Music and movies do mix. And rather well, as it happens, with those able to get the formula right being able to reap the reward of one dimension reinforcing the success of the other. In following the trail from gold records to the silver screen, Gavin talks to Robert Townsend, director of new movie Meteor Man, and also measures the broader impact of soundtracks on the music scene. In a parallel piece in the Gavin Yellow Pages of Radio, Natalie Duitsman explores the relationship between radio, the big screen and the small screen. Could Atlanta be the next music entertainment Mecca? Attendees at the 17th Jack The Rapper will have their own opportunity to judge when the convention hits Georgia in a few days time. In the meantime Gavin checks the pulse of the Atlanta music community which has produced the likes of TLC, Kris Kross, Yall So Stupid and Arrested Development (top) among others. This issue also follows up the popular Three Rs of Rap feature, focusing on three more key players from radio, records and retail, including Larry McKay (above) from WMBR, Malden, Massachusetts. To gauge how Urban airplay relates to Adult Contemporary and Top 40, check out Gavin's unique Chart Connections feature, and get the fast track news on what's happening in Top 40 in the Gavin GO Chart.

News includes coverage of the $301m sale of Motown, founded by Berry Gordy Jr (above), to PolyGram. Gavin also analyses the "Summer Jam" phenomenon, which has become an institution in the San Francisco Bay Area.
THANK YOU.

Joshua is breaking at AC radio.

"All too rarely a truly gifted story teller picks up an instrument and puts his stories to music."

"Joshua headlined a concert for KMXV - the listeners knew all the words to 'Jessie'."

-Tom Land P.D. KMXV Kansas City
Airplay: 31x last week • Sales: Tripled in last 3 weeks.

"We added ‘Jessie’ early! Joshua played for a WRMF listener client party to an overwhelming response."

-Russ Morley P.D. WRMF West Palm Beach
Airplay: 21x last week • Sales: Tripled in 2 weeks • WOVV TOP 40 in the market - Add!

"We invited Joshua to play on the rooftop of the Peabody Hotel in Memphis."

-Jim Kirkland P.D. WRVR Memphis
Airplay: 28x last week • Rank: Made it to #1 • Sales: Tripled in 2 weeks.

KKMJ/Austin Ranked #1!
Airplay: 25x last week • WKQI/Detroit 28x ranked top 10 in less than 3 weeks!

Painted Desert Serenade - the album on SBK Records

Joshua Kadison. “Jessie”. The story continues.......
RECORD TO WATCH

TOP 40

BABYFACE
"For The Cool In You" (Epic)

RAP
DRED SCOTT
"Nuthin To Lose" (Tuff Break/A&M)

URBAN
JOHNNY GILL
"I Got You" (Motown)

ADULT CONTEMPORARY

SOUL ASYLUM
"Runaway Train" (Columbia)

COUNTRY

LEE ROY PARNELL
"On The Road" (Arista)

ADULT ALTERNATIVE

MARC JORDAN
"Dreamlover" (Columbia)

JAZZ

PHILIP HARPER
"Soul Sin" (Muse)

ALTERNATIVE

GREGG KARUKAS
"The River Of Dreams" (Columbia)

ALBUM

HENRY LEE SUMMER
"Ain't That Love" (Epic)

TOP 40

ROD STEWART from "MTV's Unplugged"
"Reason To Believe" (Warner Bros.)

SWV
"Right Here/Human Nature" (RCA)

RAP
PRIVATE INVESTIGATORS
"Mash Up Do Mi" (Virgin)

POETIC JUSTICE
Soundtrack (New Deal/Epic)

URBAN

MARIAN CAREY
"Dreamlover" (Columbia)

URBAN

BILLY JOEL
"The River Of Dreams" (Columbia)

SUZY BOGGUS
"Just Like The Weather" (Liberty)

ADULT ALTERNATIVE

GREGG KARUKAS
"Angel In The House" (Elektra)

JAZZ

PHILIP HARPER
"Soul Sin" (Muse)

ADULT ALTERNATIVE

GREGG KARUKAS
"Summerhouse" (Positive Music)

ALTERNATIVE

CATHERINE WHEEL
"Chrome" (Fontana/Mercury)

ALBUM

IAN MOORE
"How Does It Feel" (Capricorn)

COUNTRY

SUZY BOGGUS
"Just Like The Weather" (Liberty)

ADULT CONTEMPORARY

BILLY JOEL
"The River Of Dreams" (Columbia)

ROD STEWART from "MTV's Unplugged"
"Reason To Believe" (Warner Bros.)

MARIAN CAREY
"Dreamlover" (Columbia)

Jazz

CHARLES FAMBROUGH
"Dreamlover" (CTI)

NINA SIMONE
"A Single Woman" (Elektra)

ADULT ALTERNATIVE

GREGG KARUKAS
"Summerhouse" (Positive Music)

ALTERNATIVE

CATHERINE WHEEL
"Chrome" (Fontana/Mercury)

ALBUM

IAN MOORE
"How Does It Feel" (Capricorn)
THE ANSWER WAS IN YOUR HEART ALL ALONG. • YOU JUST HAD TO HEAR HER VOICE TO DISCOVER IT.

HE NEW ALBUM

FEATURING THE FIRST SINGLE "THE MOMENT YOU WERE MINE"
AND THE SONGS "WHEN I FEEL THIS WAY" AND "DANCE WITH ME SLOW"

YOUR SPECIAL PRO IS ON YOUR DESK NOW.

Beth Nielsen Chapman

YOU HOLD THE KEY

THE NEW ALBUM

FEATURING THE FIRST SINGLE "THE MOMENT YOU WERE MINE"
AND THE SONGS "WHEN I FEEL THIS WAY" AND "DANCE WITH ME SLOW"

YOUR SPECIAL PRO IS ON YOUR DESK NOW.
PolyGram Buys Motown

Right on the heels of the announcement of a 19% net profits rise, PolyGram spent $301 million to buy Motown Records from.

PolyGram president and chief executive officer Alain Levy. "It is one of the most famous and prestigious names in the entertainment world and I am thrilled that it is to join the PolyGram family of record and film labels. Its existing artist roster and unrivaled back catalog of Motown greats, puts PolyGram firmly on the map of the rapidly expanding black pop business, not just in the United States, but around the globe."

Clarence Avant, currently owner of Avant Garde Music Publishing, will be appointed to the board of PolyGram Holding, Inc. in the United States.

Current Motown president and chief executive officer Jheryl Busby will continue in that position. Label founder Berry Gordy, Jr. will be named chairman emeritus.

Last year, Motown was embroiled in suits and countersuits with its former distributor, MCA, which it left for PolyGram before their contract ran out. The suit was settled out of court.

"The Motown family of artists and employees have thrived under PolyGram's distribution," says Busby. "Today's announcement will help write a new chapter in Motown's history by affording Motown the opportunity and strategic alliance for its multimedia product to compete in a worldwide market."

It appears there will be no major staffing changes at Motown. "We're very happy," said a label spokesperson. "We're very excited to learn that we'll remain an independent label."

Indie Record Stores Join Used-CD Fray

Shamrock/Malrite Merge; Two New GMs Appointed

The Shamrock/Malrite merge was completed this week and as the ink dried on the agreement, Eddie Esserman was named vice president/general manager of the company's San Francisco division. Jheryl Busby was vice president/general manager of KZLA/FM-KLAC/AM in Los Angeles.

"Both Eddie and J.D. possess the skills that we feel necessary to achieve the results in these two very important markets," said Shamrock Broadcasting president/CEO Loughman. "They have both shown strong leadership qualities in their previous assignments with Shamrock that will bring success to both San Francisco and Los Angeles." Esserman moves to San Francisco from Gainesville/Atlanta, Ga. where he was GM at WFOX/AM for five years, Freeman was GM at KMLE/FM-Phoenix for five years. In March of 1992, he was named VP/GM.

The action is in retaliation to the distributors' decision to pull co-op advertising from stores that sell used CDs and to Garth Brooks' recent statement that he wouldn't make his newest album, In Pieces, available to outlets who sell used CDs.

"The distributors all doing it (pulling co-op dollars) in unison was basically to squash the used-CD market," Don Kulak, executive director of the Independent Music Retailers' Association, told Gavin. Up until last December, indies routinely sold product without repercussion, however, when retail giant Wherehouse Records announced intention to get into the used CD business, the independents got caught in the crossfire.

The escalating battle bears close watching because the outcome will effect CD pricing. If the distributors win, they'll definitely stop used CD sales, if the retailers win, they'll be free to sell them. CEMA chief Russ Flick recently said that if that happens, used CDs could eventually reach 20% of all retail sales. Other speculators say sales could reach 25%.

Originally distributors cried loss of royalties as the main concern, but under the Copyright Act, royalties always have only been paid at first sale.

Observers say that the CEMA, Sony, PolyGram and the independent retailers may have taken a calculated risk in their efforts to stop used CD sales. It's intimated that the four distributors may have violated the antitrust laws when they withheld co-op dollars, but, excluding that, the outcome may be more positive for everyone. The cost of the lawsuit is tiny compared to the cost of protecting the new CD market," said attorney Eliot Disner.

By suing, both Wherehouse and the IRMA will lose profits.

PolyGram Distribution (PGD), who never threatened to withhold advertising to retailers, still remains above the fray. "We decided against implementing such a policy because we would have forced us to stop advertising at half of the key locations we count on across the country to help break our new acts," said PGD president and chief executive officer Jim Caparro recently. "It just didn't make sense.

The distributors named in the suit will not comment.
For Radio, Summer Means Jams

By Annette M. Lai

"Summer Jam" has become an institution in the San Francisco Bay Area, as staged by top-rated station KMEL, which for the seventh year presented some two dozen of urban and rap's hottest acts in a marathon outdoor benefit for community groups.

Now, the concept has spread to Seattle, and variations took place this year in Chicago and Boston.

But it's KMEL that started it, and this year, hot didn't even begin to describe the sweltering 100-plus degree heat that the 20,000-plus audience packed into Shoreline Amphitheatre experienced on Saturday (July 31) for the all-day extravaganza.

As in years past, the theme was "Peace, Unity and No Colorlines," and proceeds from the event benefits local agencies that fight gang violence and substance abuse.

A new twist to this year's event was the Lollapalooza-styled festival on the venue's concourse featuring booths ranging from the S.F. AIDS Foundation (distributing "KMEL Says... Play Safe" condoms), to Amnesty International and education-oriented displays to booths for Cross Colours clothing and Q-Zar laser tag.

The musical bill included phat 'n' slammin' performances from headliner Ice Cube, Shaq, Silk, SWV, Toni Braxton, Brian McKnight, Mary J. Blige, Total Devestation, Tag Team, Run-DMC, Onyx, Robin S, Roger/Zapp and more.

On the day before KMEL's Summer Jam, KUBE-Seattle presented a similar lineup at its own nine-hour Summer Jam, drawing some 20,000 fans to the Evergreen State Fairgrounds in Monroe.

While KUBE, staging only its second annual Jam, didn't have all of KMEL's acts, it snared Tupac Shakur, GURU, LSOB and several other acts that didn't play the California Jam.

"KMEL's the original," says KUBE Jam producer Ben Keylin, "but we'll pass 'em real soon."

Earlier in the summer, WBWM-FM (990)-Chicago drew 20,000 for Eddie & JoJo's Summer Jam '93, with eight acts including Silk, Snow, and RufPaul.

And one of the originators of big summer shows, KISS 108 FM-Boston, staged its 14th annual KISS Concert. Acts like P.M. Dawn and Chris Isaak helped raise $50,000 for Boston's Genesis Fund, which helps children with birth defects.

One of Radio's Biggest New Stars is a Working Class Hero

By Beverly Mine

One of the biggest radio stars in the country has never touched a microphone. His name is Robert Morena, he's sometimes known as Coz, and the round Chicagoan's smooth, ripples dance-on behalf of radio outlets throughout the country—is currently on 80 TV stations.

Right now he's a big hit for KKBT ("The Beat")-Los Angeles, and his 335 pound likeness towers over the corner of Highland and Franklin. When you pass by it you can almost feel a beat—exactly the station's intention.

Two years after his dance style caught the attention of TV viewers and radio listeners, the self-effacing 24-year-old is still perplexed when asked about his fame.

"I don't know why people like me so much," he says. "I think it's because I'm a large guy, but I'm an everyday person."

In the summer of 1990, Morena and his cousin, a film editor, were at a family picnic. "My cousin was working on a demo reel—just messing around—but things I know, boom! it was a commercial."

According to syndicator Robert Michelson, the personalities vie stylishly for a pretty woman, and Morena wins. And despite being conditioned to believe fat boys never get the girl, we understand fully why she wants to be with Morena—he might be big, but his personality makes him better-looking.

Before he smoothed his way to fame, Morena sold car phones and car alarms. He grew up in Melrose Park, Ill., which is just outside of Chicago.

"Robert really has become a folk hero," said KKBT vice president and general manager Craig Wilbraham.

"We took him to a shopping center across from Beverly Center and had 50 to 100 people show up for his autograph." It seems strange that Los Angeles, where you can never be too rich or too thin, would embrace a hefty, working class guy.

"The not-so-subtle message of this ad is that if that dorky guy can jam to the beat, anybody can," Wilbraham says.

We have to take a little issue with the dorky part. Morena is painfully normal. And as his commercials suggest, he's ultimately approachable. Gavin reached him via pager, and he responded to within ten minutes.

Besides convincing people to listen to radio, Morena's fame has landed him guest shots on Arsenio Hall's show and on Hard Copy, and he had a bit part in an episode of The Untouchables.

Next, Morena, who never finished high school, wants to land national commercials, do more talk shows and try his hand at acting. It's telling that during our entire conversation, Morena didn't allude to any monetary gains. And when he says, in closing, that he wants to thank everyone who's helped him along, you can tell that he's doing what he's doing for something other than money.
China Wary of Madonna

Madonna, who gave the world *Shanghai Surprise* a few years ago, may surprise her fans if and when she does a tour of Asia later this year.

The singer who usually knows no bounds has agreed to accept restrictions and conditions Chinese government officials would put on her act if she plays there. The agreement came after she was barred from a stadium in Bangkok.

Thai officials said that if Madonna wanted to play in Bangkok, she'd have to make do with a smaller theater. "If she strips off her clothes in front of the audience, could we tolerate that?" said Bangkok's Education Minister Samphan. "Can't say no." -DAVID BERAN

Duh-duh-duh, Duh-duh. Duh-duh-duh, Duh-duh...

By Ben Fong-Torres

And you know we're talking "Louie Louie," the most famous and infamous song in the history of rock and roll.

Born in 1957, it hit the charts in 1963, propelled by talk that the words were dirty. When the governor of Indiana helped make a federal case out of it, and the FBI launched a 30-month investigation into the song, "Louie Louie" passed from song into legend and mythology.

Or, as Dave Marsh writes in his new book, *Louie Louie*, the song is "five things: a song, a record, a property, an artifact, and a memory."

Who among us doesn't have a memory, circa high school or college, of what we were told were the "real" words to "Louie Louie." We felt so hip, even if the words we heard were more clumsy than sexy. I mean, "She's got a rag on, I'll move above?"

I felt my hair...ah...in her hair? Or the one line I remember: "Stick...stick my finger in the hole of love."

As it turned out, there were no such lines in the song, which R&B singer-writer Richard Berry wrote as a sailor's lament to a bar-tender ('Louise') about a woman he left behind in Jamaica and which he set to a Calypso riff he'd heard in a nightclub in Anaheim. Berry's original recording of "Louie Louie" was a flop, but became a frat-rock staple in the hands of several bands in Seattle and Tacoma. It was recorded by two bands, the Kingsmen and Paul Revere and the Raiders in summer of 1963; the Kingsmen's slurred version launched the controversy; the song became an annual ritual among schoolboys and kept hitting the charts, although Berry, who'd sold the rights for $750 to finance a wedding, saw none of the proceeds. He got nothing when sales propelled after the song had been revived, once more, by John Belushi in *Animal House* and after a

DeBella of WMMS-Philadelphia, which spread to 58 parades around the country, all produced by radio stations and all to benefit the Leukemia Society.

I spoke to Richard Berry in 1988, on the eve of the parades, and he just laughed.

"It's really goofy," he said. "Louie Louie' and leukemia. Well, why not?"

Now, Dave Marsh, author of best-sellers on Bruce Springsteen, editor of early editions of *The Rolling Stone Record Guide*, and publisher of the watchdog Rock & Roll Confidential, has trained his keen sights on "Louie Louie."

Really? A 245-page, $19.95 volume on duh duh duh. duh duh? As Berry would say, "Well, why not?"

Marsh, I will say, does some stretching worthy of Willie McCovey. But get past the stretch marks, the contorted connections between *The History and Mythology of the World's Most Famous Rock 'n' Roll Songs Including the Full Details of Its Origins, Permutations, and Variations for the First Time* by Dave Marsh and Paul DeBella of WMMS-Philadelphia, which spread to 58 parades around the country, all produced by radio stations and all to benefit the Leukemia Society.

Louie Louie to enough prominence that the Kingsmen were asked to record it years later.

The battles themselves—not cutthroat contests as kids in the audiences might remember them, but—at least around Seattle—a place where young musicians traded songs and ideas and did more jamming than jousting.

The absolute insanity of the FBI as it investigated "Louie Louie." You've gotta read it to believe it, and even then...

- Flat-rock, defined as never before;
- And why "Louie Louie"—which, when you think about it, isn't even a rock and roll song—will be sung forever, even if no one knows any words outside of the chorus.

Speaking of which, the O.K. thing Marsh didn't get around to in his book is the actual lyrics of "Louie Louie," so that readers could know, for example, that "I felt my bone, ah, in her hair" was, in fact, "I smell the rose in her hair."

But the copyright holders wouldn't give him reprint permission.

They had nothing to fear. Marsh did right by old "Louie," using the song as a jumping-off point for numerous lessons about where we've been and how we got to where we are—musically, socially, sexually. All from *duh-duh-duh, duh-duh. Duh-duh-duh, duh-duh.*

And that is rock and roll.
Two new staff members were added to All Hit 95.9 (WKHI)-Ocean City, Md.: Rip Curl, previously known as Dan E. Fly, moves into middays. He was last at WD-93 in Gaver, S.C.

Randy Summers, formerly research assistant at WPGC-Washington, D.C., joins as overnight. The search continues for a production director and two personalities...Ten-year radio vet Helen Little (left) has been upped to music director at 100.3 JAMZ (KJMJ)-Dallas. She's been with the station since April, 1992, and will still hold down her midday air slot...KRFK/FM-San Francisco PD Bob Hamilton leaves the station as new owner Brian White, most recently with A/C WMX/B-FM-Richmond. Hamilton is returning to his former residence a few blocks away-KSFO/AM-KYA/FM. This takes over the new programming chief will be Ron Atkins, in from MAGIC 102-Houston-T-102 (WAVT)-Pottsville, Penn. middayer Gene Werley is out and former afternoon drive Jackie Hoffman has taken his place. Also at T-102, George Stoddard returns to the station in afternoon drive and morning personality Paula Perez has been named AMD. Finishing up the changes are JZ, who's on overnight and RC, who is on from 6P-12M...In Camden, Me WQSS., program director Gene Young joins as afternoon driver and APD; Kate Allen and Bobby come on board as weekend air talent. The new K-99 air lineup shapes up like this: 5:30-10A, J.J. Hemingway and Becky James; 7P-10A, J.D. Knite; 10M-5:30, Matty Brickman. Josel Fosbrook, formerly research director at WJZ-Washington, D.C. has been appointed research consultant at Research Director, Inc...Country darlin' Tanya Tucker will serenade attendees of the MARCONI Radio Awards Dinner and Show at the National Association of Broadcasters convention in September. Call (202) 429-5350 for details...Howard Gabriel (left) has been named president, sales and marketing for TriStar Music. He'll oversee all sales and marketing for TriStar Music Releases.

Gabriel was executive vice president and general manager for Continuum Records...Well-known industry vet and former EMI president and CEO Sal Licata has joined Relativity Entertainment as Regional Distribution (RED) as president...New names in Hollywood Records' A&R department: Bob Pfeifer and Nick Terzo have been named vice presidents of A&R. Pfeifer held a similar position at Epic Records and Terzo was senior director of A&R at Columbia Records...At Paisley Park, which is still owned by the former Prince, John Dukakis has been named general manager and Kerry Gordy has been named vice president of A&R and artist development. Dukakis joined the label in January as a vice president and Andy Derham is most recent owner and operator of KG Entertainment Group...Jason Perl has been added to the A/C records as national manager of A/C promotion. Perl’s last promotion position was with AIM Marketing, where he worked many artists...Both Seth Gershman and Music Metzdorf have been promoted to managers of national alternative radio promotion at Atlantic Records. Gershman was coordinator of national college radio promotion and Metzdorf was national college radio coordinator...

Linda Murdock (left) has been tapped to be senior director, CHR promotion at PolyGram Label Group (PLG)...In Nashville, Connie Beer has been appointed vice president, marketing. Sony Music Nashville. Beer was a partner in the Los Angeles-based entertainment marketing firm the Gary Group. Also at Sony Nashville, Rick Hughes has been named assistant director of national R&B promotion manager, Central Region. He segues from MCA where he was director, promotion, Northeast...New to the Zoo: Norma DeShields has left Motown, where she was national R&B promotion coordinator, to join Zoo Entertainment as regional manager R&B promotion...Lookout! Producer Nick Metzdorf (Regina Belle) has formed Watchout Records which will be distributed by Mercury Records...After two years as an artist relations assistant at Warner Bros, Helena Coram has been promoted to artist relations manager...Condolences to the family and friends of Chrysalis Music Group A&R talent scout Brett Cantor who died on Friday, July 30, 1993. Donations can be made in Cantor’s name to the City of Hope, c/o Tom Sturges, Chrysalis Music Group, Los Angeles.

Hangin’ at Z100’s big 10th Anniversary Bash are the station’s vice president operations and programming Steve Kingston and Z100 personalities Elvis Duran (center) and Human Numan (right). With Steve Bartels gone, there’ll be some restructuring in A&M’s promotion department. Don’t be surprised if Ross Grieren, national singles director out of Chicago and the L.A.-based Scott D.J., Finch are two key players. As for who will replace newly-named Perspective national Randy Standlee in A&M’s Northern California promo slot, might it be a homeboy currently in radio?

Roger Allen is out at KNFX-Austin, Texas and is replaced by veteran programmer John Roberts, who will continue in his role as PD of Clear Channel’s album station KPEZ (Z102). Expect APO/MD Tracy Austin to take on a bigger role in day-to-day programming.

All eyes and ears are on New York this week. First, Joel Salikowitz exits HOT 97 (WHIT) after a seven-year run. Consultant Harry Lyles is the PD post while the station searches for a replacement. Meanwhile, Salikowitz is relaxing on an African excursion.

Crosstown at Z100 (WHITZ), the long-rumored departure of morning personality Gary Bryan has come to pass with the station choosing not to renew his contract. The bigger question is who will eventually own the legendary Top 40 outlet? Rumors swirl that new owner Shamrock will spin off the station and possibly several more. But to those who expect any programming changes, Steve Kingston, who is coming off his best 25-54 Spring book since 1989 says, “Don’t bet on it—in fact, I’ll put anything of value I own that Z100 will not change format.” His efforts are on securing a great morning talent, which he says is wide open. So, if you think you can entertain the biggest radio audience in America, impress Steve with your T&R and send it to Box 7100, New York City, N.Y. 10150.

All the moves and appointments are for the next Duran Duran opening are...
Sylvia Rhone is being courted by Elektra?

that she was wearing her “Shannen Doherty bitchy look” and a dress just

There’s no bizness like sho-bizness! Just ask Elektra’s Tracy Leshay,

Though he stayed flat at 8.5, crosstown competitor WBPR dropped 10.2 to

for #1. Z104 is also tops 18-34 and 18-49 women. Also, there was a big

winner “Mr. Ed” Lambert on scoring his 12.7 in the Spring ARB, good

GAVIN high-lives to Z104 (WZEE)-Madison, Wisc. PD and GAVIN Award winner “Mr. Ed” Lambert on scoring his 12.7 in the Spring ARB, good for #1. Z104 is also tops 18-34 and 18-49 women. Also, there was a big turnaround for Joe Dawson at KLYV-Dubuque with a 12+ jump 9.0 to 8.1, making him the new #1 Top 40.

#1 Top 40.

It won’t be radio and records, just radio, for R&R marketing manager Stacie Seifrit who will be KROQ-Los Angeles’ director of marketing and promotion effective August 16.

There’s no business like sho-bizness! Just ask Elektra’s Tracy Leshay who was on Regis & Kathie Lee last Thursday, July 29. Tracy admits that she was wearing her “Shannen Doherty bitchy look” and a dress just like one Shannen wore in an episode of Beverly Hills, 90210. Guess hubby

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for #1. Z104 is also tops 18-34 and 18-49 women. Also, there was a big

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L.A’s Glam Slam was the sight of that large Billy Idol party that featured special effects whiskers James Cameron and Stan Winston, the man with Jurassic Park and Terminator II to his credits. Guests witnessed a preview of Billy’s new band who’ll be touring with him in Europe.

HELP! Non-profit Cornerstone Media was robbed last week and lost their entire music library. The organization, which is an educational resource and uses contemporary popular music in desperate need of new and old hits and soundtracks. Send what you can to Cornerstone Media, 136C Wikup Drive, Santa Rosa, CA 95403.

Heard about the blonde found in a closet?

She was wearing a plaque that read “Hide And Seek Champion of 1929.”

This GAVIN moment captures three of the heaviest of heavyweights together on stage at one time, contributing to a GAVIN convention way back in 1969.

A one-of-a-kind-at-CBS is pictured center, while the man with the mic is Jay Lasker, then with Dunhill and later to play a key role at Motown.

THAT'S SHO-BIZ

SHO-TALK

One of the most sought after jobs in rock and roll has been filled after more than 4,000 applicants went through video taped auditions. Jesse Tobias has been hired to fill the vacant guitar slot for The Red Hot Chili Peppers According to the New York Times. Anthony Kiedis saw Tobias perform as a member of the L.A. rock band Mother Tongue, who signed a contract with Epic Records in April. Now, they’ll be looking for a replacement. We know where they can find 4,000 possibilities... Northwest rockers Soundgarden have decided to interrupt their pre-production recording schedule to play a series of shows in August with Neil Young, Soundgarden accepted the offer to play a handful of dates with “The Godfather of Grunge” as an opportunity to road-test some new songs. They’ll appear on their next album which will be recorded in Seattle with producer Michael Beinhorn (Soul Asylum, Hammerbox).

In the meantime, Soundgarden fans might check out the self-titled debut album by Hater, the demon-child of Soundgarden bassist Ben Shepherd (who wrote and sang nearly all the songs and plays guitar), aided and abetted by Soundgarden’s Matt Cameron on drums and vocals, ex-Monster Magnet guitarist John McBain and bassist John Waterman. Additional contributors include Brian “Drift” Wood brother of the late Mother Love Bone vocalist Andrew Wood on vocals, Greg Kiplinger on percussion/drums and mellotron player Glen Slater. Cameron makes makes his vocal debut on one song, Hater has vowed to tour however, there could be some select live performances in the future, and they’ll be recording again by the end of the year. The Hater album is scheduled out on September 21 release.

Bits & Pieces John Sykes and the new Blue Murder lineup will release their new album, Nothing But Trouble in late September. Quicksand are preparing to tour with Anthrax and White Zombie. The Almighty are on the road with their first-ever headline tour...Mercyful Fate, Flotsam and Jetsam and Cathedral will be heading out as a threesome soon...Reports from London NRQB’s bassist Joey Stampinato will be the next Rolling Stone’s bassist. He’s played with both Keith Richards and Mick Jagger, and NRQB are now signed to Virgin Records. The band is rehearsing in Dublin, Ron Wood’s home base...

Starlog/Mercury artists Greta are putting the final touches on their debut album, No Biting, produced by Sylvia Massy (Tool) and co-produced by Dramarama’s John Shoreline show. Elektra Entertainment is getting ready to release a live video-CD package by the end of the year. It will be taken from the three-hour set from the recent tour and a half-hour or so of highlights from their two previous TV appearances.

WHAT AM I?

As a youngster I wanted to be a corporate lawyer, and if I wasn’t involved with music I’d probably be practicing law. My former jobs include exercising horses at Belmont race track and being a security guard for the New York Board Of Education. After my father passed away I felt as if I couldn’t go on, and I kept busy by playing trumpet in a band. My other hobbies include playing pool and reading. Who am I? See page 10 for answer.

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Friends Of Radio

President/CEO Uptown Records

What was the first record you bought? "ABC" by The Jackson 5

What radio station in your area do you listen to regularly? WRKS-FM

If I owned a radio station, I would...play Uptown records 24 hours, 7 days a week

What is your proudest accomplishment and why? The Uptown MTV Unplugged. It was very important to black America.

Who was the first successful artist you signed and/or managed? Huey D.

What artists, not associated with Uptown Records, do you wish you had signed or produced? Bobby Brown and Keith Sweat

What’s the last record you went out of your way to listen to? Bill Withers’ Greatest Hits
our tours...

Stardog/Mercury artists Animal Bag, who're still on tour with their hit album played to a packed house at the Limelight in New York. "Rock For Pal" was a benefit for N.O.R.M.L. (National Organization for the Reform of Marijuana Laws) and was co-sponsored by High Times. Other performers included Bad Brains and Sebastian Bach who graced the magazine's cover wearing a cannabis crown. Animal Bag recently stated that they'd love to play a big "Weedstock" featuring all the bands working for the legalization of pot.

"Do You Need Some?" is now a Top 10 metal track for Mind Bomb, who're touring the West Coast. Al Jourgenson just released "Seque," the second single to be released to metal radio. Jourgenson's own band, Ministry, had a single on the charts at the same time as Mind Bomb. Look for the Bombs as they come your way on their club tour...

Black Bart is working in Pacific Coast Recording Studios in Los Angeles putting the finishing touches on "You Don't Know," the first single from their debut record, Bootleg Breakout. Black Bart founded: Brian O'Neal (ex-Butsaboys) is working with producer John Graves. Chameleons Kyuss have completed their tour of Australia with Metallica and are close to completing their third album, again using Masters Of Reality's Chris Goss as producer. Peas Of Mercury is the tentative title, and the album will be accompanied by a 60-minute conceptual film.

Kenny Loggins

On June 23, in the mountains of the central California coast, on the campus of the University of California at Santa Cruz, Kenny Loggins recorded a live album, Outside From The Redwoods, for release next week. Performing with Kenny are Shaniee, Michael McDonald and Will Ackerman.

Steve Miller Band

Two years ago the 1973 Steve Miller Band single "The Joker" went to number one on the British pop chart—all because it was the featured theme for a Levi's jeans television commercial in the U.K.

Van Morrison

Fifty-four year old Van Morrison is a native of Belfast, Northern Ireland where he was born George Ivan.

Tim Finn

When asked recently by Rock World magazine to create his ultimate fantasy band Tim Finn chose Brian Eno on keyboards, Gene Krupa on drums, Paul McCartney on bass, Jimi Hendrix on guitar and Gladys Knight as vocalist.

Brian McKnight

Claude McKnight of Take 6 is the brother of singer/songwriter Brian McKnight.

Lisa Germano

Besides performing with John Mellencamp for much of the last decade, Lisa Germano has toured with and with Simple Minds and has done session work with Bob Seger, U2, Billy Joel.

Chris Isak

Thirty-six year old Chris Isak was nine years old when Neil Diamond had his first hit with the song "Solitary Man."

Garth Brooks

In recent months the full-figured Garth Brooks has managed to shed at least 40 pounds and, at 195, is now under the 200-pound mark for the first time in many years.

Barbara Streisand

Though she recorded her famous Broadway album in 1985 and followed it this year with Back To Broadway, Barbara Streisand hasn't performed on Broadway since doing the musical Funny Girl 27 years ago when she was 24 years old.

James Ingram

Besides his career as a singer, James Ingram is an accomplished songwriter. His biggest success with a pen was co-writing "P.Y.T. (Pretty Young Thing)" for Michael Jackson's Thriller album.

Tina Turner

Stand Home Video has just released Tina Turner: The Girl From Nutbush, a 100-minute video documentary that includes some rare concert footage with and without Ike Turner.

Patti Scialfa

Vivienne Patricia Scialfa was singing in bands headed by Narada Michael Walden, Southside Johnny and David Sancious a decade before she ever met her future husband, Bruce Springsteen.

Madonna

A new Madonna concert tour is in the planning and rehearsal stage and will open in London as The Girlie Show on September 25.
**GAVIN TOP 40**

**Chartbound**

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<th>TW</th>
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**Most Added**

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<thead>
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<tr>
<td>MARIAH CAREY</td>
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<td>Columbia</td>
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<tr>
<td>STEWART (47)</td>
<td>SWV (37)</td>
<td>EXTREME (30)</td>
</tr>
<tr>
<td>SMITH (30)</td>
<td>DARDEN CAREY (28)</td>
<td>HENRY LEE SUMMER (25)</td>
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**Top New Entry**

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<tr>
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<tr>
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<td>Dreamlover</td>
<td>Columbia</td>
</tr>
<tr>
<td>HENRY LEE SUMMER</td>
<td>Pets</td>
<td>(Warner Bros.)</td>
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**Record To Watch**

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>BABYFACE</td>
<td>For The Cool In You</td>
<td>(Epic)</td>
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</table>

**Inside Top 40**

Ten years after his now famous worst to first heroics at New York's Z100 (WHTZ), Scott Shannon is still a force to be reckoned with. Shannon's personality at WPLJ has been described as "cool" and "S questions," and his morning show is a popular destination for many listeners in the New York area.

**HOT**

- MARIAH CAREY
- "Dreamlover"

- (Columbia)

**TOP TIP**

- PORNO FOR PYROS
- "Pests"

- (Warner Bros.)

**Most Added**

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<th>Artist</th>
<th>Title</th>
<th>Label</th>
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<tr>
<td>STEWART (47)</td>
<td>SWV (37)</td>
<td>EXTREME (30)</td>
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<tr>
<td>SMITH (30)</td>
<td>DARDEN CAREY (28)</td>
<td>HENRY LEE SUMMER (25)</td>
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<thead>
<tr>
<th>Artist</th>
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<tr>
<td>MARIAH CAREY</td>
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<td>BABYFACE</td>
<td>For The Cool In You</td>
<td>(Epic)</td>
</tr>
</tbody>
</table>

Cool heats up with early Top 30 returns and 16 more in the ADD column.

- "Cool" heats up with early Top 30 returns and 16 more in the ADD column.

**Total Reports This Week 220 Last Week 226**

Hit Factor is a percentage of stations playing a record which also have it Top 20. ie: 100 stations playing the record - 60 stations have it in their Top 20 - Hit Factor = 60% Reports accepted Monday and Tuesday 8:30am - 4pm.

Station Reporting Phone: (415) 495-1990  Gavin Fax: (415) 495-2590

**Gavin August 6, 1993**
New York, hear PLJ, and go home thinking we’re a Top 40 station, while others feel we’re a Hot AC. The fact is it’s up to the listener to judge what we are. What we do is target the 20 to 40-year-old female. That’s who we serve—plain and simple.”

On the issue of format description Shannon says, “It’s ludicrous that our industry is spending so much time trying to figure out what to label WPLJ or other stations like us. That’s driving people crazy.” He can’t understand it, especially at a time when “We have other problems much larger looming on the horizon that we should be spending time on.” But it’s clear in talking with Shannon, APD MD Mike Preston and research director Adam Preston that industry perception is not high on their list of concerns. The three sat down with GM Mitch Dolan and VP programming Tom Cuddy to devise a strategy. Though he admits the competitive arena was vastly different when he returned for his second tour of duty in the Big Apple, Scott says most people forget that WPLJ actually switched to Top 40 sixty days before Z100 hit the air.

Upon joining his former rival, he and management were forced to grapple with a station he describes as one that had a series of “butchered formats, identifiers, morning shows and strategic plans.”

What occurred first was a “transitional period” most remember as “Mojo Radio.” It lasted 90 days, during which time the station dropped all rap titles. Following a series of focus groups and music research it was determined that 1) the name “Mojo” wasn’t compatible with a station trying to attract an adult audience and 2) adults despise rap music.

Research director Goodman says, “Everyone is underestimating the 20 to 24-year-olds and what they want to hear. Research has shown time and time again that rap and traditional types of music thought by us as appealing to that group actually appeals to a much younger audience. They (adults) were the first cell to kick in for us and they want to hear some of the contemporary stuff, but a lot of the older stuff too. They’re not into the stations playing rap, dance or four to five unfamiliar records an hour. The fact that they are very vocal about that makes it easier for us to target them.”


dated: Rod Stewart (Have I), A-ha (Shangri-La), New Order, H-Town, Chris Isaak, G-Wiz.

* Indicates Debut
Presto points to the 18-24 numbers that bear this out, especially with women where WPLJ leads both HOT 97 (WWHT) and Z100.

Next week, "PLJ's presentation, mar-...solo. THE main Top 40 and GO...".

Dislikes: Cigarette smoke, dogs, movies, kids, and "artificial" flavoring. Pay a "secret weapon of Flyte Time." She says: "When you've heard my whole album, yoU'll see..."

SECRET WISH: To someday be a guest singer on a talk show, "The Grand Ole Opry."

If Lisa wasn't a singer, she'd love to sing with: Daryl Hall or George Michael.

If Lisa was a talking music teacher, she'd have..."The secret weapon of Flyte Time."

She says: "When you've heard my whole album, you'll know what I'm all about. It's music from my heart."

The GO Chart is based on reports by 136 stations on the main Top 40 chart.

GO STATION PANEL: The GO Chart is based on reports by 136 stations on the main Top 40 chart.

Points necessary to earn top honors on the main Top 40 chart.

Like she's done in the past, Mariah Carey makes one of the year's highest debuts at #25, while racing ahead 32-18 on the GO Chart..."Dreamlover" s HOT FACTOR is already 17% with Top 20 numbers at Y107, Q102, Z100, Q100, WZPL, WPLJ, WNCI, 102Z00, WKQA, 104 KRBE, KHKS, KWTX, KXPN, I-95, etc.

Terri McComick, PD at TOWER 98-Toledo, Ohio takes Jodeci's "Lately" 5-2 and reports it number one in requests "by far—almost all dayparts."

Eighteen ADDs including: 95.9KHJ, WJET, KLZ, KDWB, Y104, KAFX, WFXJ, WWZZ, WNVZ, KTUF, B96.9, WYIC, WZWX, KROC, KZRT, WQRMZ, WZQO and WPQM.

"When I Fall In Love" by Celine Dion and Clive Griffin debuts on both the main Top 40 and GO Charts, with the Sleeper in Seattle sound continuing to be a hot item at retail. Strong gains at WQX 22-11, KCU 25-19, WQX 30-21, KISS 108 22-19, KQW 28-23, KLYV 33-27, KMK 25-16, KXYS 31-21, KONG 27-20 and KAG 32-25. Added at: KWTX, Z104, WBIZ, WSPK/FM, WTC/FM, KOSS, WZQY, WSPF and more.

It took a while, but it seems Pororo For Pyros is getting the attention of more programmers each week. The END-Cleveland takes "Pets" to #1 as Hank Bastian, PD at Q100-Lebanon, Penn. reports a 12-10 gain. It's also Top 10 at WLYV, WQW 99X and V100. New on: KLZ, WBTB/FM, B96.9, WAPE, KTDR, KQCR, WZL, KFM, etc.

An impressive 37-23 gain for Robin Zander's "I've Always Got You" at KKEZ-Ft. Dodge, Iowa where MD Mike Tam reports Top Five nighttime phones "mostly male 18-plus." Also Top 5 at WNYU 92FM-Jackson, Tenn., WAAW-FM-Binghamton, N.Y., KKBH-Bemidji, Minn. and KRM-Bellingham, Wash.

Lulu's 26-year-old hit as revived by the 10,000 Maniacs with Michael Stipe, is catching fire at KKBK 13-8, KISM 29-19, WJAT/FM 30-31, WJIL/FM 34-28, WZWZ 35-30, Z106.7 30-25, WSSL 31-23, WXLG 29-22, KROM 36-30 and more. Fifteen in the ADD column including: KONG, KJJS, KQOK, KQZY, WBEA/FM, WQOX, WXKA, KQRM, WQPP, KQRO, KTVI, V100, KZRT, KQFL, KQJ, KQGB and KRRG.

Airplay converting to Top 30 spots for Babyface's "For The Cool In You" at KWIN, WPGC, KKFM, KMEL and B97.9. Added at: KLVY, HOT 97.7, KGWY, KTNN, FM102, WSPK/FM, KDUK, KFMM, KONG and KAKS.

In the June 25 issue, KLYV-Dubuque, Iowa PD Joe Dawson reported "incredible response" to Solo's "If You Go Away" after only one play. Now, after an eight-week run, it shows up at #1.

Major buzz and some early airplay on Haddaway's "What Is Love." A big hit in the U.K., expect it to take off quickly here too. Also save a slot for a track added by 104 KRBE-Houston this week, Ace Of Base's "All That She Wants," which is destined to be one of the hottest songs of Fall '93.
**GAVIN A/C**

**Chartbound**

<table>
<thead>
<tr>
<th>Reports</th>
<th>Adds</th>
<th>Heavy</th>
<th>Medium</th>
<th>Light</th>
<th>Hit Factor</th>
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<tr>
<td>MARIAH CAREY - &quot;Dreamlover&quot; (Columbia)</td>
<td>140</td>
<td>107</td>
<td>4</td>
<td>21</td>
<td>9</td>
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<tr>
<td>O.C. SMITH - &quot;Brenda&quot; (Triune)</td>
<td>70</td>
<td>12</td>
<td>4</td>
<td>28</td>
<td>26</td>
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<tr>
<td>LISA KEITH - &quot;Better Than You&quot; (Perspective/A&amp;M)</td>
<td>66</td>
<td>26</td>
<td>1</td>
<td>13</td>
<td>26</td>
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<tr>
<td>PAT BENATAR - &quot;Somebody's Baby&quot; (Chrysalis/ERG)</td>
<td>63</td>
<td>11</td>
<td>3</td>
<td>26</td>
<td>23</td>
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<tr>
<td>KINKS - &quot;Still Searching&quot; (Columbia)</td>
<td>61</td>
<td>14</td>
<td>2</td>
<td>14</td>
<td>31</td>
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<tr>
<td>SWV - &quot;Weak&quot; (RCM)</td>
<td>58</td>
<td>10</td>
<td>8</td>
<td>16</td>
<td>24</td>
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**Most Added**

- MARIAN CARR (107)
- ROD STEWART (89)
- LISA KEITH (26)
- OLETA ADAMS (24)
- TONI BRAXTON (23)

**Top Tip**

MARIAN CAREY

"Dreamlover"

(Columbia)

**Inside A/C**

As Sting's "Fields Of Gold" continues to hold down the #1 slot, Jon Seca moves into second place poised a mere 16 HEAVY rotation reports behind.

By this time next week, Billy Joel's "River Of Dreams" will certainly be the most mentioned single with more than 220 stations. A number one is extremely likely if only 80-90% report HEAVY in the weeks to come. It's at #5 after three weeks with an awesome 83% HIT FACTOR, including 92% of the stations on it before this week.

Michael Jackson's "Will You Be There" enters the top ten at #8 (up from #15) and among its rotation commitments are those from KWSY, K103, KBIG and KXYQ, with over one is extremely likely if only 90% report HEAVY in the weeks to come. It's at #5 after three weeks with an awesome 83% HIT FACTOR, including 92% of the stations on it before this week.

In the week for Madonna's "Rain" moves 80-90% report HEAVY in the weeks to come. It's at #5 after three weeks with an awesome 83% HIT FACTOR, including 92% of the stations on it before this week.

Brian McKnight's "One Last Cry" is now comfortably inside the top #10 with a 75% HIT FACTOR from 165 stations. New rainmakers include WPTS, WJHK, WVRT, WKEY, W4FM and WTA.

Another big week for Madonna's "Rain" which moves 10 ranks to #7 with a 75% HIT FACTOR from 165 stations. New rainmakers include WLYQ, WFFT, WKEY, W4FM and WTA.

Brian McKnight's "One Last Cry" is now comfortably inside the top #10 with a 75% HIT FACTOR from 165 stations. New rainmakers include WPTS, WJHK, WVRT, WKEY, W4FM and WTA.
THE GATLIN BROTHERS

THE SINGLE

Moments to Remember

ON YOUR DESK TODAY!

Radio Report Date:
August 24th

FROM THE ALBUM, MOMENTS TO REMEMBER • Listen and Love It!
### Up & Coming

**Reports**

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**Dropped**: Lauren Christy, Maria McKee, Marc Cohn, Air Supply.

**Plus Factor**

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<td>BILLY JOEL</td>
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<td>MADONNA</td>
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<td>ROBERT PLANT</td>
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<td>53</td>
<td>22%</td>
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<tr>
<td>CHRIS ISAAC</td>
<td>16</td>
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<td>GEORGE BENSON</td>
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<td>MOODSWINGS</td>
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<tr>
<td>SWV</td>
<td>49</td>
<td>62</td>
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<tr>
<td>DARREN SMITH</td>
<td>28</td>
<td>41</td>
<td>13%</td>
</tr>
</tbody>
</table>

**New Releases**

**LUTHER VANROSS**

"Heaven Knows" (Epic/LV)

The remixed version of an already good album track sounds wonderful in single configuration. The whole piece radiates with a brilliant attitude and deserves to be played.

**BETH NIELSEN CHAPMAN**

"The Moment You Were Mine" (Reprise)

Soon to join the ranks of consistent singer/songwriters, Beth Nielsen Chapman launches her second album, *You Hold The Key*, with the kind of love song that becomes a wedding day standard.

**10,000 MANIACS WITH MICHAEL STIPE**

"To Sir With Love" (Elektra)

Natalie Merchant and R.E.M.'s Michael Stipe capture the essence of innocence of Lulu's wedding day standard. Taken from a special four-track EP and seen live on MTV's Inaugural Ball. And note that all sales proceeds go to Rock The Vote campaign.

**PENNY FORD**

"I'll Be There" (Columbia)

Check out the 4:25 A/C "mix" that includes a new intro, making this a considerably more playable track.

**CHRIS ISAAC**

**Label**: Reprise

**Promotion Contact**: Irene Vargas

**Current Single**: "Solitary Man"

**Current Album**: San Francisco Days

**Biggest Single to Date**: "Wicked Game" - 1991

**Birthdate**: June 26, 1956, then again on October 7, 1958

**Birthplace**: Stockton, California

**Current Residence**: Hotels and a bus

**Martial Status**: Swingin' single

**Musical Influences**: The Beatles, Elvis Presley, Connie Francis and Metallica

**Favorite Record by Another Artist**: "Forgot To Remember To Forget" by Elvis Presley

**Likes**: Hawaiian music

**Dislikes**: Being forced to folk dance

**Pets**: Roscoe and Lil' Elvis

**Favorite Pastime**: Surfing

**Favorite Sports Team**: The Stockton Ports - baseball

**Future Plans**: "Remodel the bathroom, start a cult and improve my penmanship."

**Chris Isaac Says**: "Be comfortable, that's my motto."
THE PROFESSIONAL AIRCHECK

It's easy to identify audition tapes that are from people who aren't professional. Often, they're from beginners. But even if they're not, certain characteristics can tell a program director that the sender doesn't really understand what a PD listens for and wants in an air talent. Here's a little list for those who want to TURN OFF a programmer:

First, send an aircheck that starts with the first break you did. This shows you don't understand that a PD generally decides whether you're in the running or not based on what the first break on the tape sounds like! If the first break of your show isn't the best—and it hardly ever is because you haven't absorbed the rhythm of the program and gotten into the groove of what you're doing yet—putting that break first on your aircheck understates your degree of talent. (And if the tape isn't 'scoped—removing all but the start and finish of the records and the spots you didn't voice—your unprofessionalism is so obvious that no PD will consider you further.)

Reel-to-reel tapes used to be the standard; today airchecks are usually submitted on good quality cassettes. The length of the tape is relatively unimportant, but if you use a longer tape (C-60 or C-90), be sure the label shows the length of your demo in minutes and seconds so it's clear it won't take much time to review. The label should also include your name and telephone number, in case the cassette gets separated from your resume. TYPE the label.

For those who really want to appear unprofessional, put together a tape that's like a "Whitman's Sampler"—one each of everything you do! One liner, one live spot, one droll witticism, one perfect intro talkup, etc. That'll make it pretty clear that (1) this isn't a real radio show and (2) you think of a radio show as a bunch of high points rather than as a stream-of-consciousness continuity. To make the PD even more aware that you're a real radio amateur, strive to make each of these elements incredibly outstanding—the best you've ever done. It'll be obvious that you're "reaching" in each case, and thus that you not only misunderstand the context of a show, but can be counted on to miss badly as often as you succeed, if you actually do get on the air!

There's a booby prize for you if you actually do fool the PD into thinking your "best ever" efforts on the tape are typical of what you do: You get to be fired after a few days of not doing what you presented yourself as able to do on the tape! An you'll deserve it, because you failed to understand that what PDs want to hear on your audition tape is your average, dependable work, and not your "best." They want to hear what your work would sound like on their station if they just happened to run in during your show, when you didn't know they were listening. They want to hear a level of professional competence from you—above which you may occasionally rise—with the assurance that you'll never fall below that level!

By the way, some amateur air talents like to customize an audition tape with the call letters of the station they're applying to. This can torpedo your chances all by itself because it tells the PD that (1) this is not a real aircheck and thus not typical of your average work, (2) you don't understand that this leaves the PD unable to judge what you can do, and (3) it suggests to some PDs that you are trying to show off your grasp of how their station is formatted and structured—and chances are you will misunderstand key elements of the PDs concept! That won't impress him/her. Next week: the resume!

CUBA GOODING

THE LEAD VOICE ON SUCH CLASSICS AS "EVERYBODY PLAYS THE FOOL" AND "JUST DON'T WANT TO BE LONELY"

DEBUTS THE TITLE CUT FROM HIS SOLO ALBUM "MEANT TO BE IN LOVE" A FUTURE CLASSIC.

LOOKING FOR ADDS 8/93

"MEANT TO BE IN LOVE" MEANT TO BE A HIT!

WRITTEN AND PRODUCED BY CHARLES WALLERT

FOR PHONE INTERVIEWS CONTACT: TRIUNE RECORDS 212-581-8400 FAX: 212-581-8607
GAVIN COUNTRY

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

Reports accepted:

Total Reports:

ASSOCIATE EDITOR: CYNDI HOELZLE
EDITOR: LISA SMITH

Most Added
CLINT BLACK (143)
LEE ROY PARNELL (87)
KATHY MATTEA (74)
RICKY VAN SHELTON (58)
COLLIN RAYE (54)

Top Requests
MARK CHESNUTT
TRACY LAWRENCE
CARLENE CARTER
ALAN JACKSON
DOUG STONE

Inside Country

RADIO HAPPENINGS...

Finalists for the CMA’s Station of the Year and Broadcast Personality of the Year have been announced.


KEZY-Williston co-sponsored a statewide Boot Scoot Boogie contest in conjunction with the Brooks & Dunn concert at the

Week 213 Last Week 214

Chartbound

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<td>LORRIE MORGAN</td>
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<td>&quot;Hold On Ev'ry&quot;</td>
<td>DUDE MOWREY</td>
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Album Cuts

WYNONNA - Rock Bottom/Girls With Guitars
LITTLE TEXAS - God Blessed Texas
BROOKS & DUNN - Rock My World (Little Country Girl)
GEORGE STRAIT - Where The Sidewalk Ends/Overnight Male
"What do you get when you add Roger Ballard’s live show and his new single?" Answer: "Two steps in the right direction"
Smokey Rivers - WGI

"Looks like Atlantic has another winner...The Kid Was Damn Good!"
Michael Brooks - WYAY

"Undeniably a fresh talent that the listeners will love!"
Scott St. John - WWKA

"About the time I feel we can’t possibly discover any more outstanding new artists, here comes another out of the woodwork! Roger Ballard is outstanding!"
Larry Daniels - KNIX

"I feel Roger has the look, voice, talent to be a real chart topper. I enjoyed his truly high energy performance!"
Shane Finch - WDEZ

"The boy can sing! Great stage presence, great vocals...another star rising on the Atlantic horizon!"
Bill Macky - WQKB

"Roger Ballard has terrific songs...sparkling presence on stage, and will be an important contribution to the country sound of the 90’s."
Wade Jessen - WSM

Go for Adds August 16th
Album Hits September 21st
# Top Ten Videos

1. MARK CHESNUTT - It Sure Is Monday (MCA)
2. CARLENE CARTER - Every Little Thing (Giant)
3. TRACY LAWRENCE - Can't Break It To My Heart (Atlantic)
4. SHENANDOAH - Janie Baker (RCA)
5. LITTLE TEXAS - What Might Have Been (Reprise)
6. DOUG SUPERNAW - Reno (BNA Entertainment)
7. PAM TILLIS - Cleopatra, Queen Of Denial (Arista)
8. HAL KETCHUM - Mama Knows The Highway (Curb)
9. BILLY RAY CYRUS - In The Heart Of A Woman (Mercury)
10. SAMMY KERSHAW - Haunted Heart (Mercury)

**Reports Adds Weeks**

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<td>What About Love</td>
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<td>89</td>
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<td>Rip Off The Knob</td>
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<tr>
<td>87</td>
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<td>* LEE ROY PARNELL</td>
<td>On The Road</td>
<td>Arista</td>
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<td>85</td>
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<td>KATHY MATTEA</td>
<td>Listen To The Radio</td>
<td>Mercury</td>
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<td>TURNER NICHOLS</td>
<td>Moonlight Drive-It</td>
<td>SBM</td>
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<td>72</td>
<td>58</td>
<td>* RICKY VAN SHELTON</td>
<td>A Couple Of (Good) Years Left</td>
<td>Columbia</td>
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<tr>
<td>69</td>
<td>10</td>
<td>DARRYL &amp; DON ELLIS</td>
<td>Ten Minutes</td>
<td>Epic</td>
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<tr>
<td>35</td>
<td>35</td>
<td>* DEBORAH ALLEN</td>
<td>All The Loving And The Hurting Too</td>
<td>Giant/Nashville</td>
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<tr>
<td>28</td>
<td>28</td>
<td>* BILLY DEAN</td>
<td>I'm Not Built That Way</td>
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<tr>
<td>28</td>
<td>18</td>
<td>* CIMMARON</td>
<td>Stone Country</td>
<td>Capitol</td>
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</tbody>
</table>

Dropped: #21-Reta McIntire, #23-Sammy Kershaw, #37-Alan Jackson, #40-Shania Twain, Shelby Lynne, Alison Krauss.

* Indicates Debut

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**New Releases**

**LEE ROY PARNELL**

*On The Road* (Arista)

Lee Roy gets a nice, easy-risin' groove going on this first single from her upcoming album due out in the Fall. And just like his past hits, "On The Road" sounds like it will be around for awhile—it's the kind of song you love to hear over and over.

**KATHY MATTEA**

*Listen To The Radio* (Mercury)

This Nanci Griffith song is perfect for Kathy and her warm, folky voice. Matta says she has wanted to sing another Griffith composition since she did "Love At The Five And Dime," and you can tell she has a lot of affection for this song.

**RICKY VAN SHELTON**

*A Couple Of Good Years Left* (Columbia)

Ricky sings beyond the range we usually hear from him, and the results are spectacular. His voice has always been note-perfect but seems to show more emotion than usual on this song from his upcoming album, *A Bridge I Didn't Burn*.

**BILLY DEAN**

*I'm Not Built That Way* (Liberty)

It's great to hear a fun, up-tempo song from Dean, and this one is definitely a smoker.

**DEBORAH ALLEN**

*All The Loving And The Hurting Too* (Giant)

Deborah wrote this beautiful song with her husband Rafe VanHoy, and she sings it very soulfully.

**CIMMARON**

*Stone Country* (Alpine)

The title says it all. Cimmaron sing the praises of the greatest music on earth, sounding like a heavenly cross between Vern Gosdin and Travis Tritt.

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**State Fair**

First prize went to Heidi Wolf and Mike Mosure from KSJB-Jamestown. Tom Colt replaces Mike Watson as morning drive personality at KLJK-Charlotte City. WDELS-Scranton will be featuring Robert Ellis Orrall at their "Listener Appreciation" concert on August 15. Congratulations to Jim Asker and all the folks at WFLS-Fredericksburg on their three first place awards at the recent Virginia Association of Broadcasters convention. Get well wishes to KMDL-Lafayette morning personality Kim Canard, who will undergo back surgery, and to August and September. Chuck Childress will fill in for Canard and MD David Michaels will be covering Childress' afternoon drive shift. More get well wishes to Gary Sinks at KGCH-Sidney, who got second degree burns when a radiator cap flew off and struck him in the face. Diana Underwood has been promoted to Assistant PD/MD at KPLX-Dallas. We've got some more Arbitron congratulations to pass around this week. Shannon Burns and all the folks at WJCL-Savannah are thrilled with their new ranking as number one in the market, with a 13.5. WWZD-Tupelo got a 20.4, making them number one in their market. Spirits are high at KKKC-Lafayette, where the spring numbers showed a giant jump. In its second book as a hot Country station (they switched from A/C last August) KKKC went from a 4.4 to a 13.8, making them number one across the board. And congratulations to Steve Hodges and the folks at KDDB-Little Rock ("The Duck") on their spring numbers. They went from an 8.2 to a 10.5 12+, and they celebrated by opening a bottle of—what else—cold duck. After 13 years at KGA-Spokane, Don Owen has left the station. He's currently shopping for a new gig—give him a call at (509) 455-5977. Tim Cotter takes over MD duties at the station, and is taking calls Mondays-Tuesdays from 2 to 3.

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**Artist Profile**

**RADNEY FOSTER**

**From:** Del Rio, Texas

**Label:** Arista

**VP, Promotion:** Allen Butler

**Current Release:**

"Easier Said Than Done"

**He Says:** "I'm having more fun this time around. Not to take anything away from Foster & Lloyd—I had a blast doing that—but now the audiences are bigger and there's a connection being made that I didn't know you could make. People are coming up to me and saying that "Easier Said Than Done" caused them to get back together with their spouses.

"It still amazes me that you can make something up in your living room that would be that powerful in people's lives. I think that if you can bare your soul in that way to an audience, those songs can become just as personal to them. I think that's why people like "Easier Said Than Done" so much—because it's such a common feeling."

**It's Said:** "As half of the Nashville duo Foster & Lloyd, Radney Foster blended the sounds of the Byrds and the Everly Brothers into lightweight country pop tunes. On his new solo recording...Foster wades into the deeper currents of country tradition and fishes out a Texas-swingerzy honky tonk album so good it could have come from George Strait."

—Washington Post
Inside A³

ROY ROGERS
Slide Of Hand (Liberty)

Interesting cat. Roy Rogers has been hauling his slide guitar to gigs since he was thirteen. Since, he's built a reputation not only as a hot slide player, but as a producer responsible for John Lee Hooker's re-emergence and some tasty solo albums with harmonica Norton Buffalo. Slide Of Hand is an ample showcase of Roy's talent. As a singer (sounding like a cross between Alvin Lee and Savoy Brown's Lonesome Dave) Roy balances his instrumental prowess with a brisk collection of songs that take rock blues playing to a new, intriguing plane. My favorite, Big Joe Williams' "Mellow Apples," happens to be a big live request item as well. It combines an instrumental approach, and a late vocal entry with as dramatic a drum entrance as you’ll hear. Other gems include the '90s ode to staying together, "Don't Give It Up."

BILL MILLER
The Red Road (Warner Bros. Western)

Bill Miller's sixth (!) album-his first on the Warner Bros. Western label-is an esoteric effort full of non-commercial appeal. Along with John Trudell, Bill Miller is a significant voice of his people, a mixture of Native American inter-tribal influences and folk. Produced by Richard Bennett (an extraordinary guitarist who has also produced the best of Steve Earle and Rodney Crowell), the album deals with the plight of a writer juggling the death of his father and the cultural assimilation. The result is a juxtaposition of Native and Anglo influences. We found the spoken work "Many Trails" into the folky "Trail Of Freedom" extremely moving.

SHERYL CROW
Tuesday Night Music Club (A&M)

Tuesday nights. Some play poker, some drink liquor, some bowl. Over the last year Sheryl Crow spent Tuesday nights in the living room studio of producer Bill Bottrell experimenting with songs. Along the way, she group-wrote all the songs included on this album with fellow Tuesday Night Music Club buddies David + David, shards of Toy Maninee and Wire Train, assembling several potential lost weekend soundtracks. After listening through all eleven tracks, it's plain to see that Tuesdays represented a gonzo variety of moods, that is, verses that are twisted, blue, confident and as confused as anyone surviving in Southern California can be. Like David Baerwald's recent solo songs, Sheryl Crow's music documents Los Angeles today, a collection of literate and desperate snapshots of creative boredom and insanity. Joni Mitchell noticed they paved paradise, and Crow documents post-Rodney King blues in the Land Of The Deal. Tracks include "Run Baby, Run," "Leaving Las Vegas" and "What Can I Do For You."

JEFF BECK AND THE BIG TOWN PLAYBOYS
Crazy Legs (Epic)

If Robert Plant can resurrect the Liggins Honeydrippers, Jeff Beck can put aside his race cars long enough to bring Gene Vincent back from the dead. Crazy Legs is a period piece intended as a salute to Vincent & His Blue Caps, especially guitarist Cliff Gallup whose licks Beck reproduces note-for-note. These are solos Beck has been tinkering with since age fifteen. With this tough collection of retro rockabilly Teddy Boy players, Beck and his Playboys show the Stray Cats how it's done. Included are my favorite Vincent chestnuts, "Lotta Lovin'" and "Who Slapped John?"

Some magazines are amazed to make it to 7 years old.

Some magazines are rightly proud to celebrate 20 years.

Only one magazine can claim 35 years service to the radio and record business...

...and we're celebrating later this month with a special 35th anniversary edition which will feature a virtual history of popular music radio. Inevitably it will include reflections, memories, photographs, turning points and commentary from key people who have been right at the heart of this business, as well as bringing the story right up to date.

It will appear with the August 27th issue—don't miss it!
THE STORY

Jonatha Brooke - Vocals, guitar, piano
Jennifer Kimball - Vocals

LABEL: Elektra
PROMOTION CONTACT: Andrea Goode

LATEST RELEASE: The Angel in the House

THEY SAY: "We met in singing groups in college, and were drawn together right away because we enjoyed the same odd harmony. In fact, we were pulled toward that sound so much and distorted so many songs that we were soon not welcome in the groups!"

-Jennifer Kimball

"A lot of times I'll hear Jennifer's voice when I'm writing, I'll come up with a first melody, and then a completely different melody, which will end up being Jennifer's part. I think I would have written a lot more songs if I didn't stack them up vertically that way. But it's our trademark now."

-Jonatha Brooke

"We've evolved over eight years—we found our 'thing' very naturally and nurtured it ourselves. It may have been the hard way, but what we've achieved is our own: the singing style and the writing and the harmonies, the attraction to dissonance. We choose the notes no one else would choose."

-Jonatha Brooke

THEY DESCRIBE THEIR SOUND: "Somewhere between the Bulgarian Women's choir and Metallica. Resonant Avant Folk."

- Jennifer Kimball

IT'S SAID: "(The Story) is six-part harmony without the four boring parts."

-David Wilcox
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<th>LW</th>
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**New Artists**
-協會
- 藝術
- 男
- 女
- 雜誌
- 添加

**Album Adult Alternative Editors:** Kent/Keith Zimmerman

**August 6, 1993**
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<td>JOHNNY GILL - Tell Me How U Want It</td>
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<td>LISA KEITH - Love Isn't Body, It's Soul</td>
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<td>JANET JACKSON - You Want This/Where Are You Now</td>
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<td>MARK WHITFIELD - That Girl</td>
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**Inside Urban**

The first lady of Laface, **Toni Braxton**, gets top honors this week as "Another Sad Love Song" reaches number one, bumping **Tony Toni Tone** to number two after just one week at the top...**Silk**, **Vertical Hold**, **TLC** and **Brian McKnight** make their moves within the Top 10. **Janet Jackson's** "If" enters the Top 10 after moving up four places from last week's #13. **Shanice** is still rolling along, picking up adds.

**Record to Watch**

**JOHNNY GILL**

"I Got You" (Motown)

Johnny hooks up with labelmates Boyz II Men for a cool jam.

**Most Added**

**MARIAH CAREY**

"Dreamlover" (Columbia)

**JAZZY JEFF & FRESH PRINCE**

"Boom! Shake The Room" (Jive)

**MAZE Feat. FRANKIE BEVERLY**

"Laid Back Girl" (Warner Bros.)

**Top New Entry**

**MAZE Featuring FRANKIE BEVERLY**

"Laid Back Girl" (Warner Bros.)

**Hot**

**BABYFACE**

"For The Cool In You" (Epix)

**Top Tip**

**MARIAH CAREY**

"Dreamlover" (Columbia)
Up & Coming

Reports Adds
27 4 P A C - I Get Around (Interscope/Atlantic)
27 4 REGINA BELLE - Dream in Color (Columbia)
25 2 ICE CUBE - Check Yo Self (Priority)
24 6 *SAGE - Charish The Day (Epic)
24 18 *D.J. JAZZY JEFF AND THE FLAME PRINCE - Boom! Shake The Room (Jive)
23 1 YO-YO - Bonnie & Clyde Theme (Testament)
21 7 *SMOOTH - You Been Played (Def Jam)
21 6 *GEORGE HOWARD - Granit In The Grain (GRP)
20 2 *SWEET N LO - 40-Dog (Third Stone/Atlantic)

Dropped: #33 - Nuttin’ Nyce, #34 - Tag Team, #37 - Robin S (Show), #38 - Levert (ABC).

Keep an eye out for En Vogue’s special six-song EP Runaway Love with the title track due in your hands in a few weeks. The remix EP will contain three new tracks (one has an extended version) and remixes of two previously recorded songs. Tentative street date is September 21...The International Association of African American Music (IAAAM) will host a delegation of African American recording artists, music industry executives and journalists as they travel to London for a historic, first-time meeting with their British counterparts during IAAAM’s second international junket. August 24 to 31, Billied as “a cultural and trade mission,” the trip seeks to increase business opportunities in the international marketplace while allowing its participants to experience the United Kingdom’s African diaspora. For registration information call 1-800-IAMUSIK.

SERVICE: WBIR-Ithaca, N.Y.
requests new and old reggae music on CD or vinyl. Send to Jannett Goldman c/o WBIR, 227 London Ave., Ithaca, N.Y. 14850.

New Releases

LUTHER VANDROSS

Heaven Knows (LV/Epic)

Luther can pump the smooth mid-tempo jams without much effort, and this is best demonstrated on “Heaven Knows.” This is one of my favorite tracks on Never Let Me Go, and the fresh remix makes it seem even better.

ANGIE & DEBBIE

Light Of Love (Capitol)

The youngest of the Winans family release their debut single, “Light Of Love.” Angie & Debbie’s groovin’ inspirational song was penned by labelmate Gary Brown. “Big sister” Whitney Houston contributes background vocals, and that will help the duo make a strong impact with their motivational music.

NU COLOURS

(Your Love Is An) Ocean (Polydor/PLG)

Nu Colours show what they’re made of as they cast off their second single. It’s smooth sailing as “(Your Love Is An) Ocean” showcases the group’s fine gospel-based vocals.

CANDY DULFER

2 Funky (RCA)

Saxophonist Candy Dulfer brings us a new track that’s “2 Funky,” and definitely cool. Dulfer’s association with the former Prince and British artist Dave Stewart have exposed her to many music formats. Funky street beats and jazzy background vocals add spice to Candy’s hip sax playing.

FOUR SURE

Try And Find A Way (Ruffhouse/Columbia)

The quartet had a rocky start with this debut single, “Innocent Girl,” but the solid performance and groove of “Try And Find A Way” is reminiscent of productions by Jodeci. New Edition and Boyz II Men. Joey Elia’s convincing lead vocals on this ballad adds to the group’s vocal strength.

ROBIN S

Love For Love (Big Beat/Atlantic)

This song has the potential to be even bigger than the gold selling “Show Me Love.” A boomin’ kick drum and carefully arranged synthesizers provide a “house”-influenced track, and Robin’s emotion-filled vocals spice up the rhythm. “Love For Love” is a complete package, and a perfect set-up for the release of her debut album Show Me Love. Expect immediate response from your audience.

MEN AT LARGE

Would You Like To Dance (With Me) (eastwest)

The latest release by this duo asks the question almost every man has had to swallow his pride over after being denied. The midtempo rhythms give it a subtle appeal, and the vocals both “big guys” belt out are similar in range to those on their previous singles. Don’t be a wallflower...give this song a spin—for those less than confident people out there.

MANDELA CELEBRATES 75TH BIRTHDAY WITH THE STARS

Nelson Mandela recently celebrated his 75th birthday at the Valberg Garden at Sony Pictures in Los Angeles. On hand were Danny Glover, Whoopi Goldberg and Muhammad Ali, to name a few. Also taking part in the festivities were Reprise recording artists, Beverly Todd of the group Men At Large, and Reprise recording artists, Men At Large. Nelson Mandela recently celebrated his 75th birthday at the Valberg Garden at Sony Pictures in Los Angeles. On hand were Danny Glover, Whoopi Goldberg and Muhammad Ali, to name a few. Also taking part in the festivities were Reprise recording artists, Beverly Todd of the group Men At Large, and Reprise recording artists, Men At Large.

ARTIST PROFILE

BELL BIV DEVOE

NAMES: Ricky Bell, Michael Bivens and Ronnie DeVoe

CURRENT RESIDENCE: Los Angeles

LABEL: MCA

PROMOTION SENIOR VP: A.D. Washington

CURRENT SINGLE: “Something In Your Eyes”

CURRENT ALBUM: Hootie Mack

FAVORITE SPORT/TEAM: Basketball/Boston Celtics

THEY SAY: “It is not our intention to put anyone down or do the female sex or nothing like that. We make our music for entertainment. When you hear a song, it’s just whether you like it or not, whether you like the melody of the song or what we’re talking about. We want it to be listened to for fun” —Ricky Bell

IT’S SAID: “BBD has an entire generation waiting like open-mouthed baby birds, anxious to be shown what to wear, how to move—a generation aching to have BBD yank them onto the dance floor again.” —Spin
Making the leap from gold records to the silver screen is seldom easy, but groundbreaking filmmaker Robert Townsend hopes that the talents of musicians will translate onscreen in his new MGM film The Meteor Man. Townsend, who found success directing and starring in the comedies Hollywood Shuffle in 1986 and The Five Heartbeats in 1991, has assembled a cast featuring Luther Vandross and rappers Naughty By Nature, Cypress Hill, Biz Markie, Big Daddy Kane and Another Bad Creation.

"The singers' and rappers' parts are small," says Townsend. But, he adds, "I'm more concerned with their vibe, because I think the kids really like them a lot.

The Meteor Man is an urban fantasy/comedy starring Townsend himself as a meek school teacher transformed into the big screen's first black superhero when he's struck by a meteor. Menacing gangs figure into the story and Townsend looked to the world of music to fill roles. "Recording artists really have to be able to act," he says. "Now that there are videos everyone's got to act every time they do a song. People are looking to see how they look, and then as they're doing lines or pantomiming a scene you can get a feel for their energy as an actor."

For every Prince, Ice-T or Whitney Houston who have succeeded in films there are numerous casualties who burned like moths when they flew into the beckoning light of the big screen. "Success doesn't happen very often," says Stephen Goldman, MGM's senior vice president of music. "When I was at Warner Bros. we made a movie loosely based on Prince's life. We shot it inexpensively and when Purple Rain came out it exploded, and Prince's career went right to the top of the A-list."

Elvis may have been the first to really exploit his recording success in films, but prior to The King artists like Frank Sinatra, Doris Day and Bing Crosby were able to branch out and reach their audiences through movies. "An audience loves to go to movies to see their musical heroes perform," says Goldman. "It's really a terrific opportunity for everyone—the audience gets what they want, the artist gets what they want, the film companies and record companies get what they want. Look what happened with The Bodyguard."

"With The Meteor Man," says Townsend, "I feel good as a director because I think all the musical artists were well cast. In terms of the believability of the film you could look and say 'yeah, they could do that.' The Meteor Man's younger target audience matches the target audience of the majority of the music artists in the movie, and advance screenings found viewers buzzing with excitement when their favorites appeared onscreen.

The story goes that Townsend spent nearly a year writing down names and numbers of people whom he met and intended to work with on The Meteor Man. These included not only seasoned actors like Bill Cosby, Robert Guillaume and Marla Gibbs, but also musicians. "I'm a big fan of Luther Vandross and in the back of my head I said to myself 'I think Luther can act.' When I went to his concerts there was a certain kind of presence and I just wanted to see about it."

What was it like working with rappers Cypress Hill and Naughty By Nature? "Cypress Hill were really in the Bloods at one time," explains Townsend. "In the movie they play the Crips, so we did that just to switch it up. I had a really good time with Naughty By Nature."

by David Beran

Gavin August 6, 1993
“An audience loves to go to movies to see their musical heroes perform. It’s a really terrific opportunity for everyone.”

Stephen Goldman,
MGM Senior VP of Music
When they came on the set they were surprised because I have a scene where the Bloods and the Crips make peace with the police. Biz Markie has a small role in the film, but Townsend admired Biz's work enough to cast him in *Townsend Television*—an hour-long variety show that will begin airing Sunday nights on Fox in September.

"Biz is just loopy, he's really crazy. I wanted him because he makes me laugh," says Townsend. The Joker of hip hop told Gavin that working on *The Meteor Man* was "just like a big video. I'm not going to be a Denzel (Washington) or a Wesley (Snipes)," says Biz. "But I would like to do more films. I want good movies like a Joe Pesci-type thing. All I'll do is comedy 'cause I'm not a drama person, and I won't do junk."

As for Big Daddy Kane, Townsend recalls that "he was into it. The funny thing about Big Daddy Kane was once I said, 'Now, I want you to know how to load this gun,' and he's like, 'I know guns.' That was the only time I thought, 'He's really from the streets.' Young rappers Another Bad Creation lived up to their reputation for being bad. Townsend chuckles as he recalls how they wanted to do something evil like blow up the car or spray paint the wall. "One of them wanted to ride the tiger, but I said 'no, I don't think so,' he laughs.

*The Meteor Man* also boasts an impressive Motown soundtrack that includes tracks by Shance, Hi-Five, and Howard Hewett. Songs by Michael Jackson, Naughty By Nature, Techno Tronic and Hammer are heard in the film, but don't appear on the soundtrack release. "I've always been big on music because a source song like Michael Jackson's 'Can't Let Her Get Away' sets a feeling," Townsend says. "That song begins the film with a good time party feeling, and something like Naughty By Nature's 'It's On' has that kind of jazz groove that fits perfectly with the momentum of the scene."

"When I told people I wanted to get a Michael Jackson song they were like 'Are you crazy?' I called him up and said, 'I really want to use that song 'Can't Let Her Get Away,'" and I sent him the film. "Michael loved the movie and gave the film a gloved thumbs up, along with his permission to use the song. "In the future I want to film a story about a singer and a show business life, and I'm thinking about Luther Vandross for the lead," says Townsend. Whether Vandross can make the jump from the recording stage to the soundstage remains to be seen. The filmmaker is also slated to work on an upcoming project with comedian/singer Eddie Murphy, and has talked about plans to make a film based on the life of Duke Ellington. With all of these film/music tie-ins, neither the music or film business has heard the last of Robert Townsend.

A cursory glance at last week's Gavin Top 40 and Adult Contemporary charts shows four songs from soundtracks embedded in their top tens. *The Bodyguard* soundtrack thrust these vehicles back into the spotlight, just as soundtracks to *Footloose*, *Saturday Night Fever* and *West Side Story* did for previous generations. Similar to concert posters, which used to be considered souvenirs and have ascended to the position of valued wall art, soundtracks are a force to be reckoned with on their own.

Michael Jackson's *Thriller* as the all-time best selling album. A box office turkey can still have a successful soundtrack, as witnessed by recent soundtracks to *Last Action Hero* and *Sliver*. Even the ones made up mostly of composed music instrumentals such as those for *Jurassic Park*, *Bram Stoker's Dracula* and *Beauty And The Beast*, can prove to be potent sellers.

There's no tried and true formula for assembling a soundtrack, but having a music background is essential. Gary Lemel, Warner Bros. Pictures president of music spent time as a jazz singer/bassist and A&R person. "Creating a soundtrack is totally different every time out, depending on the script and the director," he says. "Individual songs change drastically from the beginning of the movie to what's ultimately the end result, so there's no normal way to go about it."

Stephen Goldman, MGM's senior vice president of music, was a producer whose credits include *Iron Butterfly*, *B.B. King* and *Canned Heat*. "When a film is in its script stages it goes through a process of development," says Goldman. "Once there's a concept of what the film is going to be, the music people at the studios start to formulate a more concrete idea of what kind of music would."

Film is a collaborative effort, and selecting music reflects this. "Each director and the actors bring their lunch with them—their special 

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A BEHIND THE SCENES GLANCE AT SOUNDTRACKS

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T he days of soundtracks being dismissed as merely appendages to films are long gone. The recent success of *The Bodyguard* soundtrack thrust these vehicles back into the spotlight, just as soundtracks to *Footloose*, *Saturday Night Fever* and *West Side Story* did for previous generations. Similar to concert posters, which used to be considered souvenirs and have ascended to the position of valued wall art, soundtracks are a force to be reckoned with on their own.

A cursory glance at last week's Gavin Top 40 and Adult Contemporary charts shows four songs from soundtracks embedded in their top tens. *The Bodyguard* is still selling like hotcakes and is making a serious bid to dethrone Michael Jackson's *Thriller* as the all-time best selling album. A box office turkey can still have a successful soundtrack, as witnessed by recent soundtracks to *Last Action Hero* and *Sliver*. Even the ones made up mostly of composed music instrumentals such as those for *Jurassic Park*, *Bram Stoker's Dracula* and *Beauty And The Beast*, can prove to be potent sellers.

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Film is a collaborative effort, and selecting music reflects this. "Each director and the actors bring their lunch with them—their
own style," says Goldman. An example is the story behind the Proclaimer's hit "I'm Gonna Be (500 Miles)" from Benny And Joon. When actress Mary Stuart Masterson played the four-year-old song on the film set, cast members suggested it be included on the soundtrack. This week, "I'm Gonna Be (500 Miles)" is poised to take over the #1 spot on Gavin's Top 40 chart.

As with films and music, target audiences are a crucial consideration when putting together a soundtrack. "The worst thing is to have a soundtrack that appeals to women over 40 for a movie that appeals to men 25 and under, which happens," says Lemel. "More often than not they don't work, but when they do work they're really powerful."

"When you start to shoot the picture and see the tone of if you get a game plan," explains Goldman. "You try to make the picture's music really fit the movie as well as have some cachet to it in terms of its performance in the marketplace."

Singles performed by big names that connect with the tone of a movie can propel the entire soundtrack into the public's eye. The Michael Jackson single, "Will You Be There" from the Free Willy soundtrack, and AC/DC's "Big Gun" from Last Action Hero attest to this. Sting recently rerecorded the Police song "Demolition Man" for the upcoming film of the same name, and this type of recognizable name cross-promotion can give a film a boost.

"Benny And Joon was a quirky film with pop icons Johnny Depp and Mary Stuart Masterson," says Goldman. "Naturally, this is a perfect vehicle to do something for records." Milan Records, whose impressive roster includes soundtracks to The Crying Game and Ghost, released the soundtrack.

"Ultimately, there's a record deal that has to be made," says Lemel. "You choose a record label based on the type of artists you think you're going to use." These final stages may also incorporate music video tie-ins with footage from the film. The complex web of cross-promotion recognizes the spin that a strong soundtrack can put on a film, and vice-versa.

Although music is one of the final elements to go into a film, carefully planned campaigns can ultimately pay off in the end. While the mega-success of The Bodyguard may distort the true value of soundtracks, current films like Sleepless in Seattle and Coneheads are benefiting from high profile collections. With the current trend toward younger film audiences, it seems certain that soundtracks will continue to focus on younger demographics and flourish.

—By David Beran
Say What?

It was great seeing everybody at the New Music Seminar, but it's back to work. I don't know about you, but I'm still trying to catch up on sleep. Highlights of the NMS include the 1993 MC and DJ Battle For World Supremacy. Although Sinister was nice, he was no match for 8-Ball who had the crowd in his corner from early on. When it came down to the finals, it was Mr. Sinister from Queens and 8-Ball. Although Sinister was nice, he was no match for 8-Ball who had the NMS included the big Rocksteady Reunion which took place on June 24 at the Rocksteady Park at 98th & Amsterdam. Hosted by Bobbito of Hoppin/Hit U Off and WKCR-New York, the free concert was a tribute to Kool Herc and Afrika Bambaataa, the founding fathers of hip-hop. Among those who showed up include Cold Crush Brothers. Kris Kross - Alright (Ruff house/Columbia) 

**NEW**

- **DA YOUNGSTA'S**
  - Iz U Wit Me? (eastwest)

**RECORD TO WATCH**

- **Nutin Ta Lose** (Tuff Break/ASTA)
  - 12 new stations this week feel they have nothing to lose with Tuff Break’s first release. Among them are Jeff “I need a haircut” B of WTUL-New Orleans and Garen Sampson of KPOO-San Francisco.

**Top Tip**

- **DA YOUNGSTA'S**
  - Iz U Wit Me? (eastwest)

**Chartbound**

**APACHE** - Hey Girl/Da Fa Self (Tommy Boy)

**BRAND NUBIAN** - Allah U Akbar (Elektra)

**RUN-DM.C.** - Cohn, Whatta Gonna Do (Profile)

**KRIS KROSS** - Height (Ruthless/Columbia)

**DA YOUNGSTA'S** - Iz U Wit Me? (eastwest)

**ILLEGAL** - We Gotta Buy (Ruffin)

**COMMON SENSE** - Soul By The Pound (Relativity)

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

Gavin August 6, 1993

Most Added

PRIVATE INVESTIGATORS

Mash Up Da Mic
(Virgin)

POETIC JUSTICE

**SOUNDTRACK**

(Deucal/Epic)

DA YOUNGSTA'S

Iz U Wit Me? (eastwest)
"Gumbo cooks up a spicy musical stew:
Remnants of Coltrane jazz riffs float alongside
hip-hop break beats, street rhymes, Baptist hymns and live percussion."
-Entertainment Weekly

"Gumbo's music is real Afrocentricity
and will keep African culture alive in the underground communities."
-Rap Sheet

"A great album! Incredible beats! Gumbo's taking hip-hop to another level."
-Mike West WBLK-Buffalo

"Gumbo's got the flava with jazz, African rhythms and the blues
all mixed in on two turntables."
-Wildman Steve WBAU-Uniondale
RAP RETAIL

**Singles**

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**Albums**

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**Artists**

**LUTHER CAMPBELL**

- **From:** Miami
- **Label:** Luke
- **Promotion Contact:** Sterling Brooks
- **Latest Release:** "Work It Out"
- **Current Album:** In The Nude
- **Musical Influences:** Dolemite, Rick James
- **What Was The Last Record You Bought?:** "Knockin' Da Boots" by H-Town.
  I got a thrill when I went into a record store and bought it.
- **Is There Anyone You Haven't Worked With But Would Like To In The Future?:** Toni Braxton

**What'S The Last Musical You Went To?:** "Luke has gone totally against what the system says a black man can do, overstepped all of the boundaries and done everything he's wanted to. He's a great example of what black business should be." —Rockyarr Benson, Hollywood

**Future Plans:** To see H-Town sell 3 million copies of "Knockin' Da Boots" and to have his new group, U-Mynd, follow. He also warns us about his new girl group that's going to blow everyone's minds.

**Tour Details:** Currently touring around the country. Last year he had a jacuzzi filled with women fall on stage. This year Luther promises it will be even wilder.

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After hearing thousands of people scream "Bullshit!" repeatedly at the top of their lungs, the stage crew had no choice but to let them perform "Down With The King." Now that's what I call stage presence! Even after 12 hours of sitting in the sun, headliner Ice Cube made the tired crowd feel it was worth their while to see him. After all that time they still had energy to jump up and down to the wicked rhymes of Cube. When's the next one guys?... Perhaps Alexander Mejia II may know. Mejia has been promoted to KMEL's street research coordinator. With this title comes the responsibility of overseeing all the mixshows as well as coordinating artist interviews for the station.

Mejia has been involved with the music scene in the San Francisco Bay Area for years, and has his own production company called The Remix Shop. Mejia has also taken over the reporting status for the KMEL Beat Report. He can be reached Monday through Wednesday during normal business hours at (415) 391-1061. For those who are heading down to Atlanta for the Jack The Rapper Family Affair, check the Mercury showcase taking place on Friday, August 13 from 8 p.m.-11 p.m. Artists to perform include Tony Toni Tone, Biju Banton and Joe. For more information call Brian Samson or Patrick Pore at (800) 274-7957 Ext. 7955/7922. The PLG showcase will take place right after, from 11 p.m.-2 a.m. And Daddy-O will perform his new single, "Brooklyn Bounce." Make sure you call Sincere to have him put you on the guest list. He can be reached at (800) 223-7761 Ext. 3918. Call for the locations of the venues for both showcases. 'Nuff said.

**New Releases**

**Leaders Of The New School**

**What'S Next?** (Elektra)

For all the music I brought back from New York, this was the one tape that never left my possession.
When it comes to body language, Delano's got a big vocabulary.
RAP

The moment I heard the word “leaders...” slip out of Mike Jones' lips, my hands were out like a kid trick or treating for the first time, and my oh my is this a treat! The wait may have been a long one, but it was sure worth it. The album version has enough flavor to spice up most rap shows, but the large Professor remix is straight up hard-core hip-hop at its best. A rough and rugged rhythm track combined with snazzy horns and dope piano chops makes this cut my pick hit of the summer. Let me stop because this jam is beyond words. Check it out for yourself—I'm sure your ears will agree. Contact Erika McDaniels at (212) 275-4175.

DIGABLE PLANETS
Nickel Bags (Elektra)

For the third time the trendsetting trio is back, and there is no question that "Breakadawn" is going to be an across-the-board winner. The mellow bass line and harmonica influenced chorus have definite commercial appeal, while "En Focus" may be easier for college and mixshow DJs to get into since it hits a bit harder. Produced by Prince Paul, these first two tracks from De La Soul's third album, Poetic Justice, are a great combination for college and commercial radio to get into. De La Soul has just been resurrected. Check for the green bubloon in your mailbox. Contact Jamieson Grillo at (212) 987-5575 and tell 'em to hook you up with a "contact high."

ROD EDWARDS

MISTA GRIMM
Indo Smoke (New Deal/Epic)

For those of you who thought you had heard all there was to hear about the pleasures of puffin', welcome to Mista Grimm's world of "chronic illness." From the Poetic Justice Soundtrack and produced by Warren G. (Snoop Doggy Dogg's DJ), this track is funkier than the old gym socks in your high school locker, and the lyrics...well let's just say they'll remind you of the first time you heard Snoop on "Deep Cover." Even if you don't appreciate that true L.A. gangsta sound, you'll be nodding your head back and forth the moment you hear the overwhelming bass strum. The chorus of the song is simply "Are you high yet?" If you don't have the album already, call Troy White at (212) 833-4956 or Martin Moore at (212) 947-5575 and tell 'em to hook you up with a "contact high."

ROD EDWARDS

DOGG POUND
Niggas Don't Give A F**k (New Deal/Epic)

Here's one more bomb from the Poetic Justice soundtrack, and because its produced by Dr. Dre, its set to blow up just like everything else he's touched over the past year. Featuring Corrupt, Daz, Warren G. and Snoop Doggy Dogg, this L.A. based crew sends out a posse cut that's in there, and is destined to be a classic. Complete with piano riffs and the whole nine, Dre proves again and again that he is capable of producing some of the most rugged music in hip-hop. The lyrics are on the vulgar tip, but if you have the skills and time to make a radio edit, the effort will be well worth it. Expect to hear more from the Dogg Pound, as the whole crew, especially Snoop, gains more exposure. Once again, contact Troy White or Martin Moore for a copy of one of the summer's most popular albums.

ROD EDWARDS

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34
Body Armor

Akin YeLE

YO YO

The Pharcyde

Knucklehedz

Juice With Soul

Masta Ace, Inc

Mesanjarz Of Funk

Strictly 4 My N.I.G.G.A.Z...

Yo La

2 Pac

Bizarre Ride To The Pharcyde

Neva Again

Vagina Diner

You Better Ask Somebody

The Aftermath

Beyond Flavor

Free To Be

Ain't No Other

Strictly 4 My N.I.G.G.A.Z...

"The Atlantic Group"

Division Of Atlantic Recording Corporation © 1993 Atlantic Recording Corp. A Time Warner Company

"'s

Original Flavor

Da Youngsta's

To Be Continued

THIS
THE NEXT MUSIC ENTERTAINMENT MECCA?

So you want to get into music business, huh? But where will you go? New York and Hollywood are bursting at the seams with talent. What makes you different from the pool of veterans and starving newcomers who are looking for their next gig? Have you thought about Atlanta, Georgia? You know, Home of the 1994 Super Bowl and the 1996 Summer Olympics. More importantly, it's where T.I.C. is from. And Arrested Development, Kris Kross and Y'all So Stupid, to name a few. Jermaine Dupri and Dallas Austin, two platinum producers, are based out of Atlanta. Even Erick Bucano credits the city's location as being a major factor in its success, "It not as urban as New York or L.A. You can relax. If you ever get the urge to go back to get energized, it's just a hop, skip and a jump away to New York City."

According to Rocky Bucano, president of Rowdy Records "The music scene in Atlanta is definitely one of the country's rising hotspots. It's quite obvious with the success of Kris Kross, T.I.C., Another Bad Creation and Arrested Development has had, people are going to focus on that area. Atlanta has made a statement to the industry that it is a force to be reckoned with, and its impact is not going to die out anytime soon. The sound of Atlanta will be a part of mainstream music for years to come."

"Each region in the country has a certain amount of talent. A lot of it goes unnoticed for years and then all of a sudden starts to pop up and rise to the top. What's key about Atlanta is that they get music from both coasts."

Bucano credits the city's location as being a major factor in its success, "It not as urban as New York or L.A. You can relax. If you ever get the urge to go back to get energized, it's just a hop, skip and a jump away to New York City."

"Another reason Atlanta is a good place to be is because the market is wide open—from being a street deejay to owning the town. It's basically unclaimed territory. You can come here and get anything accomplished. I moved here from Dallas to do national rap promotion for Ichiban, and we have grown so much within the last year."

As far as radio goes, Avant credits college radio as being instrumental in breaking new artists. "College radio in Atlanta rules! You have guys like Subtle-T at WREK, Tony Jackson at WGHR and Randall Moore & Talib Shabazz at WRAS, who are willing to take chances and play new artists. Most of our records are sold due to college radio airplay. Commercial stations, for the most part, play it safe and wait until a record is a proven hit before they'll jump on it."

WRAS has played a major role in exposing hip-hop to the Atlanta area. At 100,000 watts, WRAS has more power than some of biggest major market stations, and with two hip-hop shows a week, Randall Moore, Talib Shabazz and G-Wiz are doing more than their share of breaking new music. The Rhythm & Vibe Show first went on the air on New Year's Eve of '89 with the intent of exposing more East Coast acts to the Miami Bass-dominated audience of Atlanta. Moore explains that the format of The Rhythm & Vibe Show flows more like an audio magazine, with guest DJs rotating in three week intervals. Due to its success, The Bomb, which showcases local deejays, was added in March of '93.

BY KELLY WOO

GAVIN AUGUST 6, 1993
On Your Desk NOW
FREEmE Records
Kenny DOPE
"Boomin' In Ya Jeep"
From The LP The Unreleased Project
SHAM & THE PROFESSOR
"Who's At The Door"
From The LP Split Personalities
Frankie Cutlass
"Girl Fresh"
From The LP The Frankie Cutlass Show
COMING SOON
MASTYLE "Redrum"
From The
INDEPENDENT
ESSENCE DONN "Show Me The Way"
Label of the Year!
© 1993 Freeze/Hoody/Moonroof Records Inc.
"One thing that's important to mention is that musically Atlanta has become a big melting pot. You have people with different tastes, and on our show we can play any style of hip-hop and have a lot of listeners appreciate it," says Moore. "That's probably why Atlanta doesn't have its own sound yet. It hasn't developed its own shit. You have Kilo, then you have the Hard Boyz, then you have Kris Kross and then you have Arrested Development. I think the Atlanta sound right now is the same with our show—it's a variety of different styles and different sounds and philosophies. It's like getting a taste of everybody's flavor from all parts of the country, and I think that's a real positive aspect." Shabazz adds, "I guess the Atlanta sound is no sound; it's whatever you can relate to."

"What's really appealing about Atlanta is that this market is still relatively untapped. You go to New York or L.A. and you see the same people shopping the same denos and you deal with the same groups all the time. You come out to Atlanta and it's a completely different world. Another attraction is its low cost of living. It has an easier lifestyle, and you can live of it—it's basically a diamond in the rough."

As much as the two would like to take credit for breaking music, Shabazz is quick to point out how much of an impact strip clubs are to the music industry in Atlanta.

"New York and L.A. had their shot. Now it's Atlanta's turn." While the men of the gridiron will be competing for gold medals, Atlanta-based recording acts will also be striving for precious metals—in the form of gold and platinum records.

According to Nina Boddie of Third World Records, "The majority of the rap we sell is the Miami Bass stuff, but we do sell a large variety of music because the people in Atlanta tend to be more receptive to different sounds than people from other regions. People out here will buy stuff from Texas, California, New York, wherever, so long as it's good music. If you go to New York, they won't buy half the stuff that does well down here."

Although Atlanta may have been overlooked in the past, people are finally realizing that it's a major source for talent. As Nina says, "New York and L.A. had their shot. Now it's Atlanta's turn." While the men of the gridiron will be competing for gold medals, Atlanta-based recording acts will also be striving for precious metals—in the form of gold and platinum records.

Larry McKay, AKA DJ Chameleon, WMBR-Malden, Massachusetts

Choosing a career path isn't always an easy thing to do, but for Larry McKay deejaying was something he took on while still in junior high. He recalls the first time he experienced the turntable wizardry of Cosmic Kev, who currently spins on WKDU-Philadelphia and WBSS-Atlantic City. "Cosmic Kev was the hittest deejay in Philly (to me he's still the hittest deejay period), and I said to myself, 'I wanna be able to do that.' He was real quick, and he was dope. Nobody could beat him." McKay was so impressed that he saved up his money from working a summer job and got his turntables. When McKay got into high school, he hooked up with Spinbad (Bell Biv DeVoe) and formed the group Force Five. After dominating Philadelphia's battle circuit, McKay went off to college in the fall of '86 at M.I.T. to study electrical engineering.

While at M.I.T., McKay continued to spin at parties, but found it difficult to please the Boston crowd, which was into house music while he was into hip-hop. In the summer of '88 McKay returned home to Philadelphia and caught up with Spinbad who was deejaying for WDAS personality Mimi Brown and WUSL's Lady B. Realizing he could deejay on the radio the way he did on the street and have an audience for it, McKay decided to give it a shot. "Mimi and Lady B helped me out by telling me what had to be done as far as contacting record labels and representatives in order to get service, and how to go about developing a strong hip-hop show," he says. When McKay returned to M.I.T. the following semester, he made a proposal for a radio show. Unfortunately, the school's station, WMBR, had previously run a hip-hop show that didn't go over too well with the management. "There were a lot of roadblocks," he said. After overcoming the obstacles, McKay ran into more. Although his show was breaking hip-hop in the Boston market, he still had difficulty receiving record service. "I had to use my own money to call labels and make copies of my playlists to mail to labels at my own expense. They demanded them consistently or else they wouldn't service me. Some labels still wouldn't service me because I wasn't with a commercial station."

McKay still sees consistent and timely service of music as a problem for a lot of college and community stations. "Every hard-core rap record is broken on college radio, unless you happen to have a progressive mixshow on a commer-
Justice For All.
BRAND NEW MUSIC BY:

TLC - “Get It Up”
MISTA GRIMM - “Indo Smoke”
CHAKA DEMUS & PLIERS - “I Wanna Be Your Man”
USHER RAYMOND - “Call Me A Mack”
BABYFACE - “Well Alright”
NAUGHTY BY NATURE - “Poor Man’s Poetry”
THE DOGG POUND - “Nigga’s Don’t Give A F**k”
TONY TONI TONE! - “Waiting For You”
CULTURAL REVOLUTION - “Nite & Day”
PETE ROCK & C.L. SMOOTH - “One In A Million”
2PAC - “Definition Of A Thug Nigga”
TERRI & MONICA - “I’ve Been Waiting”
STEVIE WONDER - “Never Dreamed You’d Leave In Summer”
NICE & SMOOTH - “Cash In My Hands”
STANLEY CLARKE - “Justice’s Groove”

The must-have soundtrack from the must-see movie.
cial station," explains McKay. A commercial radio station is a business. They're expected to make money, and most of them don't care about the music they play just as long as they can get they can get their commercial spots. Most commercial stations, even if it's a chur-
ban station, have to deal with a lot of politics before a hard-core rap record is played, so most of them won't bother with all the red tape. They rather not play the record.

These records could have been put to good use at a college or commu-
nity station!

McKay is currently juggling his professional career doing computer consulting and system integrations for Cambridge Technology Partners and his academic studies. Although he received a degree in Electrical Engineering at M.I.T., and an MBA degree from Brown University, which he was able to finish in a year's time, McKay's thirst for knowledge keeps him busy; he's now taking graduate business and law courses at Harvard. In addition, he's managing a group called the Mudda Buckhas, as well as owning a production company with his partner, The Grinch, called IL (Ivy League) Productions.

**Marcus Morton, national director of rap promotions, ERG**

Marcus Morton is a good example of working your way up the ladder. Growing up in Shreveport, Louisiana Morton has been into rap since the days of the Sugarhill Gang. Being a fan, however, was not enough. While in high school, a friend's brother worked at a club that needed someone to play music there until the "house" deejay arrived. It didn't faze him. Morton didn't mind; he knew it was a way into the music business.

While attending Louisiana Tech, Morton discovered the radio station KLPI, but didn't know much about it other than it was run by a cluster of what he called "alternative punk kids." They used to advertise for new members for the station all the time." Morton remembers. "I thought to myself, 'It would be cool if I could get on the air, and play the type of music that I wanted to play.'" He called and they said, "You can play whatever you want." Little did they know that what I had in mind was rap.

It was difficult in the beginning because the station's staff didn't want rap aired. "I had a six to eight a.m. slot," Marcus says. "The pow-
ers that be at the station were hop-
ing I'd quit because I had to be at

the station by 5:15 a.m. to prepare for it."

Instead of quitting, Morton came to the station's business man-
ager after the existing business man-
ger was fired. With that title came the power to move his show to a better time slot. "Nobody liked me," Marcus admits nonchalantly. "Nobody would talk to me. The mail would come in, and if I wasn't there to receive it, the record would be broken and the posters ripped in half. So I started showing up when it was time to get the mail." Morton went on to become KLPI's general manager for the sta-

tion, and with that title came the clout to pull out of his specialty show, and into the regular format. "When given the choice, many of the KLPI deejays gravitated toward it," he says, "but the heads who were against rap fought me until the day I left the station."

This was about the same time Morton began his internship with S.O.U.L. Records for Bill Stepney and Lindsey Williams, working acts such as Son Of Bazerk and Young Black Teenagers. After graduating with his degree in Business Management, Morton started to do college promotions for Weasel Marketing. His ambitions led him to further pursue his education, and he obtained his MBA. His strong business sense told him to start promoting independently, and he built a solid track record with acts like Arrested Development, The U.M.C.'s, Gang Starr and Main Source. This success led to a job at ERG as national director of crossover promotions. Because of his strong background, Morton was soon transferred to the rap depart-
ment.

"I think that it is very important for college stations that play rap to report to the trades like Gavin because they're still a minority rela-
tive to college stations that play Alternative music," says Morton. "When you report to a trade, you become part of a network, and you get to meet and know people who may be going through the same problems you are. You can brain-
storm together to come up with solutions. It's not enough just to be the cap director or the urban music director. You have to get involved with the politics of the station, and start running the station. Basically, take over if you can."

**Bruce Webb, Webb's Department Store, Philadelphia, Pa.**

You won't find the latest fashions, a cosmetic counter or trendy foods at Webb's Department Store in Philadelphia. What you will find is the latest hip-hop releases, a wide selec-
tion of old school jams and thousands of new and old f.s.

"The business was originally called Thorogood's and it began in 1963 as a partner-
ship," says owner Bruce Webb. "I took care of the records, another person had the china, another the candy and con-
cessions. Yet another person han-
dled flowers and toys. After about five years my partners decided to do individual things, but I stayed. In 1968 I changed the name to Webb's Department Store, and now we're a full music store, specializing in records, tapes, CDs, deejay equipment and a variety of other music-oriented items."

Thirty-three years ago, the Philadelphia-born Webb was a promo-
tions rep for Progress Record Distributors in Philadelphia. But his break as a retailer came by way of another association. "I was a rack jobber for a local supermarket, but at the same time some of my part-
ers and I were doing sound at some of the local clubs in Philadelphia," he says. "I had a friend who let me store my records in his repair shop, and when peo-
ple would see me, they started to ask me about them. I also hung out with Jimmy Bishop and George Wood who were popular DJs at the time. With their help, one thing led to another."

Webb's influence on Philadelphia's rap scene ranges from the advice he offers to local artists about publishing and copy-
right laws to his in-store promo-
tions. He writes for a local publica-
tion, Scoop U.S.A., reviewing local talent and exposing them to a wider audience. Webb's devotion to rap goes beyond the business end, and his love for the music is obvious. However, he feels rap is destroying itself because of the prof-
fanity and acts of violence por-
trayed on some records.

"Rap's audiences are their own worst enemy because there's always violence at the shows," Webb says. "Then again, a lot of the rap attitude is violent and the fans—especially the younger gener-
ation—are sometimes influenced by what they hear." Webb would like to see rap "cleaned up." "It's similar to laws against smoking in public places," he says. "When you have a form of pollution that offends other people, it has to be controlled. There are millions of people in America who don't curse, and when all you hear are curse words, it becomes just another form of pollution. If you are a song writer or rapper, you shouldn't have to use that type of language to express yourself."

On the other hand, Webb feels strongly about implications that the music can dictate behavior, as in the recent case of a Texas man who said he fell a police officer because he was influenced by the words to a song by Tupac Shakur. "Those people are looking for a scapegoat when their actions go too far," he says.

Currently, Webb is concerned that retailers don't understand that the way they are pricing their stock takes away from their own profit margin. He wants record compa-
nies to ease up on some of their pricing, and not cut into retailers' profits, and he'd also like to find out exactly how many of the record companies actually support retailers.

"Years ago, when a record company came in and put up a display, we'd receive some type of goods, but they don't do that anymore," he says. "Retailers around the country should start demanding compensa-
tion for taking the effort to promote and display artists."

Webb continues to stay active outside of the profit-making end of the business. He recently helped form Music Minds, Inc., an organi-
ization consisting of all the indepen-
dent labels in Philadelphia. "We have forty labels involved, and we're fighting for more airplay in Philadelphia and better support for our local artists on radio and on television," he says. "I want to continue selling as many records as I can, and at the same time continu-
e in educating people about the business of music." ●

**Arrested Development's Speech pictured with Marcus Morton**
Also be sure to check out Gavin's 35th anniversary special edition, published with the August 27th issue. If you don't know the rich history of Gavin and how it has held up a mirror to music radio in four decades, here's your chance to find out.

congratulates Jack Gibson on hosting the 17th Jack The Rapper and wishes all delegates a fruitful convention. Be sure to make the most of your time in Atlanta by meeting up with John Austin and Kelly Woo at Gavin's own booth #303.
**Most Added**

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<td>3</td>
<td>Toots Thielemans (5)</td>
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<td>4</td>
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**Top Tip**

**GEORGE HOWARD**

*When Summer Comes*

(Toots Thielemans)

Both highest debuts are forty-plus.

**Oleta Adams**

*Evolution (Fontana/Mercury)*

Oleta is "evolving" into a consummate adult artist.

**Jazz/Adult Alternative New Releases**

**TOOTS THIELEMANS**

*The Brasil Project, Vol. 2 (GRP)*

Harmonica master Toots Thielemans, still one of today's most powerful soloists in Jazz AA, is back with a sequel to his Brazilian all-star sessions, aptly titled *The Brasil Project, Vol. 2*. The Brussels-born Toots is the finest chromatic harmonica player on the scene today. When it comes to note improvement, 71-year-old Toots has the incredible speed and agility of the most accomplished bop saxophonist. His Brasil Project recordings feature only the top Brazilian performers, including the vocals of Ivan Lins, Dori Caymmi, Milton Nascimento, Gilberto Gil, Caetano Veloso and Djavan. Top instrumentalists are equally deep: Eliane Elias, Oscar Castro-Neves, Marc Johnson Brian Bromberg, Ricardo Nicolau, Dave Grusin, Mark Isham and more. One standout track is the cozy "Linda," featuring Veloso on voice and guitar, Toots on chromatic, and a subtle, tugging string arrangement by Castro-Neves. Check out Marc Johnson's resonant acoustic bass tones on "Samira De Uma Nota So," which also features acoustic guitarist Luis Bonfa.

**SERGIO SALVATORE**

(GRP)

The cover photo on this self-titled debut may throw you for a loop. The notion that a pre-teen pianist can't interpret classics or compose complex melodic structures is quickly dispelled after listening to the first track. The eleven-year-old Salvatore kicks off the date by tackling the imposing standard "Like Someone In Love" solo with the grace of a seasoned master. After a frenzied intro to "Someday My Prince Will Come," he settles into a Jarrett-like stream of melodic expression. Despite the technical gifts to play freely, Salvatore's special talent may be his patience and restraint, so uncommon in younger musicians. Even on his original compositions, of which there are seven, he dispenses of flair for substance while tastefully utilizing his fiery, Peterson-like chops. Of particular note are his originals "Notesville," with a careening top line that never lets up, and "Linda," featuring Veloso on voice and guitar, Toots on chromatic, and a subtle, tugging string arrangement by Castro-Neves. Check out Marc Johnson's resonant acoustic bass tones on "Samira De Uma Nota So," which also features acoustic guitarist Luis Bonfa.

**NEW RELEASES**

**NEW**

- **PAT METHENY GROUP** - The Road To You (GRP)
- **GEORGE HOWARD** - When Summer Comes (GRP)
- **KAZU MATSUBA** (Kazunonymous)
- **ALEX DeGRASSI** (Windham Hill)
- **TOOTS THIELEMANS** (Private Music)
- **DANCING FANTASY (ICD)**
- **VISICOM** (Windham Hill)
- **PETER ELMAN** (Acon)
- **MICHAEL WOLFF** (Columbia)
- **TAB SISLER** (Valley Vue)
- **RICHARD SCALIS** (Bay Sound)
- **GARY TAYLOR** (Windham Hill)
- **THE FIRM SOUNDTRACK** (GRP)
- **SLEEPLESS IN SEATTLE SOUNDTRACK** (GRP)

**RECORD TO WATCH**

- **Oleta Adams**
  - *Evolution* (Fontana/Mercury)
  - Oleta is "evolving" into a consummate adult artist.

**CHARTBOUND**

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**DROPPED**

- **KAZU MATSUBA** (Kazunonymous)
- **ALEX DeGRASSI** (Windham Hill)
- **TOOTS THIELEMANS** (Private Music)
- **DANCING FANTASY (ICD)**
- **VISICOM** (Windham Hill)
- **PETER ELMAN** (Acon)
- **MICHAEL WOLFF** (Columbia)
- **TAB SISLER** (Valley Vue)
- **RICHARD SCALIS** (Bay Sound)
- **GARY TAYLOR** (Windham Hill)
- **THE FIRM SOUNDTRACK** (GRP)
- **SLEEPLESS IN SEATTLE SOUNDTRACK** (GRP)

Reports accepted Thursday only 5am - 3pm
Station Reporting Phone: (415) 495-1990 Gavin Fax: (415) 495-2580

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Gavin August 6, 1993
Grammy Award-winning electric violinist CHARLIE BISHARAT, known for his collaborations with rock, pop and jazz legends, embarks on a solo musical outing of his own. The songs on ALONG THE AMAZON represent a broad range of textures and styles including rock, jazz and world-beat.

The title track features a vocal duet with Jon Anderson of the rock group Yes. Also appearing on the album are Don Grusin, Eric Marienthal, John Patitucci, Strunz and Farah, and Russell Ferrante and William Kennedy of The Yellowjackets. Their guest appearances are truly a testament to Bisharat's appeal and stature in the cutting-edge movement of contemporary jazz.

Contact: James Lewis Marketing
800-783-0364
**Most Added**

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**Record to Watch**

**CHARLES FAMBROUGH (41)**

- Double Rainbow (Enja/Koch)

Sixty-five reports, including another dozen adds and the highest debut at #27 adds up for a big week for Kevin Mahogany!

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**Top Tip**

**KEVIN MAHOGANY**

Double Rainbow (Enja/Koch)

Kevin Mahogany’s “Double Rainbow” continues to add at a steady pace, hitting #27 this week. This release is a great addition to any jazz collection, with smooth melodies and catchy rhythms.

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**Chartbound**

**CHARLES FAMBROUGH (41)**

- Double Rainbow (Enja/Koch)

**NINA SIMONE (32)**

- Black Coffee (Columbia)

**FRANK MANTOOTH (25)**

- Too Far To Go (Columbia)

**TANIA MARIA (20)**

- Live At The Festival (Atlantic)

**TOOTS THIELEMAN (19)**

- My Time Is Now (JSP/A2)

**PAT METHENY (16)**

- The Road To You (Geffen)

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**JAZZ EDITORS:**

#27 adds up for a big week for Kevin Mahogany! The release continues to add at a steady pace, hitting #27 this week.

- Dozens of additional adds and the highest debut at Sixty-five reports, including another dozen adds.

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**Most Liked**

- **JIMMY HASLIP (GRP)**
- **JIM CHAPPELL (Real Music)**
- **FRANK MANTOOTH (Sea Breeze)**
- **NINA SIMONE (Elektra)**
- **CHARLES FAMBROUGH (CTI)**
- **KIM CHAPPELL (Verve/Reprise)**

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**Outstanding Performances**

- **CHARLES FAMBROUGH:**
  - Vocals on “Double Rainbow”
  - Instrumental prowess on the full album

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**Best Reads**

- **O N R O M E N A D E:** “I wanted to get more soulful and play music for the body rather than for the head. The cover song I chose for this record is Marvin Gaye’s ‘What’s Going On’, as opposed to Buddy Holly’s ‘Everyday’, which was on my first record. I wanted tracks like ‘Underground’ and ‘Promenade’ to be more dance-oriented.”

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**Peter’s Dream**

- “One day I’d like to be less concerned about being the guitar player on my records. I enjoy playing piano. I never write on the guitar. I work out a lot of my melodies on piano and transfer them to guitar.”

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**Likes**

- “Feeling my hair flop around my face when I’m playing.”

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**Dislikes**

- “Bad radio segues.”
MILES & QUINCY
LIVE AT MONTREUX

FEATURING THE ORIGINAL GIL EVANS ARRANGEMENTS OF CLASSIC COMPOSITIONS FROM
SKETCHES OF SPAIN, PORGY AND BESS, BIRTH OF THE COOL AND MILES AHEAD.


GOING FOR ADDS
AUGUST 12!
GAVIN ROCKS

ARTIST PROFILES BY SHEILA RENE

DEEP PURPLE

LINEUP: Roger Glover, bass; Ian Gillan, vocals; Ritchie Blackmore, guitar; Ian Paice, drums and Jon Lord, keyboards

LABEL: Giant

DEBUT ALBUM: The Battle Rages On

PRODUCER: Glover and Thom Panunzio

ROGER GLOVER TALKS ABOUT: The recording process. "Rainbow ceased just as we were beginning work on this Deep Purple project. We don't work at such a fast pace these days partly due to the fact that we keep throwing singers out. We worked on the album roughly two months in two sessions and then in smaller studios to catch up with the vocals. At the end of the last album, for better or worse, I explained to the band how hard it was to be in the band and produce it and write for it. I really enjoy the responsibility and at my happiest when I'm under pressure and working hard. Having said that, if the band as a whole feels that they want to change producers, don't feel compelled to feel awkward because I'm in the band. That's the course we opted for. Thom is a lovely chap and I got on with him very well and he produced all the backing tracks and by then vocalist Joe Lynn Turner was gone and at that point there was very little work for a producer to do. The delicate manipulation of friction within the band was something an outsider couldn't understand, and I took over from that point."

THE NEW LABEL: "I have no idea how that came about. I've never gotten involved with the politics of anything. I'm just involved with the music. I knew that BMG was our parent company and that we didn't want to be on RCA, but that's the last I heard until I called up on manager and he told me about Giant. It's Irving Azoff's label and everyone seems really happy with us so I'm happy with them-so far so good."

IAN GILLAN'S RETURN: "We remained friends. I called him up throughout all the ups and downs and the way we remained friends was by—not talking about Deep Purple. I called him up from Bearsville Studios one night and beat around the bush quite a bit but finally got around to asking him if there was any possible way he'd ever think about coming back. He said 'If you'd asked me that question any time in the last three years I'd have just told you to f**k off. I won't say no. Just let me think about it.' About a week later he called back and I went home to England and we wrote a couple of songs before he'd heard the backing tracks. We wrote Time To Kill and Solitaire. At this point it was just politics and talking to people and finally we had an agreement. I don't know where it'll all lead since some of the issues surrounding Ian's being thrown out in the first place haven't been addressed. Basically, we're a psychiatrist's dream."

THE ALBUM: "We haven't put out an album in three years but I've been working solid through that time. We had rehearsals and writing sessions and lyrics. I seem to be constantly working on something. The songs are all new and all me and Ian Gillan like it always is. We're a good team. It was great to be back with him again. It felt really good. I think we really did some good work on this album and I don't often say that. I'm a modest chap."

CURRENT TRENDS: "I'm keeping up with the music scene. I have children and they're keeping me up with it. My daughter is into Indigo Girls and Suzanne Vega—lyrics with meaning and singers/songwriters.

TOURING PLANS: "We're going to tour Europe first and the only reason I can divine is that even though I'd finished the album it wasn't going to come out for three weeks in the U.S. I don't think the first inclinations of what ticket sales might be weren't that great in the U.S. and the sales in Europe were actually stunning. Sometimes we're hot here and sometimes we're hot there. I was really geared up to tour America but it'll have to wait. I'm still doing what I love to do and I'm happy doing it. Every day, especially out on tour, I think, 'My god, I'm still here.'"

Rock Releases

VOIVOD The Outer Limits (MCA)

Slicie on this outlandish CD and brace yourself for a bizarre journey through a futuristic chaotic mesh of warped guitars and cyberpunk effects that will have you wondering if you're listening to something from another world. Shaped by the progressive metal sound of the '70s and the rakish slams of the early '80s Quebec's Voivod creates a strange brew of hysterical guitar bursts layered with deep pounding drums that set the stage for the UFO/science fiction dream-induced visions of drummer and conceptualist Michel Langevin. From the first track, "Fix My Heart," to the last, "We Are Not Alone," Voivod delivers an album with a continuous and overwhelming science fiction feel, the same kind of feeling you'd have after watching an episode of The Outer Limits, or One Step Beyond or a classic flying saucer sci-fi movie. Langevin's unique approach took place after he recuperated from a tragic accident (at the age of five a car ran him over splitting his head open). He became fascinated with science fiction and the gap between reality and fantasy became blurred. For Langevin, the only way to control his far-out illusions and the voices in his head was to create stories that eventually brought stability to his world. Together with guitarist/songwriter Denis D'Amour and vocalists/lyricists Denis Belanger, Voivod spins a galactic web of metallic rock with The Outer Limits that will infiltrate charts and attract many listeners.

DEATH Individual Thought Patterns (Relativity)

The number of death metal bands that are surfacing is growing because greater fan acceptance is resulting in records labels becoming eager to sign these groups more than ever before. It's very interesting to watch this form of music carve its niche in the wacky and sometimes conservative music scene. To further stabilize death metal's hollow is the metallic/punk romping of Relativity's latest death metal band, appropriately called Death. This four-piece monstrous sounding band delivers hard drivin' guitar slams that drip with shivering dark chords that fluctuate between the fast and the nuclear zone. Frontman Chuck Schuldiner heaves out deep vicious growls that scream outrage against corruption, the music business, and people who hurt others by not being true to themselves. Former Dark Angel drummer Gene Hoglan does an impressive job pounding at the speed of light, keeping time with guitarist Andy LaRocque (formerly of the King Diamond band) and bassist Steve DiGiorgio. It must be acknowledged that Andy is a hell of a guitar player, some of his solos are pretty incredible. Check out "Overactive Imagination," "Jealousy: Nothing Is Everything," "Individual Thought Pattern" and "Out Of Touch."

MORGOTH Odium (Century Media)

German death metal rockers Morgoth have returned with their new album Odium on Century Media records. Having already received favorable feedback in this country with their two imported releases, The Eternal Fall/Resurrection and Cursed, Morgoth's latest effort is sure to please their established following and will probably turn on a few newcomers. Taking an up front, in-your-face approach, Morgoth explodes with heavy guitar sludge that speeds down the metal lane neck and neck with spastic drums and guttural vocals. If you're a fan of Cathedral or Morbid Angel you'll find Morgoth quite enticing because they possess elements of both bands but with a notable death metal sound that's all their own. "Resistance," "The Art Of Sinking" and "Under the Surface" rock with the throttle wide open delivering waves of brutal death hooks that will suck you in and crush any feelings of subtlety. "Submission," "Drowning Sun" and "Odium" feature less death and more metal, with grinding guitars that twist chords until they fade into the next rush of riffs. Both "War Inside" and "Golden Age" contain a mixture of death metal and hard rock sounds that are a pleasure to hear. Morgoth is a must listen.
Most Added

HENRY LEE SUMMER
BIG COUNTRY

BLIND MELON
MIDNIGHT OIL
DEEP PURPLE

CONHEADS SOUNDTRACK

Top Tip

BIG COUNTRY

"The One I Love" (Fox/RCA)
The full quartet lineup still intact with the return of drummer Mark Breziki, Big Country stages their bold album radio comeback.

RECORD TO WATCH

HENRY LEE SUMMER

"Ain't That Love"
(Epic)
Midwest rocker favorite is back with Most Added status.

Chartbound

DEEP PURPLE (Glam/Warner Bros.) "The Battle Rages On"
* HENRY LEE SUMMER (Epic) "Ain't That Love"
* B.B. KING (MCA) "Playin' With My Friends"
SISTER WHISKEY (Warner Bros.) "Simple Man"
LYNYRD SKYNYRD (Atlantic) "Last Rebel"
RADIOHEAD (Capitol) "Cheap"
KISS (Mercury) "I Love It Loud"
SAVATAGE (Atlantic) "Edge Of Thorns"

Dropped: #46 Dream Theater, #48 Ozzy Osbourne, #50 Slam Dunk.

New Releases

HENRY LEE SUMMER

"Ain't That Love" (Epic)
As P.I.L's John Lydon would bellow, "This is not a love song!" While many associate Hoosier country with Larry Bird and John Mellencamp, we felt compelled to retool and muddle the band's original Highland sound. Mark Breziki rejoining the group with his trademark marching drumbeat style makes all the difference, and Adamson, reminiscent of the earlier recordings, pushed his vocals further back into the instrumental mix. Included on the CD-pro are a couple of oldies, "In A Big Country" and "Look Away," so you can compare the old with the new, the tried with the true. Also back in the reshored vibrance of Bruce Watson and Adamson's E-Bowed, dueling guitars. Big Country's The Buffalo Shimmers is due out on the Fox label, presumably signalling a Rupert Murdoch's foray into the record biz.

GLEN FREY
Live (MCA)
Glen Frey describes doing live gigs as pure adrenaline. What must be equally nervy is recording a stadium one-nighter for both video and CD. Not much room for mistakes here, as Frey gives us seamless versions of past hits like "The Heat Is On," as well as integrating Eagles anthems as "Lyin' Eyes" and "New Kid In Town" into the set.

R.E.M.
"Everybody Hurts" (WB)
R.E.M. puts out the fuzzy, cuddly "Everybody Hurts," a symphonic confessional ballad of sorts, on two separate maxi-single configurations. Also included— in total—are a couple of acoustic tunes performed onstage April, 1992, a live electric version of "Orange Crush" from 1989, a cello and two oddball non-album instrumental cues. File these under collectible.
Most Added

PET SHOP BOYS (16)
BOO RADLEY'S (12)
ST. JOHNNY (12)
KINKY MACHINE (11)

Top Requests

SMASHING PUMPKINS
BJORK
RED HOT CHILI PEPPERS (CONEHEAD SNDTRK)

RECORD TO WATCH

KINKY MACHINE
"Supernatural Giver"
(MCA)

Stations getting "kinky" include Live 105, KDGE, WRAS, WLZ, KLZT, KTCL, and more!

Chartbound

FABULOUS - "In A Mood" (ERS)
HERDI BERRY - (4-40)
PAIN TEENS - Destroy Me (Trance Synd.)
MOONSHAKE - Echo Luna (Altarock/Atlantic)
Dropped: #14 Sun 60, #8 Airme Mann, #50 Trachan Sintras

FROM: Concord, Calif.
LATEST RELEASE: Free
LABEL: Seeland
CONTACT: Negativland, 1920 Monument Blvd., MF-1, Concord, CA 94520

IT'S SAID: "(Negativland) are 'cultural jammers,' exposing the ways in which corporate and political interests use the media as a tool of behavior modification. Jamming is CB slang for the illegal practice of electronically interrupting radio broadcasts, conversations between fellow hams or the audio portions of television shows. Cultural jamming, by extension, is artistic 'terrorism' directed against the information society in which we live."

HE SAYS: "The turning point came when I heard Mike Oldfield's Tubular Bells and discovered he recorded it all by himself when he was only 19 years old. I found a medium in which I could work with a minimal number of people and get a record in a record store that would be just as available as Bruce Springsteen's. There's just no way that anyone could make a film on his own and have it shown at the multiplex."
—Mark Hosler, Negativland.

ON SAMPLING: "In the realm of ideas, techniques, styles, etc., most artists know that stealing (or call it 'being influenced' if you want to sound legitimate) is not only OK, but desirable and even crucial to creative evolution."
—Negativland
"Kinky Machine do not smash their instruments... They simply rock like bastards and spit emeralds into your willing ears." - Vogue

"After faceless, sexless indie bands, Kinky Machine are a passionate kiss of life." - Sky

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Kinky Machine
"Supernatural Giver"

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Most Added This Week!

Get "Kinky" with:
LIVE105 KDOE WBRU WHTG
KTRL KTOZ WRAS WIIZ WLTW

From The Self-Titled Debut Album
Produced by Tim Palmer

Management:
Whinwind Entertainment Group

©1989 MCA Records, Inc.
COMMERICAL RADIO

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ALTERNATIVE

COLLEGE RADIO

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Produced by Dave Eringa. Management: Hall Or Nothing.

COLUMBIA

MANIC STREET PREACHERS

Scream to a Sign (La Tristesse Duree)

The first track from 'Gold Against the Soul'.

Produced by Dave Eringa. Management: Hall Or Nothing.

COLUMBIA

Gavin August 6, 1993
New Releases

KINKY MACHINE - "Supernatural Giver" (MCA)

This band really wowed 'em in New York a couple of weeks ago, and no wonder; Kinky Machine are every bit as vibrant and energetic live as their new single suggests. And what a song! "Supernatural Giver" plays up the band's Bowie-meets-Sweet influence in a big way, and yet Kinky Machine are one of the few of the new glam bands that manage to sound fresh and contemporary. There's plenty more guitar-driven, melodic rock where "Supernatural Giver" came from (I hear five radio singles, easy), but you'll have to wait till the end of August for the entire album.

—LINDA RYAN

MANIC STREET PREACHERS

"La Tristesse Durera" (Columbia)

The Manic Street Preachers are, quite possibly, the most misunderstood band in the history of rock and roll, but the sloganeering they did early in their career-and the subsequent public's view of them as possibly the most misunderstood rock band in the history of rock and roll icons/herois they professed themselves to be-is wrong. Of course, the K school does dominate here, and I, too, believe that the compilation's scope was limited to love rock's knockoff, but get this one on the air. In the alternative scene, it's a great song/story with a lot of heart—very well written, and I believe that the compilation's scope was limited to love rock's knockoff. "La Tristesse Durera," with its steady rhythm and powerful guitars, is a solid piece of rock and roll toughened up by the bite in James Dean Bradfield's vocals. This should do exceptionally well on the Alternative Commercial stations that lean to the rock side. And College radio, the full album comes out in two weeks.

—LINDA RYAN

PSYKOSONIK

"Silicon Jesus" (TVT)

With an industrial base and techno-pop hook, Psykosonik's "Silicon Jesus" will go over big with street-smart Alternative listeners into Ministry, Nine Inch Nails, et al, as well as more mainstream listeners into Depeche Mode and the like. "Silicon Jesus" is guaranteed to jam your head and ears, and yet it's not some bizarre, poisonous, head-banging thing. It's a bright, gleaming Pop-dance mix while others are pushed to the forefront. "Silicon Jesus" is the epitome of Psykosonik's clever mix of funky and danceable grooves, and it's a great song. I've heard it at various parties, and it's been a real hit. It's a great song for the Alternative scene, and I think it's going to do well on both College and Alternative radio.

—SEANA BARUTH

VARIOUS ARTISTS

Jude: Another YoYo Studio Compilation (YoYo Recordings, P.O. Box 10081, Olympia, WA 98502)

A quick glance at the artists represented on Jude: Another YoYo Studio Compilation, led me to believe that the compilation's scope was limited to love rock's knockoff, and yet I was wrong. Of course, the K school does dominate here, and in every track you hear a different musical style. My favorite track is "Hollow," a dark, brooding piece that reflects the confusion following an ended relationship. Relationships gone bad is the fuel that feeds many a song-writer's creative fire, and House Of Love's Guy Chadwick is no exception, as "Hollow" tells the tale of a man trying to convince himself he's over a severed partnership. "I am over you now/You're so hollow." It's a great song/story with a lot of heart—even if it is a broken one.

—SEANA BARUTH

120 MINUTES

1. SMASHING PUMPKINS - CHERUB ROCK
2. MATTHEW SWEET - UGLY TRUTH ROCK
3. BJORK - HUMAN BEHAVIOUR
4. URGE OVERKILL - SISTER HAVANA
5. PAUL WESTERBERG - WORLD CLASS FAD
6. P.J. HARVEY - MAN SIZE
7. MIGHTY MIGHTY BOSSTONES - SOMEDAY I SUPPOSE
8. CRANBERRIES - DREAMS
9. VERVE - SLIDE AWAY
10. BAD RELIGION - AMERICAN JESUS

By Seana Baruth

Gavin August 6, 1993
### GAVIN CHART CONNECTIONS

#### Top 40

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<td>TAYLOR DAYNE</td>
<td>Can't Get Enough Of Your Love</td>
<td>Arista</td>
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<td>15</td>
<td>JOSEPHE</td>
<td>Lately</td>
<td>Uptown/MCA</td>
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<td>16</td>
<td>STING</td>
<td>Fields Of Gold</td>
<td>A&amp;M</td>
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<tr>
<td>17</td>
<td>ROD STEWART From &quot;MTV's Unplugged&quot;</td>
<td>Reason To Believe</td>
<td>Warner Bros.</td>
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<tr>
<td>18</td>
<td>CELINE DION &amp; CLIVE GRIFFIN</td>
<td>When I Fall In Love</td>
<td>Epic</td>
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#### A/C Urban

<table>
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<tr>
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<td>1</td>
<td>UB40</td>
<td>Can't Help Falling In Love</td>
<td>Virgin</td>
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<td>2</td>
<td>JON SECADA</td>
<td>I'm Free</td>
<td>SSV/ERG</td>
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<td>MADONNA</td>
<td>Rain</td>
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<td>TONY TONE TONE</td>
<td>If I Had No Loot</td>
<td>Wing/Mercury</td>
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<td>WHITNEY HOUSTON</td>
<td>Run To You (Arista)</td>
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<td>MICHAEL JACKSON</td>
<td>Will You Be There (Theme From Free Willy)</td>
<td>M&amp;M/Epic</td>
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<td>7</td>
<td>TINA TURNER</td>
<td>I Don't Wanna Fight</td>
<td>Virgin</td>
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<td>STEVE MILLER BAND</td>
<td>Wide River</td>
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<td>SHAH</td>
<td>Baby I'm Yours</td>
<td>Gasoline Alley/MCA</td>
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<td>Virgin</td>
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<td>BRIAN McKNIGHT</td>
<td>One Last Cry</td>
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<td>BILL JOEL</td>
<td>The River Of Dreams</td>
<td>Columbia</td>
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<td>13</td>
<td>MARIAH CAREY</td>
<td>Dreamlover</td>
<td>Columbia</td>
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### Inside Connections

With the help of 514 station reports this week, we bring you the newest GAVIN Connections chart, linking hits between three of our singles-oriented formats. Top 40 and Adult Contemporary are running away with three new singles: Billy Joel's "The River Of Dreams," Rod Stewart's "Reason To Believe" and Mariah Carey's "Dreamlover." Joel's two-format balse is 397 stations out of a possible 456 and Mariah's showing 358 commitments, while Rod's looking at 285 players. Joel and Stewart are also hot items at Album radio where Joel's ranked 12th and Rod's plugged in at #15, and together the three join Jon Secada's "I'm Free." Tom Braxton

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**Darden Smith**

Whitney Houston's "Run To You" and Brian McKnight's "One Last Cry" as classic examples of active multi-format star quality. Look for Mariah and Toni Braxton, with "Another Sad Love Song," to become the next triple-format chart items. Mariah's already numbered in Urban and Top 40 while Chart-bound in A/C, and Braxton is #1 at Urban radio already, Chart-bound at Top 40 and A/C's Most Added in this issue.

A/C's Record To Watch this week is Top 40's new #1 single, "Runaway Train" by Rockwell, the track actually peaked at #1 on the Go Chart back on July 9, which looks to me like a month ahead of the mainline. Way to go!

Another act with multiple format standouts is Darden Smith whose "Loving Arms" is a Most Added in Top 40 and #27 at A/C, while the album is #14 at A/C with no Country play in sight, will throw that in, as a public service, for those who don't listen to songs.

Go Chart highlights include Billy Joel at #10. Pat Benatar at #28, yet just now debuting on the main chart at #39 and Robert Plant At #30, up from last issue's #39.

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**The Media Connection**

Poetic Justice has made over $20 million in its first two weeks, despite outbreaks of violence after screenings of the film. Janet Jackson and rapper Tupac Shakur are receiving glowing reviews for their debut acting performances in the on-the-road love story. Even Gill recently spent some time in front of the cameras for the filming of New Line's The Lost Boys, which is looking at possible 456 and Mariah's lover. Joel's two-format balse is 397 stations out of a possible 456 and Mariah's showing 358 commitments, while Rod's looking at 285 players. Joel and Stewart are also hot items at Album radio where Joel's ranked 12th and Rod's plugged in at #15, and together the three join Jon Secada's "I'm Free." Tom Braxton

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**Marky Mark's "You Know How We Do It."** Claxton records enter the soundtrack arena by way of Tri-Star's So I Married An Axe Murderer. The release features The Boo Radley's pop/alternative smash "There She Goes," Ned's Atomic Dustbin's cover of Saturday Night Fever, and Soul Asylum's "The Break." Bebe Midler will star in an innovative rock producer Florentine Greenberg in a Paramount Pictures movie about the housewife who launched the Shirelles' career. Rumor has it that EnVogue may make their big screen debut as the girl group. Bruce Hornsby's video for "Talk Of The Town" is causing a stir. The song revolves around an inter racial relationship, and Bruce enlisted Spike Lee to direct. Plant yourself for Robert Plant's Tuesday, August 17, 1993 performance on VH-1 Center Stage. The audio video release of Bob Dylan's The 30th Anniversary concert celebration hits stores August 10.

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**By David Beran**
they’re mass appeal when they want to be.

GEORGE THOROGOOD
Get A Haircut (EMI/ERC)
If just those who’ve had their parents tell them to “get a haircut and get a real job” buy this song, it should go quadruple platinum. Relatable? You bet. Fun? Absolutely. Can’t wait for the video, which is the handiwork of the team responsible for the MTV smash, “Beavis and Butt-head.”

CAPTAIN HOLLYWOOD
Project
Only With You (Imago)
Everything “More And More” hit the air, I couldn’t help thinking, “What a great radio record.” CHiPs’ follow-up has the same exciting feel.

LUTHER VANDROSS
Heaven Knows ( Epic)
If anyone hasn’t figured it out by now, we are talking!!!—Ladies Love Luther. To make it even sweeter, he goes the up tempo route on this latest outing. Classy and breezy, with familiarity woven into every note.

E.V.C.’s
Alright (Gasoline Alley/MCA)
There’s a party goin’ on and if it ain’t started yet, it will be once this track gets rollin’. It’s all about feelin’ good and the anthem-like hook gets the job done.

MICHAEL McDONALD
Blink Of An Eye (Reprise)
The wonderful lead single, “I Stand For You,” is about the powerful dedication that is the binding element in a union, whether that union is a unit as small as a couple or as large as a society. It sets the theme for the entire album—a collective attitude of commitment and devotion with straight forward love songs obviously inspired by his marriage and fatherhood. Any perceived sacrifice in McDonald’s music is shattered by his passionately stressed vocals and melodically-anchored chord progressions. I like his treatment of traditional sentimentality and the heartfelt plea of unrequited love on “Matters Of The Heart,” or the man-as-the-weaker-sex dissertation on “What Makes A Man Hold On.” Even when he puts his own writing aside to cover the pleading, 30-year-old Carole King/Gerry Goffin song, “Hey Girl,” the result is heroic and expectant. I like a singer who can break a sweat in the pursuit of anything worthwhile and worthwhile. Michael knows no other route, nor does he accept any posted detour.

GEORGE THOROGOOD
Haircut (EMI/ERC)
Stemming 12-bar Chicago blues. Slithering slide guitar. Chicken scratching John Lee Hooker boogie riffs. These are the basic tools of the trade for the ultimate Delaware Destroyer, George Thorogood. Inject a few rock power chords to keep things modern, and you get Haircut, Thorogood’s strongest release in memory. “Get A Haircut” is the catchy spoof track. Faithful renditions of Willie Dixon’s “Howlin’ For My Baby” and “I’m Ready,” plus Hooker’s “Want All Blues” and a slice of Bo Diddley (“Cops & Robbers”) testify that Thorogood’s heart and soul are in the right place. Terry Manning’s production is gritty and biting, but clean.

CHARLES FAMBROUGH
Blues at Bradley’s (CTI)
From track one it’s clear that bass titan Charles Fambrough is pre-occupied with “the groove.” Those familiar with his two previous CTI dates as a leader know Fambrough to lay down the lines of bass and lines to drive his multi-textured compositions. For those who want to hear Fambrough and Co. simply jam, look no further than this here offering. Setting up shop in New York’s famed after hours joint, Fambrough’s 350-year-old bass needed minimal amplification, much to the delight of the lucky few at Bradley’s that night. It’s hard not to be infected by this band’s groove.

DAVID SYLVIAN & ROBERT FRIPP
The First Day (Virgin)
Two names synonymous with ultra-progressive behavior, David Sylvian is best known for his solo work, his group Japan and his famed collaborations with Japanese superstar Ryuichi Sakamoto. Robert Fripp, of course, founded King Crimson and has survived creative collisions with Peter Gabriel and Brian Eno. What you get here is more edge and more rhythm than we’ve heard from both performers in a long time. With “alternative music” all the radio rage, The First Day represents the latest line in the sand. Now, will ultra-commercial alternative rock have the stones to cross it? Tracks include “Jean The Birdman” and “God’s Monkey.” The 17 minute “Darshan” is the killer.

GAVIN PICKS
Singles

DEF LEPPARD
Two Steps Behind
(Columbia)

DURAN DURAN
Too Much Information
(Capitol)

RED HOT CHILI PEPPERS
SouT To Squeeze
(Warner Bros.)

Albums

BROTHER PHELPS
Let Go (Asylum)
If, even after hearing the carefree harmonies of their debut single “Let Go,” you’re expecting this album to sound like the Kentucky Headhunters, think again. Ricky Lee and Doug Phelps have crafted an excellent, classic sounding album, which exceeds all expectations. All the clatter surrounding the ground-breaking Headhunters obscured the fact the Doug and Ricky Lee are really good songwriters, steeped in the country tradition. Their songs sound like classic honky tonker, especially “Inside Outside,” the easy swing of “Everything Will Work Out Fine,” and “Playing House”—a song that could have been written by the Louvin Brothers. Other highlights are “Hot Water,” a jumping little country boogie, “Were You Really Livin’,” which comes as close as anywhere on the record to that old hamburn’ Headhunters sound, and their brilliant cover of the obscure Haggard tune “Ever-Changing Woman.”

MICHAEL McDONALD
Blink Of An Eye (Reprise)

GEORGE THOROGOOD
Haircut (EMI/ERC)

THOROGOOD
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Haircut (EMI/ERC)

THOROGOOD
The First Day (Virgin)

DAVID SYLVIAN & ROBERT FRIPP
The First Day (Virgin)
Aimee Mann
Say Anything
The next track from the album "WHATEVER"

PLAN B
LIFE'S A BEAT
GOING FOR ADDS 7/19

THE IMAGO RECORDING COMPANY 152 WEST 57TH STREET, NEW YORK, NEW YORK 10019
"HEAVEN KNOWS"

The new single from

"Never Let Me Go"

The ninth consecutive Platinum-plus album from Luther Vandross

* Don't miss Luther's Never Let Me Go national tour beginning September 2nd in Minneapolis and covering 50+ major cities.
* Look for Luther everywhere including an Arsenio Hall appearance on 8/16 and other network specials coming throughout the year.

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