So, what's Dancehall got to do with radio? Plenty. Maybe not right now, but that's always the case with a music form that begins with an underground pulse. People hear it in the clubs and on the streets, and, inevitably, it gets on the air. Reggae, of course, has been on radio for decades, but its new sibling, dancehall, with its mix of Jamaican rhythms, hip-hop and R&B, is also finding favor with DJs like Jay Wright of WHOV-Hampton, Va., who lists, among the hottest artists, Rayvon, Patra, Shabba, and Mad Lion (top). Our Bill Speed and Thembisa S. Mshaka talk not only with DJs and artists, but also to industry leaders like Vivian Scott (above, right) and Chris Landry of Profile Entertainment. Check it all out before the dancehall overflows. In News, Woodstock '94 finally turns from hype into history, and we survey some of the media coverage and response to the festival. Baseball may be on strike, but there definitely was some joy in Mudville. At Warner Bros. Records, tributes are flowing into the office of Mo Ostin (left), who's announced his resignation after three illustrious decades at the helm. The highly-regarded Lenny Waronker takes over. The RIAA has some great news about record sales. And, hey, it wasn't all Woodstock. Radio stations did some summer jamming, and we were there. Melissa Etheridge, Amy Grant, Sophie B. Hawkins and Edie Brickell make it Ladies' Week on the GO Chart.
PICTURE A BAND WITH A PASSION THAT KNOWS NO LIMITS AND A SOUND WITH A DISTINCTIVE EDGE.

NOW, PICTURE THEM AT TOP 40.

THIS PICTURE • HEART OF ANOTHER MAN

The lead track from their new album CITY OF SIN

The band that demands a look...and listen

OFFICIAL AIRPLAY DATE: AUGUST 22nd
GAVIN AT A GLANCE

RECORD TO WATCH

**TOP 40**

JAKI GRAHAM
"Ain't Nobody" (Axew/Critique)

RAP

M.O.P.
"Rugged Neva Smoove" (Select/Elektra)

ZHANE
"Vibe" (Town/Smotown)

**A/C**

SHERYL CROW
"All I Wanna Do" (A&M)

COUNTRY

LARI WHITE
"Now I Know" (RCA)

URBAN

ZHANE
"Vibe" (Town/Motown)

**URBAN**

ZHANE
"Vibe" (Town/Motown)

**A/C**

SHERYL CROW
"All I Wanna Do" (A&M)

COUNTRY

LARI WHITE
"Now I Know" (RCA)

A3
"If Anything Ever Happened To You" (Capitol)

**A/C**

ANITA BAKER
"Body & Soul" (Elektra)

TRAFFIC
"Some Kinda Woman" (Virgin)

COUNTRY

BROOKS AND DUNN
"She's Not The Cheatin' Kind" (Arista)

**ALTERNATIVE**

LITTLE TEXAS
"Kick A Little" (Warner Bros.)

EDIE BRICKELL
"Picture Perfect Morning" (Geffen)

NEIL YOUNG & CRAZY HORSE
"Sleeps With Angels" (Reprise)

ROBERT HURST
"One For Namesake" (Columbia)

ALTERNATIVE

PETER WHITE
"Reflections" (Elektra)

SUGAR
"Your Favorite Thing" (Rykodisc)

SINEAD O'CONNOR
"Fire On Babylon" (Chrysalis/Ensign)

COLLEGE

LUSCIOUS JACKSON
"Natural Ingredients" (Grand Royal/(Capitol)

**COLLEGE**

NENNA FREELON
"Listen" (Columbia)

**ADULT ALTERNATIVE**

NEIL YOUNG & CRAZY HORSE
"Sleeps With Angels" (Reprise)

**COLLEGE**

LUSCIOUS JACKSON
"Natural Ingredients" (Grand Royal/ (Capitol)

SEBADOH
"Skull EP" (Sub Pop)

GAVIN ROCKS
"End Of Green" (Mercury)

**Gavin Rocks**

KERBOOG
"Mister Love" (Interscope)

SAVAGE
"Edge Of Thorns" (Atlantic)

**Gavin Rocks Profiles**

MANAGEMENT

Next Week

Who are these guys? You'll find out next week when the Zimmermen unveil their A3 Summit special, featuring this band, along with Lyle Lovett, Nanci Griffith, Paula Cole, Freedy Johnston, and many others who will be playing in Boulder. The complete program guide, including interviews with A3 pioneers, is coming your way.

Gavin is published 50 weeks a year on Friday of each week. Subscription Rates $29.95 for 50 issues or $16.50 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 reprinted in any form without publisher's permission. Printed on recycled paper.

Inside

News

That's Sho-biz

Toastin' Dancehall

It's been around since slavery—in Jamaica. Now, having taken the forms of ska, rock-steady and reggae, it's mixing it up with hip-hop and R&B, along with some DJ toasting, to become the rage of dancehalls everywhere. Radio appears to be next.

Media Connection

Small Market Success

Formats

Top 40

Go Chart

Rap

Urban

Adult Alternative

Country

Jazz

Chart Connections

Alternative

College

Gavin Rocks

Gavin Rocks Profiles

Management

P.D. Notebook

Ratings & Research

Next Week Special Issue: The A3 Summit

Who are these guys? You'll find out next week when the Zimmermen unveil their A3 Summit special, featuring this band, along with Lyle Lovett, Nanci Griffith, Paula Cole, Freedy Johnston, and many others who will be playing in Boulder. The complete program guide, including interviews with A3 pioneers, is coming your way.
Mo Ostin Resigns; Waronker Upped

News of Mo Ostin’s departure from Warner Bros. Records broke this week when the label chairman announced his intention to leave the company when his contract expires on January 1. When Ostin leaves, he will become a consultant to Time Warner Inc. Lenny Waronker will take the helm at Warner Bros. as president and CEO.

“This is exactly the right time to make this choice, and I look forward to finishing my work here on a high note,” Ostin said. “I’m real proud of this company and my intention is to go out in a blaze.”

In his 31 years with Warner Bros., Ostin built the label into a highly respected and much-emulated entity. He is credited with having the clarity of vision to sign artists that would have long-term success. In addition, he forged lucrative partnerships with labels such as Sire, Island and Qwest.

Waronker characterized his selection to succeed Ostin as “emotional.” He has worked side-by-side with Ostin during his 12 years as president of Warner Bros. Ostin remarked in a letter to his employees that Waronker’s name made the transition easier for him.

“He’s a man who understands music, and the business behind music, and will continue the winning traditions of Warner Bros. Records—traditions he’s done much to establish.”

Late last year stories speculating on Ostin’s eventual departure from Warner Bros. began to circulate. He addressed reports that he and Time Warner chief Robert Morgado didn’t get along when he made the announcement. “The only differences I have with Bob Morgado are philosophical differences,” he said. “He has one point of view about how a company should be run and I have another—but it certainly is in no way on a personal level.”

Ostin’s departure was greeted with sadness by his staff and with expressions of respect and admiration by his colleagues. “This truly signals the end of an era,” said former Capitol Records CEO Joe Smith, who worked with Ostin at Warners for many years. “Mo is one of the last of the founding fathers of the ’60s, one of the bedrock individuals who invented the ground rules for the music business as we know it.”

Arista head Clive Davis agreed. “The man is a giant among executives,” said Davis, “and his rich and diverse legacy will live on for many years to come.”

Waronker’s appointment hasn’t yet signaled any changes with the label, but he acknowledged that things won’t remain exactly the same. “Change is good—and there will be changes,” he said. But in terms of the important stuff—the philosophical stuff—this company will remain an artist-driven company.”

Woodstock ‘94: Mud, Myth, and Memories

“In the ’60s, it was, ‘Are you going to Woodstock?’
In the ’90s, it was, ‘Are you taping Woodstock?’”

—Anonymous, in San Anselmo, Calif.

Last time around, the media ignored it, then ran scary stories about the massive mess at Max Yasgur’s farm, then fell all over themselves celebrating the solidarity that Woodstock came to symbolize.

This time, for a well-financed, tightly-planned 25th anniversary mega-concert, the media took no chances, running detailed stories weeks in advance. When “Woodstock ’94” finally arrived, they dispatched some 3,000 reporters. And, in the end, they weren’t sure what they witnessed. One newspaper, the San Francisco Examiner, was schizo, calling it “MUDDY CHAOS” on Page 1, then raving about it inside.

The schizo nature of the coverage was understandable. Depending on who, what, and where you were, Woodstock ’94 was either a mud-caled ripoff or a worthwhile event; it was a corporatized attempt at an impossible recreation or a successful return to the spirit of Woodstock Nation. Just ask anyone who heard Joe Cocker reprising “With a Little Help from My Friends” or Peter Gabriel doing a cannonball “I’d.”

“The media blew the hassel aspect,” Steve Leeds, VP/Alternative promotion and video at Polygram told GAVIN. “If you were a regular person, forget it. If you were an aggressive promo weasel, then you were there! Once you got there, it was awesome.”

Even more than the organizers had hoped. As it was in 1969, security broke down under the weight of people, and by the second day of the three-day affair, thousands—possibly more than 150,000—got in without paying ($135 a head), while some who’d paid were kept out.

As it was in 1969, the total crowd figure soared over 300,000 and towards 350,000. While Woodstock’s own WDST-FM had a psychodelic bus on site, radio coverage was overshadowed by television, as millions saw regular reports on MTV. As for the $50 pay-per-view, initial surveys of cable companies indicated that fewer than one percent of those with cable opted for the 44-hour event. Pending official numbers, Polygram Diversified Ventures, which produced the show, was unavailable for comment.

MTV, which had promised reports from the field and clips of performances shortly after they’d aired on pay-per-view, seemed to expand its coverage as events warranted. Its team of correspondents, led by Christopher Connelly, Tabitha Soren, Juliette Hohnen, Alson Stewart, Kennedy, and Riki Rachtman, ranged from straight-ahead to Generation X-cess—especially Rachtman, who enticed mud-sloshers to eat mud on the air. And, of course, they did. “It was definitely an experience,” MTV producer Rick Hankey told GAVIN. “Rain started during Rollins’ ‘Civilized.’ It was a perfect soundtrack to the Apocalypse.”

But the true spirit of the original Woodstock may have been taking place in Bethel, 55 miles away, where plans for a concert there had fallen through. Nonetheless, some 15,000 people showed up to join Arlo Guthrie, Country Joe McDonald, Melanie, and other original Woodstockers, who performed for free.

McDonald, whose own daughter, Seven, was at Woodstock ’94 as a correspondent for Details magazine, told GAVIN that he couldn’t stay at home in Berkeley after the Bethel festival had collapsed. “Even if it’s just a bunch of us sitting around in a hotel playing for free,” he said, “I have to be there.”

—Additional reporting by Linda Ryan
RIAA Boasts Big Midyear Growth

Good news for record companies.

The Recording Industry Association of America (RIAA) reports that record shipments to retail outlets jumped 11.9 percent during the first six months of this year, bringing in a record $4.8 billion. Unit shipments went up 12.4 percent compared to shipments made during the same time period last year.

The numbers, says RIAA chairman Jay Berman, reflect consumers buying new CDs. "Our industry's double-digit growth is a direct result of the tremendous success of so many current hits," he says. "We are well beyond the point of attributing such growth to consumers simply replacing their LP collections."

The RIAA report included the following: the overall dollar value of audio and video product is up 11.9 percent over last year; overall unit shipments increased 12.4 percent; total album (CDs, cassettes, LPs) jumped 13.8 percent in units; and music videos jumped 26.5 percent in units.

All this, Berman says, is a good sign for future growth. "Based on the RIAA's gold and platinum awards for the first half of this year, debut albums, movie soundtracks, rock and rap artists had a significant impact on industry figures," he says. "And with numerous blockbuster releases scheduled this fall, I fully expect a strong third and fourth quarter."

Bob Dylan Goes On Line

Bob Dylan is moving from Highway 61 onto the info superhighway with a CD-ROM covering his three decades of making music.

The CD-ROM, being produced by Graphix Zone Inc. of Irvine, Calif., with Columbia Records, offers unreleased audio and video footage tracing every period of Dylan's career, from his home state of Minnesota to superstardom.

The reclusive Dylan is cooperating, giving Graphix full access to his files. "We're finding stuff that the Dylan people didn't even know that had," said Chuck Cortright, president of Graphix Zone. Cortright said the CD-ROM will focus on Dylan's music, and not his personal life.

Not yet titled, the Dylan CD-ROM will sell for $59.95.

GAVIN Sales Staff Keeps Growing

Gavin's marketing department took another step forward this week, announcing the hiring of Chris Mitchell who will be selling alternative and college record label advertising as well as non-record related ad space.

Until last December, Mitchell was advertising director at SF Weekly. He joined the San Francisco-based publication six and a half years ago and helped build it from a $500,000 company into one with revenues of $3 million.

For the last six months he's headed up Cameron Communications, which sells sponsorships to major San Francisco events including the San Francisco Blues Festival and A La Carte A La Park. While with SF Weekly, Mitchell was a producer for the WAMMIES, the city's alternative music awards. He also produced BMI Showcases, which led groups such as 4 Non Blondes, Counting Crows and Primus to success.

"I've learned more about music and radio reading Gavin and attending their individual conventions than from any other source," says Mitchell. "I'm thrilled to have been chosen to join the sales team and am looking forward to helping the 'most trusted name in radio' reach new heights."

Mitchell will be based in San Francisco and can be reached at (415) 487-8995.

Stones Get Rolling With Radio Network

The Rolling Stones have their own radio network—at least for the duration of their tour.

Westwood One, which has rights for the Stones tour, has created the Stones Voodoo Lounge Radio Network. In addition to broadcasts of the Stones playing live in early October, the Stones network will provide stations with interviews, tour reports and specials.

"We are committed to providing unprecedented access to millions of radio listeners," said Greg Batistic, president of Westwood One Entertainment. "Our concert in October will be just the beginning of major radio events on (the) Stones Voodoo Radio Network."

Jay Cook, Gannett Vet, Set to Resign

After 16 years with Gannett Radio, WDAE/WUSA Tampa president and general manager Jay Cook has announced his intention to resign.

Cook is one of the few president/general managers in radio to reach the top executive level by way of programming rather than sales. He was an air personality and a PD before joining Gannett in 1979 as VP/national program director. He's worked for corporation stations in St. Louis, Houston and Los Angeles, and was named president of Gannett's radio division in 1987. He returned to Tampa in 1992.

"Jay has made numerous contributions to Gannett Radio," says president Gerry DeFrancesco. "I am grateful for the guidance and knowledge he has shared with me personally during that time."

Cook will remain with Gannett as a consultant to the company's radio division. His replacement is expected to be named during company meetings this weekend (August 19-21).
For Radio, Summer Means Jams

BY ANNETTE M. LAI

In spite of the vast entertainment choices facing any individual these days, radio-sponsored events continue to draw sellout crowds. Radio’s power to give back to the communities they serve remains strong. And more often than not, station listeners have fun, see their favorite music acts, and contribute to worthwhile causes, too. Plus, there’s no better time than summer for people to come together and party—as a little gathering called Woodstock proved this past weekend.

Back in June, KISS 108 (WXKS/FM)-Boston celebrated its 15th birthday with a KISS CONCERT, which this year helped earn $50,000 for The Genesis Fund, an organization that helps children with birth disorders.

Over the past 15 years, KISS 108 has generated more than $400,000 towards this cause. Past KISS CONCERTS have featured superstars Aerosmith, Whitney Houston, Rod Stewart and Amy Grant. This year’s highlights included performances from Aaron Neville, Richard Marx, All-4-One and Crash-Test Dummies.

Also in June, Alternative powerhouse KROQ-Los Angeles celebrated the season with their second annual KROQ Weenie Roast, which soldout in less than three minutes and benefited AIDS Project Los Angeles (APLA) and Heal The Bay. Attendees rocked to the sounds of Beck, the Counting Crows, Green Day, Offspring, the Pretenders and more.

This past weekend, it was “Summer Jam” weekend for Evergreen sister stations KMEL-San Francisco (August 13) and KKBT (THE BEAT)-Los Angeles (August 14), the latter holding its first one ever. Combined, the “Summer Jams” entertained nearly 40,000 during the two days.

KKBT’s event not only featured live performances from newcomers For Real, The Puppies and Changing Faces, but entertainment from seasoned performers Queen Latifah, Tevin Campbell, Public Enemy and Tony Toni Tone. Guest MC Patti LaBelle surprised the audience with a rendition of “Somewhere Over The Rainbow.”

Between sets, attendees witnessed Tahitian fire dancing, Morning personality Bill Lee riding an elephant and Renel singing “I’m Every Woman” while flexing her muscles, and afternoon driver Rick Chase being pied-in-the-face by his own mother. On the arena’s promenade, concert-goers danced to the sounds of Club 106, jumped on the trampoline, climbed rocks and, courtesy of The Warehouse, bought music by the day’s performers and even got autographs from some of the stars.

KKBT’s concert on Sunday was hot in more ways than one. In spite of sweltering temperatures, the station’s “Summer Jam” ran without incident. Featuring over 25 acts, some of whom performed for both shows, the Los Angeles show additionally featured Easy E, Heavy D & The Boyz, Illinois, Shanice, as well as “old school” music from Roger & Zapp and the Isley Brothers.

Hands-down favorites were the jam band Outkast, who we heard dressed as the biggest crowd response and singer Aaron Hall who drove the women crazy. A surprise announcement came from producer Teddy Riley, who performed with his group Blackstreet. Riley told the crowd that a Guy reunion album is in the works.

KKBT’s show was dedicated to the memory of station personality “Captain G.” Greg Beasley, who died from an accidental drug overdose last month. Proceeds from both “Summer Jams” will benefit anti-violence/drug prevention organizations in their respective cities.

—Additional reporting by Stacy Baines

Tom Snyder: From TV To Radio—and Back

You can’t keep a good laugh down. Nor can you defeat perseverance.

Tom Snyder, who was dumped by NBC in 1982 when his post-Tonight show, Tomorrow, was replaced by comic David Letterman, didn’t go away mad. Instead, he re-traced his broadcasting history.

Snyder, who began in 1955 in Milwaukee radio, rose to an anchor job at KNBC-TV in Los Angeles in the early ’70s, and became a network star in 1973 with the New York-based Tomorrow, went back to LA television, and then back to radio. He hosted a nighttime call-in show on ABC Radio for five years before joining the CNBC network early last year.

Now, his comeback is complete, with Late Late Show on CBS, following Letterman’s Late Show at 12:35 a.m. in most markets. And it’s courtesy of the young man who bumped him: Dave Letterman.

The 58-year-old Snyder was mocked—especially by Dan Aykroyd on Saturday Night Live—for his stiff hair and equally stiff—though hearty—laugh. But Letterman, whose company will produce Late Late Show beginning in December, said he was a fan of Snyder’s and tapped him after initial attempts to hire Gary Shandling and Bob Costas were unsuccessful.

When a reporter asked Letterman whether Snyder was too old to hold onto The Late Show’s younger viewers, he replied: “I don’t care if he’s 100—and believe me, he’s close.”

Tom Mire
Z-100 (WHITZ)-New York APD/MD Frankie Blue is leaving the station to join The Box Network as director of programming. No one has got the why yet, but you can be sure that now Z-100 director of operations and programming Steve Kingston is buried under a mountain of T&Rs. Dave McKay has been named APD at WPST Trenton, NJ and will hang on to his MD duties. KCCQ Ames, Iowa MD/afternoon driver Kyle Martin has left to take over the PD slot at A/C KRIT Newton, Iowa, where he'll also do morning drive... Veteran personality Carole Scott has joined KRQR. She's done stints at crossover stations KYA, KFOG and KMLE... Ron Elliot has returned to KKYS-Bryan, Texas as PD. Mike Fitch has left the station and Brent Warner remains MD... New overnighter at KFTZ is B.J. Breitz. Joining Breitz as a newcomer is utility/weekender Brent Van Wagoner. Also at KFTZ, Todd Allen is now music director... Joe Mama (is that his real name?) is off to West Palm Beach, Fla., where he'll be the new morning host on Star 95.5 (WOWY). He's leaving Las Vegas where he was morning host at KEYV. His morning team in West Palm Beach will include Lane London and Alex The Intern... Michael Voss (aka Mike Thomas) joins 107WIRX St. Joseph, Mo. as PD. He was APD/promotions director at sister station WJJO Madison, Wis... Programmer John Edwards has opened his own consultancy, with former employer Major Broadcasting signing up as first client. Call him in Chicago at (312) 755-1500. Sincere condolences to the family and friends of Jason St. Clair who after only three days into his gig at KS1V-Stockton Calif. passed away. Cause of death has not been announced, however St. Clair was on kidney dialysis. He held down air shifts at KSOL-San Francisco and KUBE-Seattle. Joanne Gardner has been appointed national director of special projects at NARAS. Gardner has directed and produced over 300 music videos. With partner Rosanne Cash, Gardner founded ACM Pictures Inc. in 1988. Tennis anyone? The 4th Annual J.T. Martell/Entertainment Industry Tennis Open will be held in Los Angeles on Sunday, September 25. Participating pros will include Mats Wilander, Brad Gilbert and Vitas Gerulaitis. Call (310) 657-2211 for info... ROTATIONS: Zach Horowitz (left) has been promoted to chief operating officer of MCA Music Entertainment Group. He was executive vice president. "Zach has played a crucial role in the tremendous growth of the Music Entertainment Group," said chairman/CEO Al Teller. "I am pleased that the Group's growth and success have created this opportunity for Zach to take on chief operating officer responsibilities." At Virgin Records, Bob Frymire is upped to senior operations director/promotion and marketing (CFO) from national operations director/promotions and West Coast regional promotion rep. Three named at Mechanic/Futurist: Jim Genova has been named director of sales and marketing; Darren Marani is manager of alternative promotions; and Kevin "Chainsaw" Rose is manager (what else?) of hard rock/metal promotions. Genova was director of national sales and marketing, independent Label sales division for PolyGram Distribution; Marani was upped from alternative rep, and Rose was promoted from hard rock metal rep. Larry Braverman has joined EMI as senior director, marketing. He comes from the Chameleon Music Group where he was vice president, marketing and sales. Also at EMI, Dan Venable has been appointed senior director, marketing. He comes from Mercury Records where he was vice president, product development... Atlantic's Jason Linn (below) has been promoted to director of college marketing from college marketing coordinator... RCA crossover/promotion director Tony Antalozzi's move to head up promotion at Maverick becomes reality, will it result in an interstate move for his successor? There goes that Richter scale again but this time the quake was centered in Burbank and felt all the way to New York City. It was all caused by Warner Bros. CEO Mo Ostin's announcement that he'll be leaving that post after 25 years to become a consultant to Time Warner and its Chairman Gerald Levin. The move is effective the first of next year when current Warner Bros. Records President Lenny Waronker will become the label's President/CEO. Expect the "Music and artist first" philosophy that Ostin used to guide the company to continue under Waronker, a longtime Warner Bros. A&R exec who was raised around the music industry. See News for all the details... Now you know why we printed a picture of Youssou N'Dour, Neneh Cherry and Z-100's APD Frankie Blue and joked that Blue wanted to hear a dust of "Moon Over Miami." The 11-year Z-100 veteran and Gavin 1994 Award winner for Top 40 Major Market Asia Program Director/Music Director of the Year will be heading to Florida to join Les Garland at THE BOX as director of programming. No word on who will be Blue's replacement, but all eyes are on Z-100 MD Andy Shane... Has that over photo of "Connick Sandwich" ever looked better? The New Orleans superstar played L.A. recently and was fortunate enough to run into (left) Columbia national director pop promotion Dana Keil, and (right) KIIS MD Tracy Austin... Will there be programming "adjustments" at A/C radio? Overall, the format took the biggest slide in the recent Spring ARBs and there's bound to be changes if the trend continues... A change in the programming chair at Viacom A/C KYSR (Star 95.7)-Los Angeles. PD Greg Dunkin resigns but can't be in the building until Halloween. A successor has yet to be named... It's been a stellar career for WUSA-Tampa GM Jay Cook who is set to begin a life of leisure. The former Gannett Radio president rose from the ranks of air talent to program the legendary Philly Top 40 WFIL and manage KIIS Los Angeles. Will Cook, who announced his retirement last week, be succeeded in Tampa by current KIIS VP/GM Marc Kaye?... Now that KROQ Los Angeles MD Darcy Sanders-Fulmer is off to join Lee Chesnut at VH-1, who will be named to replace her? Will it be someone from within the station or might it be a surprising name—someone not currently in radio?... RCA crossover/promotion director Tony Antalozzi's move to head up promotion at Maverick becomes reality, will it result in an interstate move for his successor?... KISF-Kansas City APD Alex Valentino is taking charge in his current interim PD status. Alex is said to be the odds-on favorite to get the official nod. Will the future MD come from the Midwest or the Southeast?... Mucho speculation about what will go down at 99.1 KGKI San Bernardino once the transfer of ownership takes place. Will a hot East Coast programmer be involved?... On stage at Woodstock, Aerosmith's Steven Tyler greeted the crowd by letting them know it was Sunday morning, although they were scheduled to play Saturday night. But supposedly things got nasty backstage when the band's manager, Tim Collins, got into an altercation with John Scher, VP...
of special projects at PolyGram one of the festival's co-sponsors.

In the "we gotcha bill right about here" department, there was violence of another sort in the Empire State. Elektra's Lisa Michaelson-Sonkin and independent promoter Susan Levin were hosting a dinner for a group of visiting A3 programmers following a showcase for Katell Keineg. During the evening, two men armed with semi-automatic weapons entered the restaurant forcing everyone to give up wallets, watches and wedding rings. The kicker to the story? The waitress actually handed over a dinner bill! Helipad.

It's goodbye Prince hello Queen around the first of the month at KKFR-Phoenix. Word is the station's mainstream Top 40 stance won't change.

Michael Voss a/k/a Mike Thomas is the new PD at 107 WIRX- St. Joseph, Mich. Voss was APD/promotions director at sister station WJJO-Plainsboro, N.J.

Hot 97 (WQHT)-New York PD Steve Smith is consulting his former station KKXX-Bakersfield.

It's goodbye Prince hello Queen around the first of the month at KKFR-Phoenix. Word is the station's mainstream Top 40 stance won't change.

Did you hear John Elway has been picked up in connection with the O.J. Simpson case? Seems the L.A.P.D. was looking for a slow white Bronco.

Word has it that Robert Plant and Jimmy Page are rehearsing in London for a special "unplugged" session to be aired in October on MTV. It'll be called "Unledded." MTV will neither confirm nor deny the rumor. Look for the album on Atlantic Records by November. My deep note source also reports that Plant and Page are writing new material for an unnamed project in 1995.

Michael Voss a/k/a Mike Thomas is the new PD at 107 WIRX- St. Joseph, Mich. Voss was APD/promotions director at sister station WJJO-Plainsboro, N.J.

On the heels of KJYK-Tucson PD Bruce St. James going to Power106 (KPWR)-Los Angeles, comes news that OM Gary Shannon has exited. New OM at KKL/KKHG and KJYK is Alan Hammerel, formerly GM at KXXX-Bakersfield.
One of Chicago's blues greats is Son Seals. He's back with his seventh Alligator album, Nothing But The Truth, which is pure Seals. The album was produced by Seals and Alligator president Bruce Iglauer with Son hand-picking players from Chicago's top sidemen. Both guitar and voice are in top form.

International renowned jazz key/vardiant/composer Joe Sample is currently undergoing cardiac rehabilitation in Los Angeles after a heart attack he suffered in June. Although his prognosis is good, he has been advised by his doctor to cancel all scheduled performances for the next four months. Sample's latest Warner Bros. Records album, Did You Feel That?, is scheduled for a late August release and features the artist performing with The Soul Committee, an all-star line-up that includes Steve Gadd, Freddie Washington, Arthur Adams, Michael Landau, Lenny Castro, Oscar Brashear and Joel Peskin...

Bits & Pieces MTV Video-turned-actor Paul Shore's new movie In The Army will feature a ZZ Top track, "World Of Swirl." Pauley shot a video for the song with ZZ in Peoria, III, and in it he plays a gayly-guy trying to sneak into a ZZ Top concert to meet the band. German rockers Fury In The Slaughterhouse are teaming up with Cyndi Lauper who'll be directing the video for "When I'm A Geeky Guy." It's scheduled for a late August release.

SHO-PIECES
MICHAEL DAMIAN/ NYLONS
The original version of "Time Of The Season" was made popular by The Zombies. That band, featuring Rod Argent, Colin Blunstone, Chris White, Paul Atkinson and Hugh Grundy, made the record in 1967 and had broken up by the time it was released.

DOLLY PARTON
Dolly Parton is about to begin production of her new weekly television sitcom, Heavens To Betsy. Take 6
One of the men in Take 6 is Claude McKnight III, brother of singer/songwriter Brian McKnight.

ANITA BAKER
Anita Baker and her real estate developer husband Walter Bridgforth are the parents of two sons: Edward, who's three months and Walter Jr., who's a year and a half.

NANCY GRIFFITH
Among the stars contributing to Nancy Griffith's new album, Flyve, due in September, are Adam Clayton and Larry Mullen from U2. Peter Buck from R.E.M., and Adam Duritz from Counting Crows, Mark Knopfler and Indigo Girls.

MELLENCAMP/ NDEGOECHELLO
Originally John Mellencamp brought Ndegeocello in to record two songs for his current album, but as a bass player nor a singer. Mellencamp usually sang "Wild Night" in his concerts with Lisa Germano who was not available for the recording session so MeShell was recruited and finished the track in two takes.

ENIGMA
Enigma, for the most part, is German writer/producer/musician Michael Cretu and his wife, vocalist Sandra.

ROLLING STONES
Producer Don Was confirms that he and the Rolling Stones recorded 30 different songs and only half of them made the final cut for Voodoo Lounge.

OUGH T & THE MG'S
Al Jackson, the original drummer for Booker T. & The MGs was murdered in 1979. His nephew, Steve Potts, has recently joined the band as the drummer on its current concert tour.

LISA STANSFIELD
Lisa Stansfield's new single, "Make It Right," is from the soundtrack of the television show Beverly Hills, 90210: The College Years (Volume 2). Among the hits from the first volume was Vanessa Williams & Brian McKnight's ballad "Love Is."

TOMI AMOS
In 1988 Tomi Amos launched her professional recording career, fronting the band Y Kant Tomi Read with drummer Matt Sorum who's now in Guns N' Roses.

DAVID GATES
Among the many hit songs written by David Gates the most recorded by other artists is his song "If," which has been done by more than 200 artists.

HARRY CONNICK, JR.
Harry Connick, Jr.'s father is Harry Connick, Sr., who has been done by more than 100 artists is his song "If," which has been done by more than 200 artists.

ARETHA FRANKLIN
In her 35-year career, Aretha Franklin has won 15 Grammys and that's the most won by any woman. Ella Fitzgerald has 13 and Barbara Streisand has eight.

3RD MATINEE/ MADONNA
Richard Page and Patrick Leonard co-wrote and co-produced Madonna's most recent single, "FBI. Remember (Theme From Who's Hiding)"

ALICE COOPER
When Alice Cooper first signed with Frank Zappa's Straight Records in 1968, the name Alice Cooper was a group fronted by Vincent Furnier. It was years later before Furnier adopted the stage name for himself.

JOHN & AUDREY WIGGINS
John & Audrey Wiggins' father, Johnny, is the famous "Singing Bus Driver" who drove Ernest Tubbs' tour bus and became Tubbs' opening act.

WET WET WET
The movie Four Weddings And A Funeral is the highest-grossing British-made film ever. It has grossed more than $32 million in England during its first four months.

DAVID GATES
Among the many hit songs written by David Gates the most recorded by other artists is his song "If," which has been done by more than 200 artists.

HARRY CONNICK, JR.
Harry Connick, Jr.’s father is District Attorney in New Orleans. The senior Connick replaced Jim Garrison in the job.

FRENTE!
The coed band called Frenete is from Melbourne, Australia.

ARETHA FRANKLIN
In her 35-year career, Aretha Franklin has won 15 Grammys and that's the most won by any woman. Ella Fitzgerald has 13 and Barbara Streisand has eight.

3RD MATINEE/ MADONNA
Richard Page and Patrick Leonard co-wrote and co-produced Madonna's most recent single, "FBI. Remember (Theme From Who's Hiding)"

ALICE COOPER
When Alice Cooper first signed with Frank Zappa's Straight Records in 1968, the name Alice Cooper was a group fronted by Vincent Furnier. It was years later before Furnier adopted the stage name for himself.

JOHN & AUDREY WIGGINS
John & Audrey Wiggins' father, Johnny, is the famous "Singing Bus Driver" who drove Ernest Tubbs' tour bus and became Tubbs' opening act.

WET WET WET
The movie Four Weddings And A Funeral is the highest-grossing British-made film ever. It has grossed more than $32 million in England during its first four months.

SHO-DATES
Our Best Wishes and HAPPY BIRTHDAY To:

SHO-BIZ

GAVIN TOP 40

Editor: Dave Sholin
Associate Editor: Annette M. Lai

TOTAL REPORTS THIS WEEK 238 LAST WEEK 241

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

REPORTS ACCEPTED MONDAY AND TUESDAY 8:30AM - 4PM

1. LISA LOEB & NINE STORIES - "Stay (I Missed You)" (RCA)
2. JOHN MELLENCAMP w/ M'SHELLE DUGEDOCELLO - "Wild Night" (Mercury)
3. ELTON JOHN - Can You Feel The Love (Hollywood)
4. STEVE PERRY - You Better Wait (Columbia)
5. ACE OF BASE - "Don't Turn Around" (Arista)
6. COLLECTIVE SOUL - "Shine" (Atlantic)
7. BABYFACE - "When I Can See You" (Epic)
8. RICHARD MARX - "The Way She Loves Me" (Capitol)
9. PRINCE - "Let It Go" (Warner Bros.)
10. AARON HALL - "I Miss You" (Silas/MCA)

RECORD TO WATCH

ANITA BAKER "At Your Best (You Are Love)" (Motown) - "I'll Make Love To You" (SJB/EMI) - "I Can't Make You Love Me" (RCA)

ELTON JOHN (57)
PRINCE (46)
GREEN DAY (45)
BOYZ II MEN (40)

Top New Entry
CRYSTAL WATERS "100% Pure Love" (Mercury)

Hot
BOYZ II MEN "I'll Make Love To You" (Motown)

Top Tip
GREEN DAY "Basket Case" (Reprise)

Crossover Action
URBAN/DANCE
AALIYAH - "At Your Best (You Are Love)" (Motown) - "I Can't Make You Love Me" (RCA)
JOE PUBLIC - "Easy Come, Easy Go" (Columbia)
JOE EEE - "You Gotta Be" (SSG Music)
WARREN G - "This D.J." (Violator/RAL)
HEAVY D. & THE BOYZ - "Nutty But Love" (UpTown/MCA)
J. KELLY - "Summertime" (Jive)
BLACKSTREET featuring TEDDY RILEY - "Bop It" (Interscope/Atlantic)
CHANGING FACES - "I'll Make Love To You" (Big Beat/Atlantic)
JAKI GRAHAM - " Ain't Nobody" (Avenue/Critique)

ALTERNATIVE
DEADEYE DICK - "New Age Girl" (Ichiban)
NINE INCH NAILS - "Closer" (Nine Inch Nails/Interscope/ARG)
BLUR - "Girls & Boys" (Food/SBK/EMI)
INDIGO GIRLS - "Least Complicated" (Epic)
OFFSPRING - "Come Out And Play" (Keep 'Em Separated) (Epic)
COUNTING CROWS - "Einstein On The Beach" (DGC)
FRENTE - "Labour Of Love" (Mammouth/Atlantic)
HASSY STAR - "Fade Into You" (Capitol)
THIS PICTURE - "Heart Of Another Man" (Epic/Atlantic)

Most Added
ANITA BAKER (103)
ELTON JOHN (57)
PRINCE (46)
GREEN DAY (45)
BOYZ II MEN (40)

Chartbound

* ANITA BAKER - "Body & Soul" (Elektra)
* GERALD LEVERT - "I Do Anything" (Jive)
* ELTON JOHN - "Circle Of Life" (Hollywood)
* INNER CIRCLE - "Game People Play" (Big Beat/Atlantic)

Chartbound

Reports: 103
Adds: 278
SPINS: +278
TREND: +598

† = Daypart
Total Reports This Week 238 Last Week 241

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

Gavin August 19, 1994
Aaron Hall
“I Miss You”

- 2185 SPINS AT GAVIN!
- R&R CHR 17*
- OVER 1700 BDS DETECTIONS
- BILLBOARD HOT 100 #16
- SOUNDSCAN SINGLE SALES #11
- CERTIFIED GOLD!
- MTV TOP 20 MOST PLAYED VIDEO
- STRESS ROTATION

New adds include: Q106, KDWB, 97ZOK, KOKZ, KMCK, KIMN, KKMG

Already on: HOT97, WJMN, TOWER98, WIOQ, PWRPIG, WVSR, WZPL, KCLD, KLYV, KISF, KTFM, KS104, SWEET98, KIXY, KGGI, FM102, HOT97.7, KPRR, KJ103, KMEL, KUBE and many more...

Boston
“What’s Your Name”

- Gavin Debut in Top 40 Up & Coming
- R&R One of the Most Added with Over 25 Adds!
- Album Nearing Platinum!

Just added at: WAAL, WERZ, WJMX, 93QID, WNSL, WSTO, KX92, KYYY, WIFC, V100, Z102, KTRS, KTMT, WKRZ, KFRX, WHHY, OK95, K107, TOWER98, WDDJ and many more!
**Up & Coming**

**Inside Top 40**

- Elvis hadn't even been signed by RCA, and the pop music charts were still controlled by the likes of Frank Sinatra, Tony Bennett, Rosemary Clooney and Perry Como when Frank Martin began doing mornings at then-dailymeter WJET/AM in Erie, Pa. The date was July 1, 1954 and 40 years later to the day, Martin was inducted into the Radio & Television Hall Of Fame. His reign gives him the distinction of being the Top 40’s longest-running air personality at the oldest Top 40 outlet in North America.

- So, has the man who witnessed the dawn of rock n’ roll and all the many shifts in public taste ever found it easy to rise before dawn and get to the studio? “No,” says Martin, who declines to offer any tips to fellow morning colleagues on how to make it less painful. Martin’s of the opinion that the “human body is just not designed to get up at that hour.”

- After witnessing the changes in the market, Martin says his show is pretty much the same. “I’m just an average Joe talking to an average Joe” he says. One thing has changed for the legendary air talent. “I no longer flies the plane solo, having been joined eight years ago by Craig Warvel (seen above on camera).”

- Martin agrees with the theory that “a winning operation begins with the newsman.”

- Asked what the biggest change has been over the last 40 years (actually it’s 45 since Martin did stints at other stations for five years before coming on board at WJET), he says that without doubt it’s technology. “When I first started we had wire recorders and those big 16-inch acetate discs,” Martin says. “Commercials were on reel-to-reel tape—small peanut reels, and when a song was playing we’d have to take one reel off and cue up another. Talk about being in a frenzy—the longest songs were only three minutes in those days.”

- Martin bemoans the lack of personality outside of morning drive. He says that if some jocks were given a little more freedom they could potentially become major personalities. Asked to recall one of his more memorable hits, Martin mentions the time when he had a lot of listeners convinced an Erie subway was about to open. Martin talked about fake construction sites, schedules and entrances and kept the use going for months while people called in for details causing quite a stir. His most embarrassing moment was when dyslexia struck and instead of calling himself “Frank Martin,” he became “Mark Fartin.” Does this remarkable industry figure have any words of wisdom for those seeking similar stability in one of the most insecure of professions? “It depends on your personality,” he says. Of course, it also depends on not having a new station owner every few years. Martin advises those who love where they are to stay. “There’s more to life than making money,” says Martin. “Sure you can get a job in a bigger city making big bucks, but that usually means bigger pressures.”

- “What’s going on? Can I see you as our top adult requests and now, teens are beginning to ask for it.”

- “Number One requests and number two sales on Offspring. It’s huge here. We’ve even had a couple of adult calls for it in midday.”

- “Can I see you as our top adult requests and now, teens are beginning to ask for it.”
**GAVIN GO CHART**

<table>
<thead>
<tr>
<th>TW</th>
<th>SPINS</th>
<th>TREND</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>STEVE PERRY</strong> - You Better Wait (Columbia)</td>
<td>4325</td>
<td>+266</td>
</tr>
<tr>
<td><strong>JOHN MELLENCAMP w/MESHELL NDEGEOCHELLO</strong> - Wild Night (Mercury)</td>
<td>4183</td>
<td>-65</td>
</tr>
<tr>
<td><strong>LISA LOEB &amp; NINE STORIES</strong> - Stay (I Missed You) (FCA)</td>
<td>3926</td>
<td>+128</td>
</tr>
<tr>
<td><strong>SEAL</strong> - Payer For The Dying (C/Site/Warner Bros.)</td>
<td>3812</td>
<td>+71</td>
</tr>
<tr>
<td><strong>RICHARD MARX</strong> - The Way She Loves Me (Capitol)</td>
<td>3786</td>
<td>+137</td>
</tr>
<tr>
<td><strong>ELTON JOHN</strong> - Can You Feel The Love (Hollywood)</td>
<td>3688</td>
<td>+42</td>
</tr>
<tr>
<td><strong>COUNTING CROWS</strong> - Round Here (DG)</td>
<td>3322</td>
<td>+129</td>
</tr>
<tr>
<td><strong>ACE OF BASE - Don't Turn Around (Atlantic)</strong></td>
<td>2925</td>
<td>-130</td>
</tr>
<tr>
<td><strong>SPIN DOCTORS</strong> - You Let Your Heart Go Too Fast (Epic)</td>
<td>2883</td>
<td>-159</td>
</tr>
<tr>
<td><strong>BABYFACE - When Can I See You (Epic)</strong></td>
<td>2827</td>
<td>-350</td>
</tr>
<tr>
<td><strong>MELISSA ETHERIDGE</strong> - I'm The Only One (Island)</td>
<td>2697</td>
<td>+379</td>
</tr>
<tr>
<td><strong>COLECCITVE SOUL - Sire (Atlantic)</strong></td>
<td>2639</td>
<td>+111</td>
</tr>
<tr>
<td><strong>AMY GRANT -</strong> - Lucky One (A&amp;M)</td>
<td>2544</td>
<td>-939</td>
</tr>
<tr>
<td><strong>SHERYL CROW -</strong> All I Wanna Do (A&amp;M)</td>
<td>2484</td>
<td>-482</td>
</tr>
<tr>
<td><strong>GARTH BROOKS</strong> - Hand Luck Woman (Mercury)</td>
<td>2455</td>
<td>+56</td>
</tr>
<tr>
<td><strong>SOPHIE B. HAWKINS -</strong> Right Beside You (Columbia)</td>
<td>2259</td>
<td>+342</td>
</tr>
<tr>
<td><strong>MARIAH CAREY -</strong> All I Wanna Do (A&amp;M)</td>
<td>2231</td>
<td>-156</td>
</tr>
<tr>
<td><strong>JON SECADA -</strong> If You Go (GBK/EMI)</td>
<td>2153</td>
<td>-111</td>
</tr>
<tr>
<td><strong>SOUNDGARDEN</strong> - Black Hole Sun (A&amp;M)</td>
<td>2133</td>
<td>+187</td>
</tr>
<tr>
<td><strong>ROLLING STONES</strong> - Love Is Strong (Virgin)</td>
<td>2041</td>
<td>+225</td>
</tr>
<tr>
<td><strong>BOYZ II MEN</strong> - I'll Make Love To You (Motown)</td>
<td>2022</td>
<td>+975</td>
</tr>
<tr>
<td><strong>JANET JACKSON -</strong> Any Time, Any Place (Virgin)</td>
<td>1984</td>
<td>-54</td>
</tr>
<tr>
<td><strong>MICHAEL BOLTON</strong> - You Better Wait (Columbia)</td>
<td>1933</td>
<td>-194</td>
</tr>
<tr>
<td><strong>AEROSMITH</strong> - Crazy (Geffen)</td>
<td>1898</td>
<td>-111</td>
</tr>
<tr>
<td><strong>PRETENDERS</strong> - I'll Stand By You (Sire/Warner Bros.)</td>
<td>1874</td>
<td>+422</td>
</tr>
<tr>
<td><strong>GIN BLOSSOMS -</strong> Until I Fall Away (A&amp;M)</td>
<td>1849</td>
<td>-7</td>
</tr>
<tr>
<td><strong>EDDIE BRICKELL</strong> - Good Times (Geffen)</td>
<td>1826</td>
<td>+377</td>
</tr>
<tr>
<td><strong>ALL-4-ONE</strong> - I Swear (Baltic/Atlantic)</td>
<td>1796</td>
<td>-19</td>
</tr>
<tr>
<td><strong>ERASURE -</strong> Always (Mute/Elektra)</td>
<td>1779</td>
<td>-35</td>
</tr>
<tr>
<td><strong>TOAD THE WET SPROCKET -</strong> Fall Down (Columbia)</td>
<td>1682</td>
<td>-76</td>
</tr>
<tr>
<td><strong>TEVIN CAMPBELL -</strong> Always In My Heart (Qwest)</td>
<td>1673</td>
<td>+112</td>
</tr>
<tr>
<td><strong>WET WET WET</strong> - Love Is All Around (London/PLG)</td>
<td>1594</td>
<td>-49</td>
</tr>
<tr>
<td><strong>CAUSE AND EFFECT -</strong> It's Over Now (SRC/Zoom)</td>
<td>1476</td>
<td>-46</td>
</tr>
<tr>
<td><strong>ROXETTE -</strong> Sleeping In My Car (EMI)</td>
<td>1421</td>
<td>-83</td>
</tr>
<tr>
<td><strong>AALAYAH -</strong> Jack &amp; Forth (Independent Entert/Indie)</td>
<td>1318</td>
<td>-48</td>
</tr>
<tr>
<td><strong>LIVE -</strong> Setaling The Drama (Radioactive)</td>
<td>1285</td>
<td>-15</td>
</tr>
<tr>
<td><strong>PRINCE</strong> - Let It Be ( Warner Bros.)</td>
<td>1191</td>
<td>-151</td>
</tr>
<tr>
<td><strong>TONY BRAXTON</strong> - You Mean The World To Me (LaFace/Arista)</td>
<td>1151</td>
<td>-20</td>
</tr>
<tr>
<td><strong>BIG MOUNTAIN</strong> - World (Sire)</td>
<td>1147</td>
<td>+48</td>
</tr>
<tr>
<td><strong>CELINE DION</strong> - Thinking Twice (Sony Music)</td>
<td>1139</td>
<td>+48</td>
</tr>
</tbody>
</table>

Hugs the entire year so far on Prince’s ‘Let It Be.’ Already Number One on our Hot Nine at Nine/’Sophie B. Hawkins’ Right Beside You’ is lighting up the phones as well.

Steve Gilinsky, PD, WGRG-Binghamton, N.Y. “Amazin response to Huey Lewis & The News’ ‘But It’s Alright’ on Smooch Or Trash convinced me to add it and it’s doing very well. Testing Jim Carrey’s ‘Cuban Pete’ and getting a lot interest. After just two or three plays it made onto the Hot Eight at Eight.”

**Go Chart Most Added**

- **ANITA BAKER** (55)
- **ELTON JOHN** (25)
- **BOYZ II MEN** (23)

Jaki Graham’s ‘ Ain’t Nobody’ last week, but I’m upping the rotation. Tempo is just different enough and there’s built-in familiarity. I’m going to find a spot for Mzzy Star’s ‘Fade Into You.’ It’ll be a monster. Also love the Real McCoy’s ‘Another Night.”

**Bill Blassaphin, PD, WSBW-Springfield, Ill.** “Sheryl Crow’s ‘All I Wanna Do’ has exploded. Big requests with lots of people asking about it. Dito for the Four Seasons ‘December, 1963.’ After only two weeks, Boyz II Men’s latest is in ‘A’ rotation. All demos love it.”

Mike Steele, PD, KDYX, FM-San Angelo, Texas “Top Five requests on Krellie’s ‘Paradise’ on Thump. We cut out the rap and we’re playing it full-time. Our buzz record for the quarter. New Aaliyah, ‘At Your Best,’ is kicking in fast.”

Steve Heller, PD, ZFUN-Moscow, Idaho “Deadeye Dick’s ‘New Age Girl’ is still most requested. Also hot—Soundgarden’s ‘Black Hole Sun,’ Boyz II Men’s ‘I’ll Make Love To You’ and Babyface’s ‘When Can I See You.’”

Bob Hart, PD, KLYR-Longview, Wash. “The Pretenders’ ‘I’ll Stand By You’ started generating calls as soon as we put it on. We’re testing Deadeye Dick’s ‘New Age Girl’ at night and early reaction is all positive.”

Todd Wise, MD, KBKB-FM, Madison, Iowa “Lots of phones for Lynyrd Skynyrd’s ‘Sweet Home Alabama’ off their new Endangered Species release. Sheryl Crow’s ‘All I Wanna Do’ is Number One in requests from women 18-35. Lots of interest calls (male) on Jimmy Buffett’s ‘Fruitcakes’ and Hootie & The Blowfish’s ‘Hold My Hand.’”

Martina Steele, PD, KTRS-Casper, Wyo. “Number two phones on Jimmy Buffett, Joe Satriani’s ‘Summer Song,’ Harry Connick Jr.’s ‘Whisper Your Name’ and Deadeye Dick are all reacting really well for us. The Pretenders’ ‘I’ll Stand By You’ is Number One in requests.”

Mike Gould, PD, KWWN-Wenatchee, Wash. “Amy Grant’s ‘Lucky One’ is the first song this year to go on immediately with 40-plus spins. Now it’s moved into the 50-plus range after three weeks. Eddie Brickell’s ‘Good Times’ is doing great. Number One requests across the board for Boyz II Men’s newest.”

“Dangerous” Dan Watson, PD, KSQG-FM (Q96)-Imperial Valley, Calif. “Mzzy Star’s ‘Fade Into You’ has really snuck up on us. Gudwe have another ‘Wicked Game’ on our hands? Anita Baker’s ‘Body & Soul’ sounds excellent. Total class!”

**Artist Profile**

- **STEVE PERRY**

Hometown: Hanford, Calif.

Birth Date: January 22

Label: Columbia

Senior VP, Promotion: Burt Baumgartner

Current Single: “You Better Wait”

Current Album: For The Love Of Strange Medicine

Primary musical influences: “Sam Cooke, Marvin Gaye and Gladys Knight.”

Likes: “Blue Water and palm trees.”

Dislikes: “People who aren’t on time.”

Favorite pastime: “Hangin’ with friends.”

Favorite foods: “Italian food, fish, garlic.”

If you couldn’t be a singer, you’d be: “A brain surgeon.”

Tour plans: Present plans call for Steve to perform selected dates during November and December.

On his music: “All I can do is record the music and put as much heart and emotion into the music and vocals as I feel. What happens after that is out of my hands. This album is the deepest thing I’ve done in my musical career thus far, and what’s most exciting is that this is just the beginning for me as far as being vulnerable in my music.”

As told to Bruce Brit, San Francisco Chronicle, August 7, 1994.
GAVIN RAP

Like That!

SUMMER JAM WAS SO DOPE! Or shall I say the Summer Jams were so dope? This past weekend, L.A. and the Bay were in a partying frenzy for peace on the streets and charity in the community. KMEL's highlights were Rappin' 4-Tay (whose 'Playaz Club' is now EMI) and JT Tha Bigga Figga, who rocked it twice.

Most Added

PMD
I Saw It Cummin'
(PMD/RCA)

DA YOUNGSTA'S
Hip-Hop Ride
(eastwest)

Top Tip

BIG MIKE
Creepin' & Rollin'
(Rap-A-Lot)

RECORD TO WATCH

M.O.P.
Rugged Neva Smoove
(Select)
The Mash Up Posse has 24 stations on this roughneck follow-up to "How About Some Hardcore." The Premier remix is smooth, no matter what they say.

Underwater and at the Top!

New sensation The Boogielanders lamp with Ruben Rodriguez, president/founder of Pendulum while they promote their debut entitled Riders of the Storm: The Underwater Album. L to r: Vex, Rodriguez, Mystylic, Yodared and Mondo.

Redd has left the company for a promotion gig at Lench Mob Records. His new number is (818) 386-6990. Tyrone Richardson has left L.A. Boy Records for a new indie, BFE Records. You can call him at (213) 935-4761. Must get a shout out to PLG's Keith Adams and Sincere, who brought Gravediggaz by to eat, chat and chill. We were joined by RapPages' Sheena Lester and The Poetess, and it was all the way live...West coast PLG promotion diva Bronwyn also gets respect for making sure that I met Public Enemy. I can't sooner, if Paris gets his way) on Scarface/Priority, features The Conscious Daughters, some funkified rhythms and knowledge for days. The industry represented from all over, and I got a chance to chop it up with Darryl from RapSheet about KRS-ONE, Mad Lion, and Kurtis Blow-in' up the spot at the newspaper's 2-year anniversary. Be sure to get down with Working Towards A Unified A Hip-Hop Nation, the Sheet's two-day working conference October 27-29. Other weekend standouts were the Sony Tastemakers party at Oakland nitespot Geoffery's, where Da Brat, Quo, and The Illmatic reached out to radio, retail and fans, and Gang Starr turned the DNA Lounge out to a packed crowd after Summer Jam....JC "I got-a new-job"...Ricks has finally landed at Arista after stints at SRC, Capitol, and Noo Trybe. ...Devlin Branch will be taking JC's place. Devlin's "Noo" digs are (310) 288-1463...Word through the more-than-a-rumor mill is that Rap-A-Lot has found greener pastures for distribution with the up-and-coming Noo Trybe through Virgin Records. If that's the case, their come-up will be sealed with the Mr. Scarface album, hittin' this fall...who knows what will become of MCA's rap department? Robert

Chartbound

M.O.P. - Rugged Neva Smoove (Select)
PMD - I Saw It Cummin' (PMD/RCA)
DA YOUNGSTA'S - Hip Hop Ride (eastwest)

$4 1 Boogie/monsters - Recognized Thresholds Of Negative Stress (Pendulum/EMI)
$2 2 Grave/Digga - Diary Of A Madman/Constant Elevation (EMI)
- 3 3 ERU - Listen Up (EMI)
$11 4 Craig Mack - Flava In Ya Ear (Bad Boy/Arista)
- 3 5 Mic Geronimo - Shit's Real (Blurt)
$5 6 Mad Lion - Take It Easy (Wreck/Nervous)
- 7 7 Organized Konfusion - Stress (Holloom/BASIC)
$9 8 King Tee - Dippin' (Cock)
- 14 9 G.O. - Time's Up (Wild Pitch/EMI)
$8 10 Wu-Tang Clan - Can It All Be So Simple (EMI)
$10 11 The Lady Of Rage - Afro Puffs (Def Jam/RCA)
- 24 12 Mob Deep - Shock Ones (Def Jam/RCA)
- 7 13 Nas - The World Is Yours (Columbia)
$16 14 Bas Efx - Huntin' In Da Nutz Like That (Atlantic)
$15 15 Dice - Keep It On Yawl/ Mix Tapes (Wild Pitch/EMI)
$19 17 Outkast - Southernplayalisticadillacmuzik (LaFace/Arista)
$33 18 Artifacts - Wrong Side Of The Tracks/Flexi Wit da Tech (Big Beat/Atlantic)
$26 19 Warren G - This DJ - 2 (RCA/Def Jam)
$34 22 Mic Geronimo - Shit's Real (Blurt)
$23 20 Dred Scott - Check The Vibe (Atlantic)
$21 21 Mobb Deep - Shook Ones (Def Jam/RCA)
$22 23 The Beatnuts - Props Over Here (Relativity/ERG)
$29 4 Craig Mack - Flava In Ya Ear (Bad Boy/Arista)
$36 30 Smif N' Wessun - Bucktown USA (Wreck/Nervous)
$31 31 Extra Prolific - Brown Sugar (Jive)
$30 32 The Trouble Neon Brothers - Back To The Hip-Hop/Pure (StepSun)
$38 33 The Beatnuts - Props Over Here (Relativity/ERG)
$29 28 The Beatnuts - Props Over Here (Relativity/ERG)
$30 24 The Beatnuts - Props Over Here (Relativity/ERG)
$35 25 Dred Scott - Check The Vibe (Atlantic)
$31 26 Volumen 10 - Sunburns (RCA/EMI)
$39 27 E-40 - Bunch Of A Menace/The Anthem (EMI)
$39 28 The Troublemakers - Back To The Hip-Hop/Pure (EMI)
$36 29 Papa Doc - Creepin' & Rollin' (Atlantic)
$33 30 The Beatnuts - Props Over Here (Relativity/ERG)

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

14
Ready to Make Waves...

Steel Pulse

"Bootstraps" & "Back To My Roots"
From The New Album Vex
In Stores September 27

Morgan Heritage

"Unjust World"
From The debut Album Miracle

Barrington Levy

"Under Me Sensi"
From The Album Barrington

Happening in '95

The Dreds
Ed Robinson
Sublime

Reggae on MCA Just Because
RAP RETAIL

SINGLES

2W LW TW
1 1 1 DA BRAT - Funkadelic (So So Def/Chaos)
2 2 2 COOLIO - Fantastic Voyage (Tommy Boy)
3 3 3 WARREN G - This D.J. (Victor/RA)
4 4 4 AHMAD - Back To The Day (Giant)
5 5 5 ILL featuring AL SKRATCH - Where My Tommiez? (Mercury)
6 6 6 GRAVEDIGGAZ - Diary Of A Madman (Ge Street)
11 9 7 99 BOYZ - Tootsee Roll (Downlow/Rap-It)
12 10 8 HEAVY D & THE BOYZ - Nuttin' But Love (Uptown/MCA)
7 7 9 NICE & SMOOTH - Did It To The New (RL/Def Jam)
8 8 10 PUBLIC ENEMY - Give It Up (Def Jam/RAL/Chaos)
9 11 11 CROOKLYN DODGERS - Crooklyn (MCA)
15 12 12 THE PUPPIES - Funky Y-2-C (Chaos)
16 13 13 ICE CURE - Big Gun (One Nation) (Priority)
14 14 14 OUTKAST - Southernplayalisticadillacmuzik (LaFace/Arista)
13 15 15 FUGEES (Traveller Crew) - Nappy Heads (Rutheous/Columbia)
22 20 16 LADY OF RAGE - Afro Puffs (Death Row/Interscope)
19 20 17 ARTIFACTS - Wrong Side Of The Tracks/Flexi Wit Da Tech (Big Beat/Atlantic)
10 15 18 WARREN G - Regulate (Death Row/Interscope)
17 17 19 NAS - I Ain't That (Columbia)
21 21 20 CRAIG MACK - Flava In Ya Ear (Bad Boy/Arista)
NEW 21 THE NOTORIOUS B.I.G -Juicy (Bad Boy/Arista)
NEW 22 MAD LION - Easy (Wreck/Nervous)
24 23 23 TERROR FABULOUS - Action (eastwest/Atlantic Group)
— 25 24 PATRA - Romantic Cel (Epic)
NEW 25 BODGIMONSTERS - Recognized Thresholds Of Negative Stress (Pendulum/EMI)

ALBUMS

2W LW TW
8 2 1 COMPTON'S MOST WANTED - We Come Shapped (Epic Street)
1 1 2 WARREN G - Regulate (G Funk Era (Death Row/Interscope)
2 3 3 DA BRAT - Funkadelic (So So Def/Columbia)
3 4 4 BIG MIKE - Sumthin' Serious (Rap-A Lot/Priority)
4 5 5 OUTKAST - Southernplayalisticadillacmuzik (LaFace/Arista)
5 6 6 HEAVY D & THE BOYZ - Nuttin' But Love (Uptown/MCA)
14 9 7 COOLIO - It Takes A Thief (Tommy Boy)
6 7 8 NAS - I'llmatic (Columbia)
7 8 9 JERU THE DAMAJA - The Sun Rises In The East (Priority/RFR)
13 10 10 NICE & SMOOTH - Jewels Of The Nile (RAL/Def Jam)
10 11 11 B BALL M.J.G - On The Outside Lookin' In (Epic)
21 12 12 ABOVE THE LAW - Uncle Sam's Curse (RL/Def Jam)
15 14 13 HOUSE OF PAIN - Same As It Ever Was (Tommy Boy)
12 13 14 SEAGRAM - Rattlebox (Rap-A Lot/Priority)
9 15 15 THE LADY OF RAGE - Above The Law (Death Row/Interscope/ Priority/Al)
24 24 16 BONE ENTERPRISE - Out Of This World (Death Row/Interscope)
16 17 16 M.C. BREED - Funkadelic (WRAP/chic)[
11 18 18 SNOP/OOGY DOGG - Doggystyle (Death Row/Interscope)
18 19 19 SOUTH CENTRAL CARTEL - N Gatz We Truss (DJ West/Columbia)
— 20 20 SIR MIX A LOT - Chief Boot Knocka (Def American)
23 21 21 LUKE - Freek The Funk99 (Luke)
NEW 22 ILL featuring AL SKRATCH - Deep Wit Me (Mercury)
22 17 23 FUGEES (Traveller Crew) - Blunted On Reality (Ruthless/Columbia)
NEW 24 GRAVEDIGGAZ - Grave digga's 6 Feet Deep (Ge Street)
25 25 25 HAMMER - Hammer The Funky Head Hunter (Giant)

RAP

between Chuck D's knowledge and Flav's freestylin', PE turned the KMEJ Wake-Up Show out. Took a listen to the album, and I gotta "Give It Up" to "So Whatcha Gone Do Now?" And oh yeah. Jon Stockton—he gets maximum props for keepin' it rollin' on the road...As his brand-new album indicates, Ain't No Love as Pooch gets arrested for his alleged involvement in an armed robbery of a Walgreens drug store...Dred Scott hits the remix trail as he goes into the studio with The Beastic Boys on "Sure Shot." Dred will be doing spot dates in Cali this week, August 25 in San Diego and August 27 in San Jose as the opener for A Tribe Called Quest. Much love goes out to Cipher, a new reporter who wields the tables at KPFT-Houston with his porn GT Cipher's number is (713) 891-1784...It's all good from sunny, sticky Orlando this week as we salute Jack The Rapper (what up, Trev King?) with Gavin's first-ever Dancehall Special! You know me, gotta represent...like that.

One Love, Thembusa S. Mshaka

NEW RELEASES

MEGA BANTON  
First Position (Profile)

MEGA BANTON, the rude bwoy who brought you "Sound Boy Killing," gets ruder still with this rousing single. At once a toaster's dream laced in low-end, the "Pop/Hip-Hop Mix" is a toaster's dream laced in G-funk licks and drenched in the '80s popdit. At once a toaster's dream laced in G-funk licks and drenched in the '80s popdit. At once a toaster's dream laced in G-funk licks and drenched in the '80s popdit. At once a toaster's dream laced in G-funk licks and drenched in the '80s popdit.

K-DEE

Thought I Saw A Pussy Cat

(Lench Mob)

The minute you spin this, you'll get a vision of platforms and a pimp-of-the-year player flexin' skills on the mic. "Thought I Saw A Pussy Cat" represents all of this and more—it even includes a cameo of M-B-Booty Collins on vocals and bass. Ice Cube prodigy and Lench Mob Records debut artist K-Dee has great potential to appeal with both college and commercial DJs.

Tebusana S. Mshaka

ARTIST PROFILE

BERES HAMMOND

NATIVE OF: Jamaica

HAS BEEN SINGING SINCE: Age 11

MOST NOTED FOR: "Putting Up Resistance," which is now a much-loved political anthem in Jamaica.

LABEL: Elektra Entertainment

CURRENT SINGLE: "No Disturb Sign"

CURRENT ALBUM: In Control, his self-produced, major-label debut.

IN CONTROL FEATURES: Collaborations with Marcia Griffith, Bunny Ruggs, Carpool and Buju Banton.

PROMOTION CONTACT: Erika McDaniels, manager urban music college promotion

ACCOLADES: Over his 20-year, 10-album career, Beres has been named Best International Reggae Singer, British Reggae Industry Awards, 1992 and 1993; Male Vocalist of the Year, New York Reggae Awards, 1992; Best Male Vocalist, Jamaica Music Awards, 1993.

HE SAYS: "When I'm doing a recording I never really wonder what I'm going to do next. I get in the studio, and a different sort of thing comes over me, and creativity comes out."

ACCLAIM: "A mellow, fine-grained voice sliding and sliding all over the scale, working deep, sultry sex from the low tones and then spiking suddenly to rapturous heights of emotion."

—Elena Oumano, Vibe

Gavin August 19, 1994
"Everybody wants to be in the Playaz Club. This record is boomin' in the Bay."
Jason Blaine, Music People

"Out of the Streets. Blowin' up on the phone Lines. The bomb in the Bay."
Alex Mejia, KMEL San Francisco

The Hottest record in the Bay area is comin' your way.

RAPPIN' 4-TAY

DON'T FIGHT THE FEELIN'

featuring the single PLAYAZ CLUB

Available on 12" vinyl (Y-58267), Cassette Single (4KM-58267) & CD Single (F2-58267)

Now available on Rag Top / EMI LPs, Cassettes, and CDs.
**Chartbound**

<table>
<thead>
<tr>
<th>2W</th>
<th>LW</th>
<th>TW</th>
<th>Reports</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>10</td>
<td>2</td>
<td>1</td>
<td>Gerald Levert - &quot;If I Can See My Ep&quot; (EastWest/Atlantic Group)</td>
<td>57</td>
<td>15</td>
<td>29</td>
<td>10</td>
<td>90%</td>
<td>12</td>
</tr>
<tr>
<td>33</td>
<td>12</td>
<td>2</td>
<td>Boyz II Men - &quot;I'll Make Love To You&quot; (Motown)</td>
<td>34</td>
<td>12</td>
<td>19</td>
<td>6</td>
<td>86%</td>
<td>20</td>
</tr>
<tr>
<td>5</td>
<td>3</td>
<td>3</td>
<td>Babyface - &quot;When Can I See You Ep&quot;</td>
<td>27</td>
<td>10</td>
<td>10</td>
<td>2</td>
<td>88%</td>
<td>8</td>
</tr>
<tr>
<td>9</td>
<td>4</td>
<td>4</td>
<td>Aaliyah - &quot;At Your Best (You Are Love)&quot; (Back4Ground Enterprise/Live)</td>
<td>24</td>
<td>9</td>
<td>8</td>
<td>2</td>
<td>86%</td>
<td>10</td>
</tr>
<tr>
<td>16</td>
<td>8</td>
<td>5</td>
<td>Changing Faces - &quot;Stomie You Up!&quot; (Big Bad/Atlantic)</td>
<td>21</td>
<td>7</td>
<td>5</td>
<td>1</td>
<td>93%</td>
<td>9</td>
</tr>
<tr>
<td>6</td>
<td>5</td>
<td>6</td>
<td>Toney Toni Tone - &quot;Slow Wine&quot; (Wing/Mercury)</td>
<td>18</td>
<td>6</td>
<td>4</td>
<td>1</td>
<td>88%</td>
<td>10</td>
</tr>
<tr>
<td>1</td>
<td>3</td>
<td>7</td>
<td>Tevin Campbell - &quot;Always In My Heart&quot; (Dream)</td>
<td>15</td>
<td>5</td>
<td>3</td>
<td>1</td>
<td>100%</td>
<td>16</td>
</tr>
<tr>
<td>12</td>
<td>11</td>
<td>8</td>
<td>Janet Jackson - &quot;And On And On&quot; (Virgin)</td>
<td>12</td>
<td>4</td>
<td>2</td>
<td>1</td>
<td>96%</td>
<td>10</td>
</tr>
<tr>
<td>13</td>
<td>10</td>
<td>9</td>
<td>Da Brat - &quot;Funkdafied&quot; (So So Def/Chase)</td>
<td>9</td>
<td>4</td>
<td>2</td>
<td>1</td>
<td>86%</td>
<td>11</td>
</tr>
<tr>
<td>23</td>
<td>16</td>
<td>10</td>
<td>C+C Music Factory - &quot;Do You Wanna Get Funky?&quot; (Columbia)</td>
<td>6</td>
<td>3</td>
<td>2</td>
<td>1</td>
<td>75%</td>
<td>7</td>
</tr>
<tr>
<td>29</td>
<td>17</td>
<td>11</td>
<td>Sounds Of Blackness - &quot;Everything's Gonna Be Alright&quot; (Perspective/A&amp;M)</td>
<td>6</td>
<td>3</td>
<td>2</td>
<td>1</td>
<td>81%</td>
<td>12</td>
</tr>
<tr>
<td>21</td>
<td>14</td>
<td>12</td>
<td>H-Phase - &quot;Spend The Night&quot; (Maverick/Sire/Reprise)</td>
<td>5</td>
<td>2</td>
<td>1</td>
<td>1</td>
<td>77%</td>
<td>10</td>
</tr>
<tr>
<td>4</td>
<td>6</td>
<td>13</td>
<td>Patti LaBelle - &quot;The Right Kinda Lover&quot; (MCA)</td>
<td>5</td>
<td>2</td>
<td>1</td>
<td>1</td>
<td>90%</td>
<td>15</td>
</tr>
<tr>
<td>33</td>
<td>21</td>
<td>14</td>
<td>R. Kelly - &quot;Summer Bunnies&quot; (Jive)</td>
<td>4</td>
<td>2</td>
<td>1</td>
<td>1</td>
<td>88%</td>
<td>12</td>
</tr>
<tr>
<td>3</td>
<td>7</td>
<td>15</td>
<td>Aaron Hall - &quot;I Miss You&quot; (Silas/MCA)</td>
<td>4</td>
<td>2</td>
<td>1</td>
<td>1</td>
<td>98%</td>
<td>17</td>
</tr>
<tr>
<td>36</td>
<td>23</td>
<td>16</td>
<td>Shanice - &quot;Turn Down The Lights&quot; (Motown)</td>
<td>4</td>
<td>2</td>
<td>1</td>
<td>1</td>
<td>59%</td>
<td>26</td>
</tr>
<tr>
<td>7</td>
<td>9</td>
<td>17</td>
<td>Keith Sweat - &quot;When I Give My Love&quot; (Elektra)</td>
<td>4</td>
<td>2</td>
<td>1</td>
<td>1</td>
<td>51%</td>
<td>27</td>
</tr>
<tr>
<td>17</td>
<td>19</td>
<td>18</td>
<td>Take 6 - &quot;Biggest Part Of Me&quot; (Reprise)</td>
<td>4</td>
<td>2</td>
<td>1</td>
<td>1</td>
<td>79%</td>
<td>11</td>
</tr>
<tr>
<td>31</td>
<td>25</td>
<td>19</td>
<td>Immature - &quot;Never Lie&quot; (MCA)</td>
<td>4</td>
<td>2</td>
<td>1</td>
<td>1</td>
<td>65%</td>
<td>13</td>
</tr>
<tr>
<td>5</td>
<td>13</td>
<td>20</td>
<td>Zhané - &quot;Sending My Love&quot; (UpTown/Motown)</td>
<td>4</td>
<td>2</td>
<td>1</td>
<td>1</td>
<td>98%</td>
<td>16</td>
</tr>
<tr>
<td>11</td>
<td>15</td>
<td>21</td>
<td>Janet Jackson - &quot;Any Time, Any Place&quot; (Virgin)</td>
<td>4</td>
<td>2</td>
<td>1</td>
<td>1</td>
<td>97%</td>
<td>19</td>
</tr>
</tbody>
</table>

**New**

| 22 | PRINCE | - "Let It Go" (Warner Bros.) | 4 | 2 | 1 | 1 | 97% | 22 |

**Top New Entry**

| PRINCE | - "Let It Go" (Warner Bros.) | 4 | 2 | 1 | 1 | 97% | 22 |

**New**

| C+CMusicFactory | - "Do You Wanna Get Funky?" (Columbia) | 4 | 2 | 1 | 1 | 75% | 7 |

**New**

| Andra Day | - "Rising Up" (Verve) | 4 | 2 | 1 | 1 | 79% | 23 |

**Most Added**

| ANITA BAKER | - "Body & Soul" (Elektra) | 4 | 2 | 1 | 1 | 100% | 10 |

**Top Tip**

| BEBE & CECE WINANS | - "If Anything Ever Happened To You" (Capitol) | 4 | 2 | 1 | 1 | 97% | 21 |

**Most Added**

| BEBE & CECE WINANS | - "If Anything Ever Happened To You" (Capitol) | 4 | 2 | 1 | 1 | 97% | 21 |

**Album Cuts**

| Aaliyah - Age Ain't Nothing But a Number | 41 | 4 | 3 | 13 | 1 | 21 | 44% | 3 |
| Lush - "Can U Get Wit It" (LaFace/Arista) | 38 | 6 | 4 | 13 | 1 | 15 | 45% | 3 |
| Arrested Development - "United Front" (Chrysalis/EMI) | 38 | 4 | 3 | 15 | 1 | 19 | 39% | 5 |

**Total Reports:**

This Week 82 Last Week 81

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

Reports accepted: Monday at 8am through 3pm Tuesday.

Station Reporting Phone: (415) 495-1900

Gavin Fax: (415) 495-2580

---

**Inside Urban**

Warner Bros. and Reprise recording artists

Guard and Take 6 (#18 on the chart) recently performed before an SRO audience at Cleveland's Black Expo. Pictured: Cedric Dent and David Thomas, Take 6; Deron Irons, Guiness; Mark Kilhe, Take 6; Pam Jones, Warner Bros. promote manager; Darryl Gerdena, Guiness; Vinnie Chea and Claud McKnight, Take 6; and Trupiedo Crump, Reprise national promotion director.

KYEA-Monroe has a new program director and it's Marvin Robinson, formerly of ZOO Entertainment. Robinson began his duties August 22. Monica May has exited her post as program director at WZHT-Montgomery. Mildred Perryman has stepped up to the programming slot in the interim. Perryman has served as WZHT's promotion director and programming.
DON'T LET THE SUMMER PASS YOU BY WITHOUT THE JOURNEY (A QUEST 4 LUV)

N.T.C.  The Journey
(a quest 4 luv)

THE DEBUT ALBUM FROM NTC
FEATURING THE HOT NEW SINGLE
"TRY MY LUV"

PLAYING ON:
WDAS-WEDR-WOWI
WZHT-WILD-WJLB-WFXE-WEAS-WYNN
WXFM-WKGN-WFXE-WRSB-WLOU
KACE-KBCE-KFXZ-KPRS-KBMS-KXZZ
KIPR-KJMS-KMJJ-KVSP-WOLF-KSJL
SPECIAL THANKS TO BROADWAY JOE-KIPR, JAMES 'T-WEDR, 99JAMZ

NATIONAL VIDOEPLAY ON

"We play the fresh jams, we're giving this 1 a shot!" WEDR-Miami
"A GREAT radio record, getting good phones." KMJJ-Shreveport
"Very solid R&B record. Fits in with anything." KVSP-Oklahoma City

Distributed by IRIE
Das EFX

Straight Up Sewaside. Pictured l - r: Skoob, Antonio in support of their gold album, graph during their recent trip to San Andrews sweating Das EFX for an auto-
dents. The station has moved into
giving away books to returning stu-
having a back -to -school promotion,
Miami Nights...WZND-Normal is
party was held at local night spot
a meet and greet with Atlantic
prize...WEDR-Miami recently hosted
call the station to win the $108.
vans spot a sticker, the listener can
cars in the parking lot. When station
a KMJM bumper sticker on several
unique bumper sticker campaign.
giving away $20,000 through a
KMJM-St. Louis and McDonald's is
stopped by to help celebrate...
DAS EFX

SAN ANTONIO GOT

Dropped: #33 - Melvin Riley, #34 - Mint Condition, #35 - Shai, #38 - R. Kelly (Body), The
121
22
23
1
24
25
7
26
26
2
3
28
29
4
31
32
33
2
35
76 sou - lootsee COIL wowniow/Hip-it
69
ICE CUBE - Bop Gun (One Nation) (Priority)
QUEEN LATIFAH - Weekend Love (Motown)
OUTKAST - Southernplayalisticadillacmuzik (LaFace/Arista)
TINA MOORE - Color Me Blue (Scotti Brothers)
BROWNSTONE - Pass The Lovin' (MJJ/Epic)
LONDON JONES - Joi (Silas/MCA)

DAS EFX

if you slept on Groove U.'s single
“The Kinda Right Baby,” the quartet
from Houston is going to let you
redeem yourself. Their next single,
"The Kinda Right Baby," the quartet
from Houston is going to let you
redeem yourself. Their next single,
"The Kinda Right Baby," the quartet
from Houston is going to let you
redeem yourself. Their next single,
"The Kinda Right Baby," the quartet
from Houston is going to let you
redeem yourself. Their next single,
"The Kinda Right Baby," the quartet
from Houston is going to let you
redeem yourself. Their next single,
"The Kinda Right Baby," the quartet
from Houston is going to let you
redeem yourself. Their next single,
"The Kinda Right Baby," the quartet
from Houston is going to let you
redeem yourself. Their next single,
"The Kinda Right Baby," the quartet
from Houston is going to let you
redeem yourself. Their next single,
"The Kinda Right Baby," the quartet
from Houston is going to let you
redeem yourself. Their next single,
"The Kinda Right Baby," the quartet
from Houston is going to let you
redeem yourself. Their next single,
"The Kinda Right Baby," the quartet
from Houston is going to let you
redeem yourself. Their next single,
"The Kinda Right Baby," the quartet
from Houston is going to let you
redeem yourself. Their next single,
"The Kinda Right Baby," the quartet
from Houston is going to let you
redeem yourself. Their next single,
"The Kinda Right Baby," the quartet
from Houston is going to let you
redeem yourself. Their next single,
"The Kinda Right Baby," the quartet
from Houston is going to let you
redeem yourself. Their next single,
"The Kinda Right Baby," the quartet
from Houston is going to let you
redeem yourself. Their next single,
"The Kinda Right Baby," the quartet
from Houston is going to let you
redeem yourself. Their next single,
"The Kinda Right Baby," the quartet
from Houston is going to let you
redeem yourself. Their next single,
"The Kinda Right Baby," the quartet
from Houston is going to let you
redeem yourself. Their next single,
"The Kinda Right Baby," the quartet
from Houston is going to let you
redeem yourself. Their next single,
"The Kinda Right Baby," the quartet
from Houston is going to let you
redeem yourself. Their next single,
"The Kinda Right Baby," the quartet
from Houston is going to let you
redeem yourself. Their next single,
"The Kinda Right Baby," the quartet
from Houston is going to let you
redeem yourself. Their next single,
"The Kinda Right Baby," the quartet
from Houston is going to let you
redeem yourself. Their next single,
"The Kinda Right Baby," the quartet
from Houston is going to let you
redeem yourself. Their next single,
"The Kinda Right Baby," the quartet
from Houston is going to let you
redeem yourself. Their next single,
"The Kinda Right Baby," the quartet
from Houston is going to let you
redeem yourself. Their next single,
"The Kinda Right Baby," the quartet
from Houston is going to let you
redeem yourself. Their next single,
"The Kinda Right Baby," the quartet
from Houston is going to let you
redeem yourself. Their next single,
"The Kinda Right Baby," the quartet
from Houston is going to let you
redeem yourself. Their next single,
"The Kinda Right Baby," the quartet
from Houston is going to let you
redeem yourself. Their next single,
"The Kinda Right Baby," the quartet
from Houston is going to let you
redeem yourself. Their next single,
"The Kinda Right Baby," the quartet
from Houston is going to let you
redeem yourself. Their next single,
"The Kinda Right Baby," the quartet
from Houston is going to let you
redeem yourself. Their next single,
"The Kinda Right Baby," the quartet
from Houston is going to let you
redeem yourself. Their next single,
"The Kinda Right Baby," the quartet
from Houston is going to let you
redeem yourself. Their next single,
"The Kinda Right Baby," the quartet
from Houston is going to let you
redeem yourself. Their next single,
"The Kinda Right Baby," the quartet
from Houston is going to let you
redeem yourself. Their next single,
if you're not down, you're out.

"i wanna be down"
the first single from

brandy
off her self-titled debut album
Jamaican music was different in its origins than American black music because during their slavery years Jamaicans were not encouraged to become part of the European slavemasters' culture. The slavers didn't bother to preach their values and religion; the slaves were virtual work machines. Many of these slaves came from the same coastal areas of West Africa and had broadly similar backgrounds which allowed them to survive and build a common foundation. Many of these elements still exist in Jamaican culture today and many of these elements made up reggae music.

It's widely accepted that reggae grew directly out of the music forms of mento, ska and rocksteady. Mento has often been mistaken for calypso, a Trinitian folk form which was very popular in Jamaica in the '50s. Ska also surfaced in the '50s, and it was the first uniquely Jamaican popular music to get wide acceptance. Ska was a combination of both mento and Afro-American R&B (with a touch of jazz), but it was primarily instrumental music which was danced to. Ska's heavy rhythm was produced by blending the R&B shuffle rhythm, with a particular guitar pattern of the mento, and the syncopated bass. The Jamaican musicians accentuated the after-beat of the standard beat pattern.

Although a lot of emphasis tends to be given to R&B's influence on ska, its real popularity was influenced by the sound system and the system operators. The sound system, an early version of the mobile discotheque, first appeared after World War II. The sound system operators would play records at house parties, dances and other popular venues for a fee. One of the early operators, Duke Reid (pictured), often traveled to the states and kept up with the latest American R&B records. He would bring the records back to Jamaica to play at his gigs. A system operator's popularity depended on the music menu they had and because competition was stiff, they exercised strict control over the inventory of their records, which was usually done by camouflaging the record's true title. Ska was a combination of both mento and Afro-American R&B (with a touch of jazz), but it was primarily instrumental music which was danced to. Ska's heavy rhythm was produced by blending the R&B shuffle rhythm, with a particular guitar pattern of the mento, and the syncopated bass. The Jamaican musicians accentuated the after-beat of the standard beat pattern.

The first of these records were basically true to the R&B flavor which was always popular, and many musicians who became popular came from both mento and jazz/R&B backgrounds. Mento had been recorded during the '50s, not on a large scale but enough to be recognized and serve as a foundation on which to build a popular music. Ska, however, only lasted until the '60s because fans grew tired of dancing all night. The music was too fast and many fans had become older and wanted to slow down and have more variety, they wanted something different.

This was the beginning of rocksteady, a slower version of ska. Rocksteady was more relaxed. The instrumental phrasing was extended, the off-beat was even more extended and the bass line was more melodic, allowing singers a larger scope to work within which in turn resulted in vocals becoming more prominent. As with ska, rocksteady only lasted for a short time because of the social and political unrest that came into the country after its independence in 1962.

Around 1968 reggae emerged. No one really knows where the word came from but it was rumored to be an organ sound. Reggae combined ska and rocksteady resulting in a less jumpy rhythm. The piano or organ flavoring was added to a rocksteady bass, or drum with a mento guitar filler and a developed melodic line. Reggae's lyrics reflected Jamaica's political climate and was loaded with moral and social commentary.

This use of protest lyrics and social commentary in Jamaican popular music evolved gradually during the ska and rocksteady period. However, reggae's strongest influence was the Rastafarian religion, whose philosophy and vocabulary were incorporated into reggae songs. Bob Marley and the Wailers were the most popular and commercially successful at spreading the message in terms that were intelligible to a wider audience.

Along with these new changes came the art of toasting. Toasting became popular because it elevated the sound system DJs to a new position with the dancehall crowd. Toasting is really making rhymes, boasting of one's own skills or whatever the topic of the night was—rapping as we know it. Toasting puts the speaker at the center of the live musical experience and made the DJs very strong. The DJ was responsible for whatever went on inside the dance hall and they used the music as a message to control the hearts and minds of the people attending.

Which brings us to the topic at hand—dancehall. It's all the elements that celebrate the experience you live in a dancehall. The pages that follow will take you into the modern dancehall and the exciting artists that bring you to the center of their musical experience.
WICKED...

SUPER CAT

NICODEMUS

JUNIOR DEMUS

JUNIOR CAT

AND WILD.


FEATURING THE SINGLE AND VIDEO SCALP DEM. PLUS CABIN STABBIN AND VINEYARD PARTY

SOON COME:

"The Struggle Continues..."

THE NEXT ALBUM FROM SUPER CAT
Vivian Scott: Winning With The Midas Touch

Vivian Scott is a woman of many talents. She has a proven track record and keeps her ear to the musical ground. She signed two-time Grammy Award winner Shabba Ranks, new dance hall queen Patra and the sensational DJ Red Alert. Scott has also forged a deal between Epic records and the premiere dance hall label out of Kingston, Jamaica, Shang Records. In the '80s, Scott was the national director of A&R at PolyGram Records, where she signed Third World; she was the first black female membership representative for ASCAP. Formerly Epic's vice president A&R, she was recently promoted to Vice President Black Music, and she works directly with female membership representative for ASCAP. Formerly Epic's vice president A&R, she was recently promoted to Vice President Black Music, and she works directly with such artists as Babyface, Luther Vandross and Stanley Clarke; she was co-executive producer for the soundtrack to Poetic Justice. Recently, Scott and I discussed dancehall's growing popularity and what lies ahead.

You've been an integral force in bringing dancehall to the American music scene. How did you happen to get into the music? My first signing was in 1987 when I signed Third World to PolyGram records. I've always been a big fan of reggae and especially the music of Third World. It was like a dream that I could sign a band whose career I'd followed for so many years. I was there for only one album (Serious Business). It was a very pivotal album because it was a first for the U.S. market: A collaboration between a reggae group and a hip-hop artist (Daddy-O). While I worked at PolyGram I heard Shabba Ranks in most of the clubs that played reggae. I was impressed with him so I tried to start trying to find out who he was what he was about, and who the people around him were. It was very difficult to locate him because at the time he had no management or attorney; he just did independent records for independent producers. When I got to Epic it turned out he hired a lawyer (Kendall Minter) I had worked for. When Minter was shopping for a record company he came to me, and that was my link to the dancehall scene. Through him we got Patra, because she was managed by the same people.

Do you spend much time in Jamaica? Not as much as I'd like to. My responsibilities at Epic are broader than just the artists that I've signed. What's the biggest obstacle in breaking an artist from Jamaica? The hardest part is crossing from the ethnic market to the commercial market, and trying to find a balance in what the artist wants to do and what will be commercially acceptable in the States. By the time we start to market the music commercially, it's been watered down, and is not pure reggae. It's just like R&B—some styles have been influenced by jazz, some by gospel, some by rock. At the end of the day it's still music. Therefore I don't have a problem with my artists collaborating and trying new music forms. One of my most successful records was done by Shabba and Johnny Gill. As we speak I'm having success with Patra and YoYo. Everything must grow, and I think that reggae has entered into another arena, and I more people are being turned on to it.

Aren't mixtures an extension of reggae or an extension of hip-hop? If you look back at hip-hop's history, you'll see that it's a hybrid of what comes out of Jamaican dance halls and works its way to the Bronx. It's youth-oriented music. Both types of artists are expressing what they see and what's happening in their environment. Moreso, hip-hop and dance hall is music that comes from the street, so you have two people, one from America and one from Jamaica, and they're basically talking about the same thing. The beat is just a little different.

How do you market your artists to satisfy both cultures? It's always about balance. When we look for mixes we keep in mind that it has to be heard on the radio. What I continually try to do open doors for the music. Do you think Black radio resists reggae and some dancehall? It's not that black radio has targeted reggae and said, "We're going to resist it." If it doesn't fall into certain established styles they just push it aside. Some mixshows put the music on and with exposure, it eventually creeps up. I'm proud to say Black radio has been receptive to my artists and to the records that I'm involved in. It takes time. There's a cultural and language barrier.

What else are you working on? I have an artist named Vicious who's collaborating with Shyheim. You've signed an artist who's won several Grammys and it seems you have the Midas touch. What's the proudest accomplishment? Shabba and reggae music won the Grammy. I'm also proud when I go to Kingston and see producers living well, because of the country's newly adopted copyright laws. Now they can get their publishing money. Studios are springing up—really well run and designed studios. The fact is there are more records coming out of Jamaica than anywhere else in the world. Jamaicans are very loyal to their own people, and it's nice to walk into a Jamaican-owned studio and see that the personnel are Jamaican. Keeping the resources on the Island is a necessity given the economic state the country is in.

How did the new copyright laws come into being? Songwriters, musicians and arrangers put an enormous amount of pressure on the government. It was something that has been brewing for awhile. I attended a series of seminars and met with bankers, accountants and attorneys to help explain Jamaica's biggest resource wasn't Blue Mountain Coffee, but their own music. Artists and record buyers were taking Jamaican music more seriously than Jamaicans. When you go to Jamaica the music is very much a part of their culture. Everyone moves to this sort of rhythm. —Bill Speed
THREE OF THE PHATTTEST DANCEHALL RELEASES AROUND!

NO GUNS, NO MURDER

MAD LION

LOVE WOMAN SO!

V.P. Records 89-05 138th Street, Jamaica, NY 11435 USA Tel: (718) 291-7058 Fax: (718) 658-3573.
V.P. Records of Florida 5893 S.W. 21st Street, W. Hollywood, Florida 33023 Tel: (305) 966-4744 Fax: (305) 966-8766
Break A Dawn Records and Dope On Plastic Records Manufactured and Distributed by V.P. Records.
SUPER CAT
Ready To “Scalp Dem”

In less than three years, Super Cat has taken the dancehall world by storm, and simultaneously wrapped the hip-hop nation in his relentless tornado of rapid-fire chating and precision-cut beats. It all began with “Don Dada,” the title track of his 1991 Columbia release. Super Cat followed up strong with his instant classic “Ghetto Red Hot,” which is now a street anthem, continuing with the ever-so-smooth “Dolly My Baby,” a duet with hip-hop/soul queen Mary J. Blige. By no means should your storm watch end: Super Cat delivers the next wave this month with “Scalp Dem,” one of several gems from his collaboration project The Good, The Bad, The Ugly and dancehall world the way it really is. We four used to hang out together and deejay lot of sound system in combination, passing the mic down and toastin’ as long as deejays kept playin’. It shows what it was like before DJs played special versions on vinyl, when artists performed live.

How do you feel about the arrival of dancehall music to radio?

The reason it was called dancehall is because it couldn’t be played on the radio. Now, dancehall boosts ratings on the radio, so DJs play it—strictly hardcore, because it’s what the people are groovin’ to. As far as hip-hop DJs go, they give reggae 100 percent support, because the vibes between the two are like sister to brother.

What was your contact with rap before your major label debut?

I used to listen to it regularly, because I had been exposed to it over the years. So, getting involved with it by remixing reggae was never a problem. I just wasn’t looking for it. But when it came around, I saw that it was bringing people together. We Jamaicans didn’t understand the fullness of rap. We can relate to rap because it’s the same situation from the projects, to living in the hardcore ghetto, expressing yourself—reggae and rap are runnin’ parallel to each other.

How did the collaboration with Wu-Tang Clan come about?

Well, it’s just one of them things—in the industry we got to see a lot of each other doing promo work. They heard I wanted to do something with them, and they said they would do it.

What do think will happen now that labels see reggae and dancehall selling records?

I think an evil force is trying to stop reggae from prevailing. It’s not getting the full attention it’s supposed to get. Bob Marley carried this thing across the globe with roots/rock reggae, Shabba came around with R&B reggae, Mad Cobra came around with ballad reggae. There are a few more reggae artists in the business, but they should get more attention, because this is music that will never ever die.

What about the singles-driven nature of the reggae market?

Ready To “Scalp Dem”

AD LION (Read: Musical Assassin Delivering Lyric Intelligence Over Nations). Our first introduction to dancehall’s newest cat was “Shoot To Kill,” a throbbing, hilarious parody of Mary J. Blige’s “Love No Limit.” With no album and no prior name recognition, Mad Lion became a club-hold name and an underground sensation. The buzz became a roar much like his own growing voice upon release of “Take It Easy,” produced by I worry about labels not pushing certain reggae singles unless they have a hip-hop remix, as if they’re afraid of reggae exploding. I don’t feel good about that. I feel that pure reggae has been puttin’ energy back into the music all around the globe. Straight-up reggae should be boomin’ all over the airwaves. Reggae don’t need remixes to go where it has to go. That’s my philosophy at this moment.

Hear ’Im Roar

The Crazy, which spotlights Nicodemus, Junior Demus, and Junior Cat along with him.

True to form, Super Cat has a plat hip-hop mix for “Scalp Dem,” produced by Wu-Tang Clan, featuring Method Man. This one is specially designed to dominate in clubs and cars everywhere, blending Super Cat’s vocal urgency with the brooding darkness of the Wu. Our conversation turned to the business side of the music business—and the future that dancehall should both look forward to and prepare for as labels round out their vulture-like circle hovering over dancehall’s success.


It is just a piece of the reggae friend and mentor KRS-ONE. At last, we have an album to look forward to, entitled The Real Ting, slated for September release. It was produced primarily by Lion and The Blastmaster. In the tradition of Super Cat, the man Lion idolizes, the man who gave him his name, Mad Lion has his claws out, slicing all competition and carving out a new path in dancehall.

Born in England and raised in Jamaica, Mad Lion has been, as he put it, “tappin’ into the dancehall circuit for about seven years. It starts when you wake up one morning and say, ‘Gosh! I’m tired of hearing all these things on the radio, and I know personally that I can make better music.’ It’s been hard work ever since.” His independent career began with Super Power productions in Jamaica.

It was in Phillip Smart’s studio that Mad Lion met his primary influence, Super Cat. “Super Cat kicked a lyric to the effect of ‘Mad Lion should be ya name, then you would come close to fame’. The next morning, I woke up as Mad Lion, and Medallion had been forgotten.” Super Cat had predicted as much. During his GAVIN interview, Super Cat recounted the moment, saying, “a medallion is something that swings on a chain, and can be lost at any moment. He is a lion, here to stay.”

The title Mad Lion describes his persona perfectly. His voice, sound, and style are larger than life and command submission from one’s body with their ferocity.
FROM DREAD TO DANCEHALL....
ONLY HEARTBEAT HAS IT ALL!

Pick up on the only label that has REGGAE MUSIC for all tastes. Whether it’s new reggae from Burning Spear and Dennis Brown or the latest from Beres Hammond and Garnet Silk, heart❤️beat is the one! Radio contact: Dane Johnson, 617.354.0700 (ext. 253)

**Various Artists**
**RAM JAM A GWAAN**
The ultimate collection of hits from the dancehall courtesy of Jamaica’s Star Trail label.
Picks:
“Roadblock” - BERES HAMMOND
“Jah Jah Is The Ruler” - GARNET SILK
“Create A Sound” - EVERTON BLENDER

**Bob Marley & the Wailers**
**SIMMER DOWN AT STUDIO ONE**
Bob Marley & the Wailers defined Reggae music in the United States. This collection of early Studio One material presents 20 classic tracks from the mid-60’s and features the original version of “One Love” as well as classic ska cuts like “Simmer Down” and “Love and Affection”

**Dennis Brown**
**LIGHT MY FIRE**
Dennis Brown is the “Crown Prince of Reggae” and this new album is red hot.
Future hits:
“Light My Fire”
“I Miss You”
“You Shouldn’t Have Done That”

**Burning Spear**
**THE WORLD SHOULD KNOW**
Top 10 on the Billboard World Music Charts!
“His best record in decades” - BILLBOARD
Top 10 on the CMJ Chart!
Hear what all the excitement is about.
Picks:
“I Stand Strong”
“Mi Gi Dem”
“Loving Day”

**Various Artist**
**MORE HOTTEST HITS**
17 tracks of vintage Jamaican soul from the vaults of Duke Reid’s Treasure Isle label. Known as “the Motown of Jamaica”, the Treasure Isle sound will bring you back to the best summer of your life!

Heartbeat Records, 1 Camp St., Cambridge, MA 02140 ph. 617.354.0700 (ext 253) fax 617.491.1970.
THERE'S ONLY ONE MAD LION

In dancehall, overnight sensations are very hard to come by. Lion notes that everybody wants to be an entertainer when they grow up. As a result, the hunger for an opportunity to record is insatiable, and the level of exploitation on the part of studios and producers is almost unbelievable. "There's very little control," he says. "Producers don't sign deals and concentrate on the artist. They'll put out a few singles, then kill them and start all over. The producers fend for themselves, to turn a quick profit, like the drug game. Artists get to a point where they don't want money; they just hope the song will blow up. I was never checkin' for that. I release records myself through my company, Spinn'n Choice."

RAP RELATIONS

Mad Lion found himself in the middle of Brooklyn during its rap renaissance. Surrounded by Afrika Bambatta's "Planet Rock" and the hip-hop that would influence what he calls his "bad boy fantasy appeal," Lion was destined to meet KRS-ONE. KRS-ONE just stepped to Lion correctly, as a collaborator and as a producer. They've only known each other for a year, but the mutual respect they share blends perfectly. Mad Lion is also managed by Front Page Entertainment, KRS-ONE's management firm. "I'm a reggae artist doing hip-hop, but it should really be that I'm a hip-hop artist. I'm trying to bring them together because they truly are one and the same."

THE REAL TING

In Mid-September, Mad lion unifies reggae via The Real Ting. Just about every jam has the potency to stand alone as a single, so choosing the next single is key, and no easy task. "The album consists of different things that every one can relate to, from the original b-boys to all the girl lovers in the place. My album doesn't play out after three songs. For those who couldn't get into 'Shoot To Kill' or 'Take it Easy', there's a song I've done with Notorious B.I.G. I have 100% creative control with my label (Nervous)." Lion feels strongly about giving the people maximum enjoyment, from the album to his interaction with fans. "You'll never find me runnin' from a crowd," he says. "Without there could never be a me; it's about 100 percent love of people. The listeners will be happy." His mom, on the other hand, "won't be satisfied until [he] blows up like Michael Jackson."

BORN JAMERICANS

These Kids From Foreign Are No Strangers To Rulin' Sounds

S

o far, everything about their album and their approach to dancehall music is fantastic. I'm still sprung on Kids From Foreign, from their speaker-shattering opener "Instant Death" to their last cut, a remix of their underground smash, "Boom-Shak-Attack." Edley Shine, the rousing toaster/rhymer, is from Washington, D.C. Notch, one of those vocalists who makes singing sound great and seem effortless, is from Hartford. Both were born to Jamaican parents, and are the first generation of Americans in their families (hence the group's name). The two met three years ago, but interact as if they grew up together. After blastin' onto the dancehall scene with "Boom-Shak-Attack," success has been steady. I caught up with them before their appearance at Sun Fest, a massive concert gathering and their first live performance in Jamaica.

The Jamericans' sparkling debut, Kids From Foreign, is inspired by today's spirited young cousins of the Black music family, namely reggae and rap. Notch confirms that the infectious, tightly executed production stems from "Studio One, Coxsone Dodd and Foundation rhythms, with bass lines and hard snares." As the pair's vocalist, Notch points to "all of Jamaica's great stylish singers: Tenor Saw, Pinchers, Sanchez, and Junior Reed were all a part of my upbringing."

Edley's uncle owned Emperor, a ruling sound system that is 22 years strong, based in D.C. but now known worldwide. His toasting skills are rooted in the sounds of Yellowman and Brigadier Jerry. Veteran hip-hop artists Just Ice, BDP, Slick Rick, and the Sugar Hill Gang all had a hand in the Jamericans developing a love for rap.

Twenty and 21 years old respectively, Notch and Edley used to be ridiculed because their parents were immigrants. Africa and the people's roots were a constant growing up. Not so of some of Edley's neighbors: "American Blacks didn't seem to appreciate the roots that they have. But we knew who we were. Not at first, but we knew who we were."

IKUS RECORDS

24 TRACK RECORDING STUDIO

State Of The Art Equipment . . .

- AUTOMATED SONY-MCI JH 636 RECORDING CONSOLE
- SONY ARP 24 CHANNEL ANALOG RECORDER
- PANASONIC 3700 DAT
- STUDER A810-1/4" 2 TRACK RECORDER
- URNE 839 STUDIO MONITOR
- AKAI LYNN MPC 60II MIDI WORKSTATION
- IN-HOUSE ENGINEER

"Midi Production Suite"

- YAMAHA-SY 77
- ROALND D-50
- YAMAHA DX 7
- KORG-OIR/WITH WORKSTATION
- ROLAND-S-770 DIGITAL SAMPLER

YO! If you have the beat . . .

This is the place!

7 days/24 hour booking

CHECK US OUT . . .

Block Rates Available • Lounge Area • Ample Parking

IKUS RECORDS INC.

12245 S.W. 130 STREET
MIAMI, FL. 33186
PH: (305) 378-4417/8737
FAX: (305) 378-9441

GAVIN AUGUST 19, 1994
**NERVOUS NEW YORK**

Home of BLACK MOON, MAD LION, & SMIF-N-WESSUN

**OUT NOW**

the single,
"Buck Em Down"!!!!
Produced by
Da Beatminerz.
On Wreck Records

---

**OUT NOW**

the single,
"Take It Easy"!!!!
Produced by KRS One.
New album coming soon!!
On Wreck Records

---

**OUT NOW**

the single,
"Let's Git It On"!!!!
Produced by
Da Beatminerz.
New album: The Shining, coming soon!
On Wreck Records

---

**COMING SOON**

the new single,
"Nuthin' But Flava"!!!!
Featuring guest appearances from
Biz Markie,
Old Dirty Bastard and
Charlie Brown.
Produced by Funkmaster Flex.
On Wreck Records

---

Man Entertainment Inc., 1901 Broadway, Suite 13140, New York, NY
Phone 212-730-7160 (phone) 212-730-7210 (fax)
to get into African culture until Black pride became fashionable.” Notch remembers when “it used to be undesirable to wear dreads; now you see kids all over with them.”

Ironically, the bi-cultural childhood and musical sensibility native to Born Jamericans is now becoming widely accepted on the streets and over the air. “We feel it’s long overdue,” says Notch. We’re grateful that Americans are starting to appreciate dancehall and reggae as a whole,” says Notch. “Especially considering how many kinds of people live in America, and the prejudices and misconceptions that exist,” adds Edley.

The Jamericans are all smiles when they talk about the creation of their album. “It definitely took a lot of hard work and ingenuity, but the music is what I had the most fun with,” Notch recalls. “I got into Edley’s hip-hop collection, and finally had the chance to mix hip-hop and reggae together. Most of the songs were ideas in the back of the mind waiting to happen, so it didn’t take us long in the studio. We made sure everything was tight.”

It didn’t take long for this dynamic duo to get the attention of major labels. The Jamericans had already made a name for themselves in the D.C. area by opening up for every reggae artist that stopped through. Then, they appeared on BET one week and Showtime at the Apollo the next. After turning down offers that suggested Edley serve only as a disc jockey while Notch sang, they signed with Delicious Vinyl, who, according to Edley, understood “that we weren’t trying to compromise what we do, rhyming, toasting and singing—together.”

With the barrage of songs pairing dancehall artists and rappers, and with the Kids From Foreign enjoying success (the album is a Top-3 reggae seller and they’re on their third irresistible single, “Warning Sign”), it’s easy to see that the Jamericans’ silk-and-butter vocals combined with rugged chatting and easygoing rhymes is a formula that works. “It’s all street music; hip-hop comes out of reggae,” they say. It’s the same music. It’s just that one ship stopped in Jamaica and one stopped in America.”

From A Label Standpoint

After decades of swelling underground, with countless deejays and MCs producing thousands of singles in the independent markets of Jamaica and the U.S., dancehall has arrived at the doorstep of America’s full-service labels. How will they proceed given radio’s changing demographics and fragmentation? How can record companies approach dancehall with the sensitivity this cultural gem deserves? The next page answers with candid responses and irrefutable results...

PROFILE ENTERTAINMENT:
Perfecting Dancehall Stylee

Chris Landry, A&R manager for Profile Entertainment, has worked with dancehall music since 1987. He, too, can confirm the strong tie between rap and reggae. “The two go hand in hand, so you can’t blow up rap without appreciating dancehall,” he says. “Whenever we drop a release, we try to supply a hip-hop remix to cater to the hip-hop listener. Cutty Ranks’ ‘The Stopper’ is one of Profile’s best examples of a hip-hop mix winning kids over.”

Ideo logical and cultural similarities aside, Landry contends that both sectors have a lot to learn and to expose themselves to about one another. “The hip-hop kids only know about one percent of what comes out; Shabba, Dawn Penn, Mega Banton, Super Cat—just like the people in Jamaica don’t get all the hip-hop.”

Of course, this is largely attributed to the past paucity of reggae and dancehall on the radio. Now that the American ear is open-
This reggae compilation incorporates Jamaica's finest: Diana King, Carla Marshal, Rayvon, and the new single by Ini Kamoze, "Here Comes The Hotstepper," which is busting out on all formats.

The roots conscious dancehall compilation produced by Wild Apache. Featuring Super Cat,Junior Cat, Junior Demus, and Nicodemus.

Reggae's soulful songstress who was featured on "Stir It Up" and the "Cool Runnings" soundtrack, is coming with her solo release, "Black Roses."
ing to dancehall riddims, listeners are becoming more educated. As a result, differing styles of reggae are reaching audiences on a greater (though not optimal) scale. Landry notes that straight-up or what he calls "legitimate" dancehall records have better chances on the radio today, a la Dawn Penn's "No, No, No" or Chaka Demus & Pliers' "Murder She Wrote." The formula that works best for the moment, Landry says, "is to take a song that's already a hit in the dancehall community and re-release it. Such was the case for Terror Fabulous' 'Action.' The country's so big, that a major label can take a single further without it dying underground."

However, the Jamaican sound systems (mobile crews of deejays and MCs), like Stone Love, Metromedia, Bodyguard and Kilamanjaro are still the primary vehicle for introducing and disseminating new music.

United States-based Profile's ability to pull this off has been bolstered by college and mixshow programs. Landry testifies to this based on the response he used to get from jocks as a promotion rep for Profile. Ultimately everyone wins—station, listener, artist and label. "All the DJs told me that the reggae scene was growing quickly. Jocks who weren't checking for dancehall in the past began to ask me for specific singles. The bottom line is that you can never underestimate the underground. If a hardcore record is good, it will sell, and it can compete with the smoother R&B or hip-hop flavored tracks."

Profile is hands down the premiere domestic label for dancehall compilations. They have released Dancehall Stylee: The Best Of Reggae Dancehall Music Vols. 1-4, Dancehall Massive Vols. 1 & 2, Rewind, and Classic Reggae Vol. 1. Landry asserts that "that's the way for labels to go in reggae now, because it's song and hit-driven, not artist driven. I hope that will change, and that people will start checking out artists' albums, because now there's a whole swarm of compilations. Unfortunately, signing an artist is really tricky. The American release schedule of one album a year could kill his or her name in Jamaica, where songs are released much faster." Hopefully kids will start diggin' deeper for the original, classic riddims.

Note to all DJs: If you're in a market where you can't get a hold of the latest dancehall releases, or you just want to phatten up your existing collection, Chris Landry recommends calling Charlie Morgan at Outer National and hooking up with his comprehensive catalog mail order service. Outer National's number is (206) 884-2738.

**ELEKTRA-FYING SOUNDS**

Elektra's Erika McDaniels took some time out of her crazy schedule to up me on their dancehall agenda. As manager of urban music college promotion, she often has a lot to do with the success of Elektra's diverse reggae/dancehall roster. Elektra has some standout music on the horizon to follow up the well-received debut of young chatta Red Fox.

There are three particular projects that McDaniels is most excited about: The first is reggae-soul legend Beres Hammond, who boasts a national Top-ten selling album with In Control, his Elektra debut. Secondly, this fall marks the return of ragga specialist Shinehead, whose new single, entitled "Buff Bay" is sure to set the dancehall scene aflame. Finally, Elektra just signed Ziggy Marley. In other words, the positive energy has no end in sight...Big up!

**COLUMBIA'S COLOSSAL OFFERINGS**

Tyesh Harris and Demmette Guidry, national promotion directors from the east and west coasts respectively, plan to follow their steady path of success with Columbia's next set of dancehall and reggae releases. This year, the Stir It Up compilation is garnering attention on the streets and in radio. It began with Diana King's interpretation of the project's title track, and shall continue as Ini Kamoze rides the airwaves with "Here Comes The Hotstepper", which sounds like a winner.

All the way from Canada comes Carla Marshall, whom Tyesh simply describes as, "absolutely gorgeous, definitely hot." Marshall releases the first single, "Poonie Poonie" this fall. Last but by no means least, Super Cat (this week's cover star), keeps it comin' with his second solo release for Columbia. "Don Dada sold 350,000 copies, says Harris. "This time, we're takin' him gold." 'Nuff said. ●
CIRCULATING REGGAE AROUND THE WORLD

Mystic Revealer
includes the single "Remember Romeo"

Macka B Here Comes Trouble
includes the hit single "Squeeze Me"
currently #1 in Hawaii

Best of the Best Vol. 1
features Beres Hammond's #1 hit
"Putting Up Resistance"

RAS Records
P.O. Box 42517 • Washington, D.C. 20015
Fax: (301) 588-7108 • Mail Order: (301) 588-5135
Label & One-Stop: (301) 588-9641
### Most Added

<table>
<thead>
<tr>
<th>Artist/Label</th>
<th>Title</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>WENDY BUCKLEW (10)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>BUCKWHEAT ZYDECO (11)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>CROSBY, STILLS &amp; NASH (12)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>BARE NAKED LADIES (15)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>NEIL YOUNG (19)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>EDIE BRICKELL (29)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>GAYLE BRICKELL (29)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>GAVIN (39)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>504 (50)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3rd MATTACH (65)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### Top Tip

**Picture Perfect Morning (Geffen)**

*by Edie Brickell*

This week's easy call—highest debut at #26. Most Added with 29 adds and 42 total reports.

### Gridbound

**BARE NAKED LADIES (Sire/Reprise)**

**BUCKWHEAT ZYDECO (Island)**

**LOVE SPOUT LOVE (Imago)**

**SHONA LAING (Trixstar)**

**JIM LAUDERDALE (Atlantic)**

**SHONA LAING (TriStar)**

**DAVID BYRNE (Trixstar)**

**PAUL ANDREW (Capricorr)**

**DAVID KNOPFLER (Mesa)**

**THE DEVILS (Capitol)**

**KATELL KEINEG (Elektra)**

**ALLMAN BROTHERS BAND (Epic)**

**JOHN GORKA (High Street/Windham Hill)**

**PALLADINO (Pangaea/IRS)**

**DGC COMPILATION (DGC)**

**TEXAS (Mercury)**

**BLOWN AWAY SOUNDTRACK (550 Music)**

**HOOTIE & THE BLOWFISH (Atlantic)**

**FRANCIS DUNNERY (Atlantic)**

**THE IGUANAS (MCA)**

**CROSBY, STILLS & NASH (Atlantic)**

**JULES SHEAR (Island)**

**SHERYL CROW (A&M)**

**SUBDUDES (High Street)**

**BOZ SCAGGS (Virgin)**

**EDIE BRICKELL (Geffen)**

**BONNIE RAITT (Capitol)**

**JIMMY BUFFETT (MCA)**

**TRAFFIC (Virgin)**

**SARA HICKMAN (Discovery)**

**KRISTEN HALL (High Street)**

**PETE DROGE (American)**

**EVERYTHING BUT THE GIRL (Atlantic)**

**SPIN DOCTORS (Epic)**

**JOHN MELLENCAMP (Mercury)**

**PRETENDERS (Sire/Warner Bros.)**

**DAVID BYRNE (Sire/Warner Bros.)**

**PAULA COLE (Imago)**

**JEFFREY GAINES (Chrysalis/ERG)**

**SHAWN COLVIN (Columbia)**

**NEIL YOUNG & CRAZY HORSE (Reprise)**

**TOAD THE WET SPROCKET (Columbia)**

**ROLLING STONES (Virgin)**

### A3 New Releases

**SHAWN COLVIN**

**Cover Girl (Columbia)**

The more obscure the covers are, the more interesting Cover Girl gets. A song as off-the-wall as "There's A Rugged Road" by Judee Sill (who I once saw open years ago for Crosby & Nash) becomes...

*There's A Rugged Road* by Judee Sill

A song as off-the-wall as "There's A Rugged Road" by Judee Sill (who I once saw open years ago for Crosby & Nash) becomes...
“He is a tender young songwriter with a soulful twist on life. He is progressive enough to get your phones ringing.”
Lois Todd, Asst. PD-KBCO

If you fail to play this record, we can’t be held responsible for the consequences.

“If You Don’t Love Me (I’ll Kill Myself)”

The new single from the top 20 adult alternative album Necktie Second

Produced and Mixed by Brendan “Bud” O’Brien
Management By Kelly Curtis and Krisha Augerot at Curtis Management
the property of the singer, which is really the true test of a great song. Party recorded live at the Bottom Line, mostly patched inside the studio with a variety of players and producers, as it happens. Cape Cod Women's entries are penned mostly by producers, as it happens. Coverdio with a variety of players and Line, mostly patched inside the studio. But now the property of the singer, which is really the true test of a great song.

**SINEAD O'CONNOR**

"Fire On Babylon" (Ensign/EMI)

Fame has completely obliterated one of the most valuable side benefits here is a woman vividly interpreting the "male mystique" if, in fact, there is one. There is even such a thing.

**EDIE BRICKELL**

Picture Perfect Morning (Geffen)

I think it was Bill Evans at KFOG who said it first, but Edie Brickell sure took a fast and giant leap from college girl/hippie gnome to astute adult observer. It was also bassist Rob Wasserman and Jerry Garcia who said it first, but Edie Brickell's writing has taken is truly astounding. It's almost as if she was anywhere near normal on "Time To Go." It's always nice to see a turnaround like Kristin Hall made, 30-34-18. Contrary to what you read elsewhere, Ke$ha's "Mo" is happening, 25-20.

**MARICA BALL**

"Redbeans" (Rounder)

Best known for sending out her disc with a block of cement (at first we thought it was a new pair of "shoes") from Kid Leo, Wendy Bucklew is no stranger to these pages, where her first album was given glowing praise. Bucklew's music is a good example of how to gift wrap acoustic music with edge and might. Monsters of the future include Edie Brickell debuting at #26, Crosby, Stills & Nash in at #34 and Counting Crows' "Einstein On The Beach" bowing at #41.

WENDY BUCKLEw

Painting Sidewalks (Velvet Dwarf Antersound)

Paul Simon and Roy Halee co-involved as producers. Picture Perfect Morning has Halee's analog warmth as opposed to the stodgy digital ping that Simon has avoided like the plague on his own recordings. The transition Brickell's writing has taken is truly astounding. It's almost as if she was anywhere near normal and was with "Time To Go."
Special A³ Summit Registration Note:

We're getting ready for this year's Summit! If you've already RSVP'ed for this year's Summit but haven't yet sent in your money, bring your check to Boulder and we'll work it all out there.

THE COMPLETE A³ SUMMIT SCHEDULE

Updates! Updates! Updates!

Here's the complete list of events.

THURSDAY, AUGUST 25:
9:30a.m. The Kid Leo Invitational Non-Masters Golf Outing—Coal Creek Golf Course, Louisville, Colorado (ten minutes from Clarion Hotel)

Updated Change! 4:00p.m. James Lewis Marketing presents the 2nd Annual Registration Barbecue Under The Tent sponsored by Antone's/dos & Discovery Records featuring Beto & The Fairlanes with special guest Sara Hickman. Pick up your registration badge and limited Fox Theater showcase tickets (tickets available on a first come/first served basis) at the barbecue.

6:30p.m. Columbia Records presents a Shawn Colvin Summit Send-off—An upfront and personal half hour acoustic set inside the Clarion Grand Ballroom. All are invited, radio and record!

8:30p.m. Fox Theater Showcase #1 starring Lyle Lovett, Luka Bloom, Paula Cole, David Broza and special guests Jackopierce. Jackopierce hits the stage at 8:30pm sharp. Shuttles to and from the hotels will be provided to make sure you hear note one. After Midnight High Street Lounge & Cafe featuring Kirsten Hall and disappear fear

FRIDAY, AUGUST 26:
8:00a.m. The Bone/Aural Gratification Breakfast. Read Bone Magazine, dig Happy Rhodes, Grand Ballroom

9:00a.m. Opening General Meeting—Reasons To Be Cheerful. Reasons To Be Fearful—What the heck have we learned in a year? Plus, you never know who might drop by.

11:30a.m. Sponsored Lunch, November 2nd menu. Under the tent, not in the sport's bar. Get stuffed, Thanksgiving style.

1:15–1:55p.m. A³ presents Gary Wall of Gary Wall Media delivers his nuts & bolts thoughts about radio and music followed by a brisk Q&A session.

3:30–5:00p.m. On The GRIDdle Olympic Style—preceded by a Songlines/Sean Cookley kegger party. Get loose with some new music and assorted surprises.

Updated Change! 5:30–7:30p.m. Second Annual A³ Summit Cocktail Party sponsored by MCA and Margaritaville featuring Horse, Todd Snider and special guests The Mummies

9:00p.m. Fox Showcase #2 starring Nanci Griffith, Jules Shear, Jeffrey Gaines and very special guest Freedy Johnston. Shuttles After Midnight Rounder Lounge & Cafe featuring Jimmy LaFave and disappear fear

SATURDAY, AUGUST 27:
8:00a.m. Sponsored Breakfast by Michele Clark Promotions featuring Private Music's Susan Werner

9:00a.m. Promotion & Marketing Part 1

10:30a.m. Promotion & Marketing Part 2

12:00noon The Capricorn Records Picnic featuring Freddy Jones Band and the Vigilantes Of Love

1:30p.m. Retail Impact Workshop co-hosted by Harry Levy of radioActive and Kent Zimmerman

3:00p.m. Breakout Exclusives—Constantine, SBR, Non-Comm and Music Promo

9:00p.m. Fox Theater Showcase #3 starring The Dave Matthews Band, Magic Dick & Jay Geils, Rusted Root and special guests Over The Rhine. Shuttles are being provided to and from the Clarion.

Updated Change! After Midnight Atlantic/Virgin Cafe and Lounge with Jim Lauderdale and David Gray. A great way to wind out this year's event with two of A³'s best new songwriters.
Most Added

ANITA BAKER (60)
TRAFFIC (41)
ELTON JOHN (34)
AMY GRANT (31)
STEVIE NICKS (25)

Top Tip

ANITA BAKER
"Body & Soul" (Elektra)

Inside A/C

Reid Olsen, program director at KELO-FM in Sioux Falls, South Dakota, reports his station has entered the credit card business with their own Visa Card in partnership with the State Bank of Alcestor. Olsen says, "Unlike other radio station 'card clubs,' the KELO FM Visa is an actual Visa credit card with an APR as low as 9.25% (92.5 is the station's dial position). Plans are for card members to get exclusive discounts from station advertisers.

Our old friend Brian Lee, formerly at WSKV-Asheville, N.C., has his new station up and running across town. The calls are WZLS, the mailing address is 7080 Hendersonville Rd., Asheville, NC 28803. Phone is (704) 277-0011 fax is (704) 277-7991.

The station is not A/C, but is rocking somewhere between an old-style AOR and current A3. It's as Brian says, "rock for adults."

The void left by baseball's current strike is being filled admirably by various A/C stations and other format icons. In San Francisco, K101's Don Bleu fielded his own all-star team (above) less than 24 hours after the strike began, and, complete with the opening National Anthem after the strike began, and, complete with the opening National Anthem, the K One Oh Wonders and the Whizzards are pictured grandstand-front of home plate.

The Whizzards are pictured grandstand-front of home plate. Where's Huey?..."
HER SPECIAL QUALITY COMES TO A/C. FIRST.

Sarah McLachlan — good enough

Her riveting new single.

OFFICIAL AIRPLAY DATE:
MONDAY, AUGUST 22nd

From the already Gold album:
FUMBLING TOWARDS ECSTASY

"A terrific album. If there's any justice, Fumbling Towards Ecstasy will make McLachlan a star."
— CHICAGO TRIBUNE

"Gorgeous."
— TIME MAGAZINE

"A record unlike any one will hear this year."
— BILLBOARD

ON TOUR NOW THROUGH DECEMBER

© 1994 Arista Records, Inc., a Bertelsmann Music Group Company

Produced by Pierre Marchand
Michael Bolton and Mix 107.3 (WRQX) are set for a benefit softball game that will feature Bolton's Bombers and the Mix 107.3 Mantics. The contest will be held August 23 at high noon in D.C. Bolton's Bombers harpoon the country most every summer in conjunction with his concert schedule. This is actually a rematch of a 1992 debacle and proceeds will benefit Metropolitan Boys & Girls Clubs, the Bolton Foundation.

**Up & Coming**

<table>
<thead>
<tr>
<th>Artist</th>
<th>Chart Position</th>
<th>Format</th>
<th>ADDs This Week</th>
<th>Top Chart Debut</th>
</tr>
</thead>
<tbody>
<tr>
<td>Michael Bolton</td>
<td>15.63 per week</td>
<td>A/C</td>
<td>1467</td>
<td>13 weeks</td>
</tr>
<tr>
<td>Jimmie Fire</td>
<td>14.00 per week</td>
<td>A/C</td>
<td>1236</td>
<td>15 weeks</td>
</tr>
<tr>
<td>Jody Watley</td>
<td>12.50 per week</td>
<td>A/C</td>
<td>1057</td>
<td>13 weeks</td>
</tr>
<tr>
<td>Allee Willis</td>
<td>11.00 per week</td>
<td>A/C</td>
<td>855</td>
<td>15 weeks</td>
</tr>
<tr>
<td>T. Graham (above)</td>
<td>9.50 per week</td>
<td>A/C</td>
<td>676</td>
<td>10 weeks</td>
</tr>
<tr>
<td>Michael Bolton</td>
<td>8.00 per week</td>
<td>A/C</td>
<td>412</td>
<td>12 weeks</td>
</tr>
<tr>
<td>Jody Watley</td>
<td>6.50 per week</td>
<td>A/C</td>
<td>360</td>
<td>13 weeks</td>
</tr>
<tr>
<td>Allee Willis</td>
<td>5.00 per week</td>
<td>A/C</td>
<td>270</td>
<td>15 weeks</td>
</tr>
<tr>
<td>T. Graham (above)</td>
<td>3.50 per week</td>
<td>A/C</td>
<td>180</td>
<td>10 weeks</td>
</tr>
</tbody>
</table>

**Chart Analysis**

For the first time since June 3, we have a new #1 single as Richard Marx earns the top slot with "The Way She Loves Me," a single that hadn't been released when Elton John took over #1 with "Can You Feel the Love Tonight." The Marx victory comes with nearly 27,5 spins per playing station.

Tied with Richard Marx for #2 most mentioned is Bonnie Raitt's "You," at 202 reports. Raitt's "Sister" spins is second only to Marx, but the new #1 as far as committed stations is the three-week-old Amy Grant single, "Lucky One" with 208 of a possible 229. Grant, pegged once again as the format's HOTTEST, increased her total spins by 1467. The second best performer in the format is the Anita Baker start at 652 followed by Elton John's "Circle Of Life" with 641.

Only one new single debuting in the top 10 and that's the aforementioned Amy Grant at #8. Among its 51 newest players are WBQR, KWQX, WGFM, MIX107.9, KBOZ, KELO, KLSY, WPZQ, W1XJ, KJQ1 and KMGX. The list of possible excuses for not being on this future #1 must be very short by now. Note that 50 stations already report spins of better than 28 a week.

Two only new singles in the top 20 this week. Garth Brooks' tribute to KISS, "Hard Luck Woman," goes to #18 with nearly half the format playing it and 22,54 spins, on average, from its players. Garth's army includes KLIS, KSQQ, WCKQ, WMJQ, WTSS, WAPI, WQUL and KOSO, all of whom are among those committed to better than the current 22.54 spins threshold.

Check out the leaps and bounds of the Pretenders' "I'll Stand By You," this week alone it climbs #28-#20 with an increase of more than 500 spins and a roster of players than's 17 stations longer than last week. The newest Pretenders are KELO, KLIS, KFMO, WTRR, KDEC and WVLT.

Originally released half a year ago, Melissa Etheridge's "Come To My Window" had its best-ever week this week with 20 ADDs. The new include WMNB, KUTA, KELL, KLMI, WQLIQ, KMGX and KZOR.

An excellent second chart week for Edie Brickell's natural A/C single, "Good Times." Two dozen ADDs this week take it comfortably over the 100-station mark and spins increase to a strong 619. ADDs include KKLX, WRQX, WLMX, KMAS, WALK, WTSS and KJUC.

As predicted last week, Elton John's "Circle Of Life" is the format's top chart debut this week. Its opening ranking of #30 comes with 104 players and a spin commitment of 15.63 per week per station. ADDs this week from 34 (third best in the format) including KQXT, KOPM, K103, WSOS, WNOX, KEQ, WMWX, W101, WJJQ, W101Q, WRQX and WLMX.

**Artist Profile**

**Martin Page**

**Label:** Mercury

**Promotion Contact:** Bill Cason

**Birth Date and Birth Place:** September 23, 1959 - Southampton, England

**Current Residence:** Encino, California

**Musical Influences:** "Everything from medieval jigs to the Berran drummers."

**Likes:** "Rain on the window pane, green fields, ghost stories, cats and brunettes."

**Dislikes:** "Getting up really early after going to bed really late."

**Favorie Pastime:** "Staring at the sea."

**Favorite Sports Team:** "Southampton football club in Hampshire, England."

**Pet:** "Clive - a cat named after Clive Calder and Clive Davis."

**If I Weren't a Recording Artist, I'd Be:** "Completely confused! No, seriously, a professional soccer player."

**Most Treasured Material Possession:** "A black Stingray musicman bass guitar."

**Last Time You Cried and Why:** "Recently - for the people of Rwanda."

**Ambitions You Still Have To Fulfill:** "Scoring the winning goal for England in a World Cup and scoring the soundtrack to a fine movie."

**Best Advice You've Ever Received:** "Follow your heart."

**Three Essentials You Would Fulfill:** "Pen and paper, a bottle and a sense of humour."
Matthew Sweet
Let Me Be The One
from the new album
"If I Were A Carpenter"

Executive producer: Matt Wallace & David Kopayan
© 1994 ABM Records. Inc. All rights reserved.
This week's RECORD TO WATCH is Sheryl Crow's (left) sophomore single, “All I Wanna Do.” Only 29 A/Cs on board at the moment: WFPS, K99, KHQZ, KVIC, KMSG, WFRO, WHAI, Q93, WGMT, 98Q and KLKQ etc., but her credentials at a number of other pop 'n rock formats precedes her.

TOP TIP this week is pretty obvious. Anita Baker's comeback single, "Body & Soul" heralds the beginning of an airplay tidal wave that will cover the airwaves for months to come as it and subsequent singles spring forth from her soon-to-be-released new album.

Check out Traffic's new single, "Some Kinda Woman." Two weeks since its release and it's topping chartbound with 67 stations and 827 spins. In just two weeks this one's already topped the first single "Here Comes A Man." Players include K99, WQUT, KMGN, WQHL, WSUL, WCKQ, WHAI and KVIC.

New Releases

SHAWN COLVIN
Every Little Thing He Does Is Magic (Columbia)

Sring's hit song from the Police album, Ghost In The Machine, is redone by Colvin in a Jon Mitchell-esque acoustic rendi of "Big Yellow Taxi." A familiar song on which only the gender is flipped, a familiar style and a winning performance make it "must play."

JON SECADA
"Whipped" (SBK/EMI)

Now we know how he likes his potatoes. And A/C should like this specially-mixed version for immediate consideration. It's bright and rhythmic with no downside. Secada's successful track record with A/C will remain unblemished with this solid performance.

SARAH MCLAUGHLIN
“Good Enough” (Arista)

Right on the verge () of an A/C hit more than once before, McLaughlin should connect with the format in a big way with this self-written gem from her album Pumbling Towards Ecstasy.

MATTHEW SWEET
"Let Me Be The One" (A&M)

The first release from If There's A Carpenter, the Carpenters tribute album starring normally alternative musicians. Matthew Sweet's treatment of this early Carpenters track, circa 1971, is a fresh and certainly an "alternative" to the original.
SECADA

Produced by Jon Secada & Emilio Estefan Jr.
Management Emilio Estefan Jr. for Estefan Enterprises inc.
Total Reports: This Week 207 Last Week 209
Hit Factor is a percentage of stations which will have the song in Heavy or Medium rotation.
Reports accepted: Mondays - Thurs through 5pm
Station Reporting Phone: (415) 495-1900  Gavin Fax: (415) 495-2590

**Gavin Country**

**Most Added**
- BROOKS & DUNN (158)
- LITTLE TEXAS (102)
- ARCHER PARK (70)
- SAMMY KERSHAW (58)
- LARI WHITE (52)

**Top Requests**
- JOE DIFFIE
- JOHN MICHAEL MONTGOMERY
- TIM MCGRAG W
- RICK TREVIN O
- GEORGE STRAIT

**Record To Watch**
- LARI WHITE
  - "Now I Know"
  - (RCA)
  - This beautiful song already has fifty-six supporters, including KEBC, KXXY, KUZZ, WBKR, WSIX, KIK/FM and KDD.

**Inside Country**

- Shondandoah's Mike McGuire wed his sweetheart, All My Children's Teresa Blake on Saturday July 9 in Birmingham, AL. Troy Aikman served as a groomsman, and Blake's cast mates Kelly Ripa (Hayley Vaughan) and Eva LaRue (Maria Santos) were among her attendants.

**Radio News**
- Congratulations to "Bubba" Thomas, who won a Sony 5 CD player, courtesy of Epic Records, in the latest Gavin Video Magazine contest... Don Moore has left KDDK-Little Rock. MD Chris Santos) were among her attendants.

- **HEAVY**
  - WESTERN FLYER - Western Flyer (Step One)
  - MICHELLE WRIGHT - One Good Man (Arista)
  - SIBRGER PHILPS - Ever Changing Woman (Aysum)
  - RICK TREVINO - I'll Never Love Again (Goliath)

- **HEAVY**
  - LITTLE TEXAS - Kick A Wahkah (Warner Bros.)
  - JAMES BROS - A Real Good Way To Wind Up Lonesome (MCA)
  - BROTHER PHILPS - Ever Changing Woman (Aysum)
  - DARIK NORWOOD - If Ever Love Again (Goliath)

- **MEDIUM**
  - BROOKS & DUNN - She Ain't No Good (MCA)
  - ERIC CHENES - This Is The Night That I'll Remember (Atlantic)
  - BONNIE RAITT - A Little Love (Columbia)
  - TIM MCGRAW - Down On The Farm (Curb)

- **HEAVY**
  - BROOKS & DUNN - She Ain't No Good (MCA)
  - ERIC CHENES - This Is The Night That I'll Remember (Atlantic)
  - BONNIE RAITT - A Little Love (Columbia)
  - TIM MCGRAW - Down On The Farm (Curb)

- **MEDIUM**
  - BROOKS & DUNN - She Ain't No Good (MCA)
  - ERIC CHENES - This Is The Night That I'll Remember (Atlantic)
  - BONNIE RAITT - A Little Love (Columbia)
  - TIM MCGRAW - Down On The Farm (Curb)

- **HEAVY**
  - BROOKS & DUNN - She Ain't No Good (MCA)
  - ERIC CHENES - This Is The Night That I'll Remember (Atlantic)
  - BONNIE RAITT - A Little Love (Columbia)
  - TIM MCGRAW - Down On The Farm (Curb)

- **MEDIUM**
  - BROOKS & DUNN - She Ain't No Good (MCA)
  - ERIC CHENES - This Is The Night That I'll Remember (Atlantic)
  - BONNIE RAITT - A Little Love (Columbia)
  - TIM MCGRAW - Down On The Farm (Curb)

- **HEAVY**
  - BROOKS & DUNN - She Ain't No Good (MCA)
  - ERIC CHENES - This Is The Night That I'll Remember (Atlantic)
  - BONNIE RAITT - A Little Love (Columbia)
  - TIM MCGRAW - Down On The Farm (Curb)

- **MEDIUM**
  - BROOKS & DUNN - She Ain't No Good (MCA)
  - ERIC CHENES - This Is The Night That I'll Remember (Atlantic)
  - BONNIE RAITT - A Little Love (Columbia)
  - TIM MCGRAW - Down On The Farm (Curb)

- **HEAVY**
  - BROOKS & DUNN - She Ain't No Good (MCA)
  - ERIC CHENES - This Is The Night That I'll Remember (Atlantic)
  - BONNIE RAITT - A Little Love (Columbia)
  - TIM MCGRAW - Down On The Farm (Curb)

- **MEDIUM**
  - BROOKS & DUNN - She Ain't No Good (MCA)
  - ERIC CHENES - This Is The Night That I'll Remember (Atlantic)
  - BONNIE RAITT - A Little Love (Columbia)
  - TIM MCGRAW - Down On The Farm (Curb)

- **HEAVY**
  - BROOKS & DUNN - She Ain't No Good (MCA)
  - ERIC CHENES - This Is The Night That I'll Remember (Atlantic)
  - BONNIE RAITT - A Little Love (Columbia)
  - TIM MCGRAW - Down On The Farm (Curb)

- **MEDIUM**
  - BROOKS & DUNN - She Ain't No Good (MCA)
  - ERIC CHENES - This Is The Night That I'll Remember (Atlantic)
  - BONNIE RAITT - A Little Love (Columbia)
  - TIM MCGRAW - Down On The Farm (Curb)

- **HEAVY**
  - BROOKS & DUNN - She Ain't No Good (MCA)
  - ERIC CHENES - This Is The Night That I'll Remember (Atlantic)
  - BONNIE RAITT - A Little Love (Columbia)
  - TIM MCGRAW - Down On The Farm (Curb)

- **MEDIUM**
  - BROOKS & DUNN - She Ain't No Good (MCA)
  - ERIC CHENES - This Is The Night That I'll Remember (Atlantic)
  - BONNIE RAITT - A Little Love (Columbia)
  - TIM MCGRAW - Down On The Farm (Curb)

- **HEAVY**
  - BROOKS & DUNN - She Ain't No Good (MCA)
  - ERIC CHENES - This Is The Night That I'll Remember (Atlantic)
  - BONNIE RAITT - A Little Love (Columbia)
  - TIM MCGRAW - Down On The Farm (Curb)

- **MEDIUM**
  - BROOKS & DUNN - She Ain't No Good (MCA)
  - ERIC CHENES - This Is The Night That I'll Remember (Atlantic)
  - BONNIE RAITT - A Little Love (Columbia)
  - TIM MCGRAW - Down On The Farm (Curb)

- **HEAVY**
  - BROOKS & DUNN - She Ain't No Good (MCA)
  - ERIC CHENES - This Is The Night That I'll Remember (Atlantic)
  - BONNIE RAITT - A Little Love (Columbia)
  - TIM MCGRAW - Down On The Farm (Curb)

- **MEDIUM**
  - BROOKS & DUNN - She Ain't No Good (MCA)
  - ERIC CHENES - This Is The Night That I'll Remember (Atlantic)
  - BONNIE RAITT - A Little Love (Columbia)
  - TIM MCGRAW - Down On The Farm (Curb)

- **HEAVY**
  - BROOKS & DUNN - She Ain't No Good (MCA)
  - ERIC CHENES - This Is The Night That I'll Remember (Atlantic)
  - BONNIE RAITT - A Little Love (Columbia)
  - TIM MCGRAW - Down On The Farm (Curb)
COUNTRY

NOMINEES FOR THE 1994 SRO AWARDS

Nominees for the 1994 SRO Awards have been announced. The expo will take place October 6-8, with Lorrie Morgan and Jeff Foxworthy presenting the awards October 7.

Some of the nominees include:
- Record Label of the Year: Arista Nashville; MCA Nashville, Warner/Reprise Nashville
- Station of the Year, Small Market: WAXX-Eau Claire, WI; WBKR Owensboro, KY; WDEN-Macon, GA; WWYN-McKenzie, Tenn.
- Radio Station of the Year, Medium Market: KVOO-Tulsa; WAMZ-Owensboro, KY; WDEN-Macon, GA; WWYN-McKenzie, Tenn.
- Radio Station of the Year, Large Market: KNIX-Phoenix; KZLA-Los Angeles; WWWW-Detroit
- Manager of the Year: Narvel Blackstock, Surstruck Entertainment (Reba McEntire)
- Stan Moress, Moress, Nanas, Shea Entertainment (Clint Black), Bob Titley, Bob Titley & Associates (Kathy Mattea)
- Road Manager of the Year: Carson Chamberlain (formerly with Alan Jackson), Terry Elam (Vince Gill), Steve Emley (Faith Hill)
- Club of the Year: Billy Bob's-Ft. Worth, Crazy Horse Steak House-Sanita Ana, Toolie's Country-Phoenix
- The Academy of Country Music has announced its new board of directors. Elected to two-year terms were Merlin Littlefield (Affiliated), Mark Miller (Artist/Entertainer), Ken Mueller (Club Operator/Employee), Jerry Fuller (Composer), Rhubarb Jones (Disc Jockey), T.K. Kimbrell (Manager), Ray Benson (Musician/Bandleader), Doug Howard (Music Publisher), Carson Schreiber (Promotion/Public Relations), Neil Pond (Publications), Buddy Owens (Radio), Bob Heatherly (Record Company), Paul Moore (Talent Agent), Gene Weed (TV/Motion Picture)
- and Joe Gehl (Talent Buyers)
- Hold-over board members who still have another year to serve are Gaynelle Pitts (Affiliated), Dan Seals (Artist/Entertainer), Fred Reiser (Club Operator/Employee), Mae Boren Axton (Composer), Bob Kingsley (Disc Jockey), Jay Dee Maness (Musician/Bandleader), Cliffie Stone (Music Publisher), Cathy Gurley (Promotion/Public Relations), Susan Harrington (Publications), Don Langford (Radio), Paige Levy (Record Company), Gayle Holcomb (Talent Agent), Ron Weed (TV/Motion Picture), and Bob Romeo (Talent Buyers).
John Michael Montgomery will be her last until the birth of her expected to be back on the road him to cancel four shows, but is suffered back injuries which forced injured in an accident on a four-
BOB WOODRUFF'S NEW SINGLE ISN'T JUST GOOD. IT'S ALRIGHT.

BOB WOODRUFF

THE NEW SINGLE AND VIDEO FROM BOB'S CRITICALLY-ACCLAIMED DEBUT

DREAMS & SATURDAY NIGHTS

ADD DATE AUGUST 22

PRODUCED BY STEVE FISHELL FOR JACKALOPE PRODUCTIONS • MANAGEMENT: BOBBY ROBERTS & JIM DELLA CROCE

ASYLUM '94... COUNTRY TODAY AND TOMORROW. ON ASYLUM COMPACT DISCS AND CASSETTES.
Most Added

35
30
26
33
32
37
39
42
50
40
36
33
32
30
26
28
27
29
19
12
11
10
9
8
7
6
5
4
3
2
1

ART PORTER (33)
PETER WHITE (27)
JIM CHAPPELL & HEARSAY (15)
JONATHAN BUTLER (11)
STEVE REID (10)

Top Tip
DON GRUSIN
Banana Fish (GRP)

Our highest debut with 26 reports, seven of which are already in medium rotation.

STEVAN PASERO

ARTIST PROFILE

FROM: San Francisco
LATEST RELEASE: Song For The Wild
LABEL: Sugo

PASERO ON SUGO’S SUCCESS: “Sugo’s got this big thing going in the domestic and international gift markets. We’re going to do about 20 or 30 shows, including the main gift shows.”

“Songs For The Wild (with percussionist Christopher Bock) and Steve Reid’s Bamboo Forest are our newest releases. (Songs...) been a work in progress for nine months. I used a little sax and oboe, but I wanted to key in on the guitar and have an organic percussive sound. We worked on it while I produced other projects for Sugo. We cut 25 tunes and selected 11.”

SUCCESS:

PASERO ON SUGO’S

INFLUENCES: Paco de Lucia

FUTURE PLANS: “I’m working with a sextet and we’re going to do about 20 rehearsals in the next 30 days. We’ll be ready to go in September. I could do a set or two of ensemble then a set or two of solo guitar.”

Chartbound

* PETER WHITE (Sin-Drome)
* LED GANDELMAN (Verve Forecast)
* JIM CHAPPELL & HEARSAY (Real Music)
* FREEZE FRAME (IC/DA)
* FORREST GUMP SOUNDTRACK (Epic)
* DAN REYNOLDS (Positive Music)
* STEVAN PASERO (Sugo)
* SCOTT DUNCAN (Sugo)
* BOB MAMET (Atlantic)
* STEVE REID (Sugo)
* JONATHAN BUTLER (Mercury)

Dropped: #38 Bob James, #42 Akira Jimbo, #47 Stanley Clarke, #49 Unu Mondo, #50 Laura Fygi

REPORT TO WATCH

STEVAN PASERO

Song For The Wild (Sugo)

Stevan Pasero’s most airplay-oriented classic guitar effort yet.

NEW

42 DON GRUSIN - Banana Fish (GRP)
46 43 HARRY CONNICK, JR. - She (Verve)
46 44 MARK WILLIAMSON - Time Slipping By (Peak/GRP)

NEW

45 CHIZUKO YOSHINAGA - Conscious Mind (Verve Forecast/PolyGram)
36 37 TIMMY EMMANUEL - The Journey (Epic Music)
35 47 BIRDS OF A FEATHER - Birds Of A Feather (BrainChild)
50 48 DAVID HUNGADE - Souvenir (Clubhouse)
49 48 DAVE VALENTIN - Timbuk (Talent)

NEW

50 GROVER WASHINGTON, JR. - All My Tomorrows (GRP)

EDITORS: KENT/KEITH ZIMMERMAN

REPORTS ACCEPTED THURSDAY ONLY 9AM - 3PM
STATION REPORTING PHONE: (415) 495-1990 GAVIN FAX: (415) 495-2580

29 LW TW

4 1 1 EARL KLUHG - Move (Warner Bros.)
5 2 2 RICK BRAUN - Night Walk (Bluemoth)
1 2 3 BONEY JAMES - Backbone (Warner Bros.)
2 4 4 NORMAN BROWN - After The Storm (MoJazz/Motown)
3 5 5 KILAUEA - Midnight On The Boulevard (BrainChild)
7 6 6 BASSIA - The Sweetest Illusion (Epic)
9 7 7 KEIKO MATSU - Doll (White Cat/Unity Label Group)
13 8 8 DAVAO SANBORN - Heartsay (Elektra)
10 9 9 PATTI AUSTIN - That Secret Place (GRP)
12 10 10 ZACHARY BREACHE - Laid Back (NYC)
11 11 11 EVERETTE HARPO - Common Ground (Blue Note)
15 12 12 BOBBY LYLE - Rhythm Stories (Atlantic)
8 10 13 AL JARREAU - Tenderness (Reprise)
23 17 17 EVERYTHING BUT THE GIRL - Amplified Heart (Atlantic)
15 11 15 3RD FORCE - 3rd Force (Atlantic)
11 14 16 BILL EVANS - Peace (Verve)
12 16 17 JOE McBRIDE - A Gift For Tomorrow (Heads Up)
20 18 18 ALPHONSO MOLZON - On Top Of The World (Tenacious)
27 20 19 JULIA FORGOM - Falling Forward (Virgin)
29 24 20 HENRY JOHNSON - Missing You (Heads Up)
25 21 21 SARASOTA WATANABE - Earth Step (Verve Forecast/PolyGram)
— 40 22 GEORGIE HOWARD - A Home Far Away (GRP)
23 23 23 CARL ANDERSON - Heavy Weather: Sunlight Again (GRP)
16 19 24 KEN NAVARRO - Pride & Joy (Positive Music)
32 29 25 LA VIENTA - Night Dance (Tears Ink)
37 31 26 COLOUR CLUB - Colour Club (VJC)
28 27 27 TAKE 6 - Join The Band (Reprise)
17 22 28 PAUL HARDESTOCK - Hardcastle (VJC)
22 26 29 MARC RUSSO - The World (VJC)
43 32 30 WILLIE AND LEROY - Farandog Nights (MusiC)
18 25 31 BLUE KNIGHTS - Red Night (DMP)
24 28 32 CHUCK LOEB - Simple Things (DMP)
38 36 33 SEAL - Prayer For The Dying (Ztt/Sire/Warner Bros.)
49 41 34 STANLEY CLARKE - Live At The Greek (Epic)
26 35 35 BOZ SONGS - Some Change (Virgin)
31 30 36 COLBY CARSON - Heart Of The City (River North Jazz/PGD)
33 33 33 SHANNON & SPERH - One Thousand & One Nights (Higher Octave)
33 34 34 INCOGNIITO - Positively (Verve Forecast/PolyGram)
46 34 39 DESREE - I Ain’t Movin’ (Epic)
40 39 40 LAULU HATHAWAY - A Moment (Virgin)
45 43 41 JEANIE BRYSON - Tonight I Need You So (Telarc Intl)
50 46 43 HARRY CONNICK, JR. - She (Columbia)
— 48 44 MARK WILLIAMSON - Time Slipping By (Peak/GRP)
45 46 46 TOMMY EMMANUEL - The Journey (Epic Music)
35 45 47 BIRDS OF A FEATHER - Birds Of A Feather (BrainChild)
— 50 48 DAVID HUNGADE - Souvenir (Clubhouse)
49 48 DAVE VALENTIN - Timbuk (Talent)
NEW

50 GROVER WASHINGTON, JR. - All My Tomorrows (Columbia)
### Jazz/Adult Alternative

<table>
<thead>
<tr>
<th>2W</th>
<th>1W</th>
<th>2W</th>
<th>Post-Bop compiled by a sample of Jazz Intensive reports</th>
</tr>
</thead>
<tbody>
<tr>
<td>5</td>
<td>2</td>
<td>1</td>
<td>B. HUTCHERSON, C. HANDY, L. WHITE, J. GONZALEZ - Acoustic Masters II (Atlantic)</td>
</tr>
<tr>
<td>7</td>
<td>3</td>
<td>2</td>
<td>WALLACE RONEY - Mysterioso (Warner Bros.)</td>
</tr>
<tr>
<td>1</td>
<td>1</td>
<td>3</td>
<td>HORACE SILVER - Pencil Pakin' Papa (Columbia)</td>
</tr>
<tr>
<td>3</td>
<td>4</td>
<td>4</td>
<td>JIMMY McGriff &amp; HANK CRAWFORD QUARTET - Right Turn On Blue (Telarc Int'l)</td>
</tr>
<tr>
<td>2</td>
<td>5</td>
<td>5</td>
<td>ROY HARGROVE - With The Times Of Our Time (Verve/PolyGram)</td>
</tr>
<tr>
<td>12</td>
<td>6</td>
<td>6</td>
<td>JEANIE BRYSON - Tonight (I Need You So) (Telarc Int'l)</td>
</tr>
<tr>
<td>11</td>
<td>7</td>
<td>7</td>
<td>VANESSA RUBIN - I'm Glad There Is You So (Novus/RCA)</td>
</tr>
<tr>
<td>--</td>
<td>24</td>
<td>8</td>
<td>GROVER WASHINGTON, JR. - All My Tomorrows (Columbia)</td>
</tr>
<tr>
<td>16</td>
<td>13</td>
<td>9</td>
<td>VARIOUS ARTISTS - Carnegie Hall Salutes The Jazz Masters (Verve/PolyGram)</td>
</tr>
<tr>
<td>9</td>
<td>15</td>
<td>10</td>
<td>CHICK COREA - Elegy (Verve/PolyGram)</td>
</tr>
<tr>
<td>--</td>
<td>20</td>
<td>11</td>
<td>JIMMY SCOTT - Dream (MAMAX/Warner Bros.)</td>
</tr>
<tr>
<td>6</td>
<td>8</td>
<td>12</td>
<td>KEVIN HAYS - Seventh Sense (Blue Note)</td>
</tr>
<tr>
<td>--</td>
<td>19</td>
<td>13</td>
<td>LOUIE BELLSON - Live From New York (Telarc Int'l)</td>
</tr>
<tr>
<td>15</td>
<td>9</td>
<td>14</td>
<td>LES McCANN - On The Soul Side (Music Masters)</td>
</tr>
<tr>
<td>27</td>
<td>17</td>
<td>15</td>
<td>BILL SAXTON QUARTET - Atymony (Jazzline)</td>
</tr>
<tr>
<td>28</td>
<td>23</td>
<td>16</td>
<td>TONY BENNETT - MTV Unplugged (Columbia)</td>
</tr>
<tr>
<td>19</td>
<td>18</td>
<td>17</td>
<td>MOSE ALLISON - The Earth Wants You (Blue Note)</td>
</tr>
<tr>
<td>24</td>
<td>26</td>
<td>18</td>
<td>JEFF HAMTON TRIO - It's Hamilton Time (Lake Street)</td>
</tr>
<tr>
<td>30</td>
<td>30</td>
<td>19</td>
<td>JIMMY SCOTT - Dream (MAMAX/Warner Bros.)</td>
</tr>
<tr>
<td>10</td>
<td>10</td>
<td>20</td>
<td>MADELINE EASTMAN - Art Attack (Mad Kat)</td>
</tr>
<tr>
<td>23</td>
<td>22</td>
<td>21</td>
<td>JOHN PIZZARELLI - New Standards (Novus/RCA)</td>
</tr>
<tr>
<td>18</td>
<td>25</td>
<td>22</td>
<td>PETER DELANO - The Apple Of My Eye (Jazzline)</td>
</tr>
<tr>
<td>13</td>
<td>11</td>
<td>23</td>
<td>BLACK NOT - Jargon Music (Columbia)</td>
</tr>
<tr>
<td>NEW</td>
<td>25</td>
<td>24</td>
<td>MARIAN McPARTLAND - Plays The Music Of Mary Lou Williams (Concord Jazz)</td>
</tr>
<tr>
<td>25</td>
<td>28</td>
<td>25</td>
<td>STEVE HOUGHTON - Signature Series Presents (Bluemoon)</td>
</tr>
<tr>
<td>29</td>
<td>27</td>
<td>26</td>
<td>MADELINE EASTMAN - Art Attack (Mad Kat)</td>
</tr>
<tr>
<td>8</td>
<td>16</td>
<td>27</td>
<td>WARREN VACHE - Horn Of Plenty (Muse)</td>
</tr>
<tr>
<td>NEW</td>
<td>29</td>
<td>28</td>
<td>NINNA FRELOH - Listen (Columbia)</td>
</tr>
<tr>
<td>NEW</td>
<td>30</td>
<td>29</td>
<td>ART FARMER - The Company I Keep (Arabesque)</td>
</tr>
</tbody>
</table>

### Commercial Adult

<table>
<thead>
<tr>
<th>2W</th>
<th>1W</th>
<th>2W</th>
<th>Commercial Adult compiled by a sample of Adult Intensive reports</th>
</tr>
</thead>
<tbody>
<tr>
<td>2</td>
<td>1</td>
<td>1</td>
<td>EARL KLUGH - Move (Warner Bros.)</td>
</tr>
<tr>
<td>1</td>
<td>2</td>
<td>2</td>
<td>BOKEY JAMES - Backbone (Warner Bros.)</td>
</tr>
<tr>
<td>8</td>
<td>4</td>
<td>3</td>
<td>NORMAN BROWN - Alter The Storm (MoJazz/Motown)</td>
</tr>
<tr>
<td>4</td>
<td>3</td>
<td>4</td>
<td>PATTI AUSTIN - That Secret Place (GRP)</td>
</tr>
<tr>
<td>7</td>
<td>5</td>
<td>5</td>
<td>BASIA - The Sweetest Illusion (Epic)</td>
</tr>
<tr>
<td>10</td>
<td>8</td>
<td>6</td>
<td>KEIKO MATSUI - Doll (White Cat/Unity Label Group)</td>
</tr>
<tr>
<td>11</td>
<td>9</td>
<td>7</td>
<td>JIMMY McGRIFF &amp; HANK CRAWFORD QUARTET - Right Turn On Blue (Telarc Int'l)</td>
</tr>
<tr>
<td>12</td>
<td>10</td>
<td>8</td>
<td>HANK CRAWFORD QUARTET - Right Turn On Blue (Telarc Int'l)</td>
</tr>
<tr>
<td>13</td>
<td>11</td>
<td>9</td>
<td>JIMMY SCOTT - Dream (MAMAX/Warner Bros.)</td>
</tr>
<tr>
<td>14</td>
<td>12</td>
<td>10</td>
<td>LES McCANN - On The Soul Side (Music Masters)</td>
</tr>
<tr>
<td>15</td>
<td>13</td>
<td>11</td>
<td>BILL SAXTON QUARTET - Atymony (Jazzline)</td>
</tr>
<tr>
<td>16</td>
<td>14</td>
<td>12</td>
<td>AL JARREAU - Tenderness (Reprise)</td>
</tr>
<tr>
<td>17</td>
<td>15</td>
<td>13</td>
<td>JOE McBRIDE - A Gift For Tomorrow (Heads Up)</td>
</tr>
<tr>
<td>18</td>
<td>16</td>
<td>14</td>
<td>ray barrettto &amp; NEW WORLD SPIRIT - Taboo (Concord Jazz/Picante)</td>
</tr>
<tr>
<td>19</td>
<td>17</td>
<td>15</td>
<td>VARIOUS ARTISTS - Carnegie Hall Salutes The Jazz Masters (Verve/PolyGram)</td>
</tr>
<tr>
<td>20</td>
<td>18</td>
<td>16</td>
<td>JULIA FORDHAM - Falling Forward (Virgin)</td>
</tr>
<tr>
<td>21</td>
<td>19</td>
<td>17</td>
<td>STEVE HOUGHTON - Signature Series Presents (Bluemoon)</td>
</tr>
<tr>
<td>22</td>
<td>20</td>
<td>18</td>
<td>BLUE KNIGHTS - Red Night (DA Music)</td>
</tr>
<tr>
<td>23</td>
<td>21</td>
<td>19</td>
<td>JOE McBRIDE - A Gift For Tomorrow (Heads Up)</td>
</tr>
<tr>
<td>24</td>
<td>22</td>
<td>20</td>
<td>BLACK NOT - Jargon Music (Columbia)</td>
</tr>
<tr>
<td>NEW</td>
<td>25</td>
<td>21</td>
<td>MADELINE EASTMAN - Art Attack (Mad Kat)</td>
</tr>
<tr>
<td>NEW</td>
<td>26</td>
<td>22</td>
<td>NINNA FRELOH - Listen (Columbia)</td>
</tr>
<tr>
<td>NEW</td>
<td>27</td>
<td>23</td>
<td>ART FARMER - The Company I Keep (Arabesque)</td>
</tr>
</tbody>
</table>

_SUGO MUSIC_  

**BAMBOO FOREST**  
**STEVE REID**

*The 1993 JAZZIZ Percussionist of the Year and a founding member of the Rippingtons, STEVE REID comes to Sugo Music with solid musical credentials. BAMBOO FOREST, his first solo effort is an engaging collection of songs featuring contemporary jazz rhythms and a variety of instrumentation performed by an all-star lineup.*

**GOING FOR ADDS NOW**  
**CONTACTS:**  
CLIFF GOROV @ ALL THAT JAZZ (310) 395-6995  
MICHAEL MORYC @ MATRIX (615) 321-5757  
SCOTT KELLNER @ SUGO MUSIC (415) 726-0696

© 1994 Sugo Music™
Reports accepted Thursday only 9am - 3pm
Station Reporting Phone: (415) 95-1990 Gavin Fax: (415) 95-2580

GAVIN JAZZ
Jazz Editors: Kent/Keith Zimmerman

**Most Added**

**New Releases**

FOUR PASSION 52 ROBERT HURST 41 JIMMY HEATH 32 ABRAHAM BURTON 28 QUARTETTE INDIGO 20 ETHEL ENNIS 18 JOEY DeFRANCESCO 13

**Top Tip**

GENE HARRIS QUARTET
Funky Gene’s (Concord Jazz)

Funky Gene Harris, one of jazz’s most consistent airplay artists, scores highest debut honors with 74 total stations in two weeks.

**RECORD TO WATCH**

ABRAHAM BURTON Closest To The Sun

A new rising star catches 28 new adds and debuts Chartbound with 34 stations.

**Chartbound**

ERIC “SCORCH” SCORTIA (Heads Up)

* JOHN SOCOFIELD (blue Note)
* JOHN SCOFIELD (34)
* VERA KHAN (Verve/Polagram)
* ROBERT HURST (Columbia)
* ED JACKSON (new World)
* JIMMY HEATH (Landmark)
* ANTOINE ROONEY (Trio Music)
* B-3 (Verve/Polagram)
* ROBERT HURST (Columbia)
* RELL SIMMONS (Nest/Reprise)
* JIMMY HEATH (Landmark)
* AARON BURTON (MCA/Atlantic)
* JIMMY HEATH (Landmark)
* JIMMY HEATH (Landmark)
* RALPH PETERSON (Blue Note)
* JOEY DeFRANCESCO (Concord Jazz)
* JOEY DeFRANCESCO (Concord Jazz)
* JOEY DeFRANCESCO (Concord Jazz)

**Jazz/Adult Alternative**

JOEY DeFRANCESCO
TRIO
ALL ABOUT MY GIRL (MUSE)

He’s just off a busy schedule of four releases in four years on Columbia, and Joey DeFrancisco’s crusade to bring the Hammond B-3 sound back into the jazz forefront has been a refreshingly successful. On his first Muse recording, Joey takes pause and jumps on a blazing set of nocturnal, blues-styled tunes. Although Joey’s organ bass pedals, drums and guitar trio heads the date, DeFrancisco’s association on past Muse sessions with R&B powerhouse horn Houston Person takes full bloom on All About My Girl. Person turns this trio thing into a raging quartet, Joey sounds relaxed but fiery on tunes like the highlighter, “Blues For Joe F.” The veteran Person adds extra dimension as he supplies that Gene Ammons, husky “oomph” to AAMG, appearing on all but two songs. DeFrancisco plays as if the pressure is off. He’s not doubling up on other instruments or headlining live recordings filled with special guests. AAMG sounds more like a much needed mental health session that lets him claw away at the bass. It be for a major label or an independent, these days Joey D is the first word on Hammond B-3.

GENE HARRIS QUARTET
FUNKY GENE’S (CONCORD JAZZ)

Gene Harris...threw down a little bit of everything when he plays: Boogie-woogie, bop, barrelhouse and blues. Funky Gene’s is full of funky licks and show-stopping flash as “Blues For Basic” kicks off with a lively fanfare. Just when you think Funky Gene’s is going to be a non-stop fingerpoppin’ affair, he launches into a sophisticated ballad, ‘brings the mood way down and stays on a melodic track. Then when you think Funky Gene’s is going to be a lesson in blues lineups, along comes the title cut that has a pop, almost dance, beat to it. This is the fourth Concord disc with his current quartet that includes guitar Ron Esche among others. Jazz radio has feasted on at least eight other Gene Harris records in the past six years. Harris consistently tops the Most Added list with each release. Whether it’s a big band or a big quartet sound, Harris’ appeal is that he doesn’t have to preach the blues, he has sufficient flash to entertain. Check out “Ahmad’s Blues,” a generous tribute to Ahmad Jamal. Jamal and Harris share that flair for the lush touch, but Gene has a rollicking side to his sweet licks. Still, the tune has a majesty all its own, even if it’s stamped out in a rigid blues format.
**GAVIN CHART CONNEXIONS**

**Top 40**

1. LISA LOEB & NINE STORIES - Stay (I Missed You) (RCA) 5
2. JOHN MELLENCAMP w/ ME'SHELL NDEGECELLO - Wild Night (Mercury) 4
3. ELTON JOHN - Can You Feel The Love (Hollywood) 3
4. STEVE PERRY - You Better Rain (Columbia) 14
5. ACE OF BASE - Don't Turn Around (Arista) 10
6. SEAL - Prayer For The Dying (Zee/Sire/Warner Bros.) 13
7. BABYFACE - When Can I See You (Epic) 3
8. RICHARD MARX - The Way She Loves Me (Capitol) 1
9. BOYZ II MEN - I'll Make Love To You (Motown) 2
10. JON SECADA - Can't Let Go (Atlantic) 12
11. MARIAN CAREY - Anytime You Need A Friend (Columbia) 9
12. GARTH BROOKS - Hard Luck Woman (Mercury) 18
13. ALL-4-ONE - I Swear (Blitz/Atlantic) 17
14. AMY GRANT - Lucky One (A&M) 8
15. AALIYAH - Back & Forth (Blackground Enterprise/Jive) 28
16. TEVIN CAMPBELL - Always In My Head (Owest) 7
17. TONI BRAXTON - You Mean The World To Me (Arista) 21
18. EDIE BRICKELL - Good Times (Griten) 28
19. MICHAEL BOLTON - Ain't Got Nothin' If You Ain't Got Love (Columbia) 16
20. AARON HALL - I Swear (Silas/MCA) 15
21. PRINCE - Let's Go (Warner Bros.) 22
22. WET WET WET - Love Is All Around (London/PLG) 7
23. ARETHA FRANKLIN - Willing To Forgive (Arista) 11
24. TAKE 6 - Biggest Part Of Me (Reprise) 24

**A/C**

**Urban**

- This week's Gavin Connections chart is the combined research of 229 A/C stations, 238 Top 40s and 82 Urban stations.
- First and foremost, ANITA BAKER (above) overwhelms all comers in the combined MOST ADDED stats. "Body & Soul" is out-of-the-box at 213 stations including 103 Top 40s. By this time next week it should be charted everywhere. ELTON JOHN’s "Circle Of Life" was a distant second with 91 new, followed by PRINCE’s (below) "Let's Go" with 65 new. Once again we have no singles ranked in all three formats. If A/C would get it together on the BOYZ II MEN we'd have a logical entry to go with Ms. Baker. It's just too obvious, isn't it? The track is #2 in Urban and #11 in Top 40 (where spins increased 1,859 this week alone).

Inside Connections

- **Snoop Doggy Dogg** is shooting Murder Was The Case, an 18-minute short film based on his song. The plot has Snoop ambushed, striking a deal with the devil, then winding up behind bars. It will be paired with a feature-length film... CHEH is filming an independent comedy-thriller called Faithful, her first screen appearance in four years. She plays a woman who discovers an intruder in her house... ISAAC HAYES has a supporting role in the TV star comedy It Could Happen To You... ICE-T is shooting the MGM/UA film Tank Girl in New Mexico. He plays a half-man/half kangaroo mutant, and IGGY POP also has a role in the movie... Uproar Productions is set to release the rap documentary Straight From The Streets in October. The film deals with social issues that are currently being explored during vignettes airing Wednesday mornings on Fox TV. Cutting edge music by Public Enemy, Volume 10 and Coolio is used during segments on graffiti, drug rehabilitation and skating.
- Discovery Records will continue its foray into the Jazz at the Movies Band series with a romantic-themed album due out late this year. White Heat-Film Noir and Screen Themes ’53 are the latest installments aimed at recreating the essence of cinematic jazz tracks... GNP/Crescendo Records has released Hook, the soundtrack to the independent surf film Fire Summer... A&M Records has released the video of their duet and Vince Gill together in the video of their duet "House Of Love"... A&M Records has released the soundtrack to the Rebel Highway series airing on Showtime. Fast Track To Nowhere features songs of old-time rockers like Fats Domino and Eddie Cochran covered by the Meat Puppets, Blues Traveler and Sheryl Crow. "The Color Of Night, and Brian McKnight and Lowen & Navarro also chip in tracks.
- Michael Damian sings on CBS-TV's The Young And The Restless.

**CONGRATULATIONS** to Mary Thomburg at KYGO, Omaha, NE who won the last Trivia Clip contest for knowing that Joe Cocker was one of the music artists who appeared in the film Woodstock. This week's Trivia Clip question is: What 1966 film, starring Kathleen Turner, took its name from a Buddy Holly song? One winner will be drawn from all correct answers received, and will be awarded soundtracks from Milan Entertainment, Epic Soundtrax and Varese Sarabande. Fax answers along with your address to my attention at (415) 495-2580, or phone Gavin at (415) 495-1990. Remember, imagination is the highest kite you can fly, just don't get it caught up in a tree, and we'll see you on the big island.

By David Beran
SMALL MARKET SUCCESS

This week, Gavin's "Small Market Success" takes you to Rochester, Minn., home of Top 40 powerhouse KROC/FM. Among its claims to fame, Rochester was recently named by Money magazine as the number one most liveable city in the United States. And we're told it's a very educated, white-collar, family-oriented city, too. Taking us on the "cook's tour" is ten-year station veteran and PD Brent Ackerman.

You had a great book this Spring. What changes did you make from last year to spike the numbers?

Yes, we had a good book. We jumped from an 11.5 to a 17.6. And our 18-34 and 18-49 numbers were also very strong. We didn't make many changes from last year, just a few adjustments. No one here ever really believed we were an 11.5 radio station, but having just one book a year, you have to live with the results. We tightened up the music a little bit, stayed longer with some songs and became a little bit more recurrent-based. We also eliminated a few of the tune-outs—like cutting back on the amount of commercials per set. The addition of Amy Alberts to our morning show, plus bringing in a new set of ears in our MD Derek Moran were positive. Hadn't both Amy and Derek been with the station before?

Actually, six of the seven people that are now on the air staff had left and then returned. We have a very close family of people here at KROC. I have an incredible staff here. Do they help you to keep the station fresh? Absolutely. I challenge them to bring ideas to the station. We have over 77 years of radio experience between us and we work as a group to keep the station sounding fresh, current and topical. I challenge them and they also challenge me: The more projects I delegate, the more my staff feels involved with the station's success. Tell me about the music you're playing.

It sounds cliche, but we play the right music for Rochester. We're considered the favorite A/C and the favorite Top 40 in this market. We've straddled those lifegroups and done it successfully. We play mass appeal Top 40 hits, but we also take our shots on records. The record community knows that if we add a record, we're going to give it solid airtime. When choosing our music, we think in psychographics, not demographics. It's an attitude and a lifestyle. And in Rochester, more than one age group can listen. Something must be working right, we've been number one in this market now for ten years. Are you the "station for the community?"

Definitely. We get involved with as many community organizations as possible. We sponsor the Junior Achievement Duck Derby, the March Of Dimes 5K Run, and other events like that. We're also seen as the fun and promotionally-active station.

I challenge them and they also challenge me. The more projects I delegate, the more my staff feels involved with the station's success.

And a few last words?

We're the number one station in the number one-rated city to live in America (according to Money magazine). Life is good.

By Paul E. Swanson

KROC/FM Sample Hour
(4 p.m., Wednesday, August 10)

** "Top Of The Hour" Legal ID.**

** "11:00" "The Hour Legal ID"**

** "On The Air"**

** "Becker" — "Keep Your Eyes Hungry on the Road"**

** "12:00" "The Hour Legal ID"**

** "12:30" "The Hour Legal ID"**

** "1:00" "The Hour Legal ID"**

** "1:30" "The Hour Legal ID"**

** "2:00" "The Hour Legal ID"**

** "2:30" "The Hour Legal ID"**

** "3:00" "The Hour Legal ID"**

** "3:30" "The Hour Legal ID"**

** "4:00" "The Hour Legal ID"**

** "4:30" "The Hour Legal ID"**

** "5:00" "The Hour Legal ID"**

** "5:30" "The Hour Legal ID"**

** "6:00" "The Hour Legal ID"**

** "6:30" "The Hour Legal ID"**

** "7:00" "The Hour Legal ID"**

** "7:30" "The Hour Legal ID"**

** "8:00" "The Hour Legal ID"**

** "8:30" "The Hour Legal ID"**

** "9:00" "The Hour Legal ID"**

** "9:30" "The Hour Legal ID"**

** "10:00" "The Hour Legal ID"**

** "10:30" "The Hour Legal ID"**

** "11:00" "The Hour Legal ID""
RATINGS AND RESEARCH

HOW'D WE DO IN THE BOOK?

The book, of course, is Arbitron's results of the Spring sweep. Spring is the only survey during which Arbitron measures the listening habits of the entire United States, so the results are more important than other periods. Agencies like the sweep because they can compare market to market more easily using the same survey period.

The question on every station staffer's mind is, "How'd we do in the book?" It's like a student receiving a report card; a good book can mean saving jobs and a bad book can mean a host of other tools available to help you better understand and answer the question, "How'd we do in the book?"

THE CANDOR ISSUE

In 1964 the Cooke interests lost the license to KRRL-Los Angeles which was then the top-rated station in the market. They lost it for two reasons: a two-minute daily religious program was logged as having run for a week it didn't, and the station had manipulated two contests to control the time a winner was selected (but not who won). Cooke lost the license five years later, and during those years the station had been operated in an exemplary fashion. But the FCC still pulled their license.

The point here is that too many broadcasting executives still don't realize how seriously the FCC takes things such as falsified logs and controlled contests. These things go to the heart of what the Commission feels is essential for any licensed operator: Candor. Being honest. Telling the truth. But it goes at the speed of light and will never be back. Thus the only record of what has been broadcast is what logs show and what licensees report. Therefore, the FCC feels that deliberate falsification of any logs is an offense that can cost you your license. And lying to the Commission on any matter is too. Maybe this seems obvious to you. But I keep hearing about clear violations-situations in another market.

P.D. NOTEBOOK

THE CANDOR ISSUE

In 1964 the Cooke interests lost the license to KRRL-Los Angeles which was then the top-rated station in the market. They lost it for two reasons: a two-minute daily religious program was logged as having run for a week it didn't, and the station had manipulated two contests to control the time a winner was selected (but not who won). Cooke lost the license five years later, and during those years the station had been operated in an exemplary fashion. But the FCC still pulled their license.

The point here is that too many broadcasting executives still don't realize how seriously the FCC takes things such as falsified logs and controlled contests. These things go to the heart of what the Commission feels is essential for any licensed operator: Candor. Being honest. Telling the truth. But it goes at the speed of light and will never be back. Thus the only record of what has been broadcast is what logs show and what licensees report. Therefore, the FCC feels that deliberate falsification of any logs is an offense that can cost you your license. And lying to the Commission on any matter is too. Maybe this seems obvious to you. But I keep hearing about clear violations-situations in another market.

The winner was to be drawn the next morning. During the night the cleaning crew came in and emptied all the wastebaskets, including the one on the desk. In this situation, management should have put a funny promo on the air that dramatized the problem and invited new entries.

However, the licensee was lucky. What happened was an accident—another human mishap. But the station covered up by holding the on-air drawing as scheduled and gave the prize to someone management "remembered" had been among the entrants, effectively rigging the contest. Ironically, the same owner who had previously lost a license for rigging a contest at one of their stations in another market.
Don't mail your CD to radio!

Let Gavin do it for less than it would cost you to do it yourself.

ALL formats
ALL reporters to
ALL trades
any day of the week.

CALL LOU GALLIANI
(805) 542-9999

GAVIN
Inside Alternative

By the time you read this, former KROQ-Los Angeles music director Darcy Fulmer and her hubby will be in New York, as Friday August 19 was her last day. Everyone and their uncle seems to be calling Kevin Weatherly and Gene Sandbloom about the jobs. When I talked to Gene this week he said that they’re talking to a wide range of people, “covering all our bases while we’re looking.” He also mentioned that past radio experience isn’t as necessary as good ears and a general enthusiasm for the music. Is he trying to tell us there’s a dark horse candidate out there? I’ll never tell.

KTOZ-Springfield welcomes new music director Kevin Kline. Aside from handling the 7-Midnight shift, John will take music calls on Tuesdays and Wednesdays, from 1-4 p.m. Give him a call, welcome him aboard, and then ask if his uncle really is the actor with the same name.

Once again, Live 105-San Francisco plans to hire homeless to help sweep up San Francisco. Not only will they feed each of the 105 volunteers, but they’ll slip ’em 20 bucks for their effort! The sweep takes place Friday September 2, from 10 a.m. to noon.

KWAZ-Bullhead City let their entire staff go last week. The new owners promise to keep the format Alternative, but no one is holding their breath. We’ll find out when the station is up and running properly in a couple of weeks.

Quite a shock to see the headline, “Matador Records Scolics Q-101. For Breaking Code Of Image plastered in the August 10 edition of The Chicago Tribune. It seems Q-101 gave away Pavement (above) T-shirts after the band’s show, potentially cutting into the band’s sales. But as Gerard Cosloy explained, “The band has a right to control their own image. It’s not a financial question at all.” He went on to say that it “encourages the perception that there’s some kind of endorsement agreement between Pavement and Q-101.” Program director Bill Gamble admits Q-101 “screwed up,” and, at Cosloy’s insis-

Most Added

<table>
<thead>
<tr>
<th>TRACK</th>
<th>ARTIST</th>
<th>ALBUM</th>
<th>WEEKLY SPINS</th>
<th>TREND</th>
</tr>
</thead>
<tbody>
<tr>
<td>SUGAR (21)</td>
<td>SINEAD O'CONNOR (20)</td>
<td>THEY MIGHT BE GIANTS (14)</td>
<td>PATO BANTON (14)</td>
<td>SLINT (12)</td>
</tr>
<tr>
<td>Top Tip</td>
<td>DINOSAUR JR.</td>
<td>“Feel The Pain” (Sire/Warner Bros.)</td>
<td>Stations feelin’ it big time! Dinosaur Jr. debut at #29.</td>
<td></td>
</tr>
<tr>
<td>Top Requests</td>
<td>GREEN DAY</td>
<td>OFFSPRING</td>
<td>WEEZER</td>
<td>MC 900 FT. JESUS L7</td>
</tr>
</tbody>
</table>

Most Added

- SUGAR (21)
- SINEAD O'CONNOR (20)
- THEY MIGHT BE GIANTS (14)
- PATO BANTON (14)
- SLINT (12)

Top Tip

- DINOSAUR JR. - “Feel The Pain” (Sire/Warner Bros.)

Top Requests

- GREEN DAY
- OFFSPRING
- WEEZER
- MC 900 FT. JESUS L7

Inside Alternative

By the time you read this, former KROQ-Los Angeles music director Darcy Fulmer and her hubby will be in New York, as Friday August 19 was her last day. Everyone and their uncle seems to be calling Kevin Weatherly and Gene Sandbloom about the jobs. When I talked to Gene this week he said that they’re talking to a wide range of people, “covering all our bases while we’re looking.” He also mentioned that past radio experience isn’t as necessary as good ears and a general enthusiasm for the music. Is he trying to tell us there’s a dark horse candidate out there? I’ll never tell.

KTOZ-Springfield welcomes new music director Kevin Kline. Aside from handling the 7-Midnight shift, John will take music calls on Tuesdays and Wednesdays, from 1-4 p.m. Give him a call, welcome him aboard, and then ask if his uncle really is the actor with the same name.

Once again, Live 105-San Francisco plans to hire homeless to help sweep up San Francisco. Not only will they feed each of the 105 volunteers, but they’ll slip ’em 20 bucks for their effort! The sweep takes place Friday September 2, from 10 a.m. to noon.

KWAZ-Bullhead City let their entire staff go last week. The new owners promise to keep the format Alternative, but no one is holding their breath. We’ll find out when the station is up and running properly in a couple of weeks.

Quite a shock to see the headline, “Matador Records Scolics Q-101. For Breaking Code Of Image plastered in the August 10 edition of The Chicago Tribune. It seems Q-101 gave away Pavement (above) T-shirts after the band’s show, potentially cutting into the band’s sales. But as Gerard Cosloy explained, “The band has a right to control their own image. It’s not a financial question at all.” He went on to say that it “encourages the perception that there’s some kind of endorsement agreement between Pavement and Q-101.” Program director Bill Gamble admits Q-101 “screwed up,” and, at Cosloy’s insis-
tance, took out ads in the New City and the Reader explaining what happened. Keeping his sense of humor about the snafu, Bill Gamble said, “Matador has a lot of great artists. Can’t wait for that new Liz Phair record.”

I still can’t believe it, but while I was talking to WDRE-Garden City’s Mike Parrish (who, incidentally, is nuts about the new Luscious Jackson, Rev. Horton Heat and Bad Religion), he mentioned the station was planning their annual Christmas event. I just picked myself up off the floor (Hello, this is August!), when Live 105’s Gabby Medecik called. After talking about her upcoming trip to the Reading Festival, she also mentioned (okay, I asked) that they’ve chosen Friday, December 9 as the date for their Christmas event. Apparently KROQ has chosen December 10 and 11. Has everybody gone stark, raving mad?

Speaking of raving, KROQ’s Gene Sandbloom couldn’t say enough great things about Grant Lee Buffalo’s soon-to-be-released single, “Mocking Bird.” Notice that both KROQ and WXRT added it this week. Imagine, a radio station “working” a trade on a song.

KNDD/The End-Seattle’s Marco Collins’ newest fave rave is the Future Sound Of London’s “Lifeforms.” The track is on the band’s album in instrumental form, but apparently this version features Cocteau Twins’ chanteuse Liz Fraser on vocals. Marco also says to keep Sunday September 11 clear, and join the station for their concert event happening at The Olympia Speedway. Obviously there’s going to be a Speed Racer theme throughout this event, which Marco promises to be a fun time. The event will benefit Artists For A Hate Free America, and as soon as I’m allowed to print the lineup (trust me, they’ve got an awesome talent pool), I will do just that.

WUSB-Stonybrook’s Erika Tooker did everything humanly possible to swap her Friday Lollapalooza tickets for Saturday ones. Finally she found a taker and set off with her friends to the big event. After less than an hour it poured down rain. Having been exposed to New York’s acid rain during New Music Seminar, I wouldn’t have done exactly what Erika did—left.

Speaking of rain and mud, now would be a good time for me to direct you to our Woodstock wrap-up in the news section at the front of the magazine.

1. WEEZER - UNDONE
2. FRANK BLACK - HEADACHE
3. MC 900 FT. JESUS - IF I ONLY HAD A BRAIN
4. DAMBUILDERS - SHRINE
5. L7 - ANDRES
6. SUNNY DAY REAL ESTATE - SEVEN
7. BAD RELIGION - STRANGER THAN FICTION
8. JESUS & MARY CHAIN - SOMETIMES ALWAYS
9. LOVE SPIT LOVE - AM I WRONG
10. DINOSAUR JR. - FEEL THE PAIN

And speaking of Woodstock, PolyGram’s Steve Leeds tells me he saw an orange laminate with a picture of Kurt Cobain on it that read: Let me in, dammit. Do you suppose they’ll be available for sale on the home shopping network?

Seth Gershman has turned in his resignation at Atlantic Records. He’s headed toward Miami’s trendy South Beach, and will pursue other avenues of interest, “none of which have anything to do with the music business,” he says. We wish Seth all the best in his new endeavors. His last day is September 2.

Caroline Records let their current promotion staff go and are looking for a couple of people to replace the departing Chuck and John. Both a commercial radio and college radio promotion person are being sought, so if you’re interested fax your resumes to (212) 989-9791, attention: I’m a radio geek. No calls, please.

I guess now it’s my turn to push a little. 99X and WRAS-Atlanta, The End-Seattle, WNME-Tampa added The Hoodoo Gurus’ latest, “The Right Time.” These guys haven’t sounded this good in quite a while. This week you’ll get a chance to check out their new Zoo album, Crank.

A few stations also added Sonic Youth’s version of The Carpenters’ “Superstar” early. It’s an amazing version and this is the week to add it, so knock yourself out.

I had lunch with Jarvis Cocker and Steve Mackey from Pulp (left) last week (thanks, Howie!) and feel compelled to mention what nice, down-to-earth guys they are. Surprising, I know. Have you checked out the voyeuristic “babies” yet? If I’m not mistaken, the song’s about being in stuck in a closet while your friend’s sister has sex. Pulp will be on tour with Blur in September.

Check out the lovely 11-7 jump The Jesus And Mary Chain took this week. The album, Stoned And Destroyed, hits College radio next week, so expect another solid week. Can you say, “Future number one?” (No pressure Mark and Todd, none at all.) With +80 Spins Per Week, “Sometimes Always” is the only new entry into the Top Ten.

Killing Joke (above) leaps 38-23 this week, with KNDD/The End and KNNC coming in with adds. There’s a good mix of college and commercial radio supporting the album and its single, “Millenium,” so if this is one you’ve overlooked, now might be a good time to give it another listen.

Priority Records’ Magnapop has a bona fide hit on their hands, as “Slowly, Slowly” from Hot Boxing jumps 48-26. Again, there’s a nice cross-section of commercial and college stations on this one, including newcomers Live 105, KACY, KTCL and WOXY.

Dinosaur Jr. is our Top Tip this week, with a stellar debut at #29. New this week at Q-101, WFIT, WZRH, X96 and KNNC, and…
Jeffrey Gaines. Far be it for me to choose one over the other, but the Jale album is one of my personal favorites. Just thought I’d share that with you.

New Releases

JESUS & MARY CHAIN
Stoned And Dethroned
(American)

Exactly why everyone still expects The Jesus And Mary Chain to still be perveysors of the "wall of noise" is beyond me. I mean, think about it: The Jesus And Mary Chain haven't really decorated their noise-coated pop in squealing feedback since 1985's Psychocandy. Ten years and a few albums later, there are common threads that link the band's catalog together, but a world of difference sits between the raucous Psychocandy and the sort of New Order-wrapped-noise dance pop of Automatic. Enter the wildly acoustic Stoned And Dethroned. I don't know how they managed this (maybe) because they hinted at this sound with songs like "Just Like Honey" and "Happy When It Rains," but the acoustic approach sounds like natural, comfortable medium for the Reid brothers. In fact, they haven't sounded this fresh in some time. There are so many uncompromising yet radio friendly songs on Stoned And Dethroned, that I have a feeling your audience will be graced with tracks off it from now until Christmas. Favorite tracks include "Come On," "'Til It Shines," "She," "Girlfriend," "Between Us" and "Dirty Water" (can we get an edit?). Any and all are potential singles, so spend some time with Stoned And Dethroned and don't let the "acoustic" label throw you. In Jesus And Mary Chain's Ever-evolving career, Stoned And Dethroned stands as a true classic.

—LINDA RYAN

THE SOUP DRAGONS
"One Way Street"
(Big Life/Mercury)

Sean Dickson's Soup Dragons are back with the rip roaring "One Way Street." It's a little rawer/tougher than previous efforts, but "One Way Street" still features a soulful background singer and some sparkling horns. For some reason, the Stoners' "Bitch" came to mind with my first listen, but I'm not exactly a musicologist. I just know what I like, and "One Way Street" sounds like a keeper.

—LINDA RYAN

GUMBALL
"Nights On Fire" (Columbia)

This reminiscent romp through the classics tips the airplay scales in Gumball's favor, as "Nights On Fire" is a charming look at revolutions (as in the Beatles and Sex Pistols) that promised so much and changed everything and nothing. The hook is a loose one, so I'd bet that it's going to be the sentiments expressed in the lyrics that will endure this one to you. Give it out and for once, pay attention to the words.

—LINDA RYAN

LUSCIOUS JACKSON
Natural Ingredients
(Grand Royal/Capitol)

Luscious Jackson are long-time soul sisters of Beastie Boys' Mike D, and they truly walk the walk and talk the talk of Grand Royal. Natural Ingredients is testosterone-free (no wailing guitar solos or distortion), but don't underestimate their vibe. When you least expect it, Natural Ingredients will sucker-punch you right between the eyes faster than you can say, "Jackie Chan." "City Song" introduces the album with some urban noise and a pimp-suitin' beat before exploding into an inner-city subway groove, while "Angel" has these really cool Starsky and Hutch-esque '70s guitars and a hip-shaking congo beat on top of a cool Latin swing. 1994's version of "Xanadu" could be Luscious Jackson's "Here." This one packs a little too much attitude to be disco, but the mean wah-wah guitar makes me want to shoot the duck on a pair of old roller skates. A final track worth mentioning is "Retreat," whose jazzy piano and looped thrift-store vinyl static would sound just as comfortable on Blue Note as it would on Grand Royal. This song has a mellow, loungey attitude, ending Natural Ingredients in the right mood.

—ERIC SHEA

VARIOUS ARTISTS
Jabberjaw Compilation: Good To The Last Drop (Mammoth)

It's good to see that cool things still rise to the top in the hit-or-miss compilation cupboard. Here are 19 unreleased songs to benefit L.A.'s Jabberjaw coffeehouse/club where all of these bands have played. The racy alternate version of Hole's "Rock Star" skates on grime Courtney vocals, and Beck's "In A Cold Ass Fashion" is a sublime dia-trive with valid grooves. Slug smears distorted guitars over glaring percussion on "Borax" and Southern Culture On The Skids offers the surly instrumental "Jabberjammington." Other standout is Girls Against Boys' hairball of sound "Magattraction," Hammerhead's frenzied "Broken E Strings" and that dog's harmony-soaked "Explain." Some not so shabby outfits like Nirvana and Nation Of Ulysses have stomped around its loose chorus (not too tight), while The Last Drop (Mammoth) packs a little too much attitude to go hit and miss with Nova Mob's "One Way Street." It's a little rawer/tougher than previous efforts, but "One Way Street" back with the rip roaring "One Way Street." They are common threads that link the band's catalog together, but a world of difference sits between the raucous Psychocandy and the sort of New Order-wrapped-noise dance pop of Automatic. Enter the wildly acoustic Stoned And Dethroned. I don't know how they managed this (maybe) because they hinted at this sound with songs like "Just Like Honey" and "Happy When It Rains," but the acoustic approach sounds like natural, comfortable medium for the Reid brothers. In fact, they haven't sounded this fresh in some time. There are so many uncompromising yet radio friendly songs on Stoned And Dethroned, that I have a feeling your audience will be graced with tracks off it from now until Christmas. Favorite tracks include "Come On," "'Til It Shines," "She," "Girlfriend," "Between Us" and "Dirty Water" (can we get an edit?). Any and all are potential singles, so spend some time with Stoned And Dethroned and don't let the "acoustic" label throw you. In Jesus And Mary Chain's Ever-evolving career, Stoned And Dethroned stands as a true classic.

—LINDA RYAN

Nova Mob
"Little Miss Information"
(Restless)

How odd that both Sugar and Nova Mob released their latest projects to radio this week. Bob Mould and Grant Hart probably haven't been mentioned on the same page since their Husker Du days. In any case, Grant Hart's "Little Miss Information" is a noisy pop gem that's as heavy on the jagged guitars as it is on the pristine vocal harmonies that wind around its loose chorus (not too unlike Husker's poppier stuff like "Books About UFOs," actually). Nova Mob's stuff, but this one definitely finds its mark.

—LINDA RYAN

G. Love & Special Sauce
G. Love & Special Sauce (Okeh/Epic)

Current Release: G. Love & Special Sauce (Okeh/Epic)

They Are: G. Love, Jimmy Prescott, Jeffrey Clemens

Hometown: Philadelphia/Boston

On Writing the Current Single: "Cold Beverage": "I write songs from either one word or a phrase. I took the words "cold beverage" from a guitar magazine, and I wrote the lyrics around the edges of the magazine, then went home and put music to it.

—G. Love

On the Nike Commercial: "I wasn't planning on doing any commercials, but that one is tasteful with William S. Burroughs talking along to our music." —G. Love

On Toni Morrison: "Toni Morrison is my main inspiration. I've actually written a lot of songs by reading phrases from her books." —G. Love

Finding a Voice: "I'm not a singer, I'm a shucker. Moving to Boston made me spend time alone to develop my style on guitar and harmonica, playing and soul-searching on the street." —G. Love

It's Been Said: "He sings with a bluesman's authority, yet manages to avoid sounding like a student of the blues. The Philadelphia native knows the way to get attention is to whisper, not scream. And the supporting musicianship of Special Sauce adroitly follows its front man's stylistic change-ups." —The Philadelphia Inquirer
## Gavin College

**Alternative Editor:** Linda Ryan  
**College Editor:** Seana Baruth

<table>
<thead>
<tr>
<th>2W LW</th>
<th>TW</th>
</tr>
</thead>
<tbody>
<tr>
<td>27 6</td>
<td>1</td>
</tr>
<tr>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>3</td>
<td>4</td>
</tr>
<tr>
<td>5</td>
<td>5</td>
</tr>
<tr>
<td>8</td>
<td>7</td>
</tr>
<tr>
<td>24</td>
<td>24</td>
</tr>
<tr>
<td>21</td>
<td>21</td>
</tr>
<tr>
<td>3</td>
<td>10</td>
</tr>
<tr>
<td>17</td>
<td>17</td>
</tr>
<tr>
<td>18</td>
<td>18</td>
</tr>
<tr>
<td>19</td>
<td>19</td>
</tr>
<tr>
<td>20</td>
<td>20</td>
</tr>
<tr>
<td>21</td>
<td>21</td>
</tr>
<tr>
<td>22</td>
<td>22</td>
</tr>
<tr>
<td>23</td>
<td>23</td>
</tr>
<tr>
<td>24</td>
<td>24</td>
</tr>
<tr>
<td>25</td>
<td>25</td>
</tr>
<tr>
<td>26</td>
<td>26</td>
</tr>
<tr>
<td>27</td>
<td>27</td>
</tr>
<tr>
<td>28</td>
<td>28</td>
</tr>
<tr>
<td>29</td>
<td>29</td>
</tr>
<tr>
<td>30</td>
<td>30</td>
</tr>
<tr>
<td>31</td>
<td>31</td>
</tr>
<tr>
<td>32</td>
<td>32</td>
</tr>
<tr>
<td>33</td>
<td>33</td>
</tr>
<tr>
<td>34</td>
<td>34</td>
</tr>
<tr>
<td>35</td>
<td>35</td>
</tr>
<tr>
<td>36</td>
<td>36</td>
</tr>
<tr>
<td>37</td>
<td>37</td>
</tr>
<tr>
<td>38</td>
<td>38</td>
</tr>
<tr>
<td>39</td>
<td>39</td>
</tr>
<tr>
<td>40</td>
<td>40</td>
</tr>
<tr>
<td>41</td>
<td>41</td>
</tr>
<tr>
<td>42</td>
<td>42</td>
</tr>
<tr>
<td>43</td>
<td>43</td>
</tr>
<tr>
<td>44</td>
<td>44</td>
</tr>
<tr>
<td>45</td>
<td>45</td>
</tr>
<tr>
<td>46</td>
<td>46</td>
</tr>
</tbody>
</table>

---

### Inside College

So, turnovers are flying fast and furious in the college realm. Good wishes go out to Chuck and John, who've parted ways with Caroline, and also to Seth Gershman who has left his position at Atlantic. Finally, Sivan Schecter has decided to leave MTV in order to devote herself full-time to her own label, Queenie. Good luck, Sivan!

A few weeks back, I quoted from a fanzine called Maybellic, which offered tips to the novice country music lover. If you haven't the time or energy (or $2) to write Maybellic, might I suggest placing a call to KCMU's Don Yates, a country aficionado with a vast record collection and a substantial body of knowledge that he's happy to share. Don made me a couple of Honky Tonk tapes that are quite an education, and he put together a thematic compilation for our country editor, Cyndy, that included a couple of things she'd never heard—and she really knows her shit. If you're too lazy to make a call to Seattle, the next time you get someone from Capital on the phone (as if), ask 'em to send you a Louvin Brothers CD from the Capitol Country Classics collection. It's not new, by any means, but it certainly is wonderful.

It's probably old news at this point, but those of you who missed hearing from east coast's Pete Rosenblum in the weeks after New Music Seminar will be happy to know that he's back in form and at the office. On the Thursday before the Seminar, Pete was in a hockey accident that left him with a broken nose and fractured orbital (the bone that surrounds your eyes). Pete did the whole ambulance, cat scan, hospitalization thing, but he's had his nose reset and his semicircular good looks are as intact as ever. Belated birthday shout-outs go to Seth Gershman, Rob Kwak and Karen Glauber (Hits), who, celebrated August 15 (it's not too late to Fed Ex that gift certificate). Chuck Arnold from the Want Add & Steve Borgerding of the Meices shared August 6 as their special day, and C/Z's Daniel House celebrated his birthday August 8. The fabulous Jeff Brown from WURW turned 22 on August 14. Stacy Philpot (better known as Spott) from Merge and WXRY has a birthday on August 16, and Megan McGlaun from CMJ celebrated August 19. No surprise there are so many Leos in this business, are there?

And now for a couple of inside jokes: ask Roze from Real World or Kerry Murphy from Slash about lobster and Rob Kwak from Sony about Columbia's new signing, Rectal Sedative. Gee Rob, you sure are sexy when you butter your bread.

---

### Chartboard

**PETER JEFFERIES** - Electricity (Aja)  
**MOUNTAIN GOATS** - Zopilote Machine (Aja)  
**COBRE VERDE** - Via la Muerte (Scala)  
**CIRCLE X** - Celestial (Matador)  
**SCARCE** - Red EP (Rockamundo)  
**SEEFEEL** - Polystus (Astralworks/Carbon)  
**MELTING HOPEFULS** - Spooz Flyer (Panache/Big Pop)  

**Dropped:** #32 Fuzzy, #31 Bats, #34 The Grifters, #36 Versus, #44 Jab Wabbel, #48 G Love & Special Sauce, #50 Bombdoms.

---

### Most Added

**SUGAR (21)**  
**PALACE BROTHERS (16)**  
**TOADIES (16)**  
**SLINT (16)**  
**JESUS LIZARD (12)**  
**SINEAD O'CONNOR (12)**  
**Top Tip**

**LUSCIOUS JACKSON**  
Natural Ingredients (Grand Royal/Capitol)

Low-fat, healthy and tasty to boot—that's Luscious Jackson, who grab this week's highest debut at #17. Early supporters include KGOU, KSBA, KUJI, KUNF, KXTC, WMAF, WMNF and WXRY—al l of whom have Natural Ingredients in Heavy.

---

### Record to Watch

**SEBADOH**  
**Skull EP** (Sub Pop)

The full-length, Bakesale, goes for ADDs next week, but in the meantime, stations are contenting themselves with the single, "Skull," and a couple of non-LP B-Sides. KDVS, KCRW, KUCI, WERF, WRAS, WSMU, WUTL, WXCI and WXXY ADD Sebadoh this week. KDVS, KCRP, KSBC and WMNF already have the EP in Heavy.

---

### Gavin August 19, 1994
College Albums

MICHAEL PETAK
Pretty Little Lonely
(SLASH, P.O. BOX 48888, LOS ANGELES, CA 90048-0888)

Ex-Carnival Art guitarist Michael Petak opted for an entirely acoustic setup while recording his debut solo effort, Pretty Little Lonely, with producer T-Bone Burnett. That doesn't mean, however, that Petak has eschewed rock and roll, for even though PLL has its moments of quiet acoustic introspection, it offers quite a range of gnarled rock as well. The acoustic setup gives Petak's recording a sense of dimension, texture and spaciousness that nicely complements his songwriting's emotional depth, a depth that might be somewhat obscured by a more traditional electric execution. Petak's the type to wear his problems and passions on his sleeve; accordingly, Pretty Little Lonely is a full-speed-ahead tromp through a weed-choked urban landscape hiding scary psychotopical monsters, the dissolve and the decaying. "Wrecking Ball," a tale of betrayal by his girlfriend and best buddy, offers vocals reminiscent of Perry Farrell's and a tortured tempo that, frankly, recalls Barkmarket's urgency. "Pretty Little Lonely's" stately pacing attempts to conjure some dignity for its subject, a pitiful abandoned transvestite hooker. Here, Petak's vocal is similar to Bono's (gasping, soaring and passion-fraught), but he somehow manages to avoid being similarly officious. Other faves: "Careless's" crash-and-jangle rollicking pop, "Reign Or Fall's" full-bodied acoustic strum and shimmering snare, and "Misery's" biting lyrics.

S.E. ROGIE
Dead Men Don't Smoke
Marijuana (REAL WORLD, 114 WEST 26TH ST., NEW YORK CITY 10001)

Whenever Seana or Linda gives me an album to review, it's by an artist whose skin tone is slightly less than, ah, translucent. But, as I said to Linda this morning, you don't have to be black to love "world" or "ethnic" (your terms, not mine) music, and it's always been a sore point with me that radio steadfastly remains so segregated. All that said, I can't complain because I, in my opinion, get to review the best stuff. To me, the most striking thing about the late S.E. Rogie's "Palm Wine" music (palm wine is a milky white liquid tapped from a palm tree) is its similarity to American folk. When Rogie put that liquid to wax it came out a soft, sexy, yodel-like warbling, and he wrung a sound from his guitar that actually made it sound like he was caressing the notes from the instrument. Once called "The Jimmie Rodgers of Sierra Leone," Rogie traveled to the states in 1973 and four years later became a cult celebrity in England. Out on Peter Gabriel's Real World label, Rogie's soothing acoustic-based melodies, if well-placed, will sound great on College, Alternative and (dare I use the phrase in front of you Collegians?) A3 stations. Ah! Please don't let that be the kiss of death. My favorite tracks are the folky, almost Hawaiian-sounding "A Time In My Life," the bouncy "Nor Weigh Me Lek Dat (Woman To Woman) and the beautiful "African Gospel." 68-year-old S.E. Rogie may have passed away on July 4 of this year, but he left behind music that, if played in the right setting, will spark a baby boom.

By Beverly Mori

—SEANA BARUTH

TOADIES
Rubberneck (INTERSCOPE, 10800 WILSHIRE BLVD., STE. 1230, LOS ANGELES, CA 90024)

They're bound to be associated with the now-outdated grunge thing (they have the requisite Black Sabbath nods, growling guitar, etc.) but I'd assert that the Toadies, rather than being latecomers to a contemporary movement, are practically The Real Thing—a near reincarnation (not re-interpretation) of seventies' rock. The influence of the aforementioned Sabbath, and of Zeppelin, Nazareth, Molly Hatchet (and the like) can be readily traced through Rubberneck, the Toadies' Interscope debut. And I have to say, it's kind of refreshing to get back to the water's unadulterated source after years of its being run through a Gen X filter. The disc's first single, "Mister Love," even boasts the kind of howling metallic vocals that were dismissed out-of-hand by many youngsters. I quite like the theme of "Mister Love," a song which (very simply) casts doubt on love's oft-touted "saving" power. Also recommended are "Quieter" and "I Come From The Water," a track that's swampy enough to appeal to those who've been heard to proclaim, "Lynyrd Skynyrd is my heritage," like me.
**Most Added**

<table>
<thead>
<tr>
<th>Track</th>
<th>SPINS</th>
<th>TREND</th>
</tr>
</thead>
<tbody>
<tr>
<td>TOADIES</td>
<td>419</td>
<td>-36</td>
</tr>
<tr>
<td>SAVATAGE</td>
<td>406</td>
<td>-36</td>
</tr>
<tr>
<td>M.O.D.</td>
<td>375</td>
<td>-81</td>
</tr>
<tr>
<td>SUICIDAL TENDENCIES</td>
<td>375</td>
<td>-81</td>
</tr>
<tr>
<td>RPLA</td>
<td>369</td>
<td>-12</td>
</tr>
<tr>
<td>GREEN JELLY</td>
<td>357</td>
<td>-27</td>
</tr>
<tr>
<td>TREACHEROUS HUMAN</td>
<td>352</td>
<td>-29</td>
</tr>
</tbody>
</table>

**Top Tip**

"Set It Off"

(Toadrunner)

A total of 64 spins shoots Madball to the highest debut spot at #32, achieving this week's Top Tip. Heavy spins come from WSOU (17), WMHB (10), WFSE (9), and WKNC (9), and WSGR (8).

**Chartbound**

**Chartbound**

**WPSR**

"End Of Green"

(Mercy

Irish rock boys, Kerbodag, are plaguing the airwaves with infectious metal riffs and catchy rhythms opening the doors for possible commercial success. Heavy spinners include WCVR (15), WRHU (7), KQAL (6), WCWP (6), KMSA (5).

**Record To Watch**

**Kerbodag**

"End Of Green"

(Mercy

Irish rock boys, Kerbodag, are plaguing the airwaves with infectious metal riffs and catchy rhythms opening the doors for possible commercial success. Heavy spinners include WCVR (15), WRHU (7), KQAL (6), WCWP (6), KMSA (5).

<table>
<thead>
<tr>
<th>Track</th>
<th>SPINS</th>
<th>TREND</th>
</tr>
</thead>
<tbody>
<tr>
<td>Buzzz'on &quot;Sire&quot;</td>
<td>91</td>
<td>-10</td>
</tr>
<tr>
<td>Desultory &quot;Cold Bitterness&quot;</td>
<td>92</td>
<td>+8</td>
</tr>
<tr>
<td>Epidemic &quot;Vulture&quot;</td>
<td>91</td>
<td>-9</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Track</th>
<th>SPINS</th>
<th>TREND</th>
</tr>
</thead>
<tbody>
<tr>
<td>TOADIES</td>
<td>70</td>
<td>-2</td>
</tr>
<tr>
<td>TYPE D NEGATIVE</td>
<td>67</td>
<td>-21</td>
</tr>
</tbody>
</table>

**Rocks Welcomes The Following Stations To Our Reporting Panel:**

WRHU / 88.7 FM

125 Hofstra University

Hempstead, NY 11598

Phone: (516) 463-5105

Fax: (516) 564-4342

Watts: 470

Approximate broadcasting radius: 35 miles

Approximate population of coverage area: 4 million

Over five hours of Hard Rock/Metal programming a week.

Specialty shows: Whiplash, Mondays 9:00 p.m.-11:00 p.m.

Contact: John LaRosa

**Rock Releases**

**Mutha's Day Out**

"Green" (Chrysalis/EMI)

Mutha’s Day Out blasted out of the Bible belt and scored a hometown rock sound on their debut release, My Soul Is Wet. After successfully touring the states and receiving modest airplay from rock radio, Mutha’s Day Out (Mikal Moore, vocals; Brite Stephens, vocals; Jeff Morgan, bass; Chuck Schauf, Rodney Moffit, drums) are back after turning Europe on to their hip-swinging guitar rhythms and harmonic vocals to tour here once again. "Green" is the latest single to hit rock radio and with melodic guitars and sorrowful vocals (the song is the band's tribute to a high school classmate who took his own life) would work well at commercial radio. Give it a spin and look for them on tour with Sugartooth and Godspeed.

**Rock Inside**

I'll be on vacation this week and will not be back in the office until August 29. However, I'll be making calls from the road and will be calling in for messages. The chart will be compiled by Sandra Derian, so please refer all Gavin Rocks reports to her. All other inquiries, chart numbers, adds, drops, tracking or any other pertinent information should be directed to Sheila Rene. I also want to apologize for the baseball strike; it's all my fault. I've been trying to see a Boston Red Sox game for the last two summers obviously against the wishes of the baseball Gods, who've cursed my efforts to go. I suffered a bout of idiocy and gave my tickets away one year, was rained out the next (the game resumed after I left the park) and now, the strike. They obviously don't want me at Fenway Park but I'm determined to go—even if it means sitting there by myself.

Keep Ragin'.

—Rob Fiend
‘One Man Army’ · "I think the saxophone solo will throw a few people. We’ll but in anything we hear, whether it’s a sample or different sound or different instruments as long as the part calls for it. The sax solo was the only part that wasn’t written until we got into the studio. Alex and I collaborated on the idea that a horn solo really fits in that song. Then we got in touch with Poppy, who blows in a local band out of Ithaca, New York called the Tribulations. Poppy came down and just free-styled over it. It took about a half hour to lay it all down..."

PRODUCTION: "We used Alex on our last album too. Some successful bands get respectable budgets and can afford big-name producers and it throws them for a loop when the people they select isn’t the guy he was supposed to be. I like going with what’s worked in the past. You know you’re going to come out with something you like, and that’s the most important thing."

THE FIRST SINGE: "We interplayed the title with the actual meaning behind the song. It’s not a political statement at all but about fighting your own personal battles, being really independent and achieving your goals. Since the title is so suggestive, we threw in a bunch of samples that would make it come across, i.e. the Lyndon Johnson sample. The video is going to feed off the title more than the actual meaning of the song."

THE COVER UPROAR: "We’re not advocating violence, yet our artwork was banned in all the chain stores around the country. It’s really weird. Unfortunately, the controlling factors in the music business are very conservative—much more so than the book publishing business."

TOURING: "We’re doing a tour with Overkill starting August 19 and it’ll last until mid-October. We’ll take it from there with a possible headlining tour of Europe and maybe come back and do a headlining tour of the U.S. I think that Rock Out Censorship is getting involved in a lot of our dates which will be great."

TREACHEROUS HUMAN UNDERDOGS

Vice (Rage)

Treacherous Human Underdogs is proof that a 3-piece band can be just as powerful as a four or five-piece. Vice is an impressive first effort, and the band. (Leon Lamont, lead vocals/drums, Steven Bunton, guitar; Taron Davis, bass) treats us to a large helping of metallic tunes that range in speed and intensity. All contain stinging lyrics about everyday life. Hovering between Megadeth and Rage Against The Machine, this St. Louis trio delivers a brutal sound that matches harsh vocals and promotes positive messages by showcasing, through their angry sound, how absurd violent acts and attitudes really are. Provocative and head bashing, Treacherous Human Underdogs turn evil energy into positive energy by channeling their aggression through metal guitar hooks, funky bass lines, pummeling drums and yelling vocals. Metal radio should find room for the title track, "Be With Me," "Tripped," "Squirrel" and "Vaccinate." This may be the only Vice you’ll want to keep.

OBITUARY

World Demise (Roadrunner)

If it were chemically possible to change aggressive music into fuel for high performance cars, race car drivers would top off their tank with Obituary. Serious heavy metal that often crosses into the land of death metal. Obituary (John Tardy, vocals; Allen West, lead guitar, Trevor Peres, rhythm guitar, Frank Watkins, bass, Donald Tardy, drums) are the ultimate antithesis of easy listening. The Don’t Care EP was spun by every metal director who indulges in extreme ass-kicking rock and it steadily climbed the chart, landing at number 34 last week with a total of 117 spins. Set your metal listeners up with another heated fix of Obituary with explosive new tracks from their latest album, World Demise. Peres calls this apocalyptic release as "Heavier than hell" and he’s right on the mark. It’s riddled with low-end guitar grinds, slabs of single-bass drum rhythms, numerous time changes, title sampling and blasting vocals that incorporate the occasional growl. Besides the title track he sure to check out "Paralyzing," "Solid State," "Final Thoughts," "Splattered," "Set In Stone" and "Boiling Point." World Demise is pulsating adrenaline pumping hard core, a must play for your hard rock/metal listeners.

RPLA

(Collision Arts/Giant)

London based rockers RPLA (James Maker, vocals; Peter Kinski, guitar, Mark Sanderson; bass, Simon Hoare, drums) graced rock radio with their upbeat single "Last Night A Drag Queen Saved Your Life," which received modest spins. A combination of influences from New York Dolls to The Cult, RPLA delivers a straight ahead rock ‘n’ roll sound that skims the edges of alternative and hard rock leaving, no room for any glam rock foolishness. The self-titled album lets you explore more of RPLA’s infectious rhythms (listen for the blues) which are the driving force behind the eloquent melodies that rise and fall through out various tracks. With such an agreeable groove, RPLA may crossover into Album with tracks like "U.K. Rock City" and "Metal Queen Hijack." This may not be hard enough for those of you who like to saturate your listeners with nothing but hard core metal, however, "Hair Of The Dog (That Bit Me)" "The Absolute Queen Of Pop" and "Loving You Is A Dirty Job" feature strong crunchy rhythms and great guitar riffs that’ll put a little flavor in any show.

BY ROB FIEND

Gavin August 19, 1994
Singles .......... 

MAZZY STAR
Fade Into You (Capitol)
How did this one slip by? Released nearly a year ago, this moody, captivating song is on fire. Alternative, jumping 22-15. Lead singer Hope Sandoval plays vocal seductress and there's just no escaping her spell. Be sure and check it out on the newest Gavin Top 40 Video Magazine, on your desk now.

STONE TEMPLE PILOTS
Interstate Love Song (Atlantic)
From day one there was a major buzz on this hand, and in their case they had the goods to back it up. STP caught on quickly and they've come back just as strong with their sophomore release, Purple. Racked by massive sales and an enormous fan base, this track is set-up to go over big time.

NINE INCH NAILS
Closer (Interscope)
Released nearly a year ago, this moody, captivating ballad has no escaping her spell. Be exactly what it takes to please you. For all intents and purposes, House Of Love is Amy Grant's sophomore pop effort. But she doesn't disappoint us. This album should match or exceed the success of her multi-platinum 1991 winner. Aside from the first single, "Lucky One," there's hit potential in the title cut, a tasty duet with country's Vince Gill. It's the video to this one's already been shot, folks.) As a "flash from the past," Amy remixes Joni Mitchell's "Big Yellow Taxi." Don't miss the pure pop appeal of "Say You'll Be Mine" and "Whatever It Takes," the latter was co-written by Grant's husband, Gary Chapman. Lastly, "Helping Hand" and "Children Of The World" are inspirational gems.

OVER THE RHINE
Eye (I.R.S.)
Over The Rhine come from Cincinnati and are their second release for I.R.S. and their third overall. The opening song kicks off on a note of positive affirmation as vocalist Karin Berquist proclaims, almost matter-of-factly, "I'm happy with what it takes to please you." For all intents and purposes, House Of Love is Amy Grant's sophomore pop effort, and she doesn't disappoint us. This album should match or exceed the success of her multi-platinum 1991 winner. Aside from the first single, "Lucky One," there's hit potential in the title cut, a tasty duet with country's Vince Gill. It's the video to this one's already been shot, folks.) As a "flash from the past," Amy remixes Joni Mitchell's "Big Yellow Taxi." Don't miss the pure pop appeal of "Say You'll Be Mine" and "Whatever It Takes," the latter was co-written by Grant's husband, Gary Chapman. Lastly, "Helping Hand" and "Children Of The World" are inspirational gems.

SHAWN COLVIN
Cover Girl (Columbia)
Shawn Colvin takes a pit stop off the writing treadmill and looks back fondly at her salad days as a solo strummer in Greenwich Village. There's more obscure material than almost all of his records combined. A proven writer, it's Jules the one to watch. The band (including Cars guitarist Elliot Easton as well as drummer Jerry Marotta, stickman Tony Levin and Aragon on keyboards) is focused and awesome. Then there's the arrangements heard on Paul Buckmaster's "Never Again Or Forever." M asterful stuff!
"Strong phones and research... She will be a major artist of the 90's."
— Rick Michaels, WENZ

"Sam Phillips is a lyrical inspiration, and a real artist for Modern Rock. 'Baby...' is just one of many hits on Martinis & Bikinis. Now is her time."
— Leslie Fram, 99X

"WDRE is really psyched to play Sam Phillips—she adds a wonderful balance to the radio station. I wish the BDS Monitor would show how well the record is performing in our Philly and Albany markets too."
— Tom Calderone, WDRE

"Sam is an artist of substance and NOT just a flavor of the month... we're expecting big things from this one."
— Bob Waugh, WHFS

SAM PHILLIPS

"... an exceptional artist—phenomenal live and on record. We're selling tons of discs!"
— Howard Appelbaum, Kemp Mill

"If response to airplay follows response to in-store play, this one will skyrocket. Baby she CAN please you—radio should be all over Sam Phillips!
— Brad Ripplinger, Tower-San Mateo

Album Sales Over 100,000

KROQ ADD VH-1 ADD
Top 5 for 12 weeks at A² stations

See her on the Today Show 8/23

Major 32 city tour through 9/11

8/19 Atlanta, GA
8/21 Columbia, MD
8/24 Holmdel, NJ
8/25 Boston, MA
8/27 Atlantic City, NJ
8/28 Wantagh, NY
8/30 Buffalo, NY
8/31 Cleveland, OH
9/5 Hoffman Estates, IL
9/7 Clarkston, MI
9/7 Louisville, KY
9/7 Cincinnati, OH
9/10 Columbus, OH
9/11 Minneapolis, MN

Chastain Park Amphitheater
Merriweather Post Pavilion
Garden State Arts Center
Location TBA
Location TBA
Jones Beach Theater
Location TBA
Location TBA
Nautica Stage
Poplar Creek Music Theater
New Pine Knob
Palace Theater
Cincinnati Music Hall
Ohio Theater
Riverside Theater
The Historic Orpheum Theater

intoxicating.

"drunk on love"

New from Basia’s gold album, "The Sweetest Illusion."

BASIA