Pearl Jam’s heat-seeking missile of a new album is called Vs., and that could stand for any number of conflicts. One of them has to be the band’s adamant anti-industry stance. No Top 40 singles or videos for them. The result is that Top 40 is, for the most part, slowly picking up on the Pearl, no matter that it’s sold nearly two million copies in four weeks. And while it tops Alternative stations, college radio is jammed up and jelly tight—against playing Pearl Jam. To them, the band is mainstream, hard as its members try to stay connected to the streets. It can be lonely at the top.

Besides our look at Seattle’s reigning grungers, we check out one possible successor to Sea-Town as a hotbed to new rock. It’s home to Rocket From the Crypt (Top). But it is, we caution, only one possibility. In News, we try to stay up with the swirl of events in which Michael Jackson finds himself enmeshed; we check out the latest figures bearing out Country radio’s boom (and, hey, A/C’s doing OK, too) and radio’s appeal as an investment. In Campaign of the Week, swashbuckling Beverly Mire unsheaths the marketing plans behind the Three Musketeers soundtrack album. The Muskies are cutting a swath through the Gavin-Only GO Charts with ‘All For Love,’ by Bryan Adams & buddies (above right) along with such other GO-getters as Jackson Browne (above), Gin Blossoms, and Matthew Sweet. Read all about it in Ron Fell’s ‘Connections.’
WE sold 350,000 of 'em without you. Imagine what we can do with you?

big head todd and the monsters

In the nine short months since Big Head Todd and The Monsters released their Giant debut, Sister Sweetly, the band's had three Top Ten AOR tracks and played 170 dates to more than half a million people. All that adds up to unbelievable word of mouth and 350,000 albums that have found new homes all over the U.S. Almost sounds like the old days, huh?

"BITTERSWEET"

After nine months, it's time to deliver this baby.

Produced and Mixed by David Z. Remixed by Steve Thompson and Mike Barbiero

Management: Morris, Bissener & Associates

©1993 Giant Records. All this and the whole nine...yards.
### Record to Watch

<table>
<thead>
<tr>
<th>TOP 40</th>
<th>MOST ADDED</th>
<th>Gavin Hot</th>
</tr>
</thead>
<tbody>
<tr>
<td>XSCAPE</td>
<td>&quot;Understanding&quot;</td>
<td>CULTURE BEAT</td>
</tr>
<tr>
<td>RAP</td>
<td>&quot;Mr. Vain&quot;</td>
<td>LORDS OF THE UNDERGROUND</td>
</tr>
<tr>
<td>VOLUME 10</td>
<td>&quot;Violent New Breed&quot;</td>
<td>COUNTRY</td>
</tr>
<tr>
<td>&quot;Pistol Grip Pump&quot;</td>
<td>&quot;Time To Set It Straight&quot;</td>
<td>ELTON JOHN AND KIKI DEE</td>
</tr>
<tr>
<td>URBAN</td>
<td>&quot;Hair&quot;</td>
<td>BRYAN ADAMS, ROD STEWART, STING</td>
</tr>
<tr>
<td>&quot;Spend The Night&quot;</td>
<td>&quot;All For Love&quot;</td>
<td>STING</td>
</tr>
<tr>
<td>AIMEE MANN</td>
<td>&quot;Love Is A Battlefield&quot;</td>
<td>&quot;True Love&quot;</td>
</tr>
<tr>
<td>COUNTRY</td>
<td>&quot;For You&quot;</td>
<td>&quot;State Of Mind&quot;</td>
</tr>
<tr>
<td>&quot;Stupid Thing&quot;</td>
<td>&quot;Keep On Loving You&quot;</td>
<td>HARD ROCK</td>
</tr>
<tr>
<td>&quot;Neon&quot;</td>
<td>&quot;I'm Gonna Bring You Down&quot;</td>
<td>STONE FREE</td>
</tr>
<tr>
<td>&quot;Time To Set It Straight&quot;</td>
<td>&quot;Papa Was A Rollin' Stone&quot;</td>
<td>&quot;Ain't Goin' Down&quot;</td>
</tr>
</tbody>
</table>

### Formats

- Top 40
- Go Chart
- Rap
- Urban
- Adult Contemporary
- Country
- Jazz
- Adult Alternative
- Album Adult Alternative
- Gavin Rocks
- Gavin Rock Profiles
- Alternative

### Management

- P.D. Notebook
- Ratings & Research

### Next Week

The Chairman of the Board convenes a meeting of musical minds and comes up with Duets, a landmark album—both for Frank Sinatra and for the technology that allowed him to hook up, without hanging out, with the likes of Bono, Kenny G and Luther Vandross. Also, a look back at the younger Frankie.

### Gavin

- Founded by N.C. Gavin—1958
- Gavin is published 50 weeks a year on Friday of each week. Subscription rates $150 for 50 issues or $140 for 25 issues. Subscription and circulation inquiries: (415) 495-1990. All rights to any or all of the contents of this publication are reserved. Materials may not be reproduced in any form without the publisher's permission.
- ©1993 Gavin, 140 Second Street, San Francisco, CA 94105

**Gavin November 19, 1993**
More Adults Going to the Country

By Ben Fong-Torres

Hank Williams, Jr. could've been singing about radio today back in 1986, when he had the hit, "Country State of Mind."

Country, which accounts for more than 26 percent of the 9900 commercial stations in the United States, registered major audience gains this year, according to the 1993 Simmons Study of Media and Markets.

Country leads all formats in adult listening, the recently-issued survey showed, with 41.6 percent of listeners 18+ counted as regular listeners on a weekly basis. With total listeners up from 66.9 million in 1992 to 77.3 million this year, Country has boosted adult listenership 15 percent.

Adult Contemporary followed with 31.5 percent, while News/Talk formats registered 26.6. (However, All-News stations scored an additional 9.4 percent.) The top ten rated formats all registered gains.

Investors Turn to Radio

As cable companies have consumers poised to put their satellite dishes in the information superhighway's fast lane, more and more investors are putting their dollars into radio.

Since the beginning of this year, seven radio corporations, including Infinity Broadcasting, EZ Communications and Evergreen Media, have put shares up for public sale. They, along with 11 other companies, including conglomerates ABC/Cap Cities and Gannett, pushed the index of radio stocks up 52.2% in the period January 31, 1992 to September 30, 1993. The Dow Jones industrial average during the same period was 10.3. In 1993 alone, 1,143 stations have sold for $2.1 billion, 88% above the same time period a year ago.

Investment in radio has become increasingly attractive over the past year mainly because the FCC ruled that companies can own 18 AM and 18 FM stations, and multiple AMs or FMs in a single market.

According to Standard & Poor's, if it continues at its present pace, radio revenue, which is nine percent above the levels of a year ago, will reach $10 billion for the first time.

Michael Jackson's Growing Pains

By Beverly Mire

As the press searched for Michael Jackson all over Europe and Asia last week, they knew one place they wouldn't find him: in a Pepsi commercial.

The soft drink company, to which Jackson sold his name, image and services for nine years, has ended its contract with Jackson at a press conference.

"I can't comment," he said. Jackson said he was addicted to pain killers, which he said he began taking after he had surgery on his scalp several months ago. His scalp was burned during the filming of a Pepsi commercial nine years ago. A lawyer, speaking for Jackson at a press conference, said the star became dependent "to kill not only the pain in his heart, but the pain in his mind," caused by the allegations of child abuse leveled in August by a 13-year-old Los Angeles boy.

Because Jackson is one of the world's richest entertainers, the tour fees will only lose, estimated at $7 to $10 million, won't hurt him much. However, Pepsi is the first sponsor to abandon Jackson, however temporarily, since allegations became public.

Radio is still standing by Jackson, who has a single, "Gone Too Soon," recorded in honor of young AIDS victim Ryan White, set to be released November 29.

“We're staying away from Michael Jackson as a topic, but we've gotten no major complaints about playing his music,” says WJET-Erie, Penn. program director Neal Sharpe.

Mike Lommen, music director at KX92 (KKRA)- Alexandria, Minn. agrees with the theory, adding, "It (the events) hasn't changed how we present his music at all."

KFFM-Yakima, Wash. program director Michael Jack Kirby says his listeners are talking about Jackson's disappearance and reports that the child accusing him of abuse has described Jackson's "private parts."

"But," he says, "their sympathies are still with him. We're still playing his music."

The news of Jackson's addiction and the fact that the child abuse allegations seem to be headed toward criminal charges put his participation in the upcoming TV special, The Jackson Family Honors, in doubt, as evidenced by a terse statement released November 16.

"The Jackson family is conducting their own independent review of the circumstances currently surrounding Michael and will be making a statement regarding his part in the Jackson Family Honors shortly," said family spokesperson John Mclaughlin, who expected the announcement to be made by November 19.

Meanwhile, Jackson was most recently rumored to be in London, Gstaad, Switzerland or the French Alps. His lawyers, who said he's "barely able to function adequately on an intellectual level" because of his addiction, are assureing the public that Jackson will return to the stage as soon as he's recovered, which they expect to be six to eight weeks from now.

"We cannot know the 'why' of marriage and divorce. We can only allow for it in our budgets."

— Lounge singer/author Bud E. Luv

see page 6

TALKING TURKEY

With Thanksgiving around the corner, Gavin asks that its Thursday reporting stations—Rap and A2—call in on Wednesday, November 24. Happy Thanksgiving, everyone.

Gavin November 19, 1993
When it comes to company-sponsored magazines, published primarily to sell product, there are as many possible approaches as there are magazines.

At one extreme, there's Sony Style, whose magazine is cove-to-cover advertising and product catalog, and which charges $4.95 for it. But Sony Style looks hip and slick, loaded with the latest goodies from the leader in personal electronics, so it sells.

At the other end is Number, brand new from Boston Acoustics.

The speaker manufacturer's magazine is heavy on eclectic music—jazz, World Beat, folk; the stuff of A2 and A3—and artful art direction—relatively light on advertising, and free of charge.

Number (The first issue is called 01; the next will be 02, etc.) is being sent by Boston Acoustics to 30,000 people who've responded to the company's advertising for its Up Close CD series, in which it offers low-priced music compilations, originally produced to help show off its speakers. Another 70,000 copies are available at BA's authorized dealerships.

Only about 40 percent of the magazine's 60 pages feature speakers. "Straight-ahead product literature is just that," says Stephanie Kellar of Boston Acoustics. "In the '90s, the age of interpreting things, we thought of a more enjoyable format."

"Music is what it's all about," said Ira Friedman, the company's vice president of marketing. "Number focuses on presenting out-of-the-ordinary musicians and musical genres in an eye-catching format while making it easy for readers to pick up some great CDs."

The magazine furthers Boston Acoustics' connection with Sound Deliverly, a CD distributor which will sell compilations of artists featured in Number for $5, as well as the artists' own CDs.

Inquiries about Number should be directed to Stephanie Kellar at Boston Acoustics, (617) 592-9000.

---

End of an Era:
KLAC Leaves The Country

BY LISA SMITH

Every day, some radio station—more likely two or three—changes formats. So, in passing, it might not seem like a big story that yet another AM station has gone to a satellite format. But when KLAC—Los Angeles' pullout satellite on Country and installed AM Only's format of standards, it marked the end of a 22-year legend.

In its heyday, KLAC was one of the pre-eminent Country stations in the United States. To quote Barbara Mandrell, "It was Country when Country wasn't cool."

Don Langford of the Entertainment Marketing Group in Sacramento was KLAC's program director from 1976 to 1982. He remembers the station's special place in the Los Angeles—and Country radio—management viewpoint, it's probably easier to have to work with just your morning personality, and lately, research has said listeners want more music after the morning show. But wasn't the case when Harry Newman would launch into a story or Sammy Jackson would talk about the music he loved. Jay Lawrence and Larry Scott knew who the hot artists were and stayed on top of it for the listeners. That team can't be reproduced."

Dick Haynes, was hired as the station's morning personality in 1947 and held that position on and off for the next 33 years. In some ways, he was the anchor of the airstaff, and when he died in 1980, the team started breaking up and the magic started seeping away. Carson Schreiber, RCA's director, western region promotion, was music director at KLAC for six years. The station's switch, he says, "is a sign of the times. With the invention of compact disc technology and super clean FM stereo audio processing, sooner or later the switch had to be made. As much of an innovator as KLAC was in the '70s, I look at this as the torch being passed on to KZLA to keep the Los Angeles Country tradition strong." (KZLA/FM is KLAC's sister station.)

Hal Smith, who programmed KLAC from 1972 to 1976 and is now GM at KHLT-Little Rock, sums it up this way: "Good people make a good radio station. KLAC was a great radio station. It had magic, it was a trendsetter, and Metromedia gave management the support required to keep the station in a Country music leadership role. While it is an era of Country music that has passed, KLAC's accomplishments have grown into a legend."

All of us in Country music should drink a quiet toast to the passing of that legend.

---

R I A A Nixes N A R M ' s Anti-Theft Device

The RIAA has given a thumbs down ruling on NARM's proposed anti-theft device, saying the tags degrades the sound quality of cassettes "to an unacceptable degree."

Ron Stone, president of Gold Mountain Entertainment, sent a private letter to the heads of major record companies last August, voicing concerns about "any such recommendation that places a magnetic field up against any audio product." NARM downplayed Stone's fears, but it now appears that he was not crying wolf.

"The real problem is that the industry talks amongst themselves without considering the artists and consumers—the two groups most greatly affected," Stone told GAVIN. "They re-examined the proposed device and came to the same conclusions that I feared!"

Sensormatic is the specific system that was deemed unacceptable, but NARM, which can appeal the decision, said it is exploring alternate options to present to the RIAA. The Association said it remains confident that by maintaining an open dialogue and a commitment to timeliness an anti-theft system acceptable to all segments of the industry can be implemented.

—DAVID BERAN
Bud E. Luv Offers Words to Lounge By

By Ben Fong-Torres

Your Christmas-shopping worries are over.

Oh, you're right. It's not a radio book. But at $10.95, it's a lot cheaper and far less offensive than the collected rants of either Howard Stern or Rush Limbaugh.

Priced for stuffing stockings, it's exactly what it sounds like: A confessional, self-absorbed, and very funny book by a mock lounge singer, one who's made up everyone from Sinatra to Madonna (the latter actually showed up at one of Luv's gigs in New York) and wrote everything from "It's Not Unusual" to "YMCA" to "My Prerogative." The book co-written with Luv's manager, Cort Casady, and singer Ned Claflin—eulogies chuckles with chapter titles: "The Magic of Pans: The Tom Jones Story," "Something in the Way He Moves: Bud E. Language," "Betty Ford: The Chick, the Clinic," "Why You Always Pay the Band Minimum Wage," and "To All the Chicks I Loved Before Julio Did."

In his act, Luv used to wave a small book around, saying it was his memoirs and that it was available outside in the casino. There was no book, of course, but after one show in New York, an editor from St. Martin's suggested he write one. So he did. And now, maybe, you'll buy it.

Thank you. You're beautiful.

Rockers Invade Video Games

By David Beran

Video games are the latest marriage between music and visuals.

Nintendo's intergalactic video game BioMetal combines the group 2 Unlimited with Activision's Super Nintendo System, and Sega is set to release the interactive Double Switch, featuring Debbie Harry with a score by Thomas Dolby.

2 Unlimited's music punctuates the action and provides the background music for the futuristic BioMetal game. Critique Records and Activision's Super Nintendo have teamed up to promote the video, which is due out in the first week of December.

Debbie Catalano, director of publicity at Critique Records, told GAVIN that "Critique is looking forward to merging two things that young people really enjoy—music and videogames—in a unique fashion. Five different 2 Unlimited songs are heard in the video, and Activision is going all out to promote the fact that 2 Unlimited is involved with the game."

The promotion campaign includes spots on MTV, consumer tie-ins offering 2 Unlimited cassettes with BioMetal rentals, and a special BioMetal advertisement printed in every in-flap of 2 Unlimited's No Limits CDs and cassettes. Sega's journey into the realm is spearheaded by the interactive movie mystery game Double Switch. The format is CD, and the game is accessed by using a device that connects to a Sega Genesis video game system and is attached to a television.

The Sega CD system debuts in December and Steven Payne, Sega's director of marketing, describes the program as a "mini-movie." Double Switch employs limited-motion live video, special effects and a 16-bit digital stereo soundtrack to involve game players. Participants are able to interface with Debbie Harry and the background score features music by Thomas Dolby. Both BioMetal and Double Switch have suggested retail prices of $9.95.

State Department to Cuban Band: No Cigar

Carlos Santana's favorite band can't play in the United States.

That was the decision of the U. S. State Department, which denied visas to the Cuban band Grupo Mezcla ("Mixed Group"), which was scheduled to perform in eight cities this fall, including at the Smithsonian Institution. Santana denounced the decision, and is leading a protest against the State Department for its action.

The United States has an embargo against Cuba, and often denies visas to commercial artists, saying their success could benefit that country's communist regime. Santana described the group as Afro-Latin with a touch of James Brown. "I was looking forward to meeting them, talking about tours with them, playing with them and making videos with them," he said.

Grupo Mezcla has a limited following in the United States, and is extremely popular on Miami's Latin music stations.

Sixty-four year old Cuban singer Lazaro Ros, who was to tour with Grupo Mezcla was granted a visa. The State Department said Ros could come because he's not commercial. "Every case is different," an official said. "We concluded the older gentleman (Ros) could not be considered a professional musician the way Mezcla is."

Campaign Of The Week

THE THREE MUSKETEERS Original Motion Picture Soundtrack

The Three Musketeers topped the competition its first weekend out, raking in $11.5 million. The first single from the Hollywood Records soundtrack, "All For Love," by Bryan Adams, is a joint release with A&M, and has been picked as an across-the-board winner by programmers. Contact Jim Martone, vice president/marketing for Hollywood Records at (818) 560-5670.
In Dallas, KJMX/100.3 Jamz radio music director Helen Little has been upgraded to APD. She will retain her MD stripes. Y100 (WPLY) Philadelphia PD Eric Johnson makes what management calls a "lateral move" and segues to promotion director. In as PD, Garrett Michaels from WLN-Lanester, Penn. Scott Shannon consults Y100 and has consulted WLAN. At WYHT-Mansfield, Ohio, Kathy Linn steps up from APD/MD to PD. Linn proudly notes that all of WYHT's upper management (GM, GSM, PD) is of the female persuasion...Sherrin Nelson, formerly promotion assistant at KNEW/KSAN-Oakland/San Francisco has become a promotion director at crosstown B98 (KABL/FM)...New MD at KAGO/FM-Klamath Falls, OR is Scan Addams. 104.3 The Breeze (KQBR)-Sacramento debuted an Adult Alternative format on November 10, replacing the station's former Country format that we switch to a rock, and a band I declined. Monkee Mike Butler moves from Arista Nashville where he was vice president, promotion and artist development. Worley segues from Sony Tree where he was vice president, creative services. Siman was a member of the Nashville entertainment law firm Benson & Siman. The soul foundation in country music that Columbus and Epic have built on for decades will benefit even further from the dynamic, aggressive approach brought in by Allen, Paul and Scott," says Motolta. Jack Weston (left) has been tapped to head promotion and artist development at Arista/Nashville. "We are tremendously excited that Jack has agreed to become part of the Arista family," said label president Tim DuBois. "His experience and knowledge of both radio and artist development will complement our current staff perfectly. At American Recordings, Mark Neiter (left) has joined as vice president/alternative promotion and Gary Richards (left) has been promoted to vice president/pop promotion.

What are the odds of a TV station being in a record store to do a story about a new release at the same time a top exec—of the label that put out the record—happens to be wandering the aisles? According to a L.A. Times story, that's what took place at Tower on Sunset when Capitol's senior VP of sales Lou Mann noticed a KNBC-TV/Channel 4 news crew asking customers how they felt about the Frank Sinatra Duets album. Ever the vigilant marketeer, Mann quickly picked up eight copies and went over to pay for them. That caught the eye of the Channel 4 crew, who shoved a microphone in Mann's face. He proceeded to tell the viewing audience he was buying CDs for friends and members of his family. The piece ran on all three of the nightly newscasts. Some red faces at KNBC-TV are likely to be asking for names and job titles in future stories. Waay to go, Lou. Did someone say "Christmas Bonus"?

What a year it's been for Garrett Michaels. He began 1993 as APD/MD of WZPL-Indianapolis (market #37), exiting mid-year along with then-PD Don London. While London landed at WVNZ-Norfolk, Garrett became PD at WLAF-Lancaster, Penn. (market #99). Now, as 1994 approaches, he enters market #5 as PD of the Scott Shannon-consulted WPLY (Y100)-Philadelphia. Former PD Eric Johnson is named promotion director. Meanwhile at WLAN, MD Chad Brueske takes over as interim PD.

Might there be some promotions in store for top two level execs at one East Coast-based label? No one seems to know the whereabouts of Scott Stalker, but one thing is certain: he's no longer PD at KM2G-Lawton, Oklahoma. Rick Walker is interim PD while Ken Saunders remains MD. However, Scott was seen at a recent Dallas Cowboys' game—again. Jimmy Johnson needs a B-.
Martin is indeed replacing Paul Marszalek (now at KFOS-San Francisco) as MD of WXRT-Chicago. Though admitting it’s not easy leaving, Patty says, “The opportunity to go home and work for the coolest radio station on the planet was just too hard to turn down.” She’ll also be one of those rarities these days: an off-air MD.

What member of a musical duo, mainstays at A/C, could be issuing a solo project next year?

Explaining why his parents only gave him one letter and one number for a name, here’s Tommy Boy recording artist K7 (with left to right) Mike Becce, Tommy Boy’s director, national Top 40 promotion Keith Clark, PD of JAMMIN 92 (WJMO)-Cleveland, K7 and JAMMIN 92 MD Don Jackson.

Former B94.7 (KEWB)-Redding, Calif. APD Bill Shakespeare is now across the street as PD and PM driver of A/C outlet KARZ. Will Bill be moving the station in a hotter direction in the near future?

After some soul searching, KHKS-Dallas PD J.J. McKay has resigned, choosing to devote all his time to his voiceover business. In the meantime, MD Sean Phillips continues in the interim PD role, but don’t be surprised to see “interim” dropped from his title soon.

Over the summer George Francis took over ownership of WWMM- Greenville, S.C. and turned it into WJMZ. Now comes news that Francis has purchased crosstown WBBO for that ol’ duopoly thang. No word on plans, but staffers at WBBO have been working on station promotions.

Now that Group W has announced plans to purchase San Francisco classical outlets KKNX AM/FM, are there intentions to seek out other properties in the market? Could they be targeting Viacom’s STAR/FM? Rumors are being fueled by talk that the network might seek out other properties in the market? Could they be targeting Viacom’s STAR/FM? Rumors are being fueled by talk that the network might seek out other properties in the market?

Most everyone will have no trouble spotting Columbia’s shiny new solo artist Kurt Baumgarten and Jerry Blair in this photo. But who’s that guy with them? MIX 96 (WVNC)-Canton, N.C. Shannon Steele trumpets the return of Ed Thomas as their afternoon drive personality. Thomas will also be working on station promotions.

THOUGHT FOR THE DAY: Accordions don’t play “Lady Of Spain” —People Do!

SHO-TALK

Between Neil Young and Paul Simon and Art Garfunkel there were five hours of acoustic bliss for an enthusiastic sold-out audience at this years annual benefit concert for the Bridge School, a group that works with children with communication handicaps. Young opened the show with “Sugar Mountain” and closed it with an all-star encore of “Rockin’ In The Free World.” Some of the highlights included Melissa Etheridge’s (above) mind-blowing free-flowing Janis Joplin classic “Piece Of My Heart.” Sammy Hagar was accompanied on piano by Eddie Van Halen as they played some Van Halen hits. Eddie would come back on stage to join Simon and Garfunkel for “Sounds of Silence.” Nancy and Ann Wilson were joined by Young’s sister, Astrid for a couple of covers and a couple of Heart songs. It was the reunion of Simon and Garfunkle that brought the entire audience to their feet. The loudest applause came when Garfunkel did a solo on “Bridge Over Troubled Water.” The purpose of the concert was brought home to everyone when a Cambodian scholarship student, Thanh Diep used her communicator to introduce Neil Young during one of his songs.

Forty years after Elvis Presley made his first record, plans are being made for a tribute concert to be held on October 7, 1994. Proceeds from the event will go to St. Jude Children’s Research Hospital and the T. J. Martell Foundation. The show is being produced by Elvis Presley Enterprises, Avalon Attractions and Creative Artists Agency...

If you’re affiliated with the Elvis Presley Fan Club you will know the name Robin Rossen aka “Rockin’ Robin.” Over the years Rossen attended 72 Elvis concerts and was nicknamed “Rockin’ Robin” by The King, who always recognized her in the audience. Rossen’s collection of Elvis memorabilia is one of the largest in the world, numbering 400,000 items. Recently Blueswood Books held a release party in the Fairmont Hotel’s Tonga Room in San Francisco to show off items in her collection and announce the release of Rossen’s book All The Kings Things. Grilled banana and peanut butter sandwiches were served with a Blue Hawaiian to wash it down and there must have been five loaves of Elvis impersonators. The book is a photo essay of only a fraction of the collection. Each section features a carefully arranged photo of various areas of her home, from the garage where the Elvis license plates hang, to a bedroom decorated with an Elvis headspread, numerous teddy bears and hound dogs to a kitchen overflowing with collector’s plates and other items such as Elvis wine, cookbooks and snacks.

For the first time in rock and roll comics history, Marvel Comics is producing a newly-colored and redesigned version of one of their lost classics, “Just Don’t Look In Its Eyes” featuring the X-Men’s Wolverine as part of a limited-edition packaging of the eagerly-awaited new Entombed album, Wolverine Blues. The CD will be released on January 25, 1994. The innovative CD/comic book package is the product of a major collaboration between Marvel and Earache/Columbia Records and features a limited edition Wolverine comic with art by John Bolton, configured for the first time as a 12-page CD-size booklet. Sweden’s Entombed smashed their way into the metal scene in 1990. Their 1991 full-length album Clandestine made them a lot of friends and in 1993 they released a six-track CD entitled Hollowman. The song “Wolverine Blues” is from a James Elyor book, The Big Nothing explains drummer
Nicky Andersson. "It deals with a murderer," he says, "and it's somewhat taken by the wolves. At one point in the book, they listen to an old blues song called 'Wolverine Blues.' Just on the strength of Hallowman, the pre-orders have begun rolling in...

Christmas cheer is here in the form of another Christmas oddity. Meowy Christmas is the first effort from the Jingle Cats. Not since the singing chimpanzees and singing dogs have you heard anything so bizarre. The 50-minute CD features the voices of real cats performing 20 classic holiday tunes including "Silent Night," "Do, Re, Mi, Fa," "Jingle Bells," "O Christmas Tree" and three songs from "The Nutcracker Suite." It's the brainchild of Mike Spalla, cat composer and an idea in the works for 12 years. Jingle Cats: Meowy Christmas could literally be the cats' meow for the upcoming holiday season. For more information or to order a copy, call toll-free 1-800-XMASCAT or write to Jingle Cats Music, PO Box 47, Hollywood, CA 90078.

Wendy and Carrie Wilson are planning the release of eight Christmas classics on their Hey Santa! album on SBK/ERG Records. Making a guest appearance on "Hey Santa," the lead-off track on the album, was co-producer Camie, singer of the Jingle Cats. The album is a compilation of eight Christmas oddities, including "Silent Night," "Deck The Halls," "Jingle Bells," "O Christmas Tree," and three songs from "The Nutcracker Suite." It's the brainchild of Mike Spalla, cat composer and an idea in the works for 12 years. Jingle Cats: Meowy Christmas could literally be the cats' meow for the upcoming holiday season. For more information or to order a copy, call toll-free 1-800-XMASCAT or write to Jingle Cats Music, PO Box 47, Hollywood, CA 90078.

Gloria Estefan. Gloria Estefan has been chosen as the National Academy of Recording Arts & Sciences' Person Of The Year for 1994. She'll receive the award at the Grammy ceremonies in New York on February 27.

Neil Young. Neil Young is such a model railroad nut that he's agreed to work with Lionel Trains to develop a new line to be used by physically handicapped persons.

Linda Ronstadt. When Linda Ronstadt was making her third solo album, Linda Ronstadt, in 1972, she brought in two relatively unknown musicians, guitarist Glenn Frey and drummer Don Henley. Within a year they had formed the nucleus of The Eagles.

Bette Midler. The recent sold-out 30-show run by Bette Midler at Radio City Music Hall in New York City grossed $11 million and became the highest grossing continuous concert engagement by a single touring act in history.


Frank Sinatra. In 1961 Frank Sinatra left Capitol Records after being there eight years, to form his own record company, Reprise. A little more than two years later, he sold Reprise to Warner Bros. Picture Corporation and continued to record for the label until he returned to the Capitol fold earlier this year.

Bee Gees. The Bee Gees had their first #1 single in Australia. It was in 1967 when they hit with the dubiously titled "Spicks And Specks." Inxs/Ray Charles. Ray Charles was asked to sing with Michael Hutchence on the track "Please" for the band's new album. He was able to contribute the last minute but almost missed the final cut. The track was recorded, mixed and mastered in less than two days.

Anne Murray. Born in Springhill, Nova Scotia, Anne Murray was the first Canadian to earn a gold record in the United States when her Snowbird album was certified for two-and-a-half million units.

Billy Idol. Still searching for the right one, baby, Pepsi has dropped Ray Charles as a spokesmen and has signed on to cyberpunkster Billy Idol.

Diana Ross. Though she didn't make a film since 1978's The Wiz with Michael Jackson, Diana Ross will be seen in a made-for-television movie, Out Of Darkness, for ABC early next year.

Tony Bennett. An accomplished painter, Tony Bennett will have his work on exhibit next year at the Smithsonian Institution. Also, a complete retrospective of his artwork will be on display at the Butler Museum in Youngstown, Ohio.

Elton John. Last December a British tabloid, The Sunday Mirror, falsely reported Elton John was on a "Diet of Death." Elton sued and has been awarded $500,000 for libel.

Bon Jovi. Bon Jovi's 1986 album Slippery When Wet has joined the exclusive ranks of those albums that have achieved complete sales in excess of 10 million.

Daryl Hall. As a teenager, Daryl Hall sang backup for The Temptations and The Miracles when the groups performed on the Uptown Theater in his native Philadelphia.

Jody Watley. After a seven year stint in Shalamar, Jody Watley moved to England where she did session work with bands like An Or Noise before she decided to make a solo album and single, both titled "Looking For A New Love." The song's hook, "Hasta la Vista, Baby" was later adopted by Arnold Schwarzenegger for his movie Terminator II.

John Martyn. The current John Martyn single, "Sweet Little Mystery," is a collaboration with Phil Collins. The pair first hooked up in 1980 when Phil participated in John's album Grace And Danger On Antilles Records.

CONGRATULATIONS to BIFF DAWES, Chief Engineer for Westwood One, and his wife, ILYCE, on the birth of their first child, son, RYAN EDDIE BORD. Born November 15 at 1:39 p.m., weighing 7 lbs. 7 oz.

Our Best Wishes and HAPPY BIRTHDAY To:

Bill Gruber WAPS-Avon, OH 11/27
Bill Holtemes Atlantic Records 11/27
Dr. John, Alex James (Blue), Steven Curtis Chapman, Livingston Taylor 11/27
Brian Hanson KARD-Columbia, MO 11/22
Randy Vox MMV-Lae Cruze, N.M. 11/22
Kathie Lane KTDY-FM-Lafayette, LA 11/22
Malik Levy Capitol Records 11/22
Wendy Moten, Tina Weymouth (Talking Heads) 11/22
Kiersten Hollars 11/23
Mike Martucci Tucci Promotions 11/23
Tracy Johnson CQ-100-San Diego, CA 11/23
Bob Harris KFSD-Fargo, N.D. 11/23
Gary Guida WULX-Asbury Park, N.J. 11/24
Sandi Alexander WOHS/FM-Saratburg, MD 11/24
Scott Hoffman RCA Records 11/25
Lori Blumenthal RS Records 11/25
Mike Gould KWWW-Winchester, WA 11/25
Sue Richard WAPS/FM-White Plains, N.Y. 11/25
Amy Grant, Stacy Littsaw 11/25
C. L. Lawrence WOSS-Camden, ME 11/26
Tina Turner, John McVie 11/26
Jimmy Bowen Liberty Records 11/27
Jonathan Turner WXST-Toldeo, OH 11/27
Steve Chavez KODR-Gallup, N.M. 11/27
Eddie Rabbitt 11/27

Our CONGRATULATIONS to BIRTHS:

John's album Grace and Danger on Antilles Records...
**Inside Top 40**

Last week's column dealt with small market radio and the role it plays in developing on-air and programming talent, as well as music. Our informal panel included consultants Donna Halper, Bill Richards, Randy Lane, Garry Mitchell and longtime small market consultant Gary Cummings. This week, record executives respond and help shed light on the importance of small market stations to their game plan.

**Most Added**

- **BRYAN ADAMS, ROD STEWART, STING (182)**
- **AEROSMITH (78)**
- **JACKSON BROWNE (74)**
- **PRINCE (41)**
- **PEARL JAM (29)**
- **RUSH (29)**

**Top New Entry**

**GABRIELLE**

"Dreams" (London/PLG)

**Hot**

**CULTURE BEAT**

"Mr. Vain" (550 Music/Epic)

**RECORD TO WATCH**

"Understanding" (So So Def/Columbia)

It's not too tough to understand what a 47% Hit Factor means.

Epic senior vice president, promotion Barb Seltzer, cut her teeth in the world of promotion as the small market division at Atco (now east-west). Seltzer recalls that when the then-fledgling label was putting together a staff, she was the first person hired, so she felt her role was very important. "It helped build me as a promo person," she says, "and over the years I've seen a number of people in both records and radio start at that level and rise to top positions."

However, Seltzer cites two areas of concern. One is that these days artist...
Which of the following is most important to you and your job?

☐ The Past
☐ The Future

Gavin monitors the future.

GAVIN
THE MOST TRUSTED NAME IN RADIO
### Up & Coming

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Album</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>41</td>
<td>Dave Koz</td>
<td>Coming Of Age</td>
<td>Warner Bros.</td>
</tr>
<tr>
<td>42</td>
<td>Dave Koz</td>
<td>Big Beat</td>
<td>Warner Bros.</td>
</tr>
</tbody>
</table>

- Drop: #30 - Lisa Keith, #35 - Tom Braxton (“Another”), #38 - Def Leppard (“Two”),
- **Up & Coming**: [List of artists and songs] (from the current chart).

---

### Artist Profile

**Tia Carrere**

- **Birthplace**: Hawaii
- **Birthday**: January 2
- **Label**: Reprise
- **VP, Promotion**: Marc Ratner
- **Debut Album**: Dream
- **Current Single**: “I Never Even Told You”

**Favorite Part About Being in Wayne’s World**: “Getting my record deal!”

**Did you know?** Tia was discovered by a film producer while working as a clerk at a grocery store.

**If I weren’t a singer...** “There’s nothing else I’d rather be—I’d probably be singing in Disneyland’s Tiki Room doing covers of old Beach Boys’ songs!”

**She says**: “Even though the first single is a ballad, which is unusual because it’s harder to sell, ‘I Never Even Told You’ just has a really nice feel to it. It’s not just words, it’s emotions—it’s like something you’ve felt before, but never heard expressed that way.”

**It’s said**: “People know Tia from her movie background and their first impressions about her music may have been misleading since she was singing the movie’s music, not her own. Now, with her debut album, people have been pleasantly surprised at how Tia can really sing—she’s been singing all her life and it’s her passion.” —Marc Ratner, VP, promotion, Reprise Records

---

### Current Single

- **“I Never Even Told You”**
- **Artist**: Tia Carrere
- **Label**: Reprise
- **BIRTHDATE**: January 2
- **BIRTHPLACE**: Hawaii
- **VP, PROMOTION**: Marc Ratner
- **DEBUT ALBUM**: Dream
- **CURRENT SINGLE**: “I Never Even Told You”
- **LABEL**: Reprise
- **BIRTHPLACE**: Hawaii
- **BIRTHDATE**: January 2
- **VP, PROMOTION**: Marc Ratner

---

### Top 40

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Album</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>84</td>
<td>Barry Manilow</td>
<td>Barry Manilow</td>
<td>Reprise</td>
</tr>
<tr>
<td>74</td>
<td>Celine Dion</td>
<td>The Power Of Love (550 Music/Epic)</td>
<td>Columbia</td>
</tr>
<tr>
<td>67</td>
<td>Kenny Loggins</td>
<td>This Is It</td>
<td>Columbia</td>
</tr>
<tr>
<td>65</td>
<td>Roxette</td>
<td>The Look of Love</td>
<td>Sony</td>
</tr>
</tbody>
</table>

---

**Dropped**: [List of artists and songs] (from the current chart).
one only has to look at radio, where there are fewer stations targeting teens and fewer eclectic stations, further cutting exposure to new music. He says, "Even at the smallest of stations, if a large number of people react, you know you're onto something."

Marc strongly feels that the size of the market isn't as important as getting a song exposed. He remembers that during his days with RSO, he pushed a record that was getting Number One reports in two small markets. Bill Tanner, then at Y100 (WHYY)-Miami, said that any time he saw a record go Number One, he checked it out. Tanner added it and the song became a hit. Although that's a rare instance, Marc says it points out something he's never forgotten: "Every single programmer in the Top 100 markets can hear a song and hate it and someone in market 143 will hear it and say, 'Wow, that's really good. I like it.' They put it on and word begins to spread. I don't want to lose that."

Next week, we'll have final comments from PLG's Joe Riccitelli, Columbia's Dana Keil and MCA's Bruce Tenenbaum.

An explosive week in sales and airplay for the 10,000 Maniacs' "Because The Night," which more than doubles its HIT FACTOR from 25% to 52%. Bob Hart, PD at KLKY-Longview/Kelso, Wash., shows it rising into the Top 20-30-19. Other big conversions at WGRG 31-18, WQMZ 32-19, WMFM 28-16, WHHT 21-12, KZZT 22-16, KBUS 21-16, KZMG 25-16. "Something In Common," Bobby Brown's duet with Whitney Houston is the high debut at KSKU-18-12, 9410( 18-12, KAGO 36-25, KWWW 30-20, etc. "Elderly Woman" and "Daughter" both make their Top Ten calls for "Daughter" while also continuing to kick in for many, along with the 18-24s who call in. New on: WEYQ, WJMX, WLVY, 93QID, WJZU, KZMG 25-16. WKBQ-FM and more. Jumps 30-19 on the GO Chart. Ask WAPE-Jacksonville PD Jeff McCartney and he'll tell you women 25-plus, familiar with Linda Ronstadt, are reacting to "Heartbeats Accelerating" in a big way, along with the 18-24s who call in and ask if it's a new Enya or Clannad song. Songs like this definitely stand out. New on: WEQF, WXJX, WBEC-FM, 99KG, V100, KJXX, KKBK, WWDF, WPWQ, WUBA, WWFL, KTCK, KKRL, KLIS, KMVR, CANDY 101, KTMY, WYHT and WWSR. Top 30 stats for Celine Dion's "The Power Of Love" at WBZZ 32-23, WSTO 30-27, WAPE 30-26, 98.9 KISS 26-22, KHOK 31-22, KCID 29-21 and KAGQ 28-24. ADDs include: WFMF, WTNY-FM, WQGN, KYKU, WQDU, WWLD, KFMI, XL93, KFMI, KDUS, etc.

While Xscape's "Just Kickin' It" continues to kick in for many, "Understanding," their follow-up is already in the Top Ten at 92Q-Baltimore and KMKL-San Francisco. Top 20 at HOT 97, 99.1 KGKI, HOT 102, POWER 106, MIX 95.5, 995 and KLUB. AD'd at: KYKU-Tucson, KISS 108 and WJMN-Boston, Q95-Imperial Valley, Calif. and FM102-Sacramento.

We're entering Thanksgiving week!—lots to do in less time. Any help in getting your reports in early will get Annette and I worshipping at your feet. Thanks in advance. And don't forget to fill out your Gavin Award nominating ballot. Deadline is November 26.
GAVIN RAP

RA LW TW
$ 5 1 A TRIBE CALLED QUEST - Award Tour (Jive)
— 4 2 BLACK MOON - How Many Emcees (Must Get Dossed) (Wreck/Nervous)
$ 1 3 KRS-ONE - Outta Here (Live)
$ 3 4 SOULS OF MISCHIEF - 93 Ti Infinity (Live)
$ 9 5 DAS EFX - Freestyle (Uptown/Atlantic group)
$ 2 6 LEADERS OF THE NEW SCHOOL - What's Next? (Elektra)
$ 6 7 DE LA SOUL - Breakadawn, En Focus, In The Woods, Ego Trippin (Tommy Boy)
— 8 8 YZ - The Ghetto's Been Good To Me (Live/Atlantic)
$ 7 9 ERICK SERMON - Stay Real (Def Jam/Columbia)
— 10 10 TOP QUALITY - Magnum Opus (RCA)
— 11 11 NAKIM - Heat It Up (NCA)
— 12 12 LOROS OF THE UNDERGROUND - Here Come The Lords (Pendulum/ERG)
$ 23 13 JERU THE DAMAJA - Come Clean (Payday/FFRR)
— 14 14 DADDY-O - Brooklyn Sound (Brookln/Atlantic)
— 15 15 SHADOE LANDS - Mad Fazza (E/M/RCA)
— 16 16 ROUMPIET/SKINZ - Is It Alright? (RCA)
$ 11 17 NAUGHTY BY NATURE - Written On Ya Kitty (Tommy Boy)
— 18 18 M.C. LYTE - Go On (Priority/Atlantic)
— 19 19 MASTA ACE INCORPORATED - Slaughterhouse (Delicious Vinyl/Atlantic)
— 20 20 FATS - Who Watch The Sound (Relativity)
— 21 21 ED G.R.A. & BB BULLDOGS - Skinny Dip (Got It Goin On) (Mercury)
— 30 22 ULTRAMAGNETIC MC'S - Rise Up, Yo Black (Wild Pitch/ERG)
— 13 23 CASUAL - That's How It Is (Jive)
— 12 24 THE TROUBLENECK BROTHERS - Troubleneck Week (Custard/Sex)
— 37 25 QUEEN LATIFAH - U.N.I.T.Y. (Motown)
— 28 26 DEL THEFUNKYHOMOSAPIEN - Catch A Bad One (Elektra)
— 27 27 ORIGINAL FLAVOR - Can't Get Open (Atlantic)
— 25 28 POOR RIGHTEOUS TEACHERS - Nobody Move, Da Rill Shit (Profile)
$ 26 29 BJZ MARKIE - Young Girlz (Cold Chillin')
$ 30 30 SHAQUILLE O'NEAL - I Know I Got Skillz (Jive)

NEW
31 SNOOP DOGGY DOGG - What's My Name? (Interscope/Atlantic)
32 AKEI YLE - The Bomb (Interscope/Atlantic)
33 FATAL - Timber (Atlantic)
34 THE MEXAKIN - Phronk Melodia (M-Az/Deep/Atlantic)
$ 21 35 OMYX - Shifted (JAM/RAL/Chaos)
— 34 36 BOSS - Progress Of Elimination (DJ West/Chaos/Atlantic)
— 24 37 DIGITAL UNDERGROUND - Return Of The Crazy One (Tommy Boy)
$ 17 38 DR. DRE - Let Me Ride (Death Row/Interscope/Atlantic)

NEW
39 BLOOD OF ABRAHAM - Stabbed By The Stilette (Ruthless/Relativity)
$ 32 40 SALT-N-PEPA - Shoop (Next Plateau/PLG)

Chartbound

RED FOX - Dam A Murderer (Elektra)
HARD 2 OBTAIN - L.L. Groove (Atlantic)
* HODORATZ - Murdered On My Mind! (Epic)
* NUBIAN CRACKER - As Them Talk
(Sign/Bad/Atlantic)
* MAIN SOURCE - What You Need (Wild Pitch/ERG)

Most Added

UMC'S
Time To Set It Straight
(Wild Pitch/ERG)

AKINYELE
The Bomb
(Interscope/Atlantic)

MAIN SOURCE
What You Need
(Wild Pitch/ERG)

NUBIAN CRACKERS featuring
DON'T
As Them Talk
(Big Beat/Atlantic)

Top Tip

DOUG E. FRESH
I-Ight
(Gee Street/Island)

Say What?

Another incident that took place over the Halloween weekend besides 2Pac's run-in with the law in Atlanta was Flavor Flav's arrest for allegedly shooting at his neighbor. The Source's "Weekly Word" reports that Flav thought he could fix his girlfriend's run-in with the law in Atlanta was her U.S. artist and writers royalties for their net mechanical sales for their debut single, "Put Down The Guns," to the United Negro College Fund. According to J.G. in a letter to U.N.C.F., "Every day language has taken on the sound of gunfire. Kids are beginning to think that a person with a gun has power, when we clearly know that education is power, for it helps you to excel in life. Life is the most valuable gift we have and it should not be taken away. If 'Put Down The Guns' can help save a life, we would feel that we've accomplished a personal goal." For more information call Mark Levy of Gasoline Alley at (310) 275-3377 or Brute Bailey of MCA Records at (800) 622-4668. The Source van, in conjunction with RAL/Def Jam, will be traveling up the California coast with DJ West recording artist, Mellow Stops include San Diego, Los Angeles, San Luis Obispo, Fresno, San Francisco and Sacramento. For more information call Kevin Mitchell at (212) 229-5225 or Mike Kyes at (212) 229-5212. "Nuff said.

THINK ABOUT IT

A T o the D
The Renegade Jew

Volume 10
Pistolgrip-Pump
(Immortal/RCA)

New believers this week include J.P. Chill at WCHP-Mt. Pleasant, Mich. and Billy Jam at KUSF-San Francisco.

Now Available

Reports accepted: Thursday Only 9am - 4pm
Station Reporting Phone: (415) 495-1990 Gavin Fax: (415) 495-2580

Gavin November 19, 1993
“TIMBER”
Produced and Mixed by T-Ray for Beat Down Productions
Executive Produced by Muggs for Soul Assassins

“L.I. GROOVE”
Produced by SDE A.K.A. Stimulated Dummies, Inc.

“CAN I GET OPEN”
Produced by Ski

The first single from the forthcoming album BEYOND FLAVOR.
New Releases

**MAIN SOURCE**

*What You Need (Wild Pitch/ERC)*

In 1990, Sir Scratch, K-Cut and The Large Professor dropped *Breaking Atoms* which was one of the year's best albums and also a solid debut for this innovative trio from Canada and Queens respectively. Then suddenly, because of "creative differences," the group severed ties and lead lyricist Large Professor opted for a solo career as a producer/artist. Now, three years later, with 1993 New Music Seminar MC Battle Champion Mikey D flexing his skills as lead lyricist, the group serves up this overdue single that will make your head nod. Produced by K-Cut, who also kicks a few verses, this midtempo jeep slammer begins with subtle horn and percussion harmony and then the combination of a heavy bass phat kick drum beat savors you in the grill. Complete with sirens and chorus that repeat, "What you need is the source...the underground sound from the group called the Main Source," the track is all dat plus extra sauce and is definitely a message out to all those who doubted the group would still be dope. For a different feel, also check out the B-side, "Merrick Blvd." For a copy contact Scrappy Garcia, Hit-U-Off Management.

**THA MEXAKINZ**

Phonie Melodia

(Mad Sounds/Motown)

If you thought Chicanos couldn't flow then it's time to check yourself. Comin' from Long Beach, Tha Mexakinz are kickin' some o' that fly spanglish flavor. These kids don't front on the funk. They kick both a remix and original version of "Phonie Melodia," spinning different lyrics on each. The QD III remix drops a heavy bassline, mild horns and tight snares to create a solid rhythm which rappers Intellect and Garcia use to the fullest. As they say on the track, it's "even more funky than a ghetto sewer." The LP version is just as fat. Taking tweaked soul guitar, keyboards and a down tempo bass groove, the duo flow with more flips between Spanish and English. The B-side, "Push Up N Da Wrong I," changes up the pace. It wails and grinds to a hectic noisefilled track and an up-tempo drum pattern. With three different tracks, including a cappella, instrumental and radio clean version, this 12" packs more flavor than a jalapeno. Contact Ray Tamara at 213-965-5531 or Barry O'Neil at (213) 468-3555.

--- 

**THA ALKALOLIKS**

Make Room (Loud/RCA)

---
“WE AIN’T GOIN’ OUT LIKE THAT.”

THE NEXT ONE.
CYPRESS HILL.

OVER 2.6 MILLION ALBUMS SOLD WORLDWIDE ON THE STRENGTH OF ONE GOLD SINGLE - “INSANE IN THE BRAIN”

* "WE AIN'T GOIN' OUT LIKE THAT" - NEW ADD ON MTV™ - STRESS ROTATION
* ALSO ON THE BOX AND BET
* RECENTLY MADE THEIR FIRST TV APPEARANCE EVER ON SATURDAY NIGHT LIVE

PRODUCED BY T-RAY. MANAGEMENT: BUZZTONE ENTERTAINMENT

TOUR DATES:

11/17 - Denver, CO
11/18 - Omaha, NE
11/19 - Iowa City, IA
11/20 - DeKalb, IL
11/21 - Normal, IL
11/24 - Indianapolis, IN
11/25 - Grand Rapids, MI
11/27 - Columbus, OH
11/28 - Glen Boro, MO
11/29 - Poughkeepsie, NY
12/1 - New Britain, CT
12/2 - Buffalo, NY
12/4 - Grand Rapids, MI
12/5 - Flint, MI
12/6 - Indianapolis, IN
12/7 - New Britain, CT
12/8 - Buffalo, NY
12/10 - IPA
12/11 - Flint, MI
Most Added

JODECI
"Cry For You"
(Uptown/MCA)

WILL DOWNING
"Do You Still Love Me"
(Mercury)

Top New Entry
DOMINO
"GETTO JAM"
(Chaos)

Hot

FREDDIE JACKSON
"Make Love Easy"
(RCA)

QUEEN LATIFAH
"U.N.I.T.Y."
(Motown)

Top Tip
JODECI
"Cry For You"
(Uptown/MCA)

Inside Urban
Can we talk...No, I mean "Can We Talk" by Tevin Campbell is our new #1 single of the week. He edges out Toni Braxton's "Breathe Again" on the strength of one more week of rotation points accumulated...JANET's "Again" moves up one place to #4 while Hi-Five's "Never Should Have Let You Go" moves #7-#5...Other underlines finishing out the Top 10 are: #6-D.R.S. 'Gangsta Lean', #8-Salt-N-Pepa's "Shoop"; #9-Mariah Carey's "Hero" (all for a second week), and entering at #10 is Color Me Badd's "Time And Chance"...#11 through #17 are jampacked with underlined, creating a bottleneck. Next week should show significant movement...

Freddie Jackson's "Make Love Easy"

Album Cuts

TONI BRAXTON - Seven Whole Days
COLOR ME BADD - Choose
TONY TONI TONE - I Couldn't Keep It To Myself
GARY TAYLOR - Blind To It All
JOHNNY GILL - Tell Me How U Want It

Total Reports:
This Week 55 Last Week 55

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

Reports accepted:
Monday at 8am through 3pm Tuesday

Gavin November 19, 1993
OVER 170,000 SINGLES SOLD • ALBUM SHIPS OVER 130,000

STRAIGHT FROM THE RCA DOGHOUSE

"METHOD MAN" CUTTING UP THE AIRWAVES AT THESE STATIONS:

WBLS  WRKS
WMYK  WKKV
WOWI  WUSL
KPRS  KKBX

OVER 100 BDS DETECTIONS WITH AN AUDIENCE OF OVER 7 MILLION

GOING AFTER AIRPLAY & ADDS NOW

THE RCA RECORDS LABEL
New Releases

KIARA
Tell Me (BCC/TG/MCI)

Greg Charley and John Winston are back at it again, this time on a new label. After three years hiatus, Kiara's serves up "Tell Me," a mid-tempo track with a funky flair that demonstrates the duo's growth as writers and producers.

MINT CONDITION
U Send Me Swingin'
(Perspective/A&M)

Ask anyone and they'll tell you Mint Condition's strength is their slow jams. The group's down-tempo harmony sends you swingin' as it gives you the warm fuzzies. Check out the next chart contender from From The Mint Factory.

WILL DOWNING
Do You Still Love Me (Mercury)

For his second single from Love's Place To Be, Will worked with musical talents like Barry Eastmond, Marion Meadows, Audrey Wheeler and Cindy Mizelle. Downing presents us with a question that's soulfully prepared and sweetened by a jazzy accompaniment.

COMPANY
Love Changes (Virgin)

This group's contemporary sound demonstrates the trio's growth as writers and producers. Keep your eye on them as they are set to be one of the top up-and-coming groups in the industry.

THA MEXAKINZ
Wrong 1,* (Mad Sounds)

With a couple of dance hits under their belt, this group's strength lies in their rhythm. "Wrong 1" is a smooth, toe-tapping track that is a hit on the dance floors.

MINT CONDITION
Baby I'm Back (MCA)

Pictured left to right: JT Taylor, Tyra Banks, Don Cornelius. MCA recording artist JT Taylor headlined the "new look" Soul Train, performing the title track from his new album Baby I'm Back and "Next 2 U." His Soul Train appearance, which will be shown nationally on November 27, was guest hosted by Tyra Banks, supermodel with a recurring role on the TV series, The Fresh Prince Of Bel Air. Soul Train founder Don Cornelius maintains a vital role with the series as Executive Producer.

U.S. BIRTHDAYS

J.T. TAYLOR

Birthdate: August 16

Current residence: Ramsey, New Jersey

Current single: "Baby I'm Back"

Current album: Baby I'm Back

Label: MCA

Musical influences: Various Jazz, R&B, Rock and Roll.

Favorite record: Marvin Gaye's "What's Going On?"

Last record you went out of your way to buy: Toni Braxton

Favorite pastime: Staying active in sports/exercising

Proudest accomplishment: "Persevering throughout some of the roadblocks that have faced my musical career is one of my proudest accomplishments. Although I have not reached the plateau I'm striving for, I'm proud any amount of success; it brings happiness and joy to my family."

If I wasn't a recording artist: "I would have studied to become a zoologist."

He says: "A country that deprives its people from opportunity deprives itself of a prosperous future."

Future plans: "First and foremost to further my musical career (recording and stage performance)."

Easy" and Queen Latifah's "UNITIY," tied as Hot movers as they both cruised 12 places in the process. Bobby Brown and his wife, Whitney Houston's duet hopped up to #52 from their last week's debut to the chart picking up adds from WAK, WZAK, WZND and WUFO where Lenore Williams says, "The duet is doing quite well and the response has been nice." Debuts to the chart:

Top New Entry: #36 Domino, #37-Kris Kross, #38-Jazzy Jeff & Fresh Prince, #39-Das Efx and #40-Christopher Walker.

On the radio: November 19th ended the four-week (20 challenges) Scavenger Hunt for KKBT (92.3 The Beat) worth $25,000 (see Gavin Yellow Pages for story.) For the record: In Fashion Magazine is hosting a party for Mint Condition sometime in January. Billed as a Band Jam Session, bands invited will be Joe Public, Tony Toni Tone, Earth, Wind & Fire, Luke?, Fishbone, Ohio Players, Living Colour and the Red Hot Chili Peppers. Keep your eye on your mailbox 'cause the F Mob album Once In A Blue Moon is coming, created and produced by Denzil Foster and Thomas McElroy get it? LaFace Records is releasing A LaFace Family Christmas on November 23. The album features classic favorites and original Christmas music from the LaFace roster including Toni Braxton, TLC, Usher, and newcomers A Few Good Men, Outkast and McArthur.

Congratulations: WILD-Boston's MD, Dana Hall has added a new title to her office nameplate. She's A/PD as well. Good goin', Dana. En Vogue's Cindy Herron and husband Glenn Braggs are expecting their first child next April. Cindy and Glenn became engaged last November and were married in a private ceremony this past June. Watch for the funky divas plus one to be featured in the upcoming Salt-N-Pepa video, "Whatta Man."
GOOD SAMPLE INCREASE: IS IT A DEAL?

More sample for radio surveys has been an issue since 1987. The debate over how this was to be achieved came to a head last summer at the Arbitron Radio Advisory Council meeting. As you may remember, last spring Arbitron went around the country with several ideas to increase sample without increasing cost by rearranging the way the sample would be distributed. There was no agreement. Finally, Arbitron’s president Steve Morris responded to the customer pressure with an “offer they can’t refuse.” (My quotes, not his, but he was probably thinking it.) Arbitron offered a 70% increase in sample over three years with a surcharge on the Basic License Agreement of 2% in 1994 and 4% in 1995 and 1996.

Arbitron sent license Addendum forms to all current subscribers in the Continuous Measurement markets, giving them the opportunity to sign an addendum that will add a surcharge on the Basic License Agreement of 2% in 1994 and 4% each in 1995 and 1996. In return, Arbitron will increase sample by 30% starting with winter 1994 and then increase sample again in 1995 to reach the 70% level. Part of the sample increase in the metro is created by the removal of sample from the Total Survey Area in winter and summer. The proposed start was winter 1994, assuming there was a sufficient number of signatures. Morris indicated that he expected 100% of subscribers to underwrite a plan.

Sign or not to sign the License Agreement Addendum, that is the question. I guess the signature will depend on one’s personal definition of a good deal. Is this a good deal for radio? Yes. A sample size increase of this nature has the long-term implications of being able to provide data users more information. Arbitron has proposed qualitative links at the block group level. If you’re in favor of more qualitative data in radio, sign the addendum.

If a good deal is a very low price tag, then this sample increase offer is a humdinger of a deal. Arbitron is asking a 2% surcharge in 1994 and a 4% surcharge in 1995 and 1996 on the station’s Basic License Agreement only. That is, Arbitrends and MaxiMizer and all the other peripheral “stuff” is not included in the surcharge percentage. If a good deal is to have consistent ratings, then there is going to be widespread disappointment. The very nature of radio listening combined with probability sampling methodology, makes it extremely unlikely that broadcasters will note an improved consistency. If you expected “bounce” to be eliminated or severely limited, then don’t sign the addendum.

If a good deal means increased reliability in the ratings, then this plan will result in about a 30% increase in reliability. By definition more sample means greater reliability, all other things being equal. If a good deal means that a station will have higher ratings or that radio will get higher listening levels, you don’t understand the ratings system. The ratings one receives has no relation to the amount of sample but rather to the percentage of the sample in which the station is mentioned. If you expected higher ratings from this deal, don’t sign the addendum.

If the desire for more sample is driven by the need to conduct more detailed analysis on the station’s audience, then more sample may help. For example, if a station had 30 male 18-24 diarykeepers before, now there should be 51. Sign the agreement.

Is it a good deal to abolish the estimates of audience in the Total Survey Area in winter and summer? If your station does not use the TSA estimates, sign the addendum. If your station does use the TSA, contact the Advisory Council and Arbitron. Tell them you’re willingness to have and pay for a sample increase, but not at the expense of the TSA being inconsistent from survey period to survey period. Is this a good deal for Arbitron? Yes. First it increases their annual growth rate, which is a goal of their parent, Ceridian Corporation. Second, it puts to rest the sample size issue, which has consumed millions of dollars of time. Third, it will raise a barrier to research firms who want to compete with the behemoth. Fourth, the increased sample offers the potential for new products, based on block group coding. Fifth, it blunts AccuRatings’ cry of larger samples.

Early this year, Arbitron carried to the industry, for the Council, a plan that increased sample by changing the length of the survey period to 18 weeks. This would mean 50% more sample in a survey period, but it also meant a major change in the culture of the industry in dealing with the ratings on a quarterly basis now to something that just didn’t seem to work.

Suddenly, at the Radio Advisory Council meeting past August, Steve Morris, the new Arbitron president, offered a 70% increase over the 1993 target sample. The industry reaction to the announcement basked the new leader in the radiant sunshine of favorable publicity. Now it is up to the radio industry leadership to sign the license agreement addendum.

Arbitron has announced that they have enough signatures in 32 markets to permit them to increase sample for the winter survey. Arbitron is keeping the deal for more sample open until December 31, which could mean a spring start.

The industry screamed so long and so vociferously for increased sample that Arbitron finally has put the ball into the signature hand of the broadcaster and, in essence, said, “Put your money where your mouth is!” More sample? It’s now or never! Sign it, or forget increased sample.
GAVIN A/C

Most Added
ADAMS, STEWART & STING (104)
TONI BRAXTON (49)
10,000 MANIACS (45)
MICHAEL MCDONALD (35)
*CELINE DION (34)
*DONALD FAGEN (34)

Top Tip
ADAMS, STEWART & STING
"All For Love" (A&M)

RECORD TO WATCH
AIMEE MANN
"Stupid Thing" (Imago)

Inside A/C

As predicted last week, Mariah Carey’s “Hero” goes to #1 just ahead of Michael Bolton’s “I Said I Loved You...But I Lied.” Bolton leads in total stations, but Mariah has 27 more HEAVY rotation reports. Both records will be in the 190 HEAVY range next issue.

Despite being demoted as a Musiccenter, Bryan Adams still moves upward on his own merit as “Please Forgive Me” is now top 5 with a 92% HIT FACTOR.

There’s only one newcomer to the A/C top ten, and that’s Billy Joel’s (above) “All About Soul,” which comes in at #7 with 196 players, an 86% HIT FACTOR and 18 ADDs including WTPI, KELO, WFS, KFOQ, KELI, KCIE and WJTW. Hottest two-week move on the chart is Elton and Kiki’s “True Love.” The #1 rank increase (from #38 to #17) comes with a 42% increase in HIT FACTOR AND 54 ADDs in that two week run.

Another great week for a former

Gavin A/C #1 Hits From:
11/29/91 RICHARD MARX - "Keep Coming Back" (Capitol)
11/25/88 BARBARA STREISAND & DON JOHNSON -
"Til I Loved You" (Columbia)
11/28/88 BILLY OCEAN - "Love Is Forever" (Jive/Arista)
11/25/83 BILLY JOEL - "Uptown Girl" (Columbia)

Chartbound

Reports Adds Heavy Medium Light Hit Factor Weeks
ADAMS, STEWART & STING - “All For Love” (A&M) 104 104 — — — 1
TONI BRAXTON - “Breathe Again” (Laface/Arista) 81 49 3 17 12 25% 2
MICHAEL MCCONNELL - “Hey Girl” (Reprise) 78 35 — 16 27 21% 2
10,000 MANIACS - “Because The Night” (Elektra) 65 43 2 8 10 15% 2
TEVIN CAMPBELL - “Can We Talk” (Quest/Universal Bros.) 64 8 2 — 20 36% 3
EARTH, WIND & FIRE - "Spirit The Night" (Reprise) 64 12 — — 6 20 3

Total Reports: This Week 233 Last Week 236
Hit Factor is a percentage of stations which will use it in Heavy or Medium rotation.

Reports accepted:
Monday at 11am through 5pm Tuesday.
Station Reporting Phone (415) 495-1990
Gavin Fax: (415) 495-2580

Gavin November 19, 1993
AT RADIO:
"From the very beginning, Beth Nielsen Chapman has been one of our most requested artists. A must-play." — Mike Del Rosso, KESZ, Phoenix

"Her first album was exceptional. Her second album surpassed our expectations!" — Tony Schondel and Bob O'Connor, KIFM, San Diego

"A fabulous songwriter, a gorgeous voice... a talented woman." — Ann Delisi, WDET, Detroit

AT RETAIL:
"Her fans were anxiously awaiting the release of You Hold The Key and have been coming in a steady stream ever since." — Tim Freuh, Gem City Records, Kettering, OH

"One of the most prolific singer-songwriters in music today. She sings from the heart." — Dave Roy, Transworld Music

IN CONCERT:
"A strong stage persona... A mesmerizing performance." — Bob Kelly, Mid South Concerts, Memphis, TN

"An extremely talented performer as well as a great songwriter." — Alex Cooley, Concert Promotions, Atlanta, GA

IN PRINT:
"A natural gift for melody." — Alanna Nash, Entertainment Weekly

"Beth Nielsen Chapman is one of the few singers who make you wish the song won't end." — Jane Scott, Cleveland Plain Dealer

Everybody's talking about
Beth Nielsen Chapman!

Beth's new single, "Say It To Me Now," is at AC now.

BRIAN AVNET/JOHN CUTCLIFFE/RON STONE
GOLD MOUNTAIN ENTERTAINMENT

©1993 REPRISE RECORDS
**Up & Coming**

**Reports**

<table>
<thead>
<tr>
<th>Rank</th>
<th>LOCUS</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>10</td>
<td>Celine Dion</td>
<td>The Power Of Love</td>
<td>Epic</td>
</tr>
<tr>
<td>2</td>
<td>14</td>
<td>Linda Ronstadt</td>
<td>Heat Of The Night</td>
<td>Elektra</td>
</tr>
<tr>
<td>3</td>
<td>18</td>
<td>Michael McDonald</td>
<td>Hey Girl</td>
<td>Reprise</td>
</tr>
<tr>
<td>4</td>
<td>22</td>
<td>Earth, Wind &amp; Fire</td>
<td>Spend The Night</td>
<td>Reprise</td>
</tr>
<tr>
<td>5</td>
<td>26</td>
<td>Tevin Campbell</td>
<td>Can We Talk</td>
<td>Warner Bros.</td>
</tr>
<tr>
<td>6</td>
<td>30</td>
<td>Michael McDonald</td>
<td>Hey Girl</td>
<td>Reprise</td>
</tr>
<tr>
<td>7</td>
<td>34</td>
<td>Linda Ronstadt</td>
<td>Heartbeats Accelerating</td>
<td>Elektra</td>
</tr>
<tr>
<td>8</td>
<td>38</td>
<td>Céline Dion</td>
<td>The Power Of Love</td>
<td>Epic</td>
</tr>
<tr>
<td>9</td>
<td>42</td>
<td>Ace Of Base</td>
<td>All That She Wants</td>
<td>Arista</td>
</tr>
<tr>
<td>10</td>
<td>46</td>
<td>Phil Collins</td>
<td>Both Sides Of The Story</td>
<td>Atlantic</td>
</tr>
<tr>
<td>11</td>
<td>50</td>
<td>Tears For Fears</td>
<td>Goodnight Song</td>
<td>Mercury</td>
</tr>
<tr>
<td>12</td>
<td>54</td>
<td>The Blenders</td>
<td>Stand By Me</td>
<td>Cowtown</td>
</tr>
<tr>
<td>13</td>
<td>58</td>
<td>Jack Wagner</td>
<td>You're The Only One Who Knows</td>
<td>BFE/BMG</td>
</tr>
<tr>
<td>14</td>
<td>62</td>
<td>Art Garfunkel</td>
<td>True Love</td>
<td>MCA</td>
</tr>
<tr>
<td>15</td>
<td>66</td>
<td>Earth, Wind &amp; Fire</td>
<td>Spend The Night</td>
<td>Reprise</td>
</tr>
<tr>
<td>16</td>
<td>70</td>
<td>Barry Manilow</td>
<td>I Never Even Told You</td>
<td>Reprise</td>
</tr>
<tr>
<td>17</td>
<td>74</td>
<td>Aimee Mann</td>
<td>Snowbound</td>
<td>Reprise</td>
</tr>
<tr>
<td>18</td>
<td>78</td>
<td>Elton John</td>
<td>True Love</td>
<td>MCA</td>
</tr>
<tr>
<td>19</td>
<td>82</td>
<td>Earth, Wind &amp; Fire</td>
<td>Spend The Night</td>
<td>Reprise</td>
</tr>
<tr>
<td>20</td>
<td>86</td>
<td>Jack Wagner</td>
<td>You're The Only One Who Knows</td>
<td>BFE/BMG</td>
</tr>
</tbody>
</table>

**Plus Factor**

<table>
<thead>
<tr>
<th>Rank</th>
<th>LW</th>
<th>TW</th>
<th>Increase</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>18</td>
<td>47</td>
<td>25%</td>
</tr>
<tr>
<td>2</td>
<td>48</td>
<td>73</td>
<td>25%</td>
</tr>
<tr>
<td>3</td>
<td>20</td>
<td>21</td>
<td>18%</td>
</tr>
<tr>
<td>4</td>
<td>18</td>
<td>36</td>
<td>18%</td>
</tr>
<tr>
<td>5</td>
<td>17</td>
<td>35</td>
<td>18%</td>
</tr>
<tr>
<td>6</td>
<td>78</td>
<td>94</td>
<td>16%</td>
</tr>
<tr>
<td>7</td>
<td>52</td>
<td>68</td>
<td>16%</td>
</tr>
<tr>
<td>8</td>
<td>19</td>
<td>34</td>
<td>16%</td>
</tr>
<tr>
<td>9</td>
<td>3</td>
<td>18</td>
<td>18%</td>
</tr>
<tr>
<td>10</td>
<td>13</td>
<td>14</td>
<td>14%</td>
</tr>
<tr>
<td>11</td>
<td>33</td>
<td>14</td>
<td>14%</td>
</tr>
<tr>
<td>12</td>
<td>31</td>
<td>13</td>
<td>15%</td>
</tr>
<tr>
<td>13</td>
<td>70</td>
<td>92</td>
<td>12%</td>
</tr>
<tr>
<td>14</td>
<td>59</td>
<td>70</td>
<td>11%</td>
</tr>
</tbody>
</table>

**New Releases**

**Oleta Adams**

"The Day I Stopped Loving You" (Fontana/Mercury)

The David Foster remix of a Diane Warren song is a subtle yet effective tweaking of an already brilliant Stewart Levine production. Sounds like another "Get Here" to fans like us.

**Beth Nielsen Chapman**

"Say It To Me Now" (Reprise)

This demanding musical statement is a lyrical landmine. Beth says she can take the truth that has so far avoided her and sounds prepared for the worst in what is a great song.

**Jack Wagner**

"If I Could" (Warner Bros.)

Already well done by Regina Belle earlier this year, but Mr. Charles turns it inside out and explores a myriad of lyrical possibilities.

**Michael Jackson**

"Gone Too Soon" (Epic)

A lushly orchestrated reminder of the fragile balance between life and death. Whether it's for someone specific, like Ryan White, or not, the sentimentality is deep.

**Frank Sinatra and Barbra Streisand**

"I've Got A Crush On You" (Capitol)

This George and Ira Gershwin classic has never sounded this great. These two American icons of popular music met on tape, but producers David Foster and Phil Ramone make it sound as though they made eye contact.
GEORGE BENSON

“Lovin’ On Borrowed Time”

Already on:
K103 KLWN WXVL
WFRO WBLG KITZ
KKOR KBMG Q93
WHLM KLZY WTSX
KATW WJGY KCHA

LITTLE TEXAS

“What Might Have Been”

Gavin A/C 18*
125 Stations • 52 Heavy!
86% Hit Factor
Deb 30* R&R

TEVIN CAMPBELL

“Can We Talk”

Gavin A/C CHARTBOUND
64 Stations 36% Hit Factor

Already on:
KMGN WEIM KVYN
KLSS KORQ KEYW
WCKQ WFRO WTSX
K99 Q93 WJER
WGNT KFQD KRTI
**Top 40**

<table>
<thead>
<tr>
<th>Position</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Janet Jackson</td>
<td>Again</td>
<td>Virgin</td>
</tr>
<tr>
<td>2↑</td>
<td>Mariah Carey</td>
<td>Hero</td>
<td>Columbia</td>
</tr>
<tr>
<td>3</td>
<td>Ace of Base</td>
<td>All That She Wants</td>
<td>Arista</td>
</tr>
<tr>
<td>4↑</td>
<td>Bryan Adams</td>
<td>Please Forgive Me</td>
<td>A&amp;M</td>
</tr>
<tr>
<td>5</td>
<td>Meat Loaf</td>
<td>I'd Do Anything For Love (But I Won't Do That)</td>
<td>MCA</td>
</tr>
<tr>
<td>6↑</td>
<td>Phil Collins</td>
<td>Both Sides Of The Story</td>
<td>Atlantic</td>
</tr>
<tr>
<td>7↑</td>
<td>Michael Bolton</td>
<td>Said I Loved You... But I Lied</td>
<td>Columbia</td>
</tr>
<tr>
<td>8↑</td>
<td>Billy Joel</td>
<td>All About Soul</td>
<td>Columbia</td>
</tr>
<tr>
<td>10↑</td>
<td>Tevin Campbell</td>
<td>Can We Talk</td>
<td>Quest/Warner Bros.</td>
</tr>
<tr>
<td>11</td>
<td>Tony Toni Tone</td>
<td>Anniversary</td>
<td>Wing/Mercury</td>
</tr>
<tr>
<td>12↑</td>
<td>Jimmy Cliff</td>
<td>I Can See Clearly Now</td>
<td>Chaos</td>
</tr>
<tr>
<td>13↑</td>
<td>Xscape</td>
<td>Just Kickin' It</td>
<td>So So Def/Columbia</td>
</tr>
<tr>
<td>15↑</td>
<td>Toni Braxton</td>
<td>Breathe Again</td>
<td>UMC/RCA</td>
</tr>
<tr>
<td>21↑</td>
<td>Bobby Brown/Whitney Houston</td>
<td>Something Is Common</td>
<td>MCA</td>
</tr>
<tr>
<td>23↑</td>
<td>Salt N Pepa</td>
<td>Shoop</td>
<td>L.A. Records</td>
</tr>
<tr>
<td>24↑</td>
<td>Color Me Badd</td>
<td>Time And Chance</td>
<td>Giant/Reprise</td>
</tr>
<tr>
<td>25↑</td>
<td>Hi-Five</td>
<td>Never Should Have Let You Go (Live)</td>
<td>Capitol</td>
</tr>
<tr>
<td>27</td>
<td>Expose</td>
<td>As Long As I Can Dream</td>
<td>Activist</td>
</tr>
<tr>
<td>31↑</td>
<td>Elton John/Kiki Dee</td>
<td>True Love</td>
<td>MCA</td>
</tr>
<tr>
<td>32</td>
<td>John Mellencamp</td>
<td>Human Wheels</td>
<td>Mercury</td>
</tr>
<tr>
<td>33</td>
<td>Clive Griffin</td>
<td>Commitment Of The Heart</td>
<td>SSO Music/Epic</td>
</tr>
<tr>
<td>34</td>
<td>Bee Gees</td>
<td>Paying The Price Of Love</td>
<td>Rykodisc/PLG</td>
</tr>
<tr>
<td>35</td>
<td>Bruce Hornsby</td>
<td>Fields Of Gray</td>
<td>RCA</td>
</tr>
<tr>
<td>37</td>
<td>Sting</td>
<td>Nothing But Me</td>
<td>A&amp;M</td>
</tr>
<tr>
<td>38↑</td>
<td>Snoop Dogg</td>
<td>What's My Name?</td>
<td>Interscope/Atlantic</td>
</tr>
<tr>
<td>40↑</td>
<td>D.R.S.</td>
<td>Gangsta Lean</td>
<td>Capitol</td>
</tr>
</tbody>
</table>

**Gavin Chart Connections**

This week's Gavin Connections chart is brought to you by the 34 Top 40, Urban and A/C reporting stations that contributed to this week's research.

Toni Braxton

Toni Braxton's "Breathe Again" and Tevin Campbell's "Can We Talk?" will be the next singles to wrap up all three formats when they take numbers on the A/C chart which will be any day now. If it all comes together next week that would make connected history, as four singles would have triple-format success in the same week.

The big news this week is that the Three Musketeers, (Bryan Adams, Rod Stewart and Sting) scored 286 ADDs their first week out with "All For Love." That's one of the best starts for any record this year. It has already debuted on the Gavin GO Chart at #26, a full week ahead of next issue's sure debut on the main.

The other exclusive GO Chart debut is Jackson Browne's "I'm Alive" at #35. It pulled in a Most Added within the main chart by scoring a strong 74 ADDs, putting it right up against the hot new Aerosmith which has 78 ADDs.

Other GO Chart highlights include the continued success of Matthew Sweet's "Time Capsule," which is now a Top 15 single on the GO and a Top 30 single on the main. Also, Gin Blossoms' "Found Out About You" has been discovered by a majority of GO charters and its eleven-point rank improvement, from #30 to #19, is as good as any on the chart.

---Ron Feu.

**Check out the records making an impact at the leading edge Gavin only reporting stations in the Gavin GO chart on page 13**

**Martin Newell**

Featuring the new, improved Andy Partridge

"The Greatest Living Englishman"

**Added At:**

KGLE, KGWB, KLSS, KLKC, KSHR, WDLB, WLHM, WKOK, WTSX

**Contact:** Lulu Cohen Pipeline Records 516 - 681 - 2125

---

**Rod Stewart, Sting & Bryan Adams**
Unfortunately, the lyrics of “Brother, Can You Spare A Dime?” – the anthem of the Great Depression – still ring true today for multitudes of homeless people. THIS YEAR, THE FIRST NATIONAL FUND-RAISING EFFORT FOR THE HOMELESS WILL TAKE PLACE DURING THE ENTIRE MONTH OF NOVEMBER, FOCUSING ON THE 18TH, WHICH WILL BE KNOWN AS “BROTHER, CAN YOU SPARE A DIME?” DAY. TO HELP THESE HOMELESS PEOPLE, YOU CAN SEND A DONATION DIRECTLY TO “Brother, Can You Spare A Dime?” Day, Department 27, Washington, D.C. 20055. One hundred percent of all monies received will go directly to The National Coalition for the Homeless. Contributions can also be made by picking up donation envelopes from special displays on the counters of the following record stores throughout the country: Tower Records, HMV Stores, Rose Records, Strawberries, Waxie Maxie’s, Sound Warehouse, and Music Plus Stores.

Morton Dennis Wax, Producer
“Brother, Can You Spare A Dime?” Day

National Coalition for the Homeless
Department 27
Washington, D.C. 20055
**Gavin Country**  

**Most Added**  
- Diamond Rio (95)
- Confederate Railroad (79)
- McBride & The Ride (60)
- Turner Nichols (47)
- Lorrie Morgan (48)

**Top Requests**  
- Alan Jackson
- Garth Brooks
- Mark Chesnutt
- Alabama
- Tanya Tucker

**Inside Country**

**Record to Watch**  
Confederate Railroad  
*She Never Cried*  
(Atlantic)

80 stations across the first week out including KSNI, WLWX, KGKL, WAXX, WSCP, KMHL, WGLR, KPOX, KVAS, WOW, etc.

**RADIO HAPPENINGS**

- Russ Shafer has been promoted to PD at WCLT-Newark, as Greg Jeffries steps in as MD. KECB.
- Oklahoma City MD Bill Reed moves to crosstown KXY as MD/midnights, while Dave Dodson takes over MD duties at KEBG. He will take music calls Tuesday from 1 to 3 p.m.
- KNEW/KSAN San Francisco's Sherri Nelson moves from promotion assistant to Promotion Director at Shamrock's other SF property, B98.
- Doug Montgomery is about to take the PD reins at WBCT-Grand Rapids, leaving the Grid (WGTR Myrtle Beach) searching for a new PD. A trust fund has been set up for former WYQQ Nashville PD Robert Lewis, who was severely burned in an accident a few months ago. The monies raised will go to help cover Lewis's extensive medical expenses.

**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>
</tr>
</thead>
<tbody>
<tr>
<td>McBride &amp; The Ride - 'I Can't Tell You Why' (Vince Gill)/Desperado (Clint Black)/Take It Easy (Travis Tritt)/Tequila Sunrise (Alan Jackson)/'New Kid In Town (Trisha Yearwood)/Heartache Tonight (John Anderson)/Already Gone (Tanya Tucker)/Peaceful Easy Feelin' (Little Texas)/'Take It To The Limit (Suzy Bogguss) GARTH BROOKS - Callin' Baton Rouge/The Night I Called The Old Man Out /Standing Outside The Fire BROOKS &amp; DUNN - Rock My World (Little Country Girl) GEORGE STRAIT - Love Bug</td>
<td>130</td>
<td>60</td>
<td>—</td>
<td>11</td>
<td>119</td>
<td>8%</td>
</tr>
<tr>
<td>Larry Stewart - 'We Can Love' (RCA)</td>
<td>121</td>
<td>5</td>
<td>—</td>
<td>43</td>
<td>78</td>
<td>36%</td>
</tr>
<tr>
<td>Twister Alley - 'Nothing in Common But Love (Mercury)</td>
<td>119</td>
<td>11</td>
<td>—</td>
<td>17</td>
<td>102</td>
<td>14%</td>
</tr>
<tr>
<td>Bobbie Cryer - 'He Feels Guilty (Epic)</td>
<td>111</td>
<td>10</td>
<td>—</td>
<td>33</td>
<td>76</td>
<td>30%</td>
</tr>
</tbody>
</table>

**Album Cuts**

- Common Thread
- Desperado
- Take It Easy
- Tequila Sunrise
- I Can't Tell You Why
- New Kid In Town
- Heartache Tonight
- Already Gone
- Peaceful Easy Feelin'
- Take It To The Limit
- Suzy Bogguss
- Garth Brooks
- Callin' Baton Rouge
- The Night I Called The Old Man Out
- Standing Outside The Fire
- Brooks & Dunn
- Rock My World
- Little Country Girl
- George Strait
- Love Bug

---

**Total Reports:**
- This Week 236 Last Week 208
- Hit Factor is a percentage of stations which like the song in Heavy or Medium rotation.
- Reports accepted:
  - Monday - 8am through 5pm
  - Station Reporting Phone: (415) 495-1900
  - Gavin Fax: (415) 495-2280

---

**Editor:** Lisa Smith  
**Associate Editor:** Cyndi Hoelzel
**Top Ten Videos**

1. MARTINA McBRIEDE - My Baby Loves Me (RCA)
2. LEE ROY PARNELL - On The Road (Arista)
3. JOHN ANDERSON - I Fell In The Water (BNA Entertainment)
4. TRACY LAWRENCE - My Second Home (Atlantic)
5. TANYA TUCKER - Soon (Liberty)
6. LITTLE TEXAS - God Blessed Texas (Warner Bros.)
7. ALAN JACKSON - Mercury Blues (Arista)
8. SAMMY KERSHAW - Queen Of My Double Wide... (Mercury)
9. COLLIN RAYE - That Was A River (Epic)
10. DOUG SUPERNAW - I Don't Call Him Daddy (BNA Entertainment)

**Reports**

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Label</th>
<th>Weeks</th>
</tr>
</thead>
<tbody>
<tr>
<td>107</td>
<td>DIAMOND RIO (Arista)</td>
<td></td>
<td>1</td>
</tr>
<tr>
<td>98</td>
<td>SHAWN CAM (Warner Bros.)</td>
<td>22</td>
<td>3</td>
</tr>
<tr>
<td>92</td>
<td>ROGER BALLARD (Atlantic)</td>
<td>15</td>
<td>3</td>
</tr>
<tr>
<td>88</td>
<td>LORRIE MORGAN (BNA Entertainment)</td>
<td>46</td>
<td>2</td>
</tr>
<tr>
<td>81</td>
<td>RICKY LYNN GREGG (Liberty)</td>
<td>23</td>
<td>2</td>
</tr>
<tr>
<td>80</td>
<td>CONFEDERATE RAILROAD (Liberty)</td>
<td>79</td>
<td>1</td>
</tr>
<tr>
<td>69</td>
<td>DARON MORWOOD - If I Wanted For Her I Wouldn't Have You (Epic)</td>
<td>31</td>
<td>2</td>
</tr>
<tr>
<td>51</td>
<td>TURNER NICHOLS (BNA Entertainment)</td>
<td>47</td>
<td>1</td>
</tr>
<tr>
<td>50</td>
<td>KENNY CHENEY (Capricorn)</td>
<td>12</td>
<td>2</td>
</tr>
<tr>
<td>50</td>
<td>THE Mavricks - A Crying Shame (MCA)</td>
<td>13</td>
<td>2</td>
</tr>
<tr>
<td>50</td>
<td>SHELBY LYNE - Tell Me I'm Crazy (Morgan Creek/Mercury)</td>
<td>22</td>
<td>2</td>
</tr>
<tr>
<td>49</td>
<td>HONKY TONK ANGELS - Silver Threads And Golden Needles (Atlantic)</td>
<td>41</td>
<td>1</td>
</tr>
<tr>
<td>48</td>
<td>STEPHANIE DAVIS - Dew On A Rose (Atlantic)</td>
<td>8</td>
<td>3</td>
</tr>
<tr>
<td>34</td>
<td>CLEVE FRANCIS - I Won't Let You Walk Away (Liberty)</td>
<td>31</td>
<td>1</td>
</tr>
</tbody>
</table>

**New Releases**

MCBRIEDE and the RIDE

- "No More Cryin'" (MCA)

Diamond Rio.

**ARTIST PROFILE**

**DIAMOND RIO** "Sawmill Road" (Arista)

Leave it to Diamond Rio to do everything just a cut above. "Sawmill Road" has much more meat on its bones than most sappy "home sweet home" ballads. Even with the joyous singalong chorus, there's a chillin', bittersweet feel to the song.

**RICKY LYNN GREGG** "Three Nickels And A Dime" (Liberty)

This has been one of our faves from Ricky Lynn's Liberty debut. It's a straight-ahead barroom rocker.

**CONFEDERATE RAILROAD** "She Never Cried" (Atlantic)

Danny Shirley and the Railroad have an amazing knack for finding songs that fit their wacky sense of humor. They've got their tongues planted firmly in check once again on this tale of love gone wrong.

**TURNER NICHOLS** "She Likes To Watch Me Rock" (BNA Entertainment)

This song is so simple and adolescent, you just gotta love it. Jack and Tim probably had fun writing this song; they certainly have a lot of fun singing it.

**CLEVE FRANCIS** "I Won't Let You Walk Away" (Liberty)

Cleve Francis is back with fervor. This expressive ballad is the kind Francis can really sink his teeth into, and he gives it his all without overdoing it.

**SHELBY LYNE** "Tell Me I'm Crazy" (Morgan Creek/Mercury)

Give Shelby credit for always doing things her own way and giving herself over to her smoky, seductive voice. You'd swear this song is an old classic, but was in fact written by Tony Michael Bourke and Mike Reid.

**HONKY TONK ANGELS** "Silver Threads And Golden Needles" (Columbia)

Dolly, Tammy and Loretta tear into this song, a hit for the Springfields in the 60s and Linda Ronstadt in the 70s. Their spirited version lit up the CMA award show. It's sure great to hear Loretta on the radio again.
Even if I'm making it up just now, it's a truism in rock and roll that Alternative plus commercial success equals mainstream.

And so it is that Pearl Jam are dragged, kicking and screaming, onto the cover of Time magazine on their way to the top of the album sales charts.

In just three weeks of release, their second Epic album, Vs., has sold some 1.5 million copies, with 950,000 of those snapped up in its first week out.

But, for all their success, Pearl Jam are perceived as paying a price.

Playing the same, intense, hard-edged music that made them the kings of Alternative when their first album, Ten, sold more than six million units, they now find themselves deserted by college radio, grudgingly played by a still-apprehensive Top 40 radio, and supported only by stations identified as hard rock and commercial alternative.

Not that Eddie Vedder and company even care. The band refused to release a video of any of the songs on Vs., despite the fact that MTV is credited with propelling the band, whose following swelled after a moving performance of "Black" on MTV Unplugged, and who won four awards at this year's MTV Video Awards. "Ten years from now," says bassist Jeff Ament, "I don't want people to remember our songs as videos."

And, while Epic has serviced a CD single of "Go" to Alternative stations, they sent no single to Top 40. "I don't think they think that Top 40 or hit singles is what it's about," says one Epic employee.

Top 40, for the most part, has responded in kind. As of last week, despite its status as the hottest rock album of recent years, only 48 of 235 Top 40 reporters to GAVIN were playing Pearl Jam, and those that are playing them are focusing on "Daughter," one of the record's least edgy tunes.

The resistance of mainstream Top 40 to Pearl Jam may be odd, but by no means unprecedented. As Mike Halloran, program director at 91X (XETR)-San Diego, reminds, "Pink Floyd sold millions of copies but Top 40 never touched it."

"We've never worked a Pearl Jam single at Top 40," says Stu Bergen of Epic's National Alternative promotion department in New York. "So anything that's coming back is (programmers) listening to the record and making a decision."

"They're the biggest band in the world," Bergen says, "so I think some of the stations reacted to the marketplace."

But, he adds, Top 40 airplay of Pearl Jam is not a major concern to Epic. "They're an artist that had little to do with radio. It was a street, organic thing that happened with the music."

College radio, which for the most part had little to do with Pearl Jam from the start, is staying away from Vs.

Although Dana Barnes, music director at WUOG-Athens, Ga., says that the band's astounding performance "is making a lot of college stations re-analyze what they're doing," and that "a lot of college stations are trying to pass on it," the College Radio Network reports that college radio airplay of Pearl Jam is "less their sound than the fact that our lives are saturated by Pearl Jam. You pick up USA Today and read about Pearl Jam, and not about Wimp Factor 14."

Jen Moyse, MD at WPRB-Princeton, New Jersey, says that shortly after receiving Vs., "We sold it and bought some (other music)." WPRB, she says, plays "Alternative rock, stuff that sounds a little different than everything else you're hearing on radio today. And Pearl Jam is everything else that you're hearing on radio today. We don't play bands that are huge."

As the hugest band around, Pearl Jam has been stripped—at least by the college corps—of its Alternative stripes.

Not at Commercial Alternative. Halloran of 91X says he's on
three tracks from Vs. "College stations," he says, "do have that attitude—They're popular, we'll never play it again." What difference does it make? It's still the same album. The college kids will realize when they have to get a real job in life—that's like saying, Well, your boss likes what you're doing, so are you going to change it? To say, Jeez, I wanna fuck everything up; it's like that whole anarchistic view.

But, says Richard Liveredge of KSJS-San Jose, Calif., that's the way of college radio (and of free-form rock stations since the '70s when they embraced, then disposed of a string of New Wave acts as they became popular).

"College radio always seems to go mainstream," he says. "In the '80s, Culture Club and Duran Duran were 'Alternative.' Blondie was 'Alternative.' It's the cycle of college radio.

While Eddie Vedder, Pearl Jam's lead singer (who, ironically, began in a San Diego band called Bad Radio), could care less about radio airplay and hit records, he does apparently seem intent on maintaining his street credibility. Besides refusing interviews with mainstream media and turning his back on Top 40, he has promised to share the bill on an upcoming 12-week tour with six Alternative bands, among them Cypress Hill, American Music Club, and Ohsees, who called Intelligentsia, the label he runs in San Diego, "a youth movement or a revolution. Maybe it's actually time for new music—for rock and roll to be called Oldies and for the stuff that's called Alternative to be called rock now." —WITH REPORTING BY SEANA BARUTH AND LINDA RYAN

THE NEXT SEATTLE IS SAN DIEGO.
(or was it?)

mashing Pumpkins had just hit the stage in San Diego. Mike Halloran of 91X was in the audience, and he noticed that the Chicago band was big enough now that they'd drawn a huge contingent of new fans.

They crowded the front of the stage, he recalled, while the band's "old fans" took up the midsection of the hall.

"On stage," Halloran says, "Bill Corgan goes, 'Here we are in San Diego. This must be the new Seattle.' And all these kids who didn't know that Billy is Mr. Cynical, they go 'YEAAAAH!' and start screaming. And after they stop, everybody else goes, 'FUUUUUUCK YOU!'

"Cause nobody wants this to be the new Seattle.

Like it or not, and right or wrong, San Diego is being looked at as the successor to the launching pad of Nirvana and Pearl Jam.

There've also been votes for Chapel Hill, N.C., home to bands like Superchunk, small but strong labels, like Mammoth and Merge, and a supportive college station, WXCY, and for Chicago, on the strength of such disparate acts as the Pumpkins, Overkill, and Liz Phair and the city's rich musical tradition.

One of Chicago's boosters, in fact, is Gina Arnold, rock critic with the San Diego Reader. "Chicago has more, deeper, and richer music," she says. But San Diego enjoys a support system including two commercial Alternative stations, 91X and 92.5/"The Flash," cable outlet KSDY, as well as San Diego State's KCR.

Many observers believe the hype on San Diego is just that: hype.

Whatever it is, it's drawn attention from both industry and media, as chronicled in the following report by Los Angeles-based free-lance writer Lorraine Ali. It is reprinted from the L.A. Weekly.

—Ben Fong-Torres

Rocket released singles on Sub Pop, North Carolina's Merge and Long Beach's Sympathy for the Record Industry, but the band brought its sound home for its first full-length album, the 1990 Cargo release Paint As A Fragrance. From there, representatives from major labels started to venture down below the Orange Curtain and show up at gigs. San Diego was suddenly caught in a whirlwind that continued to widen, picking up more bands as it went along.

Clea Hutton, music editor for the San Diego Reader, is talking

I just saw Rocket from the Crypt on MTV," laughs Kevin Chanel, a producer of Scheming Intelligentsia, the label he runs out of his house in San Diego County's National City. "Things are falling apart here to a sickening degree. Nothing should happen this fast.

Ever since early 1992, when Rocket became the center of a major-label A&R scramble, the Alternative spotlight has turned from Seattle to San Diego. Some observers have been quick to chasen the town as the next big scene, but most locals scoff at the notion. "The whole idea of this being the next Seattle is a blind, deceptive thing," says Glen Galloway, 24-year-old singer and guitarist of Transamerica.

The buzz came to San Diego around 1990, when Cargo, the Montreal independent label and distributor, opened a branch in town, forming an offshoot called Headhunter Records, which became home to regional bands like Rocket and Drive Like Jehu.

On the strength of its live shows, interest developed around Rocket from The Crypt.
about the City's most popular rock and roll bar. "A year and a half ago," she says, "the Casbah couldn't pay its employees with the money it was making. Now it sells out weekly with local bands." Jeff Mootch, publisher of 360 Degrees, the local fanzine, says, "Record companies call me now asking what bands are good and who should play here. Rumors are constantly flying about who's getting signed next. Talk about Rust going to Atlantic circulated for months before the label signed the band in July. Relativity signed Lucy's Fur Coat a few months ago, and A Miniature, which was on Scheming Intelligentsia, was just picked up by Restless.

The country's sixth-largest city and the second-largest in California, San Diego has nearly by Restless. Intelligentsia, was just picked up which few months ago, and A Miniature, Relativity signed Lucy's Fur Coat a circulated for months before the about who's getting signed next. "Jeff Motch, publisher of now asking what bands are good bands." She says, "the Casbah couldn't pay its employees with ago," she says, "the Casbah is tourism. Camp Pendleton contributes its large population of conservative Navy families, while San Diego State and UCSD attract hordes of students. At first glance, these elements might not seem a likely backdrop for a loud rock scene, but when you scratch the surface you'll find the same working-class tension that punk thrived on, which spawned the Minutemen in San Pedro, Social Distortion in Fullerton and Aggression in Oxnard.

Although locals like Galloway and Chaniel deny it there is an identifiable San Diego sound. Rocket, Jehu, Trumans Water and Three Mile Pilot — each, to some degree, plays music with deep roots in hardcore. Unlike Seattle, which mixed hardcore and punk hard rock within a sludgy production style, San Diego blends hardcore with a tighter, sharper rock and roll edge. The "S.D. sound" reacts directly against the complacency, false security and sheer boredom kids feel growing up in bland suburbs. "S.D. has this sense of being a bedroom community, a sleepy Navy town, conservative, and a resort town," says David Stampone, a music columnist at the San Diego Reader. "We want to be known for more than that."

Though San Diego has two major universities, its music scene is not the typical college-oriented one. "The college students here are pretty conservative," says singer John Reis of Rocket. From the crypt, S.D. State's known for its business department, and UCSD's the same. And 90 percent of the people that go to shows in clean-cut heads apart. Interscope Records, the label that signed the two-year-old Rocket and singer Reis' second band, Drive Like Jehu, for an undisclosed large sum, has packed the guest list, flying 30 industry people from around the country to see its newest act. "All these record company people are coming down here, and they don't even know what they're looking for," cracks Stimi, the roly-poly singer and guitarist of Inch.

"It's a little too loud in the peach-colored banquet room where the fans are, so the industry folk begin to fill the hotel's glass-and-chrome veranda. The crowd becomes as separated as Ireland. If you were a tourist who just happened to walk past the concert, it would look like a gathering of kids and their hip parents. When MTV's Kennedy arrives, a couple of locals roll their eyes, then employees of Giant and Capitol records breeze in past the ticket table.

When headliners Rocket From the Crypt go on, the crowd jams in so tight at the front that some audience members have to be pulled out of the crush and onto the stage. The band looks like a bunch of juvenile delinquents from 1955: Reis, with pomade-soaked locks and a dime-store comb in his back pocket, bellows and rips normal-guy lyrics over hard-edged, wailing tunes.

Tim Mays, who put on the Rocket concert at the Doublenkee, co-owns the Casbah. He opened the bar in 1989. Formerly, the club had been everything from a bar called Harp and Sharrnock to a gay Western bar. Mays meant for the Casbah to be an R&B and blues club, but he became so swamped with calls from noisy groups with no place to play that he returned to booking rock as he did in his hardcore days.

"Mays has a lot to do with all the band activity down here now," says Trumans Water's Galloway, whose year-old band signed to New York-based Homestead a few months after learning to play their instruments.

When Mays started booking San Diego hardcore shows in 1983, the only thing people wanted to hear was hardcore, he says. "If it weren't hardcore, everybody hated them."

The warp-speed style was old news by 1986. For the next two years, there was nothing to do except watch bad cover bands while waiting for smarter, more creative groups to rise from hardcore's ashes. Bands like Pitchfork and Night Soil Man, the latter of which was led by Rosebud, a six-foot-plus blond woman in a tutu and work boots, broke the dull silence.

"Night Soil Man was the first S.D. band to represent the current wave of alternative bands down here," says local critic Stampone. "These groups spawned a new generation of San Diego bands that didn't seek respect by conforming to the national definition of alternative music. It was DIY the S.D. way. Night Soil Man and Pitchfork began filling clubs. Then other local bands, including Oliveland and Fishwife, shared the bills. In the same way that Green River spawned Pearl Jam and Mudhoney up in Seattle, Night Soil Man and Pitchfork gave birth to Rocket From the Crypt and Drive Like Jehu. And, says Kevin Chanel, "There's a generation coming up that are influenced by older S.D. bands."

One signature of the S.D. scene isn't so much a sound as a camaraderie. Reis of Rocket plays guitar in Drive Like Jehu. Tim Blankenship, bassist for Rust, is also the vocalist and bassist for Creede. The swapping of singers seems as sordid as a '70s swingers' party, but it's a result of the tightness of the S.D. clan.

"The only thing a city really needs to have a scene is a support system," says Jonathan Poneman, who was music director at Seattle's alternative radio station KCMU before starting Sub Pop in 1986. "It can be anything from a hip record store, to a hip venue, to hip fanzines, to a good radio station that allows community access. Hip is not necessarily truly, culturally avant-garde, but is reactive to the interests of the community.

"The bands here have always really stuck together and supported each other, because they're all friends," says Clea Hantman, music editor at the San Diego Reader. "The bulk of audiences watching local bands at clubs are members of other local bands."

But as S.D. has gained attention from the industry, its musicians are watching each other more tenely. "Every show seems really crucial now," says Scheming Intelligentsia's Chanel. "A lot of smaller bands want to be on big labels. To do that, they're selling out by trying to sound like Rocket or Jehu. Those are also the bands that are hip to dissing Rocket and calling them sellouts."

David Stampone also wonders whether the camaraderie will fade if bands become more competitive. "There's a hometown-foolmake-good kind of feeling here for Trumans and Rocket. S.D. feels so insecure in itself under the shadow of Los Angeles that locals are going to get cheered on. Since the Casbah's really the only place to play, they don't want to diss each other. I wonder if being friendly all the time...I wonder..." he trails off. "Will the lines get drawn further down on the road?"

Reis of Rocket From the Crypt is talking. "I don't think us getting signed affected S.D. in a good way," he says. "It wasn't benefit the scene. The best quality about S.D. is it's a small group of bands and friends. I wouldn't say anything's more spoiled, but I could see it becoming really, really bad. I think a lot of times people forget about S.D., and that's what makes it a cool place."

"There's a good thing going on down here, and I think people are really protective of it," Reis says. "Face it, pretty much any place known for having good music gets covered and people write about it. It's weird — I'm doing an interview on S.D., and it's a place I like a lot. If you have a favorite bar or fishing hole, the worst thing you can do is tell everyone about it."

Rocket From The Crypt

Gavin November 19, 1993
P.D. NOTEBOOK

BY ERIC NORBERG

ARTISTS WITHOUT JUDGEMENT

I received this letter from Jim Dorman, program director of Country station KMIX-AM\FM-Turlock/Hughson, Calif.:

"Here's a problem I haven't seen in GAVIN: Recorded artist liners. The other day I'm driving home and listening to my competition and I hear this: "Hi this is Kix Brooks and I'm Ronnie Dunn and we're Brooks and Dunn...and I don't know how they do it, but our music just sounds so much better on K-Country." I was so mad I almost went back to the station and pulled every Brooks and Dunn CD in the control room."

This is regarded as of little importance—overlooks that competitive positions do change, and that programmers change stations.

A programmer who's resentful about past treatment may, regretfully, exact a little revenge when he or she winds up in a position of real power in the industry.

I hope no artist has the impression that they must read liners as written to avoid reprisals from the station they're doing them for.

There are very few programmers in this business who will not respect a polite display of integrity.

On another subject, a couple of years back, a series of columns about the use of conventional tape cassettes to originate radio music turned up several stations using the systems.

Although the cassette machine I've used for that—the superb and easily-curable Eumig FL-1000—has been out of production for nearly 12 years now. Teac has just introduced a new deck—the V-8000S—which appears to be the best replacement I've seen for it. The index display is in “real time” minutes and seconds and, according to the literature I've gotten, it can be programmed to go to a specific point on the tape using this indexing system. The fidelity is excellent, and as I've pointed out before, a good quality stereo cassette deck is still capable of enough high fidelity to provide all that a modern AM or FM station is capable of transmitting—even without the new Dolby S noise reduction system (with which this Teac deck is equipped).

For stations still interested in handling their oldies with cassettes—rather than buying a large volume of expensive tape carts, playing vinyl and styrene records on the air, or spending a fortune to replace the oldies library on CD—I suggest you look into this Teac deck. List price is $1,300, it should be available for less. For information, write Teac at 7733 Telegraph Road, Montebello, CA 90640.

GAVIN NOVEMBER 19, 1993

Trying to promote records in A

using a conventional chart is like

using a state map to guide your

way in an unfamiliar city.

You're in the right area

and pretty much lost.

This brought to you

by the folks who

do A³ the way its

highly-educated
demo demands.

With

"The Boomer Grid"

Where else but in:

GAVIN

The Most Trusted Name In Radio

33
GAVIN JAZZ

Jazz Editors: Kent/Keith Zimmerman

Most Added

JOE ROCCISANO ORCH. (40)
TREAT HARRIS (31)
DEE DEE BRIDGEWATER (26)
OSCAR PETERSON TRIO (22)
GERRY MULLIGAN WITH JAZZ DUETTO (18)
CASSANDRA WILSON (17)

Top Tip

GENE HARRIS QUARTET
A Little Piece Of Heaven
(Concord Jazz)

One of Concord Jazz's most consistent airplay artists makes his move on this week's chart.

Chartbound

DEE DEE BRIDGEWATER
Keeping Tradition

Watch For:

DEE DEE BRIDGEWATER
Recorded in Paris, Dee Dee Bridgewater sings like she's the heir apparent to Ella Fitzgerald.

Jazz/Adult Alternative New Releases

WARREN HILL
DEVOTION (RCA)

When he was a teenager, Canada's Warren Hill put down his electric guitar, unplugged his amp and immersed himself into the seductive, lyrical qualities of the saxophone. Devotion is Warren Hill's latest step toward crossover success. Long after Kenny G kicked the door open, the competition between power players like Hill, Dave Koz, Richard Elliot and many others remains fierce. As Hill edges toward the top spot of our A' chart, a shift over to A/C is his likely next step. The process is tricky and requires precise timing and lucky positioning. Power love ballads like "Our First Dance" and "Another Goodbye" represent Devotion's appeal, but Hill expands his talents with the reggae-charged "I Can't Get You Out Of Mind," the pop vocal pastel "I Still Believe In You" and the energized "Red My Lips." Devotion boasts a load of different musical styles, but not strictly for some forced sense of variety. Rather, it's all about the mixing of moods.

ARTIE TRAUM
LETTERS FROM JOUBEE (SHANACHIE)

Throughout the past couple of decades, the name Traum has been synonymous with some of the most progressive acoustic music. As of a few weeks ago, Artie Traum's Letters From Joubee has been on an A' chart tear, gaining momentum and believability. With an impressive assemblage of musicians, Artie, a fixture of the Woodstock art and music community, has released a beautiful balance of wood and electricity. Letters From Joubee is much less a "folk" album than an instrumental border chaser. No less than players like the caliber of bassist Tony Levin, guitarist (and now door neighbor) David Tom and pianist Warren Bernhardt contribute to this collection of gems. Whether you're looking for feel-good melody (the opening "She's Riding Again") or something a little edgier (like "Behind The Mask"), Letters From Joubee is all about balance and selection that's adaptable to almost any A' sonic philosophy.
ANTONIO HART  
FOR CANNONBALL AND WOODY (NOVUS/RCA)  

On this third release from Antonio Hart, entitled *For Cannonball And Woody*, the saxophonist speeds up his personal evolution, from bebop gunlinger to ambitious bandleader, by undertaking an ensemble recording that spans the essential works of Cannonball Adderley and Woody Shaw. It seems uncertain that not a week goes by lately without our Jazz/A' profile subject—regardless of whether or not that person is a hard core hopper—crediting Cannonball as an early influence. Hart's latest features appearances by Cannonball/Shaw alumni like Jimmy Cobb, Nat Adderley, Victor Lewis and Slide Hampton, plus some bold extrapolation from Hart's own group. Hart worked especially hard during pre-production of these sessions to score all the original songs. By working with past sidemen for both legends, he was able to pick up a lot of subtle nuances not captured on any sheet music. Meanwhile, jazz radio appears heartily convinced as Hart's latest powers toward the top ten.

Joe Roccisano:  

The Shape I'm In (Landmark)  

Joe Roccisano  

Roccisano's past associations with package's high profile soloist by challenging. Tom Harrell is this accents that are equally harmonically inside a larger big hand format. "Prism" showcases some mad, Cecil often the compositions feature a predictable in that instead of a tradition-positive sense. Roccisano is unpre-keeps a large ensemble sounding an impressive aerial view as to what arranging skills provides him with addition to shaking off the usual big horse when it came to this week's keyboardist Roccisano was the dark like Joe Roccisano. Alto sax and bookings and keep touring, much more a guy and his 15 piece orchestra like Joe Roccisano. Alto sax and keyboardist Roccisano was the dark horse when it came to this week's top Most Added Gavin Jazz honors, totalling 40 first week believers. In addition to shaking off the usual big band cliché, Roccisano's skewed arranging skills provides him with an impressive aerial view as to what keeps a large ensemble sounding fresh and a little off balance, in the positive sense. Roccisano is unpredictable in that instead of a traditional, constant big band sound, quite often the compositions feature a small group mentality wrapped inside a larger big band format. "Prism" showcases some mad Taylor styled piano improvisation among pounding brass section accents that are equally harmonically challenging. Tom Harrell is this package's high profile soloist by contributing some fiery cameos. Roccisano's past associations with

### POST-BOP

<table>
<thead>
<tr>
<th>2W</th>
<th>LW</th>
<th>TW</th>
</tr>
</thead>
<tbody>
<tr>
<td>5</td>
<td>4</td>
<td>1</td>
</tr>
<tr>
<td>1</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>9</td>
<td>6</td>
<td>3</td>
</tr>
<tr>
<td>2</td>
<td>1</td>
<td>4</td>
</tr>
<tr>
<td>3</td>
<td>3</td>
<td>5</td>
</tr>
<tr>
<td>7</td>
<td>5</td>
<td>6</td>
</tr>
<tr>
<td>8</td>
<td>9</td>
<td>7</td>
</tr>
<tr>
<td>11</td>
<td>10</td>
<td>8</td>
</tr>
<tr>
<td>13</td>
<td>11</td>
<td>9</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>26</th>
<th>13</th>
<th>10</th>
</tr>
</thead>
<tbody>
<tr>
<td>A N T O N I O H A R T - For Cannon And Woody (Novus/RCA)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>20</td>
<td>15</td>
<td>11</td>
</tr>
<tr>
<td>ARTHUR TAYLOR'S WAILERS - Wail! (The Vanguard) (Verve/PolyGram)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>18</td>
<td>12</td>
<td>12</td>
</tr>
<tr>
<td>VARIOUS ARTISTS - [List of artists and albums] (GRP)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>6</td>
<td>13</td>
</tr>
<tr>
<td>ERIC REED - It's All Right To Swing (MoJazz/Motown)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>25</td>
<td>20</td>
<td>14</td>
</tr>
<tr>
<td>TONY BENNETT - Steppin' Out (Columbia)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>8</td>
<td>15</td>
</tr>
<tr>
<td>J.J. JOHNSON - Let's Hang Out (Verve/PolyGram)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>17</td>
<td>16</td>
<td>17</td>
</tr>
<tr>
<td>KEVIN EUBANKS - Spirit Talk (Blue Note)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**NEW**

| 17 | 17 |
| TEDDY WAITS - [Album title] (Muse) |
| 28 | 26 |
| RANDY CRAWFORD - Don't Say It's Over (Warner Bros.) |
| 20 | 18 |
| JOHN JARVIS - Balancing Act (Liberty) |
| 14 | 15 | 14 |
| JOHNNY ADDAMS - Good Morning. Aar (Rounder) |

**NEW 20**

| 20 | 21 |
| ERNE ANDREWS - No Regrets (Verve/PolyGram) |
| 22 | 22 |
| CRAIG RANDY - Introducing The Ama Plus One (olerance) |

**NEW 22**

| 23 | 24 |
| ROY HAYES - When I Haynes, I Poise (Dreyfus Jazz) |
| 25 | 25 |
| McDON N TYNER TRIO - Live At Sweet Basil (Blue Note) |

**NEW 24**

| 27 | 27 |
| SUE MATTHEWS - [Album title] (Rounder) |
| 28 | 28 |
| STEVE GROSSMAN - [Album title] (Dreyfus Jazz) |

**NEW 28**

| 29 | 29 |
| TONY BENNETT - Steppin' Out (Columbia) |

**NEW 30**

| 30 | 30 |
| CURTIS FULLER QUINTET - Blues-ette Part II (Rounder) |

### COMMERCIAL ADULT

<table>
<thead>
<tr>
<th>2W</th>
<th>LW</th>
<th>TW</th>
</tr>
</thead>
<tbody>
<tr>
<td>3</td>
<td>4</td>
<td>1</td>
</tr>
<tr>
<td>1</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>2</td>
<td>3</td>
<td>2</td>
</tr>
<tr>
<td>1</td>
<td>4</td>
<td>4</td>
</tr>
<tr>
<td>5</td>
<td>5</td>
<td>6</td>
</tr>
<tr>
<td>6</td>
<td>6</td>
<td>7</td>
</tr>
<tr>
<td>7</td>
<td>7</td>
<td>8</td>
</tr>
<tr>
<td>9</td>
<td>9</td>
<td>10</td>
</tr>
<tr>
<td>10</td>
<td>10</td>
<td>11</td>
</tr>
<tr>
<td>15</td>
<td>14</td>
<td>16</td>
</tr>
<tr>
<td>16</td>
<td>15</td>
<td>17</td>
</tr>
<tr>
<td>17</td>
<td>18</td>
<td>19</td>
</tr>
<tr>
<td>20</td>
<td>20</td>
<td>21</td>
</tr>
<tr>
<td>21</td>
<td>22</td>
<td>23</td>
</tr>
<tr>
<td>22</td>
<td>23</td>
<td>24</td>
</tr>
<tr>
<td>24</td>
<td>25</td>
<td>26</td>
</tr>
<tr>
<td>25</td>
<td>26</td>
<td>27</td>
</tr>
<tr>
<td>26</td>
<td>27</td>
<td>28</td>
</tr>
<tr>
<td>27</td>
<td>28</td>
<td>29</td>
</tr>
<tr>
<td>28</td>
<td>29</td>
<td>30</td>
</tr>
<tr>
<td>29</td>
<td>30</td>
<td>31</td>
</tr>
</tbody>
</table>

**NEW**

| 18 | 19 |
| WARRIEN HILL - Tection (Novus/RCA) |
| 20 | 21 |
| GEORGE BENSON - Love Remembers (Warner Bros.) |
| 21 | 22 |
| TWINS - Between The Sheets (Warner Bros.) |
| 23 | 23 |
| PETE WHITE - Promenade (Blue Note) |
| 24 | 24 |
| BILLY JOE WALKER, JR. - Warm Front (Verve) |
| 25 | 25 |
| KENNY LOGGINS - Outside From The Redwoods (Columbia) |
| 26 | 26 |
| ROY HAYES - When I Haynes, I Poise (Dreyfus Jazz) |
| 27 | 27 |
| MACAYA TRIO - Live At Sweet Basil (Blue Note) |

**NEW**

| 28 | 28 |
| RANDY WESTON/MELBA LISTON - Volcano Blues (ArTel/PolyGram) |
| 29 | 29 |
| DAVE KOS - Do it (Telarc) |
| 30 | 30 |
| STEVE GROSSMAN - Do it (Dreyfus Jazz) |

Gavin November 19, 1993
Most Added

ANDREAS VOLLENWEIDER (11)

CHARLES MICHAEL BROTMAN (8)
ALVIN DAVIS (7)
ALEXANDER ZONJIC (7)
CRAG T. COOPER (7)

Top Tip

WAYNE HENDERSON
Sketches Of Life (PAR)

ARTIE TRAUM
Letters From Joubee (Schanachie)

Record To Watch

ANDREAS VOLLENWEIDER
Eolian Minstrel (SBK/ERG)

Andy V's bold new vocal experiment with Eliza Gilkyson nets 11 adds including KIFM, WNJA, KOAI, KTNT, WJZJ, KJZZ and WFAE.

Most Added

Gavin November 19, 1993
A³ New Releases

COWBOY JUNKIES

Pale Sun, Crescent Moon (RCA)

Making music should be as natural as breathing. After a three year expanse, the Cowboy Junkies contrast on this, their fifth album. Having lived down the fact that they recorded their biggest success using only one digital microphone, the Junkies’ subsequent journey has included great follow-up as well as wrestling with the question of whether or not to expand their sonic base. Seemingly at peace with merely being themselves, Pale Sun, Crescent Moon isn’t really big.

A BARRY LYONS update

As many of you know, due to the premature dismantling of Chameleon records, Barry Lyons is looking for the right employment situation. It’s hard to imagine anyone being more dedicated to the adult rock n roll cause. Barry’s support during the Boulder Summit was immeasurable. Any label still on the A’ sidelines should consider jumping in, and grabbing his services, in fact they’re still available at press time. I probably shouldn’t print someone’s home phone, but here it is anyway—(212)-723-9767.

A BOOMERS update

THE ART OF LIVING (WEA-Canada)

Not a week goes by without a couple of Boomers calling coming into the Gavin switchboard. As it stands now, the band is talking to a few majors and Indies about a U.S. deal. Even a legion of frightened AD/Rs can’t stop the momentum as Cargo Distributing out of Chicago is smuggling quantities of discs into the US marketplace. That means outlets such as Tower will be stocking The Art Of Living. In the meantime, feel free to call me (I enjoy all the sincere no-hype inquiries), Charlie Prevost (310-652-9142) or even Phillip Hertz at Cargo (312-935-5683) with your queries. Hell, maybe it will take the passage of NAFTA to finally bring this fine album to American doorsteps. Maybe Gavin will start a regular Boomers column. Stay tuned.

Most Added

NICK HEYWARD (13)
COCTEAU TWINS (7)

COWBOY JUNKIES (7)
GEOFFREY ORYEMA (7)
ROBERT CRAY (6)
STONE FREE (6)

A BARRY LYONS update

As many of you know, due to the premature dismantling of Chameleon records, Barry Lyons is looking for the right employment situation. It’s hard to imagine anyone being more dedicated to the adult rock n roll cause. Barry’s support during the Boulder Summit was immeasurable. Any label still on the A’ sidelines should consider jumping in, and grabbing his services, in fact they’re still available at press time. I probably shouldn’t print someone’s home phone, but here it is anyway—(212)-723-9767.

A BOOMERS update

THE ART OF LIVING (WEA-Canada)

Not a week goes by without a couple of Boomers calling coming into the Gavin switchboard. As it stands now, the band is talking to a few majors and Indies about a U.S. deal. Even a legion of frightened AD/Rs can’t stop the momentum as Cargo Distributing out of Chicago is smuggling quantities of discs into the US marketplace. That means outlets such as Tower will be stocking The Art Of Living. In the meantime, feel free to call me (I enjoy all the sincere no-hype inquiries), Charlie Prevost (310-652-9142) or even Phillip Hertz at Cargo (312-935-5683) with your queries. Hell, maybe it will take the passage of NAFTA to finally bring this fine album to American doorsteps. Maybe Gavin will start a regular Boomers column. Stay tuned.
<table>
<thead>
<tr>
<th>ZW</th>
<th>LW</th>
<th>TW</th>
<th>Artist - Title (Label)</th>
</tr>
</thead>
<tbody>
<tr>
<td>2</td>
<td>1</td>
<td>1</td>
<td>JOHN HIATT (A&amp;M)</td>
</tr>
<tr>
<td>4</td>
<td>2</td>
<td>2</td>
<td>BODEANS (Reprise)</td>
</tr>
<tr>
<td>6</td>
<td>3</td>
<td>3</td>
<td>JACKSON BROWNE (Elektra)</td>
</tr>
<tr>
<td>3</td>
<td>4</td>
<td>4</td>
<td>COUNTING CROWS (Sire)</td>
</tr>
<tr>
<td>7</td>
<td>5</td>
<td>5</td>
<td>10,000 MANIACS (A&amp;M)</td>
</tr>
<tr>
<td>1</td>
<td>6</td>
<td>6</td>
<td>MELISSA ETHERIDGE (Island/PLG)</td>
</tr>
<tr>
<td>15</td>
<td>7</td>
<td>7</td>
<td>THE BAND (Pyramid)</td>
</tr>
<tr>
<td>9</td>
<td>7</td>
<td>8</td>
<td>KIDSTUFF (Capitol)</td>
</tr>
<tr>
<td>5</td>
<td>10</td>
<td>10</td>
<td>RICKIE LEE JONES (Island/PLG)</td>
</tr>
<tr>
<td>11</td>
<td>11</td>
<td>11</td>
<td>THE ROBERT CRAY BAND (Mercury)</td>
</tr>
<tr>
<td>16</td>
<td>12</td>
<td>12</td>
<td>FREDDY JONES BAND (Capitol)</td>
</tr>
<tr>
<td>8</td>
<td>9</td>
<td>9</td>
<td>JOHN MELLENCAMP (Mercury)</td>
</tr>
<tr>
<td>20</td>
<td>9</td>
<td>14</td>
<td>CRASH-TEST DUMMIES (Arista)</td>
</tr>
<tr>
<td>13</td>
<td>15</td>
<td>15</td>
<td>SQUEEZE (A&amp;M)</td>
</tr>
<tr>
<td>24</td>
<td>16</td>
<td>16</td>
<td>GE (Island/PLG)</td>
</tr>
<tr>
<td>2</td>
<td>21</td>
<td>21</td>
<td>JOHN HINN (MCA)</td>
</tr>
<tr>
<td>19</td>
<td>22</td>
<td>22</td>
<td>KATE BUSH (Columbia)</td>
</tr>
<tr>
<td>23</td>
<td>23</td>
<td>23</td>
<td>THE SAMPLES (W.A.R.)</td>
</tr>
<tr>
<td>33</td>
<td>24</td>
<td>24</td>
<td>CONCRETE BLONDE (Capitol)</td>
</tr>
<tr>
<td>31</td>
<td>25</td>
<td>25</td>
<td>THE CONNELLS (MCA)</td>
</tr>
<tr>
<td>34</td>
<td>26</td>
<td>26</td>
<td>TIM FINN (Capitol)</td>
</tr>
<tr>
<td>32</td>
<td>27</td>
<td>27</td>
<td>LAKEVILLE (Capitol)</td>
</tr>
<tr>
<td>35</td>
<td>28</td>
<td>28</td>
<td>THE CRANBERRIES (Island/PLG)</td>
</tr>
<tr>
<td>36</td>
<td>29</td>
<td>29</td>
<td>AL STEWART (MCA)</td>
</tr>
<tr>
<td>37</td>
<td>30</td>
<td>30</td>
<td>ALAN PARSONS (Arista)</td>
</tr>
<tr>
<td>38</td>
<td>31</td>
<td>31</td>
<td>THE CRANBERRIES (Island/PLG)</td>
</tr>
<tr>
<td>39</td>
<td>32</td>
<td>32</td>
<td>PHIL COLLINS (Atlantic)</td>
</tr>
<tr>
<td>40</td>
<td>33</td>
<td>33</td>
<td>RICKIE LEE JONES (Island/PLG)</td>
</tr>
<tr>
<td>41</td>
<td>34</td>
<td>34</td>
<td>CHERYL WHEELER (Atlantic)</td>
</tr>
<tr>
<td>42</td>
<td>35</td>
<td>35</td>
<td>THE CRANBERRIES (Island/PLG)</td>
</tr>
</tbody>
</table>

**Note:**
- ▲ = Heavy
- ○ = Medium
- ○ = Lite
- ★ = Add

**November 10, 1993**
ARTIST PROFILE

ANGELA STREHLI

FROM: Lubbock, Texas
LABEL: Rounder
LATEST RELEASE: Blonde & Blue

ANGELA TALKS ABOUT:

WRITING TUNES: "I had some time off from the grind of supporting a band, so I just started writing and came up with some songs. I went to Austin to try the tunes with the band and we knocked them out in four or five days.

ELEMENTS OF STYLE: "I sing in practically every key. It really depends on the style of the songs. I have different ranges for different styles. For Chicago blues it's going to be an A; if it's an Elmore James song it's going to be D; if it's sort of pop it's going to be in C."

THE AUSTIN CONNECTION: "It's pretty unusual to have three women break out of the same town, Austin, doing blues. We all have distinct styles. Marcia Ball is definitely on the Cajun/Creole side and Lou Ann Barton is a blues rocker. I consider myself a heavily blues/rhythm & blues." 

INFLUENCES: "I wasn't really influenced by that many women singers. I tend to go for the less sophisticated singers. Instead of Bobby Bland or Little Milton, I prefer Elmore James, Little Walter and J.B. Hutto."

KINDNESS OF THE WORLD

including "Dead to the World" "Fireman's Wedding"

On tour with Jimmie Dale Gilmore featuring The Jayhawks & Victoria Williams

Because trouble always comes to those who need it most

Already On: KTAO KTHX WDET
WMVY KCRW WYEP WRLT
WBOS KTCZ KKOS WXPN
KRVM KGSR WFUV KFMG
WRSI KPIG

ROUNDER RECORDS AND WORLD CAFE PRESENT THE PHILO 20th ANNIVERSARY TOUR

Featuring some of the finest singer-songwriters in the country

Featuring:

BILL MORRISSEY
(A3 GRID BOUND)

CHERYL WHEELER
(A3 GRID DEBUT)

KRISTINA OLSEN
and introducing
VANCE GILBERT

Two special broadcasts on NPR Satellite.

December 1st, 1993 live from WNYC studios in New York City

The Philo 20th Anniversary Special
The first hour will feature World Cafe's David Dye hosting a 20 year retrospective of Philo highlighting memorable recordings by such artists as Nanci Griffith, Bill Staines, Maura O'Connel, Patty Larkin and Mary McCaslin.

Then David will be joined by WFUV's Liz Opoka for an hour of live music and conversation with Bill Morrissey, Cheryl Wheeler, Kristina Olsen, Vance Gilbert and special guest Christine Lavin.

10:00 AM E.S.T. ON THE NPR SATELLITE CHANNELS 5 AND 6 AND AGAIN AT 10:00 PM, E.S.T. ON CHANNELS 9 AND 10.

December 10th, 1993
Recorded live at the Arch Street Methodist Church in Philadelphia.

Bill Morrissey, Cheryl Wheeler, Kristina Olsen and Vance Gilbert in concert.

10:00 PM E.S.T. ON THE NPR SATELLITE CHANNELS 9 AND 10

Both programs are offered free, regardless of American Public Radio affiliation.

For more information contact Brad Paul at Rounder Records 1-617-354-0700

Gavin November 19, 1993

39
Most Added

**STONE FREE**

CARCASS

U2

GUNS N' ROSES

MANTISSA

BLIND MELON

BEAVIS AND BUTT-HEAD

RUSS

Top Tip

**MOTORHEAD**

"Burner" (ZYX/Motor)

Lemmy and the boys continue to surge upward with their hot single, "Burner." Ouch!

**ROCK RELEASES**

**STONE FREE (Body Count) (Reprise)**

*Stone Free* is the number one most added this week thanks to Album stations that are adding and spinning the hell out of Eric Clapton's cover of "Stone Free" and the Pretenders' rendition of "Hold On to You." Credit also is due to college and hard rock radio, who are all over Body Count's excellent cover of "Hey Joe" and Living Colour's version of "Crozstown Traffic." Ice T's cloudy vocals along with the expert guitar wailing by Ernie C. and D-Roc capture the true sound of Hendrix and is probably the best track on the album. Listen to this track a few times and go back and listen to the original and you'll discover an evident similarity. *Stone Free* offers several different tracks to choose from and one that shouldn't be ignored is "Hey Baby (Land Of The New Rising Sun)," which is covered by M.A.C.C. featuring the hefty vocals of Soundgarden's Chris Cornell.

**GUNS N' ROSES (The Spaghetti Incident?)**

(Feat.)

GnR have been hanging out in the most added section the last few weeks with their single "Ain't It Fun," which was originally recorded by the Deadboys in 1978. If this cut caught your listeners' ear you may want to check out the full album, *The Spaghetti Incident?* which has 11 other cover songs that can either rock hard, like "I Don't Care About You" (Fear, 1982), or tone down a little with Johnny Thunder's "You Can't Put Your Arms Around A Memory," which features Duff McKagan on vocals, acoustic guitar, bass and even drums. What a busy guy. Be sure to check out "New Rose" (The Damned, 1977) and "Down On The Farm" (The UK Subs, 1980). GnR do a commendable job pumping out the guitar riffs on the latter, along with Ax's vocals which refrain from titling the level meters but stay in the mid-levels with a hint of a British drawl. The remaining tracks are worth a listen too. Give it a spin.

**CARCASS (Buried Dreams)**

*Violent New Breed (Relatively)*

Even without airplay from most Album stations, Shotgun Messiah is still creeping up the chart thanks to rockin' stations like KQAL, KZRO, WX7L, WARY and KVHS who are reporting 17 to 30 plays per-week.

**RECORD TO WATCH**

SHOTGUN MESSIAH

*Violent New Breed (Relatively)*

**Chartbound**

* "Melvins (Atlantic) "Folly Bucket"
* "Carcass (Earache/Columbia) "Buried Dreams"
* "Type O Negative (Roadrunner) "Bloody Kisses"
* "Life Of Agony (Roadrunner) "This Time"
* "Warrior Soul (DGC) "Lost Deception"
* "Iron Maiden (Capitol) "Hallowed Be Thy Name"

**Dropped:** #35 Led Zeppelin; #49 My Sister's Machine; Altered State.

**Associate Editor:** Mantissa

**Guns N' Roses**

Perry, Slash, Matt, Duff McKagan, Steven Adler

**U2**

The Edge, Bono, Adam Clayton, Larry Mullen Jr.

**Carcass**

Trevor Gauch, David Gedge, Paul Gray, Paul Beavis, Justin Sullivan

**Guns N' Roses**

Alexi Laiho

**Mantissa**

Mary Janes Last Dance (Capitol)

**Blind Melon**

Kevin Martin

**Beavis and Butt-Head**

Mike Judge, Matt Stone

**Rush**

Randy Bachman, Alex Lifeson, Geddy Lee

**Pearl Jam**

Stone Free

**Most Added**

**New**

Motorhead (ZYX/Motorhead)

**News**

Beavis And Butthead

**Chartbound**

* "Melvins (Atlantic) "Folly Bucket"
* "Carcass (Earache/Columbia) "Buried Dreams"
* "Type O Negative (Roadrunner) "Bloody Kisses"
* "Life Of Agony (Roadrunner) "This Time"
* "Warrior Soul (DGC) "Lost Deception"
* "Iron Maiden (Capitol) "Hallowed Be Thy Name"

**Dropped:** #35 Led Zeppelin; #49 My Sister's Machine; Altered State.

**Rock Releases**

**STONE FREE**

Bob Dylan (Reprise)

"Stone Free" is the number one most added this week thanks to Album stations that are adding and spinning the hell out of Eric Clapton's cover of "Stone Free" and the Pretenders' rendition of "Hold On To You." Credit also is due to college and hard rock radio, who are all over Body Count's excellent cover of "Hey Joe" and Living Colour's version of "Crozstown Traffic." Ice T's cloudy vocals along with the expert guitar wailing by Ernie C. and D-Roc capture the true sound of Hendrix and is probably the best track on the album. Listen to this track a few times and go back and listen to the original and you'll discover an evident similarity. *Stone Free* offers several different tracks to choose from and one that shouldn't be ignored is "Hey Baby (Land Of The New Rising Sun)," which is covered by M.A.C.C. featuring the hefty vocals of Soundgarden's Chris Cornell.

**GUNS N' ROSES**

"The Spaghetti Incident?" (Geffen)

GnR have been hanging out in the most added section the last few weeks with their single "Ain't It Fun," which was originally recorded by the Deadboys in 1978. If this cut caught your listeners' ear you may want to check out the full album, *The Spaghetti Incident?* which has 11 other cover songs that can either rock hard, like "I Don't Care About You" (Fear, 1982), or tone down a little with Johnny Thunder's "You Can't Put Your Arms Around A Memory," which features Duff McKagan on vocals, acoustic guitar, bass and even drums. What a busy guy. Be sure to check out "New Rose" (The Damned, 1977) and "Down On The Farm" (The UK Subs, 1980). GnR do a commendable job pumping out the guitar riffs on the latter, along with Ax's vocals which refrain from titling the level meters but stay in the mid-levels with a hint of a British drawl. The remaining tracks are worth a listen too. Give it a spin.

**CARCASS**

"Buried Dreams" (Earache/Columbia)

*Violent New Breed (Relatively)*

Even without airplay from most Album stations, Shotgun Messiah is still creeping up the chart thanks to rockin' stations like KQAL, KZRO, WX7L, WARY and KVHS who are reporting 17 to 30 plays per-week.

**RECORD TO WATCH**

SHOTGUN MESSIAH

*Violent New Breed (Relatively)*

**Chartbound**

* "Melvins (Atlantic) "Folly Bucket"
* "Carcass (Earache/Columbia) "Buried Dreams"
* "Type O Negative (Roadrunner) "Bloody Kisses"
* "Life Of Agony (Roadrunner) "This Time"
* "Warrior Soul (DGC) "Lost Deception"
* "Iron Maiden (Capitol) "Hallowed Be Thy Name"

**Dropped:** #35 Led Zeppelin; #49 My Sister's Machine; Altered State.

**Rock Releases**

**STONE FREE**

Body Count (Reprise)

"Stone Free" is the number one most added this week thanks to Album stations that are adding and spinning the hell out of Eric Clapton's cover of "Stone Free" and the Pretenders' rendition of "Hold On To You." Credit also is due to college and hard rock radio, who are all over Body Count's excellent cover of "Hey Joe" and Living Colour's version of "Crozstown Traffic." Ice T's cloudy vocals along with the expert guitar wailing by Ernie C. and D-Roc capture the true sound of Hendrix and is probably the best track on the album. Listen to this track a few times and go back and listen to the original and you'll discover an evident similarity. *Stone Free* offers several different tracks to choose from and one that shouldn't be ignored is "Hey Baby (Land Of The New Rising Sun)," which is covered by M.A.C.C. featuring the hefty vocals of Soundgarden's Chris Cornell.

**GUNS N' ROSES**

"The Spaghetti Incident?" (Geffen)

GnR have been hanging out in the most added section the last few weeks with their single "Ain't It Fun," which was originally recorded by the Deadboys in 1978. If this cut caught your listeners' ear you may want to check out the full album, *The Spaghetti Incident?* which has 11 other cover songs that can either rock hard, like "I Don't Care About You" (Fear, 1982), or tone down a little with Johnny Thunder's "You Can't Put Your Arms Around A Memory," which features Duff McKagan on vocals, acoustic guitar, bass and even drums. What a busy guy. Be sure to check out "New Rose" (The Damned, 1977) and "Down On The Farm" (The UK Subs, 1980). GnR do a commendable job pumping out the guitar riffs on the latter, along with Ax's vocals which refrain from titling the level meters but stay in the mid-levels with a hint of a British drawl. The remaining tracks are worth a listen too. Give it a spin.

**CARCASS**

"Buried Dreams" (Earache/Columbia)

*Violent New Breed (Relatively)*

Even without airplay from most Album stations, Shotgun Messiah is still creeping up the chart thanks to rockin' stations like KQAL, KZRO, WX7L, WARY and KVHS who are reporting 17 to 30 plays per-week.

**RECORD TO WATCH**

SHOTGUN MESSIAH

*Violent New Breed (Relatively)*

**Chartbound**

* "Melvins (Atlantic) "Folly Bucket"
* "Carcass (Earache/Columbia) "Buried Dreams"
* "Type O Negative (Roadrunner) "Bloody Kisses"
* "Life Of Agony (Roadrunner) "This Time"
* "Warrior Soul (DGC) "Lost Deception"
* "Iron Maiden (Capitol) "Hallowed Be Thy Name"

**Dropped:** #35 Led Zeppelin; #49 My Sister's Machine; Altered State.
Hard Rock Releases

**SWEATY NIPPLES**

Sweaty Nipples (Megaforce)

Sweaty Nipples, what I once thought was a drink, turns out to be a Hellsacious hard rock band. On their debut EP, they deliver a blistering concoction of potent tunes that will have you over. Listening to this band is like filling your car up with jet fuel and jumping the Grand Canyon, something that not even the Mach 5 could accomplish unless of course Speed was listening to this CD at the time. Sweaty Nipples has two of everything, two lead guitars (Ryan Moore and Scott Heard), two bass guitars (Davey Nipples and Dave Merrick) and two percussionists (Hans Wagner and Brian Lehfeld). The vocal screams are shared by Brian, Dave and Scott, who hurl out lyrics with a serial killer’s enthusiasm. Watch out for the song which is hidden between the tracks numbered 2 and 3. It’s a fast sardonic sound that they lose any sense of rhythm, that makes it hard to listen. Even though Gorefest’s music is extremely hard and a bit course at times, they never lose their sense of rhythm and grueling harmony. Heavy guitar grinding riff fans will discover new stairways to hell with songs like “Mental Misery,” “Lost Of Flesh,” “Gorefest” “Poetic Carnage,” “Confessions Of A Serial Killer,” “Decomposed” and “Horror In A Retarded Mind.”

**STRESSBALL**

Stressball (Pavement)

Climbing out of the New Orleans music scene is Stressball with their hard, guitar-slammin’ rock that’s a must play. Following in the footsteps of fellow New Orleans rockers, Corrosion Of Conformity, Crowbar, Tungsten and Eyehategod, Stressball will be a pleasure to listeners with an ear for rugged metal music. Harder than your average rock band but less abrasive than your typical death metal band, Stressball offers a heavy, guitar-ripping experience that showcases the guitar torturing skills of Lennon Laviollette and the brutal drumming exploits of Joseph Fazio. Steve Gailit’s screeching vocals add to the faeculent sound of Stressball’s pulverizing guitar-whipping antics. Founded in 1989, this band has evolved into the classic 90s rock band using elements of thrash, metal and hard-core, and it will fit in to any metal show. Be sure to check out “Column,” Pressure,” “Time Of Pain,” “Overpowering,” “Empty Promises,” “Sain” and “Unspoken.”

**GOREFEST**

Mindloss (Pavement)

With a name like Gorefest you can rest assured that this isn’t a To Do hand sowing out power ballads destined to become Casey Kasem’s pick of the week. A far cry from glam-rock, Gorefest is pure death metal that boasts a strong metal edge. Some death metal bands use industrial elements in their music, while others incorporate metal riffs and drumming techniques. Gorefest uses the latter to create Sulphuric-style grinds that follow the deep vocal growls through a maze of twisted songs that will offend the weak-minded. It’s unfortunate that some death metal bands get so caught up in delivering a fast sardonic sound that they lose any sense of rhythm, that makes it difficult for would be listeners to take them seriously. Even though Gorefest’s music is extremely hard and a bit course at times, they never lose their sense of rhythm and grueling harmony. Heavy guitar grinding riff fans will discover new stairways to hell with songs like “Mental Misery,” “Lost Of Flesh,” “Gorefest” “Poetic Carnage,” “Confessions Of A Serial Killer,” “Decomposed” and “Horror In A Retarded Mind.”

**PROFILE EDITOR:** Sheila Rene

**ARTIST PROFILES**

**MORBID ANGEL**

Lineup: Vocals/bass David Vincent; guitarist, Trey Azagathoth; drummer, Pete Sandovol

Label: Giant

Album: Covenant

Produced: Morbid Angel and Flemming Rasmussen

David Vincent Talks About:

Irving Azoff: “I mean this with all love, no disrespect at all, but he strikes me as being like a little kid; he likes to have fun. He’s so big in the industry; he’s bought and sold record companies and he managed the Eagles. I’ve only met with him once and he liked our whole package.”

IRVING AZOFF: “I mean this with all love, no disrespect at all, but he strikes me as being like a little kid; he likes to have fun. He’s so big in the industry; he’s bought and sold record companies and he managed the Eagles. I’ve only met with him once and he liked our whole package.”

**PARADISE LOST**

Lineup: Vocals, Nick Homes; guitar, Gregor Mackintosh; drums, Matthew Arch; bass, Stephen Edmondson

Homebase: Halifax, West Yorkshire, England

Label: Metal Blade

Album: Icon

Producer: Simon Efemey

Matthew Arch Talks About:

Death Metal: “About seven or eight years ago, English bands like Napalm and Carcass started the whole thing. Death metal didn’t have the popularity to get any response around the world until more mainstream bands like Death, Obituary and Morbid Angel got successful.”

The Underground: “We’ve always known we had an underground following but we didn’t know how big it was until we actually arrived in the U.S. It was our first tour and we didn’t know what to expect. It was very exciting.”

The Producer: “We chose Simon Efemey for this album because we got along so well with him last time on the Shades Of God album.”

**B y R o b F i e n d**
Gavin Alternative

Inside Alternative

Sony Music and director of college marketing goddess Alyson Shapero have potted ways. Alyson told Gavin, “I’ve been wanting to do other things for a while now. If you don’t take risks and make a decision for yourself, you’ll get nowhere. It was great working for Sony—it’s a fabulous company, but I needed to do this for me.” Alyson loves music and wants to stay in the industry. She’s weighing her options carefully, because as says, “I’m not going to jump just to jump.”

As reported earlier, Mark Neiter officially takes over as American’s VP of alternative. Taking his place as Reprise Records’ national promotion manager, modern music and college radio, is The Want’s Jay Harding. In the meantime, all calls for The Want should be directed to Chuck Arnold at (818) 783-7685.

I love this station! Live 105–San Francisco is celebrating their 7th anniversary with their not-so-traditional Listener Appreciation Party. The theme this year is Cyber Freak ‘93, and will include the music talents of Urge Overkill, The Cranberries and Duran Duran, among others. What’s going to make this year’s event extra special is the fact that the station has hired homeless volunteers to be greeters, program hosts and attendants. In these days of “put up or shut up,” Live 105 “puts up” quite nicely.

Red Decibel has moved offices and can now be found at 2217 Nicodet Avenue South, Minneapolis, MN. 55404. The new number is (612) 874-2410.


XTC’s Andy Partridge joined Aimee Mann onstage at the Bottom Line in New York for an encore of The Dukes O’ Stratophere’s “Kaleidoscope.” It’s well known that Partridge suffers from acute stage fright, so what this means as far as future live performances from XTC is anybody’s guess. Needless to say, those in attendance witnessed a bit of history.

Congratulations to The Lemonheads on their new number one. The unwavering support for the band is one reason; the fact that stations have switched Nirvana tracks—from In Utero to No Alternative—is the other. In any case, The Lemonheads are getting requests like crazy at KTOZ, 91X, WVXU, WCD8, KZQZ, WFNX and WICB.

Speaking of the No Alternative compilation, how ‘bout that 17-4 move?
With a 13-10 jump, Kate Bush is our other new entry into the Top Ten. Kate continues to win support, as six more stations—KEDJ, WDUD, KGWW, WUMS, WEQX and The Planet (KKNB)—report new adds this week. And with an amazing first week recorded by SoundScan (35,000 copies), Kate Bush makes selling records look easy.

With a 25 position leap in its second week on the chart, this week’s Hot pick is Reprise’s Stone Free tribute to Jimi Hendrix album. Album jumped all over The Cure’s contribution, “Purple Haze,” including KQED, KTOZ, WFIT, KEDJ, WXEX and KCRW.

My personal faves, Teenage Fanclub, are holding their own, landing at number 22 their third week out. New this week at CFNY, WBNY, WUJC, KCPR, WDCR, WTSR and KCRW.

Blur jump 47-31 and rack up ten new adds as well, which puts them among the Most Added this week. Their tour starts this week, so look for more action here.

And our highest debut/Top Tip comes from the legendary Tom Waits. A favorite around the Gavin offices, this solid chart debut tells me Mr. Waits is a favorite around your office/airwaves, too. Seven new this week at CFNY, WBNY, WUJC, KCPR, WDCR, WTSR and KCRW.

18 new adds for the popular Pogues, coming from the legendary Tom Waits. A favorite around the Gavin offices, this solid chart debut tells me Mr. Waits is a favorite around your office/airwaves, too. Seven new this week at CFNY, WBNY, WUJC, KCPR, WDCR, WTSR and KCRW.

New Releases

COWBOY JUNKIES

Pale Sun, Crescent Moon (RCA)

Interesting thing about the Cowboy Junkies’ career, Trinity Sessions was billed as a fine introduction to the band in a unanimous voice that echoed from print, sales and radio airplay. One might even say, with the only recent popularity of the A’ format, that the Junkies were slightly moot, as the Cowboys Junkies have an affinity with what was happening because they had an attitude like it was at the start of hard group, which we’re not at all. Grunge means fashion now anyway, it’s not an attitude like it was at the start with Sub Pop. We had an affinity with people like Beat Happening because they had an affinity with what was happening in Glasgow. That’s as far as it goes.

—Norman Blake
those rare bands that fit into both the "let's develop artists" and "we need hit songs" philosophies of radio programming. Aside from "Aniversary Song," check out the title track, "Seven Years," "Hunted" and "Cold Tea Blues." It took a while, but it sounds as though the music business has finally caught up with this band.

THE BIG BACKYARD PRESENTS Various Artists
(Raw/Sony Australia)
Certainly the college side of the Gavin panel knows what The Big Backyard is, but for those in the dark, The Big Backyard is a syndicated radio show spotlighting the alternative music scene in Australia. This CD isn't the usual Mark Dodson-hosted radio show, but rather a sampling of bands currently making some impressive radio waves. And with the recent American releases from Smudge, The Earrings (both included on this compilation) Pray TV, Godstar, et al., it seems like things are once again heating up down under. My favorite track comes from Screamsfeeder, whose noisy pop offering, "Wrote You Off," holds this collection together. Others to check out include Custard's "Belved." Died Pretty's "Cassettin Swaine," Flipsy's "Thin Faced Man" and The Mandlebrot Set's "More Than Happy." The Big Backyard is a great CD worth hunting down.

BEAVIS and BUTT-HEAD
The Beavis And Butt-head Experience (Geffen)
I don't know how long radio will play this before the novelty wears off but on the other hand, there's plenty of novelty to go around, and in a variety of formats. Obviously, Alternative types will want to check out offerings from Nirvana, Anathax, Red Hot Chili Peppers and Primus, but with as much B&B phenomenon, it's not really the music that counts—it's the quips about the music that scores points with fans. And I'm sorry, but the hip quote quotient leans heavy on Cher's contribution, a re-worked version of "I Got You Babe" that features some mean guitar work from Johnny Marr. Another big plus is the "hidden" track, an interplay/rap about girls and relationships, done with Positive K. This doesn't suck, okay?

RADIAL SPAPLE
Ice Cream Headache (Beggars Banquet)
The first thing that hit me on a dry run through Ice Cream Headache is that each of the ten songs is a departure from or assimilation into crackhead punk. Radial Spangle welds the ultra-distorted, harrowing guitar sound with vocals that alternate between naive and outraged, and mixes things up to keep you second guessing. This quartet isn't hanging on the ropes or rolling with punches—they are continually on the offensive and eager to experiment. "Raze's" assault is merciless, with two live guitarists shredding their skins and flexing into exaggerated walls. The combination of male and female voices creates a siren gauze that envelops the listener, and carries over to the slower-paced "Canopy And Shoe." "Dream Problem" is punctuated by a spiraling drum beat and a grating guitar, and "Drop's" simple guitar progression benefits from a bass that explores both high and low ends of the spectrum. Don't miss "Snow's" sing-songy little-girl vocals, featuring charming harmonies and a lulling acoustic guitar, and don't miss a chance to see if Radical Spangle's delicate interplay holds up live.

BY SEANA BARUTH

1. THE LEMONHEADS - INTO YOUR ARMS
2. AFGHAN WHIGS - DEBONAIR
3. SMASHING PUMPKINS - TODAY
4. MAZZY STAR - FADE
5. CONCRETE BLONDE - HEAL IT UP
6. COCTEAU TWINS - EVANGELINE
7. URGE OVERKILL - POSITIVE BLEEDING
8. KATE BUSH - RUBBERBAND GIRL
9. JAMES - LAID
10. BLUR - CHEMICAL WORLD
WARNING:
KEEP OUT OF
SAN FRANCISCO
ON FEBRUARY 17-19

Otherwise, you are in grave danger of being exposed to 2,000 serious radio and record industry executives who share a passion for music.

In a more intimate, friendly environment, you may be forced into invaluable one-on-one dialogue with industry movers and shakers; you may have to attend some of the more than 60 events, panels, keynotes, format workshops; creative management sessions, technology demonstrations; at night you may be forced to choose between exciting artist showcases and have to drop into the renowned celebrity cocktail party.

You may even have to take in some of the world famous sights, the unmatched cuisine and the San Francisco music scene while you’re there.

Can you really afford to take all these risks?

If you are feeling exceptionally adventurous, then maybe you should come to the GAVIN Seminar after all. If you are a GAVIN subscriber, you will be sent a registration pack automatically. However, if you are reading someone else’s copy (shame on you!) and you’re worried you may miss out, leave your name and address on the GAVIN Seminar Hotline at (415) 495-3200.
Gavin Picks

Singles

**CHER with BEAVIS AND BUTT-HEAD**
I Got You Babe (Geffen)

Hey, those B-chords and that C-chick are huh-huh—huh-huh, huh, cool, COOOOL! Nearly 30 years ago, when Cher teamed with then-hubby Sonny Bono, the wildest cartoons on TV were *Rocky and Bullwinkle* and *The Flintstones*. Now the two characters that seem to be everywhere these days join one half of that one-time two-some and put a '90s spin on this '60s classic. I agree with these guys: stations that don't play this track—well they suck!

**DEF LEPPARD**
Miss You In A Heartbeat (Mercury)

Though their name still conjures up images of rock 'n roll abandon, Def Leppard is having quite a roll on this track from Mint Condition's latest album and the reason is fairly obvious—it sounds great. The Twin Cities sextet has their strongest Top 40 effort since 1991's "Breakin' My Heart." "Swingin'" is already Top 25 at KMEL-San Francisco and FM102-San Diego, as an extra at HOT 97.7-San Jose, and AD'd at POWER 106-Los Angeles, KHTN-Modesto/ Merced, Calif. and 92Q-Baltimore.

**ROZALLA**
I Love Music (Epic Soundtrax)

From the totally hot soundtrack of Carolito's Wasp, which features several retro classics, comes one of the best from the Gamble/Huff songbook.

International sensation Rozalla and producer Jellybean extract every ounce of excitement out of this 1976 O'Jays hit.

Crossover Picks

**LISSETTE MELENDEZ**
Goonie Goody (Fever/RAL/Chaos)

Can we talk slam dunk? KLY-V Dubuque, Iowa's Joe Dawson reports, "Big response immediately" to this first single from Lisette's new album, *True To Life*. There's a mix for everybody including hip hop, house and yes, a rap edit. Charted Top 20 at KJYK-Tucson and POWER PIG-Tampa with ADDs on: KEMI, WRSI, Z106.7, KKCG, KIRK, WSEI, KDWR, WPX, KCCQ and Q96.

**MINT CONDITION**
U Send Me Swingin' (Perspective/A&M)

Urban and Crossover Radio have been focused on this track from Mint Condition's latest album and the reason is fairly obvious—it sounds great. The Twin Cities sextet has their strongest Top 40 effort since 1991's "Breakin' My Heart." "Swingin'" is already Top 25 at KMEL-San Francisco and FM102-San Diego, as an extra at HOT 97.7-San Jose, and AD'd at POWER 106-Los Angeles, KHTN-Modesto/ Merced, Calif. and 92Q-Baltimore.

**MICHAEL BOLTON**
The One Thing (Columbia)

This is Michael Bolton's first collection of original material since 1991's *Time, Love And Tenderness*. Along with collaborators Diane Warren, Desmond Child, Walter Afanasieff and Robert "Mutt" Lange, it is a pro at creating pop hits with killer hooks. The song that stole my heart is "Soul Of My Soul," which he dedicates to his three daughters. Couples planning to take that walk down the aisle will enjoy the passion-filled "Completely," and Michael cuts loose on the rockin' "Ain't Got Nothing If You Ain't Got Love," which has a Stevie Wonder "Roll With It" feel in its opening bars. I'm also partial to "A Time For Letting Go," and he puts his own fresh spin on the Bill Withers classic, "Lean On Me." In all, each song on this latest track from Retro Classics, comes one of the best from the Gamble/Huff songbook.

*By Dave Sholin*
The group everyone is talking about...
The single radio is asking for...
On your desk now!
ADDs on November 22 & 23
"A match made in heaven..."

– L.A. Times

The most celebrated female singer of the modern pop era takes a seat alongside the greatest pop singer of the 40's and beyond. The new single from

The Recording Event Of The Decade.

Frank Sinatra Duets

over 1.2 million units ordered

"I'VE GOT A CRUSH ON YOU"

the frank sinatra duet with barbra streisand

FRANK SINATRA ON TOUR

November 17-21 Ledyard, CT   December 8 San Diego, CA   December 10 Phoenix, AZ  January 20-23 Ft. Lauderdale, FL   January 25 Ft. Meyers, FL   January 27 Daytona Beach, FL

DONT MISS the Barbra Streisand interview on 20/20 November 19. Barbra Streisand New Years in Las Vegas – A Record 1 Million Requests For 30,000 Tickets!

Produced by David Foster and Phil Ramone   Co Produced by Hank Cattaneo   Executive Producer: Jay Landers   Duets Executive Producers: Charles Koppelman, Don Robin, and Eliot Weissman

Frank Sinatra management: Premier Artist Services   Barbra Streisand representation: Martin Erlichman   Barbra Streisand appears courtesy of Columbia Records

© 1993 Capitol Records, Inc.