Everybody knows that there are significant challenges facing radio today. The problem is identifying just what those challenges are and how to deal with them. That's where research comes in, say the researchers. But how close does research get to reality within a market, and how can it help a station improve its market rating? Should researchers just report the facts and figures, or should they provide solutions? Radio operators, such as Bill Clark of Shamrock Broadcasting (above), have their say, researchers have their say and regular Gavin columnist Rhody Bosley puts in his two cents worth in a Management special focus which provides our cover story this week.

Plotting the trends is what Gavin is all about, especially in new Gavin features such as the GO Chart - which tracks Gavin-only reporting stations - and in Gavin Connections, which ties up crossover activity across some of the broad spectrum of music genres covered by the magazine. The Media Connection column also highlights the impact of music in the movies and elsewhere. Newest of our new music sections is Album Adult Alternative and among the A" Boomers this week are Donald Fagen, Barden Smith and Diesel. The latest nearly-news is all in That's Sho-biz and our latest Friend Of Radio is Howie Klein (above), vice president Warner Bros Records, managing director Sire Records, who used to listen to WNEW-FM as a kid. In an Industry Profile, Gavin studies the three Rs of Rap Radio, Records and Retail - and talks to leading industry figures, including Jason "JC" Ricks (above).
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Contact Mike Henry to discuss programming research options for your station — (303) 922-5600

The Research Company of Choice
TOP 40
THE PROCLAIMERS
I'm Gonna Be (500 Miles) (Chrysalis/ERG)
RAP
DA KING & I
Kick Da Wrezzel (Rowdy)
URBAN
BRIAN MCKNIGHT
One Last Cry (Mercury)

ADULT CONTEMPORARY
THE REMBRANDTS
Chase The Clouds Away (A&M)
COUNTRY
MARK COLLIE
Shame Shame Shame Shame (MCA)
AAA
DANNY GATTON
Cousin Deuces (Elektra)
JAZZ
KEITH JARRETT TRIO
Bye Bye Blackbird (ECM)
ADULT ALTERNATIVE
AARON NEVILLE
The Grand Tour (A&M)

ALTERNATIVE
THE CRANES
Forever (Dedicatec/RCA)
ALBUM
AC/DC
Big Gun (Columbia)

TOP 40
SOUL ASYLUM
Runaway Train (Columbia)
DINA CARROLL
Special Kind Of Love (A&M)
RAP
URBAN
JOHN VANCE
Chief Rocka (Pendulum/Elektra)
HEWIE
On The Run (COLD CHILLIN')
URBAN
HI-FIVE
Uncordinated Love (Jive)
CHERYL "PEPSI!" RILEY
Gimme (Reprise)

ADULT CONTEMPORARY
STING
Fields Of Gold (A&M)
DONALD FAGEN
Tomorrow's Girls (Reprise)
COUNTRY
TRACY LAWRENCE
Can't Break It To My Heart (Atlantic)
ALAN JACKSON
Chattahoochee (Arista)
AAA
*ROBERT PLANT
Fate Of Nations (Es Paranza/Atlantic)
*DONALD FAGEN
Kamakiriad (Reprise)
JAZZ
JEFF BEAL
Three Graces (Triloka)
ADULT ALTERNATIVE
DAVE SAMUELS
Del Sol (GRP)

ALTERNATIVE
TEARS FOR FEARS
Break It Down Again (Fontana/Mercury)
OMD
Stand Above Me (Virgin)
ALBUM
AC/DC
Big Gun (Columbia)
ROBERT PLANT
Fate Of Nations (Es Paranza/Atlantic)

ADULT CONTEMPORARY
HUE LEWIS & THE NEWS
It's Alright (Shanachie)
COUNTRY
ALAN JACKSON
Chattahoochee (Arista)
AAA
DONALD FAGEN
Kamakiriad (Reprise)
JAZZ
JEFF BEAL
Three Graces (Triloka)
ADULT ALTERNATIVE
DAVE SAMUELS
Del Sol (GRP)

ADULT CONTEMPORARY
KENT G WITH PEABO BRYSON
By The Time This Night Is Over (Arista)
RAP
NAUGHTY BY NATURE
It's On (Tommy Boy)
URBAN
SILK
Girl U For Me (Kia/Kodak/Elektra)

ADULT CONTEMPORARY
HUE LEWIS & THE NEWS
It's Alright (Shanachie)
COUNTRY
ALAN JACKSON
Chattahoochee (Arista)
AAA
DONALD FAGEN
Kamakiriad (Reprise)
JAZZ
JEFF BEAL
Three Graces (Triloka)
ADULT ALTERNATIVE
DAVE SAMUELS
Del Sol (GRP)

ALTERNATIVE
TRASHCAN SINATRAS
Hay Fever (Go!London/Poly)
Lisa Fischer
Colors of Love

The first single from
MADE IN AMERICA Music From The Original Soundtrack
Produced by David Foster
Soundtrack Album Executive Producers: Carole Childs & Amos Newman

On Elektra Compact Discs and "Direct" Cassettes
embraced the new work. Ignored, the artist would be or third album. However, if release his/her/their second

During an eligibility entry establishes the include artists whose been Artist.

change is Best New Layla and Unforgettable, covers of standards, changes is that only songs entered into any song that were first recorded, or first came to promi-

national Trustees of the National Academy of Recording Arts and Sciences (NARAS) emerged from their recent week-long meeting with revised Grammy-eligibility rules. One of the biggest changes is that only songs that were first recorded, or first came to prominence during the eligibility year can be entered into any song category. This makes covers of standards, such as recent winners Layla and Unforgettable, ineligible.

Another significant change is Best New Artist. The rule has been changed to include artists whose entry establishes the artist/s public identity. During an eligibility year an artist may release his/her/their second or third album. However, if previous efforts were largely ignored, the artist would be eligible if the public embraced the new work. Other changes are: Only pop, rock, R&B, rap and country singles or tracks will be eligible. The Academy says this move will, "prevent voters from having to judge a single performance against an entire album performance."

Participants may only vote in nine out of 20 fields if they're being entered for the first time. This is NARAS' bow to the proliferation of airplay-only singles. Previously, the winner of Best Engineered Album had to have worked on at least 51% of the album's playing time. Under the new rule, all of an album's credited engineers will receive a Grammy.

New York City will host next year's Grammy Awards Ceremonies on March 1 at Radio City Music Hall. The Recording Academy is delighted to bring the Grammy Awards back to New York," said NARAS president and CEO Michael Greene. "Grammy In The Schools, the All-American High School Band and Choir, MusicCares all have made major strides this year. New York shares our passionate feelings about these programs and will work hard to ensure their success as important parts of Grammy week."

GAVIN NEWS

WKBQ Jocks

Fired, Sued, Sorry

WKBQ-St. Louis morning personalities Steve Shannon and D.C. Chymes were fired last Thursday after nine days of controversy that dogged them after they called a woman listener a "nigger." To add to their woes, WKBQ management has announced they're suing the two, charging they used "extraordinarily improper and highly offensive racial and ethnic comments and epithets both on the air and in public."

In the suit, WKBQ management is also seeking $50,000 in damages, saying the personalities cost the station at least that much in lost advertisers and listeners. Shannon and Chymes' dismissal came after at least six different advertisers pulled their commercials. During their 18 months on WKBQ, Shannon and Chymes repeatedly used racial slurs, the FCC had already received 16 complaints about their show, but essentially can't act on racial slurs.

Shannon and Chymes, who originally said they didn't regret using their statements, became repentant last week. "We're a whole lot smarter than we were a week ago," Shannon said. "A word like we used hurts, and we were hoping to spend some time talking to the NAACP and Urban League about that awareness."

"We used that word and we didn't realize the extent to which people could be hurt by it. Now that we know, we're sorry." Both disc jockeys expressed shock at their termination, saying they believed, according to Shannon, "the station wanted to heal the wounds and then get us back on the air."

Although both the NAACP and the Urban League pushed for Shannon and Chymes' dismissal, they, along with the American Jewish Committee, are concerned with what St. Louis listeners will accept over the airwaves. Shannon and Chymes' program was extremely popular, and WKBQ staffers say the station has received hundreds of calls supporting the two.

The listener, Nicole Hammonds, said she felt that justice has been served. "Their mouths got them fired," she said. "They got what they deserved."

WKBQ management did not return calls.

NARAS Changes Grammy Rules

Tolliver, Rush OK To Buy WJMO

The FCC this week cleared the way for WZAK-Cleveland program director Lynn Tolliver and his partner, music director Bobby Rush, to purchase crosstown WJMO/AM&FM. The sale had been stalled by groups, including the Southern Christian Leadership Conference (SCLC), who charged that because the two were going into partnership with current WZAK owners, Zapis, to pull off the deal, it didn't constitute minority ownership.

"We made the deal with (WJMO owners) United Broadcasting, and a group of people in the community petitioned to deny the sale saying it wasn't a legitimate minority-controlled com-


According to the ruling, "Thus having found the applicant to be fully quali-
fied, the application for assignment of licenses for WJMO/AM&FM Cleveland... are hereby granted."

Zapis said complaints were based on conjecture. His family-owned company will own shares in Tolliver and Rush's Zebra Broadcast-
ing and when the sale becomes final, WZAK and WJMO/AM&FM will enter into an LMA agreement.

"I personally see that the used CD business could be up to twenty percent of the industry in five years if it goes unchecked."

- CEMA president Russ Buck on the rising sales of used CDs.

Gavin May 28, 1993
Indies Slam Used-CD Policies

The decision of three major record distributors, Sony, WEA and CEMA, to ban co-op dollars and tank promotional support from record retailers who sell used CDs has upset indie store owners who have formed a group, Independent Music Retailers Association, to oppose the restrictions.

The distributors began implementing the policy last month.

"The idea was that the perceived value of a new CD was going down," said Greg Broom of Manifest Discs & Tapes, which owns five stores in South Carolina. "They feel selling a used CD would make the new one seem less valuable."

"We saw used CDs as the biggest problem of this year," said CEMA president Russ Bach, "so we feel positive about what we have done and we intend to stick with our policies. When used CDs are sold, the artist, the songwriter and the producer don't get any royalties—and we (the label) don't get any royalties.

Indies charge that the distributors' actions not only cost them in advertising, but that it harms the growth of new artists.

"I feel like it's something that's going to hurt retailers that sell used CDs as well as labels that are trying to break new acts," said John Kunz, owner of Austin, Texas-based Waterloo.

"We no longer receive co-op advertising," said Broom, "which we used quite a bit to promote new artists—that's specifically what we do. They're distributionally essentially taking that away from us, putting us at a disadvantage to stores that don't sell used CDs."

"I personally see that the used CD business could be up to twenty percent of the industry in five years if it goes unchecked," said Bach.

"That means you have to cut your costs," said Kunz.

Kunz doesn't feel that the re-selling of promo copies was an issue with the labels. "At many stores that's not an issue," he said. "My store doesn't sell promo CDs, but promoos ultimately come from the labels themselves, so to a certain extent they have control over that somewhat."

"That is absolutely a problem," countered Bach. "We are looking at the whole promo copy issue and trying to find holes in the system and we're going to attack them."

This week PolyGram Distribution (PGD) raised the ire of its fellow distributors by announcing they will not penalize retailers for selling used CDs.

In fact, the company says it will capitalize on Sony, WEA and CEMA's policies. In a memo, PGD vice president of field marketing Curt Edly said that Sony, WEA and CEMA are handing PGD the opportunity "to make deeper inroads at the independent store level that historically reacts quickest to developing artists."

PGD president Jim Caparos, while saying he is against the selling of used CDs, stated, "I am looking to capitalize on the space."

"That is not out of the ordinary for PGD. We act aggressively... We have not changed our philosophy of trying to get our 'unequal' fair share."

PGD's competitors explored the company's move, one going so far as to call it 'foolish and shortsighted.'

Indie retailers, who assert they will be the hardest hit, maintain that selling used CDs will hurt distributors' profits. "People who bought used CDs also bought regular-priced CDs," said Broom. "Used CDs were never a large percentage of our business to begin with."

Kiosks In Full Bloom

Living will be easier for steel music consumers this summer when electronic kiosks sprout up like flowers in musical instrument and print music retail stores across the country. MusicSource U.S.A. is launching the installation of MusicSource Instant Sheet Music Machines in forty locations, and the machines will be operational in June.

"The amount of selection you have is really driven by sheet music," explains MusicSource CEO Dale Jacobs. "Initially, 40,000 titles will be available for purchase, and eventually we will carry all 200,000 of the songs bought on a regular basis."

Here's how it works. A customer seeking sheet music for a song searches the kiosk database. The screen allows the viewer to see the first page of music for the song, and includes other informational notes for specific instrumentation.

Instead of buying a book of thirty or forty songs, one can purchase songs on an individual basis. The kiosk prints out the sheet music on-site, and the consumer pays from $3.50 to $4.95 per song.

"This rollout encompasses four to five states and twenty-six stores, and includes names like New Orleans' Woodward, the oldest music store in the country," says Jacobs. "These stores will have at least ten times more inventory than they've ever carried. Our titles include catalogs written for guitars for songs by current hands like Guns 'N Roses and Metallica."

The kiosks are designed so that stores can have multiple stations available for more than one user. A system network monitor will show music-related programming and intimorals. Within six months, MusicSource intends to have a system capable of audio and video preview in more locations.
'Revolutionary' Retail Ordering System Debuts In UK Stores

Woolworth’s, the U.K.’s largest music retailer (known affectionately as 'Woolies' and no longer related to the Stateside five and ten), has debuted a new in-store computer ordering system that puts up to 150,000 titles at consumers' fingertips, and even delivers if the selection isn't in stock.

The technology, touted to be the most advanced in the world, allows would-be buyers to interact with a TV screen that, by process of elimination helps them find the CD or video they want to buy. “The customer is given a list of instructions,” Woolworth’s group trading manager Martin Davies told Gavin. “They’re able to access the product either by typing in the name of the artist, or part of the name of the artist, or by typing in the name of the CD, or through genre.”

Once the match has been located, the system plays a section of the CD or video, and if its not the desired selection, the customer can get back into the system; if it is what the consumer wants they're advised of it’s availability. If the selection isn’t in stock, Woolies will have it delivered within two days. Since the company owns a record distributor-ship, they almost always have what they need. If not, they tell the consumer it might take a bit longer than usual to receive their selection.

"Initially there were a lot of inquiries that weren't fulfilled because customers were playing with it—it was a novelty," Davies said. “Then we were getting a number of inquiries about product we already had in stock. More latterly customers have been ordering items outside of our store range.”

Davies said that the system, which has been in one Woolworths for two months now, won't end up in all of the companies 796 outlets, but smaller stores will be able to utilize a paper-driven system that won't be as interactive.

Woolworth’s claims to have the U.K.'s lowest CD prices. When asked how the National Heritage Committee's current investigation into CD pricing and calls for lower prices would affect Woolies, Davies said, "We don’t know what the outcome will be because it's quite a complicated inquiry, but let's say the price does change and it's slightly lower. We will still maintain the same pricing positioning. There will be no difference in our strategy.”

Congratulations! The new Gavin is great. I remember the old blue sheets. Does that mean I'm getting old?

Ed Muscolo
Jeff McGrath & Associates - Nashville, Inc. Nashville, Tennessee

After spending almost 20 years reading Gavin, I was thrilled when I got the new format! It's organized and concise, and definitely user-friendly.

Congratulations! Digesting information isn't normally this easy.

Joe Galante
RCA Records
New York City

WOW!

Congratulations on the new look and the bolder contents. Especially for a first step, it was most impressive. I've long been impressed with the output from you guys on a weekly basis. This is even more of a knockout.

May it bring you the increased attention others have been impressed with the output from you guys on a weekly basis. This is even more of a knockout.

Thanks for my copy of the new and improved Gavin! It's wonderful—the look, the feel, the content, the attitude! Congratulations!

When I was deeply immersed in programming, I always went straight for the charts. Now it's right to That's Sho-Biz. Narrow columns make for very speedy reading, and that's good.

I must compliment you not only on the excellence of the new look of the magazine but also on the Yellow Pages. The Don Anthony and Natalie Duitsman articles were terrific!

Jonathan W. Little
ProVideo
Madison, Wisconsin

Congratulations! The new Gavin is great. It looks great and the layout inside is great for reading and researching. Keep up the good work and thanks for your support.

Wes McNab
New Bedford, Massachusetts

The new format looks fantastic!

Jimmy Seal
Q102
Cincinnati

Why didn't you have the GO Chart when I was working Gavin stations? It's great!

Bruce St. James
KYK
Tucson

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Jonathan W. Little
ProVideo
Madison, Wisconsin
S h o - B i z

KWVR/TF-Miller, S.D. has gone satellite and is no longer a Top 40 reporter...New OM at KARW-Longview, Texas is Larry Douglas who comes from KKKS/KS-Odessa, Texas. Dave Ryan, formerly morning personality at KKKR/TF and KZZZ/FR, both in Phoenix, landed the prime morning shift at KDWB/TF-Minneapolis. Ryan's also done stints at WCNI-Columbus and KJUC-Las Vegas...Overnight personality Marc S. Cole is exiting 95XXX (WXAX) Burlington, Vt. and is looking for his next opportunity. Call him at (603) 336-5437...Move over Oprah. The gloved one himself, Sir Michael "King of Pop" Jackson, appeared, via phone of course, on Rick Dees' morning show on KIIS/TF-Los Angeles and, among other things, laid to rest the rumor that he drinks rose water in the morning. Michael did say that Sir Andrew Lloyd Webber has approached him to star in the film version of Phantom Of The Opera...At RCA Records, Chris Hensley has been appointed senior director, artist development, up from senior director of field promotion...Heart like a wheel. KLOL-Houston weekender Caroline "Kaz" Bargmann has announced her retirement from radio to pursue a career as a professional race car driver...Island/4th & Broadway has inked a deal with the Brooklyn-based Brooktown Records, headed by Kedar Massenberg. The label's first album will be the solo debut of Daddy O, formerly with Stetsasonic...New names in Hollywood Records' sales department. Larry Crandus and Lori Johns (above) who join as regional sales marketing managers for the Midwest and West Coast respectively...San Francisco finally got a Classic Rock station when KRQR ("The Rocker") dumped all current tracks. KFOG is now the only Album outlet in the city...Veteran record executive Mike Bernardino (left) has joined Mercury Records as national director of R&B singles national sales. Mike was most recently at Uptown/MCA. Also at Mercury, Ray Henderson (left) has been named director of field R&B promotion...Tired of those long, boring Emergency Broadcasting System tones? Block your ears no more. The FCC's first high-tech test will be tried out in Denver from June 28-30...Tuned In Broadcasting, Inc. has inked a Time Brokerage Agreement with WRIT/TF-Nashville licensee Gary Stevens. WRIT/TF will remain Adult Alternative. Trio of promotions at Uni Distribution: Denise Fanelli has been promoted to regional branch manager, West Coast, up from regional sales manager, Southern California; Art Patterson takes fanelli's former position. He was a sales rep; Mike Khouri is a regional sales manager, Boston. Khouri was a senior account executive based in Albany, N.Y. At Power 95 FM (WJJK)/Dayton, afternoon personality Brian Savage takes on assistant music director duties and middayer Stacy Cruise joins the promotion staff...What's happening at the Parents' Music Resource Center (PMRC)? Calls to their office are greeted by a recording saying they'll return local calls, but if you're from out of town write a letter...The Electronic Media Rating Council has suspended the accreditation of the Spring Arbitron ratings in Atlanta saying ARB's on-air survey test could affect "the basic reliability of the Atlanta radio report. ARB's disappointed with the decision but will keep on testing on-air survey announcements...WLW-Cincinnati air personality Gary Burbank is forming a new radio comedy syndication company, Burbank's Creations, which will open up this week. It will be headed up by Steve Harper, and feature Burbank's popular character, Earl Pitts, "Ummerikan." For info call (513) 232-2216. Address is "7326 Beechmont Ave., Cincinnati, Ohio 45230."

Things got hairy on the San Francisco-Oakland Bay Bridge on Wednesday (5/26) morning as members of WILD 107's (KSOL) morning crew stopped rush hour traffic while sidekick Chuy Gomez got a haircut. Morning host Mancow defends the stunt by saying, "We were making fun of Bill Clinton, saying our show has a higher approval rating than the president's forty-five percent. So, surely, we can stop traffic to get our haircuts!" The end result? A miles-long traffic jam and possible legal action against WILD 107 by the California Highway Patrol. Crosstown at KMEL, Morning Zoo co-host Bill Lee said that while the incident might look impressive on the national trades, it's a negative to the folks that were stuck in traffic. "My advice to Mancow is keep it up."

Word of THE BOX not coming to terms with potential investor Island was premature. THE BOX, in looking out for their shareholders just couldn't extend the period of exclusivity, but BOX vice president of programming Les Garland says both parties are still "talking very seriously and the deal is far from over."

A new kid on the Top 40 block in Beantown? Producer Maurice Starr is apparently shopping for a radio property in Boston and looking to put Sunny Joe White in charge.

What California PD is displaying a great deal of interest in a Northwest MD as a possible candidate for APD?

Are plans in the works to make WOGL/AM in Philly the second All Sports station in the City Of Brotherly Love? Currently the station simulcasts with WOGL/TF, except middays.

While his staff is breaking records this summer, A&M President/CEO Al Cafaro will be busy crackin' the books. That's right—the same industry notable seen in our Friends Of Radio feature last week has entered Harvard Business School for an advance course of study. Want to bet his classmates hear a lot of Sting, Gin Blossoms, Dina Carroll and Blues Traveler by the time they graduate?

Former KWNZ MD Melanie Mackert departs Reno and heads to Redding, Calif, as MD and morning newpaper/sidekick for B94.7 (KEWB) PD Chris Ruh. Meanwhile, Ruh's former MD Darrin Stone is also relocating to California. He joins Michael Newman's team at KDON Monterey/Salinas as nighttime personality, replacing three-year vet Marty Party.

What's that about Norfolk, Va. getting a new Top 40 to go up against WNWZ? Z104 PD Wayne Coy doesn't have the FOOGIEST idea.

It was quite the event last weekend at the wedding for Van Halen and Jude Cole manager Ed Leffler. Following a quiet ceremony at his Brentwood, California home, a reception was held at Morton's. This is only the third time in the famous restaurant's history that it's been closed for a private party.

Add ABC/Cap Cities to the list of possible suitors for R&R.

What's consultant Bob Mitchell up to? Is he spending lots of time in Fresno these days?

There was lots of guesswork about who would replace Steve Cochrane at KDWB Minneapolis. The name heard most often the past several weeks was confirmed by PD Mark Bolke—it is indeed Dave Ryan! Last at KKKR Phoenix, Ryan has an impressive track record that
includes stints at Nationwide's KZPP (now KVRY), WNCI and KLUC.

Pete Michaels, last at WLNA Lancaster, Penn, rejoin his former partner Hank Bastian at Q100 (WQIC/FM) Lebanon, Penn. Watch out for these two to make plenty of noise once again.

Classical and Jazz are two formats that receive intense audience loyalty. The latest evidence of this comes out of Washington, D.C., where listeners of JAZZY 100 (WJZE/FM) held a rally to get the attention of new owner Colfax, pleading for no change of format, please! Speculation is a flip to Gold or Country is in the works.

Any truth behind chatter about Uptown recording star Mary J. Blige being on her way to joining Whitney Houston in discovering the joys of motherhood? And is the future father a member of another Uptown/MCA act?

A salute to 104 KRBE Houston PD Steve Wyrostok on completing the Houston to Austin MS150 Bike Tour last month, single-handedly raising $3,000 for the National Multiple Sclerosis Society. It's Steve's third year participating in the event.

Should be some smiling faces over at Evergreen Media where net revenue for the year to-date takes a significant rise from $9,491,000 last year $16,093,000 in '93.

Will Memorial Day come early and last longer than expected for more than a few of the staff at the Capitol Tower? At pre-stime, we've heard the first casualty is executive vice president Art Jaege.

KRQR San Francisco drops current album product in favor of Classic Rock under new PD John McCrae. That leaves crosstown KFOG as the lone album outlet. Asked to describe the KFOG (an A3 reporter) sound, PD Greg Solk simply says, "rock n roll with a brain."

A crowd of 15,000 in Atlanta turned out to see The Lemonheads play at last weekend's 9SX (WNNX) Music Festival. The band was joined by INXS' Michael Hutchence he said he was ecstatic about playing in front of an audience so small he could feel the heat. At one point during the show he yelled, "I can smell you. You smell great." In a sense, INXS wants to begin again and feel the excitement up close. "We're like kids at the moment," says Hutchence of the group's return to success and clubs after eight years.

Izzy Stradlin resigned from Guns N' Roses in November of '91 and now he's back with the group - at least for the first five stadium shows of the next tour leg which includes stops in Tel Aviv, Athens and the U.K. Izzy's subbing for Gilby Clarke, who broke his left wrist in a motorcycle spill earlier this month and had to have surgery. Meanwhile, Stradlin is writing songs for the second Ju Ju Hawks album which will be recorded after the group swings through Japan in September.

Two incredibly lucky contest winners found themselves on the road with Anthrax during the crazy metalists very special one-time-only club tour, just before the release of their Elektra debut, Sound Of White Noise. The contest ran April 10-May 2 on MTV's Headbanger's Ball and generated a precedent-setting 40,000 responses. Host Rikki Rachman and crew joined the band and the two lucky fans for the shows that began on May 14 in Tijuana, Mexico and hit L.A. on May 15 and San Francisco on May 16. They hit Boston, Philadelphia and New York City. The MTV footage aired on a special Headbanger's Ball. To cap things off, right after their show in New York, Anthrax appeared in the downtown Tower Records store to sign autographs and watch the fans line up for their hot copy of the new album that began heading out the door at midnight on May 25. New vocalist John Bush is the missing link that'll help explode this excellent album into multi-formats.

Smithereens guitarist Jim Babjak talks of taking the band's hit single Too Much Passion heart. Jim and his wife Betty proved that by reenacting their marriage vows on their 10th wedding anniversary. The Smithereens are known for their tongue-in-cheek humor and in keeping with that tradition the Babjak's were remarried by an Elvis impersonator on May 21 at the Graceland Chapel in Las Vegas, with the entire band in attendance. Smithereens are rehearsing material for their next Capitol album which is slated for an early '94 release.

Bits & Pieces: Peter Gabriel's first North American tour in six years will begin on June 18 in Rochester, N.Y. The outing, in support of his Geffen release So, has already garnered rave reviews in Europe...The Doobie Brothers will tour the east and the Midwest in August. Warner Bros. Records will have a boxed set of their material out by this fall. It will include a lot of previously unreleased tunes. Rockworld/Sony Music is marking the second anniversary of New York Dolls' guitarist Johnny Thunders' death with the release of Adam Bomb's single Johnny In The Sky from his upcoming Grave New World album. Adam wrote the tune as a tribute to his old friend the
night he learned of Thunders' death... Capitol recording artists Duran Duran gave new meaning to the concept of a "World Tour" on Friday, May 14, when thousands of the band's fans in Los Angeles, London, and Sydney crowded into record stores to attend the same Duran Duran concert. The concert was filmed live at Tower Records Sunset Strip in Los Angeles and was beamed via satellite to all the other sites. State-of-the-art technology was utilized to produce the best possible sound and video imagery, and the hand was able to interact directly with their fans during certain songs. As lead singer Simon Le Bon explained, "We wanted to throw a party for our fans, to say thanks for their support, and let them know we'll see them when they come to their town in the flesh!"

San Francisco's SOMA (South of Market) district was buzzin' last week. Chris Isaak, gearing up for his tour, played almost two weeks of unmanned dates at the Paradise Lounge. On the last night of the series the shooting of a new video for Solitary Man added to the excitement. During the same time frame Pearl Jam, completing their new album at The Site, a ranch/recording facility, played a $5-a-head-benefit concert at Slim's, which is right across the street from the Paradise. A local magazine leaked word of the show and it was cancelled, however, the hand retrieved the situation and showed up anyway. Those who arrived early for Pearl Jam spent their time checking out the Isaak video being made across the street. Some of the songs played were only days old, and vocalist Eddie Vedder had to tape the lyrics on the mic stand. The new material is very exciting and so was the show.

**Sho-Pieces**

**Paul McCartney**

On April 21, 1990 Paul McCartney's concert at Maracana Stadium in Rio de Janeiro attracted 184,568 fans, the largest stadium crowd in rock 'n roll history.

**Willie Nelson**

The current jingles for Taco Bell from Willie Nelson are not the end of his corporate connections as his 1993 tour is sponsored by Jose Cuervo Tequila.

**Beach Boys**

The five-CD boxed set from The Beach Boys, due in mid-June, will include 23 never-before-released tracks.

**Joshua Redman**

Joshua Redman is a 1991 magna cum laude graduate of Harvard with a degree in Urban Studies. Upon graduation Joshua passed up a scholarship to Yale Law School to pursue his muse as a jazz musician.

**Janet Jackson**

Born in 1966, Janet Jackson was the last and youngest of the nine Jackson siblings born to Joe and Katherine Jackson of Gary, Indiana.

**Ray Charles**

In 1950 Ray Charles met a young trumpet player named Quincy Jones, a fellow struggling musician in Seattle. Ray began writing songs for Quincy's band and encouraged Quincy to take up musical arranging.

**David Bowie**

Black Tie White Noise, the title track from David Bowie's first solo album of the decade, takes its inspiration from his impressions of the riots in Los Angeles as the result of the first Rodney King verdict in 1992.

**Billy Ocean**

Billy Ocean's real name is Leslie Sebastian Charles and he was born on the Caribbean island of Trinidad.

**Larry Carlton**

In 1988 Larry Carlton almost lost his life in his Hollywood hills neighborhood when he was shot in the neck at close range by a young boy with a .357 Magnum revolver. Damage to the nerves in Carlton's arm was temporary, but he permanently lost use of his left vocal chord.

**Bob Geldof**

In the making of Bob Geldof's new album, The Happy Club, he admits to an expeditious means of song selection. "We played a song once. If it didn't work in three takes, it was out the window. We did 36 songs in 10 days."

**Huey Lewis & the News**

When The Impressions had their biggest hit ever with Curtis Mayfield's It's Alright, Huey Lewis (then known by his real name, Hugh Anthony Gregg) was thirteen years old.

**N.W.A.**

The Los Angeles Times reports that three-fourths of the old N.W.A. (Dr. Dre, Ice Cube and M.C. Ren) have agreed to work together on a new album. The group fluxes the speculation (without fourth member Eazy-E) might bill themselves as N.W.E.

**Tom Noonan**

John Noonan New Marketing 6/1

**Gloria Estefan**

Last year's Gloria Estefan Hurricane Relief concert in Miami raised two million dollars for the cause.

**Big Head Todd & The Monsters**

Big Head Todd's real name is Todd Park Mohr. His Monsters associates are Brian Nevin and Rob Squires. The trio is from Colorado and run Big Records, a label they started long before signing to Giant Records last year.

**Michel Camilo**

The new Michel Camilo album, Revolution, includes drummer Dave Weckl and bassist Anthony Jackson. Ten years ago Michel, Dave and Anthony were a trio known as French Toast.

**Porno for Pyros**

According to a fact sheet distributed to the press, the best explanation for the name of Perry Farrell's new band Porno For Pyros is as follows: "The idea for the inflammatory name comes through happy accident; when a firework flyer is found inside a magazine advertising XXX & M videos."

**Steve Miller**

After nearly a quarter of a century recording for Capitol, Steve Miller has signed with PolyGram. "I don't wanna fight," and will have a single and album out shortly.

**Donna Fagen**

Not only does Donna Fagen have Kamakiriad, his first solo album in twelve years, he's also recently married. Fagen and songwriter Libby Titus (Love Has No Pride) recently tied the knot.

**Tina Turner**

The new Tina Turner single, Don't Wanna Fight, was written in part by Lulu, the actress/singer who had a hit with the 1967 song, To Sir With Love from the film starring Sidney Poitier.

**Glenda Estefan**

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GAVIN TOP 40

REPORTS ACCEPTED MONDAY AND TUESDAY 8:30AM - 4PM
TOTAL REPORTS THIS WEEK 237 LAST WEEK 239.

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

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

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

NEW

* SOUL ASYLUM - Runaway Train (Columbia)
  125 117 5 3 9%

10,000 MANACS - Few & Far Between (Elektra)
  106 25 74 7 1%

UB40 - Can't Help Falling In Love (Virgin)
  92 11 45 36 16%

JUDE COLE - Worlds Apart (Reprise)
  92 11 45 36 11%

Inside Top 40

It should be evident by the comments he made last week that Brian Philips has a genuine enthusiasm for the music that drives 99X

(WNNX) Atlanta, his newest programming challenge. As he explained, this is a "toddler format" that's growing and learning every day. He says it's important to remember, "Just because it doesn't fit in the mainstream doesn't mean there's a consensus about it among people who think they're alternative music fans. Indigo Girls into Alice In Chains makes for a bad segue." Brian is concerned that those who "jump into this world without great care in choosing an essential sound for the station are creating a poten-
Brian says, “acts like U2, R.E.M. and Pearl Jam will be the defining music for not just some, but all 18-34s in four years.”

Nevertheless, Brian knows he’s full well that making music decisions based on “texture” is a mistake. He says he cringes when he hears programmers make comments like, “that SOUNDS like something we should play.” It’s still about having a hook and a melody—fundamental radio. This audience senses if the person behind the scenes making the decisions doesn’t get it.

As for the music and format’s staying power, Philips firmly believes in its long-term growth. However, he says, “Atlanta happens to be a city with a natural predisposition for it. I couldn’t hear this going over in South Philly.” He calls album Radio “a gray area.” It’s his opinion that stations like his are helping to slow these heritage rockers up. “It was a good thing playing the music of the sixties and seventies in the eighties,” he says, “but playing the sixties things too far.”

The end result, he feels, is that “a load” of audience is being sent his way. “Classic rockers are helping to destroy heritage rockers” from the opposite flank,” he says.

“Penny Ford has recorded songs—not gimmicks. She’s an incredibly talented vocalist who has the ability to crossover to all formats effortlessly,” Jerry Blair, vice president, pop promotion, Columbia Records.
Bobby Poe’s
POP MUSIC SURVEY
Presents The 22nd Annual Radio/Record Seminar & Awards Banquet
At The Sheraton Premiere - Tysons Corner, Virginia
June 24 - 26, 1993
Honoring The Unsung Stars Of The Industry... The Radio And Record Executives!

Keynote Speaker
DANIEL GLASS
CEO/President
EMI Records Group NA

Guest Speaker
JAY GUYHER
VP, Sales & Marketing, Radio Station Services
The Arbitron Company

Masters Of Ceremonies

JOEL SALKowitz
HOT 97

MASON DIXON
WMIX

ROSS BRITTAIN
Z100

GARY BRYAN
Z100

Moderators

JOEL DENVER
Radio & Records

MICHAEL ELLIS
Billboard

MICHAEL ST. JOHN
Hits

GERRY CAGLE
Network Forty

$325 Registration Fee After June 11th!

$375.00 Golf/Seminar/Cocktail Party/Awards Banquet
$350.00 Seminar/Cocktail Party/Awards Banquet
$350.00/Day for Seminar/Cocktail Party/Awards Banquet

$325 Registration Fee After June 11th!

$15275.00 Seminar/Cocktail Party/Awards Banquet
$5360.00 Golf/Seminar/Cocktail Party/Awards Banquet

Make Check Payable To:
Pop Music Survey - 4818 Chevy Chase Dr., Chevy Chase, Md. 20815

NAME
ADDRESS
CITY
COMPANY/STATION

Room availability on a first come, first serve basis.

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

Badges & Tickets are mandatory for admittance to all functions - strictly enforced!
Inside Top 40

says he makes it a point to “throw an anchor” every 15 minutes and “play a core act.” As for some of the bizarre names putting people off, he claims, “They’re sort of designed to. It’s a break with the past. It’s like if the name bothers you, watch out; you probably won’t like us anyway.”

Brian learned quickly to avoid the elitist and closed-minded hard core element that makes up only a tiny fraction of his listenership and tunes when he hears people say, “That’s not alternative.” “Who says?,” he asks. “Is there some sort of ruling council making these decisions? It fits in our world, it’s fresh, melodic and new. Case closed! This isn’t about throwing people out, it’s about bringing them in.”

How fast does SWV take off? Ask Joe Dawson and Scott Thomas at KLYV Dubuque, Iowa where after only two weeks, Week soars 40-27!

In one month’s time, it closes in on #1 at POWER 94.5 Junction City, Kan., charting 8-2. Also Top Five at KM102, WPW/G (1), KLUC, KQXR, BOSS 97 (#1), KPSI, KMEL, POWER 106, KWIN, B95, KMGZ, KQCR, WEW/FM, WHET, KDKO, FUN 107, Q102, WQGN, KAKS, KACL, WPST, ISLE 95, KC101, WMME/FM, KIXR and KIIS.

It’s been hot for weeks and now GO chart correspondents move Sonia Dada’s “You Don’t Treat Me No Good” into the Top Ten! Biggest gainer of the week for Bob Beck at KYVY Bismarck, N.D. 36-20 and on fire at WSIB-FM 21-15, WLKY 22-15, WABA 12-9, KRR/FLM 15-3, KOTM 24-16, WVAQ 26-17, KFMC 19-11, W2WZ 10-10, KQQC 19-13, WRTY 16-4, KF2X 19-15, KFZT 29-21, KXIR 21-15, KKBG 24-17, B94.7 23-18, KLYK 21-12 and KDUX 30-22.

Don Mann and J.T. Stevens ADD UB40’s “Can’t Help Falling In Love” at #24 and report “early phone response from women,” commenting, “it could be the summer song for ‘93.” Top gainer at WSIB-FM 21-15, moving into the top twenty at WSIP/FM 25-20, MIX 107.9 debut #19, KJLS 23-20, KDWB debut #17, STAR 94 29-20. Twenty-four ADDs including: WBE/C/FM, WAOA, 9Q5D, KDLK, WDEK, ZI06, KONG, etc.

Heavy airplay puts eight new titles on the GO chart with Jude Cole’s Worlds Apart showing up as one of the hottest. Solid growth at WJAT/FM 24-20, WAOA 23-19, KFMC 21-16, KRRG, KHKS, WYKS, KQXY, WMME/FM and WZPL.

It took the film Benny & Joon to bring The Proclaimers’ ‘I’m Gonna Be (500 Miles) to the attention of American programmers, even though it has already been a hit overseas. Not the first time around for ZFNN Moscow, Idaho where Gary Cummings and Steve Heller move it 40-29 “number two on the phones behind Green Jelly.” HIT FACTOR increases 13% to 19% and debuts at #18 for WNVZ “top three requests after one week of play.” It’s also top two at WPST 29-18 and Z100 21-16. ADDs include: KHQY “great test response and top five calls in one day.” STAR 94, WYAV/FM, WRQI, V100, KIHK, KYOA, KCU1, KZMG, KISM, KZMC, KYYY, KQHT, KFMM and KDUX.

WPWGC Washington, D.C. was quick to jump on Tag Team’s Whoomp (There It Is) and now takes it Top Three 6-3, Top Ten at WHYT Detroit and new on: POWER 106 Los Angeles, B95 Fresno, KIXX Bakersfield and B96 Chicago.

GO STATION PANEL

The GO Chart is based on reports by 146 Gavin correspondents who are not part of Radio & Records or Billboard’s panels. Underlines indicate upward movement, while blue entries highlight stronger performance than on the main Top 40 chart.
GAVIN MAY
Station Reporting Phone: (415) 495-1990 Gavin Fax: (415) 495-2580

Reports accepted: Monday at 8am through 3pm

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

Total Reports: This Week 59 Last Week 59

SIMPLE PLEASURE - Voice Inside My Dream
CHANTE MOORE -
SILK - Lose Control
JANET JACKSON - You Want This
S.W.V. - Downtown

Album Cuts
S.W.V. - Downtown
JANET JACKSON - You Want This
SILK - Lose Control
CHANTE MOORE - I Wanna Love (Like That Again)
SIMPLE PLEASURE - Voice Inside My Dream

We here at the Gavin wish a speedy recovery to K.C. Jones, OM and Morning man at WVKO-Columbus, Ohio. K.C. survived an auto accident and was able to walk away after suffering only bumps and bruises. He was driving a Volvo and from what I understand the other vehicle (a big delivery truck) ended up on top of it. Best wishes K.C., and it looks like you might have an endorsement possibility.

This week marks a month-long reign for SWV's Weak at #1. But who's counting, right! Tell that to Janet Jackson, whose single That's The Way Love Goes has been holding on for the past three weeks and picked up an add this issue at WPAX-Tupelo, Miss. Janet needs to keep on top of it. Best wishes K.C., and it looks like you might have an endorsement possibility.

In the Top Tip slot this week is JODECI, with its hit Lately. Seems you're much too busy (A&M).
moving five spaces to #12, snagging four more adds and compiling a 72% hit factor. Holding steady at their respective positions with upward potential are Tene Williams’ ‘Give Him A Love He Can Feel,’ #13 and Penny Ford’s ‘Daydreaming’ at #16. Blazing a chart trail is Vertical Hold’s ‘Scenes You’re Much Too Busy.’ It’s recording double digit adds on their second week on the chart along with heavy plays at WDKX-Rochester, N.Y. and WHUR-Washington, D.C., and let’s not forget the 17 believers who are playing, Vertical Hold in medium rotation. Top New Entry and sharing the R&B Live tour spot with USO on air tonight is Slik. First week out and Girl U For Me debuts on the chart at #26 with the majority of its stations playing it in light rotation. T.C.F.’ Crew’s ‘I Ain’t The One’ and ‘I D #2’ are both strong weeks. T.C.F. picks up adds from WJJD-Salisbury, WQKZ-St. Matthews, SC, WWK-Milwaukee, WA, WZND-Norfolk, VA, WJMX-Houston and KWRQ-Ogden, Utah. While moving #24, #1 D Extreme has new believers at WKYS, Washington, D.C., WUGO-Buffalo, KRUS-Ruston, LA, and WMVP. Besides Slik, we had four other debuts including (Record To Watch) Chantay Savage’s ‘Baby I’m Yours’ (#34), (Top Tip) Portrait’s ‘Day By Day’ (#37), Nu Colours’ ‘Fallin Down’ (#39) and backstage footage from such artists as Sheila E, Michael Cooper and Melisza Morgan. It also features footage of the artists mingling with troops and enjoying the sights and sounds of Italy and Turkey. Pictured performing for the troops: Sheila E and Michael Cooper.

New Releases

**RICHIE STEPHENS**

**Body Slam (Motown)**

Richie Stephens was brought to our attention when he was featured on Soul II Soul’s 1992 Top 10 single, ‘Joy.’ One year later, Stephens debuts with his first solo project. We might gather from the lyrics that Richie is either pressed for time or his passion is so hot he’s skipping romance and moving straight to knockin’ booties or, as he puts it, Body Slam.

**ALEX BUGNON**

*Sweet, Sticky Thing (Orpheus/Epic)*

Oh la la! Keyboardist Alex Bugnon presents a cover of the Ohio Players’ #1 classic. From the sound of it, Alex has got himself deep into his “88s” as the sweet background vocals keep repeating the title. The first of 12 songs to make up Bugnon’s upcoming album, This Time Around.

**BRENDA RUSSELL**

*No Time For Time (EMI/ERG)*

Accomplished singer/composer/key- boardist Brenda Russell releases her first single in almost three years. Brenda is probably best known for her 1988 hit, Piano In The Dark, and her most recent writing success was Otis Adonis’ hit, Get Here. The mellow No Time For Time is Brenda’s EMI debut and it showcases her superb songwriting skills and sparkly vocals.

**TERENCE TRENT D’ARBY**

*Do You Love Me Like You Say? (Columbia)*

Back after a lengthy absence from the Urban Radio chart, D’Arby is currently making noise on the Alternative scene with She Kissed Me. Outfitted with two special versions of Do You Love Me Like You Say?—from his Symphony or Damn album, TTD drops an upbeat retro soul groove that is radio-friendly thanks to remixes by producers Dallas Austin and Randy D. Jackson.

**CHANTAY SAVAGE**

*Don’t Let It Go To Your Head (RCA)*

Chantay’s second single can be summed up in one word — aces and she’s definitely holding a winning hand. Ms. Savage’s fine vocals are not lost in the plot; funky beats created by dance production wizard Steve “Silk” Hurley. Churnbound and beyond!

**TROOP**

*Hot Water (Atlantic)*

Troop’s latest release, a mid-tempo shuffle track, finds the girls expressing their preference for Hot Water as an aphrodisiac. Added out-of-the-box at WFIL-Jackson, Tenn. and KDWO-Denver.

**INTRO**

*Let Me Be The One (Atlantic)*

Intro follows up their funky jam, Love Thang, with a mid-tempo love song. This trio’s cool groove made Most Added its first week out.

**ARTIST PROFILE**

**PORTRAIT**

**NAMES:** Phillip Johnson, Eric Kirkland, Irving Washington III and Michael Angelo Saulsberry

**LABEL:** Capitol

**CURRENT SINGLE:** Day By Day

**CURRENT ALBUM:** Portrait

**CURRENT RESIDENCE:** Los Angeles

**BIRTHDAYS:** Phillip (August 26), Eric (February 9), Irving (June 29) and Michael (June 15)

**MICROPHONAL INFLUENCES:** From Stevie Wonder, Jam & Lewis, Donny Hathaway, Prince, Parliament-Funkadelic and Cameo to Jim Croce, Charlie Wilson of The Gap Band and The Andrew Sisters!

**MICHAEL ANGELO SAULSBERRY** says: “Eric and I started writing together and from there the whole concept of Portrait began to evolve. It was at this juncture that we met Irving who had sung on Sauve’s debut album for Capitol. A mutual friend suggested that we contact Phillip Johnson who was then living in Tulsa. Phillip rounded out the group.”

**PHILLIP JOHNSON** says: “This album reflects our experiences, our observations about life. It’s a 100% collective effort from beginning to end.”

**BARBARA LEWIS, CAPITOL’S VP OF PROMOTION, BLACK MUSIC SAYS,**

“Now, with three smashers, Portrait is destined to become a household name.”

---

**Lee Ritenour/Maxi Priest’s** Waiting In Vain (#40). Keep your eyes focused on Brian McKnight and Jodeci—the buzz is stirring. Hope everyone had a nice holiday. It’s a 100% collective effort from beginning to end.”

**PHILLIP JOHNSON** says: “This album reflects our experiences, our observations about life. It’s a 100% collective effort from beginning to end.”

**BARBARA LEWIS, CAPITOL’S VP OF PROMOTION, BLACK MUSIC SAYS,**

“Now, with three smashers, Portrait is destined to become a household name.”
The 3 Rs of Rap

RADIO RECORD RETAIL

BY KELLY WOO

I n case you haven’t noticed, the rap industry is in the midst of a major employment shuffle. With the constant changing of the guard, we often forget who came from where and how they got to be where they are. We’ve selected three individuals who are key players in radio, record and retail for our readers to be familiarized with. All three people have come up through the ranks, each playing an important role in their respective parts of the industry and gaining the respect of their peers.

Kirk Anderson, aka Superb DJ K-Nyce, 102JAMZ-Greensboro, North Carolina

A native of Detroit, K-Nyce started his music career deejaying in clubs like The Downlow and at parties at Michigan State and the University of Michigan. In 1985, he migrated south to attend North Carolina A&T State University majoring in Communications, and while there continued to spin at clubs to make ends meet. But soon realized he needed to accomplish more. K-Nyce saw the musical void at local radio stations that needed to be filled, and pounced on the opportunity. He started sending in tapes to 102JAMZ and kept in contact with the program director there, and even went on to challenge the station’s mixshow DJ to a battle. The results: K-Nyce hooked up with 102JAMZ later that year (1990).

“My mixshow is for the streets – people who live a street life or come from where and the hip-hop of Jamaica. It’s been happening to drift in now is reggae and dancehall. It’s been happening to me in my sound and my music. But I still love the hardcore shit,” he says.

According to Anderson, the Greensboro market is very similar to New York. “Greensboro is a college town, and a lot of people from New York, Jersey, D.C. and Philly are down here, and they influence the local people a great deal. I’ve been told that North Carolina is often used as a testing ground for a lot of music.”

As for what’s next, K-Nyce is producing a couple of up-and-coming artists and will also be putting out his second single. Can You Feel What I Feel. Some of you may remember his first single, It’s Time To Get Paid, which sold about five thousand copies locally. You can also catch him behind the wheels of steel for Wild Pitch recording artist, N-Tyce on his spare time. His prediction on the future of Rap, “I think we’re going back to basics. We’re going back to the streets – back to reality.”

Jason “JC” Ricks, associate director of street marketing and promotions, Capitol Records

In the right place at the right time never meant much to Jason Ricks, until he stumbled into a music scene in 1991. An avid rap fan and consumer, Ricks had always wondered what it was like behind the scenes, and since long time friend and fraternity brother (Alpha Phi Alpha) Barry Benson was attending the Gavin Seminar, he asked if he could tag along. At a showcase, Ricks met Troy Shelton, who at the time had an independent promotion company called X Network. From this acquaintance came Ricks’ opportunity to get involved behind the scenes. Little did he know that in two years he would looking for a new challenge to conquer. That desire took him to his current place of employment, Capitol Records.

Capitol felt that with Rick’s background and experience, their re-commitment to hip-hop would prove to be a wise business choice. Although his title is associate director of street marketing and promotions, Ricks’ responsibilities include the scheduling of records, picking singles and A&R duties. His first signing, Beyond Comprehension, is slated for release later this year. “We’re concerned about quality more than quantity. We’re aiming for consistency of good, quality music.”

In regards to street promotions, “You’re dealing directly with the consumers, and that puts you in tune with what they want and are willing to spend their money on.”

Born and raised in Philadelphia, Bobby G got involved with music around the age of eleven. “I used to go across the tracks into the black neighborhoods to listen to black music on the jukebox,” he laughs as he reminisces.

After enlisting in the Air Force, BG got into electronics and then Uncle Sam sent him to broadcasting school. After twelve years of announcing for military TV and radio stations (mostly in Europe), he was fortunate enough to be stationed out here, and decided that this is where he wanted to stay.

After he fulfilled his military obligations, BG started doing mobile shows and clubs in the Bay Area. “I was doing a place called Ripples down by the Alcatraz after working my day job,” he said. “I did it for no pay and started packing the place in no time.”

Around the same time, BG started his own record pool. A couple of years later, when record stores started to cut out vinyl, he started the retail side of his business.

BG predicts that commercial LPs on vinyl are going to be around for another two years and the commercial 12" will be around for another four or five. For labels that are considering the elimination of vinyl, BG suggests, “If eliminating commercial vinyl is necessary, then do so, but continue to service promotional vinyl to record pools. This would keep all the clubs in business without having to reinvest into new equipment and keep thousands of deejays at work across the country. If you eliminate vinyl, you’re eliminating deejays. You can stack a bunch of CD’s in a changer, but nobody is going to pay money to listen to a machine play music.”

BG continues, “by servicing promotional vinyl to record pools only, labels would stop all the dumping, wasting and selling of promos. If a label went into a store and they saw promos in there, they would know that a pool had dumped them because they were the only ones that were serviced with it.”

As for the current state of music, he says, “Last year was a good year, but 93 is the peak for rap. What’s starting to shift in now is reggae and dancehall. It’s been happening in New York for a couple of years now, and the West Coast is always last in the music cycle.”

BY KELLY WOO

Gavin May 28, 1993
Most Added

LORDS OF THE UNDERGROUND

Chief Rocka
(Pendulum/Elektra)

KOOL G. RAP & D.J. POLO
On The Run
(Cold Chillin')

LIFERS GROUP
Short Life Of A Gangsta
(Hollywood BASIC)

Top Tip

GUMBO
Basement Music
(Chrysalis/ERG)

New Releases

C.E.B.
Gorilla (Ruffhouse/Columbia)

The Philly trio is back with the follow-up to their debut underground smash, Get The Point. Tired of being misrepresented by commercial rappers like Hammer, Vanilla Ice and Marky Mark, Steady B and Cool C launch a strong arm lyrical assault aimed at taking hip-hop back to the streets. Backed by a hard, driving beat, this single should pack dance floors across the nation. More props for the Hilltop Hustlers in ’93.

Contact Dave J (212) 754-1742.

DA KING & I
Krak Da Weazel (Rowdy)

The duo from Flatbush, Brooklyn are back with their second single after creating serious noise with their Rowdy debut, Flip The Script. Sharing production credits, Izzy and Majesty have constructed a track that features a menacing groove and a catchy hook. Izzy steps to the mic to tell the tale of being kicked out of his equipment and partner in rhyme. And what’s left to do? Look out ‘cause he’s ready to krrak his weazel. Da King & I are taking no prisoners. Don’t forget to check out our artist profile on the next page. Get the 411 on these two brothers as they get ready to climb to the top of the chart. Contact Vanessa Levy or Erica Johnson at (212) 924-0020.

KNUCKLEHEZD
All She Wanted (eastwest)

Four words—Nasty Head-Noddin' Ponk! The latest release from the Hi Squad camp comes at you from 360 degrees and sucks you in mercifully. Produced by Eric Sermon, the Knucklehez kick the flava about the type of honeys they like to get with. The E Double gets to remain anonymous until the ink dries. A couple of filled positions we can announce are as follows. The radio promotion slot at Round The Globe Music Chris Pringle, formerly of Wild Pitch and MCA, is seated in the chair so if you need to contact him call at (212) 947-5575. Jeffery Sledge of Jive Records has made the leap from promotions to A&R. Insiders tell me that his replacement will be coming from a matronown corporate building. Any one interested in starting their own rap label should check out Rap; This Game Of Exposure (Promoting Your Rap Record/Artist) by Walt Goodridge. I’ve only had a chance to flip through it, but from what I can see, it’s the most comprehensive book about the music business that’s geared specifically toward the rap community. If there was ever an instruction manual for those who want to start their own record company, this is it. Stay tuned for a detailed review in the near future. For more information call (718) 409-1272...Def Jam Recordings, in association with THE BOX, is sponsoring the Russell Simmons Phat Jam Concert Sweepstakes. The winner and a guest will fly to New York City for three days to attend the Phat Jam Concert featuring Run-D.M.C., Silk, Onyx, Redman and Boss. The winner will also receive hotel accommodations and $500 cash. THE BOX is also teaming up with A&M Records for the Posse Sweepsstakes, where the winner and a guest will fly to Los Angeles to pick up their "Pussermobile" and $500 cash. Details for both contests will be available on THE BOX...Got a chance to peep out Memscle II Society and it was a definitely thumbs up from the Gavin rap crew...Be on the look out for Gavin’s first Rap/Urban video compilation reel starting...B-Rap of WMPG Portland, Maine was able to get in touch with Mike Tyson, and if you wish to correspond with the brother, write to Indiana Youth Center, 727 Moon Road, Plainfield, Indiana, 46168, #922555. Nuff said.

REPORTS ACCEPTED:
Thursday Only 5pm - 9pm
Station Reporting Phone: (415) 495-1990
Gavin Fax: (415) 495-2580

Say What?

This season for switching jobs, as major moves are taking place at this very moment. Most changes are still in negotiations stages, but, according to reliable sources, several are locked down. Many of those who have secured new positions are asking...
BUFFED AND READY TO WAX.

"LET ME TURN YOU ON"

THE DEBUT SINGLE FROM ALL SAMPLES CLEARED. THE HAIR-RAISING FOLLOW-UP TO "I NEED A HAIRCUT."

PRODUCED BY BIZ MARKIE FOR TRILLS PRODUCTIONS CO-PRODUCED BY COOL V FOR COOL V PRODUCTIONS

© 1993 Warner Bros. Records Inc
The Badd Boyz of Boston are hack, The Almighty R.S.O. movie starring Whoopi Goldberg black in America. Watch for the Kwame and Domino D, about being different mixes, two produced by The Souls Of Mischief and Casual that Souls Of Mischief and Casual of his crew, the Hieroglyphics. Now about rap artists that come out of able to shatter a lot of stereotypes "pimp/mack daddy" mold, Del was pers to break out of the East Bay As one of the first underground rap- Made In America (Elektra)

rowdy records

ARTIST PROFILE

DA KING & I

NAMES: Majesty and Izzy
FROM: Brooklyn
LABEL: Rowdy/Arista
PROMOTION CONTACTS: Vanessa Levy/Erica Johnson
LATEST RELEASE: Krak Da Weazel
FORTHCOMING ALBUM: Contemporary Jeep Music
THEY SAY: "I remember when I was a little kid and my mother brought home James Brown's Good Foot. That record excited me so much I went sliding down the hall and bust ed my head open. Ever since that day I've been into music." — Majesty

"The origin of Knee Deep (a cut from their upcoming album) comes from a comment Maj once made. He said, 'Yo, you just be making love to a beat when you rhyme.' Being knee deep simply means that I'm all the way in when I'm banging the groove." — Izzy

IT'S SAID: "I think that the label's developed a strong presence with the first two singles for Da King & I. Once the kids out there hear the album (Contemporary Jeep Music), they'll see that Da King & I stand apart from everyone else that's out. What they've done is create a niche for themselves, so they'll be around for a long time. These kids got talent." —Rocky Bucono, president, Rowdy Records
TOUR DETAILS: Currently on a national promotion tour.
the Attitude: THICK
the Phlow: Jeeps,
Props and Sylvia's
the Joint: PHAT
cold
the Single: "40
BELOW
TROOPER"
From the forthcoming album:
J. BEEZ WIT THE REMEDY

JUNGLE BROTHERS
Clockin' grip and skoopin' skinz
Boomin' in a Jeep near ya kid
Out!

Produced by Jungle Brothers for Jungle Brothers Music Inc.
Additional Production by Bob Power
Management/Direction: Monster Communications Inc.

©1993 Warner Bros. Records Inc
Warner Bros. Rap
Wide
Open!
GAVIN CHART CONNECTIONS

Top 40

<table>
<thead>
<tr>
<th>#</th>
<th>Artist/I - T.</th>
<th>Title/Label</th>
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<tbody>
<tr>
<td>1*</td>
<td>JANET JACKSON</td>
<td>That's The Way Love Goes (Virgin)</td>
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<tr>
<td>2</td>
<td>DURAN DURAN</td>
<td>Come Undone (Capitol)</td>
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<tr>
<td>3*</td>
<td>ROD STEWART</td>
<td>Have I Told You Lately (Warner Bros.)</td>
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<tr>
<td>5</td>
<td>GEORGE MICHAEL &amp; QUEEN</td>
<td>Somebody To Love (Hollywood)</td>
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<tr>
<td>8*</td>
<td>TASMIN ARCHER</td>
<td>Sleeping Satellite (SBK/ERG)</td>
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<tr>
<td>10*</td>
<td>DAVID CROSBY &amp; PHILL COLLINS</td>
<td>Hero (Atlantic)</td>
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<tr>
<td>12*</td>
<td>KENNY G with PEABO BRYSON</td>
<td>By The Time This Night Is Over (Arista)</td>
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<td>13</td>
<td>EXPOSE</td>
<td>I'll Never Get Over You (Getting Over Me) (Arista)</td>
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<tr>
<td>18</td>
<td>MICHAEL JACKSON</td>
<td>Who Is It (Epic)</td>
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<tr>
<td>21*</td>
<td>SONDRA DADA</td>
<td>You Don't Treat Me No Good (Camelion/EveXtra)</td>
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<td>25*</td>
<td>AARON NEVILLE</td>
<td>Don't Take Away My Heaven (A&amp;M)</td>
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<td>26</td>
<td>VANESSA WILLIAMS with BRIAN McKNIGHT</td>
<td>Love Is (Giant/Reprise)</td>
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<tr>
<td>28*</td>
<td>TINA TURNER</td>
<td>I Don't Wanna Fight (Virgin)</td>
</tr>
<tr>
<td>31*</td>
<td>REGINA BELLE</td>
<td>If I Could (Columbia)</td>
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<tr>
<td>33*</td>
<td>SWV</td>
<td>Weak (RCA)</td>
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<tr>
<td>34</td>
<td>THE JEFF HEALEY BAND</td>
<td>Lost In Your Eyes (Atlantic)</td>
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<tr>
<td>36</td>
<td>CHRIS ISAAK</td>
<td>Can't Do A Thing (To Stop Me) (Reprise)</td>
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<tr>
<td>40*</td>
<td>ROBIN S</td>
<td>Missing Me Big (Best/Atlantic)</td>
</tr>
<tr>
<td>41*</td>
<td>KIRK WHALUM featuring JEVETTA STEELE</td>
<td>Love Is A Losing Game (Columbia)</td>
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The Media Connection

Cyndi Lauper stars as a secretary in the Touchstone summer comedy Life With Mikey.

Steamy Sharon Stone stars in Enigma's music video for Carly's Song, the new single from the Silver soundtrack on Virgin. Tony, Emmy, and multiple-Grammy winner BETTE MIDLER plays a witch in Disney's summer comedy, Hocus Pocus. Milder is currently in production for her network TV film debut in CBS-TV's Gypsy. The three-hour film version of the Broadway musical tells the story of stripper Gypsy Rose Lee and will air during the 1993-94 season. Despite rumors an MTV Unplugged with EnVogue probably will not happen this summer due to the group's full schedule. Catch the MTV Unplugged segment devoted to the Unplugged MCA label airing Mon, May 31. JODECI, HEAVY D & the Boyz and JAY & Mary. Blige are among the performers, and a soundtrack will be released the next day. Glenn Frey stars as an L.A. private eye in the CBS-TV fall series South Of Stetson, which will air during prime time on Wednesdays. Warren Zevon is recording the theme song and additional music for the new NBC-TV fall series Route 66. Bill Ray Cyrus is scheduled to appear in a special Bruce Hornsby is featured on VH-1's Tuesday, June 8 Center Stage. Look for country singer Hal Ketchum on Jay Leno's Monday, May 31 program. Those who've heard Hornsby will want to check out rapper Guru on the Thursday, June 3 show, and the newly rejuvenated X will appear on Friday, June 11. Keep an eye out for over-the-phone fiber optical illusions, and we'll see you on the big island.

Rod Stewart
Fields Of Gold.

Three tracks remain ranked in all formats—

Janet Jackson's That's The Way Love Goes is number one at Top 40 after having already been so at Urban, and it leaps to #19 on A/C to complete the trifecta.

Kenny G and Peabo B's By The Time This Night Is Over is leading in A/C with a #1 (up from #37 just two weeks ago) while Top 40 takes it #36 to #12 in that same time span. And Regina Belle's #12 at A/C and #51 at Top 40 comes a few weeks after it was #1 at Urban.

Despite its lack of play at Urban, the new Rod Stewart, Have I Told You Lately, is being played at 426 stations and is at #1 in A/C and #3 at Top 40 in just six weeks.

The ever-increasing fans of our GO chart will note the speed at which certain singles are accelerating. Regina Belle's #21 leads the main chart by eleven ranks, while Poison's newest also leads by eleven ranks.

The afore mentioned Regina Belle stands fourteen ranks ahead of its regular chart standing. Paul McCartney's Off The Ground debuts at #27 on the GO chart—even before numbering on the main.

A few of our formats never seem to do anything but lead, as I'd be hard pressed to recall a single that got its start in another format and then "crossed" to Alternative, Country, Urban or Rap. Let me know if you see anything reverse the trend.

—Ron Paul

Inside Connections

Now into our second month of Connections charts, certain patterns are pretty evident. Nearly half of each week's main Top 40 chart is shared with A/C (this week there are just 16 "connected" singles that are numbered on both national charts. Urban's connection remains with half as many tracks in common (this week there are eight).

This week's Connections chart is based on the combined reports of 532 stations and the three formats. Most Added have added in little in common with other formats as Top 40 is lead by Soul Asylum's Runaway Train (a track with possibilities in A/C down the line). Urban's top Add is Hi-Five's Unconditional Love, while A/C gives a nod to Sting's...
RESEARCH STARTS BY ASKING A QUESTION

What do you expect to get out of research and what do you actually get out of it?

Bill Clark, Chairman and CEO, Shamrock Broadcasting

“Our stations usually expect to get more than they actually get. It’s an unrealistic expectation. Research is a formalized approach to answering the question ‘How are we doing?’ There’s perceptual research versus ratings research. If research is properly conceived and executed it can give insight into your listeners and what they’re thinking about.

Considering the limitations of radio research, such as narrow demographics, you have to expect some margin of error. Use of research indicates that people approach it as if it were carved in granite and we have to understand its limitations.

“We work almost exclusively with a research group. If we’re not in a format we do a format search, and all of our stations do music research. One of the problems associated with research is that people try to research everything and then they become afraid to make moves in areas without it. Then decisions are postponed. Decision-makers don’t need to feel handcuffed.”

Dave Martin, President of MidContinent

“Our expectation is the same as what we’re actually getting. Research is a meaningful tool that helps our team more fully realize the potential of our business. It enhances ratings on the programming side and revenue goals on the sales side. Too many times people get into trouble if they don’t have expectations or if their expectations are too high.

“Research offers one of the greatest returns on investment of any money spent by a radio station, provided it’s implemented correctly. Radio programming and media sales are a very delicate and elegant balance between art and science. It’s not as cut and dry as buying research and succeeding—there’s no magic answer. You need to be wary of false prophets that say ‘run this and your ratings will go up.’

“Our expectations are consistently met because we have quantifiable standards of performance. The best mix of resources, for my money, includes the best and brightest people. Knowledge isn’t power. It’s how its used. Research should prompt discussion and action or else it’s not working. Jim Jurgen said it best. ‘Research is when you ask somebody a question and they give you an answer,’ but what you do with it is the key. That separates the big winners from the big losers.”

James DeCastro, Executive VP/CEO, Evergreen Media

“Evergreen subscribes to a number of research companies. Our main thrust is finding what our audience wants. A record may tend to test well in San Francisco and not in Chicago, so we do market research to determine the customer’s desire. We use research to further determine to our advertisers who listens and what their profiles are.

“We really use research in every department and highly subscribe to it. By and large, we have great relationships with the people in research, and without it, we would be shooting in the dark. I saw an article once that said ‘Ready, fire, aim,’ and that’s what it would be like without research. We absolutely believe in it and intend to continue to be more involved in the future.”

Richie Balsbaugh, CEO Pyramid Broadcasting

“I look at research for us to have a game plan and then research solidifies that plan. It’s a tool that’s a second opinion. It’s not what records you don’t play that hurt you, but what you do play. ‘Listeners have to like the records. When it comes to playlists and programming you need real facts and research makes it more safe and sound. It solidifies decisions. Everybody in radio would like to think it’s a gut situation, but it’s not always. We’re in such a competitive arena that research makes me more secure about that decision.”
Ihe recent confluence of new, complementary—sometimes contrasting methodologies that read and report radio play without tears has given radio operators cause to pause and radio researchers across the country the opportunity to reposition themselves in their markets for the near future.

Researching the researchers finds industry leaders driving through a busy intersection of challenges and trends on a wide range of fronts, and the traffic seems to be getting heavier.

"One of the most important challenges facing radio research," says Mike Henry, vice president of Paragon Research in Denver, "pertains to the perceived inability of research to prove—or disprove—the viability of an unfamiliar format in a market. For the most part, the narrowcasting or niche programming trend has developed without the support of initial research to confirm or deny the existence of such a niche within each market."

Henry wants to put more research in the hands of station operators programming niche formats before they go on the air, realize they made a mistake and have to be turned around.

"Generally speaking," he says, "research for stations programming a niche format takes place after the station is on the air, which sometimes comes too late for the station or format to succeed. Initial research can play an important role in determining the success of an unfamiliar format. The old axiom that research cannot be conducted on an unfamiliar product is not true anymore.

"Integration of a station's lifestyle target with creative research methodologies can combine to effectively research an unknown product, in this case radio formats. Considering the proliferation of 'alternative' formats such as New Rock and Adult Rock, I think this is a very important point for prospective narrowcasters to understand."

Steven A. Smith of Rantel Research Corp. in Laurel, Maryland, believes broadcasters have to become more knowledgeable about what research is and how it can work so it can be allowed to work.

"For the most part, broadcasters are uneducated buyers of research and can easily be sold into believing the sex and sizzle of any method someone might dream up. Because of the different economics broadcasters face today, many new 'cheap' methodologies will not doubt emerge into the marketplace. Broadcasters should understand not only the different types of research, but the different internal elements that each procedure requires for accuracy."

What distorts research and reality in some markets is stations that "load up their research with a high percentage of their partisans," Smith says.

"Arbitron does not measure partisans or preference, they measure persons' actual reported listening. High partisanship is a nice measure to have, but it does not correlate to market share. Broadcasters need to start looking out their window at their market when they research it and stop looking in a mirror with
their partisans.”

Smith feels that research should capture information that provides direction, but broadcasters should beware, regardless of who interprets the research or what the recommended courses of action might be. Smith believes: “The more people involved at this stage, the higher the probability of flawed execution. Great research plus flawed execution equals failure.”

Dumping research isn’t the first stop toward leading a lost station out of the woods, says Smith. “If

radio requires more sophisticated research, they certainly will not obtain it by cutting their research budgets. The radio industry is still trying to stand up after being knocked down by leverage buyout shakeouts and a current slack economy. Lower cost research while still maintaining quality is the industry’s only way to get back to any kind of reasonable stability.

“Fortune 500 companies may be prone to cutting workforces, but they are not as prone to cutting research budgets because they know research’s value and how to use it.”

More to the point, Smith says, “Any industry trying to find its way to more prosperous times needs research. It will not get any easier to win in the future marketplace. Continued winning is possible with correct research design, accurate interpretation and swift implementation.”

Balancing the creative and scientific is the tightrope walk of the ‘90s, says Tom Kelly, president of Kelly Research in Havertown, Pa. “The most significant trend in our industry today is the move toward ‘reality based thinking.’ Radio as well as labels are looking more at facts, not hype, to help make critical decisions. Radio is putting greater emphasis on listener opinion and the labels are making better use of sales data. This trend toward reality will also pose the most significant challenge to the radio and music industries—the balance of instinct and information.”

Kelly is convinced that research and risk can work together—and must—if a station is to survive beyond the present: “In order to thrive and grow, a certain amount of risk is necessary. With research and information technologies more readily available, there will be a growing temptation to base all decisions on data. The danger with this strategy is that you run the risk of becoming market driven, and you stop driving the market. Research and information can only reveal what people like and dislike today, not what may appeal to them tomorrow. To achieve a successful balance, we must keep an eye on the present and past with market research, and continually probe into the future with calculated risk.”

While researchers know a lot about statistics, Kelly believes they don’t know enough about music and programming to tell a radio station what buttons to push: “Most

researchers should stick to facts and figures because most researchers have no experience or sensitivity to the art of programming or music. In general researchers are statisticians or scientists, which is fine—radio needs good information. But

Arbitron to change or support an alternative such as AccuRatings.”

For Doren, research gets “very close” to reality within a given market. “Yet many broadcasters ask me how their Arbitron and AccuRatings numbers can be so different. My question back to them is, ‘How do you define reality?’ The Arbitron system allows a diarykeeper to vote for his or her favorite station over 400 times—by recording that they listen for over 400 quarter hours. The AccuRatings system is a ‘one person, one vote’ system. Broadcasters should not be concerned when their Arbitron and AccuRatings numbers are different. They should be concerned when they’re the same!”

With radio, and its ad clients, requiring more and more sophisticated research, where is research leading the industry? “More and more advertisers want qualitative information,” Doren says. “It’s not enough to know how many males 25-54 a station can deliver. A beer company wants to know how many beer drinkers listen to that station. That information can only be estimated with ‘single source qualitative data.’ That means that after a person has responded that they listen to WXXX, the same respondent answers that they drink beer. The System of cross tabbing audience estimates to qualitative information by zip code is nothing more than smoke and mirrors. Sophisticated advertisers will recognize such research presentations as bogus. The station and perhaps even radio as an industry will lose credibility with the advertising community in the process.”

Lou Patrick, director of research & programming for Bolton Research Corp. in Philadelphia, says, “Research is not black and white. For example, a similar question asked in slightly different ways can produce widely varied results. In other words, research is open to interpretation so researchers can’t fairly ‘just report the facts’—they

would have to interpret and provide solutions.

“Good research provides actionable information. Sometimes this information can’t be taken at face value. For example, we hear lots of people talk in focus groups about what they like about different stations. Usually they are verbalizing their opinions for the first time. ‘What do I like about station X? Their music has a lot of variety.’ The next thing you know, the station is calling itself Variety 109. But ‘variety’ is actually a generic term used to describe the product. Would you remember a cola called ‘Sweet? Aren’t all colas sweet?”

“A researcher who knows something about research, marketing and
**MANAGEMENT**

radio programming has the best choice of helping stations avoid this kind of trap. If all research reports come back, say that a high percentage of the audience used 'variety' to describe the station, without clarification, there would be a lot of stations called 'Variety.' Certainly a lot more than there are today.

If today's research needs have become a great deal more complex since the 70s, it's simply a reflection of today's magnified market competition and conditions, Patrick believes: "More sophisticated research is a function of trying to better understand problems. In believing: "More sophisticated competition and conditions, Patrick today." Certainly a lot more than there are a lot of stations called 'Variety.'

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chance in the results and the element of bias either ethnic or interpretive by those compiling the survey results is minimized.

Comments like this on the role of research after the data is handed over: 'Researchers should report accurate information whether it be raw numbers or detailed qualitative data. This should help a client interpret that data along the lines of 'Here's what we found.' Beyond that, how clients utilize the information to further sales efforts, redirect the station or fine tune should be left to them.' If format changes were made based on every down Arbitron book, stations would be changing their formats like I change my shoes.

Paragon's Henry mentions the challenge of duopoly situations:

'We have had to switch gears a bit, and conduct research that will help the operator of multiple stations in a single market determine the formats and position all the stations the operator manages. Obviously, the operator must align the different stations' formats in such a way that will maximize the ratings and revenue performance of all the stations, and research can play a significant role in the positioning process.'

Henry offers his own opinion on how radio researchers should go in providing solutions beyond the data. 'Most radio researchers have years of experience conducting and analyzing research. Therefore, most radio researchers have an educated opinion to offer, if the clients want the input. I would say that the vast majority of Paragon's clients expect us to provide our unique insight into an advantage for their radio station. Therefore, most of the research presentations do go beyond the presentation of hard research results. We help our clients understand their strengths and weaknesses, and help them build a strategic action plan for the station to implement internally.'

Some broadcasters simply put too much weight on research, says Henry. 'I believe that some stations and groups are over researched. That is, certain broadcasters have allowed research to become a larger piece of the decision-making pie than it probably deserves to be. Research should be an important facet in making a major decision, but so should creative judgment, and entertainment value, promotional impact and budgetary considerations. When any one of these facets become overly emphasized, then the decision can be inappropriately skewed in that direction.'

Henry believes that research is finally finding its rightful place in today's radio market. It remains a vital component of successful programming. 'Unfortunately, the over-use of research, along with many other factors, seemed to have an homogenizing impact on radio products in the 1980s. If anything, the research pendulum seems to be swinging back toward moderation. It seems to me that the industry is now realizing the correct place of research, and also realizing the importance of providing a unique and entertaining product.'

'Can radio do without research? Of course it could. Radio could also succeed without computerized rotation systems and database marketing. However, it is obvious that radio stations can be much better with all of these things, including research. As with anything else, it is not what you have, but what you do with what you have.'

Gavin May 28, 1993

**An Eye On Arbitron**

*By Rhody Bosley*

If a bird watcher is an ornithologist, what is an Arbitron watcher? I have to think what you're going to say since 'I am one.' It takes some patient waiting with field glasses up to the eyes to observe the maneuverings of the monopolistic research giant. After all, it is the second-largest research company in the world and it provides some remarkable moments.

In the September 18, 1992 edition of Gavin, I went out on a limb by saying, 'Everybody knows what a slogan is, right? Maybe not. Arbitron doesn't know what a slogan is. Radio broadcasters are confused about what Arbitron asks on the Station Information Package sent each survey period.' Bulletin, April 27, 1993: 'Arbitron is eliminating the term 'slogan' from its lexicon.' The announcement goes on: 'Effective with the Summer 1993 survey, we will begin using 'Station Name' in place of the term 'Slogan ID.' Radio programmers and consultants have advised us that the term 'slogan' is misleading because it does not connote what we are really looking for—that is, a station's name.'

'Ha-ha-ha! Sometimes it takes forever for the obvious to occur!'

The new president of Arbitron, Steve Morris, has been making the rounds to subscribers and is winning points for his interest, willingness and candor. He just modified the organizational structure of the company back to the way it was three years ago in the sales and marketing function. This will place him one level closer to the customer. The sales and marketing executives for each customer area—radio, television and advertiser agency, will now report directly to him. Vice president of marketing Ken Wellenberg, who left May 1, had attempted to keep the diverse customer groups happy under one general strategy for the company. That is an impossible task because the Arbitron customers are "disparate characters." Some think that Arbitron is just rearranging the deck chairs on the Titanic. I don't think so, yet. The company has a life of its own, which I'm sure Morris is now beginning to learn.

A month ago in this column I told you about the Arbitron plan that has the advice and consent of the Arbitron Radio Advisory Council and considerable industry input. There are certian parts of the plan that are coming under attack as my article stated they should. The industry should be careful, however, not to throw the baby out with the bath water.

There are two major items in the proposal that are very important plusses for broadcasters: increased sample even if it is just rearranging the delivery dates and block group coded diaries that will allow better identification of the diarykeeper-pers lifestyles in cross-tabbed data. There are a couple of items that are minus:

'Don't go to "rolling averages."'

'The careful not to destroy the ADI and TSA data (the proposal calls for removing fifteen percent of the sample from the non-metro geography).

While this is not important in all markets and to all stations, it is extremely important to some of America's largest billing radio stations.

Industry feedback on the proposal will be dominated by the COLRIM Committee of the NAB and also the American Association of Advertising Agencies. The Arbitron will solicit the opinions of broadcasters, agencies and organizations, and then it will do what it wants. The Arbitron Radio Advisory Council has already had wool pulled over its eyes on the total complexity of the proposed plan since many on the Council were not made aware of the consequences of various technical alternatives.

The Council is made up of a group of caring radio broadcasters, but they are not technical experts. So do they have historical perspective of technical alternatives that could backfire. Council: 'Call in help!' Arbitron has said there will be no subscriber vote on the proposal. Since many customers disagree with this high-handed approach, the Council should solicit clients with an opinion poll instead. For example, show constituents there are three choices, with the plusses and minuses of each honestly stated, and get them to give feedback. During the redesign of the book in 1985-86, the Radio Advisory Council has already had wool pulled over its eyes on the total complexity of the proposed plan since many on the Council were not made aware of the consequences of various technical alternatives.

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**Most Added**

- TRACY LAWRENCE (153)
- ALAN JACKSON (132)
- SHENANDOAH (110)
- GIBSON MILLER BAND (100)
- MARK COLLIE (89)

**Top Requests**

- WYNONNA
- TOBY KEITH
- PATTY LOVELESS
- GARTH BROOKS
- ALABAMA

**Inside Country**

Radio News... WOWQ-DuBois will be broadcasting live from Fan Fair again this year. Gary Stormer and morning guy Scott “The Keener” Kean will be conducting interviews with artists live at the Nashville Ramada South. Artists interested in being part of the show should call Stormer at 614-371-6100. (Special congrats to Gary and all the folks at WOWQ on their growth in listenership—they showed up in thirteen Pennsylvania counties in the recent book)... Good luck to Jim West, who leaves KMLE-Phoenix to take over as Operations Manager/Program Director at WMKS-Macon...

Dude Mowrey and WKDW - Staunton’s Dave McCormack traded bowling strategies recently at a Washington DC showcase and bowling party hosted by Arista.

**Record to Watch**

MARK COLLIE

Shame Shame Shame (MCA)

Eighty-nine adds adds adds adds adds at stations like KFAT/1FM, WKDW, KJCE, WRFB, KMET, WBTL, KARR, KWYD, etc.
JOHN BERRY
“A Mind Of Her Own”

From the forthcoming Liberty album,
John Berry
Reports & Coming

Top Selling Albums

WYNONNA - Tell Me Why (Curb/MCA)
BROOKS & DUNN - Hard Workin' Man (Arista)
DWAYNE YOAKAM - This Time (Reprise)
TRACY LAWRENCE - Albis (Atlantic)
GEORGE STRAIT - Pure Country Soundtrack (MCA)
REBA MCENTIRE - It's Your Call (MCA)
JOHN MICHAEL MONTGOMERY - Life's A Dance (Atlantic)
GARTH BROOKS - The Chase (Liberty)
MARY-CHAPIN CARPENTER - Come On, Come On (Columbia)
BILLY RAY CYRUS - Some Gave All (Mercury)

Top Ten Videos

DWAYNE YOAKAM - Ain't That Lonely Yet (Reprise)
LARRY STEWART - Alright Already (RCA)
JOE DIFFIE - Honky Tonk Attitude (Epix)
TRAVIS TRITT - tr-o-u-b-l-e (Warner Bros.)
PATTY LOVELESS - Blame It On Your Heart (Epic)
TOBY KEITH - Should've Been A Cowboy (Atlantic)
JOHN MICHAEL MONTGOMERY - I Love The Way... (Atlantic)
SUZY BOGGUS - Heartache (Liberty)
RANDY TRAVIS - An Old Pair Of Shoes (Warner Bros.)
JOHN ANDERSON - Money In The Bank (BNA Entertainment)

GIBSON/MILLER BAND

From: Dave Gibson - Eldorado, Ark.
Blue Miller - Detroit
Bryan Grassmeyer - Nebraska
Michael Daly - Cleveland
Steve Grossman - West Islip, New York

Label: Epic
Promotion VP: Jack Lamieier

Latest Release: "Texas Tattoo"

They Say:
"Growing up in Detroit, my only exposure to country music was 'Hee Haw'...and I thought that was country. When I got a gig playing in a Florida honky tonk I realized, 'Hey, this stuff is a whole lot different than what I heard when I was growing up.'" — Blue Miller

"Real country has edge. This music is controlled chaos. The passion and fire that went into the playing and singing, well, there's nothing slick about that." — Dave Gibson

It's Said: "If their lyrics weren't intelligible (and intelligent) and their voices didn't heartbeat on every third syllable, the Gibson/Miller Band could pass for prime rockers, make big money and be forgotten by Labor Day. Instead, country can claim them as new stars of its make-believe barroom." — Time.
"Now I see, it's destiny, I can't be free..."

"JANIE BAKER"
the debut single from
SHENANDOAH'S
forthcoming cd
UNDER THE KUDZU
COUNTRY NEWS

Citing personal reasons, Great Plains' lead guitarist Russ Pahl and drummer Michael Young have opted to leave the band in order to pursue other interests. Lead vocalist Jack Sundrud and bassist Denny Dadmun-Bixby will now form the nucleus of Great Plains, and a guitarist and drummer will be hired to complete the band...A tribute to legendary bluegrass star Red Allen was held in Nashville on May 26 and featured the likes of Emmylou Harris and the Nash Ramblers, Mark O'Connor, Bela Fleck, Sam Bush, Matthews Wright & King, Bill Monroe and a host of others. Allen passed away in April from lung cancer, and all proceeds from the tribute will go to offset his medical expenses. The sixth annual Merle Watson Memorial Festival, held in Wilkesboro, North Carolina April 29-May 2 and hosted by Doc Watson was the biggest yet, with over 25,000 people in attendance. Funds raised from the event are used to construct, maintain and endow the festival grounds and the Merle Watson Memorial Garden for the Senses. This year's festival raised $60,000 for the fund...Sure, we all enjoyed watching Willie Nelson's 60th Birthday Bash on TV, but that wasn't the only way Willie celebrated his birthday. Hundreds of well-wishers covered a 6-foot tall card-front and back-with heartfelt sentiments at a Tower Records store in Austin, and Willie was on hand in person to receive it. Not only that, he returned the gesture, spending nearly three hours signing over 400 CD's and cassettes, including the store's entire stock of Across The Borderline.

New Releases

TRACY LAWRENCE
I Can't Break It To My Heart (Atlantic)
Tracy wrote this song on the road, with his bus driver and some of the guys in the band. He says it's the first song he's written that's been released as a single, and he couldn't be prouder. One listen and you'll hear why.

GIBSON/MILLER BAND
Texas Tattoo (Epic)
Dave Gibson and Blue Miller originally wrote "Texas Tattoo" for the soundtrack of Pure Country, but quickly realized they ought to keep this hit song all for themselves. Sure to be a dancefloor smash.

SHENANDOAH
Janie Baker (RCA)
Once you get past the rather unconventional chorus, you'll fall for this fun song. It's from their upcoming album, Under The Kudzu.

MARK COLLIE
Shame Shame Shame Shame (MCA)
It sure sounds like one of the Memphis classics that Collie listened to growing up, but check the credits and you'll see it was written by the Collie dog himself. It infuses it with lots of country soul.

WILLIE NELSON
Graceland (Columbia)
It seems that Paul Simon had been hugging Willie to record this song ever since he wrote it. Apparently, Willie was reluctant at first-thank goodness for Simon's persistance. This is one of the highlights of Willie's Across The Borderline album.

JOHN BRANNEN
Never Say Never Again (Mercury)
John Brannen has a unique vocal style that makes you sit up and notice. Once his voice and delivery have hooked you, you'll find you can't shake this song loose.

CHARLIE DANIELS BAND
All Night Long (Liberty)
Daniels leaves the politics behind and gets back to the barroom boogie he does so well.

KIYA HEARTWOOD
Home (Waldoxy)
Who is she? What kind of a name is Kiya? This record is so appealing that we just don't care. Her voice has a whole lot of character and the funky conjunto beat makes the song irresistible. Can't wait to hear more.

What do Billy Ray Cyrus, Clint Black, Kathy Mattea, Garth Brooks, Alan Jackson, Hal Ketchum, Randy Travis, Ricky Van Shelton, Trisha Yearwood, Brooks & Dunn, Travis Tritt, Marty Stuart and Dwight Yoakam have in common?

They've all graduated from Gavin's Annual Country Class!

Who are this year's graduates?

FIND OUT NEXT WEEK
GAVIN A/C

ASSOCIATE EDITOR: DIANE RUFER

Gavin A/C #1 Hits From:

5/22/92 May 22, 1992 GENESIS - Hold On My Heart (Atlantic)
5/27/88 May 27, 1988 BRUCE HORNSBY - The Valley Road (RCA)
5/31/85 May 31, 1985 HAROLD FALTERMEYER - Axel F (MCA)

Total Reports: This Week 236 Last Week 235
Hit Factor is a percentage of stations which will have it in Heavy or Medium rotation.
Reports accepted: Monday at 8am through 3pm Tuesday
Station Reporting Phone: (415) 495-1990
Gavin Fax: (415) 495-2580

Gavin May 28, 1993
**Up & Coming**

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**New Releases**

**BRENDA RUSSELL**

*No Time For Time (EMIRG)*

The composer of "Get Here" and "Piano In The Dark," Brenda Russell savves yet another winner for her EMIRG debut. Make time and space for this wonderful ballad.

**MICHAEL W. SMITH**

*Picture Perfect (Reunion/RCA)*

Records which receive the greatest increase in Hit Factor

- Freeze This Moment with 73 A/Cs on it and almost half use already HT FACTORing including WFOQ, KOKO, KQFQD, WPVM, KJOS, KSAF, KITZ and KJOO.
- Some of the production values are right out of English techno-pop, Michael W. Smith as a homeboy with his finger on the pulse of middle America. "Picture Perfect" is the antidote to the limp, ballad-heavy fare so common to our format these days.

**BILLY OCEAN**

*Everything’s So Different Without You (Jive)*

Some of the production values are right out of English techno-pop, Michael W. Smith as a homeboy with his finger on the pulse of middle America. "Picture Perfect" is the antidote to the limp, ballad-heavy fare so common to our format these days.

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When blue-eyed soul sensation Bryan Duncan first crossed your desk, all he had was a 150,000 unit sales base and a great song. Now he's got over 100 stations, great phones, and plenty of thumbs-up reviews!

"Bryan's Spring release will blossom into a hit, as will he. He will not be a one-hitter."
- Ron Donovan, WSTU

"Immediate phones from listeners looking for a strong new vocalist... we've had no problem keeping this one climbing despite a lot of proven competition... now a 'Heavy' with no sign of slowing down"
- Ken Dillon, KLRQ

"Bryan Duncan sings with the majesty and power of the convictions of his heart. 'Love Takes Time' is not only relevant, but a classy example of what good AC programming should be."
- Sean Bonniwell, K100

BRYAN DUNCAN

"LOVE TAKES TIME"

Take the time to play it.
Management: Ray Ware Artist Management
Most Added

KEITH JARRETT TRIO (28)
DAVE GRUSIN (26)
SUSSANAH MCCORKLE (17)
RAY BARRETTO (16)
ARTURO SANDOVAL (16)
MILT JACKSON (16)
MICHIEL CAMILO (16)

Top Tip

MILT JACKSON
Reverence And Compassion (Qwest/Reprise)
See what a little reverence and compassion can accomplish! Top thirty in just two weeks!

Record to Watch

KEITH JARRETT TRIO
Bye Bye Blackbird (ECM)
Cool cover. Cool covers.

Chartbound

SUSANNAH MCCORKLE (CONCORD JAZZ)
ARTURO SANDOVAL (GRP)
PHIL WILSON (CAPRI)
JOE LOVANO (BLUE NOTE)
RYAN KISOR (COLUMBIA)
MICHEL CAMILO (COLUMBIA)
DIANA ROSS (MOTOWN)
DAVE GRUSIN (GRP)
DIANE SCHUUR (GRP)
TAMMY WILLIAMS (BLUE NOTE)
RAY BARRETTO (CONCORD JAZZ)
JIMMY SMITH (MILESTONE)
JAY THOMAS (STASH)
KEITH JARRETT TRIO (ECM)
KIM PENSLY (GRP)
AL DI MEOLA (TONTO/OMEGA/BLUEENDO)

Dropped: #27 Sylvia Robinson, #60 Charles Earland, #55 James Williams, #56 Wanda Vaden, #57 Steve Turre.

Artists Profile

GRANT GEISSMAN

From: Los Angeles
Label: Mesa Bluemoon
Contact: Bud Harner (818) 841-8585

Latest Release: Rustic Technology

He says: "The creative uncertainty of playing sessions tests your ability to get into the head of a producer and figure out what they really want. That's the fun of it."

It's said: Geissman arrived in L.A. in 1974, playing jazz with Louie Bellson and Gerald Wilson. In the early eighties, after four years with Chuck Mangione, Grant landed back in L.A. and developed his career doing sessions, jingles and TV/film composition.

"Right now," Grant Geissman admits, "I'm fifty-fifty between being a session guitarist/composer and a solo artist." Rustic Technology is a major departure for Geissman. Instead of using conventional sax and electric guitar, he opts for an all acoustic lineup featuring violin and guitar.

There's no traditional drummer. RT uses wacky percussion like shakers, spoons, bells, timbales and bongos. The music brims with originality and ethnicity-capturing elements of Texas swing, Cajun, jazz, Latin, Brazilian and more.

Future plans: Lots of album dates including Julio Iglesias, Placido Domingo and Latin star Luis Migel.
### POST-BOP

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**Joshua Redman** - Joshua Redman (Warner Bros.)

**Vincent Herring** - Under The Influence (GRP)

**Lewis Nash** - Rhythm Is My Business (Evidence)

**Mulgrew Miller** - Hand In Hand (Novus/RCA)

**Bobby Watson** - Tailor Made (Columbia)

**Bireli Lagrene** - Standards (Blue Note)

**Vanessa Rubin** - Pastiche (Novus/RCA)

**Joe Henderson** - so near, so far (Musings For Miles) (Verve/PolyGram)

**Lyle Mays** w/M. Johnson & J. DeJohnette - Fictionary (Geffen)

**Renee Rosnes** - Without Words (Blue Note)

**Cecil Bridgewater** - I Love Your Smile (Bluemoon)

**Rachel Z** - Trust The Universe (Columbia)

**Jae Sinnett** - Blue Jae (J -Nett)

**Dirty Dozen Brass Band** - Jefy (Columbia)

**Mark Whitfield** - Mark Whitfield (Warner Bros.)

**Laverne Butler** - No Looking Back (Chesky)

**Lee Ritenour** - Wes Bound (GRP)

**Joe Sample** - Invitation (Warner Bros.)

**Kenney Wran** - South -Central (Milestone)

**Milt Jackson** - Reverence And Compassion (Owest/Warner Bros.)

**Kermit Ruffins** - World On A String (Justice)

**Kenny Drew, Jr.** - A Look Inside (Antilles/PolyGram)

**Michele Rosewoman Trio** - Aminah's Dream (Verve/PolyGram)

**Michel Petrucciani** - Promenades With Duke (Blue Note)

**Kennedy Barron** - Sambo (Verve/PolyGram)

**Hank Crawford** - South -Central (Milestone)

**Yanni** - In My Time (Private Music)

**Lauren Christy** - Lauren Christy (Mercury)

**Oystein Sevag** - Link (Windham Hill)

**Messinian** - In My Time (Private Music)

**Kim Pensyl** - Eyes Of Wonder (GRP)

**Ray Obiedo** - Sticks And Stones (Windham Hill Jazz)

**John Tesh** - Monterey Nights (GFS)

**Joe Sample** - Invitation (Warner Bros.)

**Mark Whitfield** - Mark Whitfield (Warner Bros.)

### COMMERCIAL ADULT

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**Lee Ritenour** - Wes Bound (GRP)

**Tom Grant** - The View From Here (Verve Forecast/PolyGram)

**Acoustic Alchemy** - The New Edge (GRP)

**Michael Franks** - Dragonfly Summer (Reprise)

**Paul Jackson, Jr.** - A River In The Desert (Atlantic)

**Kirk Whalum** - Keepin' The Faith (Bee Gees)

**Paul Jackson, Jr.** - A River In The Desert (Atlantic)

**Joe Sample** - Invitation (Warner Bros.)

**Kim Pensyl** - Eyes Of Wonder (GRP)

**Ray Obedio** - Sticks And Stones (Windham Hill Jazz)

**John Tesh** - Monterey Nights (GFS)

**Mark Whitfield** - Mark Whitfield (Warner Bros.)

### Post-Bop compiled by a sample of Jazz intensive reports

### Commercial Adult compiled by a sample of Adult intensive reports

Gavin May 28, 1993
Most Added

KEN NAVARRO (21)
ERIC MARIENTHAL (19)
ERIC TINGSTAD/NANCY RUMBEL (8)
WAYNE GRATZ (7)
KIM PENSYL (6)
DEBORAH HENSON-CONANT (8)

Top Tip

ZACHARY BREAUX
Groovin' (NYC)
DAVE SAMUELS
Del Sol (GRP)

No big debuts this week. However, we got jumps! Zachary Breaux moves 57-31 while Dave Samuels advances 46-33.
Jazz/Adult Alternative
New Releases

DONALD FAGEN
Kamakiriad (Reprise)
When Donald Fagen's Nightfly came out in 1982, CDs were stocked in scant numbers, locked away in glass cases in dusty back corners of the vinyl record shack. Eleven years later, the same week Fagen emerges with Kamakiriad, you can read a news story in Gavin about major labels like Sony Music and Warner Music Group battling IBM and Blockbuster Entertainment over digital database, electronic delivery and blank disc technology rights. Are we closer to Bladerunner style futurism or what? These are the kinds of observations Fagen's eight new aural visions elicit. How do you assess an eleven-year work-in-progress like Kamakiriad in one paragraph? Fagen using Walter Becker as producer surely sends shock waves of hope to diehard Steely Dan aficionados. Dan Fans have always been a wandering establishment. MFL have a guaranteed powerhouse.

DIANE SCHUUR
Love Songs (GRP)
Songstress Diane Schuur stays true to jazz lineage with a salute to the love balladry of masters like Mercer, Gershwin and Ellington. As Michael Feinstein's growing popularity on the cabaret circuit will attest, the sophisticated element of the music public is looking hard at the crafted song lyrics of decades past to help smooth out those jazz standards. On Love Songs, Schuur leaves the piano and belts out vocally—as usual. Her crystalline phrasing and tremendous range still takes center stage on each track, alongside featured horn solos from Pete Christlieb, Tom Scott, Hubert Laws and Jack Sheldon. September In The Rain is joined by full orchestra and a nocturnal, bluesy cameo from Sheldon. Schuur sneaks in the Willie Nelson penned jokebox classic Crazy. Whatever track you pick out is almost a guaranteed powerhouse.

GRANT GEISSMAN
Rustic Technology (Bluemoon)
Grant Geissman has decided to rebel against the electric guitar/saxophone jazz thing with a completely different configuration. Replace sax with the equally fluid violin, unplug the bass and guitar amps in favor of a more acoustic statement, and can the traditional drum trap set in favor of a panorama of shakers, hand percussion, Latin congas and timbales. Rustic Technology was recorded, mixed and sweetened in a matter of days, and Grant assembled a whole slew of past influences. We hear fleeting traces of Latin, Texas Swing, Le Hot Club, Cajun, Samba, folk, classical and jazz. For something truly different, try the walking bass, Bob Wills-tinged Flannel Cowboy or the charismatic and spicy Gumbo.

KEITH JARRETT TRIO
Bye Bye Blackbird (ECM)
Keith Jarrett departs from his introspective solo piano stance to play what's on the surface more conventional trio standards. Jarrett translates onto grand piano the concise grandeur that was Miles, Jarrett leaving Miles during his Bitches Brew era, started out on electric organ to Chick Corea's electric piano before Chick departed, leaving Keith with both instruments. After leaving Miles, Jarrett eschewed electronics altogether and spearheaded a widespread renewed interest in acoustic music. Bye Bye Blackbird is easier to categorize than most of Jarrett's work. No doubt Jarrett's improvisational mystique drew from Miles' own penchant for economy, simplicity and "potency of pure desire." Miles became the medium and the message—Jarrett says, "the touchstone, a magnetic field, the authentic minimalism." Among the structured, more airplay friendly standards, check out the marathon eighteen-minute anthem of improvisation, For Miles.

LAURA FYGI
Bewitched (Verve/PolyGram)
Laura Fygi is a newcomer singing torch ballads like a proven vet. Behind the blue-flamed, smoky hulks like Girl Talk, Bewitched, I Only Have Eyes For You and Dream A Little Dream are some seasoned soloists to give each standard that extra boost. Guest cameos include Toots Thielmans, Johnny Griffin and Clark Terry—quite an impressive trio of support. Fygi gravitates toward slower, smoldering ballads on Bewitched. Her full-range vocal delivery covers each selection like a blanket. Fygi's is the opposite of the piercing, cutting singing style. Her vocal presence adorns each arrangement with a warmhearted, sophisticated ambience.

DAVE GRUSIN
Homage To Duke (GRP)
Dave Grusin's Homage To Duke could be a valuable primer for fans too young to remember Duke Ellington. Instead of soluting him in a big band context, Grusin adopts a trimmer lineup. With the exception of Mood Indigo and Take The A Train, Dave opts for a more intimate sound. Grusin developed his career as an arranger and music director before progressing into films and television scores. As a disciplined jazz composer in his own right, Grusin concentrates here on the seemingly effortless complexity of Ellington's writing, even though many of these tunes are already etched as super familiar pop standards. Players like Tom Scott, Harvey Mason, John Patitucci and Brian Bromberg represent a younger following and blend well with vets like Grusin and Clark Terry, Duke's primary trumpet soloist throughout the fifties. Homage To Duke is filled with the most recognizable chestnuts of Ellington's greatest hits repertoire. With Grusin's trademark style of studio discipline, each track is sparkles with digital brightness.

ROBB MULLINS
Music For Lovers (RME)
Normally we hear front pianist Robb Mullins on a pretty regular basis. But two years ago he left the crazy L.A. scene to reflect and retool. Music For Lovers is Mullins sequating himself in a studio off the beach in Southern California and emerging with a lovey-dovey, Quiet Stormy set of tunes. All but one of the ten tracks features Mullins handling all the musical parts himself. MFL has a very electronic, synth bass, rhythm triggered sound. Even his grand piano parts, generously strewn throughout, sound plugged in. Sequo Tin Nwe Ni and Nadine next to those slinky, funkified Jeff Lorber cuts.

NANCY RUMBEL
Give And Take (Narada)
One of the cool things about hanging out at the Jazz/A meetings at the Gavin Seminar is you can bump into artists like Eric Tingstad and Nancy Rumbel. Tingstad and Rumbel have been together for eight years out of the Pacific Northwest, but now only release recordings every two years. Give And Take is their seventh record. Guitarist Tingstad and oboe/English horn player Rumbel are incredibly rich, disciplined musicians steeped in the classical recital style of solving. Eric's guitar playing is so surgically precise. Nancy is very graceful and refined, whether it's on oboe or ocarina. The title track is a blend of Celtic dance and Jamaican reggae. The most influential A airplay track will probably be A Place Called Hope, a track that reflects Tingstad & Rumbel's optimism for Bill Clinton's leadership and environmental sensitivity. Tingstad makes a rare appearance on electric guitar here, as well as on Memorial. For having just dusted off his axe, Eric executes a nice bend and sustain on his notes. From our perspective, Give And Take is Tingstad's finest release. Even though Tingstad and Rumbel typify that more classical spectrum of A, the tracks have a bit more bite and aren't so overly polished.
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**Most Added**

**ROBERT PLANT**

**DONALD FAGEN**

**COVERDALE**

**OVERTHEPAGE**

**Top Tip**

**DONALD FAGEN**

KAMAKIRIAD (REPRISE)

The last time Donald Fagen released a new solo album Ronald Reagan was President.

**RECORD TO WATCH**

**AC/DC**

Big Gun (Columbia)

AC/DC meets the boxed-in sound of Rick Rubin for Arnold's new flick.

**New Releases**

**ROBERT PLANT**

**Fate Of Nations**

(Es Paranza/Atlantic)

Now this is more like it! Robert Plant has made a convincing transition to electric folkman by bottling the folk spirit of groups like the Incredible String Band and blasting it with power and decide...
ALBUM ADULT ALTERNATIVE

Album Adult Alternative ..................

Many thanks to all of you who phoned, FAXed and jammed our communications facilities with praise and encouragement. I must admit to having had a case of nerves that first Monday morning, but when even our most shoot-from-the-hip friends and critics alike expressed their approval, we heaved a collective sigh of relief. The A³ Boomer Grid has received outstanding reviews. Now it’s on to fine-tuning the station simple, stockpiling profiles, sorting out the tracking and on-line procedures as well as planning future events to be unveiled, well, sooner than you think.

Urgent! Urgent! We’re in the midst of gathering your response to Gavin’s new A³ section. If you’d like to be duly represented, simply call the Zimmermen or FAX me your quote or extended response (typed letters or scrawled handwriting are equally acceptable) and we’ll fit you in. FAX us at 415-495-2580. Next week we hope to include our first station profile. Meanwhile this week brought in a whole boxload of important new releases. Here’s a sampling of the best!

A³ New Releases

THE WATERBOYS
Dream Harder (Geffen)

While we’re active fans of Mike Scott’s fiddle period, you have to respect the Waterboys’ penchant for change. This time Scott follows a less traditional muse, using more “traditional” rock instruments to shape and weave a new musical drama. Songs like Love And Death (with its beautiful intro hook), the reggae (!) Suffer and The Return Of Pan (with its Arabic intro) are the kind of songs that surface after only a few devoted listeners. Unlike his last two releases, there’s a bit of American soil staining the foundations of Dream Harder. While Mike Scott has been the primary spark between Irish and Scottish rock and folk, in the past he’s attempted to pull off just the right American pilgramage, usually scraping the results. With Dream Harder he’s finally got it right, as this dozen song set stands proudly alongside an even prouder Waterboys legacy. We like!

MARC COHN
The Rainy Season (Atlantic)

Here in the West we prayed for rain, and rain it did. Marc Cohn’s The Rainy Season is yet another announced prayer. At life’s vital juncture, Cohn eclipses his stunning debut by releasing what sounds like a Perfect single, Walk Through The Rain. With it, Marc Cohn and Ben Horsham about that) by sticking close to the heart on sweet follow-ups like Rest For The Weary and Paper Walls (where Cohn out-Isaaks Chris Isaak). While Cohn’s initial success may have been somewhat of a shock to Album Radio and Top 40, his presence here makes perfect sense. This music is one fat juicy fastball from God. Take a huge swing and connect.

JANIS IAN
Breaking Silence (Morgan Creek)

It’s been a long road from Society’s Child and being Janis Ian’s pal to this, yet Janis Ian is no stranger to comeback. Her Stars And Between The Lines albums on Columbia, released during the seventies, rank with Cat Stevens’ Mona Bone Jakon and Tea For The Tillerman as landmark examples of resurrection. Ditto breaking Silence. Recorded with a rarified confidence, Janis Ian regains that same freshness she achieved with her last hit single. At Seventeen. Publishing has always been a big part of Janis Ian’s world; she spent the last five years writing songs in Nashville. Janis achieved substantial success on other people’s albums, and breaking Silence is her climb back into the performing ring. With the emerging importance of vocalists like Delbert McClinton and Rodney Crowell.

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Most Added

DONALD FAGEN (11)
ROBERT PLANT (11)
DANNY GATTON (9)
THE WATERBOYS (8)
IAN MATTHEWS (8)
TEARS FOR FEARS (7)

Top Tip

DIESEL
hepfidelity
(Giant/Warner Bros.)
ROD STEWART
unplugged...and seated
(Warner Bros.)

Diesel is injected into the Album Adult Alternatives as this week’s highest debut at #34! Rod Stewart’s unplugged...and seated (Warner Bros.)

IAIN MATTHEWS
Cruisin’ Deuces
(Elektra)

Relentless picking combined with guest vocalists like Delbert McClinton and Rodney Crowell.

Gridbound

Cont on page 43

ALBUM ADULT ALTERNATIVE

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**Legend:**
- A = Heavy
- B = Medium
- C = Lite
- D = Add

**Editors:** Kent/Rich Zimmerman

**May 28, 1993**
ALBUM ADULT ALTERNATIVE

Cont from page 41

songwriters in this format, her timing couldn't have been better. Our favorites include What About The Love, Tattoo and the opening All Roads To The River.

DIESEL
hepfidelity (Giant/Warner Bros.)

Adult Edge. After sessions in London, Memphis and Los Angeles, Diesel's hepfidelity is damn near the best thing to come out of Australia since INXS and the Road Warrior, maybe even Fosters Lager. The songs on hepfidelity have a lot of highway on their boots, mixing ingredients whether it's a Sly & The Family Stone scream, a compressed seventies wah-wah guitar or John Cougaresque honesty. Produced in part by Don Gehman (who has worked with such acts as Mellencamp, REM and Yo La Tengo), hepfidelity's material is well thought-out. The production is also catchy, from the serene Tip Of My Tongue right down to the Flash & The Pan-type rap on Get Lucky.

MARY KARLZEN
Hide (Y&T)

Yes! Hot stuff from South Florida's Mary Karlzen. My only beef is that this EP spans only eighteen minutes. The band is pat together (especially drummer Derek Murphy) and Karlzen fronts them with confidence. Karlzen's music beautifully bridges adult rock and hard country with a Stevie Nicks/Kelly Willis twang. Seems this EP is only the beginning for Mary since she started recording her second album last Sunday. Catch her on the road with the Mavericks or call Richard Illoa at 305-655-4790 for a quick copy. Trax: I'd Be Lying and St. James Hotel.

IRIS DeMent
Infamous Angel (Warner Bros.)

According to KGSR's Jody Denberg, Iris DeMent comes to us from the Philo folk stable. An Arkansas Traveler, DeMent gets a ringing endorsement from John Prine who says, "If pork chops could talk, they'd probably learn how to sing one of her songs." Nuff said. Like Prine, Iris' voice is a bit of an initial shock to the system, a nasal experience. Soon enough, though, her writing and sincerity draws you in (not unlike Nanci Griffith) and that's what happened by cut four, When Love Was Young. Next comes our favorite, the populist Our Town. These are the kind of records we love reviewing. Real. Honest. Somebody pinch us, we're dreaming. Contact Jon Grimson at 615-320-7525.

A. J. CROCE
(Private Music)

An interesting blend of talent at work. Yes, this is the late Jim Croce's son, but this ain't no Bad Bad Leroy Brown side-ways. Twenty one year-old A.J. spent his childhood running through dusty 78 rmps, developing a piano style that's a cross between Tom Waits, Mose Allison and Harry Connick, Jr. A.J. has talent and tastes that sound way beyond his tender years, and this self-titled debut was co-produced by T Bone Burnett (who we all know and love) and John Simon (who has had a hand in such classics as Music From Big Pink, Cheap Thrills and Leonard Cohen's debut). T Bone brings that Texas R&B flavor, giving the rhythm section the same snap that Willie Dixon enjoyed on his comeback album a few years back. Hacking young A.J. is an array of talent that includes Robben Ford playing clean blues, Benmont Tench on organ, Jim Keltner and more. As a pianist Croce holds his own, playing in a broken style similar to Connick's. As a singer, he's youthful, a bit Waits-ish (circa Closing Time), but believable. Barely old enough to legally patronize a saloon, A.J.'s is a unique set of smoky, barroom songs by a new generation balladeer.

"Husky-voiced Kristen Hall has offered up a rich collection of original pop-rock songs."
Thom Duffy, Billboard Magazine

"Kristen Hall may be the next significant artist to emerge from the musical mecca we call Atlanta."
Album Network

"Her husky, almost raspy voice is as warm and familiar as your favorite sweatshirt."
B Side

© 1993 High Street Records
**Top Requests**

<table>
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<tr>
<th>#</th>
<th>Artist</th>
<th>Song</th>
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<tr>
<td>1</td>
<td>TEARS FOR FEARS</td>
<td>Forever</td>
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<tr>
<td>2</td>
<td>PRIMUS</td>
<td>Permanent Rupture</td>
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<tr>
<td>3</td>
<td>NEW ORDER</td>
<td>Blue Monday</td>
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<tr>
<td>4</td>
<td>THE CRANBERRIES</td>
<td>Zombie</td>
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**Most Added**

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<td>WALT MINK</td>
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<td>Top Tip</td>
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**Chartbreak**

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<td>THE ODDS</td>
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<td>BOB GELDOF</td>
<td>- The Happy Club (PolyGram/PLG)</td>
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<td>SOUL ASYLUM</td>
<td>- Runaway Train (Columbia)</td>
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<td>POLV</td>
<td>- Today's Adive... (Merga)</td>
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<tr>
<td>O.M.D.</td>
<td>- Stand Above Me (Virgin)</td>
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**Dropped**

- #35 Daniel Lanois
- #36 Brian Ferry
- #39

**Top Requests**

- TEARS FOR FEARS - Forever
- PRIMUS - Permanent Rupture
- NEW ORDER - Blue Monday
- THE CRANBERRIES - Zombie

**Most Added**

- O.M.D. - THE FALL
- The Cranberries - WALT MINK
- Top Tip - THE FALL

**Chartbreak**

- THE ODDS - Heterosexual Man (Zoo)
- BOB GELDOF - The Happy Club (PolyGram/PLG)
- SOUL ASYLUM - Runaway Train (Columbia)
- POLV - Today's Adive... (Merga)
- O.M.D. - Stand Above Me (Virgin)

**Dropped**

- #35 Daniel Lanois
- #36 Brian Ferry
- #39

**Top Requests**

- TEARS FOR FEARS - Forever
- PRIMUS - Permanent Rupture
- NEW ORDER - Blue Monday
- THE CRANBERRIES - Zombie
Welcome to the interzone
where steel & silicon fuse
with the wild pulse of rock 'n' roll.

Shock to the System

The first digital blast
and video
from the CD and cassette
of

Cyberpunk

Outlaw tech. rebel science. information is the ammunition. your mind is the target.

Produced by Robin Hancock for Sarm Productions, London
Management: Tony Dimitriades, Eric Barrett: East End Management

Chrysalis
ERG
COMMERCIAL RADIO

2W LW TW
6 2 1 NEW ORDER - Regret, World, Liar, Chemical, Everyone (Qwest/Warner Bros.)
1 1 2 MIDNIGHT OIL - Tragedies, Drum Of Heaven, In The Valley (Columbia)
29 19 3 PORNO FOR PYROS - Cursed Female, Pets (Warner Bros.)
5 4 4 DEPECHE MODE - I Feel You, Walking, Mercy, Cars, Justify, Condemnation (Sire/Reprise)
8 8 5 THE THE - Slow Emotion, Love Is Stronger, Dogs Of Lust (Epic)
4 4 6 CHRIS ISAAK - Can't Do A Thing, San Francisco, Sailboat (Reprise)
16 17 7 FRANK BLACK - Los Angeles, Hang Onto Your Ego, I Heard Ramona (4-AD/Elektra)
19 9 8 RADIOHEAD - Creep, Vegetable, Stop Whistling, Anyone Can Play (Capitol)
11 11 9 SUEDE - Metal Mickey, Attitude, Drawers, She's Not Dead (Muda/Columbia)
10 10 10 POSIES - Dream All Day, Solar Sister, Flavor, Love Letter (Go!-Ad)
13 14 11 BELLY - Dog, Feed The Tree, Gazpacho, Angel (4-AD/Reprise)
2 6 12 WORLD PARTY - In It Like Today, All I Ever Gave (Chrysalis/Energy/Enigma)
21 13 13 PRIMUS - My Name Is Mud (Interchange/Atlantic)
11 12 14 Lenny Kravitz - Are You Gonna Go My Way, Flex时机 (Virgin)
15 15 15 WATERBOYS - The Return Of Pan, Glastonbury (Geffen)
19 18 16 X - Country At War (Mercury)
23 17 17 Terence Trent D'Arby - She Kissed Me (Columbia)
3 27 18 STING - Fields Of Gold, Faith, Seven Days, Love Is Stronger (A&M)
29 19 19 TRASH CAN SINATRAS - Hey Love, Bloodclot (Go!-Ad/Onondaga/PLG)
17 20 20 LIVING COLOUR - Nothingness, Leave It Alone, Ignorance, Mind Your Own (Epic)
25 21 21 PERE UBU - Steepwater, Kathleen (Imago)
22 22 22 AIMEE MANN - I Should've Known (Imago)
7 23 23 JUDYS AND THE DARTS - Incredible, Being Simple, Ugly On The Outside (Sire/Warner Bros.)
28 26 24 UB40 - Can't Help Falling In Love (Virgin)
— 25 25 —
— 26 26 —
— 27 27 —
— 28 28 —
— 29 29 —
— 30 30 —

NEW

2W LW TW
2 2 1 SEBADOH - Soul & Fire, Two Years, Fantastic, Emma (Sub Pop)
4 1 2 P.J. HARVEY - 50 Foot Drop, Highway 61, Rid Of Me, Man (Island/PLG)
8 3 3 PRIMUS - My Name Is Mud (Lipsote/R. Portrait/Atlantic)
1 4 4 FRANK BLACK - Los Angeles, Hang Onto Your Ego, I Heard Ramona (4-AD/Elektra)
5 9 5 ELEVENTH DREAM - Makin' Like A Rug, After This, Figure (Imago)
5 6 6 AMERICAN MUSC LUB - Ever And Done, Johnny Mathis' Feet (Reprise)
7 7 7 PORNO FOR PYROS - Cursed Female, Pets (Warner Bros.)
6 8 8 VELOCITY GIRL - Audrey's Eyes, J County, Pop Lose (Sub Pop)
9 — 9 —
18 10 10 MIDNIGHT OASIS - Tracey, Drums Of Heaven, In The Valley (Columbia)

COLLEGE RADIO

2W LW TW
2 2 1 SEBADOH - Soul & Fire, Two Years, Fantastic, Emma (Sub Pop)
4 1 2 P.J. HARVEY - 50 Foot Drop, Highway 61, Rid Of Me, Man (Island/PLG)
8 3 3 PRIMUS - My Name Is Mud (Lipsote/R. Portrait/Atlantic)
1 4 4 FRANK BLACK - Los Angeles, Hang Onto Your Ego, I Heard Ramona (4-AD/Elektra)
5 9 5 ELEVENTH DREAM - Makin' Like A Rug, After This, Figure (Imago)
5 6 6 AMERICAN MUSC LUB - Ever And Done, Johnny Mathis' Feet (Reprise)
7 7 7 PORNO FOR PYROS - Cursed Female, Pets (Warner Bros.)
6 8 8 VELOCITY GIRL - Audrey's Eyes, J County, Pop Lose (Sub Pop)
9 — 9 —
18 10 10 MIDNIGHT OASIS - Tracey, Drums Of Heaven, In The Valley (Columbia)

NEW

11 11 1 THE FALL - Why Are People Gruelder? (Malador)
13 13 12 NEGATIVITY - I Am God, Natural, Harmonica (Soiland)
12 12 13 MONSTER MAGNET - Twin Earth, Face Down (Am)G
3 14 14 BOUTIQUE SURFERS - Who Was In My Room, Chewin' (Capitol)
15 15 15 PLEDO - Time Isn't Shiksha (Merges)
25 16 16 SUEDE - Door, Nineteen, Shivers, She's Not Dead (Colume/Columbia)
17 17 17 HIS NAME IS ALIVE - In Every Ford (4-AD)
10 18 18 SUGAR - Come Around, JACO (Polydor)
23 19 19 PERE UBU - Sneath, Kathleen (Imago)
22 21 20 REV. HUYOTHE HEAT - Lonesome, Wiggle, Cocaine (Sub Pop)
27 — 21 ADORABLE - Sunshine Smile, Flavours, Solitude, Glorious (Capitol)
11 11 22 MADDER ROSE - Beautiful John, Swim (Seed)
23 23 23 NEW ORDER - Regret, World, Liar, Chemical, Everyone (Qwest/Warner Bros.)
24 24 24 UNREST - Isotope (4-AD)
30 25 25 X - Country At War (Mercury)
29 26 26 RADIOHEAD - Creep, Vegetable, Stop Whispering, Anyone Can Play (Capitol)
21 22 27 ROBYN HITCHCOCK - Driving Aloud, Yip Song, Arms Off Love, Spirit (A&M)
28 28 28 WORLD PARTY - Is It Like Today, All I Give (Chrysalis/Energy/Enigma)
— 29 29 PAVEMENT - Texas, Frontwards, Feeding, Shot (Matador)
20 30 30 FLUID - Mr. Blameshifter (Hollywood)

ALTERNATIVE

Inside Alternative

I've spoken with many radio and record people over the past couple of weeks, and without fail the conversation turns to the growing pains this format is undergoing. And while a soapbox isn't a place I feel comfortable being, I feel I have to address this in print.

I've never seen this monster chew songs up and spit them out as hungrily before. I thought the "burn 'em and forget about 'em" theory was pretty much a Top 40 phenomenon. Alternative radio is about breaking artists as much as it is about hit songs, but you'd never know it from looking at the playlists of these cookie-cutter stations stuck in the Rock Of The '80s mode.

We're well aware of the monetary considerations of a radio station—ratings are the bottom line. But when a record sells a certain amount of units in your market, when tours are selling out in your market, and when your request line is going crazy for a particular artist, I think your audience is telling you something. It's time to add that second track.

On the bright side, there are plenty of stations that consistently support artists and program multiple tracks from an album. And just today I was talking to KRZQ's Max Volume who said that it was his "audience picking the songs that makes the station sound exciting," citing Primus, Rage Against The Machine and Radiohead as artists currently hearing up the phones. It can be done. It is being done. And it's a concept that needs to be embraced/nurtured by some of the format's newcomers.

Congratulations to New Order on their new number one. And just for the record, they are ahead of Porno For Pyros by a mere five points!

Suede is the only new entry to the Top Ten this week, jumping 11-7. The band starts their tour this week, with Suddenly Tami opening.

The The regain their bullet and slide up 7-27. Commercial radio has warmed up to the new single, with KNIT, KTCL, The End, WXRT, WFNX, The Max, WXQX, WZRH and plenty others reporting Heavy rotations.

Lenny Kravitz holds at 15, as some stations pick up on his new single, Believe. If the trend continues, there's a good chance Lenny will get his underline back next week.

I hope you all enjoy(ed) your holiday weekend. Talk to you later. Linda Ryan

SHRIMP BOAT

From: Chicago
Newest Release: Cavale
Label: Bar'None
Influences/Comparisons:
Feelies, Velvet Underground, various ethnic folk musics, improvisational jazz, Al Green and more.

He says: "Four hours spent playing at gigs is not unusual for us. It is perhaps crazy. Tribal celebration, when it may occur, must necessarily embody such stamina. The selected portion of our repertoire on a given evening may include some forty or fifty songs. We are driven as long as people continue their dervish." - Ian Schneller, guitar and vocals

It's said: "Shrimp Boat is a sustained mature inquiry into the possibilities of extending the rock idiom into unexplored territory. Capable not only of shaking a dance floor silly, but of evoking genuine wonder in anyone willing to consider the existence of the universe as something fundamentally odd, Shrimp Boat is pointing the way to what rock and roll could be if more bands had their courage and wry intelligence." - Chicago Reader

Discography:
Speckly (Specimen Products, 1989)
Shrimp Boat Volume 1 (Specimen Products, 1991)
Duende (Bar'None, 1992)
Small Wonder EP (Aja, 1992)
"WHEN YOU'RE DEAD"

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New Releases

**SLIVER**
*Soundtrack (Virgin)*
I saw Sliver last weekend—horrible movie. The soundtrack on the other hand houses some surefire summertime smashers—some of which, UB40's (Can't Help) Fallin' In Love and Shaggy's Oh Carolina, are already getting substantial airplay in various formats. As a whole, the album leans on the alternative/dance/urban side, with tracks like Enigma's Carly's Song, Verve's trippy Star Sail, a re-amped version of Heaven 17's Penthouse & Pavement and Young Gods' industrialish Skinflowers being the most alternative friendly. For the record, Enigma's Carly's Song is the only one I remember from the movie, but who knows, I might've fallen asleep. If you haven't seen Sliver yet, you might want to see your money and just play the soundtrack because it (and William Baldwin's tush) is the movie's only redeeming quality.

**DEFINITION FX**
*Something Inside (No Time For Nowhere) (RCA)*
Those lucky enough to see Def FX open for Ned's Atomic Dustbin know what this Australian group is all about. Def FX blend hard rock, sharp, funky beats and samples, and manage to produce a sound that's original in the process—no Jesus Jones or PWEI re-treads here. The fact that Def FX has a female singer certainly helps separate them from other groups with a similar musical vision, but that's an obvious difference—the subtler ones are more difficult to articulate. What it all boils down to is sound, and that's where Def FX really scores. I'll probably burn for saying this, but I like the original version better than Al Jourgensen's remixes—but whatever floats your boat. 

**SUN-60**
*Only (Epic)*
Walking a tightrope between commerce and integrity, Sun-60's sophomore effort manages a balance of radio-friendly pop and their own homespun eclecticism. Enlisting former Jane's Addiction guitarist Dave Navarro and Red Hots drummer Jack Irons is icing on the cake. Ancients used to believe that sound waves have the power to heal similar to the way heat does, and Jane Jones' meditative voice must be what they had in mind. First single Mary XMess is especially pop with a subversive background guitar punctuating Jones' throaty jewels. Treasure is a jarring acoustic gem and Adam's Tree breathes new life into an age-old concept with guitars and drums that intuitively anticipate each other's moves. In general, I wasn't crazy about the David Russo-sung tracks with the exception of the Red Hot funky Water 3X. Pressure's background vocals exude that healing quality and make me curious as to how Jones sounds like live. —DAVID BERAN

**PITCHBLENDE**
*Kill Atom Smasher (Cargo Records)*
The eagerly awaited first full length release by this Washington, D.C. foursome scales expectations with an air of playful confidence. Twenty two tracks prove these guys have been keeping their eyes and ears peeled during recent touring treks across the country. Dig on the Sonic Youthful Visceral Plane that features a sheetrock glistening guitar and even a slowdown/deconstructional segment. Discostill is an awe inspiring instrumental with percussion that seems to hit every Twister spot simultaneously, and Shepherds love divers of guitar noise out like withering cacti. The vocals are an acquired taste, but commanding music fully eclipses this. Kill Atom Smasher is equivalent to landing a nice trout on your first cast. —DB

Import Indie

**GIANT SAND**
*Center Of The Universe (Restless, P.O. Box 6420, Hollywood 90028)*
Elusive, amorphous Giant Sand has recoalesced to present Center Of The Universe, another helping of songwriter Howe Gelb's fragmented, sonic ramblings that are by turns obtuse, mindbending and breathtaking. In this incarnation, Giant Sand includes Gelly, persistent drummer John Corineto, Joey Burns from Nothing Painted Blue, and features accompaniment from the likes of (ex-Bangle) Vicki Peterson, Susan Cowsill, Victoria Williams, and Chris Cacavas (ex-Green On Red). The band's material is related to Country and Western in the same way that wine overferments to become vinegar; Gelb's hit product hints at its origins, but is ultimately more scaring, sharper, tastier and won't dull your senses. There is, in fact, just enough old-time country in Giant Sand to make Gelb's modern language seem oddly anachronistic at times, which serves to exacerbate the records already-unsettling effect. Cool. Start with Loretta And The Insect World and Milkshake Girl but don't stop there.

**SHADOWY MEN ON A SHADOWY PLANET**
*Sport Fishin' (Cargo Records, 4901-506 Marina Blvd, San Diego 92117)*
For starters, the outside jacket of this CD makes for nice, wet graffiti. Colorful fishing lures like the Red Ibis, Yellow Sally, and Golden Smelt tell us that the world's greatest Surf band is trying to get us to bite. Producer Steve Albin is the bait, so prepare to be landed. Go ahead up Fortune Tellin' Chicken's high octave twang guitar, then strike at the masterful bass in Plastics For 500. Bob. The superstitiously unnamed thirteenth track begins with a muffled little girl's voice saying thirteen, and then an elevator bell clings. It proceeds to groove thoroughly on the legs of classic surf drumming and a guitar that becomes increasingly possessed. We're not A P*Kang Sur Band is a salvo of Minutemenish angst, and Off Our Back Conrad Black segues perfectly into We'll Be Right Back, proving that these guys can cut plain play great music anytime they want. Twenty-four (count 'em) tracks surely assures SMOASP's place in the Surf firmament. —DAVID BERAN
YOU LIKE TO LISTEN

Featuring

UB40
ENIGMA
FLUKE
MASSIVE ATTACK
LORDS OF ACID
SHAGGY
NENEH CHERRY
AFTERSHOCK
HEAVEN 17
THE YOUNG GODS
VERVE
BIGOD 20

MUSIC FROM THE MOTION PICTURE

SLIVER

College Radio: Chuck/Stephanie (212) 586-7700
Alternative Retail: Jennifer (310) 288-1468
East Coast: June (212) 586-7700

Executive Album Producer for the SLIVER soundtrack album: Tim Sennett
SUNSCREEN
Pressure Us (Columbia)

Nothing like scoring a hit on your first release, but then comes the pressure of repeating. The compelling voice of Lucia Holm, the band's unique style and this hot track make it likely to be two in a row for them.

DONALD FAGEN
Kamakiriad (Reprise)

I can count on one hand the number of successful thematic albums released in this decade. Fortunately, Donald Fagen's first offering of the '90s is such a cool and convincing exception that he can almost be forgotten for taking a dozen years to succeed himself. 1982's The Nightfly remains one of my favorites of the '80s. According to Fagen, a Kamakiriad is a steam-powered, four-wheeled biosphere complete with self-contained vegetable garden—just right for a journey that's an oddly appealing fusion of Blade Runner and Route 66. We're treated to a futuristic eight-track, bi-coastal travelogue between the mythical Gotham and the equally surreal Hymtown as Fagen and Steely Dan co-host Walter Becker rekindle the Dan mystique in time for a Dan mystique in time for a summer-long reunion tour of supreme critical anticipation. Can't get enough of Springtime, Tomorrow's Girls, Florida Room and Teahouse On The Tracks, the jazzy sanctity of a cut that neatly wraps up the fantasy in a cool de sac of an epilogue.—RF

PETER CETERA
Even A Fool Can See (Warner Bros.)

A/C leads the way, charting this pop music mainstay Top Three for a second week. Plenty to recommend it to Top 40 too, not the least of which is built in familiarity when listeners hear Peter's magnificent voice.

M.E - Thump (Core)

Check out this original concept that even sounded hot on the phone when music consultant Bob Garland played it for me earlier this week. Guitar licks reminiscent of Zeppelin or Hendrix get woven into a rhythmic '90s production. For a copy call Michael Norinsberg at Core, (212) 599-7500.

COLIN ENGLAND
Out Of Control (Motown)

Out Of Control shows Colin England is actually quite in control of his musical craft, and that he's matured as a composer, vocalist and producer. Colin's approach to love songs is as real love, and real life, not as romantic fantasies. Among the heartfelt cuts are: You Took My Love Away, Bring Me Love, the title track and a reworking of Elton John's classic, Sorry Seems To Be The Hardest Word. Also, check out party jams like No 1/2 Steppin' and Colin's current charted single, Come Over, Baby.—JM

CRAIG CHAQUICO
Acoustic Highway
(Higher Octave Music)

Craight Chaquico, the lead guitarist for Jefferson Starship (later Starship), recorded this elegant solo guitar album in his home studio nestled among the redwoods of Mill Valley, California. Craig never loses his flair for the dramatic and although Chaquico takes the acoustic highway, his sound is bathed in ricochetting stereo sound effects, electronic percussion and keyboards. We like Return Of The Eagle, the title cut and Summers End.—KJPZ

TRENDS OF CULTURE
Trendz... (Mad Sounds/Motown)

Packing more flavors than a roll of Sweet Tarts, this debut album is guaranteed to gain its share of attention this summer. Their first single, Off & On, only scratches the surface of this trio's creativity, as almost every track is a winner. Production props go out to M.O.L. for the selection and arrangement of the tracks, and to Nastee and Grapevine for their gifts of rhyme. Standout cuts are numerous, but the dopest are Old Habits, Who Got My Back and Crotch Ripper/Mad Speaker.—RE

JIMI HENDRIX
The Ultimate Experience
(MCA)

Who does this guy think he is? From the liner notes we can deduce that Jimi Hendrix was born in Seattle but settled in England where he's gone on to build quite a reputation as a progressive guitar stylist. While he has an interesting neo-psychedelic side, it's hard to imagine today's Top Forty, Urban or Alternative radio swallowing this, much less Album Radio. With Hendrix's "mixed" line-up, perhaps stations having luck with Living Colour may want to take the first plunge. Otherwise the music seems to confusingly fall between the cracks of Alternative and the current strains of Album Radio. Try "Purple Haze" anyway.—KCBZ

Ron Feil—RF, Rodney Edwards—RF, Kelly Woo—KW, John Martinucci—JM, Keith Zimmerman—KZC, Kent Zimmerman—KZC, Linda Ryan—LR
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The Title Track And First Single From Her New Album Already Platinum And Making Its Debut At No. 5 On The Billboard Top 200

Produced By Tony Brown
Associate Producer: Don Potter

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