/19]

**EXPERIENCED AT** seeks small to medium market. Midwest A/C, Country or Album outlet. Prefer AM or PM Drive. JACK: (414) 242-4357. [6/12]

**SEXY ON-AIR, INNOVATIVE PRODUCTION** Versatile, hard working, young AT seeks Top 40, Album, Oldies or Alternative station in Atlanta area. LINDA: (616) 926-6935. [6/12]

**ELEVEN YEAR PRO** I can write, produce and announce. RANDY STEVENS: (510) 785-8782. [6/12]

**THE PERFECT JOCK FOR MIDDAY**. Afternoons, MD and Promotions. Seven-year vet ready to work for you. All formats. GREGG SEALS: (609) 795-7509. [6/12]

**SIX YEARS WITH STATION** Top pay. Format change. I’m history. Let history begin again. Fourteen-years experience. SCOTT: (816) 665-1570. [6/12]

**SUCCESSFUL MEDIUM MARKET A/C DJ** looking for new home! No room at current job for advancement. All offers welcome. A/C, Top 40 or Album formats. JOHN: (309) 663-8641. [6/12]

**NEWS AND SPORTS PRO**. Great p-b-p of all sports. Talented writer with management experience who can help just about any News Department. Prefer Midwest or Northeast. STEPHEN: (417) 358-1083. [6/12]

**ENERGIZED, KILLER JOCK** waiting for you to make him a star. Now with number one Oldies in Capital City. I want your call! All offers welcome. Top 40, A/C or Album. ERIC MITCHELL: (217) 732-7207. [6/12]

**URBAN-TOP 40 TALENT** seeks new challenge. Team player with computer skills, very creative with major market experience. TERENCE: (212) 465-3416. [6/12]

**THE RIGHT CHOICE**. That’s me! Dependable, hard-charging DJ seeking fit or p/t on-air position. MIKE: (612) 633-6378. [6/12]

**I’D RATHER TALK RADIO THAN RADIO SHACK!** Former KKIS weekend fill-in seeking Sacramento-Modesto gig. Also great news and sports! No Morning Drives please. FRANK BUTERA: (510) 223-1534. [6/12]

**FIFTEEN-YEAR TOP 40, A/C, OLDIES VETERAN** seeking winning team who aren’t a bunch of “lurker readers.” Former WMXQ, WTFR-W. Palm Beach. JON-ERIC STEVENS: (402) 474-6408. [6/12]

**SERVICE REQUEST**

**KSHR** A/C needs service for Red Hot Chili Peppers (Wanners Bros) and Kathy Troccoli (Reunion/Geffen). Send to: Jack Jetson, PO Box 250, Coquille, OR 97423. [6/12]

**WFPL**. Gavin reporting station needs female artists, all formats, for new show beginning August 1. Catalogue items and current service appreciated. Send to: Laura Shone, 301 York Street, Louisville, KY 40203-2257. [6/12]

**KLCY** Top regional A/C needs CD service from all labels. Send to: Rick Sanders, PO Box 7279, Missoula, MT 59807. [6/5]
PERSONAL PICKS

SINGLES by Dave Sholin

MADONNA - This Used To Be A Playground (Sire/Warner Bros.) Time for the soft and sweet side of this remarkable all-around talent. Madonna and Shp Pettibone wrote and produced this tune that is featured in the new movie, “A League Of Their Own,” starring Tom Hanks and Geena Davis. Expect anything, but the ordinary from Madonna, who more than lives up to expectations with the unique lyrics and the pretty melody of this release. The song will be part of the album, Barcelona Gold, that comes out next month to coincide with the Summer Olympics.

KRIS KROSS - Warm It Up (Ruffhouse/Columbia) Warm! Scorching hot is more like it. Atlanta’s youngest stars already have enough airplay to qualify as RECORD TO WATCH this week and there’s little doubt a lot more is on the way. Check out their video on “Gavin Video Magazine #6,” on your desk next week.

GIANT - Stay (Epic) While Giant’s biggest success has been at Album Radio, Top 40 programmers remember them best for their 1990 hit, “I’ll See You In My Dreams.” Changing labels since that debut effort, brothers Dan and David Huff, along with bandmates Mike Brignardello and Alan Pasqua, return with a Pop/ ROCK creation that’s got Top 40 written all over it. High energy but not abrasive, it’s the acoustic version that’s got all the right elements.

AB LOGIC - The Hitman (Interscope) An unlikely partnership of a singer from Belgium named Maryann and New Jersey rapper K-Swing, makes for one hot production. Raw energy combines with a smoothly crafted melodic hook resulting in a fresh sound for summer. Early phones and play at: KKFR, KHHF, WJMO and KJYK.

GLENN FREY - I’ve Got Mine (MCA) Quite a song to arrive at a time when it seems the gap between the have’s and have not’s keeps growing. Frey puts his familiar musical stamp on this new entry, presenting the dilemma that the fortunate in society face when thinking about others who have little or nothing.

ALBUMS by Ron Fell

LINDSEY BUCKINGHAM - Out Of The Cradle (Reprise) It’s been more than seven years since his last solo effort and on his first since leaving Fleetwood Mac in 1987 after Tango In The Night, Lindsey Buckingham finally lets it all hang out. His virtuosity on guitar and eccentric approach to composition were hallmarks of the most successful Fleetwood Mac era and, except for a rare Stevie Nicks gem, the new Buckingham tracks are the only substantial links to that golden era. Out Of The Cradle is a set composed far from the maddening Mac crowd but it’s amazingly similar in its most memorable hooks, which only goes to show how formative Lindsey was in the Mac plan. Balancing the retro with the progressive links his past to his future. The reminiscent include DON’T LOOK DOWN, COUNCOUND AND SOUL DRIFTER—all three of which could have come from his mid-Mac episodes. From the renaissance Buckingham come tracks like TURN IT ON, WRONG, a thinly veiled swipe at someone like Mick Fleetwood and YOU DO OR YOU DON’T, a Yin/Yang pendulum swing.

THE BEAUTIFUL SOUTH - We Are Each Other (Elektra) A band comprised of former members of The Housemartins (Paul Heaton and Dave Hemmingsway), this track has been getting a lot of exposure on Alternative Radio. If you know couples who mirror each other physically and mentally, you’ll have no trouble understanding the premise of this song. If not, everyone will be able to appreciate the carefree Pop musical approach. By the way, the group’s name has nothing to do with the southern United States. It’s “South,” as in “South London,” a depressed area far from beautiful.

the GAVIN REPORT

THE GAVIN REPORT
What Type of Programmer Watches the Gavin Video Magazine?

"It's not only informative but it's a look at a lot of new music in one show!"  Duane Shannon  Tower 98

"It's Very Hot. I can't watch MTV enough to see all these videos this early."  Jeff McCartney  WAPE

"I love it--Keep them coming...a video can enhance a song! It was also helpful getting Sholin's comments on the new songs."  Johnny Walker-KTBQ-Q107

"I find Dave Sholin's artist info to be very interesting..."  Lee Chesnut  Star 94

"In almost all cases a song with a good video will be a contender...a video can make a more lasting impression."  Steve Heller  ZFUN 106

"Believe it or not, we don't have MTV in this area so I never saw the videos until now and I find I will change my mind about a song once I see the video. Keep it coming. Thanks!"  Brian K. Hurlburt  WKPQ-FM

"Include more videos. This is a great idea, it's informative and helpful! Thanks!"  Dennis Rogers  KJBR

"Saves time! I often hear comments about videos I inevitably fail to see during the limited time I watch MTV. Now I just punch it up. Thanks!"  Eddie Monson  KHTN-FM

"Nice promotional tool! We hear and see songs for the first time in the same manner a listener/viewer would. Who has the time to see all these videos on MTV? Nice Job!"  Dennis Dillon  WLFX  X-100

The Gavin Top 40 stations have been telling us about the Video Magazine for the past few months. Now we can see what they are raving about. Thanks for adding us to the mailing list."  Bob Dickey  AIM Marketing

For ten more good reasons to place your artist video on our compilation call:

Michael St. John  Hot 97-St. Louis, MO
John Ivey  WPXY Rochester, NY
Jay Hasting  WXXJ Chattanooga, TN
Ralph Wimmer  Z102 Savannah, GA
Mark Anthony  KLYV Cedar Rapids, MI
Larry Bear  WNNJ-FM Newton, NJ
Dean Clark  KSLY San Luis Obispo, CA
Paul Bryan  KLAZ Little Rock, AR
Scott Donovan  KHOK Wichita, KS
Stu Smoke  KQIZ/Z93 Amarillo, TX

To reserve space on the next Gavin Video Magazine call Rick Galliani at . . .
Galliani Brothers Marketing  •  152 Auburn Street, San Rafael, CA 94901  •  415.459.3703  FAX 459.3703

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