Country Comes To Town

As the format gallops over borders, we talk to programmers, check out the Country dance scene, and chat with CMA Awards co-host Vince Gill about radio.

This Week......

If looks could Gill, Vince would rule the world. He's co-host, with Clint Black (below), of the Country Music Association Awards this Wednesday, and the show comes at a time when Country itself is ruling the music marketplace. What is Country radio doing right? Is it doing anything wrong? What's behind its leap over geographic and demographic borders? Listen to what 10 programmers—and Vince Gill—have to say. Hollywood rumors don't all have to do with Heidi. At Hollywood Records, a guessing game is going on about the next president, and in News, you get the latest, best guess. You'll also learn what happened when Hammer tried to hammer out a new deal at Capitol, how much Sony values Tommy Mottola (above), and how a radio station format change in San Francisco—including the addition of Larry King (below)—may help topple the station that's been Number One for 15 years. We also listen in on two worthy radio programs trying to enlighten as they entertain. The Gavin GO Chart highlights the leading edge of Top 40 and among those ahead of the game are Meatloaf, REM, Daryl Hall and Mr. Big. And Natalie Duttsman's cover story in the Gavin Yellow Pages of Radio brings us full circle, as she checks out the phenomenon of Aaron Neville, the sweet-voiced Bayou baladeer, crossing over into Country, with help from a few well-placed friends.
Some secrets float below the imagination's surface.

The first single from the new album
BENEATH THE RHYTHM AND SOUND

Produced by Kevin Moloney and The Ocean Blue
Management: Peter Freedman/Peter Freedman Entertainment, NYC

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Sublime

Early Gavin Action
55/24

THE OCEAN BLUE
IN AT A GLANCE

FM WATCH

TOP 40

DIANE

"Hey Mr. DJ" (Flavor Unit/Epic)

RAP

BLACK MOON

"How Many Emcees's (Must Get Dissed)" (Wreck)

URBAN

LISA TAYLOR

"Don't Waste My Time" (Motown)

ADULT CONTEMPORARY

MARC COHN

"The Rainy Season" (Atlantic)

COUNTRY

DOUG SUPERNAW

"I Don't Call Him Daddy" (BNA Entertainment)

JAZZ

JOHNNY ADAMS

Good Morning Heartache (Rounder)

ADULT ALTERNATIVE

BELA FLECK & THE FLECKTONES

"Three Flew Over The Cuckoo's Nest" (Warner Bros.)

ALTERNATIVE

RADIOHEAD

"Stop Whispering" (Capitol)

ALBUM

GHOST OF AN AMERICAN AIRMAN

"King Of Nothing" (Hollywood)

Gavin September 24, 1993

IN AT A GLANCE

MOST ADDED

TOP 40

EXPOSE

"As Long As I Can Dream" (Arista)

U2

"Lemon" (Island/PLG)

RAP

DADDY-O

"Brooklyn Bounce" (Brooktown/Island/PLG)

DR. DRE

"Let Me Ride" (Death Row/Interscope/Priority/Atlantic)

URBAN

HI-FIVE

"Never Should've Let You Go" (Jive)

AARON HALL

"Get A Little Freaky With Me" (Silas/MCA)

ADULT CONTEMPORARY

EXPOSE

"As Long As I Can Dream" (Arista)

STING

"Nothing 'bout Me" (A&M)

COUNTRY

DOUG SUPERNAW

"I Don't Call Him Daddy" (BNA Entertainment)

ALTERNATIVE

JAZZ

PETER DELANO

(Blue Note)

ADULT ALTERNATIVE

STANLEY CLARKE

East River Drive (Epic)

ALTERNATIVE

MANAGEMENT

NEXT WEEK

To observe our five-year anniversary of putting Jazz and A' on the charts, we visit with Joshua Redman (above), one of Jazz's brightest hopes for shaking up the mainstream. We also convene panels of programmers and industry people to talk about Jazz and A'.

GAVIN

Founded by Bill Gavin—1958

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Who Next for Hollywood?

By Ben Fong-Torres

Hollywood Records, the Disney-owned label in search of a president, may be ready to name Hale Milgrim. Or maybe it isn't. Milgrim's name has been the most prominent of several that have surfaced since the departure of Hollywood's founding label head, Peter T. Paterno, late last month.

Milgrim, who until May was president of Capitol Records, has reportedly met with Michael D. Eisner, chairman of the Walt Disney Co. Neither Eisner nor Milgrim has commented, and Hollywood's vice president/media relations, Kathy Acquaviva, told Gavin no announcement was pending.

"We have product coming out," she said. "Everything's normal. Wesley Hein (executive vice president) is running things." Acquaviva said she didn't know whether Hein, who's been with Hollywood since it began in early 1990, is in the running for the presidency.

Word around town is that Hollywood is looking for a proven, creative executive who can draw artists the way Paterno, an entertainment attorney, apparently could not.

Hollywood's roster numbers 20 artists and is topped by Queen, the Dave Clark Five (catalog), and ex-Stray Cat Brian Setzer, who has an album, The Brian Setzer Orchestra, due out soon. Other imminent releases include the soundtrack of Jay Leno Club and an album by Eleven, a trio led by former Red Hot Chili Peppers drummer Jack Irons.

Although he was let go by Capitol in May in a management shakeup, Milgrim has been credited with the success of Blind Melon, a band that joined Capitol while he was president and became a hit after Gary Gersh took over as label head.

Besides Milgrim's, the names of former Virgin executives Jeff Ayeroff and Jordan Harris, and of Hollywood executive VP/GM Brad Hunt, surfaced. But the two Virgin heads are reportedly uninterested in going to Hollywood, and Hunt left the company last week.

What is certain is that Paterno's contract expires in early 1994. No names have been bandied about to further enhance the global presence of Sony Music Entertainment this week. Since 1988, Motolla has headed up Sony Music's U.S. operations and he's credited with doubling the division's profits and increasing revenue by 50%.

"I'm gratified by the results the Sony Music team has achieved," said Motolla. "And look forward to further enhancing the global presence of Sony Music Entertainment."

Motolla first came to prominence when he founded his own company, Champion Entertainment, and launched the careers of Daryl Hall and John Oates, and later, John Cougar Mellencamp. Since he's headed up Sony, the company has seen success with artists including Pearl Jam, Shabba Ranks, Soul Asylum, and his wife, Mariah Carey.

"Sony Music Entertainment will benefit from Mr. Motolla's vision and insight," said Sony Music Entertainment chairman and chief executive officer Michael P. Schulhof. "His track record over the past five years has been remarkable and we look forward to the contributions he will make on a worldwide basis."
KGO Faces a Talkative Challenge

By Ben Fong-Torres

With KSFO's switch last week to a Talk format, San Francisco's long-time ratings leader, news-talker KGO, is faced with the possibility of losing its Number One standing for the first time in 15 years.

But it wouldn't come from direct competition from KSFO, which dropped Oldies and is programming a mix of local talkers (ex-DJ Gene Nelson in the mornings, Peter B. Collins in afternoon drive) with satellite stars like Larry King, G. Gordon Liddy, and Jim Bohannon.

It'd be a matter of KSFO adding to a volatile mix that has been brewing over the past several months in this constantly-changing market, in which KGO's dominance had been one of the few constants.

With the Giants' surprising season, KNBR (all sports, plus Rush Limbaugh) roared to second place in the Winter '93 Arbitrums, passing KGO's perennial chasers, Top 40 power KMEL and all-News KGBS.

Now, with KSFO set to take a chunk out of KGO's talk audience, the ABC outlet may lose just enough to let one of its main challengers take the top slot.

"That's how I look at it," says KNBR program director Bob Agnew. "Larry King, Jim Bohannon and Bruce Williams are enough to attract some of the older listeners who might be getting tired of the same old thing." As it is, Agnew told Gavin, "We'll be Number One 25-54." He bases his prediction partly on the fact that his station already is on top in that demo in the latest Arbitrums. But KGO's base is so strong, he acknowledges, that "they may be out of our reach" in the 12+ numbers for the summer book. But Agnew can dream. "Let's say the Giants get into the playoffs. There's a strong race going on now." And he's not talking only about baseball.

At KSFO, program director Bob Hamilton, in his first week as a Talk station, has more modest goals. "All I want is a little from KGO, a little from KNBR and a little from KGBS." Hamilton, who had some experience with talk as national PD of RKO Radio in the '80s, overseeing WOR-New York, said the early response has been excellent—especially to the return of Larry King, home-less in the Bay Area air since he was dropped by "Magic 61" when his show went to daytimes earlier this year.

KGO dropping from Number One for the first time in 61 books is "not beyond the realm of possibility," says KGO program director Ken Beck. "It remains to be seen whether that (KSFO) product will draw enough listeners, and what happens to KNBR after the Giants go."

"We won't look atcountering anything they do," he adds, "until we see what they're doing." But, he adds, "We're always trying to improve our product. Anytime you get competition, you can go two ways. It can make you better, or you get knocked off. I believe it'll make us better. Also, it'll bring more listeners to AM, and not all the listeners will be coming to you, but you get a shot at them. So it's a positive for everybody's dream."

The KSFO switch, barely covered in the local newspapers, signaled an end to music on one of the city's legendary call letters, made famous in the early '60s by morning personality Don Sherwood. (In the early '80s, Hamilton reminds, KSFO made a short-lived attempt at a Talk format.) In recent years, KSFO and FM sister station KFYR had played Oldies unchallenged until KFRC/FM joined the fray two years ago, triggering a severe drop in KSFO's numbers. When KFRC's new owners, Alliance Broadcasting, switched KFRC's AM from "Magic 61" to simulcast Oldies in August, San Francisco had four Oldies stations. For a month, anyway.

In radio, nothing lasts long.

Music Information Gets CompuServed

By David Beran

Music fans hungry for information about their favorite artists are being offered a veritable smorgasbord of trivial treats through the online CompuServe Information Service.

The company's new "Music Vendor Forum" provides up-to-the-minute artist and industry news on such artists as Prince, Madonna and Rod Stewart to members connected to the computer network.

Requirements are a personal computer, modem and membership in the network. There is no additional fee to use the music forum, which is accessible around the clock.

"It's still on the ground level, so it will take the direction that members want it to," CompuServe's Debra Young told Gavin.

The network is divided into 350 forums which branch off into message boards, libraries and conference rooms. "Music Vendor" is the newest forum, and Warner Bros. Records is the first label to participate as a selection in the interactive network. CompuServe says Young, has 1.4 million worldwide members.

CompuServe users are charged on a pay-as-you-go basis for $8 an hour with a 1200 or 2400 bits per second modem, and $16 per hour at 96 or 14.4 kilobits per second. For more information call CompuServe at 1-800-848-8199.

London Gets Country Station

In London, where radio frequencies are almost as rare as stable Royal marriages, one of the most recent available licenses has been awarded to London Country Radio, which becomes the U.K.'s first full-time Country station.

London Country Radio, whose bid of just under 1 million pounds ($1.5 million) for the license was backed by Network Corporate Holdings and Allied Radio, beat out numerous other music applications, including bids for a new FM license for the one new FM license the Radio Authority awarded to a music station. XFM's supporters included Robert Smith of The Cure and concert promoter Harvey Goldsmith.

Martin Satterthwaite, director of European operations for the Country Music Association, hailed the arrival of Country radio.

"CMA has achieved one of its major strategic goals in helping establish this station. We have been working with a number of groups for the past four years to make this a reality and are very excited that it now provides a major opportunity to further help the development of Country music in Europe."

"There has always been the odd country song in the charts," says LCR managing director Bill Behb, "but more and more young people are getting into the music." The station, he adds, will concentrate on currents.

London Country Radio has yet to announce an on-air name for the station. It expects to begin broadcasting next January.

Rock Hall of Fame's Sweet 16 Nominees

Sixteen nominees have been placed on the 1993 ballot for the Rock and Roll Hall of Fame.

Most of the nominees for the ninth annual induction, which takes place next January 19 in New York, are returnees, but six are first-timers: The Band, the Jackson 5, Elton John, John Lennon, Joni Mitchell and Pink Floyd.

Artists who have appeared on a previous ballot are the Animals, Buffalo Springfield, the Grateful Dead, Bob Marley, Martha & the Vandellas, the Moonglows, Rod Stewart, the Velvet Underground, the Young Rascals and Frank Zappa.

As many as seven of the nominees will be inducted.
'E-TOWN' Radio Mixes Music and Environment

By Beverly Mire

Since Earth Day (April 22) 1992, a radio program modeled after Prairie Home Companion and the Grand Ole Opry has been giving National Public Radio listeners a much-needed shot of radio as it used to be—spontaneous, unpredictable, and fanciful.

Ninety stations strong, E-TOWN, which originates in Boulder, Colorado, is an A-lover's dream: a one-hour marriage of roots music and environmental awareness.

The program is the love-child of Grammy-nominated bassist/guitarist/singer/songwriter Nick Forster, best known for his singing/guitaring in the bluegrass band Hot Rize, and his actress wife Helen. Forster says the E-TOWN light bulb lit when he was touring Eastern Europe in 1990.

"We were four American musicians who hadn't played together before," he says. "We played to tremendous crowds—Communist leaders, democratic leaders and Americans—and it was then I realized music's ability to connect people, especially roots music. It makes people know they have something in common.

E-TOWN's centerpiece, environmental awareness, was born in Bulgaria. "In the capital city, Sofia, you couldn't see four blocks," Forster says. "The water was bad; the country had and still has serious problems.

With the images of communism falling and the environment failing, Forster came back home, his mind crackling with ideas.

Another reason doing a radio show became attractive was to bring people closer, he says. "I've always mourned the loss of community we've suffered since

Unplugged one better by putting together artists who, except for the fact that they happen to be in Boulder at the same time, might not play together. Forster says an Array

Commercial or not, E-TOWN's future is brightening, thanks to a grant from the Environmental Protection Agency. Because of it, the non-profit has secured between 80 and 90% of next year's budget.

The EPA grant and the desire to go commercial has propelled Forster into beefing up his staff. "Helen and I might even get a paycheck," he says.

'EAR To The Earth

By Seana Baruth

When she created the Environmental Action Report (EAR) in April, 1992, air personality Belle Nolan of KBLX-Berkeley, California found a way to combine her two passions—heightening environmental awareness and improving radio. EAR, a 60-second daily syndicated feature that highlights how consumer decisions affect the environment, now runs daily on a dozen radio stations in Northern California and Nevada.

"Our focus," Daniel Phillips, chief operating officer of EAR told GAVIN, "is to be a value-added benefit to radio stations and businesses and to bring environmental education to the public.

Each week shows are built on a theme so that listeners have continuity and host radio stations can find appropriate sponsors. Since its debut, EAR has explored topics like "Indigenous People/Coffee Story," "Kids And The Environment," "Transportation," "Beneficial Bugs" and "Herbs." Phillips notes, "We want to be somewhat seasonal; we just celebrated organic harvest month, and right now endangered species are timely.

Although EAR has assembled and aired more than 600 spots since its inception, Phillips thinks the show has barely scratched the surface. Through the publications we receive, our wonderful contacts, and because everyone in the environmental field is linked, we have an endless amount of information available to us, which is really exciting. There's just no way we could put it all on the air."

In order to further disseminate that bounty of information, EAR has spawned two, locally-focused sister shows and a business network, EARN. Let's Talk Trash, a PSA service, and Consider The Source, a half-hour interview program, are designed to increase awareness of a California law requiring 50 percent state waste reduction by the year 2000. EARN is dedicated to sharing and applying EAR-garnished information in the business community. EARN also sponsors a monthly newsletter, Environmental Impact Reporter.

In true conservationist spirit, the EAR staff is thinking globally, acting locally, and, rapidly, being syndicated nationally. Says Phillips, "Everybody wins. EAR is good for the community, good for the listener and good for the sponsoring businesses." EAR can be reached at (707) 585-3658.
Johnson who's moving to Texas. KSLY. Currently satellite-delivered A/C, KSLY will switch to Top 40. Meanwhile, in Marshall, Texas, KCUL has switched to Oldies from Top 40 and is no longer a reporter. Jaci (pronounced Jay-Cee) White has joined Tony Fields and the V-Morning Crew at W100 (WKKV)-Milwaukee. Jaci's the news director. At WNK -Cilton Head/ Savannah/ Charleston, S.C. morning personality Jeff Roper exits for Mix 97 (WAVE)- Savannah, S.C. where he'll be OM. PD-midday Chris Michaels moves to mornings...After three years at HOT 97.7 (KHQT)-San Jose, Calif. MD Pete Martinez has been named music director. At KND-Etno, OM Bob Ramsey picks up music and programming duties...WBTX-Duluth, Minn. MD/midday DeAnne Davis exits to do the same shift at WBLZ-Eau Claire, Wis., replacing Jackie Johnson who's moving to sister station WSPT-Stevens Point, Wis. DeAnne will also be busy doing weekends at Country-formatted BOB101 (WBOB)-Twin Cities. WQPO-Harrisonburg, Va., music director Dennis Hughes is on his way to take a PD position at a station yet to be announced. 'QPO PD Steve Knapp will take over Hughes' music duties. Barry Stewart has been promoted to station manager at WJAT/FOX- Swainsboro, Ga. He will continue to handle music...Lots of stuff happening at KORD-Tri Cities, Wash. New off-air program director is John Ross from KSN-Santa Maria, Calif. New promotions director/midday talent is Lynda Lou, also from KSNI. Music Director Ruby Blake is just in from KDKR-Spokane, but has been working at KORD part-time since April. Here's the station's re-vamped lineup: 5:30-10A, Chuck Hall & Jeff Turnbow; 10A-3P, Lynda Lou; 3-7P, John McKay; 7P-12M, Chuck Clayton; 12M-5:30A, Charlie Warren. Weekenders are Ruby Blake and Ben Michaels...Argie D. Tidmore has been upped from assistant general manager to general manager at WPPA/WVVT-Portsville, Penn...Kim Lynch takes over as PD at Q102 (WEYQ)-Parkersburg/ Marietta, Ohio. Canadian country star Sylvia Tyson has been appointed director of Canadian development for Standard Radio's proposed country music specialty channel named, appropriately, The Country Channel. New address for Top 40 WINN: Box 669, Columbus, Tenn. 47202. Two promoted at Reprise: Gary Briggs (above) has been upped to national Album radio promotion director and Nancy Levin (left) has been promoted to director of pop and crossover promotion. Briggs was national Album radio promotion manager and Levin was national singles manager...At MCA Gary Spivak (below) jumps to national director, alternative and rock promotion from regional promotion manager. Michael Jansta has been promoted to manager, national album promotion, West Coast for Epic Records. Jansta recently joined the label as an assistant in the promotion department...In the news department at Sony Music, Yvonne Erickson has been upped to vice president, media from media director, advertising services...Warlock Records has acquired the controlling interest of Los Angeles-based indie Quality Records. Quality will remain autonomous and label chief Russ Regan stays in charge...Former RCA manager, West Coast publicity and tour publicist, Sheryl Ingber, has joined Scotti Bros. as director, national publicity. Sid Drome Records, Ltd. is moving. Effective October 1, their new address is 21520 Strathern, Canoga Park, Calif. 91304. Call (818) 884-4888 or fax (818) 884-3222...Correction: Chris Nadler is the editor-in-chief at Crazy Magazine, not Susan Traub as reported. Apologies for any inconvenience...Sincere condolences to Emmylou Harris, whose father Walter R. Harris died recently. 'In memory of a wonderful father and his beautiful songs,' the family wrote. The memorial was held on Thursday, September 16 at St. Mark's Episcopal Church, 12701 Hall Shop Road, Highland, Md. 20777 or to W.T. Jeffers World Changers International, 2502 East 71st, Tulsa, Ok. 74136...Condolescent also to the family and friends of New Marketing's Steve Resnik whose father Sidney Resnik died on Thursday, September 16, of natural causes...After six years in Atlanta, it's goodbye southeast and hello southwest for former POWER 99 (WAPW)/95X (WNX) PD Rick Stacy. Rick has been officially named to take over for Steve Smith at KKFR-Phoenix. Arriving in town Wednesday, September 22, Smith had just enough time to show Stacy around the building before packing for New York and his new home at HOT 97 (WQHT). While KKFR is poised for a huge fall book, whispers continue that at least one other station in the market is considering a flip to Top 40. Stacy tells Sho-Biz, "I can't thank Fred Weber enough for the chance to live in one of America's most beautiful cities." "However," he adds, "I think Boris Yeltsin planned this week's announcement to take away attention from my move to Phoenix and I really resent that..."

All bets on who will replace Randy Irwin as MD at KPLZ-Seattle are off—for now anyway. PD Casey Keating says don't expect an announcement for at least a few weeks.

Will Tommy Motolla ever forget 1993? He started the summer off by marrying Mariah Carey and as her latest release, "Dreamlove," charts #1 and summer ends, he is named president and chief operating officer of Sony Music Entertainment. Does he have any better moves?
abandoned the format over a year ago. Coming in to program the 1993 version of SLY 96 is Dave Christopher, currently at KWTX-Waco, Texas and one-time at KXXK-Bakersfield, Calif. Christopher will handle afternoons, but is looking to fill a morning and nighttime opening. T&TA Mr. Jim Trapp, PD of the company's duopoly A station KZON, takes over until a replacement is named. The station is jockless and automated at present. Meanwhile, Steve Douglas who last programmed it at Top 40 Y95, is pleased with recent trends that showed solid growth despite the ownership change. Douglas can be reached at (602) 970-6760.

Joe Grant, director of marketing for jazz and progressive music at Warner Bros., New York, exits with no replacement named so far.

grooms' first names start with a K! Wow. Seen here: one of the blushing grooms thinking about that special day (or his bachelor party) with (kr) Tom Starr EMIRG local, the beautiful and talented Kevin Knee and KKRZ-VP/GM West Coast Kevin Knee and KKRZ-Portland PD Ken Benson, who are getting married on Saturday, September 25. Nono, not to each other, but what a coincidence, huh? And think about this: both Pat Benatar, who headlined the recent KKRZ (Z100) Last Fling, and Michael Damian, who made music with (kr) Tom Starr EMIRG local, the beautiful and talented grooms' first names start with a K! Wow. The grooms' first names start with a K! Wow. The grooms' first names start with a K! Wow. The grooms' first names start with a K! Wow. The grooms' first names start with a K! Wow.
have kept ahead of music trends and fads by showcasing the best hands of tomorrow without forgetting the stars of yesterday. Number Six was no exception as Stardog/Mercury artist Greta opened the Thursday night festivities followed by outstanding sets from the Mechanic/ Giant’s TAD, Hollywood Records’ Eleven. Chameleon’s My Sister’s Machine and PolyGram’s Quicksand. Highlights on Friday included Arista’s Stick into Chrysalis: The Big F, Warner Bros./ Reprise’s Strip Mind, Pavement’s Crowbar and Energy’s Souls At Zero with Mercury’s Scorpions bringing the house down. Saturday was truly a “Balls To The Wall” evening with CMC’s Accept pulling in the largest crowd in the opening slot followed by Mercury’s Mind Bomb, Elektra’s White Trash, Capitol’s J Mother Earth and Mercury’s Kiss.

There were special press conferences, listening parties, daytime showcases and autograph sessions all over the Burbank Hilton and Convention Center. Epic brought in Rob Halford’s new band Fight (a killer album) for an autograph party. Mercury/ PolyGram had a Scorpions and Kiss autograph session. Michael Schenker came in a day late but still managed to sign a lot of autographs. Steve Val was the hottest daytime showcase ticket with event staff from MTV excusing artists trying to scam a laminate to see his band perform. If you visited in the Reprise/Warner Bros. booth you could hang with TAD, Gary Hoey, Strip Mind, Altered State and win an autographed Van Halen guitar or a Red Hot Chili Peppers drum head and sticks. Too much fun and not enough time.

Every year I think that the convention was the best it could ever be, yet every year it gets better. It doesn’t get bigger and out of control as the Foundations Forum never sells more than the facility will handle (approx. 4,000 attended). Hard music has never sounded or looked better, sold more records or had a brighter outlook.

** Sho-Pieces **

** BILLY JOEL **

A decade ago Billy Joel and his band became B.J. and the Affordable, taped the video for his song “Tell Her About It” in the Ed Sullivan Theatre in New York City. **GLORIA ESTEFAN**

Gloria Estefan’s new album, Mi Tierra, is not only her first-ever Spanish language solo album, it’s the fastest-selling Spanish album in U.S. sales history as its sales have exceeded 500,000 units in its first eight weeks.

** JANET JACKSON **

Before becoming a TV and recording star, a pre-teen Janet Jackson had hoped she could become a jockey and race thoroughbred horses.

** BARBARA STREISAND & MICHAEL CRAWFORD **

The Lucie Arnaz Streisand and Michael Crawford performed together was luck in the late 60’s when the two starred in the Broadway musical Hello Dolly.

** GARTH BROOKS **

If he gets lucky, and he usually does these days, Garth Brooks wants to write, direct and score music for films. However, he doesn’t want to appear in those films.

** OTTMAR LIEBERT **

Ottmar Liebert was born in Cologne, Germany to a Chinese-German father and a Hungarian mother. Liebert’s first album, Mariachi Shadows and Storms, sold 1,000 copies in 1986. His subsequent albums have sold a total of more than 750,000 copies worldwide.

** ROSANNE CASH **

When Rosanne Cash was born in Memphis in the spring of 1955 her father, Johnny Cash, was making more money as an appliance salesman than as a singer. He did have his first hit single for Sam Phillips’ Sun Records that year with the song, “Cry, Cry, Cry.”

** MADONNA **

Madonna is developing an HBO special for next spring that will feature the “material girl” performing a variety of Broadway show tunes.

** MAVIS STAPLES **

Working as a solo act with Prince as her producer was not Mavis Staples’ preference. She wants to carry on as a member of her famous family group, The Staple Singers, but her reluctant association with Prince began with her work on the Grateful Dead’s Bridge song in 1988 and has led to two solo albums and a tour with the “purple one.”

** MARIA MCKEE **

Bryan Maclean, who along with Arthur Lee formed the seminal Los Angeles folk-rock band Love, is the brother of Maria McKee.

** k.d. lang **

Next up for k.d. lang is recording five or more songs for the soundtrack to the film Even Cowgirls Get The Blues starring Uma Thurman.

** MELVINS **

In 1986 The Melvins from Aberdeen, Washington, had a roadway named Kurt Cobain—the same Cobain who went on to form Nirvana and who returned to The Melvins to produce four tracks on their new album.

** B.B. KING **

B.B. King was born Riley B. King on September 16, 1925 in Indianola, Mississippi. B.B. is a shortened version of his early nickname, The Beale Street Blues Boy, which he used when he was a disk jockey on WDJA-Memphis.

** BLIND MELON **

Blind Melon had quite a buzz going even before they released their then only album. Seems that last year the band opened MTV’s 120 Minutes tour and their album wasn’t even out yet. Legend has it that the guys’ repertoire was no less than several songs when they were signed to Capitol late last year.

** DARYL HALL **

In 1969 Daryl Hall formed a band called Gulliver and recorded an album for Elektra.

** ICE-T **

Multi-media man ICE-T is completing an “as told to” book, The Ice Opinion, with writer Heidi Sigmund and it’s scheduled to be published this winter.

** TODD RUNDGREN **

Todd Rundgren’s revolutionary interactive album, No World Order is being marketed by Rhino Records and Phillips Interactive Media and represents a groundbreaking in the art of audience interfacing. Todd’s first attempt at mass interactivity actually took place a few years ago at a concert in Columbus, Ohio which was broadcast on the city’s Qube interactive cable television system.

** TINA TURNER **

Like Turner is still trying to write his book and make a movie in response to Tina Turner’s success. The working title for the complete project is That’s What Love’s Got To Do With It.

** NEIL DIAMOND **

Six months short of graduation from New York University, Neil Diamond dropped out to pursue a career in songwriting. His first job was in Manhattan making $50 a week as a staff writer for Sunbeam Music.

** Rubeyaul **

Six foot nine inch gender-bending singer RuPaul cannot be nominated for Grammy consideration in both male and female categories. Tommy Boy, RuPaul’s perfectly-titled record label, has decided to enter their diva in male, rather than female categories.

**GAVIN TOP 40**

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<th>No.</th>
<th>LW</th>
<th>TW</th>
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<th>Reports</th>
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<td>1</td>
<td>JOHN WAITE - In Dreams (MCA)</td>
<td>82</td>
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<td>2</td>
<td>TONY TONI TONE - Anniversary (Sideout/Mercury)</td>
<td>61</td>
<td>43</td>
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<td>14</td>
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**Hit Factor** is a percentage of stations playing a record which also have it Top 20. ie: 100 stations playing the record - 60 stations have it in their Top 20 - Hit Factor = 60%

Reports accepted Monday and Tuesday 8:30am - 4pm
Station Reporting Phone: (415) 495-1990 Gavin Fax: (415) 495-2580

---

**Most Added**

- EXPOSE (50)
- ACE OF BASE (45)
- TONY TONI TONE (43)
- SAIGON KICK (43)
- JOSHUA KADISON (37)

**Top New Entry**

- **PRINCE**
  - "Pink Cashmere" (Paisley Park/Warner Bros.)

**Hot**

- **PRINCE**
  - "Pink Cashmere" (Paisley Park/Warner Bros.)

**Top Tip**

- **4 NON BLONDES**
  - "Spaceman" (Interscope/Atlantic)

**Inside Top 40**

Most everyone involved with contemporary music would agree there's nothing like the thrill of auditioning new releases and coming across an obvious hit. But can judgments sometimes be made too quickly without giving songs a fair chance? 104 KRBE-Houston PD Steve Wyrosdik has his views on a sense that people judge songs in a different way.

While on one hand he agrees that people do look for instant gratifica-
Can we talk?

Here's the Scoop: Grammy nominee TEVIN CAMPBELL's debut album, T.E.V.I.N., spawned three consecutive No. 1 R&B hits: "Tell Me What You Want Me To Do" (also a Pop smash), "Alone With You" and "Goodbye." It sold a ton (that's ton as in "a million"). His new album is aptly titled I'M READY. The premier single is "Can We Talk."

Can we talk? Absolutely. When we've got a story this great, how can we resist?
T O P  4 0

Up & Coming

Reports Adds On Chart
59 11 39 9 4 NON BLONDES - Spaceman (Interscope/Atlantic)
57 13 33 11 BIG COUNTRY - The One I Love (Font/RCA)
55 4 42 9 BJORK - Human Behaviour (Elektra)
55 12 33 10 SILK - It Had To Be You (Kaya/Elektra)
54 24 29 2 THE OCEAN BLUE - Sublime (Sire/Reprise)
55 50 3 2 "EXPOSE - As Long As I Can Dream (Arista)
52 49 2 1 "UZ - Lemon (Island/PlG)
48 3 21 24 NEW ORDER - World (The Price Of Love) (Dove/Warner Bros.)
47 1 9 37 ROBIN S - Love For Love (Big Beat/Atlantic)
46 17 19 10 COMING OF AGE - Coming Home To Love (Zoo)
44 37 3 4 * JOSHUA KADISON - Jessy (SBK/ERG)
43 43 2 5 "SAIGON KICK - I Love You (Third Stone/Atlantic)
42 8 25 9 THE JULIANA HATFIELD THREE - My Sister (Mammoth/Atlantic)
41 1 12 28 BELL BIV DeVOE - Something In Your Eyes (MCA)
41 12 29 PERRY FORD - I'll Be There (Columbia)
40 7 21 12 GABRIELLE - Dreams (London/PlG)
38 - 13 25 2 PAC - I Get Around (Interscope/Atlantic)
35 2 21 12 JACKY - Down On Me (Geffen)
34 4 19 11 SOXX - If You Go Away (Big Beat/Atlantic)
33 12 2 19 JANET JACKSON - Again (Virgin)
32 3 19 10 CEREMONY - Could've Been Love (JGC)
31 12 3 15 ZHANE - Hey Mr. DJ (Flavor Unit/Epic)
28 1 10 17 DR. DRE - Let Me Ride You (Death Row/Interscope/Priority/Atlantic)
28 2 22 4 PET SHOP BOYS - Can You Forgive Her? (EMI/ERG)
27 10 17 CAPTAIN HOLLYWOOD PROJECT - Only With You (Imago)
27 13 14 1 EAST 17 - Deep (London/PlG)
27 1 17 9 PROCLAIMERS - I'm On My Way (Chrysalis/ERG)
27 4 17 6 DMD - Dream Of Me (Virgin)
26 1 5 20 INTRD - Come Inside (Atlantic)
22 3 7 12 SHAGGY - Oh Carolina (Virgin)
22 7 6 9 XSCAPE - Just Kickin' It (So So Def/Columbia)
21 2 10 9 JOE - I'm In Love (PLG)
19 7 7 5 SALT-N-PEPA - Shop (Next Plateau/London/PlG)
18 1 3 14 ICE CUBE - Check Yo Self (Priority)
18 1 4 13 LUTHER VANDROSS - Heaven Knows (Epic)
17 6 11 SWV - Downtown (RCA)
16 2 3 11 ZAPP & ROGER - Megamix (Reprise)
14 5 8 1 JUDYBATS - Ugly On The Outside (Sire/Warner Bros.)
14 7 7 2 "THE THE - Love Is Stronger Than Death (Epic)
13 1 11 1 JAZZMATAZZ - Trust Me (Chrysalis/ERG)
12 1 7 4 E.Y.C. & BOO-YAA TRIBE - Feelin' Alright (Gas)
11 2 8 M.C. LYTE - Ruffneck (First Priority/Atlantic)
11 11 2 9 "HI-FIVE - Never Should Have Let You Go (A
e)
10 1 9 8 "K-T - Come Baby Come (Tommy Boy)
10 2 1 7 "MIST MURRAY - Indo Smoke (New Deal/Epic)


* Indicates Debut

Gavin September 24, 1993
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**GAVIN GO CHART**

**Go Chart Most Added**

**SAIGON KICK (33)**

**EXPOSE (31)**

**ACE OF BASE (27)**

more than a decade. HIT FACTOR jumps 25% to 38% as he closes in on the
the Top 10. Key gains for "I'd Do Anything For Love" at 18-25.
reported by 140 GAVIN listeners as much as possible."

To accomplish that Steve tries to pay attention to every source.
"Music is not a simple thing and it can't be judged at one pass." Oh, and are there any big hits Who don't "hear" right off? Try DURAN DURAN's "Come Undone" and KWS' "Please Don't Go."

Supported by a video that's captured the nation's attention, MEAT LOAF is on the way to his first hit in among others.

Winner of their "New Music Challenge" four nights running, Coming Of Age's "Coming Home To Love" debuts at #30 for KFMI-Arcata, Calif. Seventeen ADDs:


Lots of women are calling for SOKO's "If You Go Away," according to R. Charles Snyder, PD/MD at KTMF-Medford, Ore., who gives it the official ADD. Gains at WNNJ 30-28, KXJZ 23-20, WSEI 31-27, KZMC 37-31, KGWY debut #27 and KRQU 32-30.

**Early Top Five stats on Janet Jackson's next single, "Again," at 99.1 KGGI, WQOQ, KISF and B95. Hot at XLR 30-8, WMJN 12-10, POWER 96 26-13, KPRR debut #16, KISI 22-21, KLUC 29-15, added at Q102, B94, WNYT/FM, KKBB, WVQW, WSKF, WHIT, Q96, KAGO and KIQY.

KUBE-Seattle's Bob Case and Shellie Hart place ZHANE's "Hey Mr. DJ" in the Top 10, as does HOT 97.9- New York and 99.1 KGGI-San Bernardino. Gaining at KMER 15-11, KKKR 23-21, WSPK/FM 32-27, WWO 17-14, MCI 95.5 debut #27, KTFM debut #26, HOT 102.8-29, KQ97 debut #20. New on: HOT 102, WMJN, WLFL, KQCR, KPSI, WAYS, WILL/FM, KYKN, KSTN and more.

Shaggy's "Oh Carolina" is the new #1 song at ISLE 95 St. Croix, Virgin Islands. It's Top 10 at POWER 106- Los Angeles, KONG-Lihue, Kauai, Hawaii, MZ 95.5, Monterrey/Salinas and KFFM-Arcata, Calif. and on the move at KSKE-Buffalo 20-16 "number two in requests," WNWZ-Norfolk 14-13, KTTC/FM-Hartford 26-24 and 104 KRBI-Houston 29-27. Q96-Imperial Valley, Calif. PD/MD Dan Watson has no trouble spotting his most-requested song in all demos—its "L'scape It," which charts 7-6. Dan reports, "adults 18-plus love it," and says retail is calling him to let him know lots of people are asking for it even though product hasn't arrived yet. Hot at HOT 97.7-25-15, KMEF 16-12, KISS 108-24-21, Mix 93.5 20-14 and FM102 debut #16. ADDs at: POWER P1G, WMJN, WLFL, KTFM, KQCR, KBUE and HOT 102.

be open-minded, which is hard because our culture trains us to look at things in a certain way. If you don't like it the first time the tendency is to stand firm, be stubborn. No matter how much you personally love or hate something, you have to throw all that out. It's a process and especially if it's not your traditionally constructed song, play the part of a listener as much as possible."

GO STATION PANEL: The Go Chart is based on reports by 140 GAVIN correspondents who are not part of Radio 6 Record's or Billboard's panels. Underlines indicate upward movement, while blue entries highlight a stronger performance than on the main Top 40 chart.

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**GAVIN SEPTEMBER 24, 1993**
Most Added

DADDY-O
Brooklyn Bounce
(Brooktown/Island/PLG)

DR. DRE
Let Me Ride
(Death Row/Interescope/ Priority/Atlantic)

NAUGHTY BY NATURE
Written On Ya Kitten
(Tommy Boy)

Top Tip

BIZ MARKIE
Young Girl Bluez
(Cold Chillin'/Warner Bros.)

Say What?

As mentioned in last week's column, Dr. Dre's Death Row Records posse was involved in a scuffle with members of Luke's People at the Rapper's 'Family Affair 1993.' But that's the least of the record company's worries now that Snoop Doggy Dogg is facing a murder charge. According to the L.A. Times, Snoop and two other men were seen arguing with Phillip Woldemariam near the corner of Palms Boulevard and Motor Avenue at 7:20 p.m. on August 25. The three drove off after the verbal confrontation and an exchange of gang hand signs, only to return a few minutes later. Snoop and his two passengers told the police that Woldemariam approached the Jeep and pulled a gun. At that point the passenger in the front seat, who claimed to be Snoop's bodyguard, fired several shots in self-defense. Other witnesses said Woldemariam never displayed a firearm. After negotiating his surrender through an attorney, Snoop failed to turn himself in along with the two other individuals involved in the incident. As a result, L.A.'s finest showed up at the MTV Awards, where Snoop and Dre were scheduled to be presenters, thinking they would nab their suspect there. Believe it or not, Snoop somehow managed to sneak into one of the biggest awards show, present an award live on MTV and sneak back out without being caught. Later that night, Snoop, accompanied by his lawyer, surrendered, and was released the next day on $1 million bail. According to Snoop's attorney, Woldemariam, who was recently released from prison after serving a half years in prison for attempted murder. According to The Source's "The Weekly Word," Rick recorded with partner Doug E. Fresh. Material that has been released on his first album slated for release early next year has been put on hold. Russell Simmons, head of Def Jam Recordings, says that the new songs are more reflective of Rick's personality and sense of humor now that he has more to look forward to than being behind bars. The possibility of his full release may happen by the end of

Chartbound

LIFERS GROUP - Jack U. Beck (Hollywood BASIC)
YD-70 - Westside Story (westasy)
ED D.G AND DA BULLDOGS - Skinny Dip (Got It Goin' On) (Chemistry/Mercury)
PHARCYDE - Otha Fish (Delicious Vinyl/Atlantic)
* DIRT NATION - Khadjiiah (Zoo Street)
* DADDY-O - Brooklyn Bounce (Brooktown/Island/PLG)
* DR. DRE - Let Me Ride (Death Row/Interscope/Priority/Atlantic)
* BIZ MARKIE - Young Girl Bluez (Cold Chillin'/Warner Bros.)

REPORTS ACCEPTED: THURSDAY ONLY 9AM-4PM
STATION REPORTING PHONE: (415) 495-1990 GAVIN FAX: (415) 495-2580

Gavin September 24, 1993
GRITTY RHYMES
AND LOW DOWN SOUNDS.

THE NEW SINGLE FROM "BACDAFUCUP"
The album that has sold 932,456 copies.

DON'T MISS ONYX ON THE DR. DRE TOUR STARTING SEPTEMBER '93.

EXECUTIVE PRODUCERS: JASON MIZELL & RANDY ALLEN
PRODUCED BY CHYSKILLZ & JAM MASTER JAY,
MANAGEMENT: GIA MANAGEMENT, JEFFREY HARRIS
GAVIN SEPTEMBER 24, 1993

### RAP RETAIL

#### SINGLES

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#### NEW

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<tr>
<td>1</td>
<td>KRS-ONE - Outa Here (Jive)</td>
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<td>2</td>
<td>I.L.COOL J - Pink Cookies/Racquet (Def Jam/Columbia)</td>
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<td>FAT JOE - Flow Joe (Relativity)</td>
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<td>4</td>
<td>THA ALKALOHICS - Make Room (Loud/RCA)</td>
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<td>5</td>
<td>M.C. BREED - Gotta Get Mine (WRAP/Ichiban)</td>
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<td>BOSS - Recipe (J West/Chaos/Columbia)</td>
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<td>INTELLIGENT HOODLUM - Grand Groove (A&amp;M)</td>
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<td>D.J. ZAPP AND THE JEFF AND THE FRESH PRINCE - Boom! Shake The Room (Jive)</td>
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<td>WU-TANG CLAN - Protect Ya Neck (Wu-Tang/Loud/RCA)</td>
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<td>LEADERS OF THE NEW SCHOOL - What's Next? (Elektra)</td>
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#### ALBUMS

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<td>1</td>
<td>SCARFACE - The World Is Yours (Rap-A-Lot/Priority)</td>
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<td>CYPRESS HILL - Black Sunday (Ruthless/Columbia)</td>
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<td>KRS-KROSS - Da Bomb (Ruthless/Columbia)</td>
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<td>M.C. LYTE - Ain't No Other (First Priority/Antantic)</td>
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<td>2 PAC - Strictly 4 My N.I.G.G.A.Z... (Interscope/Atlantic)</td>
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<td>DFX - Backdups (MUR/A-Chaos)</td>
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<td>ILLEGAL - The Unold Truth (Ruff )</td>
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<td>THA ALKALOHICS - 21 And Over (Loud/RCA)</td>
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<td>DR. Dre - The Chronic (Rap-A-Lot/ Priority)</td>
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<td>10</td>
<td>MENACE II SOCIETY - Soundtrack (Jive)</td>
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<td>M.C. BREED - The New Breed (Waxwork/Ichiban)</td>
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<td>FAT JOE - Represent (Relativity)</td>
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<td>BOSS - Born Gangstaz (DJ West/Columbia)</td>
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<td>POETIC JUSTICE - Soundtrack (New Deal/Epic)</td>
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<td>DMC - Rigor Mortis (Rap-A-Lot/ Priority)</td>
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<td>POISON CLAN - Rough Town Behavior (Lake)</td>
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<td>LORDS OF THE UNDERGROUND - Here Comes The Louds (Pendulum/Elektro)</td>
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<td>ICE CUBE - Predator (Priority)</td>
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<td>MAC MALL - Illegal Business? (Young Black Brotha)</td>
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#### ARTIST PROFILE

**THA ALKALOHICS**

**Names:** E-Swift, J-Ro & Tash

**From:** Columbus, Ga.

**Promotion contacts:** Terry Ferguson, Trevor Williams & Matt Fraude

**Latest release:** "Make Room"

**Current album:** 21 & Over

**Musical influences:** Run-D.M.C., Marley Marl, L.L.Cool J and the Sugarhill Gang.

**Favorite beverage:** Olde English 64oz

**Favorite artists:** KRS-ONE, Common Sense, Wu-Tang Clan and Ice Cube

**Is there anyone you haven't worked with that you'd like to in the future?** Diamond D & Premier (Producers) and Wu-Tang Clan and De La Soul (Rappers)

**How did you hook up with King Tee?** "King Tee and J-Ro were in a group together. We all hung out with the same crowd, and went to the same parties..."

**Tour details:** Just finished a tour of the southern states, now touring the east coast.

**Future plans:** "Put out as many records as we can each year, and start a record label."
CHECK OUT THE B SIDE, "BORN AGAIN BLACK MAN."
Produced by Dave Kelly for Madhouse Productions, Inc.

RED FOX

DEMA MURDERER

the first single from his forthcoming album [AS A MATTER OF FOX]

Produced by Bobby Konders for Massive B Sounds Productions

ON ELEKTRA COMPACT DISCS AND CASSETTES.

All you traditional dancehall DJs, chat stylee flow unabatedly on the SD50's), Red lets his patois -drop his first crazy phatt new time. Now on Elektra Entertainment, "Booyaka! Booyaka!" will be the hip-hop and dancehall DJs, because "Booyaka! Booyaka!" will be the sound of the masses when this selection is pumped through the airwaves. Contact Erika McDaniels at (212) 275-4175.

BOSS
Progress Of Elimination (DJ West/RAL/Caos)
Of all the hard-core female MCs who have surfaced this year, Boss has been one of the most successful in terms of radio airplay and retail action, and from the sound of "Progress Of Elimination," her success streak will continue. The LP version rolls thick with the 70s funk sound, but the real treat on this 12-inch comes from Def Jef's remixes. The Posh of Hip-Hop shocked it beyond comprehension on the production tip with fat bass guitar plucks, in-yay-face snare hits and menacing synthesizer key strokes that even Dr. Dre would approve of. Boss' horse and penetrating delivery expounds on Darwinism, as in "survival of the fittest," but within the context of the ruthless inner-city streets. Like Boss says, "The only way to progress is through elimination." Contact Kevin Mitchell at (212) 229-5225 or Tyesh Harris at (212) 855-8872.

New Album Releases
ED O.G & DA BULLDOGS
Roxbury 02119 (Chemistry/Mercury)
"I had my whole life to make my first album and I was expected to make this one in six months," says Ed O.G. So you're wondering if this album is going to live up to par, right? Well, wonder no more 'cause the sophomore jinx missed the bus on Roxbury 02119. Special K & Teddy Ted and Joe Mansfield once again play executive producers as they did on Life Of A Kid In The Ghetto, but on this one Ed O.G & Da Bulldogs decided to incorporate other producers, including Diamond D, Scott Foster and Desmond Powell. Which adds a different flavor to the new album. Ed O.G. says he named the album Roxbury 02119 because, "Rappers talk about everywhere else. This album is what's going on here, how we live. It's not Harlem or Compton, but it's home." Some of the cuts worth expounding include: "Street Of The Ghetto," which tlls of someone getting caught up in the drug game; "Busted," a harder, more straight forward version of "Bug-A-Boo"; "Love Comes And Goes," which talks about the harsh realities of death; "Less Than Zero," a social commentary. This album serves up enough fixin's so that both underground DJs and commercial radio heads can come to the dinner table (or turntable) to get their grub on.

KURIOUS
A Constipated Monkey (Hoppoh/Columbia)
How many times have you heard a performer bitch about the sound? Well during the RAL/Def Jam show -case at Gavin Seminar '93, Kurious' DAT wouldn't cue up. Instead of throwing a fit or jettin' off stage, he showed and proved his skills as a true MC by hyping the crowd, and freestylin' his ass off. That spontaneous talent and showmanship was captured on his debut album with production help from Pete Nice, The Beatnuts, Stimulated Dummies, Prince Paul and Sam Sever. Kurious flows from track to track with styles upon styles, and with topics just as diverse, but the one topic he doesn't kid about is his lack of funds. As he explained on "I'm Kurious." Other tracks to pay attention to include "Spell It With A J (Yes, Yes Jorge)," "Top Notch," "Uptown Shit," "Leave Ya With This," "Tear Shit Up" and "Baby Bust It." Welcome to The Poet of Hip Hop's world.

ERICK SERMON
No Pressure (Def Jam/Columbia)
When the dynamic rap duo EPMD broke up, rap fans worldwide were wondering whether Erick Sermon or Parrish Smith could survive on their own. There's no question that both of them have adjusted extremely well. As you know, Sermon has been busy in the studio producing acts such as Illegal, Kronic, TLC and Shaq, but not too busy to stop him from recording his debut solo album, No Pressure is a funk-driven, straight-in-your-face, no-holds-barred album. Don't expect to find any filler as he explains, "You want people to fiend, to rewind, not to fast forward." On No Pressure, the only button you need to know about is the one that's marked play. So why did Sermon name the album No Pressure? He says it's because he doesn't have the pressures of answering to anyone now that he's solo. If there was something he wanted to do on the album, he could do it without having to run it by anyone but himself. And he did what he does best, and that's funk, funk and no' funk. Guests making cameo appearances include Keith Murray, Shade Of Lingo, Kam and Ice Cube. Scandalous cuts include "Hostile," "Safe Sex," "The Hype," "Lil' Crazy" and "The Ill Shit." Sermon's rhymes and rhymes and rhymes run throughout as the PRP call for Black owned businesses and an end to the inner-city crack epidemic. The most notable change is the music. In the past, PRP's production was largely controlled by Tony D. This time out, however, the trio grabbed the reins, producing eight of the album's 12 cuts with mixed results. For the most part, the trio rely on standard 4/4 drum tracks and minimal, over-recycled beats, creating cuts that become musically repetitive (Fab 5 Freddy's "Change The Beat" is scratched and mixed all through the album). Despite falling musically short of its predecessors, this album does contain a few fat jammers. "144 K" straight rocks and "Da Bill Shit" is a rousing posse mix featuring the fly debut of Power Israel, Black Prince and Omar Superstar. The final word is: dig deep between the grooves and this album will yield some slammin' cuts.

—SPENCEDOOKEY

RAP
ME'SHELL
NdegeOcello

The first single taken from PLANTATION LULLABIES, one of the most critically acclaimed and anticipated albums of the year.

"DRED LOC"


"DRED LOC," THE FIRST SINGLE FROM HER DEBUT ALBUM, PLANTATION LULLABIES definitely downtown

Management and Direction by Beverly Jenkins and Bill Toles for Splendid Splinter and Curtis' Sister
Produced by Andre Betts, mixes by Sly 'N' Robbie, Bob Power, David Gamson and Me'Shell NdegeOcello.

©1993 Maverick Recording Company
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32 50 0 44 4 2 96%
33 48 1 37 11 0 100%
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71 50 0 21 22 7 86%
74 42 1 35 7 0 100%
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86 40 1 23 12 5 88%
89 36 2 29 6 1 97%
92 48 5 6 24 18 63%
94 42 2 11 24 7 86%
96 41 0 12 21 8 80%
103 39 0 9 25 5 87%
104 48 10 2 21 25 48%
107 42 0 6 25 11 74%
110 44 4 3 24 17 61%
113 45 11 5 14 26 42%
115 40 1 6 21 13 68%
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128 24 0 4 14 6 75%
129 33 12 0 4 29 12%
130 30 5 1 7 22 27%
131 30 4 0 8 22 27%
132 27 2 2 8 17 37%
133 23 1 3 10 10 57%

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<tr>
<th>Chartbound</th>
<th>Reports</th>
<th>Adds</th>
<th>Heavy</th>
<th>Medium</th>
<th>Light</th>
<th>Hit Factor</th>
<th>Weeks</th>
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</thead>
<tbody>
<tr>
<td>USHER - “Call Me A Maverick” (LaFace/Arista)</td>
<td>28</td>
<td>3</td>
<td>—</td>
<td>8</td>
<td>17</td>
<td>29%</td>
<td>2</td>
</tr>
<tr>
<td>“MINT CONDITION” - “Nobody Does It Better” (Perspective/A&amp;M)</td>
<td>28</td>
<td>12</td>
<td>1</td>
<td>—</td>
<td>15</td>
<td>4</td>
<td>1</td>
</tr>
</tbody>
</table>

**Most Added**

**HI-FIVE**

“Never Should’ve Let You Go” (Jive)

**AARON HALL**

“Get A Little Freaky With Me” (Silas/MCA)

**MINT CONDITION**

“Nobody Does It Better” (Perspective/A&M)

**Top New Entry**

**SILK**

“It Had To Be You” (Keia/Elektra)

**Hot**

**PRINCE**

“Pink Cashmere” ( Paisley Park/Warner Bros.)

**Top Tip**

**SALT-N-PEPA**

“Shoop” (Next Plateau/London/PLG)

**RECORD TO WATCH**

**LISA TAYLOR**

“Don’t Wast My Time” (Motown)

It’s a bird, it’s a plane, no it’s Lisa Taylor off the Meteor Man soundtrack, and she’s sounding g-o-o-o-d.

**Inside Urban**

Mariah Carey isn’t wasting any time! “Dreamlover” switched places with Babycakes’ “For The Cool In You” to take #1. Check the bottleneck from #3 thru #6. All have very strong shots for the top spot. Last week’s “Hit,” Tony Toni Tone’s “Anniversary” is still moving up—#14 to #6 to be exact—and it warranted a call from Paul Jefferson at WJLY-Salisbury, Md. He says “I’m finding TTT to be a very fast mover. The phones are lighting up for

**Gavin September 24, 1993**
GET HOOKED...
The Pharcyde

Q tha Fish

THE NEXT STOP
ON THE
BIZARRE
RIDE...

VIDEO ADDED

IN YOUR HANDS NOW
Angie & Debbie, Levert, Guesss
WXYV/FM-Baltimore and KJMZ-
Prince's "Pink Cashmere" which
Downing got a second wind as
Tuskegee, Ala. Vesta and Will
Milwaukee, Wis. and WBIL-
WYBC and WNHC-New Haven,
them." Moving #24-#17 is Intro's
a serious chart contender.
from the Meteor Man soundtrack is
Taylor's "Don't Waste My Time"
This issue's Record To Watch, Lisa
KBMS-Portland. There were four
adds among them WILD -Boston,
New Entry comes in at #34. Silk's
moves #39-#31. Washington is this
Washington's "Stay In My Corner"
has quickly gained listener reaction
intensity is Xscape. This quartet
Dallas...Showing the same signs of
Ga., WPEG-Charlotte, N.C.,
leaps 15 places to end up at #21
"Come Inside," which picks up
sample is getting quick reaction ...
with listening parties in all major
Eastwest plans to promote it much
debut album Live...Talkin' Shit.
I mean Martin Lawerence's

<table>
<thead>
<tr>
<th>Artist Profile</th>
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</thead>
<tbody>
<tr>
<td><strong>KEITH WASHINGTON</strong></td>
</tr>
<tr>
<td><strong>Birthdate:</strong> November 15</td>
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<tr>
<td><strong>Current Residence:</strong> Los Angeles</td>
</tr>
<tr>
<td><strong>Current Single:</strong> &quot;Stay In My Corner&quot;</td>
</tr>
<tr>
<td><strong>Current Album:</strong> You Make It Easy</td>
</tr>
<tr>
<td><strong>Label:</strong> Qwest/Warner Bros.</td>
</tr>
<tr>
<td><strong>Musical Influences:</strong> Teddy Pendergrass, Harold Melvin &amp; The Bluenotes, Marvin Gaye.</td>
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<tr>
<td><strong>Favorite Sports Team:</strong> Detroit Pistons</td>
</tr>
<tr>
<td><strong>Favorite Record (Recorded by Someone Else):</strong> &quot;Distant Lover&quot; by Marvin Gaye</td>
</tr>
<tr>
<td><strong>If He Wasn't A Recording Artist:</strong> &quot;I would own my own hair salon.&quot;</td>
</tr>
<tr>
<td><strong>Proudest Accomplishment:</strong> &quot;Winning a Soul Train music award.&quot;</td>
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</tbody>
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| **RIHANNA** |
| **Birthdate:** November 20 |
| **Current Residence:** Los Angeles |
| **Current Single:** "Rude Boy" |
| **Current Album:** Rated R |
| **Label:** Def Jam Recordings |
| **Musical Influences:** Mary J. Blige, Aaliyah, Missy Elliott, Beyoncé, Ciara, Chris Brown, Usher, Diddy, JAY-Z, K Michelle, Ne-Yo, Jeezy, Lil Wayne. |
| **Favorite Sports Team:** Miami Heat |
| **Favorite Record (Recorded by Someone Else):** "Distant Lover" by Marvin Gaye |
| **If He Wasn't A Recording Artist:** "I would own my own hair salon." |
| **Proudest Accomplishment:** "Winning a Soul Train music award." |

| **MONICA** |
| **Birthdate:** August 12 |
| **Current Residence:** Miami |
| **Current Single:** "What's Done Is Done" |
| **Current Album:** The Bawse |
| **Label:** Bad Boy Records |
| **Musical Influences:** Whitney Houston, Brandy, Shania Twain, Celine Dion, Mariah Carey, Janet Jackson, Missy Elliott, Aaliyah. |
| **Favorite Sports Team:** Miami Dolphins |
| **Favorite Record (Recorded by Someone Else):** "Distant Lover" by Marvin Gaye |
| **If He Wasn't A Recording Artist:** "I would own my own hair salon." |
| **Proudest Accomplishment:** "Winning a Soul Train music award." |

| **MINNEAPOLIS** |
| **Birthdate:** February 14 |
| **Current Residence:** Minneapolis |
| **Current Single:** "Let'stz Go" |
| **Current Album:** For You |
| **Label:** Epic Records |
| **Musical Influences:** Prince, Rick James, The Jackson 5, Earth, Wind & Fire, Michael Jackson, Stevie Wonder, Smokey Robinson, Teddy Pendergrass, Marvin Gaye, Diana Ross, Lionel Richie, Prince. |
| **Favorite Sports Team:** Minnesota Vikings |
| **Favorite Record (Recorded by Someone Else):** "Distant Lover" by Marvin Gaye |
| **If He Wasn't A Recording Artist:** "I would own my own hair salon." |
| **Proudest Accomplishment:** "Winning a Soul Train music award." |

| **TOMMY LAPORE** |
| **Birthdate:** October 12 |
| **Current Residence:** New York City |
| **Current Single:** "I'm Not In Love" |
| **Current Album:** I'm Not In Love |
| **Label:** Epic Records |
| **Musical Influences:** Barry White, Al Green, Marvin Gaye, Stevie Wonder, Earth, Wind & Fire, Chaka Khan. |
| **Favorite Sports Team:** New York Knicks |
| **Favorite Record (Recorded by Someone Else):** "Distant Lover" by Marvin Gaye |
| **If He Wasn't A Recording Artist:** "I would own my own hair salon." |
| **Proudest Accomplishment:** "Winning a Soul Train music award." |

| **TINA TURNER** |
| **Birthdate:** November 26 |
| **Current Residence:** Curaçao |
| **Current Single:** "Proud Mary" |
| **Current Album:** Private Dancer |
| **Label:** Warner Bros. Records |
| **Musical Influences:** Aretha Franklin, Etta James, Dusty Springfield, Ike & Tina Turner. |
| **Favorite Sports Team:** Manchester United |
| **Favorite Record (Recorded by Someone Else):** "Distant Lover" by Marvin Gaye |
| **If He Wasn't A Recording Artist:** "I would own my own hair salon." |
| **Proudest Accomplishment:** "Winning a Soul Train music award." |

| **JACKSONS** |
| **Birthdate:** August 16 |
| **Current Residence:** Los Angeles |
| **Current Single:** "The Love You Save" |
| **Current Album:** Victory |
| **Label:** Motown Records |
| **Musical Influences:** The Supremes, The Four Tops, The Temptations, The Isley Brothers, The Jackson 5. |
| **Favorite Sports Team:** Los Angeles Dodgers |
| **Favorite Record (Recorded by Someone Else):** "Distant Lover" by Marvin Gaye |
| **If He Wasn't A Recording Artist:** "I would own my own hair salon." |
| **Proudest Accomplishment:** "Winning a Soul Train music award." |
Background, so I can't really relate. I don't come from Jonathan's rest of it is a bunch of other guys I know. Their popularity soared after being vetoed best thrash/hard rock band in the Boston music awards for two consecutive years (91-92) and winning WBCN's 1991 Rock and Roll Rumble competition. "I didn't go on to make a musical mark has run up against this way. On the downside, he didn't tell me that he thought my idea was a good one, gave me some tips on how to meet the kids who would tell me that I had written their life story."

**RALPH SIMON:** "He's been very influential in my career. As a matter of fact, this record might not have happened the way it did without him. The tour ended in September of 1989 and my manager Rod Smallwood got married the same month. I went to the wedding and Ralph was at the reception. He could see where I was emotionally and musically. He sat me down and gave me concrete examples of other people who had been through what I was going through and gave me advice that gave me a completely different outlook. I don't know where my career would be right now if it weren't for him."

**ROD SMALLWOOD:** "Bruce Dickinson and I both agreed the other night that no matter what has happened in our careers, be it good or bad, Smallwood has always stood firmly behind what his artists have wanted to do. When I explained what I was working on, he never told me not to do it and I knew he was catching heat. He hadn't heard a lick of it (the opera) until it was nearly finished and yet he believed in what I was doing and patiently waited for a couple of years to hear it."

**PETE TOWNSHEND:** "When they did "Tommy" in New York I presented him with a gold disc for Headless at the party. Although I had corresponded with him through his office, I'd never met him. We talked for about 45 minutes and he was extremely generous with his time. He paid me the highest compliment I've ever been given when he talked about "The Real Me" and how we had captured the essence of what the Who was all about. He told me that he thought my idea was a good one, gave me some tips on how to write it and sent me on my merry way. On the downside, he didn't tell me everything and that's where it started getting funny."

---

**STRIP MIND**

**What's In Your Mouth**

**(Sire/Reprise)**

Lifting heavy metal to a higher plane of ruggedness and domination are Boston rockers Strip Mind. Formerly known as Seka, (a famous porn queen), the band changed their name to Strip Mind because the starlet had rights to her name. Their performance at the Foundations Forum a couple of weekends ago was quite a dismaying guitar sound of Strip Mind's combination of thrash and metal make for an angsty riddlen listen. "What's In Your Mouth rocks! Be sure to check out "Bastard," "Texas Radio Horror," "Penitapussy," "What's In Your Mouth," "Don't Care" and "23 Ways." If you have a chance to see this band live don't pass it up. Their performance at the Foundations Forum a couple of weekends ago was quite a dismaying guitar sound of Strip Mind's combination of thrash and metal make for an angsty riddlen listen. "What's In Your Mouth rocks! Be sure to check out "Bastard," "Texas Radio Horror," "Penitapussy," "What's In Your Mouth," "Don't Care" and "23 Ways." If you have a chance to see this band live don't pass it up.

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**HATER**

**Who Do I Kill?**

(A&M)

This is not something that rocks like Pantera or Slayer but Hater's formidable lineup and its catchy guitar-driven sound make Who Do I Kill appealing. Any project involving talented musicians from successful bands tends to be an intriguing listening experience. Hater's impressive players include Soundgarden's Matt Cameron (drums) and Ben Shepard (who trades his bass for a guitar), former Montser Magnet's John McBain (guitar), vocalist Brian Wood (the brother of the late vocalist for Mother Love Bone Andrew Wood), John Waterman (bass) and the Walkabouts' Glen Slator (melodron). Unlike Temple Of The Dog, this Seattle sound experiment doesn't include the hard rockin' guitar sound of Soundgarden or the precise acoustic guitar layers of Pearl Jam. Instead, Hater offers a somewhat more swinging guitar strats and plucking bass lines that often spiral into mellow grooves, giving it that The Velvet Underground's early B-52's style. Dive into the frivolous mingy guitar melodies, trebelized vocals, and just cruise with the fluidity of tunes like "Who Do I Kill" (the single), "Putrid," "Mona Bone Jakon," "Circles," "Tot Finder" and "Sad McBain." Hater is one those bands that grows on you, making it impossible not to like them.

**HASH**

**Twilight Ball CD5**

(Elektra)

Surfacing from Queens is Hash, not the oil or the chunky substance people enjoy smoking, but a band consisting of three dudes who deliver a sparkling, upbeat, guitar-dominated, groovy sound. Whether it's the thrashing rock chords and funky bass lines of "Twilight Ball" or the straight-ahead alternative rock with twisty guitar solos of "I Forgot My Blanket," Hash creates innovative music that's easily likeable. A very talented group, Hash demonstrates great musical harmony incorporating acoustic guitar against electric, drums bouncing off bongs, various chiming sounds and, of course, great guitar playing. Definitely more alternative-leaning than metal, this band's overall sound has to be appreciated by hard rock/metal people because this type of music is the core influence for current rock bands such as I Mother Earth, Helmer, Alice In Chains and Screaming Trees just to name a few. My favorite tune, "American Chorus" showcases the Simon & Garfunkel folk song style that's prevalent in Hash's writing. Although they have a folkly/alternative flavor, Hash also has the ability to rock, and they'll wow many a listener. "A M Hikes" and "Mary I Wanna" are worth checking out, so give 'em a listen. Look for Hash's full album, coming soon.
Gavin A/C

**Most Added**

- **EXPOSE (44)**
- **STING (40)**
- **DAN FOGELBERG (39)**
- **BRUCE HORNBY (36)**
- **JOHN MELLENCAMP (36)**
- **LAUREN CHRYSTY (36)**

**Top Tip**

GLORIA ESTEFAN

"If We Were Lovers" (Epic)

**RECORD TO WATCH**

MARC COHN

"The Rainy Season" (Atlantic)

**Inside A/C**

Ron Fell is cruising the California coast this week so this is Diane at the helm.

Rod Stewart’s unversioned plug of “Reason To Believe” maintains the #1 position in A/C with 219 total reports and an unsurpassable 100% HIT FACTOR.

Eyeing that top spot, though, is Mariah Carey’s ‘Dreamlover’ which finally Conserva up to #2 after three weeks at #5. But right on Mariah’s heels is Rick Astley’s “Hopelessly” which also has an eye on that #1 spot. Check our their profile stats: it’s sooo close that we’re not making any predictions.

One of the two new entries in our Top Ten is Beth Nielsen Chapman’s “The Moment You Were Mine.” Moving from #11 to #8, Beth has...

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**Chartbound**

<table>
<thead>
<tr>
<th>Report</th>
<th>Adds</th>
<th>Heavy</th>
<th>Medium</th>
<th>Light</th>
<th>Hit Factor</th>
<th>Weeks</th>
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</thead>
<tbody>
<tr>
<td>CUBA GOODING - “Want To Be In Love” (Triune)</td>
<td>53</td>
<td>13</td>
<td>1</td>
<td>10</td>
<td>29</td>
<td>21%</td>
</tr>
<tr>
<td>GLORIA ESTEFAN - “If We Were Lovers” (Epic)</td>
<td>49</td>
<td>20</td>
<td>—</td>
<td>10</td>
<td>19</td>
<td>20%</td>
</tr>
<tr>
<td>LORI RUSO - “Rolling Ocean” (Major)</td>
<td>48</td>
<td>23</td>
<td>2</td>
<td>7</td>
<td>16</td>
<td>19%</td>
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</tbody>
</table>

Total Reports:

This Week 219 Last Week 224

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

Reports accepted:
Monday at Run through 3pm Tuesday
Station Reporting Phone: (415) 495-1990
Gavin Fax: (415) 495-2-980

---

**Gavin A/C #1 Hits From:**

9/27/91 BOB SEGER & THE SILVER BULLET BAND - “The Real Love” (Capitol)
9/23/88 GLENN FREY - “True Love” (MCA)
9/27/85 WHITNEY HOUSTON - “Saving All My Love For You” (Arista)
9/25/81 CHRISTOPHER CROSS - “Arthur’s Theme” (Warner Bros.)

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**Gavin September 24, 1993**

**Editor:** Ron Fell

**Associate Editor:** Diane Rufen
"Only a Woman's Heart"

Could captivate an entire country.

The heart of the biggest-selling album in Ireland's recent pop history was the Top Ten single "Only a Woman's Heart," written and performed by Eleanor McEvoy.

Eleanor McEvoy is singer, songwriter, multi-talented musician, and the Irish Record Industry's choice for Best New Artist (previous winners include Enya and Hothouse Flowers). Hers is a voice that inspires devotion. "Her phrasing, as with Van Morrison or Sinead O'Connor, is what creates the classic" (Irish Times).

"Only a Woman's Heart" leads off Eleanor McEvoy's self-titled debut album and brings her music, at last, to the American audience.

Proven in Ireland. About to be proven in America.
JOY99

TOR with an impressive 30%

Bruce Hornsby's "Fields Of Gray,"

You," which jumps to #9 with 142

Keith's debut single,"Better Than

can come between two people.

Taylor Dayne is on the threshold

Dropped: Chris Isaak, Cyndi Lauper, UB40, Joshua Kadison, Whitney Houston, Go West - Tell Me (EMI/ERG)

R.E.M. - Everybody Hurts (Warner Bros.)

GLORIA ESTEFAN -If We Were Lovers (Epic)

STING

TAYLOR DAYNE - Send Me A Lover (Arista)

EARTH, WIND & FIRE - Sunday Morning (Reprise)

BRUCE HORNSBY - Fields Of Gray (RCA)

DAN HILL - Let Me Show You (Spontaneous)

Records which receive the greatest increase in Hit Factor

Our other new entry is Lisa

Keith's debut single,"Better Than

You," which jumps to #9 with 142

stations now playing it and a 89%

HIT FACTOR. Great start for a talent-

ered lady.

The honest track in the format,

Bruce Hornsby's "Fields Of Gray,"

in just its second week on the chart,

is now at #12. Topping PLUS FAC-

TOR with an impressive 30%

increase brings Bruce's HIT FACTOR
to 63%. Thirty-six ADDs this issue,

with WEIM, WVMX, WBDS/FM,

WRQX, KEZT, WLOL, WLIB, WYCO

and B100 among those.

Also making great strides on the

chart is Aaron Neville's "Don't Fall

Apart On Me Tonight." At #19, Aaron

has jumped to the second half of the

chart in only two weeks time.

Gathering 26 ADDs brings the station
count to 150, with WQJU, WCWH,

WZIQ, KQDJ, KSAL, WMT, WHBF,

WTP, KBLY, KJQI, KQF, KCOF and

JOY99 among the new.

Taylor Dayne is on the threshold

of the Top 20 with an inspiring PLUS

FACTOR increase of 23%, which

moved "Send Me A Lover" up twelve

slots to #21. A few of the 24 new

that are now airing Ms. Dayne's plea

are WEIU, WEVL, WAFY, KISS, K5ZJ,

WYCO, KTQFM and KITZ.

A former RECORD TO WATCH is

still attracting adult momentum as

just that as Sting's "Nothing 'bout

Me" debuts highest at #29. In the

three weeks since its release the sec-

ond MOST ADDED single of the

week has 122 total stations and HIT

FACTOR boost of 21%. Now on at

WKYE, WAIR, WLET, WHFX,

KFMO, KDIN, KMIX, WZIQ, KFMO,

KAAD, KSDN, WTPY, KDIX/FM,

KQFM and KCPR.

Last week's RECORD TO WATCH

leap-frogged CHARTBOUND and

debuts at #38 on the chart. In just

two weeks of release John

Mellencamp's "Human Wheels" has

now 88 A/Cs with 36 of those new

this issue. Included in the ADDs are

WEHU, WGEY, WQJU, WLIB/FM,

WSKY, WMT/FM, WQJU/FM, KJQI,

K5ZJ, KQF, KCOF and KQMT.

Another track that skipped

CHARTBOUND is Expose's "As

Long As I Can Dream" moved from

UP & COMING to #39. The MOST

ADDED track of the week has 94

stations on and among the 44 new

are WGNM, WTJ, WMQI, WORM/FM,

WCMX, WCKQ, WMMX, KFOR,

KMXY, WNTZ, KQJQ, KQMT, KQIQ

and WY2.

Right on time for Fall season is our

current RECORD TO WATCH, Marc

Cohn's "The Rainy Season." This

gifted singer/songwriter is now on

28 A/Cs

CHRIS ISAAK

"Two Hearts" (Reprise)

The third single from San Francisco

Days is featured in the new Christian

Slater/Patricia Arquette movie, True

Romance. The last time one of

Chris's songs was featured in a film,
national acclaim followed. This sin-

gle should further radio's infatuation

with him.

ROXANNE CASH

"You Won't Let Me In" (Columbia)

On a song taken from my favorite

album of the year, The Wheel, Roxanne

writes and sings from the heart

about the invisible wall that can come

between two people.

LITTLE TEXAS

"What Might Have Been"

(Warner Bros.)

This track should become a senti-

mental favorite for quite a few of

your radio listeners. Already receiving

initial A/C airplay, it's sure to expand

once you give this single a listen.

CRUSOE

"Lifeline" (Caliber)

Crusoe is virtually unknown to A/C,

but he has all the elements to

achieve some good radio airplay.

The single is uptempo, has good

lyrics and is very well produced.

Keep an eye on this one.

Dan Hill says, "Making records is a lot of fun but some-

times I wish I'd taken my Dad's advice and gotten a real job."
6 part harmony. Without the boring parts.

the STORY

So Much Mine

the first single from The Story's
The Angel In The House

Produced by Alain Mallet and Ben Wittman
Executive Producer: Tommy LiPuma
Management: Original Artists/Linda Goldstein

On Elektra Compact Discs
and \textit{aria!} Cassettes

Gavin A/C
Debut 37*
GAVIN CHART CONNECTIONS

Top 40

<table>
<thead>
<tr>
<th>A/C</th>
<th>Urban</th>
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<td>1</td>
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</tbody>
</table>

1. MARIAH CAREY - Dreamlover (Columbia)
2. BILLY JOEL - The River Of Dreams (Columbia)
3. SWV - Right Here/Human Nature (RCA)
4. JANET JACKSON - If (Virgin)
5. ROD STEWART - Reason To Believe (Warner Bros.)
6. TONI BRAXTON - Another Sad Love Song (LaFace/Arista)
7. EARTH, WIND & FIRE - Sunday Morning (Reprise)
8. TONI BRAXTON - Another Sad Love Song (LaFace/Arista)
9. EARTH, WIND & FIRE - Sunday Morning (Reprise)
10. BILLY JOEL - The River Of Dreams (Columbia)
11. SWV - Right Here/Human Nature (RCA)
12. BILLIE EILISH - Bad Guy (Interscope)
13. RICK ASTLEY - I Need To Know (RCA)
14. BILLY JOEL - River Of Dreams (Columbia)
15. РOD STEWART - Reason To Believe (Warner Bros.)
16. JON B - Who Knew (Epic)
17. TAYLOR DAYNE - Send Me A Lover (Arista)
18. LISA KEITH - Whatever (A&M)
19. TRENT D'ARBY - Delicate (Columbia)
20. RICK ASTLEY - Never Gonna Give You Up (RCA)
21. MELANIE C - I Need To Know (RCA)
22. TAYLOR DAYNE - Send Me A Lover (Arista)
23. EARTH, WIND & FIRE - Sunday Morning (Reprise)
24. BILLY JOEL - The River Of Dreams (Columbia)
25. SWV - Right Here/Human Nature (RCA)
26. BILLIE EILISH - Bad Guy (Interscope)
27. JASON DERULO - Talk Dirty (RCA)
28. BILLY JOEL - River Of Dreams (Columbia)
29. TAYLOR DAYNE - Send Me A Lover (Arista)
30. LISA KEITH - Whatever (A&M)
31. TRENT D'ARBY - Delicate (Columbia)
32. RICK ASTLEY - Never Gonna Give You Up (RCA)
33. MELANIE C - I Need To Know (RCA)
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38. MELANIE C - I Need To Know (RCA)
39. TAYLOR DAYNE - Send Me A Lover (Arista)
40. LISA KEITH - Whatever (A&M)

The Past

The Future

Which of the following is most important to you and your job? (check the appropriate box)

☐ The Past
☐ The Future

Gavin monitors the future.
You'll never have to wonder

"What Might Have Been"

... Because

LITTLE TEXAS

is about to go Big Time.

Give a listen to the debut track from Big Time by Little Texas: sublime harmonies, a killer melody and a sound that's totally format-friendly.
FALL SURVEY UNDER WAY SEPTEMBER 23

Every radio station in America is involved with Arbitron's fall survey, even if the metro is not reported separately. Arbitron began measuring radio audiences for the fall survey on September 23. The twelve-week survey ends on December 15. Every county in America will have diaries delivered to it as the ratings firm not only measures for the fall metro areas, it also measures the top 100 ADIs, plus sample for their annual County Coverage report.

Your Station Information Package was due back at Arbitron on August 23. Yes, a month before the survey began. Make sure you keep that Station Information Package current with Arbitron. Station information updates will be accepted through December 16, 1993. However, diary edit information is not retroactive and becomes effective upon receipt of Arbitron. All updates will be acknowledged by Policies & Procedures, so the station should make sure they get a replay in a timely manner. Many a station has lost credit in diaries by failing to update the Station Information Package!

The "Station Name Preview" was mailed September 20. This is the renamed slogan list. Make sure you review this list carefully for any slogan conflicts. Arbitron is just letting you know what's out there in terms of slogans. It will be up to you to defend your territory.

Watch out for the first Arbitrends report this fall. The new Universe Estimates are updated with the beginning of the fall survey. "Universe estimates" is the research term that is synonymous with population size. But yet another way, "How large is the group that we are attempting to measure?"

Market Statistics is Arbitron's vendor for Universe estimates. The new estimate is based on January 1994, but implemented with the fall '93 survey and remains in effect through Summer 1994. Since fall 1992, all universe estimates expect zip codes have been based on the 1990 census. Fall 1993 will be the first survey to utilize the 1990 census-based zip code estimates for report processing.

Arbitron metro survey areas generally correlate with the federal government's Office of Management & Budget (OMB) Standard Metropolitan Area definitions. Arbitron prefers to adopt the government definition, however, a little history has changed Arbitron's policy. Back in 1984 (it took a year longer then to get the 1980 census updates), Arbitron automatically implemented the OMB metro definition of a market.

This policy created a furor in some markets where politics had delineated the market definition or out-of-the-ordinary commuting patterns. For example, Ocean County, New Jersey ended up in the New York metro, but the appearance of Philadelphia radio stations in the New York book did not make a whole lot of marketing sense. After a couple of Arbitron rule changes the New York metro was made "non-standard."

Arbitron got smart this time and solicited subscribers to determine if they would prefer to have the new OMB definitions implemented. In most cases this works to the advantage of the radio market. Seventeen markets have requested Arbitron to update their market definition to correspond to the government definition. See Table.

Every other fall, Arbitron implements new TSA definitions based primarily on radio listening patterns of metro radio stations. Be sure to check Arbitron's Policies & Procedures Update bulletin for your market. The list was published in May and a few markets were added and published in the September Update. Many radio stations find the TSA a useful selling geography.

High Density Area updates usually take place in fall as well, but this year they are being delayed until winter 1994. Each year Arbitron examines each county to determine if it qualifies for possible High Density Area qualification. Due to the U.S. Census Bureau's recent release of 1990 census zip code level data, Arbitron has decided to delay the update in order to include the new zip estimates.

The Arbitron audience estimates begin with the universe estimates provided by Market Statistics. The ratings are calculated using these estimates of the populations. Sorry for the trivia in this article, but this information is critical in evaluating a station's marketing plan.

Good luck and good ratings for fall.
AIR SUPPLY

"Evidence Of Love"

FROM THE NEW ALBUM
THE VANISHING RACE

PRODUCED AND MIXED BY HUMBERTO GATICA FOR HUM INC. PRODUCTIONS
MANAGEMENT: HK MANAGEMENT/B.B.G. ENTERTAINMENT
I received a letter from Rick O’Shea, morning personality at KOKZ, “KZ-105.7,” in Waterloo, Iowa, a station Rick describes as Adult Top 40. Rick comments, “I was thinking about the differences in doing mornings, depending upon which format and market you might be working in, and I think I have come up with a few basic specific guidelines to keep myself on target, regardless of format and target demographics. I wish I had made this list for myself two years ago when I started doing mornings. Most of them are things I picked up from a trio of greats—Bill Collins at KTUF, Jim Donnelly at KGRC and my current program director, Dan Olsen.”

Here’s Rick’s list:

- Be prepared. Write and record as much of your show ahead of time as possible. And always prepare much more stuff than you need, and then select just the best. (Ed. Note: Don’t let the writing and recording cause you to lose the feeling of spontaneity and personality relating to the listener)
- Be topical. Every day has a “big event.” Maybe it’s a new movie opening, maybe it’s a sports event, maybe it’s unusual weather, maybe it’s a tragedy. Whatever it is, it’s the one thing most of your audience will be talking about that day. If your show were a magazine, this would be the cover story.
- Be brief.
- Find creative ways to do mundane things. Maybe record a listener giving the weather and drop it in a few times a day. Instead of saying, “Here’s what’s on TV tonight,” give a “couch potato update.”
- When faced with a choice between a great bit about a non-local topic and a fairly good bit about a local topic, pick the local one.
- Try to get plenty of sleep (but be aware that you rarely will).
- Meet as many people as you can. Tell them who you are and ask them to listen. You never know who might get a diary.
- Don’t be so self-conscious that you refuse to “let your hair down” and act goofy. All top-notch entertainers, from Gary Owens to Howard Stern to Johnny Carson to Regis Philbin are willing to shift into slapstick once in a while. If you have fun, so will your listener.
- Remember, it doesn’t matter how many people don’t like you. All that matters is how many do. This is handy to remember when dealing with complaints.
- When all else fails, shut up and play a song. Your listener will not be disappointed.
- Keep giving the time and weather.
- Promote upcoming events!”

Thanks to Rick for his contribution. Remember, this is your column and I like to center it around your thoughts and observations. Write or fax me c/o GAVIN.

Dates that are already looming large on our calendars here at GAVIN, and we hope they will figure big time in your plans for next year. They are the dates of the next GAVIN Seminar.

TEAR THIS OFF AND KEEP IT SOMEWHERE PROMINENT
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**Most Added**

**LED Zeppelin**

**Soul Asylum**

**Sting**

**New Releases**

**John Hiatt**

Perfectly Good Guitar (A&M)

It was way cool when John Hiatt surprised the A3 Summit continuity in Boulder last month and played a few acoustic selections from his new, electrifying Perfectly Good Guitar. Lyrically, Hiatt is as crafted as ever. He burst into the upbeat “Angel,” which is filled with tactile adolescent images. “They called you frilly in high school. You didn’t mind it too much. Kind of nice to have a nickname. Kind of like they thought about you. You wish that it stuck with you.” As on Bring The Family, Hiatt heaves up his sound with more electric guitars and this time adopts a deliberate five piece rockin’ stance. PGG is cleverly compositional, even a bluesy Creedence track like “Old Habits” is filled with descriptive literary images.

**LED Zeppelin**

"Baby Come On Home" (Atlantic)

The four CD Zeppelin boxed set released a couple years ago sold over a million copies. This fall, a 10-CD set will feature the entire Zep catalogue remastered by Jimmy Page. According to Page, Led Zep were not in the habit of collecting stray tracks after recording binges, but out of the blue appears the gospel sounding “Baby Come On Home.” Judging from the Hammond organ it probably comes from the debut LP session. It doesn’t quite fit with the original batch of tunes from that record, but as a retrospective it’s worthwhile for classic rock/album radio stations to chew on—instead of those crispy Zep morsels they’ve had in rotation since the ’70s.

**Mr. Big**

"Wild World" (Atlantic)

Eric Martin, one of rocks nice guys, and his band Mr. Big toss a crossover cut at album radio first. This remake of Cat Stevens’ “Wild World” has a straightforward arrangement that’s true to the original. With Mr. Big’s success at the ballad box, and with rockers (like R.E.M.) utilizing more acoustic guitars and mandolins for freshness, “Big” things could be in store for this warm-up song from their third album.
COUNTRY COMES TO TOWN
WHAT IT'S LIKE TO BE ON TOP - WHAT IT'LL TAKE TO STAY THERE

by Ben Fong-Torres with Lisa Smith and Cyndi Hoelzle
It's everywhere. Late night, there's Vince Gill on The Tonight Show, drawing screams as he sings a knowingly "Nothing Like a Woman," with Branford Marsalis weaving in a shoulder-shaking, kinds-of-what-you-mean soprano sax solo.

Prime time, there's Mary-Chapin Carpenter sitting with Katie Couric, giving as good as she gets. Mornings, there's John Michael Montgomery getting the new-hunk spotlight on Regis & Kathie Lee.

When television needs a drawing card, it's as likely to get on the line to Nashville as it is to Hollywood. When Jay Leno had to go up against the Letterman-on-CBS juggernaut, his weapons for their first night of head-to-head jail battle included Garth Brooks. Even with Brooks at his side, Leno lost, but on any given night, Garth, Clint, Wynonna, Patty, Dwight or Lorrie are likely to be guesting on the late-night circuit.

Television—along with film and the mainstream print media—is catching onto something that radio, the track press, and country media have known for years. Country has become today's pop music. While other music forms—and their radio formats—have fragmented, Country has gotten it together, its popularity transcending a singular, short-term reason, like a fad, a movie, or one major star.

Country will celebrate its musical status at the 27th Country Music Association (CMA) Awards Wednesday night (September 29), originating from the Grand Ole Opry House in Nashville and broadcast on CBS-TV and by MJI Broadcasting, with Vince Gill and Clint Black as hosts.

Gill tops all artists with eight nominations, followed by Alan Jackson with seven and Brooks with four. All three, along with Reba McEntire and Brooks & Dunn, are up for Entertainer of the Year, an award Brooks has captured the last two years.

Brooks, of course, is the hottest symbol of Country's across-the-board popularity. His new album, In Pieces, leapt into the pop charts in the Number One position, with sales of 700,000 units in just two weeks.

But the music, but I got to say, if the music ain't heard, what good is it?"

Beyond the impressive sales figures piled up by Brooks, Billy Ray Cyrus, and others, there's the latest count of Country radio stations. According to the CMA, 2,402 of the 10,000 radio stations in the U.S. identify themselves as Country. That's up from 2,086 in 1989.

"Country artists are selling out Radio City Music Hall as quickly as they sell out Texas Stadium."

For years, Country had remained behind Adult Contemporary and/or News/Talk in Arbitron's format reach charts. But in the latest compilation, Country has pushed past A/C and N/T, with Top 40 and Album radio trailing. Now, Country radio is experimenting with such variations as Country Oldies and "Young" or "New Country," although, as consultant Rusty Walker says, "What we used to call 'new country' is mainstream.'

Country's performance is equally impressive in the charts that count the most to individual radio stations: the ratings.

Not only did it capture or remain Number One in markets where Country would be expected to—Houston, Dallas, Oklahoma City, Salt Lake City, Nashville, and Kansas City among them—but it also topped the fields in Baltimore, Tampa, San Diego, Denver, Phoenix, Portland and even the grunge capital, Seattle.

"What state is Country in?" says Walker, consultant to some 90 Country stations. "It's in a state of nirvana."

As it has crossed geographic borders, Country has also proven a winner across demographic lines.

"If you look at Country's demo as a graph—say, a staircase," says Mike Shalett, COO of Sounddata, "45 is the biggest step. But the overall numbers at the bottom end have increased in the last two years. It's broadened—and not just the north, central and the south."

"It's cradle to grave," says Rusty Walker. "I had several clients who went number two in teens, and in Wichita, KZSN was Number One in teens and all the way up to 65. You find country stations in the top five in all of the demographic segments.

But Country broadcasters are not resting easy. After all, Country, which has given the world so many clever song titles, could be encapsulated by the name of a novel by Richard Faritha, the late singer-songwriter: Been Down So Long It Looks Like Up to Me.

Propelled into prominence in the '20s by such pioneers as WSB-Atlanta, WBAP-Fort Worth, WLS-Chicago and WSM-Nashville, folk and country music became a part of the American scene, by way of stars like Jimmie Rodgers and Fiddlin' John Carson. WBAP originated the hillbilly radio barn dance, a concept that led to such revolutionary shows as Louisiana Hayride and, of course, Grand Ole Opry.

By the end of World War II, Country's place in American entertainment was secure; more than 600 radio stations were including the music in their programming, Bob Wills incorporated swing into Country and had jazz bands emulating his Texas Playboys, and Ernest Tubb played Carnegie Hall. But Country was still considered hillbilly. Disc jockeys talked with a heavy twang; and '50s "western" stations like KVSM, near San Francisco, featured announcers with names like "Cottonseed" Clark.

But the music itself was undeniable, and in the early years of Top 40, when the format was truly eclectic, Country songs by Johnny Cash, Marty Robbins, Patsy Cline, Jim Reeves, Johnny Horton, Sonny James, Jimmy Dean, Roger Miller, and a barnful of others hit the charts.

"At the beginning of every decade," says Lee Logan, program director of KSAN-San Francisco, "country has enjoyed a renais-
sance. In the '60s, it was crooners; in the '70s, the outlaws; in the '80s, Urban Cowboy. The difference between this and the previ-
ous waves is that this is based on the music, and not on a movie or a social trend. Also, other forms of music are not enjoying the peaks they've had in the past."

As Jay Albright, who consults 23 Country stations for Broadcast Programming in Seattle, puts it, "Other than Country, today's music on the young end—18 to 44—is so fragmented. You can range from Whitney Houston and Gloria Estefan to Led Zep and the Eagles to Guns 'n' Roses to Oldies."

Albright cites figures on music popularity released by The Research Group at the recent NAB Radio Show. Listeners were asked which of 22 potential formats they liked most—"from Mozart to Nine-Inch Nails," Albright recalls. People aged 18-44 named Country over any other music by a two-to-one margin. In the 18-24 cell, Country outpointed Album/Classic Rock 12 to 8.7 percent. "Hard rock, grunge, and rap," says Albright, "are incredibly popular, but with narrow age groups."

While the numbers for Country weren't as good in the 30-39 age range—"They have a lot more choices," says Albright—he believes the future looks bright. Based on its appeal to younger demos, he says, "The evidence is that Country could be the Number One format for listeners 25-54 over the next ten to 15 years."

Sounds great. But now what?

How can Country radio help make that prediction come true? How can Country maintain its top dog position? What has Country radio done right, and what might go wrong in the coming years? We posed those questions to ten Country programmers and consultants, and their responses speak to the need for Country to remember the past, to understand the present, and to look as much to the music industry as to their own station strategies for the long haul.

We begin with program directors in areas where Country has come to town.

Jim Murphy, WBCS-Boston

The country format has been absent from this city for four years. I think Country radio didn't work in Boston in the past because the programmers always tempered the music. They were

Gavin September 24, 1993

35
under the impression that an East Coast urban center wouldn't take to the traditional Country sound. So Country radio here was mixed with James Taylor, Olivia Newton-John, Linda Ronstadt. The A/C mix turned off the Country listeners, (while) like every other major market, we have more than our share of A/C stations, and the A/C listener wasn't going to come to a Country station.

Now, the younger artists are more appealing. Country's strength has always been being able to identify with the songs, and it's more appealing to identify with these young, talented artists. Everyone in Country radio in the late '70s knows we went through a phase where it got stale: the same artists, producers, songwriters and session players. Now we've got fresh new singers, great new songwriters, new producers—and the same session players, but they're great.

Technically, the sound of Country is so much better. Digital has brought us to par with the other formats. But I think the biggest factor is the mass media acceptance of Country music. It used to be thought of as quaint; now it's hip. Country artists are selling out Radio City Music Hall as quickly as they sell out Texas Stadium.

Country music is more energized than it used to be. Younger demos are reacting to Country music with the same passion and enthusiasm they had for rock a decade ago. The music is hot, and it relates to the energy and vitality of it. It's music that's real, and that connects with younger demos.

Certainly, with the great heights that Garth has attained, it's easy to tie the hot streak in with him. But the format's much deeper than that. The list of Country superstars just keeps getting longer: Wynonna, Reba, George Strait, Alan Jackson, Brooks & Dunn, Vince Gill. Other superstars are evolving at a much more rapid pace.

I think Country is doing so well in the Seattle-Tacoma area for a couple of reasons. Radio and the concert promoters have been working well together. Also, the more we identify our audience and serve them, the bigger the audience grows. The more we grow to where our audience is, the more the audience grows.

We try to use our listeners as missionaries. We've always felt that once we could get people to try the station, we could convert them into listeners, by the quality of the music and the people on the air. We had a contest where people qualified by giving us the names of three people that they've helped discover Country music. We still have the old stereotypes about Country, so we try to use the people that have discovered that Country music is different than what they thought, to pass that word around. Word of mouth is a pretty powerful way of spreading the message about a radio station.

Baltimore seems to be on a semi-lyric-driven town most of the time. It's not exclusively blue-collar, but it has that feel, and it's a town where songs about relationships do very well. And Country music is basically about relationships. I think that explains the decline of other formats. People that listen to Top 40 and Albums aren't getting those types of songs.

Of course, things are cyclical, but Country's current rise is not being driven by a fad. It's based on the quality of the music. As long as we continue to have the best songwriters in the world, there is no reason why people should be compelled to leave this format and go back to Top 40.

We play 70 percent current and recurrents, 30 percent old—which means more than a year old. Everything's from the last four years, although we have a flavor category that takes you back further once in a while. And we have Sally Reddy's All Kinds of Country (an eclectic show airing Sunday evenings) for balance.

What's to prevent radio from tightening up playlists in the future? We might. But what would prevent us is the ongoing success of new artists; we need new crops of artists like Little Texas and Boy Howdy. It seems to be perpetuating itself. As long as listeners and the buying public see it, we'll continue.

If there's one thing that scares me, it's the relationship between radio and records, between artists and media. I saw Travis Tritt traveling with Aerosmith security. We've gotten into a rock and roll mentality where they don't interact—not only with the media, but with the audience. I'm seeing more and more of that.

Country should do well everywhere. It's a music that pleases a large audience. There's always been an interest in Country music in unlikely places. Denver is the Midwest stuck in the mountains. That's the mentality.

We have cultivated a Country audience for 13 years. We've been consistent, always improved on the product, and researched our listener intensively on a weekly and yearly basis. Country should do well everywhere. It's a music that pleases a large audience. There's always been an interest in Country in unlikely places. Denver is the Midwest stuck in the mountains. That's the mentality.

In Salt Lake City, Country's always done well. But of course, it's done even better the last couple of years. The music is more accessible, particularly for younger demos. We were forced to start programming like "Young Country" stations a couple of years ago; there's a real young demo in this town, and we had to aim for it early on. So it's been interesting to see other stations around the country doing the same thing lately.

We focus on our currents and recurrents sound, and the oldies have to be compatible with that sound. Even though we have artists who should be automatic—Garth, Alan Jackson, Reba McEntire—it's not necessarily so. They've got to come through with the goods each time, and I think everyone in Nashville knows that, and that keeps the quality of the music high.

The future of Country music is in the hands of Country radio and the record companies. If we get lazy, that's an open invitation for someone to come along and steal our audience. But I think for the next two to five years, the format will continue to go gangbusters. I see no dark clouds on the horizon unless the product moves away from the consumers' desires. Country has gotten beyond the point of being a fad. It's a trend that I see continuing.

Sure, Country's attracting a lot of younger demos now. We also did during the Urban Cowboy phase, but this has already lasted longer. When I was at KSWS in Dallas, we were Number One in...
Country music is still trending up. It started three years ago, but it has gone deeper into Country radio. Now you have Tracy Lawrence and Mark Chesnutt along with Alan Jackson, and they’re popular across a wide demographic. The 24-year-olds don’t hear the “twang” associated with Country, the 60-year-olds are saying Country is better than it’s ever been. Country radio sounds as exciting as the legendary Top 40s of their day. They’re energetic, enthusiastic air personalities, shouting! What’s radio doing right? Some stations are looking within the broad genre for the sub-genre that’s responsible for it all. The Moon Mullins are trying to find the germ in it all sprang from. It sprang from the whole of what Country represents.

The big seven artists now are Garth, Clint, Alan Jackson, George Strait, Reba, Wynonna, and Alabama. The second tier’s got about 25 artists, and they include Travis Tritt, Mary-Chapin Carpenter, Mark Chesnutt, Trisha Yearwood and Tracy Lawrence. Then you’ve got about 200 new young artists like Little Texas, John Michael Montgomery and the Gibson Miller Band. They all have Number One potential.

I think we’ve got a good long run ahead of us. There’s a huge, vast array of people knocking at the door.

The real basis for Country’s success has to be the production value of the songs. It more closely resembles the production values of the 1967-75 era. You could take an Aaron Tippin record, take his voice out and put in Gregg Allman and it’d be Album rock, or put in Bobby Sherman’s voice and it could be teenyboop.

I don’t know about other music, but part of Country’s success is because of the accessibility of the artists. You take Michael Jackson or Whitney Houston and Garth Brooks. Who’s closer to the streets?

(The above listing’s the listing of the “big seven” Country artists, Walker adds Gill, Yearwood, and Brooks & Dunn.)

What radio is doing right is that for the most part, stations are the best-produced and executed that they’ve ever been. Country radio sounds as exciting as the legendary Top 40s of their day. They’re energetic, enthusiastic air personalities, shouting!

What’s radio doing wrong? Some stations are looking within the broad genre for the sub-genre that’s responsible for it all. The Moon Mullins are trying to find the germ in it all sprang from. It sprang from the whole of what Country represents.

As for how much shelf life there’s left for Country, a lot of people predict one to three years before fractionalization takes place. We don’t know. But I think it’ll last as long as there are great songs being interpreted by great artists and great producers, and as long as there’s media willing to expose them. I don’t see an end in sight.

The hottest trend this past year is the dance craze, fueled by remixes for what seems like every song on the charts. Since Brooks and Dunn scored with their smash, “Boot Scootin’ Boogie,” every young cowboy in the land needs his own flaming Kix Brooks-style shirt for Saturday night, while every artist wants their own “Boot Scootin’ Boogie.”

Dancing is hot. In towns from Mayberry to Montreal, lessons are being offered in clubs and restaurants. Country dance groups are a regular sight at parades.

Is this Disco or Urban Cowboy revisited? Or is it just a healthy addition to the Country phenomenon?

Dale Turner, national director of promotion at RCA/Nashville, thinks the dance remix is just another tool to expose country music and artists to a broader audience. “In radio, dance mixes should be taken on a case-by-case basis for what works at that particular station.” He cited Shenandoah’s “Jamie Baker” as a remix that spurred sales. “It really took off in the clubs. Many times in clubs you’re hitting a completely different audience, and when used right, the country dance mixes are a wonderful tool to introduce these people to country music.”

“It depends on the song,” said Moon Mullins, programming consultant. “When the mix is done right, these songs can spice things up, especially when a station uses them in small doses and places them correctly.” Generally, he added, the mixes work best in a night-time setting in radio.

Gary McCartie, program director at WMZQ-Washington, D.C., uses dance mixes “for special things, like the 5 o’clock Whistle and all-request shows, and I love them when they’re done right. If a station uses them correctly, they’ll actually add to the shelf-life of a song.”

So where will we be after the dance craze is over? We’ll be back down to the songs, our main reasons to believe. In the end, the strength of the music will enable the format to keep growing.

Jim Asker is the former PD of WFLS Fredericksburg, where he was named Gavin’s Small Market Program Director of the Year in 1991 and 1992. He recently left the format to program A3 WRNY-Amherst, Mass.
Heavy or Medium rotation.
Hit Factor is a percentage of Total Reports:

Gavin Country

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

JOHN BERRY - Kiss Me In The Car (Liberty)
CHRIS LeDOUX - Every Time I Roll The Dice (Liberty)

Gavin September 24, 1993

Inside Country

EDDY RAVEN will be the headline performer for the first 20 dates of Ronald McDonald Children's Charities' "Skatin' Country!" Billed as the first family ice show completely dedicated to Country music, the unique package will feature Country music complementing production numbers performed by a company of world-class, ice skating champions. For every ticket sold for "Skatin' Country!" $1 will benefit Ronald McDonald Children's Charities... Watch for Chris LeDoux on NBC's Today show September 28... Congratulations to John Michael Montgomery and Tracy Lawrence on achieving platinum status on Life's A Dance and Alibis respectively, and to Wynonna for going over three million in sales for Wynonna... Clint Black, Aaron Tippin, Restless Heart, Shenandoah, Martina McBride, Larry Stewart and Lari White were on the USS Kitty Hawk in San Diego on September 20 to tape a special for TNN's tenth anniversary.

ARTIST HIGHLIGHTS...

Eddy Raven will be the headline performer for the first 20 dates of Ronald McDonald Children's Charities' "Skatin' Country!" Billed as the first family ice show completely dedicated to Country music, the unique package will feature Country music complementing production numbers performed by a company of world-class, ice skating champions. For every ticket sold for "Skatin' Country!" $1 will benefit Ronald McDonald Children's Charities... Watch for Chris LeDoux on NBC's Today show September 28... Congratulations to John Michael Montgomery and Tracy Lawrence on achieving platinum status on Life's A Dance and Alibis respectively, and to Wynonna for going over three million in sales for Wynonna... Clint Black, Aaron Tippin, Restless Heart, Shenandoah, Martina McBride, Larry Stewart and Lari White were on the USS Kitty Hawk in San Diego on September 20 to tape a special for TNN's tenth anniversary.

INDUSTRY HIGHLIGHTS...

Dick Whitehouse, former president of Curb Records, is exiting the label effective at the end of this month. There've been a couple of promotions at Mercury/Nashville. Kim Fowler has been promoted to Publicist and Claudia Mike has

GARTh BROOKS - American Honky-Tonk Bar Association /
Callin' Eaton Rouge/ The Night I Called The Old Man Out
RAY STEVENS - If 10% Is Good Enough For Jesus
WYNONNA - Rock Bottom/With Guitars

Most Added

Rodyn Foster (83)
Doug Supernaw (68)
Emmylou Harris (52)
Carlene Carter (51)
Little Texas (47)

Top Requests

GARTH BROOKS
CLAY WALKER
JOE DIFFIE
WYNONNA
GEOGE STRAIT

GARTh BROOKS - American Honky-Tonk Bar Association/
Callin' Eaton Rouge/The Night I Called The Old Man Out
RAY STEVENS - If 10% Is Good Enough For Jesus
WYNONNA - Rock Bottom/With Guitars

Inside Country

ARTIST HIGHLIGHTS...
The romping new single from SAWYER BROWN’S latest release "Outskirts of Town"

Hang on tight as they take you for a free-spirited ride back to the glory days of youth, Saturday nights, fast cars and good friends.

Going for adds October 4th.
Reports | Adds Weeks
---|---
118 8 6 | ROGER BALLARD - Two Steps In The Right Direction (Atlantic)
109 35 2 | ANDY CHILDs - Broken (RCA)
106 16 3 | KELLY WILLIS - Haven't Just A Sin Away (MCA)
96 03 1 | RADNEY FOSTER - Hammer And Nails (Arista)
95 4 4 | DALE DANIEL - Coming Back To Haunt Me (BNA Entertainment)
92 7 3 | HIGHWAY 101 - You Baby You (Liberty)
75 68 1 | DOUG SUPERNAW - I Don't Call Him Daddy (BNA Entertainment)
75 22 2 | CHARLIE FLOYD - The Fallen In Love (And I Can't Get Up) (Liberty)
70 9 3 | JEFF KNIGHT - Easy Street (Asylum)
61 50 1 | CARLENE CARTER - Unbreakable Heart (Giant)
55 52 1 | EMMYLOU HARRIS - High Powered Love (Asylum)
52 5 1 | B.J. THOMAS - A Southern Girl On A Summer Night (Silver City)
43 10 2 | BILLY YATES - Turn For The Worse (Curb)
39 33 1 | MATTHEWS, WRIGHT & KING - One Of These Days (Columbia)
26 1 4 | BILLY BURKHETTE - The Biggest The Love (Capricorn)

Dropped: #38-Billy Ray Cyrus, Ronnie Reeves

Top Ten Videos

1. WYNONNA - Only Love (Curb/MCA)
2. JOE DIFFIE - Prop Me Up Beside The Jukebox (Epic)
3. VINCE GILL - One More Last Chance (MCA)
4. CLAY WALKER - What's It To You (Giant)
5. BROTHER PHELPS - Let Go (Asylum)
6. SAWYER BROWN - Thank God For You (Curb)
7. STEVE WARINER - If I Didn't Love You (Arista)
8. DIAMOND RIO - This Romeo Ain't Got Julie Yet (Arista)
9. AARON TIPPIN - Working Man's Ph.D (RCA)
10. TOBY KEITH - He Ain't Worth Missing (Mercury)

New Releases

RADNEY FOSTER
"Hammer And Nails" (Arista)

Now that Radney has proven his hit potential with the number one "Nobody Wins," he can be a bit more adventurous. This is a great record, and though up tempo sometimes sacrifice lyrical content, that's not the case here. Radney manages to weave a nice moral into this rockin' song.

CARLENE CARTER
"Unbreakable Heart" (Giant)

Those of you who think of Carlene as a boppin', smiling pop queen will be surprised by her performance on this sweet ballad. The production is very sparse, spotlighting Carlene's voice.

DOUG SUPERNAW
"I Don't Call Him Daddy" (BNA Entertainment)

Supernaw has had great luck in picking songs that relate to people and judging from radio's early response, "I Don't Call Him Daddy" has tagged at a few hearts out there.

EMMYLOU HARRIS
"High Powered Love" (Asylum)

It's wonderful to hear sweet Emmylou's voice coming out of the speakers, and for her Asylum debut she's chosen a high powered song, written by Tony Joe White (remember "Polk Salad Annie"? It's the first release from her Courgar's Prayer album.

MATTHEWS, WRIGHT & KING
"One Of These Days" (Columbia)

Matthews, Wright & King sound energized on their sophomore album, Dreamweavers. This upbeat pop release is easy on the ears and sounds like another hit for this trio.
You're Gonna Love
Shania Twain
"You Lay A Whole Lot Of Love On Me"

Add Date: September 27

Produced by
Harold Shedd
and Norro Wilson
Singer-songwriter Vince Gill knows he didn’t get to his place in Country music without radio. Owner of a pile of gold and platinum CDs, headlining concerts (he’s on the road with Patty Loveless), and upcoming co-host, with Clint Black, of the CMA Awards, he could win as many as eight of the awards for himself. That’s the highest number of nominations since Merle Haggard’s nine in 1970. Gill took a break from his break-neck pace to talk radio with Gavin’s Lisa Smith.

Do you think Country radio will continue its acceptance of new artists?
You have to look at the way things have happened throughout the history of Country radio. To most people it would look like there might be a backlash. But, at the same time, we’ve never had the other things that we now have as a backup, like videos and so much exposure in other ways. While it was harder ten years ago to play new artists on the radio it’s not hard now. I think that, still, the prerequisite should be that the best music gets played on the radio, whether it’s from an artist that’s new or an artist that’s been around for twenty or thirty years. There are artists who have been recording for 20 or 30 years that still deserve to be played on the radio.

What effect has Country radio had on your career, compared with other forms of the media?
I still think it’s the major staple. Hopefully it always will be. It’s still the most listened to format. So, yeah, it has had light years more impact on my career and also on me as a listener. I spend much more time listening to the radio than I do, say, watching Country music on television.

What would you like to see happen with Country radio in the future?
It’s interesting, because their bottom line and our bottom line are different. Their way of staying afloat is to sell advertising and ours is to sell records. The two are not really in direct correlation, yet we both need each other to keep afloat. So, as far as changing, I don’t think radio’s ever going to change dramatically. I don’t know that it has. I’m not an expert on radio, just a listener.

But I’m not sitting here worried that it’s all going to go away because it’s all going so well now. It’s life—it has peaks and valleys. My biggest fear for Country music in general is that it will become so consumed by its popularity and it won’t remember why and how it gained its popularity.

Is it hard, as an artist, to remain accessible to the public with so many demands on your time and with increased media attention?
I don’t think so. Even though it’s ten times bigger than it has been in years, it’s still pretty true to its core. The people that play it and sing it are people that still listen to it. It’s bigger, but, like I tell everybody, don’t get so worked up. It’s only three chords. Enjoy it, have fun, and go on down the road.

(Laughs)
Do you think you’d like to do some more acting like you did on Evening Shade?
No, acting is not really on the front burner for me. I think sometimes people think ‘I’m really popular, so now I can be an actor, or I can write children’s books, or I could be a painter.’ I’m not an actor. I wasn’t one before, why would I think I could be one now? I respect the profession. In some cases I think some people do well and want to do that. Reba’s ate up with it and loves it and is good at it. I think that’s great. That’s not really what I want to do. I’m too much of a musician.
Great New Music From RCA/Nashville

Jamie O'Hara
“What's A Good Ol' Boy To Do”
THE DEBUT SINGLE OCTOBER

Restless Heart
“Big Iron Horses”
OCTOBER

Look For Both Of These Videos On The New Gavin Reel From RCA/Nashville... #1 In Service To Country Radio.
TAJ MAHAL
Dancing The Blues (Private Music)
Taj Mahal does a 360, returning full circle to the blues stance that launched him over 25 years ago. Dancing The Blues is produced by John Porter who, besides working with the Smiths and Bryan Ferry, gave the Euro-flash treatment to Buddy Guy's latest record. While the blues is usually relegated to the Sunday night basement show, some of the more mainstream artists like Guy and B.B. King have enjoyed across-the-board adult commercial/non-commercial success. Dancing The Blues has the same potential. Love that Howlin' Wolf vocal lick on "Blues Ain't Nothin".

SQUEEZE
Some Fantastic Place (A&M)
Squeeze is back home. After being hailed as serious songwriters, Squeeze, the band, returns to the forefront. Face it, without Keith Wilkinson and Pete Thomas' cooking backup and the return of Paul Carrack's vocals, the songs of Chris Difford and Glenn Tilbrook are nothing more than interesting compositions. On Some Fantastic Place, the band's chemistry breathes life into songs like "Everything In The World," "Third Rail," "It's Over" and our fave, "Some Fantastic Place."

STING
Demolition Man (A&M)
The most interesting part of the Demolition Man EP isn't the quirky Police remake, but "live" tracks like "King Of Pain," "Shape Of My Heart" and "It's Probably Me" from Ten Summoner's Tales. Featured here is the same band that graced Sting's last compact and laser disc: guitarist Dominic Miller, David Sancious and drummer Vinnie Colaiuta.

VINX
The Storyteller (Pangaea/IRS)
On all three of his records, Vinx has embodied the pleasing and eclectic multi-kulti groove of the Santa Monica/Venice Pier. The Storyteller is split into chapters (as opposed to tracks), and Vinx surfs the boundaries between A3, A2, Jazz and World Beat. On "Just One Dance," he brings up the role of soul on A3. His percussive cover of Van Morrison's "Moondance" could make an interesting night time segue. "Living In The Metro" recalls Gil Scott Heron with a Stevie Wonder/Sly Stone beat. Yes, this record is as good as it sounds. If your station is able to drink from this, consider yourself fortunate and open-minded. Take a bow.

PAT GODWIN
MUSEUM OF ALVIN HEART
America's premier song painter (former member of the Blasters and X) brings you 13 portraits of love and heart break.

Looking for adds:
"Smile, The War Is Over" (#2) and "Bills, Bills, Bills" (#1)
The First Tracks From "EXCESS IN MODERATION"

Other suggested tracks
"John, Paul, George, Ringo and Me" (#4)
"Don't Bother Me (I'm On Vacation)" (#10)
NIRVANA
In Utero (DCG)

Question of the week, is A3 entitled to any slice of Nirvana? Well, yes. Some of the tracks are quite appropriate for those already used to tangling the edge with such bands as Rattlehead and Porno For Pyros. Give a listen to tracks like "Dumb" and "Rape Me," or the concluding "All Apologies." Nirvana's tight trio sound is ultra-identifiable and progressively melodic. Audition note: use the treble and bass settings suggested on the CD sleeve.

THRIILLCAT (oneword) (Justice)

"Stevie Wonder meets XTC" wasn't that far off. This New York trio has the wit and bounce of the early Talking Heads, with a bass heavy, acoustic-based, tight harmony groove that breaks lots of rules. Thrillcat isn't above throwing in trombone solo here, a cello or accordion there. "Ordinary" isn't, while the opening "All Come True" is an excellent first impression of Thrillcat. The title is a subtle reminder. (oneword), please.

DAVE ALVIN
Museum Of Heart (Hightone)

Dave Alvin's songwriting reflects the profile of John Fante and Charles Bukowski. The realism of the Los Angeles streets jumps out when you spin a track like "Thirty Dollar Room." While Fante or Bukowski would have paid a lot less, hey, these are even tougher times, as typified by Alvin's guitar solo midway through the song. With its thirteen lucky tunes, Museum Of Heart is stark and scary. It's city Folk laced with lots of electric guitar.

RICHARD BARONE
Clouds Over Eden (Mesa)

Before Richard Barone moved to Greenwich Village, his band, the Bongos, was the pride of Hoboken. Clouds Over Eden allows Barone, an accomplished rock guitarist, to sidestep Alternative stature in favor of making his own music in a believable and melodic moodseven. Produced by Hugh Jones (an Englishman who has worked with songwriter-heavy hands such as Del Amitri), Clouds Over Eden has already enjoyed a critical honeymoon overseas. Borrowing a vintage alternative "Melt With You" sound, Barone (with a silent E) mixes it up with a few New York writers, principally Jules Shear and Jill Sobule. While Clouds Over Eden is a gray, East Coast effort, the guitar tones and vocal harmonies flirt with West Coast surf colors. Faves include "Forbidden," "Nobody Knows Me" and "Within These Walls." Shear contributes "Miss Jean." A real A3 find.

Most Added

MELISSA ETHERIDGE (13)
COUNTING CROWS (12)
PAUL SIMON (12)
RICKIE LEE JONES (11)
STING "DEMOLITION" EP (11)
KIRSTY MACCOLL (10)

Top Tip

RICKIE LEE JONES
Traffic From Paradise (Geffen)

Traffic From Paradise, Rickee Lee Jones debut highest at #17 while Counting Crows bows dramatically at #30.

PRESENTS:

Jesse Colin Young
"Makin' It Real"

"Makin' It Real" is Young's first release in over four years, featuring TEN NEW TRACKS highlighting his original musical style and powerful vocals.

RECORD TO WATCH

VINX (Pangaea/IRS)

As a percussionist, Vinx defies the usual radio categories. However he's up to 15 A3 radio believers.

Gavin September 24, 1993
Buffalo Tom on tour now with Bettie Serveert and The Verlaines
10/2 New York, NY
10/3 Philadelphia, PA
10/4 Washington, DC
10/6 Atlanta, GA
10/7 New Orleans, LA
10/8 Austin, TX
10/9 Dallas, TX
10/11 Phoenix, AZ
10/13 Solona Beach, CA
10/15 Hollywood, CA
10/16 San Francisco, CA
10/17 San Francisco, CA
10/19 Seattle, WA
10/20 Vancouver, BC
10/22 Salt Lake City, UT
10/23 Denver, CO
10/25 Minneapolis, MN
10/26 St. Louis, MO
10/27 Columbus, OH
10/29 Chicago, IL
10/30 Cincinnati, OH
10/31 Detroit, MI
11/2 New York, NY
11/4 Boston, MA
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**September 24, 1993**
Most Added

STANLEY TURRENTINE (50)
BENNY GREEN TRIO (28)
BELA FLECK and the FLECKTONES (22)
ERIC REED (19)
JOHNNY ADAMS (18)
SUE MATTHEWS (17)

Top Tip

HOLLY COLE TRIO

Don’t Smoke In Bed (Manhattan)

Smooth debut at #29 and plenty ripe for crossover from Jazz/A2 to A/C and Top 40.

Chartbound

ERIC REED (MoJazz)
STANLEY TURRENTINE (Music Masters)
TERRY TROTTER (MAMA Foundation)
JOHNNY ADAMS (Rounder)
JEAN LUC PONTY (Atlantic)
STANLEY CLARKE (Epic)
GARRISON FEWELL (Accurate)
SUE MATTHEWS (Positive Music)
GARY BRUNOTTE (Altenburgh)
JOHN PATITUCCI (GRP)
JOE PASS (Telarc)

Dropped: #32 Vince Jones, #34 Jay Hoggard, #39 Joey Calderazzo, #41 Jeanie Bryson, #43 George Wein and The Newport All-Stars, #44 Jazz Futures, #45 Papa John DeFrancesco, La Vienta, Ron Affifi.

Reports accepted Thursday only 9am - 3pm
Station Reporting Phone: (415) 495-1990 Gavin Fax: (415) 495-2580
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New Releases

JOHN PATITUCCI
ANOTHER WORLD (GRP)

With a multi-layered, textural journey through dense melodies, jagged time-keeping, and lush chordal landscapes, Patitucci takes us to Another World with this, his fourth project as a leader. Playing his Yamaha 6-string bass almost exclusively throughout, J.P.'s journey begins with a soundtrackish "Ivory Coast, Part 1" with Alex Acuna and Luis Conte on percussion and John Beasley on keyboards/piano. Abruptly we find ourselves, not surprisingly, in the "Ivory Coast, Part 2" with Steve Tavaglione on soprano and Will Kennedy on drums. While most tunes are, fortunately, heavy-laden with that now familiar 6-string signature, some of the most adventurous excursions employ trumpeter/composer Jeff Beal, he of the harmony mute. Personal favorites include the strolling groove of Beasley's "My Summer Vacation," the shifting, curious "Shanachie" from Beal's pen, the urgent "The Griot" and the gentle "Until Then." This enjoyable outing also finds fellow guests Michael Brecker, Andy Narell, Armand Sabal-Lecco, and Dave Weckl along for the ride.

-FRED HESS

SWEET THUNDER (CAPRI)

"Fred Hess who?" you might ask. But ask folks who were at the Telluride Jazz Celebration last year when this smokin' sextet previewed Sweet Thunder and they'll tell you who. "Armed with a fluent horn, a doctorate degree, and a musical vision" (to quote the liner notes) and dark shades (cover photo), Hess leads his fearless six through the likes of Ellington, Roland Kirk, Ornette, Strayhorn, Timmons, Monk, and Braxton (yes!). A dynamic, risk-taking bunch, the Fred Hess Sextet is chock-full of thundering soloists (see trumpeter Ron Miles) and groove-minded rhythm-keepers (hear out drummer Rudy Royston). The rest of the gang is just as sweet, they being Hess on tenor, Art Lande on piano, Tom Myers on alto and Mark Simon on bass. With a number of strong tunes, random standouts include the stumbling "Well You Needn't," the relentless groove of Ellington's "Such Sweet Thunder," the multi-dimensional excursion into Braxton's "Bor--H" (for that late-night playlist), and the very swinging "Minor Strain" from Timmons. This band combines imaginative risk-taking and fast-paced improv with straight-ahead blowing. A fun band, and a fun disc.

-JASON OLANE

ARTIST PROFILE

TOM COSTER

FROM: San Francisco

LATEST RELEASE: Let's Set The Record Straight

LABEL: JVC

TOM SAYS: "When people play music effortlessly and it's not work for them, it's because the music is a part of them. When people struggle with their music, it's because it's not a part of their being."

MELODY VERSUS EXECUTION: "This record documents me more than any other as far as swing. The melodies are hip, but not the kind that people could readily hum. They're reasonably complex and don't repeat themselves to that point. Thinking Of You,' 'Caribbean Sunset' and 'For The Folks Back Home' are hummable tunes that should keep me on the airwaves."

BACK TO FUSION: "I've been so radio-oriented on the last three records that I felt like shedding my skin. JVC gave me a no-boundaries situation, so I just went for it. Vital Information fans tell me they don't always hear the player's perspective on my solo records."

INFLUENCES: "My soloing is heavily influenced by horn players—Cannonball Adderley, J.J. Johnson and Coltrane."

FUTURE PLANS: "I played on Joe Satriani's next record and will continue touring with Frank Gambale until Christmas."

Thank you radio, for putting Jim Chappell "Over The Top!!!"

#1 Gavin AA!!!

#2 MAC PAC!!!

#9 R&R NAC!!!

Thank you, from Jim Chappell, Kenny Altman, Michael Moryc and Melanie Jordin, 'A' Train Management and the staff of Real Music — as real as it gets!
### Most Added

#### BELA FLECK & THE FLECKTONES (18)
#### SPRYTO GYRA (11)
#### LIVESTON GYRA (8)

### Top Tip

**SPYRO GYRA**

DREAMS BEYOND CONTROL (GRP)

Top debut at #35. 30 reports with 11 second week adds.

### Record To Watch

**BELA FLECK & THE FLECKTONES**

Three Flew Over The Cuckoo's Nest (Warner Bros.)

And now there are three...debut at this week's Most Added.

### Chartbound

- **BELA FLECK & THE FLECKTONES** (Warner Bros.)
- **BERNARD KUH (higher Octave)**
- **WILL DOWNING (Mercury)**
- **HOLLY COLE TRIO (Manhattan)**
- **LIVESTON GYRA (Vanguard)**
- **JEFF ARUNDEL (Gillhorse)**
- **RICKIE LEE JONES (Geffen)**

Dropped: 43 Pieces Of A Dream, 43 Jeff Loeb, 44 Ken Navarro, John Patitucci, Marc Jordan.

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**GAVIN A**

**ADULT ALTERNATIVE**

**EDITORS: KENT/KEITH ZIMMERMAN**

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Reports accepted Thursday only 9am - 5pm
Station Reporting Phone: (415) 495-1990 Gavin Fax: (415) 495-2500

Gavin September 24, 1993

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**Top Requests**

SMASHING PUMPKINS
NIRVANA
THE BREEDERS
JULIANA HATFIELD
BLIND MELON

**Charting**

**Record to Watch**

RADIOHEAD

"Stop Whispering"
(Capitol)

Here's one worth shouting about! Upcoming tour with Belly.

**Top Tip**

CRANES

"Jewel"
(Dedicated/RCA)

On the chart again! Remixed by the Cure's Robert Smith.
Concrete Blonde

"HEAL IT UP"
from the forthcoming album **Mexican Moon**
on tour starting October 20th

PRODUCED BY **CONCRETE BLONDE** with Sean Frechill
Mixed by Tim Palmer for World's End (America)
Management: Frank Vosper

On Capitol compact discs and cassettes

©1993 Capitol Records, Inc.
COMMERCIAL RADIO

12 1 1 NINJA - Heart Shaped Box (DGC)
21 1 2 CRACKER - Low, Movie Star, Nostalgia (Virgin)
3 3 3 L2 - Zoropa, Numb, Story, Daddy's, Some Days (Island/PLG)
4 4 4 SMASHING PUMPKINS - Cherub Rock, Manoraise, Disarm, Keep USA, Rocket (Virgin)
7 7 5 BREEDERS - Cannonball, Invisible Man (4-AD/Elektra)
9 8 6 BJDINK - Human Behavior, Aerialine, Violently Happy (Elektra)
1 2 7 THE JULIANA HATFIELD THREE - My Sister, For The Birds, The Sound (Mammoth/Atlantic)
25 21 8 BUFFALO TOM - Soda Jerk (B. Banquet/eastwest)
5 6 9 CONEHEADS SOUNDTRACK - REM, Red Hot Chili Peppers (Warner Bros.)
10 10 10 B:IND MELON - No Rain, I Wonder, Times Of Home (Capitol)
11 11 11 SWEET RELIET - Suii Asylum, P Jam, Moiker, M. Sweet, E. Dando (Thirsty Ear/Cheese)
12 12 12 UBRO - Can't Help Falling, Higher Ground (Virgin)
20 14 13 THE OCEAN BLUE - Sublime, Either Or (Reprise)
2 5 14 CATHERINE WHEEL - Crack, Cordless, Rhythm, Show/ Mary, Pain (Fontana/Mercury)
18 18 15 F1T SHOP BOYS - Can You Forgive Her (EMI/ERS)
30 16 16 SQUEEZE - Everything In The World (A&M)
13 13 17 MIDNIGHT OIL - Outbreak Of Love, Truganini, Drums Of Heaven (Columbia)
29 31 18 KATE BUSH - Eat The Music (Columbia)
 — 29 19 IGGY POP - Wild America, The Highway Song (Virgin)
17 19 20 TEARS FOR FEARS - Break It Down, Cold, Brian Wilson Said, Goodnight (Fontana/Mercury)
8 — 21 THE CRANBERRIES - Dreams, Linger, Sunday, Wailing Back, Wanted (Island/PLG)
22 22 22 R.E.M. - Everybody Hurts, Sidevinder, Moon, Iphone, Drive, Night (Warner Bros.)
29 23 23 BOO RADLEY'S - Lazarus, I Hang Suspended, Wishing (Columbia)
19 20 24 STONE TEMPLE PILOTS - Push, Wicked Garden (Atlantic)
26 25 25 THE CONNELLS - Slackjawed (TVT)
14 17 26 URGE OVERKILL - Sister Havana, Bottle Of Fur, Back On Me, Crack (Geffen)
24 27 27 PAUL WESTERBERG - World Class, Glimmer, Behind/Shades, Mannequin (Reprise)
28 28 28 BIG COUNTRY - The One I Love (TCA)
NEW 29 THERAPY? - Screamager, Opal Mantra, Auto Surgery (A&M)
10 18 30 NEW ORDER - Regret, Word, Ruined, Liar, Chemical, Everyone (Qu'est/Warner Bros.)

COLLEGE RADIO

2W LW TW
2 1 1 BREEDERS - Cannonball, Invisible Man (4-AD/Elektra)
5 2 2 UNREST - Cath Carroll, Make Out Club, Six Layer Care (4-AD)
1 3 3 SMASHING PUMPKINS - Cherub Rock, Manoraise, Disarm, Keep USA, Rocket (Virgin)
3 4 4 THE JULIANA HATFIELD THREE - My Sister, For The Birds, The Sound (Mammoth/Atlantic)
6 6 5 BUFFALO TOM - Soda Jerk (B. Banquet/eastwest)
8 8 6 STEREOLAB - Jenny, Tone, Romantic (Elektra)
7 7 7 CRACKER - Low, Movie Star, Nostalgia (Virgin)
16 10 8 BOO RADLEY'S - Lazarus, I Hang Suspended, Wishing (Columbia)
4 4 9 CATHERINE WHEEL - Crack, Cordless, Rhythm, Show/ Mary, Pain (Fontana/Mercury)
NEW 10 DEAD CAN DANCE - Ubiquitous, Yulunga, Anahre, Spider (4-AD)
11 11 11 CYPRESS HILL - Iceage In The Brain, When The Ship..., Long (Rhythmatic/Columbia)
9 12 12 BUDK - Human Behaviour, Aerialine, Violently Happy (Elektra)
22 23 13 PAIN TEENS - Lisa, Power, RU, Sexual (Trance Syndicate)
 — 14 14 THRILL KILL KULT - Blue/Buddah (Interscope/Maniac)
 — 24 15 THE CONNELLS - Slackjawed (TVT)
 — 25 16 NIRVANA - Heart Shaped Box (DGC)
 — 18 17 THE OCEAN BLUE - Sublime, Ether Or (Reprise)
NEW 18 IGGY POP - Wild America, The Highway Song (Virgin)
10 15 19 SWEET RELIET - Soul Asylum, P Jam, Moker, M. Sweet, E. Dando (Thirsty Ear/Cheese)
20 20 20 JESUS LIZARD - Lust, Glamorous (Touch & Go)
21 21 21 URGE OVERKILL - Sister Havana, Bottle Of Fur, Back On Me, Crack (Geffen)
 — 22 22 THERAPY? - Screamager, Opal Mantra, Auto Surgery (A&M)
NEW 23 KARL HENDRICKS TRIO - Hanken, Romantic, Flowers, Gravity (Fiasco)
24 24 24 HAZEL - Day, Fatty, Hell, Push (Sub Pop)
17 17 25 GIRLS AGAINST BOYS - Flynn, Let Go, Get Down (Touch & Go)
26 26 26 DAVID SYLVIAN AND ROBERT FRIPP - God's Monkey (Virgin)
NEW 27 MABER ROSE - Swim (Seal)
 — 28 28 CURVE - Superstitious (Charisma)
NEW 29 YO LA TENGA - Shaker (Matador/Atlantic)
13 16 30 VERVE - Slide Away, Blue (Vernon Yard)


Inside Alternative

This was certainly a week for great hits packages. Did you get your copy of Abba Gold? How 'bout live CDs from Nick Cave and The Cure? I guess Christmas is right around the corner.


Fields in San Francisco—about 30,000 too many! Bands that transplanted the hot weather and over-crowded conditions were PM Dawn, Crowded House (those guys have the best sense of humor!), Stereo M.C.'s and James. Oh my god—James was so great. Unfortunately, I had to leave at the beginning of Peter Gabriel's set (see above), but I heard it was great.

Marc Brown and 4-AD have parted ways. Marc's looking for a new promotion opportunity and can be reached at (213) 874-8357. 4-AD have quite a few records in the charts, so Marc is a lead worth checking into!

WXYC Chapel Hill's Spott tells me that MTV was filming around town last week, and topped off their week-long stay with VJ Kennedy doing a radio show at XYC. Spott, who was on after her royal badness, started his

1. THE BREEDERS - CANNONBALL
2. SMASHING PUMPKINS - CHERUB ROCK
3. CRACKER - LOW
4. THE OCEAN BLUE - SUBLIME
5. THERAPY? - SCREAMAGER
6. MATTHEW SWEET - TIME CAPSULE
7. THE CRANBERRIES - LINGER
8. AFGHAN WHIGS - DEBONAIR
9. BUFFALO TOM - SODA JERK
10. THE JULIANA HATFIELD THREE - MY SISTER
Close your eyes and think of England! Caught in action before The Wonder Stuff's fan-club only show in Birmingham, England is this ten-legged groove machine: PLG's Steve Leeds; WHFS' Bob Waugh; WHTG's Matt Pinfield; Wonder Stuff love god Miles Hunt; WHFS' Robert Benjamin.

New Releases

THE POUGES
"Tuesday Morning" (Chameleon)

A Pogues record sans Shane McGowan! Strange as the thought may be, one listen to wistful, winsome "Tuesday Morning" and lingering doubts vanish. This isn't the usual chug-a-lug-n-jig song that has become synonymous with the band over the years, and I have to admit that, as a fan, it feels pretty good to be able to take The Pogues seriously. If you've ever been separated from your guitar and sailed off into a nether realm, its intoxicating vocals and Brit Walford's key-boards to the band's forceful, bluesy guitar wail is an idea whose time has come, and each of Funny Farm's ten tracks stands out like a distinctive charm on an impressive bracelet. "Funny Farm's" guitar crooks a warbly greeting as key-boards issue a circusy drawl, and "Dirty City Rainy Day" pairs Parton's siren vocals with a heap o' guitar grooves. Dig on "Scooba Dooob's" deep fathom bass, and the Seana Baruthian cackles accompanying "Uh-Oh's" amusing narrative. My personal favorite is "Here I Am," which builds into a twirl of key-boards and crunching guitar. Parton takes the vocal reins, singing "Are you ready to see a real man?" Then the song winds to a climax of crashing cymbals and seductive singing. Other prime cuts include the stomping, honking "Bad Cat Blues" and the rewire of Laidback's classic "White Horse." If these guys don't tour my town soon I'm gonna have to come to terms with myself. Words fail! —DAVID BERAN

ARCHERS OF LOAF
ICKY METTLE (ALIAS, 2815 WEST OLIVE BLVD., BURBANK, CA 91505)

Derivative is not the worst thing you can do; boring is. Let's face it, as far as rock is concerned, just about everything's been done. So if you're gonna do some rehashing or recombining of, say, DINOSAUR JR., SUPERCHUNK, and SONIC YOU TH, you'd better do it with savvy, boundless enthusiasm, appreciation for a solid hook and a sense of humor. Enter The Archers Of Loaf. The Archers' full-length debut, Icky Mettle (on Alias, who seem to have cornered the Chapel Hill market), has to be one of the year's more anticipated releases (at least by you college types), and despite the hype, it's not a disapp ointment. Granted, the most immediately fulfilling moments on Icky Mettle, "Web In Front" (a tweaked sing-a-long), and "Wrong" (AOL's "Slack Motherfucker") previously appeared on the band's earlier Stay Free! and Matt label 7"s. But after a few listeners, when you've had an opportunity to discard some lyrics, sift the hooks from the noise and queer stray riffs, and grab on to those thoughtfully-provided chinks in the band's wall of sound, the rest of Icky Mettle acquires a definite appeal. I like the dumb-but-cute "Toast," "Backwash" and "Slowworm" in addition to the aforementioned singles, and I predict the much-maligned "Plumb Line" will become something of an anthem for dispossessed indie-rockers everywhere. —SEANA BARUTH

KING KONG
FUNNY FARM (DRAG CITY, P.O. BOX 476867 CHICAGO, I L 60647)

This record is cool for so many different reasons that you may not only like take a number and wait your turn. For starters, it's KK's sophomore full-length, and there's no slump in sight. Adding Amy Parton's vocals and Britt Walford's keyboards to the band's forceful, bluesy guitar wail is an idea whose time has come, and each of Funny Farm's ten tracks stands out like a distinctive charm on an impressive bracelet. "Funny Farm's" guitar crooks a warbly greeting as keyboards issue a circusy drawl, and "Dirty City Rainy Day" pairs Parton's siren vocals with a heap o' guitar grooves. Dig on "Scooba Dooob's" deep fathom bass, and the Seana Baruthian cackles accompanying "Uh-Oh's" amusing narrative. My personal favorite is "Here I Am," which builds into a twirl of keyboards and crunching guitar. Parton takes the vocal reins, singing "Are you ready to see a real man?" Then the song winds to a climax of crashing cymbals and seductive singing. Other prime cuts include the stomping, honking "Bad Cat Blues" and the rewire of Laidback's classic "White Horse." If these guys don't tour my town soon I'm gonna have to come to terms with myself. Words fail! —DAVID BERAN

JPS EXPERIENCE
BLEEDING STAR (MATADOR RECORDS, 676 BROADWAY, 4TH FLOOR, NEW YORK, NY 10012)

The JPS stands for John Paul Sartre, and this New Zealand foursome's guitar drone has an absurd, existential bend. The island's isolation is an incubator for freeform creativity, and although these songs are fairly tightly structured, experimentation seems to be an involuntary function for the Experience. "Into You" exhibits their strong suits: illusory vocals and tiers of soft-focus, distorted guitar. Alienation figures into "Spaceman's" terrain of gutted guitar, and sincere anguish is expressed in lines like "All my dreams are hidden screams," and "I sleep with demons I can't leave." The title track dispenses petals of softness with demons I can't leave." The title track dispenses petals of softness and...
from the one you love, you'll relate to this pensive love song in a big way. And if you've got a pulse, this one will tug on your heartstrings!

ONE WILL TUG ON YOUR HEARTSTRINGS!

WAY. AND IF YOU'VE GOT A PULSE, THIS PENSEIVE LOVE SONG IN A BIG

PULSE, YOU'LL RELATE TO THIS PENSEIVE LOVE SONG IN A BIG

ALL

"Shreen" (Cruz Records)

Hey—power-pop rules this week! "Shreen" marks All's most commercially viable release since the "She's My Ex" single of a few years ago. "Shreen" is a stormin', bass-driven, guitar-heavy blitzkreig of a pop song that checks in at just over two minutes. Commercial radio, this means you, too!

FLOP

When You're Ready (550)

Good news from the Pacific Northwest as Flop make their major-label debut with When You're Ready. With their sharp guitar and shimmer harmonies, Flop have more in common with The Posies or The Fastbacks than they have more in common with The Clash and early Stiffies—two other cynical guitar-based bands with a sense of humor. What else can be said about a song where the singer confesses to being an amary-preaching transvestite with a penchant for dynamite?

KINGMAKER

"Armchair Anarchist" (Chrysalis/ERG)

The irrepresable Loz Hardy returns with a storming new single guaranteed to raise a smile on all of our tired, cynical faces. Depending on your point of view, "Armchair Anarchist" is either the most hilarious or the most twisted thing you'll hear in quite some time—and something tells me Kingmaker wouldn't mind if you thought the latter. With a full sound that's extremely strong on character, it's not surprising that Kingmaker is continually compared to The Clash and early Stiffies—two other cynical guitar-based bands with a sense of humor. What else can be said about a song where the singer confesses to being an amary-preaching transvestite with a penchant for dynamite?

CURVE

Cuckoo (Anxious/Virgin Records)

Growing sound into every spare corner is Curve's hallmark, and if it's a busy, groove-soaked mix you seek, go Curve Recording in a London basement studio in the dead of last winter produced sonic wheezes and bhang growls that give these ten tracks a harsh edge and an offtime unrelenting bend. "Crystal" is a sluffling mesh of arching guitar and intoxicating rhythms humanized by Toni Halliday's simmering voice. "All Of One" is an emotionally cryptic tale of "wires huming" filled with Halliday's angelic vocals, somnolent grooves and wedges of falanged guitar. A big bass is the backbone of "Superblaster," and the heady elements of guitars, keyboards and percussion are synthesized into a surprisingly cohesive whole. Don't just be a cursory tourist—experience "Left Of Mother's" expansive aural landscape and drop into "Turkey Crossing's" world of tweaked metallic musings. At times, the machinery and mixing may bear too much of a mark here, but as My Bloody Valentine or the Cocteau Twins, half the fun is wondering where it ends and natural human noises begin.

BEST KISSERS IN THE WORLD

"Miss Teen U.S.A." (MCA)

If you were lucky enough to see Best Kissers' Gerald Collier on last year's GAVIN Seminar artist panel, you know he's a laid-back kinda guy with a great sense of humor—personality traits that carry over to the Best Kissers' new single, "Miss Teen U.S.A." Now, there are plenty of stories about the origins of this song—I think one them might even be true—but for the sake of argument, let's forget about hyperbole and talk facts. Fact: "Miss Teen U.S.A." is power-pop knock-out. Fact: The band has finally found a producer who captures the fun and excitement of their live show. Fact: Enough facts—play the record!

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GAVIN SEPTEMBER 24, 1993
the debut album available now on cd and cassette.  
look for eve's plum on tour everywhere with eleven october 1st - december 12th.

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more dates to follow...

singles

janet jackson
again (virgin)

play it now or play it later, and it seems a number of key programmers aren't about to wait until the official add date of october 11 comes around. if the current pace keeps up, it might be top 20 by then.

tevin campbell

can we talk
(qwest/warner bros.)

that young teen who made one of the most impressive debuts in music history is back as a mature 18-year-old. smooth as ever, tevin releases a tremendous track that has all the ingredients to make it the biggest hit of his career to-date.

lenny kravitz

are you gonna go my way? (virgin)

alright, everyone's looking for that uptempo track? this one's been around for months and no doubt helped the latest lenny kravitz album go platinum. album and alternative airplay have given it plenty of exposure, and after hearing it on kroq-los angeles months ago, i can testify to how hot it sounds on the air. your audience is begging for '90s rock, and it doesn't get much better than this.

tony tony tone

anniversary
(wing/mercury)

reaching back to marry the great r&b and the pop hit of today, the tonys have good reason to title their album sons of soul. lovers everywhere will be sure to enhance their romance when this one is playing. one of the week's most added.

matthew sweet
time capsule (zoo)

step into sweet's own musical time machine. hard to resist that invitation as he melds a '60s beatles approach with his own cutting-edge, contemporary pop sound.

boyz ii men

let it snow (motown)

okay, so santa's arrived about three months early. the group's new album christmas interpretations arrives in stores early next month, and the subject matter is secondary, "cause we're talkin' boyz ii men. expect fans to quickly fall in love with this ballad, produced and co-written by brian mcintyre.

total devestation

many clouds of smoke (pga/arista)

number one requests at kmel-san francisco earlier this summer. here's one clever creation bound to get reaction. those unfamiliar with the phrase, "roll up a fat one," won't be after hearing this rallying cry for anyone who enjoys getting high.

rick astley

body & soul (rca)

i'm someone who's admired rick astley's talent since he emerged in 1987 with a string of hits, including "never gonna give you up" and "together forever." now we have his fourth album, body & soul, a collection that reflects both his personal and professional maturity. he composed or co-composed and co-produced all the tracks on the project. perhaps the most endearing song on the album is "enough love," dedicated to his first child, daughter emille. also strong in its lyrical power is a track astley wrote with lisa stansfield, "nature's gift," about the strength of a woman. the album's first single, the romantic "hopelessly," is already making its mark at top 40 and a/c radio. tracks that have strong single potential are: "the ones you love," "waiting for the bell to ring" and "remember the days."

counting crows

august and everything else (dgc)

a funny thing happened on the way to the pressing plant: counting crows, accustomed to a large young hip-hop audience, left the studio with a real adult pleaser on their hands. producer t bone burnett turned in his best production in years, and lead crow adam duritz wrote multi-generational odes to confused americans. "mr. jones" has that van the man vocal twang and clean, "gloria"-style guitar chord work, while the story is self-conscious and playfully youthful. and there's much more, including the depth and eloquence of "omaha," "perfect blue buildings," "round here" and many more. dig it!

my name

wet hills and big wheels (c/z)

hot damn! my name's sophomore effort is bursting at the seams with intense, quirky, overdriven circus metal that'll spin yer skull a full 360 degrees. at any given moment, without rhyme, reason or warning, the band is liable to tear off in any one of several directions, frolicking psychodelica and hymnal balladeering may become looney-toons-style funky progressive rocking which might, in turn, change into a trippy, jazzy/hardcore jam. my name is always moving, always throwing curves, the one and only constant being the band's intensity.

their live performances are legendary, and the majority of their energy has been captured on wet hills and big wheels. crazy tempo changes, walking basslines and a wry sense of humor set this disc apart. don't miss this fine release from alternative press' "get back label of the year."

counting crows

anniversary

production manager

had a feeling

management consultant

williams

 glitches the hidden

financial consultant

williams

2000

 venture capital

williams

2000
JANUARY 25, 1993: Initial reaction is positive, but work is required.

FEBRUARY: Steadily, I'll Never Get Over You (Getting Over Me) begins to build.

MARCH: Exposé embarks on a national radio, retail and press tour. The single enters the Hot 100 at #92*

APRIL: Video debuts at #11* on Mainstream Chart at THE BOX, National SoundScan Rank: 64-47*

MAY: VH-1 moves the video from "What's New" to HEAVY rotation, jumps #37 - #29* POWER PICK/SALES.

JUNE: Added in STRESS ROTATION at MTV. Radio audience over 35 million. Single sales explode.

JULY: "I'LL NEVER GET OVER YOU (GETTING OVER ME)" becomes EXPOSE's eleventh Top Ten hit, and is certified GOLD.

Late JULY - Early SEPTEMBER: Exposé performs on THE TONIGHT SHOW, ABC's BATTLE OF THE BANDS, and IN A NEW LIGHT - THE ABC-TV AIDS SPECIAL.

SEPTEMBER: ON YOUR DESK NOW, EXPOSE's "AS LONG AS I CAN DREAM" The new single from the album of their career, EXPOSE.

Our belief is stronger than ever. Yours should be too.
To all the radio stations that took a chance... and to the MCA Promotion department who wouldn't take "NO" for an answer! Shelia Shipley, Scott Borchetta, Roger Corkill, David Haley, Larry Hughes, Joe Deters, Rob Ellis, Pat Payne, Lori Evans, Royce Risser and especially to ROSEY FITCHPATRICK.