

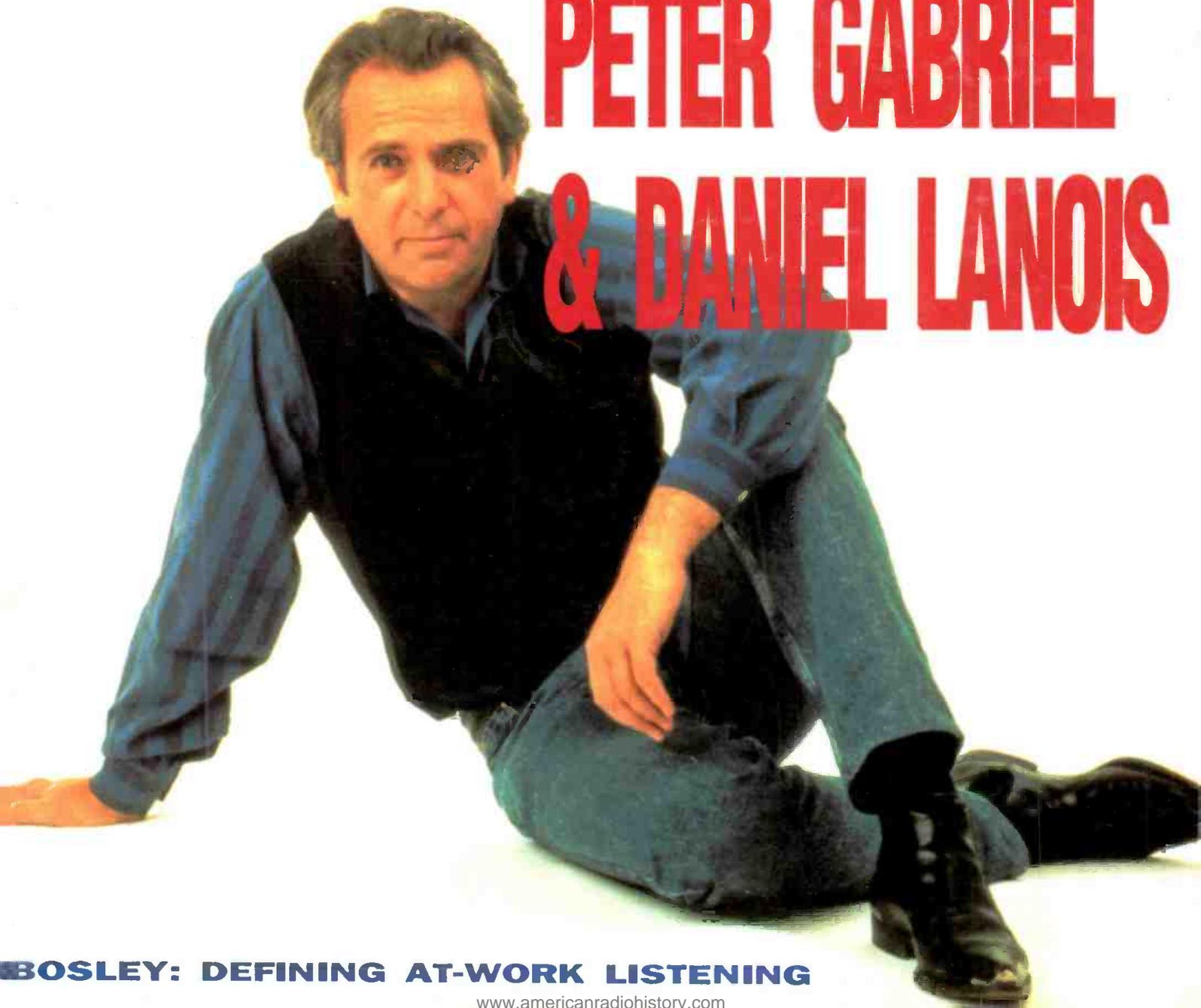
the GAVIN REPORT

ISSUE 1927, OCTOBER 16, 1992

THE MAKING OF PETER GABRIEL'S **US**

DIGGING INTO THE PROCESS
THE ZIMMERMEN TALK TO

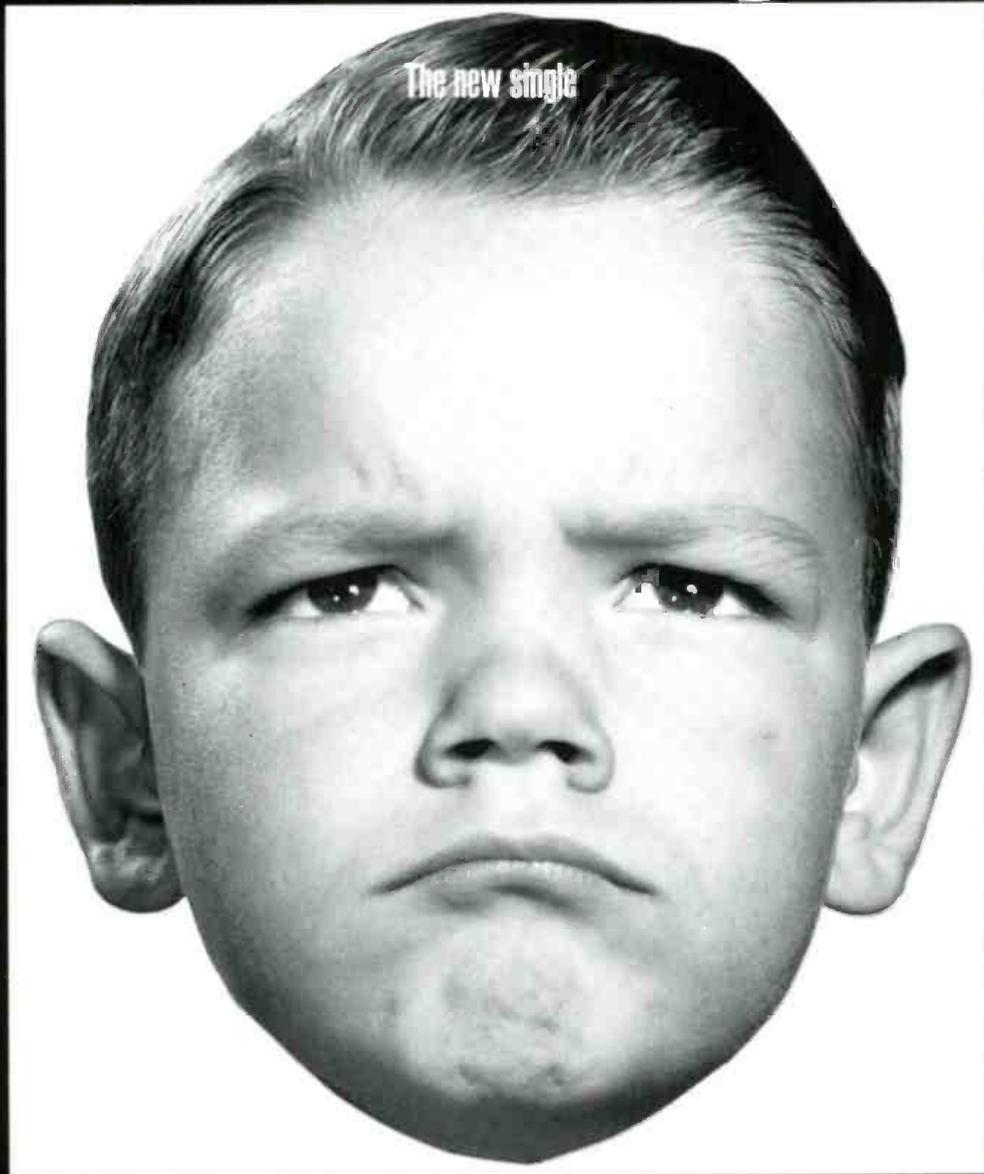
**PETER GABRIEL
& DANIEL LANOIS**



BOSLEY: DEFINING AT-WORK LISTENING

www.americanradiohistory.com

"Don't Go Away Mad"



Little Village

Ry Cooder. John Hiatt. Jim Keltner. Nick Lowe.

From their debut album, *Little Village*
Produced by Little Village
Engineered and Mixed by Alex Sides with Tony Warner

North American Representation
WMI Talent, Side One Management, Ltd.

European Representation
Jako Riviera for Riviera Global Productions, Ltd.

© 1997 Reprise Records. In fact, why don't you hang around a while?

www.americanradiohistory.com



GAVIN AT A GLANCE

* Indicates Tie

TOP 40

MOST ADDED

MICHAEL BOLTON
To Love Somebody (Columbia)
BON JOVI
Keep The Faith (Jambco/Mercury)
ELTON JOHN
The Last Song (MCA)

RECORD TO WATCH

CLASSIC EXAMPLE
It's Alright (Hollywood BASIC)

Hot

MADONNA
Erotica (Maverick/Sire/
Warner Bros.)



URBAN

MOST ADDED

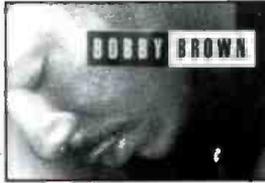
SADE
No Ordinary Love (Epic)
BOBBY BROWN
Good Enough (MCA)
AFTER 7
Baby I'm For Real (Virgin)

RECORD TO WATCH

SIMPLE PLEASURE
Where Do We Go (Reprise)

Hot

BOBBY BROWN
Good Enough (MCA)



RAP

MOST ADDED

BRAND NUBIAN
Punks Jump Up To Get Beat Down (Elektra)
DIGABLE PLANETS
Rebirth Of Slick (Cool Like Dat) (Pendulum/Elektra)
SHOWBIZ & A.G.
Fat Pockets (London/PLG)

RETAIL

Hot

CHUBB ROCK
Lost In The Storm (Select/Elektra)

RADIO

Hot

DOUBLE X POSSE
Not Gonna Be Able To
Do It (Big Beat)



A/C

MOST ADDED

MICHAEL BOLTON
To Love Somebody (Columbia)
10,000 MANIACS
These Are Days (Elektra)
ELTON JOHN
The Last Song (MCA)

RECORD TO WATCH

RESTLESS HEART
When She Cries (RCA)

Hot

**PETER CETERA w/
CHAKA KHAN**
Feels Like Heaven
(Warner Bros.)



COUNTRY

MOST ADDED

RICKY VAN SHELTON
Wild Man (Columbia)
DWIGHT YOAKAM
Suspicious Minds (Epic)
LISA STEWART
Somebody's In Love (BNA Entertainment)

RECORD TO WATCH

LISA STEWART
Somebody's In Love (BNA Entertainment)

Hot

VINCE GILL
Don't Let Our Love Start
Slippin' Away (MCA)



JAZZ

MOST ADDED

ELVIN JONES
Youngblood (Enja)
RUSSELL MALONE
(Columbia)
FRANK MORGAN
You Must Believe In Spring (Antilles/PolyGram)

RECORD TO WATCH

TONINHO HORTA
Once I Loved (Verve/PolyGram)

Hot

ELAINE ELIAS
Fantasia (Blue Note)



ADULT ALTERNATIVE

MOST ADDED

FATTBURGER
On A Roll (CGR)
SADE
"No Ordinary Love" (Epic)
EKD
Logikal (Higher Octave)

RECORD TO WATCH

MAIRE BRENNAN
Maire (Atlantic)

Hot

SHADOWFAX
Esperanto (EarthBeat!)



ALBUM

MOST ADDED

U2
"Who's Gonna Ride Your Wild Horses" (Island/PLG)
BON JOVI
"Keep The Faith" (Jambco/Mercury)
STEVIE VAUGHAN
"Shake For Me" (Epic)

RECORD TO WATCH

SUGAR
"Helpless" (Rykodisc)

Hot

U2
"Who's Gonna Ride..."
(Island/PLG)



ALTERNATIVE

MOST ADDED

NED'S ATOMIC DUSTBIN
"Not Sleeping Around" (Chaos)
MUDHONEY
Piece Of Cake (Reprise)
BEAT HAPPENING
You Turn Me On (Sub Pop)

RECORD TO WATCH

SUGAR
"Good Idea" (Rykodisc)

Hot

THE SUNDAYS
Blind (DGC)



COUNTRY SMILES

— see page 31

NEWS

IMPORT INDIE PICKS

— see page 41

Rivers Tapped To Head Pyramid Programming



Veteran programmer Steve Rivers, most recently Vice President of Operations for KISS 108 (WXKS/FM) and WXKS/AM-Boston, has been promoted to Vice President of Programming for Pyramid Broadcasting. He will continue to oversee programming at the company's Boston stations, and will be responsible for day-to-day operations at stations in Philadelphia, Buffalo, Rochester (NY), Charlotte (NC) and Chicago.

Before joining KISS 108 last year, Rivers programmed crosstown WZOU. Prior to moving to Boston, Rivers saw success at KIIS/AM&FM-Los Angeles and KMEL-San Francisco.

"We have seen Steve Rivers do incredible things in the way of pro-

gramming for KISS 108 in Boston," said Pyramid CEO Rich Balsbaugh. "There's no question in my mind that he has the talent and sophistication to bring that same level of success to all nine Pyramid stations."

"Steve Rivers has national experience which is matched by few in the industry," said Pyramid GM John Madison. "With his great track record, we're looking forward to higher ratings and better programming across the board for Pyramid Broadcasting."

KISS 108 Rules Boston, KMEL Stays On Top In San Francisco

The summer Arbitron numbers were extremely good for KISS 108 (WXKS/FM)-Boston, as the Top 40 outlet jumped from 6.9 to 7.5, giving the station a full two-point lead over oldies station WODS (5.5) and Album rocker WBCN, which went up a tenth of a point, 5.3-5.4. KISS' closest Top 40 competitor, WZOU, edged up to 4.9 from 4.8. In other Beantown news, Adult Alternative WCDJ stayed flat at 2.0 while Alternative station WFNX took a dive to 1.4 from 2.5.

Musically, Top 40 stays on top in San Francisco as well, even though

KIELEY TO KQKQ OMAHA

After a two-month search, KQKQ-Omaha general manager Marty Reimenschneider named Dan Kieley program director on Tuesday (October 13). He replaces Tom Gjerdrum.

"I had over seventy applicants which I narrowed down to three or four excellent programmers," Reimenschneider told the *Gavin Report*. "I chose Dan because of his experience in both medium and large markets and his sterling references. He's a very experienced professional who will fit in very well here. He's already worked with two members of our air staff and I almost worked with him once. He's the person who will move our station ahead."

Kieley was most recently program director of KGGG-Rapid City, SD. He also programmed HOT 102 (WLUM)-Milwaukee and was marketing director at B96 (WBBM/FM)-Chicago.

"I'm looking forward to the opportunity of working with a great station like SWEET 98," said Kieley.

In other ARB news, Country took Seattle by storm as KMPS/FM went up to 8.4 and kept its lock on the market. Top 40 KUBE/FM went up to a 6.6 from 6.2, while the market's other Top 40, KPLZ/FM dropped a full share, clocking in at 3.7. Alternative station KKND ("The End") also took a fall—3.3 to 3.0. Country also rules in Portland, OR. KUPL went down .3 to an 8.5, but still leads the market. The number two entry in Portland is Top 40 KKRZ, which also fell—from 8.4 to 7.8. KUPL's country competition KWJJ took an extremely healthy step up, going from 5.1 to 6.5. It's the #4 station in town. Album rocker KINK is looking good, up to 5.7 from 5.4

TABLE OF CONTENTS

NEWS - Beverly Mire

FORMATS

- 5 TOP 40
- 10 A/C
- 16 RAP
- 18 URBAN
- 24 COUNTRY
- 34 ADULT ALTERNATIVE
- 36 JAZZ
- 40 ALBUM
- 43 ALTERNATIVE

COVER STORY

22 PETER GABRIEL/DANIEL LANOIS



FEATURES

- 9 HEAR & THERE by Sheila Rene
- 9 P.D. NOTEBOOK by Eric Norberg
- 21 RADIO & RESEARCH by Rhody Bosley
- 31 PHOTO FILE
- 32 BIOFEEDBACK by Ron Fell
- 41 IMPORT INDIE by Seano Baruth
- 51 CLASSIFIEDS by Natalie Duitsman

the CMJ Agenda

October 28 - October 31, 1992 The Vista Hotel • NYC

New Artist Discovery and Development

WEDNESDAY, OCTOBER 28, 1992

5:00 PM - 10:00 PM

REGISTRATION

EXHIBITS

1 World Trade Center (Mezzanine Level)

8:00 PM

MUSIC MARATHON LIVE! CLUB SHOWCASES

THURSDAY, OCTOBER 29, 1992

8:00 AM - 5:00 PM

REGISTRATION

EXHIBITS

1 World Trade Center (Mezzanine Level)

12:00 PM - 5:45 PM

COLLEGE RADIO WORKSHOP

THE LIBERTY ROOM



KEYNOTE ADDRESS:

IGGY POP

12:00 PM - 1:15 PM

THE CANADIAN CONNECTION: WHERE NORTH

MEETS SOUTH

THE PARK SUITE

Moderator: Mark Smith (DMD Promotions)

SONGWRITERS WORKSHOP

THE RIVER SUITE

Moderator: Tanya Donnelly (Belly)

ALTERNATIVE SUPER MARKETING

NIEUW AMSTERDAM WEST

Moderator: Michelle Zichella (Slash)

1:30 PM - 2:45 PM

MUSIC PUBLISHING: WHERE THE REAL MONEY IS

THE PARK SUITE

Moderator: Jeff Cohen (BMI)

THE REGGAE PANEL

THE RIVER SUITE

RAP RADIO: ANATOMY OF A DJ (PART I)

NIEUW AMSTERDAM WEST

Moderator: Bobbito Garcia (RAL/Def Jam)

3:00 PM - 4:15 PM

MUSIC JOURNALISM: EVERYONE'S A CRITIC

THE PARK SUITE

Moderator: John Leland (Newsweek)

ALTERNATIVE COMMERCIAL RADIO

THE RIVER SUITE

DANCE: TECHNO-RAVE-DUB-RAP-HOUSE-

EXTENDED REMIX

NIEUW AMSTERDAM WEST

Moderator: Jonathan Kadish (Rockpool)

4:30 PM - 5:45 PM

CHANGE FROM WITHIN: ALTERNATIVE

MOLES IN THE MAINSTREAM

THE PARK SUITE

Moderator: Michael Azerrad (Rolling Stone)

MARKETING CASE STUDY

THE PARK SUITE

Moderator: Jon Birge (Sony Music)

SEXUAL POLITICS: SEXISM IN THE MUSIC INDUSTRY

NIEUW AMSTERDAM WEST

Moderator: Sylvia Chase ("PrimeTime Live,"

ABC-TV)

5:00 PM - 6:00 PM

MUSIC VIDEO ASSOCIATION MEETING

7:00 PM

CMJ & Dali Records Present The Opening Night

Bash starring Bleach and Smashing Orange

Danceteria (29 E. 29th Street)

8:00 PM

MUSIC MARATHON LIVE! CLUB SHOWCASES

FRIDAY, OCTOBER 30, 1992

8:00 AM - 5:00 PM

REGISTRATION

EXHIBITS

1 World Trade Center (Mezzanine Level)

11:00 AM - 1:00 PM

NIEUW AMSTERDAM BALLROOMS

KEYNOTE ADDRESS:

LOU REED

1:30 PM - 2:45 PM

INDIE CONCLAVE I: MUSIC FIRST

THE PARK SUITE

Moderator: Mike Schulman (Slumberland)

CAREERS: MUSIC BUSINESS SCHOOLS VS

THE SCHOOL OF LIFE

THE RIVER SUITE

Moderator: John Harris (Harris Institute For

The Arts)

1:30 PM - 3:15 PM

THE MYSTERY PANEL

NIEUW AMSTERDAM BALLROOMS

3:30 PM - 4:45 PM

COUNTRY SONG SWAP

THE PARK SUITE

PRODUCT MANAGEMENT

THE RIVER SUITE

Moderator: Jeb Hart (PLG)

THE RAP ARTIST PANEL

NIEUW AMSTERDAM EAST

Moderator: T-Money (Co-host. "Yo! MTV

Raps")

COLLEGE RADIO: WHO DOES YOUR

STATION SERVE?

NIEUW AMSTERDAM CENTER

Moderator: Paul Ashby (Tower/Trip)

THE PRODUCERS

NIEUW AMSTERDAM WEST

6:00 PM

CMJ & Liberty Records Present Zulu Spear and

Boom Shaka Live In Performance.

Welltans (161 Hudson Street)

8:00 PM

MUSIC MARATHON LIVE! CLUB SHOWCASES

SATURDAY, OCTOBER 31, 1992

9:00 AM - 3:00 PM

REGISTRATION

EXHIBITS

1 World Trade Center (Mezzanine Level)

11:00 AM - 12:15 PM

THE JAZZ PANEL: BLUE NOTES TO BANK NOTES

THE PARK SUITE

Moderator: Don Lucoff (DL Media)

KNOW YOUR RIGHTS: BUSINESS AND

LEGAL AFFAIRS

THE RIVER SUITE

Moderator: Elliot Cahn, Esq. (Cahn & Saltzman)

MORE THAN MUSIC: ACTIVISM AT YOUR

RADIO STATION

NIEUW AMSTERDAM CENTER

Moderator: Cliff Funnal (CMJ)

PUBLICITY & PRESS: ALL THE SCHMOOZE

THAT'S FIT TO PRINT

NIEUW AMSTERDAM EAST

Moderator: Felice Ecker (Mute)

ROAD TO RUIN: TOURING SURVIVAL GUIDE

NIEUW AMSTERDAM WEST

12:30 PM - 1:45 PM

INDIE CONCLAVE II: PRODUCTION AND

DISTRIBUTION

THE PARK SUITE

Moderator: Johan Kugelberg (Malador)

DISCOVERING THE NEW WORLD...MUSIC

THE RIVER SUITE

Moderator: Christina Roden (Stern's Music)

COLLEGE RADIO: WHY CAN'T JOHNNY

PROGRAM?

NIEUW AMSTERDAM CENTER

Moderator: Glenn Boothe (Sony Music)

I HATE YOU

NIEUW AMSTERDAM EAST

Co-Moderators: Robert Christgau (Village

Voice), Sophia Chang (Jive)

A&R: THE FEEDING FRENZY

NIEUW AMSTERDAM WEST

Moderator: Mark Kates (DGC)

2:00 PM - 3:15 PM

ARTIST MANAGEMENT

THE PARK SUITE

Moderator: Jerry Jaffe (Management By Jaffe)

RETAIL FORUM

THE RIVER SUITE

Moderator: Mary Marcus (Warner Bros.)

HOWIE KLEIN PRESENTS

NIEUW AMSTERDAM CENTER

Moderator: Howie Klein (Sire)

RAP RADIO: ANATOMY OF A DJ (PART II)

NIEUW AMSTERDAM EAST

Moderator: Sincere (PLG)

C-30, C-60, C-90, GO!: THE DEMO TANK

NIEUW AMSTERDAM WEST

Moderator: Gerard Cosloy (Matador)

3:30 PM - 4:45 PM

THE ARTIST ENCOUNTER

NIEUW AMSTERDAM BALLROOMS

8:00 PM

MUSIC MARATHON LIVE! CLUB SHOWCASES

And much more TBA.

METAL MARATHON

THURSDAY, OCTOBER 29, 1992

12:00 PM - 1:15 PM

RETAIL & MARKETING: BOUGHT & SOLD, FOR

LESS

NIEUW AMSTERDAM EAST

1:30 PM - 2:45 PM

METAL PROGRAMMING & PROMOTION:

SCHMOOZING VS. WHORING

NIEUW AMSTERDAM EAST

Moderator: Tommy D (WSDU)

FRIDAY, OCTOBER 30, 1992

12:00 PM - 1:15 PM

FINDING A JOB: HOW TO GET YOUR FOOT

IN THE DOOR, WITHOUT GETTING IT SLAMMED!

THE LIBERTY ROOM

1:30 PM - 2:45 PM

METAL MEDIA WORKSHOP: "MEAT" THE PRESS

THE LIBERTY ROOM

Moderator: Steve Martin (N.L.M. Public Relations)

3:30 PM - 4:15 PM

MUSIC & IMAGE: DOES FASHION MATTER?

SATURDAY, OCTOBER 31, 1992

3:15 PM - 4:30 PM

ARTIST PANEL: HELL AWAITS

THE LIBERTY ROOM

Moderator: Dominick (MTV)

And more TBA.

REGISTRATION SCHEDULE

Wednesday, October 28, 1992 5:00 PM - 10:00 PM

Thursday, October 29, 1992 8:00 AM - 5:00 PM

Friday, October 30, 1992 8:00 AM - 5:00 PM

Saturday, October 31, 1992 9:00 AM - 3:00 PM

LOCATION:

Pre-registrants, Exhibitors, Walk-up, Showcase Artists

(Mezzanine Level) 1 World Trade Center

Moderators, Panelists, Press, New York Lounge

(Third Floor) Vista Hotel

GA1

REGISTRATION FORM
CMJ Music Marathon
October 28-31, 1992 • The Vista Hotel • New York City

MM92

HOTEL ACCOMMODATIONS:

Special rates at the Vista Hotel \$145 Single/Double. These rates are only in effect until Oct. 14, 1992. Rates apply from Wednesday, October 28 to Sunday, November 1, 1992. Call the Vista at

1-800-258-2505 (in New York State, 212-938-1990) YOU MUST MENTION CMJ MUSIC MARATHON TO RECEIVE DISCOUNT.

AIRLINE DISCOUNTS: DELTA AIRLINES

Delta Airlines is offering a special discount rate of 5% off any published fare within the U.S. and San Juan (except group, military, government contract, Visit USA, and Delta's Canadian fares), providing all rules and conditions of the airfare are met, and a 40% discount off the unrestricted Coach (Y, YN, YI) fare. Seven days advance reservations and ticketing is required. Travel from Delta's

Canadian cities will receive 40% discount, and travel solely on Delta Connection carriers will receive a 35% discount. Certain restrictions may apply and seats are limited. These discounts are available

only through Delta's toll-free number, so call today 1-800-241-6760 8:00 AM - 11:00 PM Eastern Time, daily. Specify File Number: B1251.

Convention registration fee entitles entrance to all Marathon events including exhibits, panels, showcases, and one registration bag.

Please print clearly. Please note that name and affiliation appearing on your badge will be taken directly from this registration form. No changes will be made to badges day of event.

NAME _____ TITLE _____ AFFILIATION _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____ PHONE _____

ACCOMMODATIONS DURING MARATHON _____ TODAY'S DATE _____

Registration Fee \$235

Discounted Student Registration Fee* \$95 *To receive student rate, a copy of valid student ID must accompany payment and, in addition, ID must be presented at registration to pick up badge. NO EXCEPTIONS.

Indicate quantity and make check or money order (non-refundable) payable to CMJ Music Marathon. Purchase Orders without accompanying payment will not be accepted.

Do not send payment later than Oct. 16. Walk-up registration thereafter.

I have enclosed () Check () Money Order

Check must accompany registration form, or provide the following credit card information. † MasterCard () Visa () American Express ()

CARDHOLDER NAME _____ CARD NUMBER _____

SIGNATURE _____ EXPIRATION DATE _____

† Credit card payments after Sept. 18 require registrant to present credit card in person prior to picking up registration material.

For more information contact the Marathon office directly. Phone: (516) 466-6000 or Fax: 516-466-7159. Mail to CMJ Music Marathon, 245 Great Neck Rd., 3rd Floor, Great Neck, NY 11021

www.americanradiohistory.com

Sweat Forms Own Label

Singer/songwriter/producer Keith Sweat has started up his own record label, dubbed Keia. Keia will be distributed by Sweat's company, Elektra Entertainment, and already signed to the label are the groups Silk, Triflin' Pack and About Face.

"I'm just taking it back to where I started," Sweat said of his new venture, which will be based in both New York City and Atlanta. "I'm not just a singer, I'm a businessman—and I always thought I was a good observer—had a good ear for music."

Sweat plans to be a hands-on manager, and will guide his artists' careers. "This is a natural expansion of Keith's remarkable talent," said Elektra Chairman Bob Krasnow. "He has the ability to recognize and nurture the potential of young artists, and we look forward to the success of his new venture."

Children Learn What They Hear

The adage that children should be seen and not heard didn't take into account radio's new Children's Satellite Network (CSN). Children are heard broadcasting along with radio announcers, but CSN's draw is that it's radio for kids.

"What you're basically hearing is a traditional radio approach that's targeted at family and building self-esteem in kids," CSN's Director of Affiliate Relations, Rick Lemmo, told the *Gavin Report*. "It's the largest niche radio's ever seen because 22% of most markets are kids under twelve."

The 24-hour a day programming includes educational songs, children's stories, help and advice for families, and a broad musical range that encompasses oldies, folk, country, and lullabies. Programs such as the All-American Alarm Clock, Alphabet Soup, and Lunchtime Theatre are aimed at stimulating young minds, but the big surprise is that older as well as younger listeners are proving to be a captive audience. Advertising is targeted at children and their parents and CSN is quick to point out that children frequently influence their parent's buying habits and parents are the most proactive shoppers.

Minneapolis' WWTC/AM is the network's flagship station and signed affiliates include stations in Washington, Denver, and Baltimore, with plans to expand to cities including Los Angeles, Albany, Cleveland, and Houston.

Response to the network has been wholeheartedly phenomenal thus far and recently CSN announced the hiring of eleven-year-old Vice President Of Fun, Jimmy Freeman. With family values taking center stage in this election year, CSN's unique format literally and figuratively gives a glimpse of radio's future. *David Beran*

RADI-O-RAMA

Sincere apologies to the folks at KTWV—"The Wave" in Los Angeles. The station went up from a 2.1 to a 2.8 in the Summer Arbitron ratings. We reported that they dropped. Sorry for any confusion...Upped from music research director to music director at Z104FM (WNVZ)-Norfolk, VA is Jonathan Shapiro. Also promoted at Z104 is Mike Lowery (Mike Allen), who's now assistant program director...The LOOP FM (WLUP)-Chicago PD Dave Logan's first official act was to hire veteran programmer/personality Charlie Logan (no relation) as MD. For the past year, Logan was PD at WYNF-Tampa, FL...Bo Reynolds has been named morning driver at Y95 (KOY/FM)-Phoenix. Reynolds joined Y95 three months ago. He previously did morning drive at Q105 (WRBQ/AM&FM)-Tampa, FL. Meanwhile, KOY is leaning away from dance and moving toward the mainstream...Also in Phoenix, at crosstown KRUV, Steve Elliot has been named PD...New to afternoons at KG95 (KGLI)-Sioux City is Mark Hahn, who's been at the station for ten years, most recently as assistant sales manager...Fall lineup at 101.5 CAT FM (KATW)-Lewiston, WA: mornings Mark Bolland, Don Kelly and Jeff Sayer; middays: Jesse Reese; afternoons: Jeff Walker; Evenings: Bob McCoy; Overnights: The Shadow...Z-95 (WYSB)-Rutland, VT PD/MD Doug Carlisle is moving to Surf 107 FM (WSFM)-Wilmington, NC where he takes on promotion duties...Shane McIntosh has exited his PD/MD slot at Hot 96 Lakes FM (WLZ)-Cadillac, MI to pursue other interests. A replacement has not yet been named...Former WKSS-Hartford midday personality Shawn Murphy has landed at KC101 (WKCI)-New Haven where he's production director/air talent...Bob West has joined New World Communications, Inc. as a program consultant. West will be instrumental in selecting his successor at KGGI/FM where he was PD...KSBK-Mission Viejo has moved. New digits are: 28000 Marguerite Parkway, Mission Viejo, CA 92692...The new MD at KHTN/FM-Modesto/Merced is Allen Chase. Also at KHTN, Kirsten Silva moves from overnights to 7P-12M and Mark Anthony joins as overnighter...Elaine Woodbury has been named Promotion Director at KQLZ/100.3 FM Pirate Radio-Los Angeles. Woodbury's been with the station since 1990, most recently as Assistant Promotion Director...JET-FM (WJET)-Erie, PA is abandoning Rock-leaning Top 40 in favor of a more mainstream approach. No call letter or personnel changes expected...K96 (WQLK)-Richmond, IN music director Bob Williams is re-locating to Cincinnati. Taking his place is Sonny Miller...Alan Smith, music coordinator/midday personality at KXXR-Kansas City, MO, moves forward to morning drive. His "Morning Wake-Up Crew" partner is Robin Evans...Lara Morgan, formerly with WDND-Wilmington, IL, replaces Todd Coleman as afternoon personality on KAYL-Storm Lake, IA...At Premiere Radio Networks, Jenny Shields has been upped to Regional Marketing Director from Special Project Coordinator...

BIRTHDAYS

Compiled by Diane Rufer

Our Best Wishes and HAPPY BIRTHDAY To:

Michael Right, KX92-Alexandria, MN 10/18
Chris Shebel, WDJX-Louisville, KY 10/18
Mike Mena, SBK/ERG Records 10/18
Jack Isquith 10/18
Curtis Stigers, Chuck Berry 10/18
Bill Bennett, DGC Records 10/19
Mike Brophrey, WXTU-Philadelphia, PA 10/19
Lori Ruso,
Patrick Simmons (Doobie Bros.) 10/19
Jennifer Holliday, Jeannie C. Riley 10/19
Tony Michaels, KRTY-San Jose, CA 10/20
Lisa St. Regis, KMEL-San Francisco, CA 10/20
Steve Patrick, KGOU/FM-Norman, OK 10/20
Wayne Ball, WAAX-Gadsden, AL 10/20
John Curb, Liberty Records 10/20
Tom Petty 10/20
Teddy Ventura 10/21
Richard Miles, WAJC-Indianapolis, IN 10/21
Chuck O'Brien, KMJC/FM-Davenport, IA 10/21
Jackie Johnson, WBIZ-Eau Claire, WI 10/21
David King, KIML-Gillette, WY 10/21
Elvin Bishop, Owen Bradley 10/21
Beth Hartley 10/22
Bill Dodd, KLOG-Kelso, WA 10/22
Ralph Wimmer, WZAT-Savannah, GA 10/22
Joel Sargent, WWZD-Tupelo, MS 10/22
Jim McDonald, KZ103-Tupelo, MS 10/22
Scott Hennen, KZLT-Grand Forks, ND 10/22
John Fagot, Capitol Records 10/23
Randy Spendlove, A&M Records 10/23
Nancy Richmond, Columbia Records 10/23
David Lee, KAYL-Storm Lake, IA 10/23
Dwight Yoakum 10/23

BIRTHS

Our CONGRATULATIONS to AMY GRANT, A&M recording artist, and her husband, GARY CHAPMAN, on the birth of their third child, daughter, SARAH CANNON. Born October 11, at 4:09 p.m., weighing 7 lbs. 2 1/2 oz.
...CONGRATULATIONS to CHRIS BRODIE, Program Director at The Wave-Los Angeles, and her husband, MICHAEL, on the birth of their daughter, LEAH. Born October 7 at 5:00 p.m., weighing 6 lbs. 4 oz and 21 inches in length.

Special CONGRATULATIONS to SARAH and JOHN WARD, SR. on their 40th Wedding Anniversary.

ROTATIONS

Look for changes at Elektra this week, starting with Bob Catania joining as Vice President of Pop Promotion...Charlie Minor's Giant fate is still undetermined...Correction: Last week we reported that Steve Sharp is Vice President/General Manager of Asylum Records. Steve is actually Senior Director of National Promotion. Kyle Lehning is the label's VP/GM. Our apologies...If all goes as expected, the San Francisco Civic Auditorium will soon be named for the late Bill Graham...At Sony, Arnold Levine has been promoted to Senior Vice President, Creative Services, up from Vice President, Creative Services...

TOP 40

MOST ADDED

MICHAEL BOLTON (166)
(Columbia)
BON JOVI (122)
(Jambco/Mercury)
ELTON JOHN (105)
(MCA)
R.E.M. (101)
(Warner Bros.)
U2 (78)
(Island/PLG)
10,000 MANIACS (52)
(Elektra)

CERTIFIED

MADONNA
Erotica
(Maverick/Sire/Warner Bros.)

BOBBY BROWN
Good Enough
(MCA)

TOP TIP

MARY J. BLIGE
Real Love
(MCA)

She's for real!

RECORD TO WATCH



CLASSIC EXAMPLE
It's Alright
(Hollywood BASIC)

Vocal harmonies continue to score big in '92 and here's the latest shining example. Early crossover play gives it an 18% HIT FACTOR.

Editor: Dave Sholin
Assoc. Editor: Annette M. Lai

2W LW TW

| | | | |
|----|----|----|---|
| 1 | 1 | 1 | PATTY SMYTH - Sometimes Love Just Ain't Enough (MCA) |
| 5 | 3 | 2 | CHARLES & EDDIE - Would I Lie To You? (Capitol) |
| 6 | 4 | 3 | ANNIE LENNOX - Walking On Broken Glass (Arista) |
| 2 | 2 | 4 | FIREHOUSE - When I Look Into Your Eyes (Epic) |
| 9 | 7 | 5 | PM DAWN - I'd Die Without You (Gee Street/LaFace/Arista) |
| 7 | 5 | 6 | DEF LEPPARD - Have You Ever Needed Someone So Bad (Mercury) |
| 25 | 15 | 7 | THE HEIGHTS - How Do You Talk To An Angel? (Capitol) |
| 11 | 9 | 8 | COLOR ME BADD - Forever Love (Giant/Reprise/Perspective/A&M) |
| 14 | 10 | 9 | SAIGON KICK - Love Is On The Way (Third Stone/Atlantic) |
| 18 | 12 | 10 | BAD COMPANY - How About That (Atco/EastWest America) |
| 20 | 13 | 11 | EN VOGUE - Free Your Mind (Atco/EastWest America) |
| 21 | 16 | 12 | MICHAEL W. SMITH - I Will Be Here For You (Reunion/Geffen) |
| 27 | 18 | 13 | ERIC CLAPTON - Layla (Duck/Reprise) |
| 12 | 11 | 14 | CATHY DENNIS - You Lied To Me (Polydor/PLG) |
| 28 | 23 | 15 | JON SECADA - Do You Believe In Us (SBK/ERG) |
| 4 | 6 | 16 | INXS - Not Enough Time (Atlantic) |
| 30 | 25 | 17 | DAMN YANKEES - Where You Goin' Now (Warner Bros.) |
| 23 | 20 | 18 | SWING OUT SISTER - Am I The Same Girl (Fontana/Mercury) |
| 10 | 14 | 19 | DEL AMITRI - Always The Last To Know (A&M) |
| 33 | 27 | 20 | TREY LORENZ - Someone To Hold (Epic) |
| 13 | 17 | 21 | HI-FIVE - She's Playing Hard To Get (Jive) |
| 3 | 8 | 22 | BOBBY BROWN - Humpin' Around (MCA) |
| 8 | 19 | 23 | BOYZ II MEN - End Of The Road (Motown) |
| — | 31 | 24 | RICHARD MARX - Chains Around My Heart (Capitol) |
| — | — | 25 | MADONNA - Erotica (Maverick/Sire/Warner Bros.) |
| 31 | 28 | 26 | SOFIA SHINAS - The Message (Warner Bros.) |
| 32 | 30 | 27 | SNAP - Rhythm Is A Dancer (Arista) |
| 29 | 29 | 28 | EPHRAIM LEWIS - Drowning In Your Eyes (Elektra) |
| 39 | 33 | 29 | TLC - What About Your Friends (LaFace/Arista) |
| 19 | 21 | 30 | KWS - Please Don't Go (Next Plateau/PLG) |
| — | 34 | 31 | ROXETTE - How Do You Do! (EMI/ERG) |
| — | 37 | 32 | THE REMBRANDTS - Johnny Have You Seen Her? (Atco/EastWest America) |
| — | 36 | 33 | PETER GABRIEL - Digging In The Dirt (Geffen) |
| — | — | 34 | BOBBY BROWN - Good Enough (MCA) |
| — | — | 35 | SPIN DOCTORS - Little Miss Can't Be Wrong (Epic) |
| — | 39 | 36 | TAG - Don't Play With My Heart (Scotti Brothers) |
| 22 | 24 | 37 | DAVID SANBORN - Bang Bang (Elektra) |
| — | — | 38 | TOM COCHRANE - Washed Away (Capitol) |
| — | — | 39 | EXTREME - Rest In Peace (A&M) |
| 15 | 26 | 40 | BRYAN ADAMS - Do I Have To Say The Words? (A&M) |

CHARTBOUND

| ARTIST TITLE LABEL | *Debuts in Chartbound | Reports | Adds | On | Chart |
|---|-----------------------|---------|------|----|-------|
| * MICHAEL BOLTON - To Love Somebody (Columbia) | | 166 | 166 | — | — |
| * BON JOVI - Keep The Faith (Jambco/Mercury) | | 122 | 122 | — | — |
| * ELTON JOHN - The Last Song (MCA) | | 107 | 105 | 1 | 1 |
| * R.E.M. - Drive (Warner Bros.) | | 107 | 101 | 2 | 4 |

UP & COMING

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

| Reports | Adds | On | Chart | |
|---------|------|----|-------|--|
| 98 | 34 | 58 | 6 | MICHAEL PENN - Seen The Doctor (RCA) |
| 93 | 35 | 50 | 8 | SOPHIE B. HAWKINS - I Want You (Columbia) |
| 86 | 15 | 47 | 24 | CURTIS STIGERS - Never Saw A Miracle (Arista) |
| 85 | 2 | 43 | 40 | JOE COCKER - Now That The Magic Has Gone (Capitol) |
| 84 | 3 | 53 | 28 | NONA GAYE - I'm Overjoyed (Third Stone/Atlantic) |
| 78 | 17 | 47 | 14 | JOE PUBLIC - Do You Everynite (Columbia) |
| 78 | 78 | — | — | * U2 - Who's Gonna Ride Your Wild Horses (Island/PLG) |
| 76 | 10 | 18 | 48 | MARY J. BLIGE - Real Love (MCA) |
| 73 | 2 | 41 | 30 | PRINCE AND THE N.P.G.- My Name Is Prince (Paisley Park/Warner Bros.) |
| 72 | — | 50 | 22 | COREY HART - Always (Warner Bros.) |
| 72 | 33 | 35 | 4 | GLORIA ESTEFAN - Always Tomorrow (Epic) |
| 70 | 8 | 34 | 28 | VANESSA WILLIAMS - Work To Do (Wing/Mercury) |
| 60 | 22 | 36 | 2 | MAXI PRIEST - Groovin' In The Midnight (Virgin) |
| 58 | 2 | 6 | 50 | ARRESTED DEVELOPMENT - People Everyday (Chrysalis/ERG) |
| 58 | 6 | 32 | 20 | ALANNAH MYLES - Song Instead Of A Kiss (Atlantic) |
| 55 | 10 | 36 | 9 | PAUL WESTERBERG - Dyslexic Heart (Epic) |
| 52 | 52 | — | — | * 10,000 MANIACS - These Are Days (Elektra) |
| 50 | 2 | 18 | 30 | MARKY MARK AND THE FUNKY BUNCH - You Gotta Believe (Interscope/Atlantic) |
| 50 | 9 | 35 | 6 | MELISSA ETHERIDGE - Dance Without Sleeping (Island/PLG) |
| 40 | 2 | 33 | 5 | MARK CURRY - Sorry About The Weather (Virgin) |
| 40 | 12 | 26 | 2 | GUN - Watching The World Go By (A&M) |
| 35 | 10 | 14 | 11 | SHANICE - Saving Forever For You (Giant/Reprise) |
| 34 | 34 | — | — | * SUZANNE RHATIGAN - To Hell With Love (Imago) |
| 33 | — | 29 | 4 | ACOSTA RUSSELL - You're So Tempting (JRS) |
| 30 | 3 | 22 | 5 | NENEH CHERRY - Money Love (Virgin) |
| 27 | 8 | 6 | 13 | SHAI - If I Ever Fall In Love (Gasoline Alley/MCA) |
| 26 | — | 25 | 1 | ERIC EDEN - I'd Make You Happy (If I Could) (A&M) |
| 23 | — | 20 | 3 | ROGER WATERS - What God Wants, Part I (Columbia) |

Dropped: #22-k.d. Lang, #32-Jude Cole, #35-Soup Dragons, #38-Celine Dion, #40-Rhythm Syndicate, Steve Plunkett, Red Hot Chili Peppers, B-52's, Asia, George Thorogood, The Barrio Boyzz.

HIT FACTOR

Top 40 Research:
Keith Zimmerman

Total Reports This Week 252 Last Week 241

Hit Factor is a percentage of stations playing a record which also have it Top 20.
ie: 100 stations playing the record- 60 stations have it in their Top 20- Hit Factor = 60%

| ARTIST TITLE LABEL | Reports | Adds | 1-5 | 6-10 | 11-20 | 21-30 | Uncharted | Hit Factor | Weeks |
|--|---------|------|-----|------|-------|-------|-----------|------------|-------|
| PATTY SMYTH - Sometimes Love Just Ain't Enough (MCA) | 189 | — | 148 | 37 | 3 | — | 1 | 99% | 13 |
| CHARLES & EDDIE - Would I Lie To You? (Capitol) | 201 | 3 | 103 | 69 | 17 | 6 | 3 | 94% | 12 |
| ANNIE LENNOX - Walking On Broken Glass (Arista) | 223 | 6 | 90 | 61 | 53 | 11 | 2 | 91% | 9 |
| FIREHOUSE - When I Look Into Your Eyes (Epic) | 188 | 1 | 148 | 28 | 6 | 2 | 3 | 96% | 13 |
| PM DAWN - I'd Die Without You (Gee Street/LaFace/Arista) | 204 | 5 | 51 | 83 | 45 | 15 | 5 | 87% | 8 |
| DEF LEPPARD - Have You Ever Needed Someone So Bad (Mercury) | 180 | 1 | 127 | 40 | 9 | 2 | 1 | 97% | 10 |
| THE HEIGHTS - How Do You Talk To An Angel? (Capitol) | 221 | 4 | 17 | 45 | 91 | 47 | 17 | 69% | 4 |
| COLOR ME BADD - Forever Love (Giant/Reprise/Perspective/A&M) | 171 | 1 | 68 | 62 | 33 | 7 | — | 95% | 9 |
| SAIGON KICK - Love Is On The Way (Third Stone/Atlantic) | 182 | 3 | 43 | 50 | 55 | 24 | 7 | 81% | 14 |
| BAD COMPANY - How About That (Atco/EastWest America) | 182 | 1 | 22 | 59 | 76 | 16 | 8 | 86% | 9 |
| EN VOGUE - Free Your Mind (Atco/EastWest America) | 179 | 3 | 28 | 54 | 64 | 22 | 8 | 81% | 7 |
| MICHAEL W. SMITH - I Will Be Here For You (Reunion/Geffen) | 185 | 2 | 6 | 37 | 100 | 35 | 5 | 77% | 7 |
| ERIC CLAPTON - Layla (Duck/Reprise) | 197 | 6 | 11 | 29 | 88 | 42 | 21 | 64% | 5 |
| CATHY DENNIS - You Lied To Me (Polydor/PLG) | 172 | — | 6 | 49 | 85 | 23 | 9 | 81% | 8 |
| JON SECADA - Do You Believe In Us (SBK/ERG) | 190 | 8 | 1 | 8 | 94 | 65 | 14 | 54% | 6 |
| INXS - Not Enough Time (Atlantic) | 104 | 1 | 37 | 55 | 10 | 1 | — | 98% | 11 |
| DAMN YANKEES - Where You Goin' Now (Warner Bros.) | 194 | 6 | 3 | 4 | 60 | 85 | 36 | 34% | 4 |
| SWING OUT SISTER - Am I The Same Girl (Fontana/Mercury) | 152 | 4 | 9 | 23 | 89 | 25 | 2 | 79% | 11 |
| DEL AMITRI - Always The Last To Know (A&M) | 108 | — | 40 | 47 | 21 | — | — | 100% | 16 |
| TREY LORENZ - Someone To Hold (Epic) | 178 | 11 | — | 4 | 50 | 79 | 34 | 30% | 5 |
| HI-FIVE - She's Playing Hard To Get (Jive) | 72 | 1 | 33 | 30 | 6 | 2 | — | 95% | 13 |
| BOBBY BROWN - Humpin' Around (MCA) | 42 | — | 13 | 27 | 2 | — | — | 100% | 12 |
| BOYZ II MEN - End Of The Road (Motown) | 63 | — | 35 | 27 | — | 1 | — | 98% | 14 |
| RICHARD MARX - Chains Around My Heart (Capitol) | 181 | 12 | — | 1 | 15 | 95 | 58 | 8% | 3 |
| MADONNA - Erotica (Maverick/Sire/Warner Bros.) | 165 | 17 | 1 | 6 | 29 | 68 | 44 | 21% | 2 |
| SOFIA SHINAS - The Message (Warner Bros.) | 142 | 2 | 2 | 5 | 32 | 71 | 30 | 27% | 7 |
| SNAP - Rhythm Is A Dancer (Arista) | 112 | 6 | 14 | 9 | 30 | 31 | 22 | 47% | 10 |
| EPHRAIM LEWIS - Drowning In Your Eyes (Elektra) | 108 | 3 | 10 | 11 | 45 | 25 | 14 | 61% | 11 |
| TLC - What About Your Friends (LaFace/Arista) | 135 | 8 | 7 | 8 | 29 | 48 | 35 | 32% | 5 |
| ROXETTE - How Do You Do! (EMI/ERG) | 168 | 5 | 1 | — | 27 | 81 | 54 | 16% | 4 |
| THE REMBRANDTS - Johnny Have You Seen Her? (Atco/EastWest America) | 139 | 14 | — | 3 | 27 | 44 | 51 | 21% | 6 |
| PETER GABRIEL - Digging In The Dirt (Geffen) | 131 | 7 | — | 4 | 28 | 55 | 37 | 24% | 5 |
| BOBBY BROWN - Good Enough (MCA) | 151 | 49 | — | — | 13 | 38 | 51 | 8% | 2 |
| SPIN DOCTORS - Little Miss Can't Be Wrong (Epic) | 122 | 15 | 1 | 6 | 28 | 31 | 41 | 28% | 7 |
| TAG - Don't Play With My Heart (Scotti Brothers) | 141 | 7 | — | 1 | 12 | 48 | 73 | 9% | 5 |
| TOM COCHRANE - Washed Away (Capitol) | 133 | 11 | — | — | 10 | 46 | 66 | 7% | 4 |
| EXTREME - Rest In Peace (A&M) | 119 | 3 | — | 1 | 11 | 35 | 69 | 10% | 4 |
| MICHAEL BOLTON - To Love Somebody (Columbia) | 166 | 166 | — | — | — | — | — | —% | 1 |
| BON JOVI - Keep The Faith (Jam Packed) | 122 | 122 | — | — | — | — | — | —% | 1 |
| ELTON JOHN - The Last Song (MCA) | 107 | 105 | — | — | — | 1 | 1 | —% | 1 |
| R.E.M.- Drive (Warner Bros.) | 107 | 101 | — | 2 | 1 | 1 | 2 | 2% | 1 |
| MICHAEL PENN - Seen The Doctor (RCA) | 98 | 34 | — | — | — | 6 | 58 | —% | 2 |
| SOPHIE B. HAWKINS - I Want You (Columbia) | 93 | 35 | — | — | — | 8 | 50 | —% | 2 |
| CURTIS STIGERS - Never Saw A Miracle (Arista) | 86 | 15 | 1 | 2 | 9 | 12 | 47 | 13% | 2 |
| JOE COCKER - Now That The Magic Has Gone (Capitol) | 85 | 2 | — | 1 | 15 | 24 | 43 | 18% | 5 |
| NONA GAYE - I'm Overjoyed (Third Stone/Atlantic) | 84 | 3 | — | 1 | 4 | 23 | 53 | 5% | 5 |
| JOE PUBLIC - Do You Everynite (Columbia) | 78 | 17 | — | 1 | — | 13 | 47 | 1% | 3 |

INSIDE TOP 40 by Dave Sholin

Seems rock's demise is predicted about every few years, so it's not surprising that a little over a month ago a headline in *The Wall Street Journal* read "Rock Is Slowly Fading As Tastes In Music Go Off In Many Directions."

While acknowledging that rock still grabs the largest share of retail sales, the *Journal* article argues, "the age of rock as a prevailing cultural force is over."

From his vantage point as VP/Programming for **THE BOX**, Les Garland fell short of saying rock is dead, choosing instead to proclaim it "in a coma." What role, then, is rock playing in today's Top 40 mix?

When he arrived at **WKQB** St. Louis following a stint at **L.A.'s PIRATE** Radio, PD **Mark Todd** proceeded to move the then rock-leaning Top 40 into a mainstream direction. He claims his decision had little to do with the music and everything to do with the market.

Mark agrees with Garland, saying, "in a programming sense, rock may be 'in a coma,' but it certainly isn't dead. It's true that rock is not young kids' music anymore, because they've become digitized and an electric guitar is a foreign sound. It's hard to imagine, but rock has become Mom and Dad's music."

But, Mark maintains his shift from rock to mainstream came about because the feeling was that St. Louis "had no true Top Forty, and it made more sense to go this route than be on the same battlefield with (Album station) **KSHE** or (Classic Rocker) **KSD**. If we can play the best songs **KSHE** has to offer then we're doing our job as a mainstream Top Forty."

The rock records on **WKQB** are there for balance, as the station seeks to play what they feel is a hit. As Todd declares, "If **Mariah's** a hit we'll play it, if **Def Leppard's** a hit we'll play it, but nine times out of ten, the rock record will be a ballad."

The summer book shows shows **WKQB** taking a healthy jump from 3.6 to 4.8, 12+, without the benefit of a budget for promotion.

The scenario in Dallas is quite different, as new PD **Brian Krysz** has repositioned **KEGL** away from the mainstream and back to Rock. Brian is bullish on the format and the music, pointing to the success of acts such as the **Red Hot Chili Peppers**, **Guns N' Roses**, **Metallica** and **Nirvana**.

As for rap he says, "It's teens who buy singles and they're the ones who are into it. If rap is all that listeners in large urban markets are hearing, that's what they'll buy. You can't hear a **Def Leppard** record in New York City or Los Angeles unless it's Top Five. But check out the Top Fifty-selling albums and tell me how many rap artists you come across—two maybe three."

As for the *Journal's* story, Brian feels it's

"two years too late" and predicts there won't be any Classic Rap stations around ten years from now. "In Dallas," he says, "Top Forty is the five buttons on the pre-set."

But just as we went to press, **WJET (JET-FM)** Erie, PA, abandoned their long-standing rock direction for a straight-ahead Top 40 approach. PD **Jim Cook** says the shift was due to competitive changes in the market. While the station was celebrating its 40th anniversary last year (same calls, same owner and music/new format since 1951) the decision was made, Jim says, to "shed our teen baggage—to still be contemporary but without teen imaging. We always planned to look at what the market makeup was down the road and determine our direction at that time. That's what we've done and right now we have several A/Cs and an Album station, but no one doing Top Forty with an adult approach."

Cook says the current staff will remain in place, adding that in "hard economic times the sales department needs something to sell while we on the programming side have an audience to please. I think we're accomplishing both."

Talkin' rock ballads, the hot **HIT FACTOR** increase of 12% to 34% tells the chart story behind **DAMN YANKEES**. Top Ten at **WNCL**



Columbus 13-10, **WNFI** Daytona Beach, FL 4-3, **KBKB** Ft. Madison, IA 15-8 "top ten phones—all demos, **KYYZ** Williston, ND 2-1, **KPKY** Pocatello, ID 7-3, **B94.7** Redding, CA 11-9, etc. Huge gains at **MIX** 99.9 **KHI** 28-16, **WHTK/FM** 23-16, **WKXX** 24-16, **WDIF** 23-16, **KDOG** 22-12, **KOTM** 30-20, **KJLS** 26-14, **KQIX** 31-18, **KTUF** 35-24 and **KIXR** 25-15.

Let's face it, with a single, album, controversial video and highly-publicized book due to arrive any day, October should be declared **MADONNA** month. Number one requests at **KXXR** Kansas City where it's the big gainer of the week 29-10. Hot at **EAGLE** 106 17-9,

POWER 99 debut #7 (40 plays), **Q102** 32-26, **KIIS** debut #25, **KMEL** 31-26, **POWER** 106 15-8 and **Z100** 27-17.

Mark McKay, PD at **WNKO** Newark, OH, takes **CURTIS STIGERS** Top Ten, 11-7. Mark reports Curtis has a great track record with his listeners and he's getting "monster phones from adult women" on their nightly dedication show. Jumps at **WPLJ** 17-14, **KZ103** 6-5, **WKXA** 21-17, **KSLY** 28-20, **KEEZ/FM** 26-20, **KRQU** 26-18, etc.

Can't watch television this week without a reference to the **SPIN DOCTORS**. But the ones on radio are doing a lot better than those talking to the press. **HIT FACTOR** grows from 21% to 28%, and busts into the top twenty at **KWTX** Waco, TX 24-17, **WRKY** Steubenville, OH 21-17, **WNVZ** Norfolk, VA 23-12, **KGGG** Rapid City, SD 21-16, **WXLC** Waukegan/Chicago 34-12, **KYYY** Bismarck, ND 25-18, etc. New on: **KDWB**, **WDJX**, **WYAV/FM**, **KFBQ**, **KKYS**, **WAVT**, **WZWZ**, **KGLI**, **104 KRBE**, **BAYOU** 104 and **Z100**.

Fifty-four plays lifts **MARY J. BLIGE** 5-1 at



HOT 97 New York. Solid growth in many areas shows the widespread appeal of this track. Across the country in Ft. Collins, CO, Mark Callaghan, Director of Top 40 Programming at **KIMN**, takes it 25-16. More chart gains at **WAPE** 29-22, **WQGN** 24-17, **FUN** 107 20-14, **MIX** 99.9 **KHI** 22-17, **BOSS** 97 24-6, **WBBQ** 22-17, **KTFM** 20-15, **POWER** 106 16-9, **Q106** 14-9, **B96** 24-21, **Y95** 16-13, **G105** 27-23, etc.

SHAI is the high debut of the week at **KDON** Monterey/Salinas, CA, coming in at #30, and is also the high debut at **KTFM** San Antonio at #22. **HIT FACTOR** increases 25% to 33%. Upward moves at **KS104** 19-16, **KJYK** 21-14, **KMEL** 7-3, **Q106** 19-15, **KKFR** 23-16, **WPGC** 3-2, etc. New on: **KCAQ**, **WAVT**, **HOT** 97, **KZMG**, **Q96**, **KPSI**, **KFFM** and **104 KRBE**.

Early top twenty stats for **CLASSIC EXAMPLE** at **POWER** 106 Los Angeles debut #16 and **KHTN** Modesto/Merced, CA 22-20. Plenty of test play about to go full-time and **ADDs** at: **KTFM**, **POWER** 102, **WXTQ**, **KCHH**, etc.

by Eric Norberg

SNOW STORM PART III

Something tells me that if stations have been using the 'checklist' approach for several years and still have large numbers of such calls, this approach may not be working anyway.

"When people call our station wanting information, we do our best to help them out. For instance, last week a listener called when they couldn't find the phone number of the local movie theater in the phone book. I didn't whine about looking it up for her; instead, I told her the number and how it was listed. It didn't take a lot of time, and by helping her I know, at the very least, that a valued listener appreciated the help.

"Getting back to the large amount of calls for school closings, here are a couple of practical suggestions. Check with area schools to be sure students receive information at the beginning of the year telling them to tune in to your station for closure announcements. Be specific: It's not enough to say that these announcements will be given often; establish fixed times that this information is to be announced.

"One other thing that could help is to run on-air

announcements before and during the school year with this same information."

Thanks to the writer for his thoughts and suggestions. I, too, have often looked up phone numbers of unrelated businesses for callers who probably haven't thought of looking them up for themselves. Although this may not gain listeners, it helps reinforce the image of the station as a source of information. The massive flood of callers during snowstorms, or other emergencies, does cause problems for the station; the station's resources often have to be redirected from on-air to telephone, and incoming calls can be blocked under some circumstances. Such calls are more than a simple annoyance—they are a major problem for stations that don't have the office staff present to handle the phones in the early morning—which is when this problem crops up. However, nothing is gained by being rude to callers, so grit your teeth and be polite!

That seems to cover the territory on this subject—for now—and this letter was timely, as we prepare to enter yet another winter (one that is predicted to be more severe than the last one, in most areas of the country).

But there are hundreds of other possible programming topics to discuss—some of which undoubtedly have never been touched on in this column. Whether you are in the radio or record industry, this is your forum. Write me c/o the Gavin Report, or use the Gavin fax number: (415) 495-2580! ●

Few of my columns have drawn mail for as long as "Snowstorm," which ran on May 8, 1992, and its sequel, which ran on June 12, 1992. Both of the columns were based on letters from program directors who discussed their annoyance with listeners who called in to get school-closings and other emergency information that their stations broadcast. The letters I received debated how to politely handle such calls. The temptation, of course, is to be curt with people who you think *should be listening!* Most of the letters counseled against being rude to callers, and were pragmatic about dealing with them—while urging them to listen to the station.

I've received yet another letter on the subject from a small station in the midwest. The writer wishes to remain anonymous:

"The response to the second 'snowstorm' article has been getting under my skin. There is not a station in existence that does not receive a deluge of calls whenever inclement weather, such as snowstorms, hit. Even in areas receiving no snow, any number of natural occurrences can cause postponements and make the phones light up. When I read about how someone has what seems to be a checklist of responses to use when people call for information instead of tuning in, I am shocked. If someone calls and asks you for information that you have, don't hassle them—just give them the information. I guarantee it will take less time to help them than insult them. If they are brushed off, they may turn you off for good.

Stardog/Mercury has released an album by the next big thing. It's by **Animal Bag**, the nicest North Carolina boys you'd ever want to meet and WOW! can they write and perform. **Luke, Otis, Boo and Rich** figure their cohesive playing and angelic harmonies is due to the fact that they've spent the last 10 years and a few past lives together. Before leaving for the Foundation Forum '92 in Los Angeles where the Bags did both an acoustic and an electric set, they stopped by my museum for a chat. In my own unscientific poll of signed bands that showcased at the forum, **Animal Bag** came up high on everyone's list. In 1989 the band began paying their dues in Los Angeles, and one night **Annie Patton**, a former associate of **Wendy Dio**, saw them play and signed them almost immediately. Mercury's A&R ears, **Bobby Carlton**, then got a listen. "We didn't have a lot of money to work with," said Luke. "They wanted us to do an EP and we wanted an album, so we did the album on an EP budget. We recorded and mixed everything in a month." Carlton introduced the band to **Guy Charbonneau**, who has engineered everyone from **Led Zeppelin** to **Ugly Kid Joe**, but has never produced. It was a match made in heaven, and Charbonneau made his production debut the Bag's self-titled debut. "Hate Street," the first single, is the tip of a very deep iceberg of talent. The Bags recorded 23 songs live for Carlton to take to Mercury to show what an incredible band he'd signed. "Some of those cuts are as

HEAR & THERE

by Sheila Rene

good as some on the album," reckons Rich.

"We've got enough material to do three albums right now and we're working on more." The Bags have had enough of Los Angeles and are simultaneously making plans to move back to North Carolina and to head out to entertain America. Don't miss them when they come to your town! Meanwhile, listen to their album through your headphones just once and you'll be there...

James Brown has been a major musical force for the past four decades, and now he's working on a new album, due out November 10. The Godfather of Soul is calling the new one *Universal James* and it's the 79th album of his career. Brown has invited some of his favorite producers to work with him: **Jazzie B** (Soul II Soul) and **Robert Clivilles** and **David Cole** (C+C Music Factory). They're working at the Soul II Soul studios in London and the A&M Studios in Los Angeles. Clivilles and Cole produced "Can't Get Any Harder," for the album, and it features five guest Rappers. Brown wrote, produced and arranged three songs: "Make It Funky 2000," "Everybody's Got A Thing" and "Georgia-Lina." "This is my all-time dream," Jazzie B said of the Brown Sessions. In all, Jazzy B produced six songs with titles such as "Mine All Mine,"

"How Long" and "Moments." Get Down, James!...

Those splat-ter-rock guys, **GWAR**, have settled on Chicago's Vic Theatre as the venue for their Halloween night extravaganza. As the masters of fate would have it, the world renowned Fangoria Convention will take place in the Windy City that very same weekend. **Fangoria** is America's leading national horror magazine and their convention is expected to attract 3,000 fans. **GWAR** is planning a national tour, with dates yet to be confirmed...

Bits & Pieces: **Rhino Bucket** are back on U.S. soil after touring down under with **The Angels** for three weeks. They've just released "Beat To Death Like A Dog" from their second Reprise album, *Get Used To It*. Catch these guys live and in living color as they continue crossing the country...The first week in November, **Sony** will release a three-disc boxed set by **Journey**. Look for some previously unreleased tracks, live cuts and alternate takes...Now that the Lollapalooza tour has ended, **Soundgarden** has completed a year on the road showcasing their *Badmotorfinger* album. Their second home video will be out in November. It consists of clips from a pair of sold-out performances at the Paramount Theater in Seattle. The band was named the Best Hard Music Band at the three-day Foundation Forum #5. After taking some well-deserved time off, **Soundgarden** will begin recording the next album in January... ●

ADULT CONTEMPORARY

MOST ADDED

- MICHAEL BOLTON (69)
(Columbia)
- 10,000 MANIACS (55)
(Elektra)
- ELTON JOHN (50)
(MCA)
- *GLORIA ESTEFAN (46)
(Epic)
- *JAMES INGRAM (46)
(Qwest/Warner Bros.)

TOP TIP

GLORIA ESTEFAN
Always Tomorrow
(Epic)

A hit with a promising future.

RECORD TO WATCH



RESTLESS HEART
When She Cries
(RCA)

An achin', breakin', restless heart
sounds great at A/C radio.

Editor: Ron Fell
Assoc. Editor: Diane Rufer

2W LW TW

| | | | |
|----|----|----|--|
| 5 | 2 | 1 | MICHAEL W. SMITH - I Will Be Here For You (Reunion/Geffen) |
| 1 | 1 | 2 | SWING OUT SISTER - Am I The Same Girl (Fontana/Mercury) |
| 7 | 5 | 3 | EPHRAIM LEWIS - Drowning In Your Eyes (Elektra) |
| 11 | 7 | 4 | ANNIE LENNOX - Walking On Broken Glass (Arista) |
| 9 | 8 | 5 | ERIC CLAPTON - Layla (Duck/Reprise) |
| 10 | 9 | 6 | CURTIS STIGERS - Never Saw A Miracle (Arista) |
| 3 | 3 | 7 | PATTY SMYTH - Sometimes Love Just Ain't Enough (MCA) |
| 2 | 4 | 8 | CELINE DION - Nothing Broken But My Heart (Epic) |
| 4 | 6 | 9 | BRYAN ADAMS - Do I Have To Say The Words? (A&M) |
| 13 | 10 | 10 | LINDSEY BUCKINGHAM - Countdown (Reprise) |
| 22 | 14 | 11 | JON SECADA - Do You Believe In Us (SBK/ERG) |
| 21 | 16 | 12 | GLENN FREY - River Of Dreams (MCA) |
| 15 | 15 | 13 | CHARLES & EDDIE - Would I Lie To You? (Capitol) |
| 8 | 11 | 14 | LIONEL RICHIE - My Destiny (Motown) |
| 14 | 13 | 15 | TOAD THE WET SPROCKET - All I Want (Columbia) |
| — | 30 | 16 | PETER CETERA/CHAKA KHAN - Feels Like Heaven (Warner Bros.) |
| 24 | 19 | 17 | COREY HART - Always (Warner Bros.) |
| 6 | 12 | 18 | WILSON PHILLIPS - Give It Up (SBK/ERG) |
| — | — | 19 | MICHAEL BOLTON - To Love Somebody (Columbia) |
| 18 | 20 | 20 | JENNIFER WARNES - Rock You Gently (Private Music) |
| 31 | 24 | 21 | DEL AMITRI - Always The Last To Know (A&M) |
| 40 | 29 | 22 | JAMES TAYLOR - Like Everyone She Knows (Columbia) |
| 28 | 23 | 23 | DAN HILL - Dance Of Love (Quality) |
| 16 | 17 | 24 | k.d. LANG - Constant Craving (Sire/Warner Bros.) |
| — | — | 25 | ELTON JOHN - The Last Song (MCA) |
| — | — | 26 | RICHARD MARX - Chains Around My Heart (Capitol) |
| 30 | 26 | 27 | SUZY BOGGUSS - Letting Go (Liberty) |
| 27 | 25 | 28 | EMERSON, LAKE & PALMER - Affairs Of The Heart (Victory Music/PLG) |
| 39 | 33 | 29 | NONA GAYE - I'm Overjoyed (Third Stone/Atlantic) |
| 17 | 21 | 30 | PETER CETERA - Restless Heart (Warner Bros.) |
| — | 38 | 31 | ALANNAH MYLES - Song Instead Of A Kiss (Atlantic) |
| — | 35 | 32 | THE REMBRANDTS - Johnny Have You Seen Her? (Atco/EastWest America) |
| 34 | 32 | 33 | STEVE PLUNKETT - When The Tables Turn (Quality) |
| 12 | 18 | 34 | OLIVIA NEWTON-JOHN - Deeper Than A River (Geffen) |
| — | 37 | 35 | TREY LORENZ - Someone To Hold (Epic) |
| — | — | 36 | MELISSA ETHERIDGE - Dance Without Sleeping (Island/PLG) |
| 26 | 27 | 37 | BONNIE RAITT - Come To Me (Capitol) |
| 36 | 34 | 38 | BRENT BOURGEOIS - Funky Little Nothing (Charisma) |
| — | 40 | 39 | CRUEL SHOES - Where Are The Angels (Rendezvous/RCA) |
| 37 | 36 | 40 | RITA COOLIDGE/LEE GREENWOOD - Heart Don't Fail... (Caliber/Critique) |

CHARTBOUND

| ARTIST TITLE LABEL | *Debuts in Chartbound | Reports | Adds | Heavy | Medium | Light | Hit Factor | Weeks |
|---|-----------------------|---------|------|-------|--------|-------|------------|-------|
| GLORIA ESTEFAN - Always Tomorrow (Epic) | | 114 | 46 | 2 | 29 | 37 | 27% | 2 |
| THE HEIGHTS - How Do You Talk To An Angel? (Capitol) | | 80 | 21 | 8 | 32 | 19 | 50% | 3 |
| ROBERT PALMER - Can We Still Be Friends? (Island/PLG) | | 78 | 7 | 2 | 36 | 33 | 48% | 4 |
| MAIA AMADA - Love Never Fails (Epic) | | 76 | 6 | 4 | 34 | 32 | 50% | 6 |
| ROXETTE - How Do You Do! (EMI/ERG) | | 70 | 6 | — | 31 | 33 | 44% | 3 |

from the duo that brought you the top 5 hit "King Of Wishful Thinking"

GO WEST

"Faithful"

the first single and video from their forthcoming album,
"Indian Summer"

GO WEST is Peter Cox and Richard Drummie

DISC TWO ON YOUR DESK NEXT WEEK

EMI Records Group



ADD DATE 10/19

Produced by Peter Wolf for Wild West, Inc. Executive Producer: Ron Fair. Management: John Glover for Blueprint Management. Written by Peter Cox, Richard Drummie and Martin Page.

www.americanradiohistory.com

UP & COMING

Reports accepted Mondays and
Tuesdays 8AM through 3PM
Station Reporting Phone: (415) 495-1990
Gavin Fax: (415) 495-2580

REVIEWS

by Diane Rufer & Ron Fell

| Reports | Adds | ARTIST TITLE LABEL |
|---------|------|---|
| 59 | 2 | VINCE GILL - I Still Believe In You (MCA) |
| 55 | 55 | * 10,000 MANIACS - These Are Days (Elektra) |
| 51 | 2 | NICKY HOLLAND - Lady Killer (Epic) |
| 46 | 46 | * JAMES INGRAM - One More Time (Warner Bros.) |
| 45 | 45 | * RESTLESS HEART - When She Cries (RCA) |
| 44 | 5 | PM DAWN - I'd Die Without You (Gee Street/LaFace/Arista) |
| 43 | 14 | C'VELLO - Day By Day (RCA) |
| 39 | 22 | * NEVILLE BROTHERS - Take Me To Heart (A&M) |
| 38 | 7 | GROVER WASHINGTON, JR. - Take Five (Take Another 5) (Columbia) |
| 31 | 2 | GEORGE BENSON & PATTI AUSTIN - I'll Keep...(Great Pyramid/JRS) |
| 23 | 9 | * BARRY MANILOW - Another Life (Arista) |
| 22 | 3 | * KITARO featuring vocals by JON ANOERSON - Island Of Life (Geffen) |
| 20 | 3 | * TOM COCHRANE - Washed Away (Capitol) |

Dropped: David Sanborn, Billy Joel, Billy Ray Cyrus, Inxs.

INSIDE A/C by Diane Rufer and Ron Fell

There are only two records being played by more than 200 A/Cs: The new #1, MICHAEL W. SMITH's "I Will Be Here For You," and the previous #1, SWING OUT SISTER's "Am I The Same Girl." SMITH's 220 players include ADDs this week from WMXV, KOST, KMGQ, KSBL, KMGX and WZRT.



ANNIE LENNOX is stepping over major records on her way to a possible #1 with "Walking On Broken Glass." With 34 new HEAVY rotation reports it moves to #4 with a 93% HIT FACTOR.

On the strength of 44 more HEAVY rotation reports than last week, JON SECADA's "Do You Believe In Us" is now on the verge of another Top Ten. New at KBLQ, CKFM, KEYI, WKGW, WRFC etc.

HOTTEST track in the format is PETER CETERA's duet with CHAKA KHAN. In two chart weeks it's already at #16 with 157 players and more than half are already HIT FACTORing. There are another 22 new including WOBM/FM, WJBR/FM, WBDX/FM, WZNY, KLTA, KLOG, KMCQ and KLSS.

As predicted last week, MICHAEL BOLTON's "To Love Somebody" is the format's highest debut. Opening at #19, it is once again #1 MOST ADDED and now has a two-week total of 180 stations. Nearly 70% of

last week's players are already HIT FACTORing.

ELTON JOHN's powerful father/son piece "The Last Song" shows a respectable 153 players in its first two weeks and among its 50 new are KRNO/FM, WRQX, WUDE, WMGI, KFYZ, Q104, WAHR, WLET, WTSX, WAFL and KMXX.

Right on ELTON's heels is RICHARD MARX with a #26 debut. MARX can boast 142 stations and a 41% HIT FACTOR. New at WSPL, KESZ, KATW/FM, WKWK/FM, KVSE, WOBM/FM, KLCY and WSTU.



Also making a convincing debut is former RECORD TO WATCH, "Dance Without Sleeping" by MELISSA ETHERIDGE. A strong 95 players and 41% HIT FACTOR gives it legs. New at 13 more including WQLH/FM, WKYE, KLTA, WAHR, KGLE and WHMS.

TOP TIP is GLORIA ESTEFAN's benefit track for hurricane victims, "Always Tomorrow." Already on 114 stations, it's poised for a high debut next issue. Rotations already in for WEIM, WFRO, KAAK, KBIG, KESZ, WQLR, WLDR, all of whom contribute to its format-leading 27% start in HIT FACTOR.

Featured last week as RECORD TO WATCH,

ROY ORBISON

Heartbreak Radio (Virgin)

This brisk, uptempo track from the late, great Mr. O is sure to be welcomed on pop radio nationwide. Produced by fellow Wilbury Jeff Lynne it has all the essential ingredients.

SHAWN COLVIN

Round Of Blues (Columbia)

Co-written and produced by Larry Klein, who's also Joni Mitchell's husband and bass player. This acoustic love song finds Ms. Colvin full of conviction and confidence.

GENESIS

Never A Time (Atlantic)

Few albums can deliver enough quality tracks to justify five singles, but "We Can't Dance" is the rare exception. "Never A Time" is a song about taking the time to re-ignite the flame before it flickers to exhaustion.

KURT HOWELL

Does Love Not Open Your Eyes (Reprise)

This ballad, the second release from Kurt's self-titled album, highlights his vocal qualities and will surely continue his newfound success in A/C radio. He co-wrote it with Eric Kaz and production honors are attributed to Michael Omartian.

GO WEST

Faithful (EMI/ERG)

These kings of wishful thinking have quite possibly outdone themselves with a power-pop track with hooks and energy galore.

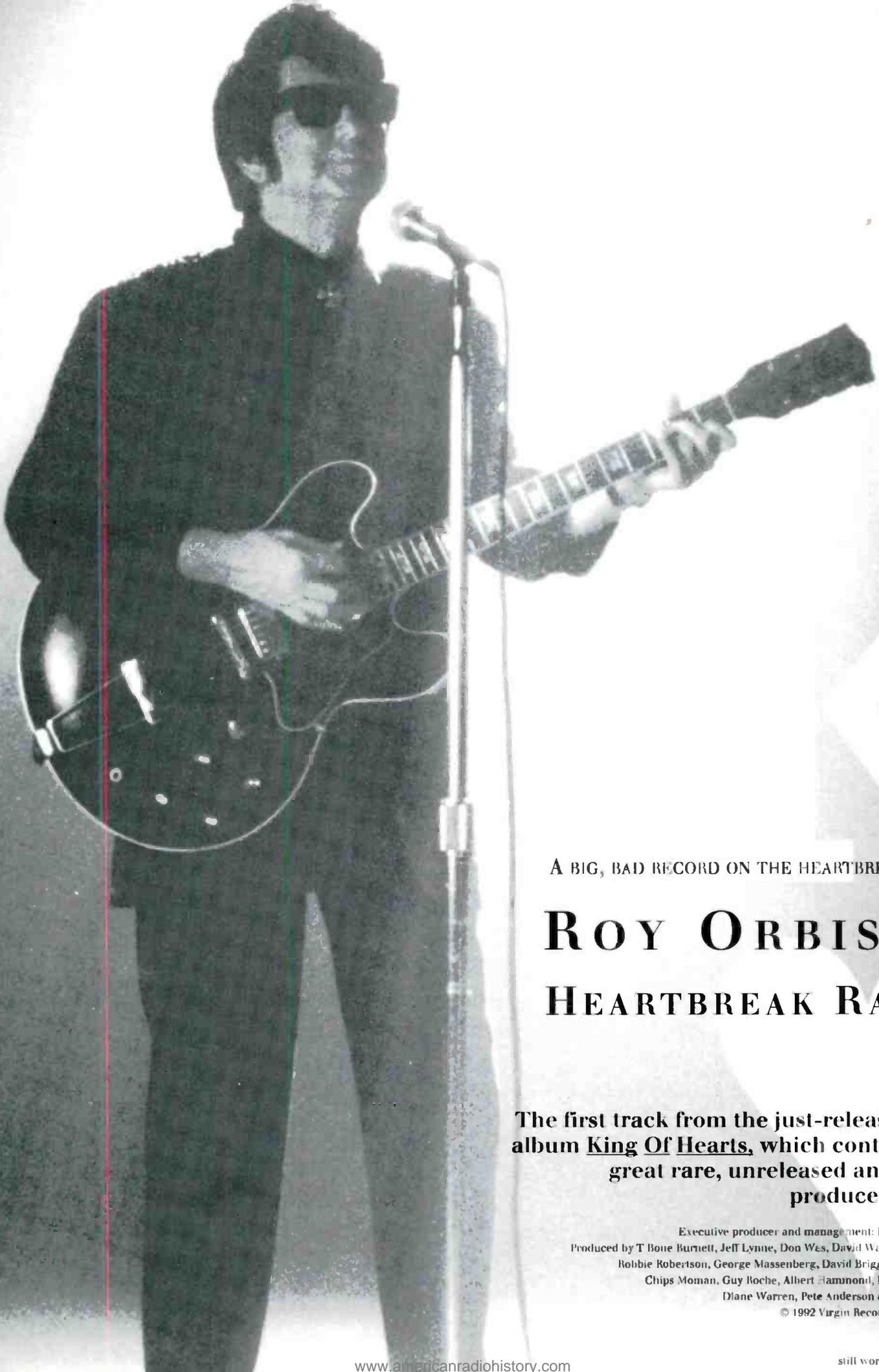
JOHN STAMOS with the BEACH BOYS

Forever (Brother Entertainment)

Well-known film/television actor John Stamos tries his hand as vocalist with his personal friends The Beach Boys. John sometimes performs with the boys of summer as guest drummer and percussionist and this song was featured on the ABC-TV series "Full House."

THE HEIGHTS' "How Do You Talk To An Angel?" gained impressive stats to reach CHARTBOUND. Now totaling 80 stations and a 50% HIT FACTOR look for a chart debut next issue. New this issue with 21 and WMXV, WRQX, WQEN, WCVQ, WHFX, WMT/FM, WSPL, KMGH, KVVN/FM are among those.

Our current RECORD TO WATCH is RESTLESS HEART's "When She Cries" which debuts in UP & COMING with 45 A/Cs. Included in those first week ADDs are WMBA, WBLG/FM, WHSY/FM, WIVY/FM, WSKY, WZNY, KYMN, KZLT, WFRO, WLDR, WQLR, KESZ, KMXX, KKLD, KIDX/FM, KGLE and KTID/FM.



A BIG, BAD RECORD ON THE HEARTBREAK RADIO

ROY ORBISON

HEARTBREAK RADIO

The first track from the just-released new album King Of Hearts, which contains ten great rare, unreleased and newly produced songs.

Executive producer and management: Barbara Orbison.
Produced by T Bone Burnett, Jeff Lynne, Don Was, David Was, Will Jennings,
Robbie Robertson, George Massenberg, David Briggs, David Cherry,
Chips Moman, Guy Roche, Albert Hammond, Barbara Orbison,
Diane Warren, Pete Anderson and Roy Orbison.

© 1992 Virgin Records America, Inc.



HIT FACTOR

A/C Research:
Diane Rufer/Ron Fell

Hit Factor is a percentage of stations which have it in Heavy or Medium rotation. ie: 100 stations playing the record- 60 stations have it in Heavy or Medium rotation- Hit Factor = 60%

Total Reports This Week 235 Last Week 237

| | Reports | Adds | Heavy | Medium | Light | Hit Factor | Weeks |
|--|---------|------|-------|--------|-------|------------|-------|
| MICHAEL W. SMITH - I Will Be Here For You (Reunion/Geffen) | 220 | 6 | 177 | 30 | 7 | 94% | 7 |
| SWING OUT SISTER - Am I The Same Girl (Fontana/Mercury) | 213 | 1 | 191 | 18 | 3 | 98% | 12 |
| EPHRAIM LEWIS - Drowning In Your Eyes (Elektra) | 198 | 3 | 145 | 37 | 13 | 91% | 12 |
| ANNIE LENNOX - Walking On Broken Glass (Arista) | 193 | 6 | 139 | 41 | 7 | 93% | 9 |
| ERIC CLAPTON - Layla (Duck/Reprise) | 190 | 5 | 139 | 37 | 9 | 92% | 10 |
| CURTIS STIGERS - Never Saw A Miracle (Arista) | 186 | 5 | 133 | 41 | 7 | 93% | 9 |
| PATTY SMYTH - Sometimes Love Just Ain't Enough (MCA) | 183 | — | 129 | 42 | 12 | 93% | 13 |
| CELINE DION - Nothing Broken But My Heart (Epic) | 174 | — | 129 | 35 | 10 | 94% | 14 |
| BRYAN ADAMS - Do I Have To Say The Words? (A&M) | 176 | 3 | 125 | 37 | 11 | 92% | 19 |
| LINDSEY BUCKINGHAM - Countdown (Reprise) | 165 | — | 100 | 55 | 10 | 93% | 9 |
| JON SECADA - Do You Believe In Us (SBK/ERG) | 181 | 14 | 72 | 74 | 21 | 80% | 6 |
| GLENN FREY - River Of Dreams (MCA) | 164 | 11 | 47 | 88 | 18 | 82% | 6 |
| CHARLES & EDDIE - Would I Lie To You? (Capitol) | 147 | 7 | 61 | 64 | 15 | 85% | 10 |
| LIONEL RICHIE - My Destiny (Motown) | 148 | 1 | 80 | 53 | 14 | 89% | 12 |
| TOAD THE WET SPROCKET - All I Want (Columbia) | 132 | 4 | 49 | 61 | 18 | 83% | 16 |
| PETER CETERA duet with CHAKA KHAN - Feels Like Heaven (Warner Bros.) | 157 | 22 | 11 | 74 | 50 | 54% | 3 |
| COREY HART - Always (Warner Bros.) | 111 | 1 | 36 | 61 | 13 | 87% | 10 |
| WILSON PHILLIPS - Give It Up (SBK/ERG) | 121 | — | 44 | 54 | 23 | 80% | 13 |
| MICHAEL BOLTON - To Love Somebody (Columbia) | 180 | 69 | 10 | 63 | 38 | 40% | 2 |
| JENNIFER WARNES - Rock You Gently (Private Music) | 106 | — | 46 | 39 | 21 | 80% | 16 |
| DEL AMITRI - Always The Last To Know (A&M) | 119 | 14 | 28 | 57 | 20 | 71% | 7 |
| JAMES TAYLOR - Like Everyone She Knows (Columbia) | 122 | 14 | 14 | 64 | 30 | 63% | 5 |
| DAN HILL - Dance Of Love (Quality) | 103 | 4 | 24 | 55 | 20 | 76% | 8 |
| k.d. LANG - Constant Craving (Sire/Warner Bros.) | 97 | — | 45 | 40 | 12 | 87% | 26 |
| ELTON JOHN - The Last Song (MCA) | 153 | 50 | 10 | 50 | 43 | 39% | 3 |
| RICHARD MARX - Chains Around My Heart (Capitol) | 142 | 32 | 4 | 55 | 51 | 41% | 2 |
| SUZY BOGGUSS - Letting Go (Liberty) | 88 | 2 | 20 | 53 | 13 | 82% | 9 |
| EMERSON, LAKE & PALMER - Affairs Of The Heart (Victory Music/PLG) | 82 | 1 | 22 | 50 | 9 | 87% | 8 |
| NONA GAYE - I'm Overjoyed (Third Stone/Atlantic) | 100 | 8 | 7 | 42 | 43 | 49% | 5 |
| PETER CETERA - Restless Heart (Warner Bros.) | 82 | — | 26 | 38 | 18 | 78% | 18 |
| ALANNAH MYLES - Song Instead Of A Kiss (Atlantic) | 104 | 15 | 3 | 45 | 41 | 46% | 4 |
| THE REMBRANDTS - Johnny Have You Seen Her? (Atco/EastWest America) | 92 | 12 | 8 | 48 | 24 | 60% | 6 |
| STEVE PLUNKETT - When The Tables Turn (Quality) | 76 | 3 | 16 | 46 | 11 | 81% | 10 |
| OLIVIA NEWTON-JOHN - Deeper Than A River (Geffen) | 83 | — | 19 | 44 | 20 | 75% | 10 |
| TREY LORENZ - Someone To Hold (Epic) | 95 | 12 | 6 | 37 | 40 | 45% | 6 |
| MELISSA ETHERIDGE - Dance Without Sleeping (Island/PLG) | 95 | 13 | 1 | 38 | 43 | 41% | 3 |
| BONNIE RAITT - Come To Me (Capitol) | 75 | 2 | 25 | 33 | 15 | 77% | 15 |
| BRENT BOURGEOIS - Funky Little Nothing (Charisma) | 78 | 1 | 2 | 51 | 24 | 67% | 7 |
| CRUEL SHOES - Where Are The Angels (Rendezvous/RCA) | 81 | 6 | 5 | 32 | 38 | 45% | 6 |
| RITA COOLIDGE and LEE GREENWOOD - Heart Don't Fail Me Now (Caliber/Critique) | 75 | 1 | 6 | 42 | 26 | 64% | 7 |

PLUS FACTOR

Records which received the greatest increase in HIT FACTOR

| | LW | TW | Increase |
|---|----|----|----------|
| MICHAEL BOLTON - To Love Somebody (Columbia) | 3 | 40 | 37% |
| ELTON JOHN - The Last Song (MCA) | 10 | 39 | 29% |
| MELISSA ETHERIDGE - Dance Without Sleeping (Island/PLG) | 14 | 41 | 27% |
| GLORIA ESTEFAN - Always Tomorrow (Epic) | — | 27 | 27% |
| RICHARD MARX - Chains Around My Heart (Capitol) | 18 | 41 | 23% |
| PETER CETERA duet/CHAKA KHAN - Feels Like Heaven (Warner Bros.) | 34 | 54 | 20% |
| VINCE GILL - I Still Believe In You (MCA) | 50 | 66 | 16% |
| ROXETTE - How Do You Do! (EMI/ERG) | 28 | 44 | 16% |
| JAMES TAYLOR - Like Everyone She Knows (Columbia) | 50 | 63 | 13% |
| ALANNAH MYLES - Song Instead Of A Kiss (Atlantic) | 33 | 46 | 13% |
| BRENT BOURGEOIS - Funky Little Nothing (Charisma) | 56 | 67 | 11% |
| RITA COOLIDGE and LEE GREENWOOD - Heart Don't Fail...(Caliber/Critique) | 53 | 64 | 11% |
| GROVER WASHINGTON Jr. - Take Five (Take Another 5) (Columbia) | 25 | 36 | 11% |

*Take my hand
We'll walk away
Dry your eyes
Don't be afraid
We'll step into another place
Where dreams come true and hearts embrace*

KURT HOWELL

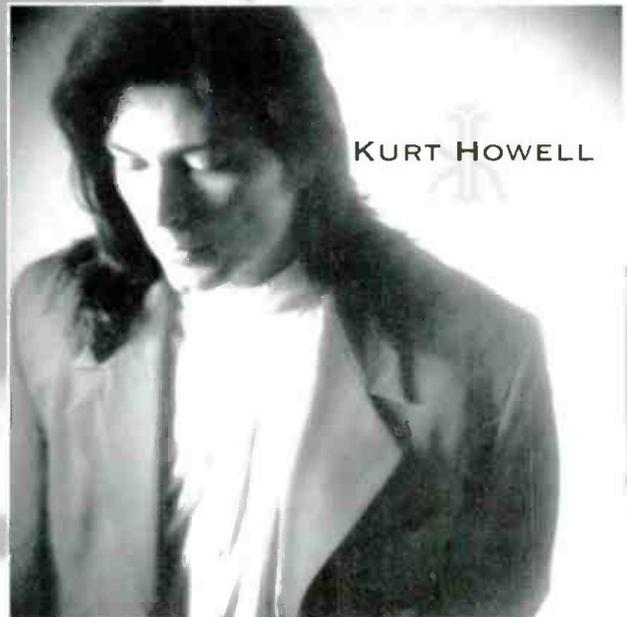


“DOES LOVE NOT OPEN YOUR EYES”

*The new single
from his debut album*

Kurt Howell.

Produced by Michael Omartian for Rhema Productions



Exclusive Management and Direction: Camel Management Inc./Bruce Bird © 1992 Reprise Records

RADIO RAP

Reports accepted Thursday only
9AM through 4PM
Station Reporting Phone: (415) 495-1990
Gavin Fax: (415) 495-2580

MOST ADDED

BRAND NUBIAN
Punks Jump Up To Get Beat Down
(Elektra)

DIGABLE PLANETS
Rebirth Of Slick (Cool Like Dat)
(Pendulum/Elektra)

SHOWBIZ & A.G.
Fat Pockets
(London/PLG)

SHOW BIZ & A.G.
Fat Pockets
(London/PLG)

K-SOLO
Letterman
(Atlantic Street)

SOUTH CENTRAL SOUNDTRACK
(Hollywood Basic)

TOP TIP

SOUTH CENTRAL SOUNDTRACK
(Hollywood Basic)

As you listen to a chunk of old time favorites on this album, you will also catch flavor from some new and veteran artists.

RECORD TO WATCH



SUPER CAT

Them No Worry We (Remix)
(Columbia)

Cat drops his third single, as he teams up with the over weight lover will have you shaking parts on your body you never thought could move.

Editor: Brian Alan Samson
RA = Retail Singles Action

RA LW TW

| RA | LW | TW | Artist - Title (Label) |
|-------|----|----|--|
| \$ 2 | 1 | 1 | DIAMOND AND THE ... - Best Kept Secret, Free Style (Chemistry/Mercury) |
| \$ 1 | 2 | 2 | GRAND PUBA - 360 (What Goes Around) (Elektra) |
| \$ 5 | 3 | 3 | REDMAN - Blow Your Mind (Def Jam/Chaos) |
| -- 4 | 4 | 4 | PETE ROCK & C.L. SMOOTH - Straighten It Out (Elektra) |
| -- 10 | 5 | 5 | PUBLIC ENEMY - Hazy Shade Of Criminal/Tie Goes... (Def Jam/Chaos) |
| \$ 6 | 6 | 6 | LORDS OF THE UNDERGROUND - Psycho (Pendulum/Elektra) |
| \$ 3 | 7 | 7 | EPMD - Crossover, Comin', Play, Headbanger (Def Jam/Chaos) |
| \$ 7 | 8 | 8 | MC SERCH - Here It Comes, Grill, Don't Have, Silence (Def Jam/Chaos) |
| \$ 9 | 9 | 9 | GANG STARR - Ex Girl To Next Girl, Flip, Soliloquy, Dwell (Chrysalis/ERG) |
| -- 8 | 10 | 10 | MC REN - The Final Frontier (Priority) |
| -- 23 | 11 | 11 | DA LENCH MOB - Guerillas In Tha Mist (Street Knowledge/Atco EastWest) |
| -- 13 | 12 | 12 | COMMON SENSE - Take It EZ, Penny, Charm, Breaker, Pound (Relativity) |
| \$ 15 | 13 | 13 | CHUBB ROCK - Lost In The Storm (Select/Elektra) |
| \$ 12 | 14 | 14 | DAS EFX - Mic Checka/Jussumen (Atco/EastWest America) |
| -- 21 | 15 | 15 | ERIC B & RAKIM - Casualties Of War, Relax (MCA) |
| -- 30 | 16 | 16 | DOUBLE XX POSSE - Not Gonna Be Able To Do It (Big Beat) |
| \$ 18 | 17 | 17 | WRECKX-N-EFFECT - Rump Shaker (MCA) |
| \$ 11 | 18 | 18 | HOUSE OF PAIN - Jump, Head Out, Shamrocks, House (Tommy Boy) |
| -- 14 | 19 | 19 | THE BRAND NEW HEAVIES - Heavy Rhyme (Delicious Vinyl/Atlantic) |
| -- 17 | 20 | 20 | INSANE POETRY - How Ya Gonna Reason... (Nastymix/Ichiban) |
| -- 19 | 21 | 21 | YZ - Return Of The Holy One (Livin' Large) |
| \$ 16 | 22 | 22 | A TRIBE CALLED QUEST - Hot Sex (Jive) |
| \$ 20 | 23 | 23 | ARRESTED DEVELOPMENT - People Everyday (Chrysalis/ERG) |
| -- 28 | 24 | 24 | ICE CUBE - True To The Game (Priority) |
| \$ 22 | 25 | 25 | CYPRESS HILL - Stoned Is The Way/Latin Lingo (Ruffhouse/Columbia) |
| \$ 25 | 26 | 26 | BUSHWICK BILL - Ever So Clear (Rap-A-Lot/Priority) |
| -- 31 | 27 | 27 | GET THE FIST MOVEMENT - Get The Fist (Mercury) |
| -- 26 | 28 | 28 | YO-YO - Black Pearl (Atco/EastWest America) |
| \$ 24 | 29 | 29 | ZHIGGE - Toss It Up, Harlem, Dough (Polydor/PLG) |
| -- 27 | 30 | 30 | BOOGIE DOWN PRODUCTIONS - We In There (Jive) |
| -- -- | 31 | 31 | K-SOLO - Letterman/Formula (Atlantic Street) |
| -- -- | 32 | 32 | COMPTON'S MOST WANTED - Hood Took Me Under (Epic) |
| -- 29 | 33 | 33 | SHANTE - Dance To This/Deadly Rhymes (Livin' Large) |
| -- 35 | 34 | 34 | LIVE SQUAD - Heartless/Murderahh (Tommy Boy) |
| -- 32 | 35 | 35 | DADDY FREDDY - Haul And Pull/Soldier (Chrysalis/ERG) |
| -- -- | 36 | 36 | SHOWBIZ & A.G. - Fat Pockets (PLG) |
| -- 40 | 37 | 37 | WILLIE D. - Clean Up Man (Rap-A-Lot/Priority) |
| \$ 38 | 38 | 38 | MAY MAY - When I Enter His Mind (Scotti Brothers) |
| -- -- | 39 | 39 | PHARCYDE - Ya Mama (Delicious Vinyl/Atlantic) |
| -- 36 | 40 | 40 | CRUSADERS FOR REAL HIP-HOP - That's How It Is (Profile) |

CHARTBOUND

*Debuts in Chartbound

MAD COBRA - Flex (Columbia)
COMBINED FLAVOUR - Niceness (MCA)
ART OF ORIGIN - No Slow Rollin' (Ill Labels/Def American)
POSITIVE K - I Got A Man (Island/PLG)
***SNOW** - Informer (Atco/EastWest)

***SOUTH CENTRAL SOUNDTRACK** (Hollywood Basic)
***COLLEGE BOYZ** - Humpin' (Virgin)

Dropped: #34 DJ Quik, #36 FU-Schnickens, #37 Father MC, #39 Too Short.

RETAIL RAP

Retail Research Assistance:
Kelly Woo
Ivan Rodriguez
Rodney Edwards
Mee Ali

| 2W | LW | TW | SINGLES |
|----|----|----|--|
| 1 | 1 | 1 | ARRESTED DEVELOPMENT - People... (Chrysalis/ERG) |
| 4 | 2 | 2 | GRAND PUBA - 360 (What Goes Around) (Elektra) |
| 5 | 3 | 3 | BUSHWICK BILL - Ever So Clear (Rap-A-Lot/Priority) |
| 7 | 4 | 4 | REDMAN - Blow Your Mind (Def Jam/Chaos) |
| — | 15 | 5 | WRECKX-N-EFFECT - Rump Shaker (MCA) |
| 3 | 5 | 6 | DAS EFX - Mic Checka (Atco/EastWest America) |
| 6 | 6 | 7 | EPMD - Crossover (Def Jam/Chaos) |
| 18 | 8 | 8 | MAD COBRA - Flex (Columbia) |
| 2 | 7 | 9 | HOUSE OF PAIN - Jump Around (Tommy Boy) |
| 9 | 9 | 10 | N 2 DEEP - Back To The Hotel (Profile) |
| 10 | 10 | 11 | MC SERCH - Here It Comes (Def Jam/Chaos) |
| 14 | 14 | 12 | DIAMOND AND THE... - Best Kept... (Chemistry/Mercury) |
| 13 | 13 | 13 | FATHER MC - One Nite Stand (Uptown/MCA) |
| — | 25 | 14 | CHUBB ROCK - Lost In The Storm (Select/Elektra) |
| 12 | 12 | 15 | GANG STARR - Ex Girl To The Next Girl (Chrysalis/ERG) |
| 19 | 16 | 16 | CYPRESS HILL - Latin Lingo/Stoned (Ruffhouse/Columbia) |
| 17 | 17 | 17 | A TRIBE CALLED QUEST - Hot Sex (Jive) |
| 20 | 20 | 18 | WILLIE D. - Clean Up Man (Rap-A-Lot/Priority) |
| 21 | 19 | 19 | ZHIGGE - Toss It Up (Polydor/PLG) |
| 8 | 11 | 20 | DJ QUIK - Jus' Lyke Compton (Profile) |
| 22 | 22 | 21 | KRIS KROSS - I Missed The Bus (Ruffhouse/Columbia) |
| — | 23 | 22 | PUBLIC ENEMY - Hazy Shade Of Criminal (Def Jam/Chaos) |
| — | — | 23 | COMPTON'S MOST WANTED - Hood Took Me Under (Epic) |
| — | 24 | 24 | LORDS OF THE... - Psycho (Pendulum/Elektra) |
| 11 | 18 | 25 | COLLEGE BOYZ - Hollywood Paradox (Virgin) |

| 2W | LW | TW | ALBUMS |
|----|----|----|--|
| 20 | 10 | 1 | DA LENCH MOB - Guerillas... (Street Knowledge/Atco EW) |
| 11 | 3 | 2 | PUBLIC ENEMY - Greatest Misses (Def Jam/Chaos) |
| 2 | 2 | 3 | EPMD - Business Never Personal (Def Jam/Chaos) |
| 1 | 1 | 4 | ARRESTED DEVELOPMENT - 3 Years... (Chrysalis/ERG) |
| 7 | 6 | 5 | CHUBB ROCK - I Gotta Get Mine Yo (Select/Elektra) |
| 19 | 11 | 6 | WILLIE D. - Controversy (Rap-A-Lot/Priority) |
| 5 | 7 | 7 | TOO SHORT - Shorty The Pimp (Dangerous Music/Jive) |
| 3 | 4 | 8 | HOUSE OF PAIN - House Of Pain (Tommy Boy) |
| 4 | 5 | 9 | DJ QUIK - Way 2 Fonky (Profile) |
| 8 | 8 | 10 | MC SERCH - Return Of The Product (Def Jam/Chaos) |
| 6 | 9 | 11 | DAS EFX - Dead Serious (Atco/EastWest America) |
| — | 17 | 12 | BUSHWICK BILL - Little Big Man (Rap-A-Lot/Priority) |
| 22 | 18 | 13 | MAD COBRA - Hard To Wet, Easy To Dry (Columbia) |
| 23 | 20 | 14 | SHOWBIZ & A.G. - Runaway Slave (PLG) |
| 9 | 13 | 15 | SPICE 1 - Let It Be Known (Triad/Jive) |
| — | 21 | 16 | DIAMOND AND THE... - Stunts (Chemistry/Mercury) |
| — | 24 | 17 | COMPTON'S MOST WANTED - Music To Driveby (Epic) |
| 13 | 15 | 18 | PETE ROCK & C.L. SMOOTH - Mecca And... (Elektra) |
| 14 | 14 | 19 | N 2 DEEP - Back To The Hotel (Profile) |
| 16 | 16 | 20 | FATHER MC - Close To You (Uptown/MCA) |
| 10 | 12 | 21 | MC REN - Kizz My Black Azz (Priority) |
| — | — | 22 | REDMAN - Whut? Thee Album (Def Jam/Chaos) |
| 17 | 19 | 23 | KRIS KROSS - All Crossed Out (Ruffhouse/Columbia) |
| — | — | 24 | SHABBA RANKS - Xtra Naked (Epic) |
| 18 | 25 | 25 | GANG STARR - Daily Operation (Chrysalis/ERG) |

NEW HIP HOP RELEASES by Brian A. Samson

PHAT TRACKS ON THE COME UP
KURIOUS - Walk Like A Duck (Columbia)
Bobbito (212) 420-0790

SNOW - '12 Inches Of Snow (EastWest)
Eric Skinner (212) 275-2289

THE BROTHERHOOD NATION - New Stylee
 (Amherst)

RED HOT LOVER LOVER TONE - The Album
 (Select/Elektra)

CHUBB ROCK - I Gotta Get Mine Yo!
 (Select/Elektra)
Fred Jackson (212) 275-4175

THE GOATS - Typical American
 (Ruff House/Columbia)
Earl Marshall (215) 574-1742

M.C.J. - Dropping The Science (Hollywood)
Rockbarry (818) 560-7235

LOUIE RANKIN - Showdown
 (Mesa/Blue Moon)
Cheryl Cross (818) 841-8585

PENTHOUSE PLAYER'S CLIQUE - PS Play U2
 (Priority)
Ern & Eric (213) 467-0151

PAPA CHUK - Funky Science
 (Pendulum/Elektra)

DIGABLE PLANETS - Rebirth of Slick
 (Cool Lie Dat) (Pendulum/Elektra)
Stanley Winslow (212) 397-2240

ORIGINAL HEADS - Counterfeit!
 For The Record (Strange)
Adario Strange (212) 274-8015

R.B.L. POSSE - Don't Give Me No Bammer
 (In-A-Minute Records)
Jason Blaine (510) 563-5811

SHOWBIZ & A.G. - Runaway Slave
 (London/Payday/PLG)
Sincere (212) 603-3918

A.T.C. - IV Da Nonbelievers
 (Strait Black Records)
Ehrlich Livingston (415) 673-0865

YB - I am What I am (Savage/BMG)

Congratulations to Fade Duvernay (formerly of the Steven Rifkind Co.) on being hired at Interscope Records to oversee Rap Marketing and Promotion. Give him phat shout at (310) 208-6547...Stepping into his shoes at the Steven Rifkind Co. is **Jason Ricks** (formerly of On The Strength Promotions-San Francisco). Jason will be responsible for all College and Mixshow Promotions, and will based at the company's Los Angeles headquarters. Contact him at (213) 653-5881...**Phil "Root" Nelson** has been appointed to Director of Operations at Chuck D's P.R.O. Division Records. Phil previously served as the Director of Retail Promotion S.O.U.L. Records...Mo luck to **David Paul** and the staff at "The Bomb," as they celebrate their first anniversary this Sunday at the DNA Lounge in San Francisco. Congratulate Dave at (415) 826-9479...**Ed Locke**, President of Nastymix Records, has officially announced the closure of the company's offices. All inquiries should be made to **John Abbey** or **Nina Easton** at Ichiban Records (404) 419-1414...**Mike Clark** (former National Retail Promotions Director at Nastymix) has opened Boomin' At Ya Promotions. The Seattle based independent promo-

tion company will focus on street promotion. For more information contact Mike Clark at (206) 587-8634...**Shamieel X Adams** is currently running the only all Hip-Hop club in Cape Town, South Africa and he's dire need of product service. Shamieel is supervising the development of the AFRICAN HIP-HOP MOVEMENT, as well as planning of the BUSH RADIO INITIATIVE. The B.R.I. is a plan to launch South Africa's first Community Radio station. Give him your support. Contact Shamieel at (021) 448-5450/1...**Reggie Williams** (former EM1 College Radio rep) and **Corey Newhouse** (former MCA Northeast College rep) have joined forces to open a national independent College and Street promotion company called The Whole Nine Inc. For more information contact Corey at (607) 771-6525, or Reggie at (212) 268-0891...**Ian Burke** (formerly of Ichiban Records) is now handling management and A&R at the Atlanta-based Conquest Records. The label's current single is by Jena Si Qua entitled "Pass The 40 Ounce." The "Conquest Of A Nation" sampler, which features artist such as Doublexxposure, Black A.G., Snowman, and ASAR, is currently being serviced. Contact Ian at (404) 349-6344...If you're ever in Los Angeles, be sure to check out "Alkebul-Lan," the first ever Hip-Hop club in South Central. KCRW-Los Angeles' **Michael "Mix'in" Moore** will be one of the many rotating DJs. "Alkebul-Lan" is located at 6131 Western Ave, Los Angeles, CA 90047, (213) 933-0669... C-ya!

URBAN CONTEMPORARY

MOST ADDED

SADE
(Epic)

BOBBY BROWN
(MCA)

AFTER 7
(Virgin)

TOP TIP

SHAI
If I Ever Fall In Love
(Gasoline Alley/MCA)

The rise of doo wop'ers continues to be well received by radio and its listeners. Shai's ten new adds puts it on Up & Coming to start.

RECORD TO WATCH



SIMPLE PLEASURE
Where Do We Go
(Reprise)

The Flavor unit debuts a trio that is simply a pleasure to listen to. Memorable hook makes it a perfect sing-a-long.

Editor: Betty Hollars
Assoc. Editor: John Martinucci

2W LW TW

| | | | |
|----|----|----|--|
| 4 | 3 | 1 | AL B. SURE! - Right Now (Warner Bros.) |
| 1 | 1 | 2 | MARY J. BLIGE - Real Love (MCA) |
| 8 | 6 | 3 | TROOP - Sweet November (Atlantic) |
| 11 | 5 | 4 | MIKI HOWARD - Ain't Nobody Like You (Giant/Reprise) |
| 7 | 4 | 5 | ARRESTED DEVELOPMENT - People Everyday (Chrysalis/ERG) |
| 15 | 8 | 6 | CHUCKii BOOKER - Games (Atlantic) |
| 3 | 2 | 7 | TEVIN CAMPBELL - Alone With You (Qwest/Warner Bros.) |
| 16 | 10 | 8 | VANESSA WILLIAMS - Work To Do (Wing/Mercury) |
| 20 | 11 | 9 | TLC - What About Your Friends (LaFace/Arista) |
| 13 | 12 | 10 | CARON WHEELER - I Adore You (Perspective/A&M) |
| 17 | 13 | 11 | TREY LORENZ - Someone To Hold (Epic) |
| 12 | 9 | 12 | GERALD LEVERT - Can You Handle It (Atco/EastWest America) |
| 23 | 17 | 13 | LO-KEY? - I Got A Thang 4 Ya (Perspective/A&M) |
| 22 | 16 | 14 | CE CE PENISTON - Inside That I Cried (A&M) |
| — | 28 | 15 | TONI BRAXTON - Love Shoulda Brought You Home (LaFace/Arista) |
| 29 | 25 | 16 | PM DAWN - I'd Die Without You (Gee Street/LaFace/Arista) |
| 21 | 19 | 17 | VOICES - Yeah! Yeah! Yeah! (Zoo) |
| 2 | 7 | 18 | HI-FIVE - She's Playing Hard To Get (Jive) |
| 38 | 35 | 19 | KEITH SWEAT - I Want To Love You Down (Elektra) |
| — | 36 | 20 | SHABBA RANKS featuring JOHNNY GILL - Slow And Sexy (Epic) |
| 6 | 14 | 21 | JADE - I Wanna Love You (Giant/Reprise) |
| 26 | 22 | 22 | SPECIAL GENERATION - Lift Your Head (And Smile) (Bust It/Capitol) |
| 35 | 24 | 23 | RACHELLE FERRELL - 'Til You Come Back To Me (Capitol) |
| 25 | 30 | 24 | EN VOGUE - Free Your Mind (Atco/EastWest America) |
| 30 | 27 | 25 | MICHAEL COOPER - Let's Get Closer (Reprise) |
| 33 | 31 | 26 | CHANTE MOORE - Love's Taken Over (Silas/MCA) |
| 27 | 23 | 27 | MEN AT LARGE - You Me (Atco/EastWest America) |
| 5 | 15 | 28 | AFTER 7 - Kickin' It (Virgin) |
| 34 | 33 | 29 | KRIS KROSS - I Missed The Bus (Ruffhouse/Columbia) |
| — | 39 | 30 | NONA GAYE - I'm Overjoyed (Third Stone/Atlantic) |
| — | — | 31 | BOBBY BROWN - Good Enough (MCA) |
| — | — | 32 | WRECKX-N-EFFECT - Rump Shaker (MCA) |
| 39 | 37 | 33 | PORTRAIT - Here We Go Again! (Capitol) |
| — | 38 | 34 | SWV - Right Here (RCA) |
| 31 | 32 | 35 | THE GOOD GIRLS - Just Call Me (Motown) |
| 14 | 26 | 36 | R.KELLY and PUBLIC ANNOUNCEMENT - Slow Dance (Hey Mr. DJ) (Jive) |
| 24 | 20 | 37 | FATHER MC - One Nite Stand (Uptown/MCA) |
| — | — | 38 | PRINCE MARKIE DEE & THE SOUL CONVENTION - Trippin Out (Columbia) |
| — | — | 39 | PRINCE AND THE N.P.G. - My Name Is Prince (Paisley Park/Warner Bros.) |
| — | — | 40 | MAD COBRA - Flex (Columbia) |

CHARTBOUND

| ARTIST TITLE LABEL | *Debuts in Chartbound | Reports | Adds | Heavy | Medium | Light | Hit Factor | Weeks |
|--|-----------------------|---------|------|-------|--------|-------|------------|-------|
| *SADE - No Ordinary Love (Epic) | | 35 | 35 | — | — | — | —% | 1 |
| LORENZO - Make Love 2 Me (Alpha International) | | 31 | 7 | — | 7 | 17 | 22% | 2 |
| BIG BUB - I Don't Mind (Atco/EastWest America) | | 31 | 8 | — | 4 | 19 | 16% | 2 |
| MAXIPRIEST - Groovin' In The Midnight (Virgin) | | 31 | 4 | — | 9 | 18 | 29% | 2 |

UP & COMING

Reports accepted Mondays
and Tuesdays 8AM-3PM
Station Reporting Phone: (415) 495-1990
Gavin Fax: (415) 495-2580

| Reports | Adds | ARTIST TITLE LABEL |
|---------|------|--|
| 28 | 2 | CHUBB ROCK - Lost In The Storm (Select/Elektra) |
| 26 | 10 | * SHAI - If I Ever Fall In Love (Gasoline Alley/MCA) |
| 24 | 3 | GEORGE DUKE - No Rhyme, No Reason (Warner Bros.) |
| 22 | 2 | LARRY SPRINGFIELD - Stand By My Woman (Tabu/A&M) |
| 22 | 14 | * SIMPLE PLEASURE - Where Do We Go (Reprise) |
| 20 | 7 | * GLENN JONES - Good Thang (Atlantic) |

DROPPED: #18-East Coast Family, #21-Bobby Brown, #29-Rude Boys, #34-Jodeci, #40-Mike Davis.

INSIDE URBAN



IT'S A MAC BIRTHDAY PARTY

During a recent press luncheon, Hi-Five took a few moments out to celebrate group member Mac Sanders' birthday. Shown (l-r): Jive Records' VP/R&B Promotion Varnell Johnson; Pyramid Entertainment Group's Sal Michaels; Hi-Five member Tony Thompson; Jive's GM/Sr. VP Barry Weiss; Jive's VP of A&R Jeff Fenster; Manager Jonathan Kinloch; Hi-Five's Treston Irby and Russell Neal.

AI B. SURE's "Right Now," the debut single from his "Sexy Versus" album, goes right to the top of the chart. BOBBY BROWN's "Good Enough," his second single from "Bobby," debuts at #31 and still is our second most added this week. David Dickinson, KGRM-Grambling, makes BOBBY BROWN's "Good Enough" his RTW saying, "This has got to be the record to watch—it's 'good enough!'" Jeff Gill, KJLH-Los Angeles, makes BIG BUB's "Don't Mind" his RTW, saying, "This one is happening—across the board!" Toni St. James, KJMS-Memphis, likes SADE's "No Ordinary Love" and says, "It's taking off already, not just adults but all demos." Stan Boston, WHNC-New Haven, agrees saying, "Often when an artist goes on a hiatus, the return is not what you expected. But Sade has come back strong with this one in an 'above ordinary' return!" Curtis Carter, WKGC-

Panama City, likes CHRISTOPHER WILL-IAMS' "All I See" saying, "Glad to see he's back with a strong one for him." Kimberly Kaye, WFKX-Jackson, makes SHAI's "If I Ever Fall In Love" her RTW saying, "Perfect harmony—Boyz II Men had better watch out. This song is hot-t-t!!" We definitely agree with Kimberly and make Shai our Top Tip for this week. Added at WTLZ, WYLD, WLOU, WFXA, WFKX, WVEE, KJMS, WXYV, WUFO and WOCQ and already in heavy rotation at WJMH and in medium rotation at eleven stations. Our Record To Watch, SIMPLE PLEASURE's "Where Do We Go" grabbed fourteen adds at OC104, WDKX, WHUR, WKYS, WOWI, KJMS, WBLX, WFKX, WFXA, WKGC, WWDM, WXOK, WTLZ, and WVOI and is already in light rotation at KKBT, WRNB, WJFX, WLOU, WJMI, KQXL, KYEA and WILD. Ciao for now, Betty.

NEW RELEASES

by John Martinucci

PATTI La BELLE - *All Right Now* (MCA)

This jewel of an entertainer continues to show off her different facets. Ms. La Belle's album, *Burnin'*, won her a Grammy, and spawned several chart-topping singles, and now, on Saturdays, you can catch Patti on her new sitcom, "Out All Night." Watch for this new studio single from her soon-to-be-released "live" album. Patti cuts some deep danceable grooves and fat beats without being displaced. Patti—make it funky!

MORRIS DAY -

Gimme Whatcha Got (Reprise)

Though slower in tempo than his previous hits "Fishnet" and "Oaktree," "Gimme Whatcha Got's" lyrical content is so Morris. Mr. Day certainly Ain't Too Proud To Beg for what she's got and he'll take it just about anywhere—in the back seat or on the cash register or maybe the salad bar, how about the truck—get the picture? "Gimme Whatcha Got" comes from Morris' upcoming album, *Guaranteed*.

GERARDO - *Love* (Interscope/Atlantic)

Mr. Rico Suave has been paying close attention to PM Dawn's Prince Be. Gerardo delivers pillow-talk raps about "Love" with romantic beats supplied by producers Clivilles and Cole.

SILK - *Happy Days* (Keia/Elektra)

Keith Sweat and Alton "Wokie" Stewart co-wrote and co-produced the debut release for this five-member group. "Happy Days" "driving beats offer raps by the Riddler and the velvety (Silky?) vocals of Silk.

KRUSH - *Let's Get Together* (*So Groovy Now*) (Perspective/A&M)

Get Krush-ed by this teenage trio produced by Jam and Lewis. Christy, Ashley and Angie make up the group that sends a message we all should keep in mind. "Let's Get Together" is from the Mo' Money soundtrack and from the start it's the trio's 110% energy that seems inexhaustible.

MC LYTE -

Ice Cream Dream (Perspective/A&M)

Meanwhile, back at the Mo' Money soundtrack, MC Lyte's "Ice Cream Dream," the most requested album cut finally gets its release. Check out Jermaine DuPri's re-mix for a change of pace.

HIT FACTOR

Urban Research
Betty Hollars/John Martinucci

Hit Factor is a percentage of stations which have it in Heavy or Medium rotation. ie: 100 stations playing the record- 60 stations have it in Heavy or Medium rotation- Hit Factor = 60%

Total Reports This Week **64** Last Week **64**

| | Reports | Adds | Heavy | Medium | Light | Hit Factor | Weeks |
|---|---------|------|-------|--------|-------|------------|-------|
| AL B. SURE! - Right Now (Warner Bros.) | 59 | — | 52 | 7 | — | 100% | 10 |
| MARY J. BLIGE - Real Love (MCA) | 64 | — | 60 | 4 | — | 100% | 14 |
| TROOP - Sweet November (Atlantic) | 58 | 1 | 47 | 9 | 2 | 96% | 11 |
| MIKI HOWARD - Ain't Nobody Like You (Giant/Reprise) | 57 | 2 | 46 | 10 | 1 | 98% | 10 |
| ARRESTED DEVELOPMENT - People Everyday (Chrysalis/ERG) | 55 | 1 | 50 | 4 | 1 | 98% | 10 |
| CHUCKii BOOKER - Games (Atlantic) | 57 | — | 41 | 13 | 3 | 94% | 8 |
| TEVIN CAMPBELL - Alone With You (Qwest/Warner Bros.) | 56 | 1 | 46 | 9 | 1 | 98% | 12 |
| VANESSA WILLIAMS - Work To Do (Wing/Mercury) | 60 | — | 30 | 23 | 7 | 88% | 9 |
| TLC - What About Your Friends (LaFace/Arista) | 58 | 2 | 32 | 22 | 4 | 93% | 7 |
| CARON WHEELER - I Adore You (Perspective/A&M) | 57 | 2 | 31 | 20 | 6 | 89% | 10 |
| TREY LORENZ - Someone To Hold (Epic) | 59 | 2 | 21 | 31 | 7 | 88% | 8 |
| GERALD LEVERT - Can You Handle It (Atco/EastWest America) | 53 | — | 33 | 15 | 5 | 90% | 10 |
| LO-KEY? - I Got A Thang 4 Ya (Perspective/A&M) | 53 | 4 | 21 | 24 | 8 | 84% | 8 |
| CE CE PENISTON - Inside That I Cried (A&M) | 54 | 2 | 13 | 33 | 8 | 85% | 8 |
| TONI BRAXTON - Love Shoulda Brought You Home (LaFace/Arista) | 54 | 8 | 8 | 27 | 19 | 64% | 3 |
| PM DAWN - I'd Die Without You (Gee Street/LaFace/Arista) | 46 | 4 | 7 | 28 | 11 | 76% | 8 |
| VOICES - Yeah! Yeah! Yeah! (Zoo) | 40 | 3 | 18 | 15 | 7 | 82% | 9 |
| HI-FIVE - She's Playing Hard To Get (Jive) | 36 | — | 29 | 7 | — | 100% | 13 |
| KEITH SWEAT - I Want To Love You Down (Elektra) | 53 | 10 | — | 26 | 27 | 49% | 4 |
| SHABBA RANKS featuring JOHNNY GILL - Slow And Sexy (Epic) | 47 | 6 | 2 | 27 | 18 | 61% | 3 |
| JADE - I Wanna Love You (Giant/Reprise) | 35 | — | 27 | 7 | 1 | 97% | 14 |
| SPECIAL GENERATION - Lift Your Head (And Smile) (Bust It/Capitol) | 40 | 1 | 10 | 22 | 8 | 80% | 7 |
| RACHELLE FERRELL - 'Til You Come Back To Me (Capitol) | 42 | 2 | 5 | 26 | 11 | 73% | 8 |
| EN VOGUE - Free Your Mind (Atco/EastWest America) | 38 | — | 5 | 24 | 9 | 76% | 7 |
| MICHAEL COOPER - Let's Get Closer (Reprise) | 44 | 2 | 3 | 26 | 15 | 65% | 9 |
| CHANTE MOORE - Love's Taken Over (Silas/MCA) | 44 | 1 | 4 | 23 | 17 | 61% | 4 |
| MEN AT LARGE - You Me (Atco/EastWest America) | 39 | 1 | 6 | 25 | 8 | 79% | 8 |
| AFTER 7 - Kickin' It (Virgin) | 33 | — | 20 | 12 | 1 | 96% | 11 |
| KRIS KROSS - I Missed The Bus (Ruffhouse/Columbia) | 40 | 1 | 1 | 27 | 12 | 70% | 7 |
| NONA GAYE - I'm Overjoyed (Third Stone/Atlantic) | 40 | 4 | 1 | 23 | 16 | 60% | 4 |
| BOBBY BROWN - Good Enough (MCA) | 47 | 20 | 2 | 10 | 35 | 25% | 2 |
| WRECKX-N-EFFECT - Rump Shaker (MCA) | 37 | 6 | 6 | 14 | 17 | 54% | 4 |
| PORTRAIT - Here We Go Again! (Capitol) | 42 | 6 | — | 21 | 21 | 50% | 4 |
| SWV - Right Here (RCA) | 39 | 5 | 2 | 21 | 16 | 58% | 4 |
| THE GOOD GIRLS - Just Call Me (Motown) | 32 | — | 5 | 16 | 11 | 65% | 12 |
| R.KELLY and PUBLIC ANNOUNCEMENT - Slow Dance (Hey Mr. DJ) (Jive) | 27 | 1 | 14 | 10 | 3 | 88% | 14 |
| FATHER MC - One Nite Stand (Uptown/MCA) | 29 | — | 7 | 19 | 3 | 89% | 9 |
| PRINCE MARKIE DEE & THE SOUL CONVENTION - Trippin Out (Columbia) | 29 | — | 6 | 14 | 9 | 68% | 9 |
| PRINCE AND THE N.P.G. - My Name Is Prince (Paisley Park/Warner Bros.) | 35 | 5 | — | 12 | 23 | 34% | 3 |
| MAD COBRA - Flex (Columbia) | 29 | 6 | 3 | 11 | 15 | 48% | 2 |

CROSSOVER CHART

| LW | TW | |
|----|----|---|
| 3 | 1 | COLOR ME BADD - Forever...(Giant/Reprise/Perspective/A&M) |
| 8 | 2 | TLC - What About Your Friends (LaFace/Arista) |
| 2 | 3 | PM DAWN - I'd Die Without You (Gee Street/LaFace/Arista) |
| 6 | 4 | MARY J. BLIGE - Real Love (MCA) |
| 4 | 5 | SNAP - Rhythm Is A Dancer (Arista) |
| 7 | 6 | TREY LORENZ - Someone To Hold (Epic) |
| 5 | 7 | EN VOGUE - Free Your Mind (Atco/EastWest America) |
| 17 | 8 | PRINCE & THE N.P.G. - My Name...(Paisley Park/Warner Bros.) |
| 15 | 9 | MARKY M & THE FUNKY B - You Gotta. (Interscope/Atlantic) |
| 10 | 10 | ARRESTED DEVELOPMENT - People Everyday (Chrysalis/ERG) |
| — | 11 | BOBBY BROWN - Good Enough (MCA) |
| 11 | 12 | CATHY DENNIS - You Lied To Me (Polydor/PLG) |
| 20 | 13 | R.KELLY and PUB ANNOCMENT - Slow...(Hey Mr. DJ) (Jive) |
| 16 | 14 | VANESSA WILLIAMS - Work To Do (Wing/Mercury) |
| 9 | 15 | BOYZ II MEN - End Of The Road (Motown) |

| LW | TW | |
|----|----|--|
| 27 | 16 | SHAI - If I Ever Fall In Love (Gasoline Alley/MCA) |
| 19 | 17 | NONA GAYE - I'm Overjoyed (Third Stone/Atlantic) |
| 1 | 18 | HI-FIVE - She's Playing Hard To Get (Jive) |
| 14 | 19 | KWS - Please Don't Go (Next Plateau/PLG) |
| 21 | 20 | MC SERCH - Here It Comes (Def Jam/Chaos) |
| 12 | 21 | CHARLES & EDDIE - Would I Lie To You? (Capitol) |
| 13 | 22 | TROOP - Sweet November (Atlantic) |
| 24 | 23 | THE BARRIO BOYZZ - Crazy Coolin' (SBK/ERG) |
| 25 | 24 | JON SECADA - Do You Believe In Us (SBK/ERG) |
| 22 | 25 | N 2 DEEP - Back To The Hotel (Profile) |
| — | 26 | SHANICE - Saving Forever For You (Giant/Reprise) |
| — | 27 | JOE PUBLIC - Do You Everynite (Columbia) |
| — | 28 | CHUBB ROCK - Lost In The Storm (Select/Elektra) |
| 26 | 29 | A LIGHTER SHADE OF BROWN - Spill The Rhyme (Quality) |
| 29 | 30 | THE COVER GIRLS - Thank You (Epic) |

Once upon a time, radio broadcasters united to demand the Arbitron god change the diary that was being used to gather radio listening data. The concern was real. The problem had to be addressed. There were "thirteen hour" entries. That is, diarykeepers didn't know the difference between AM and PM, let alone AM and FM. Sad but true. Most people don't have their entire lives wrapped up in radio. Many people don't know how to tell time. So, a new method came from the almighty ratings god and it was called the Daypart Diary. Away went the troublesome "thirteen Hour" entries and in came people stopping their listening at the daypart lines. "If this diary puts a bold line across the page, it must mean for me to stop my listening there," must have gone the mental process. I would put this rationale in the category of "dumb but true." A small percentage of people actually used the dayparts (6AM-10AM, etc.) to mean they should stop their listening at the end of the daypart. So, with great hue and cry on one hand and begging for forgiveness on the other, a new diary was formed that answered almost everybody's concern. It was labeled the "soft" diary. Its name came about because it removed the solid lines and the daypart times, but it left internal reminders like "Early Morning," "Midday" and "Late Afternoon."

A side benefit to the development of a new diary was the testing of the addition of an "at-work" column under the place of listening. Added to "at home," "in a car" and "other place" was a column to check off "at work." This was designed to get the diarykeeper to remember that listening to a radio at work also counted in the ratings. The concept precipitated more reported listening. At the time, two formats benefited in the test—Album Radio and Easy Listening. Other formats remained the same. Once the test results were published, however, all bets were off. The A/C stations said to themselves "there is opportunity in those at-work numbers." The strategists and tacticians went hell-bent for leather to build that midday, at-work audience. And they were successful. Top 40 stations cried "foul." Top 40 ratings dropped in spite of the test results that indicated otherwise. Guy Zapoleon, now an independent consultant, and Rick Cummings, program guru for the Emmis group, complained with passion. They felt that the "soft diary" was a Satan for Top 40 stations.

WHERE IS "AT-WORK?"

Essentially, at-work is anywhere that the diarykeeper considers to be at-work. A secretary says it is at-work listening when she listens at her desk. A retail clerk may be an at-work listener because the store plays the station. A mail room clerk may have the radio on in the mail room. A gas station attendant may have a portable radio in the garage. A forklift operator may have the radio on in the warehouse. A truck driver may consider his truck radio to be at-work. The same may be true for a taxi driver. A

AT-WORK LISTENING

Bane or Boon?

carpenter may be listening to the radio on a job site. If the diarykeeper says that their listening was at-work, Arbitron does not dispute it. What is important for any programmer to remember is that at-work listening is not necessarily in an office. At-work listening is anywhere the diarykeeper says that they are at-work.

HERE IS THE BOON

The advantage of capturing the at-work listening was no longer listening spans. Radio gets credit for more listening. We know that more radio listening got reported with the soft diary because of the at-work probe put into it. About 2% more radio listening was reported.

Regular listening to radio across the days of the week and for extended periods of each day make those quarter hours pile up quickly. Radio listener number One comes into the office at nine and leaves at five while keeping the radio on constantly. This wonderful person reports listening to the radio the whole time, racking up a magnificent 32 quarter hours in just one day. Let's say One listens a mere three days a week. Now you've got a 96 quarter-hour listener on your station's wavelength. Add a few quarter hours for commuting and a few quarter hours on the weekend and you want this person in the survey every time! *PD PROFILE™ data is showing that about 20% of a station's audience indicates listening at-work, but the time these diarykeepers spend listening at-work accounts for about 33% of a station's quarter hours. This figure is quite different from station to station.*

HERE IS THE BANE

More radio listening reported is good, right? Now, why would I say that a boon for radio ratings in general and for midday audience in particular should have a dark side. Why is there

a bane? Are people really listening? Let's try this example. Radio listener number Two works in a retail store. She goes to work at 10 a.m. and works until 6 p.m. She reports the same amount of listening as listener One—32 quarter hours a day. But we might assume that listener One had control of the radio, listening to the station of her choice while listener number Two was forced to listen to what management had on in the store. Advertisers might also argue that both listeners weren't paying attention to the radio. That they may or may not be "listening" to the radio although the advertiser may accept that the person was "hearing" the radio. That, in passing, was another change that occurred in the soft diary. The word "hearing" was used more prominently in the directions as a definition of radio listening—"If you hear a radio..."

Radio listener number Three is a salesman using his car "at-work." He may listen to the station several times during the day as he travels between appointments. For the sake of argument, he makes four sales calls and a lunch appointment during his nine-to-five day. We'll calculate two quarter hours of travel between appointments and lunch that generate 6 occasions of listening for a total of 12 quarter hours. There's 32 quarter hours from the clerk and the secretary, but 20 fewer quarter hours from the salesman in the same span of time.

We may properly conclude that the job someone has may affect the amount of radio listening they can achieve. Do these job categories have format bias? There is some evidence to suggest that format choice and at-work listening do have some correlation. The decision for the programmer is how to get as many quarter hours from the available at-work audience as possible.

Here's the challenging news for the programmer. Your station's midday audience may have double or triple the cume in-car versus at-work. How do you serve both audiences at once? Are the needs of the listeners in the car different from those at-work? If they are different, how are they different? Will this long span of listening by a small part of the cume affect the record rotation plan? How often should there be a break for the news? Does the stop set timing really make a difference? Should there be traffic reports during the midday?

SUMMARY

At-work listening is a boon for radio because it produces long listening spans that generate the quarter hour tonnage necessary to produce higher radio listening estimates. At-work listening is a bane for the radio marketer. (If not the bane, certainly a challenge and an opportunity for radio programmers.) It is a challenge to reach this segment of the audience with promotions and to give them reasons to listen for long periods while avoiding anything on the air that would cause them to tune out. At-work listening is an opportunity to build adult audiences quickly, since a few diaries can produce so many hours. ●

US

Peter Gabriel's Sweat And Angst

"People perceive me as one of the laziest musicians when actually I'm one of the busiest."

by Kent Zimmerman

Last summer, BBC television broadcast a documentary about Peter Gabriel recording forty albums in forty days with forty musicians from all over the world. The results were to be released on Gabriel's record label, Real World—one of his many music-based projects. In 1989, Gabriel chose to follow up the multi-platinum SO album with *Passion*, which also served as the spectacular soundtrack to Martin Scorsese's controversial epic, *The Last Temptation of Christ*. Besides his own music—vocal and instrumental—Gabriel is involved with Amnesty International and a few other world peace organizations. Additionally, he's piloting a theme park—Experience Park—in Spain. Hopefully all this explains the misconception that Peter Gabriel takes six years to make an album. We caught up with Peter when he was briefly in the States drumming up support for his latest collection, US.

Kent Z: All in all your newest album, US, sounds completely different from anything you've recorded so far.

Peter Gabriel: Good. I'm glad you said that.

KZ: Even from *Passion*?

PG: I tried to take elements of *Passion* and incorporate them into the way I put the songs together this time.

KZ: Was *Passion* a good jumping point for you?

PG: Yes, in the sense that doing it without Daniel (Lanois) meant that I had to flex those muscles a bit and learn to steer things on my own. In terms of composition, it meant pushing the arrangements—making sure there was enough space for some of the great performances to breath as well as for the music and rhythm to take off.

KZ: So rhythm is still the key.

PG: Rhythm is still the key to most of my writing, though not all of it. I think it's mostly downhill once you've got a great groove happening. The rest is easier.

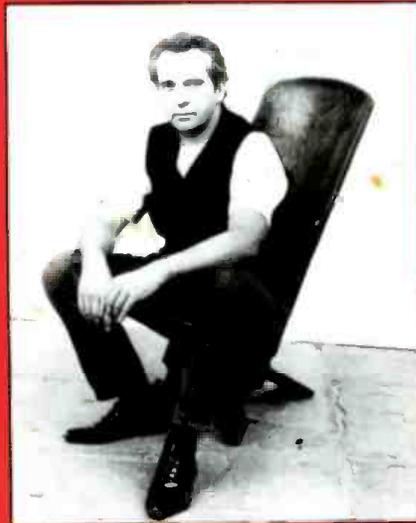
KZ: I've heard Paul Simon say the same thing to the point where he says rock n roll music is about drum

sounds.

PG: What I usually say is that rhythm is like the spine. If you try to put together a body from a piece of work, it's much easier to have a good bone structure in place before you try and strap on the flesh as opposed to putting together a pile of flesh and trying to stick the bones in afterwards.

KZ: The first time I heard "Digging In The Dirt" I found those drums unique—quite shocking, in fact. It's rare that you hear a completely new sound these days.

PG: At the time I was trying to put together elements that seemed to be the most stimulating. So there would be songs with sampled grooves—machine and computer-based—as well as a lot of



human, hand-played material. I'm trying to take advantage of both.

KZ: Did the Daniel Lanois Factor change with US?

PG: Yes, it was quite curious because with each record that I've done with Daniel we've had a different relationship. Initially I didn't know him as a producer. He was recommended to me as an engineer who was very good with atmosphere. That was way back when we did the *Birdy* soundtrack. I had contacted him on the basis of his work with Harold Budd (Brian Eno's) *Ambient Music*. That was an area I was exploring when I did that first soundtrack. Daniel was so good, I asked him to become involved in the production side. That carried on into SO. Since then, he's found fame and fortune with U2, Dylan, the Neville Brothers and all the rest. With

SO, he was there for a long time, and in the end I think he felt a little frustrated and imprisoned. Yet even then I didn't know what he was capable of in terms of playing, singing, lyrics and so on. This time he was more involved in pushing me in terms of music writing and performances, a little bit of lyric. Since then, I've heard his first record, which I really like. And his next record is amazing, two gears up from the first—just the bits that I've heard. Anyway, Daniel and I decided to go for a different thing. Whereas before he was stuck, this time he could come in and out. That allowed him to do the U2 record and some of his own work at the same time. He would be with me for shorter periods—two, perhaps six weeks at the most. Then the rest of us would carry on alone with some of the slow detail work, finishing quite a few of the final mixes well after Daniel had gone off on his own.

KZ: So you took charge of the final mixes?

PG: Daniel definitely had a substantial influence on the record. I allowed him more time to criticize the lyric, to push me in that area as well as in playing. I got to love his playing, particularly some of the soulful stuff he does on the dobro. That's a great instrument, he makes it sing like a horn. There's much more of Dan playing on this record, and much more of his lyrical criticism. So there may have been less of him in the mixing, the follow-through and arrangement, but more of him in those other areas. That's what I mean by the fact that on each record we've had a slightly different relationship.

KZ: I'll bet a lot of people are already misinterpreting how busy you've been. You're probably hearing about how you take six years between records, which is technically not true. There's not only the *Passion* soundtrack, but loads of music on the Real World label.

PG: Yeah, I've had a lot of that already. It pisses me off a little because people perceive me as one of the laziest musicians when I'm actually one of the busiest. Perhaps I do too much work. It's not all music—there's the label and the Experience Park and everything else. They're all related projects that I see as a central part of my work. But for me, not being a direct slave of the album/tour album/

Continued on page 50



Producer Daniel Lanois

Racing The Storm

by Keith Zimmerman

We first met Daniel Lanois during the winter of 1989 when we interviewed him for a Gavin cover story (Gavin issue 1721). He was just winding up a short solo tour and getting ready to leave for England to start a new album with Peter Gabriel. Even then he admitted to having a few ideas on "how to speed up Peter's processes." One of rock n roll's most innovative producers, Lanois has an amazing track record that includes multiple albums with Gabriel and U2 as well as stints with Robbie Robertson, the Neville Brothers and Bob Dylan. Daniel has also worked on his own sonic projects with his partner Malcolm Burn. When we first met, Lanois had just released *Acadie* which came out on Brian Eno's label, Opal. *Acadie* was a masterpiece of atmospheric and storytelling. In the process of recording *US*, Lanois managed to juggle not only the current U2 album, *Achtung Baby*, but the follow-up to *Acadie*, which he describes as "Three-quarters done with new ideas and new levels of energy. It's harder hitting

and less sonically atmospheric. There are a few surprises in terms of power. It's rocking a bit more. I'm trying to grow lyrically, so here's some interesting stories." Lanois' album is scheduled to be released in late January, 1993. Meanwhile, here are his professorial impressions of working with Peter Gabriel on *US*, a record on which Lanois' role changed and evolved from the part he played in the multi-format success of *SO*.

Keith Z: When Peter mentions your role in honing the material and lyrics, what do you think he means?

DANIEL LANOIS: Peter usually develops his lyrics over a long period of time. He has a few subject matters that interest him a lot. However they are not necessarily devoted to the music track. You might say they have a life of their own in a book somewhere. Applying them to music is something that will come later in the day. So you can imagine that there are a lot of places and directions those lyrics can go. Peter usually has, for any given record, maybe twenty-five or thirty music ideas on the go. As it happened with *US*, we put the lyrics into the music tracks fairly late. When that happened, there needed to be a lot of flexibility. You may have to expand the idea or you may have to shrink it down. I became a bouncing board for those superimpositions.

KZ: Peter said that rhythm was the key to his writing. He spoke of great grooves being the spine and the bone structure of a song as opposed to approaching it from a melodic standpoint. Is his theory different from that of other creative people you've been involved with?

DL: The main difference is that it's a very long process. Once you find a rhythm you really like, it's like a constant re-inspiration. If it's something you got a kick out of initially, when you come back to work the next day you're still going to feel that thrill. I think that's how Peter works. He likes to be given a good kick, rhythmically, every time he works on something. He will then jam to that discovered rhythm. Out of the jams come the chord changes, vocal and melodic ideas. Really, the melodic ideas are drawn from improvisations. And since the lyrics go on last, at least he has the reassurance that the melodies are there for a musical and inspired reason.

KZ: What about combining sampled and hand-played world beat grooves?

DL: When we'd work on a track, we would at least build on top of a good-feeling vibe performance. Given that Peter's found a rhythm he really likes, it will usually be a constant rhythm, either looped or sewn together with technology so that there is a lone rhythm bed. Then he'll collect a few people, usually myself, maybe David Rhodes on guitar to play along with him. So the initial

structural skeleton is done as a performance. Even if that's not the ultimate arrangement of the song, at least it's a beginning. So you have the reliable rhythm that he knows he loves, then you have a performance on top of it. On top of THAT, once he knows there's a good, fun or emotional performance on top of the rhythm, we'll play around with yet another layer of rhythm. That could come from hand-played drums if a percussionist happens to be coming through. Perhaps Manu Katche will come in and lay down a drum track, or for that matter, several tracks of different types of drums. On this record we asked Manu to play something we called the African Kit. It's a drum kit we put together with bungee chords—several hand drums you'd play one at a time, made into a space-age Flintstones kit. (laughs) Some of the overdubs were done on that to get another angle on things, all of which gives you a strange brew.

KZ: Why do the drums sound so much different on *US* than on *SO*?

DL: On *US* we added yet another component which was a growth from the *SO* record. We took advantage of technology and used what we'll call "break beats" for lack of a better name. That's a common term. These are beats that you steal from yourself, from other songs, from your catalogue, from your own library. You superimpose them. You can either speed them up, slow them down or make them fit somehow by spinning them in with either a computer or some kind of triggering device. We used that technique on a few tracks because we had a really good technical crew in David Bottrill and Richard Blair. They're pretty good at that kind of stuff, so sometimes we'd let them loose. "We'll be back in two hours, see what you can come up with as far as break beats."

KZ: I understand you were on and off the site, which is understandable considering the last time we talked you were off to start the record. That was the end of 1989.

DL: Was it that long ago? Was that the record I was starting? (laughs) At Peter's suggestion, we worked in installments. We found that whenever we got together after being away from the project, we found there was an energy level and an excitement about being there. Upon every return you would get a peak of

continued on page 50



COUNTRY

Reports accepted Monday & Tuesday 8AM-3PM
 Station Reporting Phone: (415) 495-1990
 Gavin Fax: (415) 495-2580

MOST ADDED

- RICKY VAN SHELTON** (129)
(Columbia)
- DWIGHT YOAKAM** (74)
(Epic)
- LISA STEWART** (73)
(BNA Entertainment)
- LIONEL CARTWRIGHT** (70)
(MCA)
- TIM MENSY** (66)
(Giant)

TOP REQUESTS

- WYNONNA
- JOHN ANDERSON
- GARTH BROOKS
- MARK CHESNUTT
- TRAVIS TRITT

RECORD TO WATCH



LISA STEWART
 Somebody's In Love
 (BNA Entertainment)
 Newcomer Lisa Stewart already has
 75 stations in her corner, including
 KEBC, KKYR, WBKR, KKIX, WDAF,
 KRY5, KNYN, etc.

Editor: Liso Smith
 Assoc. Editor: Cyndi Hoelzle

2W LW TW

| | | | |
|----|----|----|---|
| 7 | 2 | 1 | JOHN ANDERSON - Seminole Wind (BNA Entertainment) |
| 6 | 4 | 2 | REBA McENTIRE - The Greatest Man I Never Knew (MCA) |
| 4 | 3 | 3 | SAWYER BROWN - Cafe On The Corner (Curb) |
| 11 | 7 | 4 | TRAVIS TRITT AND FRIENDS - Lord Have Mercy... (Warner Bros.) |
| 8 | 6 | 5 | SUZY BOGGUSS - Letting Go (Liberty) |
| 12 | 8 | 6 | GARTH BROOKS - We Shall Be Free (Liberty) |
| 13 | 11 | 7 | PAM TILLIS - Shake The Sugar Tree (Arista) |
| 2 | 1 | 8 | WYNONNA - No One Else On Earth (Curb/MCA) |
| 14 | 12 | 9 | BILLY DEAN - If There Hadn't Been You (Liberty/SBK) |
| 16 | 13 | 10 | LORRIE MORGAN - Watch Me (BNA Entertainment) |
| 17 | 14 | 11 | MARK COLLIE - Even The Man In The Moon Is Cryin' (MCA) |
| 19 | 16 | 12 | MARK CHESNUTT - Bubba Shot The Jukebox (MCA) |
| 21 | 18 | 13 | ALABAMA - I'm In A Hurry (RCA) |
| 18 | 17 | 14 | RADNEY FOSTER - Just Call Me Lonesome (Arista) |
| 20 | 19 | 15 | MARTY STUART - Now That's Country (MCA) |
| 24 | 20 | 16 | MARY-CHAPIN CARPENTER w/JOE DIFFIE - Not Too Much... (Columbia) |
| 29 | 23 | 17 | TANYA TUCKER - Two Sparrows In A Hurricane (Liberty) |
| 27 | 22 | 18 | KATHY MATTEA - Lonesome Standard Time (Mercury) |
| 26 | 24 | 19 | RESTLESS HEART - When She Cries (RCA) |
| 30 | 25 | 20 | BROOKS AND DUNN - Lost And Found (Arista) |
| 34 | 29 | 21 | GEORGE STRAIT - I Cross My Heart (MCA) |
| 10 | 10 | 22 | JOE DIFFIE - Next Thing Smokin' (Epic) |
| 32 | 28 | 23 | HAL KETCHUM - Sure Love (Curb) |
| 28 | 26 | 24 | STEVE WARINER - Crash Course In The Blues (Arista) |
| 37 | 32 | 25 | CLINT BLACK - Burn One Down (RCA) |
| 33 | 31 | 26 | CLINTON GREGORY - Who Needs It (Step One) |
| 36 | 33 | 27 | SAMMY KERSHAW - Anywhere But Here (Mercury) |
| — | 35 | 28 | TRACY LAWRENCE - Somebody Paints The Wall (Atlantic) |
| — | 40 | 29 | ALAN JACKSON - She's Got The Rhythm(I Got The Blues) (Arista) |
| 5 | 5 | 30 | RANDY TRAVIS - If I Didn't Have You (Warner Bros.) |
| 38 | 34 | 31 | LEE ROY PARNELL - Love Without Mercy (Arista) |
| — | — | 32 | VINCE GILL - Don't Let Our Love Start (MCA) |
| 40 | 37 | 33 | PIRATES OF THE MISSISSIPPI - A Street Man Named Desire (Liberty) |
| — | 38 | 34 | JOHN MICHAEL MONTGOMERY - Life's A Dance (Atlantic) |
| — | — | 35 | BILLY RAY CYRUS - Where'm I Gonna Live? (Mercury) |
| — | 39 | 36 | TIM MCGRAW - Welcome To The Club (Curb) |
| — | — | 37 | LITTLE TEXAS - What Were You Thinkin' (Warner Bros.) |
| — | — | 38 | AARON TIPPIN - I Was Born With A Broken Heart (RCA) |
| — | — | 39 | GEORGE JONES - I Don't Need Your Rockin' Chair (MCA) |
| 1 | 15 | 40 | McBRIDE & THE RIDE - Goin' Out Of My Mind (MCA) |

CHARTBOUND

| ARTIST TITLE LABEL | *Debuts in Chartbound | Reports | Adds | Heavy | Medium | Light | Hit Factor | Weeks |
|---|-----------------------|---------|------|-------|--------|-------|------------|-------|
| * RICKY VAN SHELTON - Wild Man (Columbia) | | 133 | 129 | 1 | 8 | 124 | 6% | 1 |
| THE BELLAMYS - Can I Come On Home To You (Bellamy Bros.) | | 126 | 9 | — | 44 | 82 | 34% | 4 |
| STACY DEAN CAMPPELL - Baby Don't You Know (Columbia) | | 119 | 2 | — | 42 | 77 | 35% | 6 |
| JOY WHITE - Little Tears (Columbia) | | 110 | 11 | — | 25 | 85 | 22% | 4 |

“Guy Clark IS BETTER THAN A GOOD TEXAS BRISKET.” —Vince Gill

“IN MY WILDEST DREAMS I LOOK LIKE MICHELLE PFEIFFER AND WRITE LIKE GUY CLARK.” —Pam Tillis

“When I first started playing music, Guy Clark rarely left my tape deck. The best of the Texas writers — one of my biggest influences.” —Kix Brooks

“He may be the 13th Apostle...a Texas original and a bona fide hero.

For my money, this is his best album yet.” —Leroy Parnell

“He uses words like a brush and canvas to paint a picture of the American soul.” —Emmylou Harris

“As a writer and artist he is really an actor—he becomes the character that he portrays in the song.

He’s one of the reasons I came to Nashville—a brilliant artist.” —Radney Foster

“He has a genius for reaching back and describing down home Texas living.” —Waylon Jennings

“This collection of Guy Clark songs defines him as the best of the Texas writers out there

lookin’ at America.” —Nanci Griffith “I don’t know a songwriter who wouldn’t want to grow up to be Guy Clark.

He’s one of our great storytellers.” —Jeff Hanna/Nitty Gritty Dirt Band

“His lyrics accurately reflect all of our lives.

To me, he is the common man’s poet.” —Steve Wariner

“I hold Guy in the same esteem that I do Bob Dylan, Leonard Cohen,

Tom Waits, Townes Van Zandt and Mickey Newbury.

I was overjoyed when I heard Guy’s new record.

He’s singing and writing better than ever.

And God bless him for not letting

anyone mess it up. Guy is the real deal.” —Rodney Crowell

Discover the musical truth that some of country’s most respected artists already know.

Just follow Guy Clark down to

“Baton Rouge”

the first single and video from his Asylum American Explorer Series debut album BOATS TO BUILD.



Add date: October 26

Produced by Guy Clark and Miles Wilkinson

Management: Ken Levitan/Vector and Will Botwin/Side One



On Asylum American Explorer Series Compact Discs and  Cassettes

© 1992 Elektra Entertainment, A Division of Warner Communications Inc.  A Time Warner Company

UP & COMING

Reports accepted Mondays at
8AM through 3PM Tuesdays
Station Reporting Phone (415) 495-1990
Gavin Fax: (415)-495-2580

NEW RELEASES

by Lisa Smith & Cyndi Hoelzle

| Reports | Adds | Weeks | ARTIST TITLE LABEL |
|---------|------|-------|---|
| 102 | 18 | 3 | RONNA REEVES - We Can Hold Our Own (Mercury) |
| 97 | 4 | 4 | DIXIANA - I Know Where There's One (Epic) |
| 84 | 74 | 1 | * DWIGHT YOAKAM - Suspicious Minds (Epic) |
| 83 | 66 | 1 | * TIM MENSY - That's Good (Giant/Nashville) |
| 79 | 46 | 2 | MICHAEL WHITE - She Likes To Dance (Reprise) |
| 75 | 73 | 1 | * LISA STEWART - Somebody's In Love (BNA Entertainment) |
| 70 | 70 | 1 | * LIONEL CARTWRIGHT - Standing On The Promises (MCA) |
| 58 | 8 | 3 | HEATHER MYLES - Rum & Rodeo (HighTone) |
| 40 | 7 | 3 | JOHN GORKA - I Don't Feel Like A Train (High Street/Windham Hill) |
| 39 | 2 | 5 | ELWELL BROTHERS - 9-1-1 (West Records) |
| 33 | 32 | 1 | * BOY HOWDY - Thanks For The Ride (Curb) |
| 32 | 27 | 1 | * THE MAVERICKS - I Got You (MCA) |
| 30 | 24 | 1 | * THE NORMALTOWN FLYERS - Country Boy's Dream (Mercury) |
| 26 | 26 | 1 | * PAUL OVERSTREET - Still Out There Swinging (RCA) |

Dropped: #9-T. Yearwood, #21-R. Milsap, #27-M. McBride, #30-Confederate Railroad, #36-Shenandoah, Waylon, A. Krauss, L. Hurley.

RICKY VAN SHELTON -

Wild Man (Columbia)

Just one listen to this record and you're already imagining how great it's going to sound in concert. One hundred twenty-nine stations jumped on this one out-of-the-box. That many believers can't be wrong.

DWIGHT YOAKAM -

Suspicious Minds (Epic)

The Honeymoon In Vegas soundtrack is packed with great versions of Elvis' songs, but this has got to be the coolest. Moan it, Dwight.

LIONEL CARTWRIGHT -

Standing On The Promises (MCA)

Lionel lets loose on this song of fidelity. He co-wrote it with Allen Shamblin and we expected it to be a beautiful ballad, but it really packs a punch.

BOY HOWDY -

Thanks For The Ride (Curb)

Their second single comes out swinging and should convert both programmers and listeners into fans.

NORMALTOWN FLYERS -

Country Boy's Dream (Mercury)

This is a great mix of a high energy, modern sound with acoustic instruments. It's a cool song that will hopefully kick up some smoke out there.

GIBSON MILLER BAND -

Big Heart (Epic)

The Gibson Miller Band is fronted by Dave Gibson (who wrote Joe Diffie's "Ships That Don't Come In" and Alabama's "Jukebox In My Mind") and Blue Miller, a Detroit native who played with Bob Seger. They've come up with a very rockin' sound—are we calling this "Turbo Country?"

INSIDE COUNTRY

#1 ONE YEAR AGO TODAY
TRAVIS TRITT - Anytime

#1 FIVE YEARS AGO TODAY
BELLAMY BROTHERS -
Crazy From The Heart

#1 TEN YEARS AGO TODAY
RONNIE MILSAP - He Got You

listed the wrong zip code. It should be 37212...We're pleased to announce a couple of new Gavin reps in Nashville. Gussie Thomason will be the Gavin rep at Warner Bros. and you can reach her at 800-338-1063. David Berry will be the Gavin rep at Giant Records, and you can reach him at 615-256-3110...Debbie Baker is the new MD at KFAT/FM-Corvallis, and Larry Blair is the acting PD...Bill Payne will once again be doing the music at K/FOX-Tulsa and will be taking music calls on Mondays and Tuesdays from 3-5 PM. (You can speak to either Bill or Will Payne)...Geoff Davis moves from Q106.5-St. Louis to take over mornings at KLIK-Jefferson City...Changes to report at KFMS-Las Vegas. Charlie McGraw rejoins the staff as PD and morning talent, and Eric Patrick is the new overnight personality...Special congratulations to KKAT-Salt Lake City's "Gentleman" Jim Mickelson on being named the station's new PD. He takes over for John Marks who is acting as VP of Operations for both KKAT and AM station KALL...KZRK-Branson's Jessica James is now doing mornings at the station with Steve Willoughby, and they're billing themselves as "The Jessica and Steve Show"...Max Collins is leaving KXIA-Marshalltown to become PD at KIA-Ft. Dodge. KXIA PD Roger Lewis is looking for a new MD/air personality. Roger will handle music in the interim and will take calls from 9-10 AM and after 2 PM...Asylum Nashville is gearing up for their first release. Senior Director of National Promotion Steve Sharp is settled in Nashville and can be reached at 615-292-7990.



John Anderson has a couple of reasons to celebrate—besides having this week's number one record, his 1983 hit "Swingin'" was recently named #30 on the AMOA Top 40 Jukebox Singles Of All Time. Here he celebrates with the legendary George Jones.

COUNTRY HAPPENINGS....Tony Michaels has been promoted to Music Director at KRTY-San Jose and will be taking music calls on Tuesdays and Wednesdays from 2-4 PM...Jim Modglen is the new MD at KEZS/FM-Cape Girardeau...Correction—When we gave you our buddy Tim McFadden's new business address a couple of weeks ago, we

ALBUM CUTS

GARTH BROOKS -

Somewhere Other Than The Night/
Dixie Chicken/Every Now And Then

TRISHA YEARWOOD -

Walkaway Joe

HONEYMOON IN VEGAS -

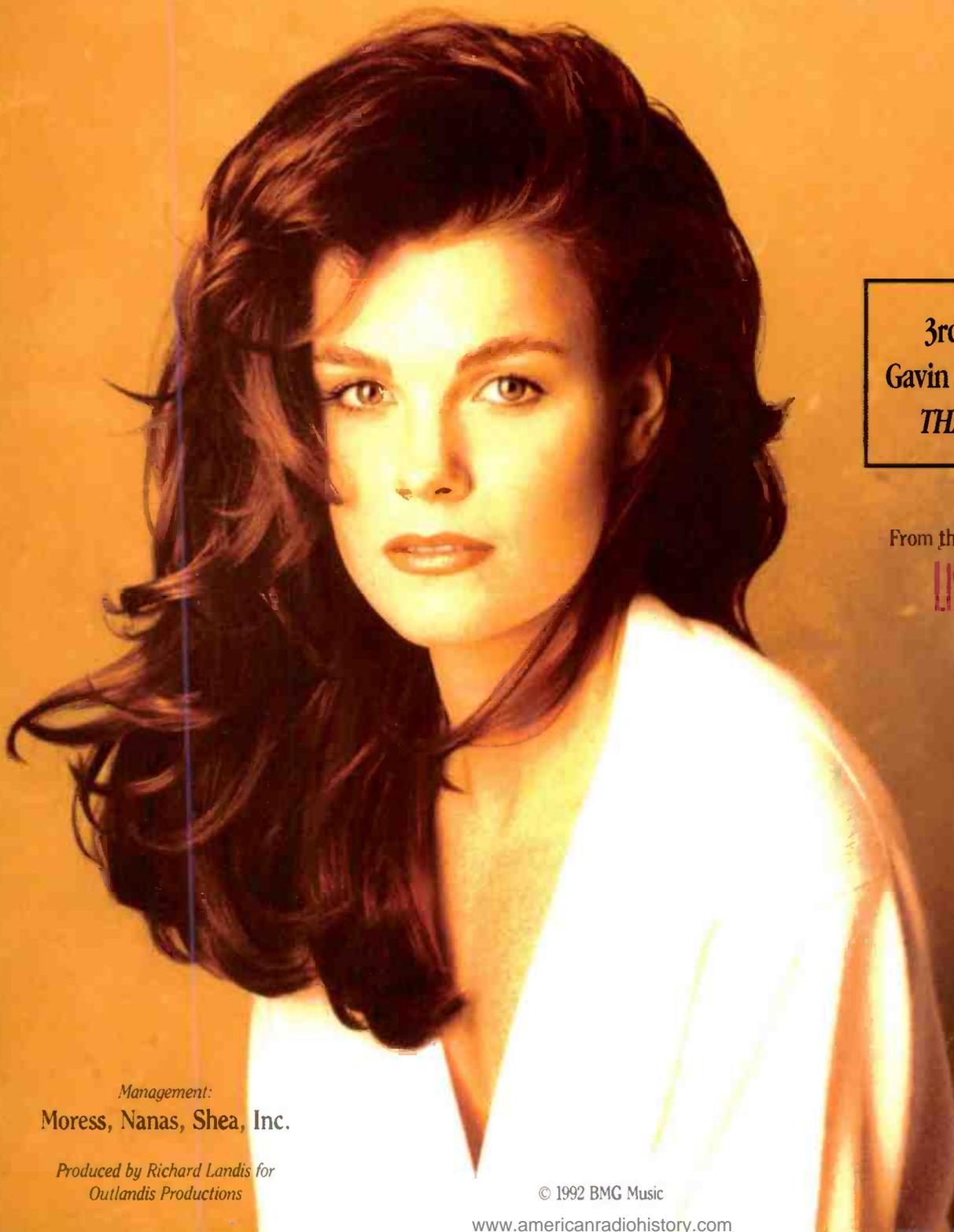
Burning Love (Tritt)/

That's Allright(Gill)

TRAVIS TRITT -

t-r-o-u-b-l-e

LISA STEWART



3rd Most Added!
Gavin Record To Watch
THANKS RADIO!

From the forthcoming album

LISA STEWART

Management:
Moress, Nanas, Shea, Inc.

Produced by Richard Landis for
Outlandis Productions

© 1992 BMG Music

www.americanradiohistory.com

BNA
BNA ENTERTAINMENT

BMG
MUSIC

HIT FACTOR

Country Research:
Lisa Smith/Elma Greer/Cyndi Hoelzle

Hit Factor is a percentage of stations which have it in Heavy or Medium rotation. ie: 100 stations playing the record- 60 stations have it in Heavy or Medium rotation- Hit Factor = 60%

Total Reports This Week 222 Last Week 222

| | Reports | Adds | Heavy | Medium | Light | Hit Factor | Weeks |
|--|---------|------|-------|--------|-------|------------|-------|
| JOHN ANDERSON - Seminole Wind (BNA Entertainment) | 222 | — | 215 | 7 | — | 100% | 10 |
| REBA McENTIRE - The Greatest Man I Never Knew (MCA) | 222 | — | 215 | 6 | 1 | 99% | 11 |
| SAWYER BROWN - Cafe On The Corner (Curb) | 221 | — | 203 | 17 | 1 | 99% | 12 |
| TRAVIS TRITT AND FRIENDS - Lord Have Mercy On The Working Man (Warner Bros.) | 220 | 1 | 196 | 22 | 2 | 99% | 10 |
| SUZY BOGGUSS - Letting Go (Liberty) | 219 | — | 197 | 20 | 2 | 99% | 12 |
| GARTH BROOKS - We Shall Be Free (Liberty) | 221 | 1 | 178 | 38 | 5 | 97% | 8 |
| PAM TILLIS - Shake The Sugar Tree (Arista) | 222 | — | 169 | 53 | — | 100% | 10 |
| WYNONNA - No One Else On Earth (Curb/MCA) | 213 | — | 199 | 8 | 6 | 97% | 10 |
| BILLY DEAN - If There Hadn't Been You (Liberty/SBK) | 222 | — | 142 | 75 | 5 | 97% | 10 |
| LORRIE MORGAN - Watch Me (BNA Entertainment) | 222 | — | 133 | 88 | 1 | 99% | 8 |
| MARK COLLIE - Even The Man In The Moon Is Cryin' (MCA) | 222 | — | 109 | 110 | 3 | 98% | 10 |
| MARK CHESNUTT - Bubba Shot The Jukebox (MCA) | 221 | — | 105 | 112 | 4 | 98% | 7 |
| ALABAMA - I'm In A Hurry (RCA) | 222 | 1 | 77 | 138 | 7 | 96% | 6 |
| RADNEY FOSTER - Just Call Me Lonesome (Arista) | 219 | 2 | 83 | 121 | 15 | 93% | 13 |
| MARTY STUART - Now That's Country (MCA) | 220 | 3 | 49 | 153 | 18 | 91% | 7 |
| MARY-CHAPIN CARPENTER w/JOE DIFFIE - Not Too Much To Ask (Columbia) | 222 | 2 | 36 | 159 | 27 | 87% | 7 |
| TANYA TUCKER - Two Sparrows In A Hurricane (Liberty) | 222 | 3 | 23 | 177 | 22 | 90% | 5 |
| KATHY MATTEA - Lonesome Standard Time (Mercury) | 222 | — | 18 | 172 | 32 | 85% | 5 |
| RESTLESS HEART - When She Cries (RCA) | 217 | 8 | 21 | 162 | 34 | 84% | 8 |
| BROOKS AND DUNN - Lost And Found (Arista) | 220 | 7 | 15 | 165 | 40 | 81% | 6 |
| GEORGE STRAIT - I Cross My Heart (MCA) | 218 | 7 | 9 | 162 | 47 | 78% | 4 |
| JOE DIFFIE - Next Thing Smokin' (Epic) | 173 | 1 | 103 | 53 | 17 | 90% | 12 |
| HAL KETCHUM - Sure Love (Curb) | 218 | 7 | 4 | 159 | 55 | 74% | 5 |
| STEVE WARINER - Crash Course In The Blues (Arista) | 210 | 2 | 11 | 155 | 44 | 79% | 8 |
| CLINT BLACK - Burn One Down (RCA) | 216 | 10 | 6 | 149 | 61 | 71% | 4 |
| CLINTON GREGORY - Who Needs It (Step One) | 201 | 7 | 5 | 127 | 69 | 65% | 7 |
| SAMMY KERSHAW - Anywhere But Here (Mercury) | 203 | 13 | 1 | 114 | 88 | 56% | 5 |
| TRACY LAWRENCE - Somebody Paints The Wall (Atlantic) | 205 | 15 | — | 107 | 98 | 52% | 3 |
| ALAN JACKSON - She's Got The Rhythm(I Got The Blues) (Arista) | 207 | 51 | 4 | 88 | 115 | 44% | 2 |
| RANDY TRAVIS - If I Didn't Have You (Warner Bros.) | 144 | — | 100 | 25 | 19 | 86% | 11 |
| LEE ROY PARNELL - Love Without Mercy (Arista) | 200 | 14 | — | 102 | 98 | 51% | 4 |
| VINCE GILL - Don't Let Our Love Start (MCA) | 204 | 53 | 1 | 69 | 134 | 34% | 2 |
| PIRATES OF THE MISSISSIPPI - A Street Man Named Desire (Liberty) | 176 | 9 | 1 | 81 | 93 | 46% | 4 |
| JOHN MICHAEL MONTGOMERY - Life's A Dance (Atlantic) | 184 | 23 | — | 66 | 118 | 35% | 5 |
| BILLY RAY CYRUS - Where'm I Gonna Live? (Mercury) | 193 | 38 | 1 | 47 | 145 | 24% | 2 |
| TIM MCGRAW - Welcome To The Club (Curb) | 155 | 14 | — | 72 | 83 | 46% | 7 |
| LITTLE TEXAS - What Were You Thinkin' (Warner Bros.) | 170 | 38 | — | 37 | 132 | 21% | 3 |
| AARON TIPPIN - I Was Born With A Broken Heart (RCA) | 171 | 51 | — | 25 | 145 | 14% | 2 |
| GEDRGE JONES - I Don't Need Your Rockin' Chair (MCA) | 157 | 21 | — | 41 | 116 | 26% | 3 |
| McBRIDE & THE RIDE - Goin' Out Of My Mind (MCA) | 104 | — | 47 | 39 | 18 | 82% | 15 |

TOP SELLING ALBUMS

1. GARTH BROOKS - The Chase (Liberty)
2. BILLY RAY CYRUS - Some Gave All (Mercury)
3. TRAVIS TRITT - t-r-o-u-b-l-e (Warner Bros.)
4. GARTH BROOKS - Beyond The Season (Liberty)
5. WYNONNA - Wynonna Judd (Curb/MCA)
6. VINCE GILL - I Still Believe In You (MCA)
7. GARTH BROOKS - Ropin' The Wind (Liberty)
8. BROOKS AND DUNN - Brand New Man (Arista)
9. GEORGE STRAIT - Pure Country Soundtrack (MCA)
10. MARY-CHAPIN CARPENTER - Come On Come On (Columbia)

Based on correspondents' research

TOP TEN VIDEOS

1. WYNONNA - No One Else On Earth (Curb/MCA)
2. SAWYER BROWN - Cafe On The Corner (Curb)
3. JOHN ANDERSON - Seminole Wind (BNA Entertainment)
4. TRAVIS TRITT - Lord Have Mercy On(Warner Bros.)
5. TRISHA YEARWOOD - Wrong Side Of Memphis (MCA)
6. SUZY BOGGUSS - Letting Go (Liberty)
7. PAM TILLIS - Shake The Sugar Tree (Arista)
8. McBRIDE & THE RIDE - Going Out Of My Mind (MCA)
9. LORRIE MORGAN - Watch Me (BNA Entertainment)
10. BILLY DEAN - If There Hadn't Been You (Liberty)

Courtesy of Country Music Television 

TURBO TWANG™

TURBO TWANG™: THE ROAR OF AN ENGINE AND THE BUCK OF A BRONCO. IT'S TAKING CORNERS ON TWO WHEELS AND BURNING THE BLACKTOP ALL NIGHT. IT'S GUITARS STRUNG WITH BARBED WIRE AND DRUMS THAT POUND LIKE A HANGOVER. RAGING, FULL-TILT COUNTRY ON THE EDGE.



IT'S NOT JUST ANOTHER BAND...IT'S A WHOLE NEW SOUND



on epic
nashville

©1992 Sony Music
Entertainment Inc. /
"Epic" Reg. U.S. Pat. &
Tm. Off. Marca Registrada.

THERE'S SOMETHING SPECIAL HAPPENING HERE!



KATHY MATTEA

LONESOME STANDARD TIME

On September 14th country radio set their clocks to "LONESOME STANDARD TIME"

"Another well crafted album...songs thoughtfully chosen & performed with style & conviction. I'll stop doing anything I'm doing to get a chance to listen to a Kathy Mattea album."

— Bob Moody, Group PD Nationwide Communications, Inc.

GAVIN: 18* • R&R: 21* • BILLBOARD: 23*

BILLY RAY CYRUS

WHER'M I GONNA LIVE

"The minute I heard "WHER'M I GONNA LIVE" I knew it was a smash!... I liked it even better than "ACHY BREAKY HEART." —Bob Sterling (PD), WUSY

The answer to Billy Ray's question is "WYNY" anytime he wants, 52 weeks a year, as long as he keeps giving us product like this. The Cyrus Virus is running rampant in New York City!!!"

—Del Demontreux (MD), WYNY

"Achy Breaky all over again—another #1 record by the most exciting artist in country music! Phones! Phones! Phones!" —Doug Baker (PD), WSIX

"Great Country Record. Shows versatility of not only America's, but the world's hottest young country artist." —Coyote Calhoun (PD), WAMZ

GAVIN: D-35* • R&R: 38* • BILLBOARD: 50*



SAMMY KERSHAW

ANYWHERE BUT HERE

"Undeniably, a straight ahead hit country smash!"

— Mac Daniel (PD), KPLX

"Sammy Kershaw is on the move and this record is phenomenal! Instant add at WSM."

— Kevin O'Neal, Operations Manager WSM

GAVIN: 27* • R&R: 32* • BILLBOARD: 51*

MERCURY NASHVILLE MUSIC FROM A NEW FRONTIER



Nashville
a PolyGram company

www.americanradiohistory.com

© 1992 PolyGram Records, Inc.

PHOTOFILE



We have no idea what's going on here—must be a guy thing. Proving their manhood are (L to R) KHAK-Cedar Rapids' Program Director Tim Roberts; our man Radney Foster and KHAK Music Director Jeff "who's idea was this?" Winfield.



MCA Nashville execs gathered to help celebrate the upcoming release of George Strait's feature film debut, *Pure Country*. Shown here after Strait's sold-out show at L.A.'s Greek Theater are (L to R): MCA/Nashville President Bruce Hinton; Manager Erv Woolsey; MCA/Nashville's Sr. VP of National Promotion Shelia Shipley; Strait; MCA/Nashville Executive VP and Head of A&R Tony Brown; MCA Sr. VP of Special Markets, Bruce Resnikoff.



You can't call her lonesome. Kathy Mattea is surrounded by well-wishers after a recent showcase at Nashville's Bluebird Cafe. (L to R) Mercury/Nashville West Coast Regional Promotion Manager Pat Surnegie; KIK-FM/Anaheim's Craig Powers; Mattea; KSON-San Diego's Nick Upton; Mercury/Nashville Vice President of National Country Promotion Bobby Young.



The Atlantic Nashville gang posed for us at the label's post CMA Awards party. Left to right: Atlantic's Bryan Switzer; Mary Catherine Shirley; Atlantic's Elroy Kahane; Confederate Railroad's Danny Shirley; Atlantic's Debbie Bellin; manager Lloyd Barker and everybody's favorite Guitar Man, Ray Kennedy.



You can't fake a smile like that. Mary-Chapin is congratulated on her 1992 Female Vocalist Of The Year Award by some influential friends: (L-R) Columbia VP of Marketing Mike Martinovich; Columbia VP of A&R Steve Buckingham; Co-Manager John Simson; Carpenter; Co-producer/guitarist John Jennings; Co-Manager Tom Carrico; Sony Nashville President Roy Wunsch.



RCA artists and execs congratulate BMI's Francis Preston on her induction in the Country Music Hall of Fame. (L to R) Larry Stewart, Clint Black, Aaron Tippin, Preston, Alabama's Randy Owen, RCA President Joe Galante and RCA Nashville chief Thom Schuyler.

PETER CETERA

Peter Cetera received an Oscar nomination for GLORY OF LOVE, his contribution to the soundtrack of the film "Karate Kid II."

TREY LORENZ

The professional relationship between Trey Lorenz and Mariah Carey was first heard on her 1991 album Emotions, on which Trey sings backing vocals on assorted tracks.

RONNIE WOOD

In 1965 Ronnie Wood was fronting a band called The Birds, whose name had been shortened from The Thunderbirds. Unfortunately they started touring at about the same time the American band, the Byrds, were making their first tour of Britain, and having both bands touring at the same time created a bit of a legal stir.

SINEAD O'CONNOR

The title track and lead single from Sinéad O'Connor's new album, "Success Has Made A Failure Of Our Home," was first recorded by Loretta Lynn more than thirty years ago and later by both Elvis Costello and Tammy Wynette.

GARTH BROOKS

Forbes magazine estimates that Garth Brooks has earned \$44 million since the start of 1991. That puts him 13th on the magazine's list of highest-paid entertainers.

GRAHAM PARKER

Legend has it that MTV rejected Graham Parker's idea for the video to his song RELEASE ME, even though it hadn't been filmed. Parker has since spent the staggering figure of \$4,000 on a minicam and has hired his wife to capture him performing with a chicken and the family dog.

ERASURE

Europe's current Abba-mania, being fostered by the likes of Erasure, has led to Abba's Benny Anderson and Bjorn Ulvaeus to consider a reformation of the group. Bjorn, commenting on the fact that their re-issued single DANCING QUEEN has gone top twenty in the U.K. says, "We're flattered."

PETER GABRIEL

Among the outside projects that have been instituted by Peter Gabriel is his dream to create an interactive "park" in Barcelona, Spain. The park would be a common meeting ground and working place for artists, scientists, psychologists, architects, musicians and film makers. Gabriel is working with performance musician/artist Laurie Anderson and Brian Eno to realize their collective dream.

BIOFEEDBACK

by Ron Fell

PRINCE

The release of the infamous Black album that Prince wanted to release in late 1987 was only cancelled after Warner Bros. had pressed up half a million copies for European distribution.

ARETHA FRANKLIN

The soundtrack for Spike Lee's film "Malcolm X" will include a new Aretha Franklin version of Donny Hathaway's SOMEDAY WE'LL ALL BE FREE.



BROOKS & DUNN

Kix Brooks and Ronnie Dunn started out as songwriters. As a matter of fact, Kix wrote MODERN DAY ROMANCE for the Nitty Gritty Dirt Band.

MADONNA

Warner Books is so confident that Madonna's new coffee-table book "Sex," will sell that they have printed 750,000 copies of the \$49.95 book. The 750,000 copies is considered huge for such an expensive unit. Warners has also packaged it in "browser-proof" wrapping and will not accept any returns.

SINGLES

Cameron Crowe, screenwriter/director of the hit movie "Singles," is married to Nancy Wilson of the rock group Heart.

REBA McENTIRE

Reba McEntire has helped raise more than a million dollars toward the construction of Reba's Ranch House, a guest house for family members of patients of a Denison, Texas hospital.

THE PARTY

The Central Florida quintet known as The Party are all former cast members of the 1988 syndicated "Mickey Mouse Club" TV series.

BRIAN ENO

The first Brian Eno album, 1982's Discreet Music, included in its liner notes a suggestion from Eno to listen "at comparatively low levels, even to the extent that it frequently falls below the threshold of audibility."

MARKY MARK

Mark Wahlberg, better known as Marky Mark, and his brother Donnie Wahlberg were the original two members of New Kids On The Block. Marky, who was thirteen at the time, sang the lead on their first recording, a rap song called IT'S A PARTY.

BILLY RAY CYRUS

Look for talk show host Arsenio Hall in the new Billy Ray Cyrus video for WHER'M I GONNA LIVE.

LIONEL RICHIE

TRULY, the number one single performed by Lionel Richie was written by Lionel with the intent of having it recorded by Barbra Streisand.

GLORIA ESTEFAN

The September 26th benefit concert in Miami, organized by Gloria Estefan and starring The Bee Gees, Jon Secada, Jimmy Buffett, Paul Simon, Asia, Crosby Stills & Nash, Tito Puente, Julio Iglesias and Whoopi Goldberg, raised over \$1 million for victims of recent hurricanes in the U.S.A.

DON HENLEY

Don Henley's active interest in preserving Walden Pond through the Walden Woods Project has helped the organization purchase a valuable 50-acre parcel that, at a cost of \$4 million, ensures the land and water from the ravages of developers.

B-52's

It has now been more than fourteen years since The B-52's recorded their seminal classic ROCK LOBSTER b/w 52 GIRLS and sold out the first 2,000 copies on their own in their native Athens, Georgia.

TONE LOC

An album of traditional nursery rhymes performed as rap songs is being compiled by Epic Records for release next month. Among the participants are Kid Frost, Kid 'N Play and Tone Loc.

EPMD

The Long Island, New York duo of Erick Sermon and Parrish Smith, better known as EPMD, say the initials in their group name stand for Erick and Parish Makin' Dollars.

John Gorka

**"I DON'T FEEL
LIKE A TRAIN"**

from his album,
Temporary Road

*40/7 GAVIN COUNTRY
UP & COMING*

| | | |
|------|------|------|
| WCAV | WNCQ | WSCP |
| WCTQ | WJAT | WLSC |
| WKWT | WWIC | KBMW |
| KFGO | KJAM | KMHL |
| KMIT | KQKD | KSJB |
| YCDK | KBUF | KRMS |
| KRZK | KTJJ | WAOV |
| WATZ | WCOW | WCUB |
| WGLR | WIJE | WRAJ |
| WUPY | WXXQ | KNYN |
| KGCH | KIML | KSTR |
| KWYO | KFAT | KFLS |
| KICE | KRKT | KRLC |
| KSJJ | | |

VIDEO NOW ON CMT & TNN



© 1992 HIGH STREET RECORDS.

MOST ADDED

1. ON A ROLL - FATTBURGER (CGR)
2. "NO ORDINARY LOVE" - SADE (EPIC)
3. LOGIKAL - EKO (HIGHER OCTAVE)
4. DRIVE DOWN THE SUN - UNCLE FESTIVE (MESA BLUEMOON)
5. TUBULAR BELLS 2 - MIKE OLDFIELD (REPRISE)

TOP TIP

UNCLE FESTIVE
DRIVE DOWN THE SUN
(MESA BLUEMOON)

A debut of #30 during a week
this competitive is certainly
something to shout about!

RECORD TO WATCH



MAIRE BRENNAN
MAIRE
(ATLANTIC)

Clannad, the band that launched
a million AA records, brings us
another solo voyage.

Co-Editors: Keith Zimmerman/Kent Zimmerman

ADULT ALTERNATIVE

2W LW TW

| | | | |
|----|----|----|--|
| 1 | 1 | 1 | PAT METHENY - Secret Story (Geffen) |
| 8 | 6 | 2 | LARRY CARLTON - Kid Gloves (GRP) |
| 2 | 2 | 3 | RIPPINGTONS feat. RUSS FREEMAN - Weekend In Monaco (GRP) |
| 3 | 3 | 4 | BOB JAMES/EARL KLUGH - Cool (Warner Bros.) |
| 4 | 4 | 5 | GEORGE JINDA & WORLD NEWS - World News (JVC) |
| 7 | 7 | 6 | JIM CHAPPELL - In Search Of The Magic (Real Music) |
| 5 | 5 | 7 | BELA FLECK & THE FLECKTONES - UFO TOFU (Warner Bros.) |
| 11 | 9 | 8 | BERNARD OATTES - Frame By Frame (Sin-Drome) |
| 6 | 8 | 9 | JENNIFER WARNES - The Hunter (Private Music) |
| 15 | 13 | 10 | JEREMY WALL - Stepping To A New World (Amherst) |
| 17 | 15 | 11 | WINDOWS - From The Asylum (Blue Orchid) |
| 10 | 11 | 12 | HIROSHIMA - Providence (Epic) |
| 18 | 17 | 13 | TOM COSTER - Gotcha!! (JVC) |
| 12 | 12 | 14 | LESLIE LETVEN - Make It Right (Sin-Drome) |
| 23 | 16 | 15 | NORMAN BROWN - Just Between Us (MoJazz/Motown) |
| 14 | 14 | 16 | WALTER BEASLEY - Intimacy (Mercury) |
| 19 | 18 | 17 | RICHY KICKLIGHTER - King's Highway (Ichiban) |
| 21 | 19 | 18 | EXCHANGE - Exchange (Mesa) |
| 9 | 10 | 19 | KEN NAVARRO - The Labor Of Love (Positive Music) |
| 16 | 20 | 20 | JOE McBRIDE - Grace (Heads Up) |
| 32 | 22 | 21 | JAI UTTAL - Monkey (Triloka) |
| 33 | 23 | 22 | MIKE GEALER - Paradise Highway (Positive Music) |
| 43 | 31 | 23 | GEORGE DUKE - Snapshot (Warner Bros.) |
| 47 | 25 | 24 | KEVYN LETTAU - Simple Life (JVC) |
| — | 37 | 25 | SHADOWFAX - Esperanto (EarthBeat!) |
| 13 | 21 | 26 | FLIM AND THE BB'S - This Is A Recording (Warner Bros.) |
| 27 | 24 | 27 | TOOTS THIELEMANS - The Brasil Project (Private Music) |
| 40 | 28 | 28 | DES'REE - Mind Adventures (Epic) |
| 25 | 27 | 29 | CLANNAD - Anam (Atlantic) |
| — | — | 30 | UNCLE FESTIVE - Drive Down The Sun (Bluemoon) |
| 24 | 26 | 31 | NAJEE - Just An Illusion (EMI/ERG) |
| 38 | 41 | 32 | KIKO - Kiko (Silver Strand) |
| 48 | 39 | 33 | RORY BLOCK - Ain't I A Woman (Rounder) |
| 50 | 42 | 34 | VARIOUS ARTISTS - Party (American Gramophone) |
| 35 | 35 | 35 | JOHN TESH - The Games (GTS) |
| 31 | 33 | 36 | MITCH WATKINS - Strings With Wings (Enja) |
| 30 | 30 | 37 | AL JARREAU - Heaven And Earth (Reprise) |
| — | 50 | 38 | RACHELLE FERRELL - Rachele Ferrell (Manhattan) |
| — | 49 | 39 | BOB THOMPSON - Love Dance (Ichiban) |
| 29 | 29 | 40 | VINX - I Love My Job (Pangaea/IRS) |
| 44 | 36 | 41 | JOHN GORKA - Temporary Road (High Street/Windham Hill) |
| 49 | 48 | 42 | LIGHTSTREAM - Waterways Album (Fresh Water) |
| — | — | 43 | BRYAN SAVAGE - Bryan Savage (Elation) |
| 37 | 44 | 44 | ERIC CLAPTON - Unplugged (Reprise) |
| 28 | 34 | 45 | MARILYN SCOTT - Smile (Sin-Drome) |
| — | — | 46 | MAIRE BRENNAN - Maire (Atlantic) |
| — | — | 47 | CUSCO - 2000 (Higher Octave) |
| 45 | 43 | 48 | EPHRAIM LEWIS - Skin (Elektra) |
| 20 | 32 | 49 | DON GRUSIN - No Borders (GRP) |
| — | — | 50 | JUSTO ALMARIO - Heritage (Bluemoon) |

CHARTBOUND

*Debuts in chartbound

- *FATTBURGER (CGR)
- *SADE (EPIC)
- GERALD VEASLEY (HEADS UP)
- *EKO (HIGHER OCTAVE)
- DAVID CHARLES & DAVID FRIEDMAN (DMP)
- KOTOJA (MESA BLUEMOON)

- LARRY CORYELL (CTI/MESA BLUEMOON)
- MOODSWINGS (ARISTA)
- PETER GABRIEL (REAL WORLD/GEFFEN)
- CRAIG PEYTON (EARTH FLIGHT)
- *ROBERT CRAY (MERCURY)
- *STEVE KUJALA (SONIC EDGE)

- *MIKE OLDFIELD (REPRISE)
- MARIA MULDAUR (BLACKTOP/ROUNDER)
- *GLENGARRY GLEN ROSS (ELEKTRA)
- *CHARLES BROWN (ROUNDER)

Dropped: #38 Brian Keane, #40 Everette Harp, #45 T Square, #46 Swing Out Sister, #47 Tom Borton, Davol.

SUBCHARTS

| LW | | TW | | POST-BOP | LW | | TW | | COMMERCIAL ADULT ALTERNATIVE |
|----|----|----|----|--|----|----|----|----|--|
| 1 | 1 | 1 | 1 | CHARLIE HADEN QUARTET WEST - Haunted... (Verve/PolyGram) | 2 | 1 | 1 | 1 | RIPPINGTONS feat. RUSS FREEMAN - Weekend In Monaco (GRP) |
| 3 | 2 | 2 | 2 | BRANFORD MARSALIS - I Heard You Twice... (Columbia) | 3 | 2 | 2 | 2 | LARRY CARLTON - Kid Gloves (GRP) |
| 4 | 3 | 3 | 3 | BRUCE FORMAN - Forman On The Job (Kamei) | 1 | 3 | 3 | 3 | PAT METHENY - Secret Story (Geffen) |
| 7 | 4 | 4 | 4 | KENNY GARRETT - Black Hope (Warner Bros.) | 5 | 4 | 4 | 4 | JIM CHAPPELL - In Search Of The Magic (Real Music) |
| 5 | 5 | 5 | 5 | T.S. MCNK - Take One (Blue Note) | 4 | 5 | 5 | 5 | BOB JAMES/EARL KLUGH - Cool (Warner Bros.) |
| 6 | 6 | 6 | 6 | GEOFF KEEZER - World Music (DIW/Columbia) | 6 | 6 | 6 | 6 | GEORGE JINDA & WORLD NEWS - World News (JVC) |
| 2 | 7 | 7 | 7 | NEW YORK STORIES - New York Stories (Blue Note) | 10 | 7 | 7 | 7 | HIROSHIMA - Providence (Epic) |
| 8 | 8 | 8 | 8 | ALLEN FARNHAM - Play-cation (Concord Jazz) | 9 | 8 | 8 | 8 | BERNARD OATTES - Frame By Frame (Sin-Drome) |
| 10 | 9 | 9 | 9 | BENNY CARTER - Harlem Renaissance (Music Masters) | 8 | 9 | 9 | 9 | JENNIFER WARNES - The Hunter (Private Music) |
| 16 | 10 | 10 | 10 | BETTY CARTER - It's Not About The Melody (Verve/PolyGram) | 7 | 10 | 10 | 10 | KEN NAVARRO - The Labor Of Love (Positive Music) |
| 9 | 11 | 11 | 11 | STANLEY TURRENTINE - More Than A Mood (Music Masters) | 12 | 11 | 11 | 11 | LESLIE LETVEN - Make It Right (Sin-Drome) |
| 13 | 12 | 12 | 12 | PETER ERSKINE - Sweet Soul (Novus/RCA) | 16 | 12 | 12 | 12 | NORMAN BROWN - Just Between Us (MoJazz/Motown) |
| 14 | 13 | 13 | 13 | TOOTS THIELEMANS - The Brasil Project (Private Music) | 13 | 13 | 13 | 13 | JOHN TESH - The Games (GTS) |
| 15 | 14 | 14 | 14 | ANTONIO HART - Don't You Know I Care (Novus/RCA) | 18 | 14 | 14 | 14 | BELA FLECK & THE FLECKTONES - UFO TOFU (Warner Bros.) |
| 12 | 15 | 15 | 15 | WILLIE WILLIAMS - Spirit Willie (Enja/Koch) | 14 | 15 | 15 | 15 | WINDOWS - From The Asylum (Blue Orchid) |
| 11 | 16 | 16 | 16 | JOHN HICKS - Friends Old And New (Novus/RCA) | 22 | 16 | 16 | 16 | GEORGE DUKE - Snapshot (Warner Bros.) |
| 17 | 17 | 17 | 17 | McCOY TYNER BIG BAND - The Turning Point (Verve/PolyGram) | 17 | 17 | 17 | 17 | JEREMY WALL - Stepping To A New World (Amherst) |
| — | 18 | 18 | 18 | ELIANE ELIAS - Fantasia (Blue Note) | 11 | 18 | 18 | 18 | NAJEE - Just An Illusion (EMI/ERG) |
| 19 | 19 | 19 | 19 | JACK McDUFF - Color Me Blue (Concord Jazz) | 20 | 19 | 19 | 19 | RICHY KICKLIGHTER - King's Highway (Ichiban) |
| — | 20 | 20 | 20 | STEVE KHAN - Headline (Bluemoon) | 15 | 20 | 20 | 20 | WALTER BEASLEY - Intimacy (Mercury) |
| — | 21 | 21 | 21 | LINCOLN CENTER JAZZ ORCHESTRA - Portraits... (Columbia) | 23 | 21 | 21 | 21 | EXCHANGE - Exchange (Mesa) |
| 20 | 22 | 22 | 22 | CARMEN BRADFORD - Finally Yours (Amazing) | 19 | 22 | 22 | 22 | SWING OUT SISTER - Get In Touch... (Fontana/Mercury) |
| 21 | 23 | 23 | 23 | FEATURING BOB MINTZER - I Remember Jaco (Novus/RCA) | 28 | 23 | 23 | 23 | CLANNAD - Anam (Atlantic) |
| — | 24 | 24 | 24 | PAQUITO D'RIVERA - Who's Smoking? (Candid/DA) | 29 | 24 | 24 | 24 | DES'REE - Mind Adventures (Epic) |
| 18 | 25 | 25 | 25 | CLAYTON BROTHERS - The Music (Capri) | — | 25 | 25 | 25 | TOM COSTER - Gotcha!! (JVC) |
| 27 | 26 | 26 | 26 | HELEN MERRILL - Clear Out Of This World (Antilles/PolyGram) | 21 | 26 | 26 | 26 | AL JARREAU - Heaven And Earth (Reprise) |
| 29 | 27 | 27 | 27 | CRAIG FRAEDRICH - So In Love (Positive Music) | 24 | 27 | 27 | 27 | T SQUARE - Megalith (Columbia) |
| 23 | 28 | 28 | 28 | JAY HOGGARD - The Fountain (Muse) | — | 28 | 28 | 28 | VARIOUS ARTISTS - Party (American Gramophone) |
| — | 29 | 29 | 29 | GLENGARRY GLEN ROSS - Soundtrack (Elektra) | 27 | 29 | 29 | 29 | FLIM AND THE BB'S - This Is A Recording (Warner Bros.) |
| 26 | 30 | 30 | 30 | THE RAY BROWN TRIO - Three Dimensional (Concord Jazz) | — | 30 | 30 | 30 | MR. FINGERS - Introduction (MCA) |

Culled from a select sample of Jazz-intensive reporters.

Culled from Gavin Commercial AA Reporters only.

JOAN BAEZ

THE NEW ALBUM FROM

PLAY ME BACKWARDS

featuring the track

STONES IN THE ROAD

Written by MARY CHAPIN CARPENTER

Produced by Wally Wilson and Kenny Greenberg. Management: Mark Spector Co. © 1992 Virgin Records America, Inc.

JAZZ

MOST ADDED

1. YOUNGBLOOD - ELVIN JONES (ENJA)
2. RUSSELL MALONE (COLUMBIA)
3. YOU MUST BELIEVE IN SPRING - FRANK MORGAN (ANTILLES/POLYGRAM)
- TIE
SOMEBODY TO LOVE - CHARLES BROWN (ROUNDER)
5. VIVIAN - J.J. JOHNSON (CONCORD JAZZ)
6. FANTASIA - ELIANE ELIAS (BLUE NOTE)

TOP TIP

ELIANE ELIAS
 FANTASIA
 (BLUE NOTE)

Major debut at #17 and already
 65 stations strong!

RECORD TO WATCH



TONINHO HORTA
 ONCE I LOVED
 (VERVE/POLYGRAM)

Toninho takes a more traditional
 Bop guitar approach this time around.

Co-Editors: Keith Zimmerman/Kent Zimmerman

2W LW TW

| 2W | LW | TW | Artist - Album (Label) |
|----|----|----|---|
| 1 | 1 | 1 | CHARLIE HADEN QUARTET WEST - Haunted Heart (Verve/PolyGram) |
| 3 | 3 | 2 | BRUCE FORMAN - Forman On The Job (Kamei) |
| 15 | 6 | 3 | BRANFORD MARSALIS - I Heard You Twice The First Time (Columbia) |
| 10 | 8 | 4 | ALLEN FARNHAM - Play-cation (Concord Jazz) |
| 4 | 4 | 5 | T.S. MONK - Take One (Blue Note) |
| 23 | 7 | 6 | KENNY GARRETT - Black Hope (Warner Bros.) |
| 2 | 2 | 7 | NEW YORK STORIES - New York Stories (Blue Note) |
| 14 | 14 | 8 | GEOFF KEEZER - World Music (DIW/Columbia) |
| 7 | 9 | 9 | TOOTS THIELEMANS - The Brasil Project (Private Music) |
| 12 | 12 | 10 | BOB JAMES/EARL KLUGH - Cool (Warner Bros.) |
| 37 | 23 | 11 | BETTY CARTER - It's Not About The Melody (Verve/PolyGram) |
| 5 | 5 | 12 | STANLEY TURRENTINE - More Than A Mood (Music Masters) |
| 16 | 13 | 13 | CARMEN BRADFORD - Finally Yours (Amazing) |
| 34 | 18 | 14 | ANTONIO HART - Don't You Know I Care (Novus/RCA) |
| 18 | 15 | 15 | PETER ERSKINE - Sweet Soul (Novus/RCA) |
| 11 | 17 | 16 | McCOY TYNER BIG BAND - The Turning Point (Verve/PolyGram) |
| — | — | 17 | ELIANE ELIAS - Fantasia (Blue Note) |
| 30 | 24 | 18 | BENNY CARTER - Harlem Renaissance (Music Masters) |
| 9 | 10 | 19 | JOHN HICKS - Friends Old And New (Novus/RCA) |
| 29 | 20 | 20 | FEATURING BOB MINTZER - I Remember Jaco (Novus/RCA) |
| — | — | 21 | STEVE KHAN - Headline (Bluemoon) |
| 21 | 19 | 22 | WILLIE WILLIAMS - Spirit Willie (Enja/Koch) |
| 8 | 11 | 23 | PAT METHENY - Secret Story (Geffen) |
| — | 36 | 24 | GLENGARRY GLEN ROSS - Soundtrack (Elektra) |
| 28 | 25 | 25 | BELA FLECK & THE FLECKTONES - UFO TOFU (Warner Bros.) |
| 45 | 34 | 26 | CRAIG FRAEDRICH - So In Love (Positive Music) |
| — | 35 | 27 | LENI STERN - Ten Songs (Lipstick) |
| 25 | 22 | 28 | JACK McDUFF - Color Me Blue (Concord Jazz) |
| — | 48 | 29 | PAQUITO D'RIVERA - Who's Smoking? (Candid/DA) |
| 17 | 21 | 30 | JIMMY PONDER - To Reach A Dream (Muse) |
| 33 | 32 | 31 | HELEN MERRILL - Clear Out Of This World (Antilles/PolyGram) |
| 36 | 26 | 32 | RIPPINGTONS feat. RUSS FREEMAN - Weekend In Monaco (GRP) |
| 6 | 16 | 33 | CLAYTON BROTHERS - The Music (Capri) |
| — | — | 34 | FRANK MORGAN - You Must Believe In Spring (Antilles/PolyGram) |
| 46 | 37 | 35 | NORMAN BROWN - Just Between Us (MoJazz/Motown) |
| — | 47 | 36 | RAY ANDERSON - Every One Of Us (Gramavision) |
| 44 | 38 | 37 | BARRY HARRIS/KENNY BARRON QUARTET - Confirmation (Candid/DA) |
| — | — | 38 | LINCOLN CENTER JAZZ ORCHESTRA - Portraits By Ellington (Columbia) |
| 40 | 40 | 39 | 29TH STREET SAXOPHONE QUARTET - Your Move (Antilles/PolyGram) |
| — | — | 40 | LARRY CARLTON - Kid Gloves (GRP) |
| 43 | 43 | 41 | JEREMY WALL - Stepping To A New World (Amherst) |
| 41 | 39 | 42 | BOB MINTZER/ABERCROMBIE/JOHNSON/ERSKINE - Hymn (Owl) |
| 31 | 31 | 43 | JOE McBRIDE - Grace (Heads Up) |
| 49 | 42 | 44 | DAVID MURRAY - Special Quartet (DIW/Columbia) |
| 13 | 28 | 45 | BARBARA DENNERLEIN - That's Me (Bluemoon) |
| — | — | 46 | THE BRECKER BROTHERS - Return Of The Brecker Brothers (GRP) |
| 47 | 45 | 47 | BOB THOMPSON - Love Dance (Ichiban) |
| 50 | 44 | 48 | THE RAY BROWN TRIO - Three Dimensional (Concord Jazz) |
| 20 | 33 | 49 | JAY HOGGARD - The Fountain (Muse) |
| 42 | 49 | 50 | GEORGE JINDA & WORLD NEWS - World News (JVC) |

CHARTBOUND

*Debuts in chartbound

- *ELVIN JONES (ENJA)
- LARRY CORYELL (CIT/MESA/BLUEMOON)
- ANDREW CYRILLE (DIW/COLUMBIA)
- TONY BENNETT (COLUMBIA)
- GERALD VEASLEY (HEADS UP)
- PONCHO SANCHEZ (CONCORD JAZZ)
- *TONINHO HORTA (VERVE/POLYGRAM)

- KEVYN LETTAU (JVC)
- JOE PASS (PABLO)
- TOM COSTER (JVC)
- *DAVE BRUBECK (MUSIC MASTERS)
- *J.J. JOHNSON (CONCORD JAZZ)
- STAN KENTON ORCHESTRA (MAMA)
- *RUSSELL MALONE (COLUMBIA)

- TWIN PEAKS SOUNDTRACK (WARNER BROS.)
 - *JIM CHAPPELL (REAL MUSIC)
- Dropped: #27 Gonzalo Rubalcaba, #29 Kevin Eubanks, #30 Jimmy Scott, #41 Jay Anderson, #46 Cecil Brooks III, #50 Simpkins, Tate & Person.

JAZZ NEW RELEASES

PLAY-CATION - ALLEN FARNHAM (CONCORD JAZZ)

Allen Farnham, known not only as a pianist and producer but also as a radio/music industry compadre, unveils his second Concord release. Two years ago, *5th House* zoomed up the charts amidst the resurgence of Bop-styled jazz and *Play-cation* has already reached top ten after only being out a few weeks. Reedman **Dick Oatts** and bassist **Rufus Reid** provide an intense slug fest of support on "M'kashi B'nashi" and the title track. The latter takes on a more shrouded, bluesy disposition. If pressed, we defer to Farnham's own compositions because that's where the most chances are taken. "Foot Prince" begins with some zesty Latin-type counter-rhythms that wash over the spiked sax solo by Oatts. Farnham's solo entrance is even more ingratiating and complementary. **Jamey Haddad** excels here by mixing up his percussion attack.

GLENGARRY GLEN ROSS (ELEKTRA)

First prize is a Cadillac, second prize a set of steak knives, third prize, "You're fired." As a movie, *Glengarry Glen Ross* is relentless. **David Mamet's** screenplay is as subtle as a truncheon to the head. The music plays a key role, supplementing scene after rainy, desperate scene. While we personally go for the incidental music ("Main Title") that mixes **Wayne Shorter's** sax work with fresh mental movie images, there are freestanding songs as well. **Jimmy Scott's** "Street Of Dreams," **Take 6's** "I'm Always Chasing Rainbows" and especially **Al Jarreau's** hyped up "Blue Skies" (over the final credits) are the credible vocal tracks that will make sense to anyone whether they've seen the film or not.

ON A ROLL - FATTBURGER (CGR/SIN-DROME)

San Diego's **Fattburger** has never sounded more relaxed. *On A Roll* is virtually a solo-less effort as Fattburger opts for the atmosphere that lurks somewhere between the sun of San Diego and the beaches of Brazil. Fattburger's down to a trim four-piece ensemble with some guest guitarists, and most of the songs sound like sunny morning and afternoon pieces: keyboard heavy and chord-happy. Much of *On A Roll* sounds computed and calculated—right down to tempo and mood. Selections like "Seduction" and "South Coast Samba" will fit in seamlessly with AA's gentlest side. Even "The L" is a quiet ride. The final "Tronco's Party Time" features moments of six-string edge.

LOGOZO - ANGELIQUE KIDJO (MANGO/ISLAND/PLG)

Wow! If you crossed **Salif Keita** with **Grace Jones** you might get something close to the vibrant energy of **Angelique Kidjo**. Coming to us from such rhythmic beat centers as Paris and Miami, **Logozo** is a mixture of new technology dance beat and African get-down. This is sexy and exotic stuff as Angelique sings like a bird and bounces off guest soloists like **Branford Marsalis** and **Manu Dibango**. As a belter, Angelique sings in her native tongue (Tanzanian or Swahili?) to groove trax that would make **Madonna** envious. Listing **Miriam Makeba**, **Soul II Soul** and the **Neville Brothers** as influences, Angelique Kidjo carves a unique niche. This isn't African music that conjures up serene images of wind-swept plains and zebra herds. Rather, trax like the percussive "We-We," "Batonga" or "Tche-Tche" are universally sweat-drenched, dancing out the frustrations of city-life. "Malaika" is a chant featuring beautiful acoustic guitar. Try to find a bad cut on this magnificently recorded gem.

HEADLINE - STEVE KHAN (MESA BLUEMOON)

Steve Khan is one of the swingin'est guitarists alive. In terms of chord

work, he and **John Scofield** have the bases covered. Fans of Khan's last stereo-stringed wonder will find *Headline* even more of a dive into the choppy waters of progressive swing. You can hardly get deeper inside the pocket than on **Larry Young's** "Tyrone," and Khan makes those patented chords chime like Big Ben. Still an admirer of the painter **Folon** (whose work usually graces his covers), Khan paints some colorful pictures himself. Particularly excellent is the bass work that adorns most all of *Headline's* trax. **Ron Carter** and/or **Anthony "Six String" Jackson** do more than provide a sound bottom. Their sliding, earth-shaking support is a vital ingredient.

AM I NOT YOUR GIRL? - SINEAD O'CONNOR (ENSIGN/CHRYSALIS/ERG)

There's no use trying to avoid the subject. **Sinead O'Connor's** Pope-bashing on Saturday Night Live puts her standing as a balladeer in jeopardy, if only in America. It's too bad, because O'Connor's set of classic torch songs could have made an interesting Adult radio marriage. In a radical move she enlisted veteran producer **Phil Ramone**, who calls on a stable of arrangers (including **Rob Mounsey** on one track) to juxtapose Sinead's vulnerable readings between powerful woodwinds and bells of brass. As Sinead writes in the obtuse opening notes (yet another curious misfire), these are the songs she grew up with, especially **Andrew Lloyd Webber's** "Don't Cry For Me Argentina." When a young Sinead was competing in local Irish talent shows, that one used to tear the house down. Whether or not you have emotional ties to the Vatican, if you can get past Sinead's thorny religious politics, try "Secret Love" and "Love Letters."

FANTASIA - ELIANE ELIAS (BLUE NOTE)

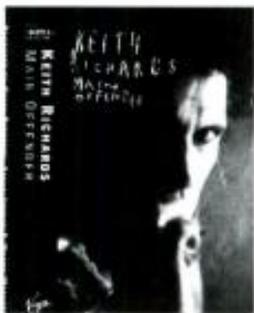
Fantasia was playing in the background when keyboardist **Tom Coster**, recently visited the Gavin offices. Tom stopped in mid conversation and exclaimed, "That guy's playing his ass off!" Close enough, Tom. That "guy" is **Eliane Elias** and despite his gender bending, TC spontaneously paid Eliane a heavy compliment, which is what counts. Though not in the obvious way (as Coster no doubt noted), Elias does play her ass off. Rather than pummeling the ivories, she constantly hits us with the velvet hammer. Still extremely rooted in American classic Jazz concepts coupled with Brazilian heritage, Elias can't resist the works of **Jobim**, who is represented on three trax, especially the opener, "The Girl From Ipanema," which is followed by the equally notorious "Wave." The accompaniment is stellar, switching between a **Eddie Gomez/Jack DeJohnette** and **Marc Johnson/Peter Erskine** rhythm foundation. *Fantasia* ends with yet another supreme compliment, a medley of four **Ivan Lins** tunes, with the honoree in attendance scatting.

STAINED GLASS MEMORIES - SCOTT COSSU (WINDHAM HILL)

Stained Glass Memories is pianist **Scott Cossu's** official comeback. Ordinarily a busy musician with a steady flow of releases, a little over three years ago, Cossu was struck by an automobile and seriously sidelined. No doubt taking everyday living a lot less for granted these days, Cossu takes the more contemplative route here with intimate, spare compositions. The closing track, "It's A Wonderful Life," give musical testament to such thinking. Cossu's piano is pastoral and carefree. **Dave Valentin's** flute and **Van Manakas'** guitar help forge a reflective triumvirate. Highest profile tracks include "Joana Margaret" and the gliding, "29 Palms."

ALBUM NEW RELEASES

BY KENT ZIMMERMAN



"WICKED AS IT SEEMS" - KEITH RICHARDS (VIRGIN)

Main Offender is the next logical step from Keith Richards' first solo album, *Talk Is Cheap*. It's bigger and it's better, but it's true to the Richards formula of "groove pastiches." Using a variety of his own patented rock grooves, as well as deep and dry reggae moods, Richards approaches rock n roll much the same way Muddy Waters and the Chess gang recorded blues. To Richards, rock needs to lock in on the agelessness urban blues achieved in the late forties. Much of Main Offender, specifically "Wicked As It Seems" transcends the fact that rock n roll was born out of teenaged culture. If Richards work stands for anything, it's that rock n roll is a lifetime commitment—and not always an easy and risk-free one at that.

IZZY STRADLIN AND THE JU JU HOUNDS (Geffen)

An effortless segue—from Keith Richards to Izzy Stradlin and the Ju Ju Hounds. In many ways, I prefer Izzy's spin-off world to the bigger-than-life soap opera that Guns N' Roses has become. As Guns are locked tight into the coliseum circuit, by boldly taking the back door outta here Stradlin assembles a ragged collection of welterweight rock n roll orphans and castaways into something special. Obviously Keith Richards is one of their spiritual gurus, as Stradlin's record spends an hour dissecting and dissertating the fine art of colliding rhythm guitars. With *Broken Home's* bassist Jimmy Ashhurst, Cruzados drummer Chalo Quintana and Georgia Satellite guitarist Rick

Richards, the Ju Ju Hounds justify their existence with lots of movers and groovers. The high points are plentiful, including the layered "Somebody Knockin'," the slow cooking "Shuffle It All," a hyped-up version of Toots' "Pressure Drop" and my favorite rocker, "Cuttin' The Rug." One more great American rock n roll disc to add to a productive year of magnificent American rock n roll.



ROCKINGHORSE - ALANNAH MYLES (ATLANTIC)

After a humungous hit single, "Black Velvet," Alannah Myles spent over two years working on this follow-up, and I can certainly hear it here. Quite dense and frequently spectacular, Rockinghorse is one of female rock's most ambitious power statements. The opening "Our World Our Times" is a beautiful coming-together of rock and technology, as the finely-layered synthesis of voice and guitar shows Alannah's commitment to rocking out in style. While radio has so far been slow to warm up to the single "Song Instead Of A Kiss," I must say that I still find it extremely engaging. With its artificial strings and orchestral drama, it embodies the same bittersweet spirit of rock n roll that Led Zeppelin discovered on both their acoustic and keyboard experiments (i.e. "Stairway" and In Through The Out Door). The mood of the song may have to do with the fact that Myles was romantically linked with Robert Plant.

"HEADMASTERS OF MINE" - JEFFREY GAINES (CHRYSALIS/ERG)

Glad to hear that Jeffrey Gaines' debut album is still alive and kicking. Diligent music folk will probably recall "Headmasters Of Mine" as the Bowie-est track off the album. With its full instrumentation, it's now a tribute to the Thin White Duke circa *Man Who Sold The World/Ziggy Stardust*. After the release of the album, Jeffrey chose to recut the song with a Spiders From Mars-sounding New English back-up band. Given its new full-blown treatment, "Headmasters Of Mine" mops and glows.



ACOUSTIC AID - KOME 98.5 (OXYMORON)

A vital collection of acoustic performers unplug and let down their guards as the kind folks at radio station KOME-San Jose assemble an outstanding charity CD featuring as diverse a crew as you can hope for. There are loads of precious moments to be had, including some from Queen, Nils Lofgren, Black Crowes and Eddie Money who zing their strings and sing their hearts out. Informal performances include Greg Lake and Justin Hayward singing familiar bootleggish standards. Acoustic Aid, of course, benefits the fight against AIDS.

III SIDES TO EVERY STORY - EXTREME (A&M)

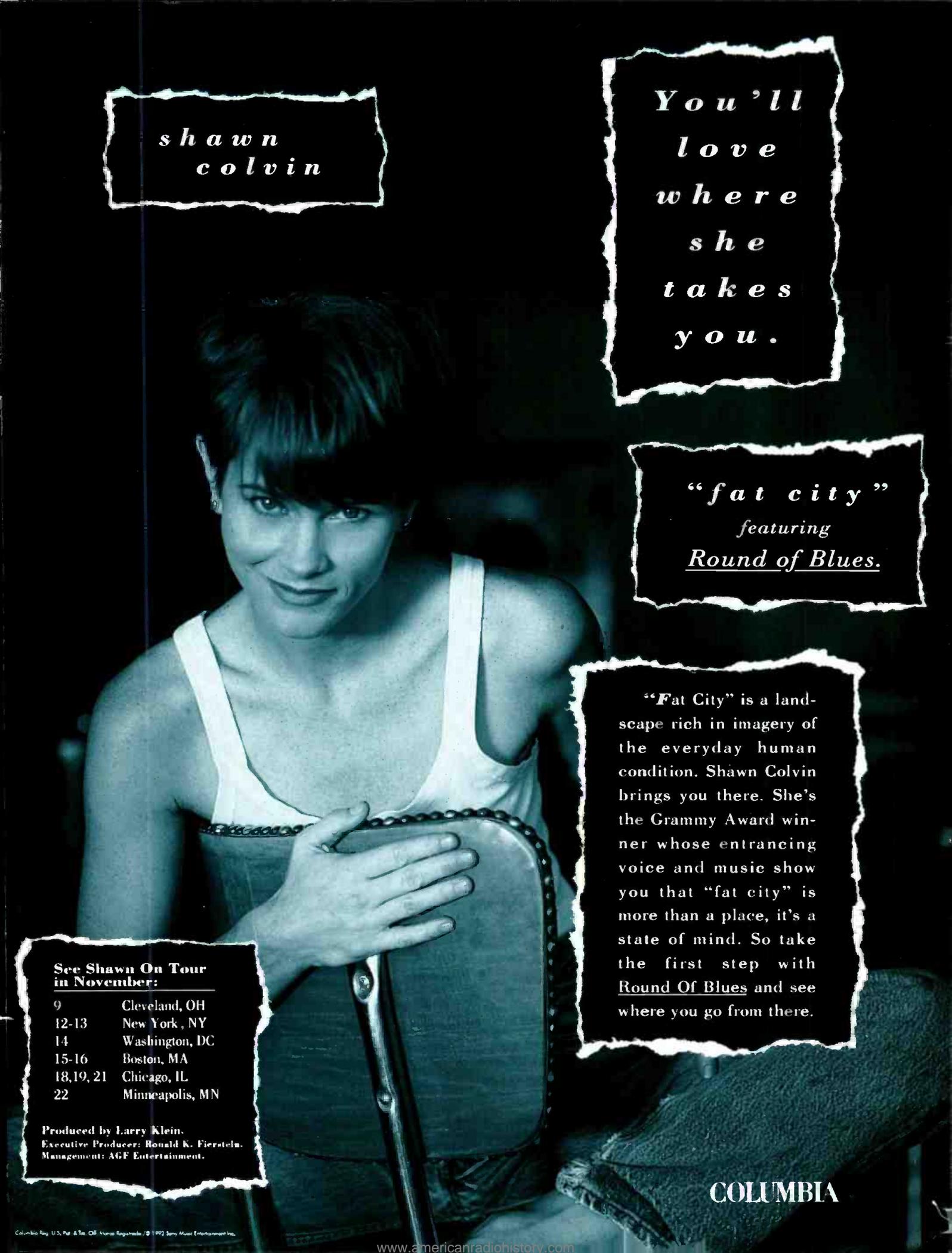
Taking things to Extreme, the band uses their hit status to hammer

home a cynical message of impossible world peace. With intricately constructed slices of guitar and sound bites, *III Sides To Every Story* brings a lot under the tent, including hot licks, furious drum beats, a tiny bit of rap and wads of color-blind social commentary (including a sample of Martin Luther King himself). Like Megadeth, Extreme tightens everything up to ridiculous fusion precision. As the title intimates, over seventy-five minutes of music is crammed into a kind of three act play. "Rest In Peace" comes from *Yours*, the first act, and is surrounded by machine gun intensity. "Our Father" and "Stop The World" are primal Lennon-esque slices from the *Mine* portion of the show. Closing out the third act (& *The Truth*) is a rigorous and extended three song-suite that shows just how far Extreme has come from simple hard-rockdom to big-budget intensity.



ROBBEN FORD & THE BLUE LINE (STRETCH/GRP)

Robben Ford is back with a brand new trio. Though he appears on Chick Corea's new label, this is far from being a Jazz entry. Rather, Robben opens things up with "The Brother," his stinging musical tribute to Jimmie and the late Stevie Ray Vaughan. Having grown up in a tightly-knit musical family, Ford uses his fretboard to empathize with those who've lost a loved one. The rest of the album volleys back and forth between taste and fury. While Robben is a relaxed singer, he's still a tiger of a guitarist. "I'm A Real Man," written by John Hiatt, flirts with Robben's love of the blues.



*shawn
colvin*

*You'll
love
where
she
takes
you.*

*"fat city"
featuring
Round of Blues.*

"*Fat City*" is a landscape rich in imagery of the everyday human condition. Shawn Colvin brings you there. She's the Grammy Award winner whose entrancing voice and music show you that "*fat city*" is more than a place, it's a state of mind. So take the first step with Round Of Blues and see where you go from there.

**See Shawn On Tour
in November:**

| | |
|-----------|-----------------|
| 9 | Cleveland, OH |
| 12-13 | New York, NY |
| 14 | Washington, DC |
| 15-16 | Boston, MA |
| 18,19, 21 | Chicago, IL |
| 22 | Minneapolis, MN |

Produced by Larry Klein.
Executive Producer: Ronald K. Fierstein.
Management: AGF Entertainment.

COLUMBIA

ALBUM

Reports accepted Mondays 9AM-4PM & Tuesdays 9AM-3PM
 Station Reporting Phone: (415) 495-1990
 Gavin Fax: (415) 495-2580

MOST ADDED

- "WHO'S GONNA RIDE YOUR WILD HORSES" - U2 (ISLAND/PLG)
- "KEEP THE FAITH" - BON JOVI (MERCURY)
- "SHAKE FOR ME" - STEVIE VAUGHAN (EPIC)
- "JOSEPHINE" - RONNIE WOOD (CONTINUUM)
- "I LOVE YOU PERIOD" - DAN BAIRD (DEF AMERICAN/REPRISE)
- "WASHED AWAY" - TOM COCHRANE (CAPITOL)

TOP TIP

GUNS N' ROSES
 "YESTERDAYS"
 (Geffen)

IZZY STRADLIN & JU JU HOUNDS
 "SHUFFLE IT ALL"
 (Geffen)

The "Guns" sound is alive and well. Guns N' Roses re-enters at #30 with Izzy Stadlin and his Hounds sniffing close behind at #31.

RECORD TO WATCH



SUGAR
 "HELPLESS"
 (RYKO)

Former Husker Du mastermind has a new band, Sugar, which has topped the Alternative charts for five weeks. This is Sugar's attempt to sweeten up the Album Radio sector as well.

Editor: Kent Zimmerman

2W LW TW

| 2W | LW | TW | ALBUM |
|----|----|----|---|
| 1 | 1 | 1 | PETER GABRIEL - Digging, Steam, Frog, Loved (Geffen) |
| 11 | 2 | 2 | R.E.M. - Drive, Sidewinder, Ignoreland, Moon, Night Swimming (Warner Bros.) |
| 2 | 3 | 3 | JUDE COLE - Start The Car (Reprise) |
| 6 | 4 | 4 | BAD COMPANY - This Could, How About That (Atco) |
| 9 | 9 | 5 | THE ROBERT CRAY BAND - Just A Loser (Mercury) |
| 10 | 8 | 6 | EXTREME - Rest In Peace (A&M) |
| 5 | 5 | 7 | BLACK CROWES - Hotel Illness, Thorn, Sting, Remedy, Morning (Def American/Reprise) |
| 15 | 12 | 8 | THE REMBRANDTS - Johnny Have You Seen Her? (Atco) |
| 45 | 30 | 9 | U2 - Horses, Even, Ultra, One, Zoo, Until, Spinning, Ways (Island/PLG) |
| 13 | 7 | 10 | DAMN YANKEES - Where You Goin' Now, Don't Tread On Me (Warner Bros.) |
| 24 | 15 | 11 | FOREIGNER - Soul Doctor (Atlantic) |
| 3 | 6 | 12 | ERIC CLAPTON - Layla Unplugged (Reprise) |
| 17 | 16 | 13 | DEL AMITRI - Just Like A Man, Last, Downfall, Blame (A&M) |
| 8 | 14 | 14 | ROGER WATERS - God, Watching TV, Late Night I & II (Columbia) |
| 21 | 20 | 15 | MICHAEL PENN - Doctor, Strange (RCA) |
| 14 | 10 | 16 | SPIN DOCTORS - Jimmy Olsen's Blues, Miss (Epic) |
| 4 | 11 | 17 | INXS - Heaven Sent, Not Enough Time, Baby Don't (Atlantic) |
| 20 | 19 | 18 | TOAD THE WET SPROCKET - Walk On The Ocean, Want (Columbia) |
| 7 | 13 | 19 | RONNIE WOOD - Josephine, Show Me (Continuum) |
| 47 | 28 | 20 | DAN BAIRD - I Love You Period. (Def American/Reprise) |
| 38 | 26 | 21 | 10,000 MANIACS - These Are Days, Noah's Dove (Elektra) |
| 19 | 21 | 22 | PEARL JAM - Black, Jeremy, Even (Epic) |
| 37 | 32 | 23 | GREAT WHITE - Big Goodbye (Capitol) |
| 27 | 23 | 24 | MELISSA ETHERIDGE - Dance, 2001, Heavy, Dance, Crazy, Meet (Island/PLG) |
| 16 | 17 | 25 | LINDSEY BUCKINGHAM - Countdown, Wrong, Down (Reprise) |
| 12 | 18 | 26 | ARC ANGELS - Sent By Angels (DGC) |
| 28 | 24 | 27 | JOE SATRIANI - Friends, Summer (Relativity) |
| 35 | 34 | 28 | TEMPLE OF THE DOG - Say Hello To Heaven, Hunger (A&M) |
| 18 | 29 | 29 | LYLE LOVETT - So Good Up To Now, She Makes (Curb/MCA) |
| — | — | 30 | GUNS N' ROSES - Yesterdays, 14 Years, November Rain (Geffen) |
| — | — | 31 | IZZY STRADLIN & THE JU JU HOUNDS - Shuffle It All (Geffen) |
| — | 44 | 32 | TOM COCHRANE - Washed Away, Regrets, Highway (Capitol) |
| 25 | 25 | 33 | SAIGON KICK - Love Is On The Way (Third Stone/Atlantic) |
| — | 48 | 34 | DADA - Dizz Knee Land (IRS) |
| 39 | 39 | 35 | ASIA - Who Will Stop The Rain (JRS) |
| 36 | 36 | 36 | MARK CURRY - Sorry About The Weather (Virgin) |
| 42 | 41 | 37 | UGLY KID JOE - Neighbor (Mercury) |
| — | 50 | 38 | TALKING HEADS - Lifetime Piling Up (Sire/Warner Bros.) |
| 49 | 46 | 39 | SUZANNE VEGA - Blood Makes, Rock In, 99.9 F, When Heroes (A&M) |
| 46 | 49 | 40 | PETER HIMMELMAN - Beneath The Damage, Child Into A Man (Epic) |
| 40 | 42 | 41 | ANNIE LENNOX - Broken Glass, Why, Bird (Arista) |
| 32 | 38 | 42 | JOHN WESLEY HARDING - Messenger, Come Gather, Into The Wind (Sire/Reprise) |
| 26 | 35 | 43 | PATTY SMYTH - Sometimes Love Just Ain't Enough (MCA) |
| 23 | 27 | 44 | ELTON JOHN - Runaway, The One, Whitewash County (MCA) |
| 31 | 31 | 45 | THE ZOO - Reach Out (Capricorn) |
| 33 | 43 | 46 | JOE WALSH - Fairbanks Alaska (Epic Associated/Pyramid) |
| 34 | 40 | 47 | JOE COCKER - Love Is Alive (Capitol) |
| — | — | 48 | BON JOVI - Keep The Faith (Mercury) |
| — | — | 49 | STEVIE VAUGHAN & DOUBLE TROUBLE - Shake For Me, All Your Love (Epic) |
| — | — | 50 | OZZY OSBOURNE - Time After Time (Epic) |

CHARTBOUND

*Debuts in chartbound

SUGAR (RYKO) "HELPLESS"
ALICE IN CHAINS (COLUMBIA) "BONES"
***MR. REALITY** (SBK) "WAITING"
TESLA (Geffen) "STIR"
SUICIDAL TENDENCIES (EPIC) "ASLEEP"
FAITH NO MORE (SLASH/REPRISE) "VICTORY"

ZACHARY RICHARD (A&M) "SHEILA"
***AC/DC** (ATCO) "HIGHWAY TO HELL"
***JETHRO TULL** (CHRYSALIS) "SOMEDAY THE SUN"
JAYHAWKS (DEF AMERICAN/REPRISE) "HOLLYWOOD"

Dropped: #33 Red Hot Chili Peppers, #37 George Thorogood, #45 The Poorboys, #47 Roger Daltrey, Hardline, James McMurtry.

indie

edited by Seana Baruth



DEVO - DEVO LIVE: THE MONGOLOID YEARS (Rykodisc, Pickering Wharf, Bldg. C, Salem, MA 01970)

Strange how science just launched SETI to seek out signs of extraterrestrial intelligence when Akron, Ohio spawned the unmistakably alien Devo right here on our own planet. These seventeen live jewels are culled from a '77 Max's Kansas City NYC gig, a '76 Akron show, and a '75 Cleveland Halloween radio concert. Devotees will instantly recognize the devolutionary sequence of the tracks. "Satisfaction (I Can't Get No)" kicks things off with bulldozing guitar and impassioned vocals, and a wooly version of "Praying Hands" skids with tweaked keyboards and precision percussion. First-rate readings of the essential "Uncontrollable Urge" and the mutant "Mongoloid" give way to the tormented organ of "Gut Feeling Slap Your Mammy." Highlights from the Akron show include the chaotic "Clockout" and a jarring version of "Soo Bawls," but the sound quality isn't quite up to snuff. The '75 Halloween show features a raw first performance of the seminal "Jocko Homo," the tune that first asked the question "are we not men?" to an extremely unappreciative audience. In the past, Devo's groundbreaking videos made it easy to overlook the brilliant music that added a whole new devomension to punk and new wave, but recent covers by Nirvana and Soundgarden reacknowledged the debt that alternative music owes Devo. DAVID BERAN

BULLET LAVOLTA - THE GUN DIDN'T KNOW I WAS LOADED (Matador, 646 Broadway 4th Floor, New York, NY 10012)

The last straw for the now-defunct Bullet Lavolta should have been being listed in *Sassy Magazine's* "Cute Band Alert." Although the band persevered in hopes of superseding that highest honor, frustration and exhaustion took a toll on the hardworking outfit, prompting the band's breakup and final show earlier this

summer. This live recording from BL's early days reinforces that the greatest thing about this band remains that—even with your stereo turned down to the lowest discernable volume—Bullet Lavolta seem as if they're about to shatter your speakers, their amps, and any glass within a two mile radius. Bullet Lavolta's sound is anything but cute. Even in the cramped, stuffy cinderblock basement room of Boston's WERS, where *The Gun Didn't Know I Was Loaded's* eleven tracks were recorded, Bullet Lavolta sound as if the band members are ripping every wire from the soundboard and gleefully electrocuting one another. Recorded in 1987, the same year the band was formed, this release shows the young outfit at their finest, successfully straddling the restrictive categories of Metal, Thrash and Punk, and arriving at a sound that can only be labeled Excess. From the first chords of "Over The Shoulder" to the last groans of "Because You're Mine" singer Yukki Gipe and this group of Harvard geeks barely keep a grip on something that vacillates wildly between about to explode and exploding. And although the recording quality is a bit hissy—and the eight or so people in the audience a bit muted and subdued—Bullet Lavolta proves again that they were a band that never, ever, let up—no matter what the conditions were, and no matter who was calling them cute.

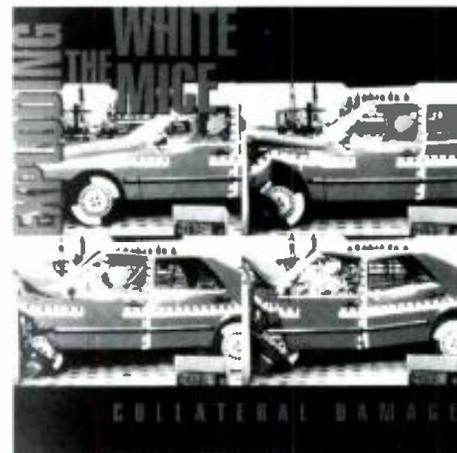
RAY HALLIDAY



MOMMYHEADS - COMING INTO BEAUTY (Simple Machines P.O. Box 10290, Arlington, VA 22210-1290)

It's not often that one would describe a band as pastoral, but the Mommyheads deserve the adjective. Taking more than a cue from XTC (circa *English Settlement/Mummer*), the Mommyheads blend acoustic guitars,

false-toed vocals, odd percussion and other unidentifiable noises to create rich musical landscapes that are easy to lose yourself in. Singer Adam Cohen straddles all of this with a voice that sounds like the idiosyncratic offspring of Andy Partridge, Brian Wilson and David Lowery. The lyrics' charming metaphors get at questions of love and loneliness without even a hint of cynicism, and when all these elements deliver, the Mommyheads are capable of making sublime music. In particular "I Started Breathing" stands out as one beautiful piece of songwriting. For connoisseurs of baroque pop, the Mommyheads are as refreshing as a sunny autumn afternoon. MORGAN NEVILLE



EXPLODING WHITE MICE - COLLATERAL DAMAGE (NKVD/Noise For Heroes, 5310 Bragg St., San Diego, CA 92122)

Remember that refreshing rush when you first set ears on something great you'd never heard before? Australia's Exploding White Mice have been around since 1985, but this sixty-six minute long compilation managed to detonate an exploding white riot in my mind. "...And Stay Out" has a basic Swell Map/Ramones quality punctuated by heaps of guitar and cymbal-heavy drums—and these guys can actually carry a tune. Lines like "too many pencil-pushing clowns" make it an updated disillusionment anthem in the tradition of the Saint's legendary "Know Your Product." The illusory realm of "Imaginary World" is put to the strain of bone-chewing guitars, and "Tooth And Nail" churns with minor chords and patent-smooth vocals. "Do The Crunch" is a full-tilt rocker that combines steelhead guitars with ringing drums, and "Bury Me" snarls with distorted resentment and lyrics that stab with immediacy ("I signed a contract with the endless rolling sea"). It's good to know that Australia has some subversive malcontents amongst the Crocodile Dundee masses. DB

I WANNA SEE YOU DANCE, I WANNA SEE YOU CRAWL

I WANNA SEE YOUR FACE SMASHED AGAINST THE WALL

I WANNA SEE YOUR FACE SMASHED AGAINST THE WALL

the "full bleed" ep

lulabox

featuring "ride on"

PRODUCED BY RAY SHULMAN
AND LULABOX

ON RADIOACTIVE COMPACT DISCS,
HIQ CASSETTES AND RECORDS



© 1997 RADIOACTIVE RECORDS, J.V.

I WANNA SEE YOU DANCE, I WANNA SEE YOU CRAWL

ALTERNATIVE

MOST ADDED

1. "NOT SLEEPING AROUND" - NED'S ATOMIC DUSTBIN (CHAOS)
2. PIECE OF CAKE - MUDHONEY (REPRISE)
3. YOU TURN ME ON - BEAT HAPPENING (SUB POP)
4. SATYRICON - MEAT BEAT MANIFESTO (MUTE/ELEKTRA)
- * "DONE" - STRAIGHTJACKET FITS (FLYING NUN/ARISTA)

TOP TIP

TALKING HEADS
 "LIFETIME PILING UP"
 (SIRE/REPRISE)

The airplay points are piling up as Talking Heads debut at #30.

COMMERCIAL RECORD TO WATCH



SUGAR
 "GOOD IDEA"
 (RYKO)

It might be a good idea to check out this new track from our Number One artists.

COLLEGE RECORD TO WATCH

BELL TOWER

BELLTOWER
 POPDROPPER
 (ATCO/EWA)

Dropping onto playlists at WFDU, WRVU, KFSR, WUOG, WDCR, etc.

Editor: Linda Ryan

October 16, 1992/the GAVIN REPORT

2W LW TW

| | | | |
|----|----|----|---|
| 1 | 1 | 1 | SUGAR - Helpless, If I Can't, Good Idea, The Act (Rykodisc) |
| 3 | 2 | 2 | SUZANNE VEGA - Blood Makes, Rock In, 99.9 F, When Heroes (A&M) |
| 5 | 3 | 3 | SCREAMING TREES - Nearly Lost You, Dollar Bill, Shadows (Epic) |
| 4 | 4 | 4 | PETER GABRIEL - Digging, Steam, Frog, Loved (Geffen) |
| 11 | 6 | 5 | R.E.M. - Drive, Sidewinder, Ignoreland, Moon, Night Swimming (Warner Bros.) |
| 10 | 8 | 6 | 10,000 MANIACS - These Are Days, Noah's Dove (Elektra) |
| 7 | 7 | 7 | MICHAEL PENN - Doctor, Strange (RCA) |
| 16 | 10 | 8 | SOUL ASYLUM - Somebody To Shove, Runaway Train, Without A Trace (Columbia) |
| 2 | 5 | 9 | RAMONES - Poison Heart, Censorshit, I Won't Let, Tomorrow (Radio Active) |
| 24 | 15 | 10 | NINE INCH NAILS - Happiness In Slavery, Last (Nthng/TVT/Interscope/ARG) |
| 22 | 14 | 11 | MOODSWINGS feat. CHRISSIE HYNDE - Spiritual High (State Of Independence) (Arista) |
| 12 | 12 | 12 | TOM WAITS - Goin' Out West (Island/PLG) |
| 13 | 13 | 13 | HOUSE OF LOVE - You Don't Understand, Feel, Loneliest Eyes (Fontana/Mercury) |
| 23 | 20 | 14 | TELEVISION - Call Mr. Lee, 1880, In World, The Rocket (Capitol) |
| — | 31 | 15 | THE SUNDAYS - Love (DGC) |
| 6 | 11 | 16 | MORRISSEY - Tomorrow, Fatty, Hate, National, Glamorous (Sire/Reprise) |
| 30 | 29 | 17 | DARLING BUDS - Please Yourself, Sure Thing (Chaos) |
| 18 | 18 | 18 | OVERWHELMING COLORFAST - It's Tomorrow, She Said, Arrows, My Trip (Relativity) |
| 8 | 9 | 19 | SONIC YOUTH - 100%, Youth, D. Butterfly, Chapel Hill, Sugarkane (DGC) |
| 17 | 17 | 20 | TOO MUCH JOY - Donna Everywhere, Starry Eyes, Stay At Home (Giant/Warner Bros./Alias) |
| 15 | 19 | 21 | SINGLES SOUNDTRACK - Alice In Chains, P. Westerberg, S. Trees, Mudhoney (Epic) |
| 31 | 24 | 22 | HAPPY MONDAYS - Stinkin Thinkin (Elektra) |
| 9 | 16 | 23 | LUNA - Anesthesia, Crazy People, Hey Sister (Elektra) |
| 21 | 22 | 24 | INXS - Heaven Sent, Not Enough Time, Baby Don't (Atlantic) |
| 14 | 23 | 25 | KITCHENS OF DISTINCTION - Smiling, 4 Men, Tooting (A&M) |
| 38 | 26 | 26 | CONSOLIDATED - Guerrillas In The Mist (Netzwerk/IRS) |
| 27 | 27 | 27 | MARY'S DANISH - Leave It Alone (Morgan Creek) |
| 28 | 28 | 28 | SINEAD O'CONNOR - Success Has Made, Why Don't, Secret Love (Chrysalis/Ensign) |
| — | 38 | 29 | EUGENIUS - Buttermilk, Flame On, Breakfast, Bed-In (Atlantic) |
| — | — | 30 | TALKING HEADS - Lifetime Piling Up (Sire/Warner Bros.) |
| 19 | 21 | 31 | JOHN WESLEY HARDING - Messenger, Come Gather, Into The Wind (Sire/Reprise) |
| — | 43 | 32 | PAUL WELLER - Uh Huh Oh Yeah (Go!/London/PLG) |
| 34 | 33 | 33 | LUCINDA WILLIAMS - Six Blocks, Sweet Old (Chameleon/Elektra) |
| 41 | 34 | 34 | BLEACH - Surround (Chameleon/Elektra) |
| 48 | 36 | 35 | PETER HIMMELMAN - Beneath The Damage, Child Into A Man (Epic) |
| 40 | 39 | 36 | THE REMBRANDTS - Johnny Have You Seen Her? (Atco) |
| 25 | 25 | 37 | MARK CURRY - Sorry About The Weather (Virgin) |
| 29 | 32 | 38 | THROWING MUSES - Firepile (Sire/Warner Bros.) |
| — | — | 39 | INSPIRAL CARPETS - Generations (Elektra/Mute) |
| 47 | 40 | 40 | MEDICINE - Aruca (Def American/Reprise) |
| 20 | 30 | 41 | SHELLEYAN ORPHAN - Burst, Dead Cat, Dolphins (Columbia) |
| — | — | 42 | MUDHONEY - Suck You Dry (Reprise) |
| — | — | 43 | JAYHAWKS - Hollywood Town (Def American/Reprise) |
| 44 | 44 | 44 | BRIAN ENO - Fractal Zoom (Warner Bros.) |
| 49 | 47 | 45 | PUBLIC ENEMY - Hazy Shade Of Criminal (Def Jam/Chaos) |
| 46 | 46 | 46 | SHRIEKBACK - The Bastard Sons Of Enoch, Every Force (World Domination) |
| — | — | 47 | BLIND MELON - Tones Of Home (Capitol) |
| — | 48 | 48 | FARM - Rising Sun (Sire/Reprise) |
| — | 49 | 49 | BATS - Boogey Man, The Black And, The Old (Mammoth) |
| — | — | 50 | MEAT BEAT MANIFESTO - Edge Of No Control (Mute/Elektra) |

CHARTBOUND

*Debuts in chartbound

- U2 - "WHO'S GONNA RIDE..." (ISLAND/PLG)
 ALICE IN CHAINS - DIRT (COLUMBIA)
 NED'S ATOMIC DUSTBIN - "NOT SLEEPING AROUND" (CHAOS)
 BEAT HAPPENING - YOU TURN ME ON (SUB POP)
 IMMACULATE FOOLS - THE TOY SHOP (CONTINUUM)

Dropped: #35 Flaming Lips, #37 Smashing Orange, #41 B-52's, #42 Ministry, #45 Helmet, #50 Faith No More.

ALTERNATIVE INSIDE

BY LINDA RYAN

Who says office romances don't work out? Congratulations to Rhino's **LORI GATES** and **JASON MARTEN** on their recent engagement!

You might want to check out the October 9 issue of Entertainment Weekly (**MATT DILLON**'s on the cover) as the entire issue is devoted to college life—including a nice spread about college radio. I'm proud to say there are quite a number of Gavin college stations getting their props in this issue.

STEVE TIPP has marred **MARK NEITER** for life by not introducing him to Madonna when the two were at the Maverick offices last week. And speaking of Madonna, we got to check out the "Erotica" video last week—tres sassy, n'est ce pas? She should be spanked—again. And if you're going to devote some time in front of the television to watch it, you should know that MTV is only airing the clip after Midnight.

NICK BULL, formerly with Hits Magazine, has taken a job with RCA in the Alternative Promotion department. **NICK BULL**—what a great name for a promotion guy, especially if you're working with **BRUCE FLOHR**!

HENRY ROLLINS will be opening up for **THE BEASTIE BOYS** on this leg of their tour. How long have the Beasties been on the road? Only **JOHN SILVA** knows for sure.

Speaking of shows, there hasn't been a shortage of great ones coming through San Francisco lately. **THE RAMONES**, **SOCIAL D.**, **OVERWHELMING COLORFAST** and **MATERIAL ISSUE**, **THE MIGHTY LEMON DROPS**, **TOO MUCH JOY** and **BLEACH**, **KINGMAKER**, **KITCHENS OF DISTINCTION**

and **DELAMITRI** with **THE GIN BLOSSOMS** all have passed through town this week. Keep it coming!

NEW RELEASES

LULABOX - FULL BLEED (RADIOACTIVE)

Fans of Curve and Bleach will have a field day with this EP from England's Lulabox. All three bands have a female singer/siren whose voice is shrouded and surrounded by veils of guitars and other noise-making instruments. What separates Lulabox

from the rest of the pack is the pop current that runs underneath each of the four selections on this EP. With some of the other bands that "do" this sort of sound you have to find—I mean, really search out—the hook, but thankfully, that's not the case with Lulabox. "Ride On" (does this sound a bit like the Jesus And Mary Chain's "Reverence," or is it just me?), "Ivory Hill," "Innocent Love" and "Gift" all sound like winners, so pick your poison. **LINDA RYAN**

EMF - "THEY'RE HERE" (EMI/ERG)

I don't know why, but my stomach does flip-flops when I hear the phrase "they're here" in regards to EMF. I want to shout, "Lock up your liquor cabinet! Lock up your daughters! Hide the limes!" Talk about a reputation preceding you. EMF's latest single, "They're Here," is brasher

Compiled by
Kent Zimmerman

GAVIN ALTERNATIVE

Compiled by
Linda Ryan

SUBCHARTS

TW COMMERCIAL INTENSIVE

- 1 **PETER GABRIEL** - Digging, Steam, Frog, Loved (Geffen)
- 2 **R.E.M.** - Drive, Sidewinder, Ignoreland, Moon (Warner Bros.)
- 3 **SUZANNE VEGA** - Blood Makes, Rock In, 99.9 F, When Heroes (A&M)
- 4 **10,000 MANIACS** - These Are Days, Noah's Dove (Elektra)
- 5 **MICHAEL PENN** - Doctor, Strange (RCA)
- 6 **SUGAR** - Helpless, If I Can't, Good Idea, The Act (Rykodisc)
- 7 **MOODSWINGS** feat. **CHRISSE HYNDE** - Spiritual High (Arista)
- 8 **INXS** - Heaven Sent, Not Enough Time, Baby Don't (Atlantic)
- 9 **RAMONES** - Poison Heart, Censorshit, I Won't Let (Radio Active)
- 10 **MORRISSEY** - Tomorrow, Fatty, Hate, National (Sire/Reprise)
- 11 **SOUL ASYLUM** - Somebody To Shove, Runaway Train (Columbia)
- 12 **THE SUNDAYS** - Love (DGC)
- 13 **SINGLES SOUNDTRACK** - Alice In Chains, P. Westerberg (Epic)
- 14 **THE REMBRANDTS** - Johnny Have You Seen Her? (Atco)
- 15 **TALKING HEADS** - Lifetime Piling Up (Sire/Warner Bros.)
- 16 **PETER HIMMELMAN** - Beneath The Damage, Child Into A Man (Epic)
- 17 **TOO MUCH JOY** - Donna Everywhere (Giant/Warner Bros./Alias)
- 18 **HAPPY MONDAYS** - Stinkin Thinkin (Elektra)
- 19 **PAUL WELLER** - Uh Huh Oh Yeah (Go!/London/PLG)
- 20 **NINE INCH NAILS** - Happiness In Slavery (Nthng/TVT/Interscope/ARG)
- 21 **SCREAMING TREES** - Nearly Lost You, Dollar Bill, Shadows (Epic)
- 22 **TELEVISION** - Call Mr. Lee, 1880, In World, The Rocket (Capitol)
- 23 **HOUSE OF LOVE** - You Don't Understand, Feel (Fontana/Mercury)
- 24 **U2** - Horses, Even, Ultra, One, Zoo, Until, Spinning, Ways (Island/PLG)
- 25 **DARLING BUDS** - Please Yourself, Sure Thing (Chaos)
- 26 **MARY'S DANISH** - Leave It Alone (Morgan Creek)
- 27 **FAITH NO MORE** - A Small Victory, Midlife (Slash/Reprise)
- 28 **LEMONHEADS** - It's A Shame, Confetti, Drug Buddy (Atlantic)
- 29 **INSPIRAL CARPETS** - Generations (Elektra/Mute)
- 30 **KITCHENS OF DISTINCTION** - Smiling, 4 Men, Tooting (A&M)

TW COLLEGE INTENSIVE

- 1 **SUGAR** - Helpless, If I Can't, Good Idea, The Act (Rykodisc)
- 2 **SCREAMING TREES** - Nearly Lost You, Dollar Bill, Shadows (Epic)
- 3 **TOM WAITS** - Goin' Out West (Island/PLG)
- 4 **SOUL ASYLUM** - Somebody To Shove, Runaway Train (Columbia)
- 5 **CONSOLIDATED** - Guerrillas In The Mist (Netzwerk/IRS)
- 6 **SONIC YOUTH** - 100%, Youth, D. Butterfly, Chapel Hill (DGC)
- 7 **NINE INCH NAILS** - Happiness In Slavery (Nthng/TVT/Interscope/ARG)
- 8 **RAMONES** - Poison Heart, Censorshit, I Won't Let (Radio Active)
- 9 **R.E.M.** - Drive, Sidewinder, Ignoreland, Moon (Warner Bros.)
- 10 **SUZANNE VEGA** - Blood Makes, Rock In, 99.9 F, When Heroes (A&M)
- 11 **OVERWHELMING COLORFAST** - It's Tomorrow, She Said (Relativity)
- 12 **EUGENIUS** - Buttermilk, Flame On, Breakfast, Bed-In (Atlantic)
- 13 **TELEVISION** - Call Mr. Lee, 1880, In World, The Rocket (Capitol)
- 14 **MEDICINE** - Aruca (Def American/Reprise)
- 15 **PETER GABRIEL** - Digging, Steam, Frog, Loved (Geffen)
- 16 **LUNA** - Anesthesia, Crazy People, Hey Sister (Elektra)
- 17 **DARLING BUDS** - Please Yourself, Sure Thing (Chaos)
- 18 **10,000 MANIACS** - These Are Days, Noah's Dove (Elektra)
- 19 **THROWING MUSES** - Firepile (Sire/Warner Bros.)
- 20 **PUBLIC ENEMY** - Hazy Shade Of Criminal (Def Jam/Chaos)
- 21 **MICHAEL PENN** - Doctor, Strange (RCA)
- 22 **THE HOUSE OF LOVE** - You Don't, Feel (Def American/Reprise)
- 23 **FLAMING LIPS** - Talk About Smiling, Frogs (Warner Bros.)
- 24 **KITCHENS OF DISTINCTION** - Smiling, 4 Men, Tooting (A&M)
- 25 **MARY'S DANISH** - Leave It Alone (Morgan Creek)
- 26 **SINGLES SOUNDTRACK** - Alice In Chains, P. Westerberg (Epic)
- 27 **BLEACH** - Surround (Chameleon/Elektra)
- 28 **BEAT HAPPENING** - Noise, Tou Turn Me On (Sub Pop)
- 29 **BATS** - Boogey Man, The Black And, The Old (Mammoth)
- 30 **BABES IN TOYLAND** - Bruise Violet, Bluebell, Magick Flute (Reprise)

THE LONG AWAITED NEW MUSIC FROM GENE LOVES JEZEBEL



AVAILABLE NOVEMBER 1 THE LIMITED EDITION CD5 FROM GENE LOVES JEZEBEL FEATURING "JOSEPHINA"



74785-50024-2/4

CD5 & MAXI CASSETTE WITH

2 NEW TRACKS NOT ON THEIR FORTHCOMING ALBUM

"HEAVENLY BODIES" IN STORES IN JANUARY



SAVAGE
RECORDS

© 1992 SAVAGE RECORDS LTD. 152 WEST 57TH STREET • NY NY • 10019

www.americanradiohistory.com

STIEFEL PHILLIPS
ENTERTAINMENT

ALTERNATIVE NEW RELEASES cont.



and more industrial than most of what the band has done in the past, so if you're one of the stubborn still waiting for another "Unbelievable"—well, with global warming, I doubt hell will freeze over, but hey, wait if you want. The rest of us will enjoy the slice of techno-madness the band has given us. LR

TUMBLEWEED - WEEDSEED (SEED)

Having made a name for themselves at College radio through a series of singles and EPs, Australia's Tumbleweed release

their first domestic album this week on the hip new label, Seed. If you've been lucky enough to pick up either the Theatre Of Gnomes or Weedseed EPs, you'll be familiar with some of the tracks on this American offering. First-timers are in for a real treat. Since they devoured a steady diet of (mostly) American guitar groups (ala Sub Pop) in their formative



years, it's not surprising that Tumbleweed's sound has a Yankee ring to it. And the fact that Jack Endino mixed some of the tracks reinforces that sound. I

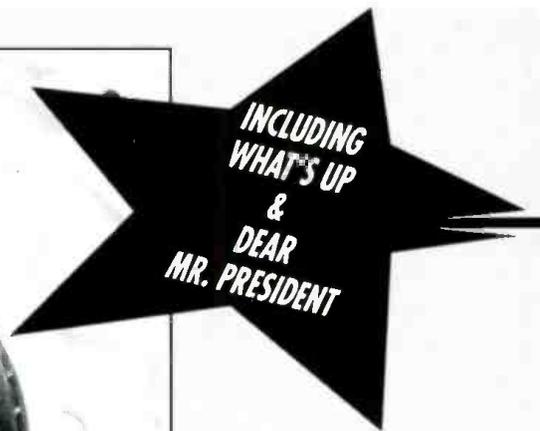
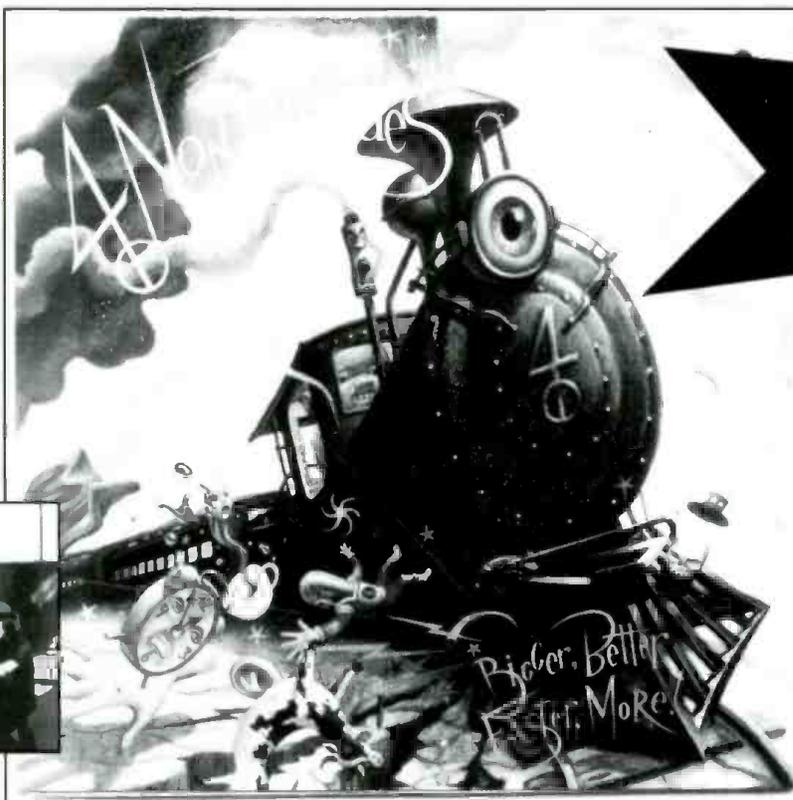


120 MINUTES

SUNDAY NIGHTS 12:00PM-2:00AM/11:00PM-1:00PM CENTRAL

1. R.E.M. - DRIVE
2. SUGAR - HELPLESS/CHANGES
3. SOUL ASYLUM - SOMEBODY TO SHOVE
4. SCREAMING TREES - NEARLY LOST YOU
5. RAMONES - POISON HEART
6. SUZANNE VEGA - BLOOD MAKES NOISE
7. RED HDT CHILI PEPPERS - BREAKING THE GIRL
8. MICHAEL PENN - SEEN THE DOCTOR
9. TELEVISION - CALL MR. LEE
10. DARLING BUDS - PLEASE YOURSELF

VOTE FOR



Rebel Meant.

IN STORES OCTOBER 13TH!

www.americanradiohistory.com



EMF

STIGMA

the new album featuring

THEY'RE HERE

EMI Records



Produced by Ralph Jezzard for Strychnine Productions, Ian Dench and James Atkin. Bedlam Management: Linda Obadiah/Abbo

www.americanradiohistory.com

ALTERNATIVE NEW RELEASES cont.

confess to remaining partial to those tracks on the Theatre Of Gnomes EP including "Carousel," "Millennium" and "Stoned," which might be a good place for Commercial radio to start. College stations—the entire album is up for grabs, so check out "The Sky Is High," "Lullaby," "Fish Out Of Water" and the instrumental, "Fritz." Those of you going to the CMJ convention can check out Tumbleweed firsthand. Dig it. LR

FLOWERHEAD - "ACID REIGN" (ZOO)

The opening strains of "Acid Reign" emphasize a slow bass groove that continues to drive the song long after the guitars and drums kick in. Believe me, this Austin, TX band knows their way around a solid groove—and the guitar work ain't bad, either! And while the guitars are pretty straightforward, they've got a garagey, psychedelic feel to them

that offers something more than the seemingly endless grunge-wannabes being banded to radio. It seems to me that it's exactly these subtle nuances—the various shades of coloring—that will separate Flowerhead from the rest of the guitar-toting pack. And F.Y.I.—Flowerhead will also play in New York for you conventioners, so don't miss 'em. LR

STRAITJACKET FITS - "DONE" (FLYING NUN)

Gee whiz—what happened here? New Zealand's Straitjacket Fits return to radio with a bona fide rocker—we're talking crisp, crunching guitars and pounding drums! Not exactly par for the course for this Kiwi outfit, who usually gets saddled with adjectives like ethereal and dreamy. "Done" even starts off with a bit of—gasp—distortion. With a biting vocal backed by lush harmonies, "Done" sounds like a real winner and is this week's biggest

and best surprise. If you haven't been serviced with a copy of this import, give Graham Hatch at Arista a shout. LR

SUPREME LOVE GODS - (DEF AMERICAN)

The enigmatic Supreme Love Gods deliver a debut disc that one colleague/passers-by immediately dubbed "sexy." That hypnotic seductivity results from the band's pairing of Love and Rockets-derived moodiness with a trancy guitar and irresistible drums that are somewhat reminiscent of Smashing Pumpkins. Although they're blatantly dancey, Supreme Love Gods give guitar equal time and are more concerned with groove than b.p.m.'s. Certain songs have slight early-'80s references ("Fire" recalls the P.Furs, "Fantastique's" vocal, PiL), and those, along with the single "Souled Out" and the acoustic "Riverbends" are the standouts. SEANA BARUTH

DRUNKEN BOAT - SEE RUBY FALLS (FIRST WARNING/BMG)

A year after their debut full-length record, Todd Colby and the Boat are still grinding out instantly upsettable music. "Pool's" barreling drums and droning guitars undergo an electric wedding with Colby's harsh, chip-on-the-shoulder vocals. "Yard" hand jives with romping skins and poetic, rapid-fire vocals while a deconstructionist version of War's "Low Rider" grooves with a burping bass and horn. A tender guitar makes "Timidity" memorable and "Flatland" roves through nine minutes of scraggly guitar and inspired tribal percussion. No sophomore slump in sight for the Big Apple's asphalt poets. DAVID BERAN

Someone's Got To Keep Asking Burning Questions

"They tell you the preacher was hypocritical

What they don't tell you is that he's typical

And what he stands for is totally mythical

And as they lead him away he'll pray for you brother

With a bible in one hand and Playboy in the other

Imagine what he does to his mother?"

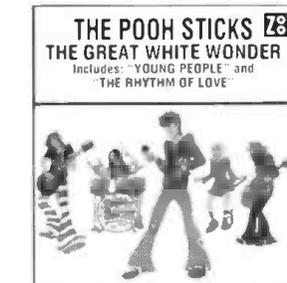
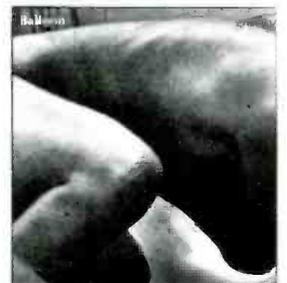
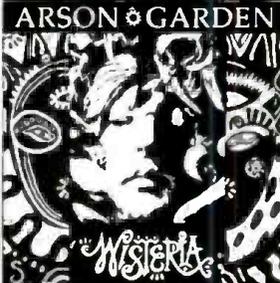
*G*raham *P*arker
The new track

"Here It Comes Again" From the Capitol compact disc
and cassette **Burning Questions**

Produced by Graham Parker and Jon Jacobs • A G.P. Production for Carnal Switchblade Inc.

Capitol

©1992 Capitol Records, Inc.



There are 2 ways that
Break Thru
can help you:

1. Promotion and Marketing via the Break Thru "ALTERNATIVE PICKS" end rack in all TOWER RECORDS stores.
2. Independent College Radio Promotion.

Priced to suit your needs...
Call us for more details.

Break Thru

Promotion & Marketing

210 Fell St., Suite 4, San Francisco, CA 92102
(415) 626-7611 FAX 626-3501



GABRIEL continued from page 22

tour factory means that I have time to feed my muse.

KZ: Where did you cut the record?

PG: Ninety-five percent was done in my studio in the country and then we did a week in Dan's studio in New Orleans. There was also one session in Senegal.

KZ: How long ago did work on US actually begin?

PG: There's always one element, at least, that comes from the last record. But I would say 95% of US is post-Passion, which came out in 1989. I was busy touring before Passion. We did one Amnesty Tour and one with Human Rights Now. It has been quite a busy time for me.

KZ: Does that make US a more compact reflection of your life experiences? I can't imagine recording one project over a six year period. Technology changes, entire musical trends come and go.

PG: That's right.

KZ: The album starts with "Come Talk To Me," and ends with "Secret World." Despite the distance between the two songs, is there a link?

PG: There is a link in that they both originated around grooves that were samples from some Senegalese recordings that I did ten or twelve years ago. But emotionally they're both journey tracks; they're both personal reflections, though that's probably not the answer you're looking for. The journey and the sequence of the songs is really important to me. Some people throw their songs together without a lot of care or attention. I actually took a track off the record because I felt it was too long. The whole journey didn't feel right in terms of energy. I tried it out on a drive to London. I had one sequence going up and a different sequence coming down. We went for the shorter one.

KZ: Tell us a little about all the Real World music you're putting out, not that your own stuff isn't real.

PG: I never really wanted to be involved in a record company because I thought there were too many responsibilities. Most artists get pissed off at their record companies at some point or another. But we set up our studio partly to do world music recording. The studio and the control room are large enough so that you can get a forty piece band in there. Also, we had some great artists coming through for festivals, and we couldn't get recording deals for them. So, half-reluctantly, I agreed to go ahead and start a label and it's actually been a lot of fun. I think there are some extraordinary artists like Rossy, Nusrat Fateh Ali Khan and Sheila Chandra, and a lot of other people who will register on a much bigger level than they do now.

KZ: What do you think is the most common misconception people have about Peter Gabriel if all they've heard is your music?

PG: That I don't have any fun. That's the popular misconception. As you saw on that BBC program, I had a lot of fun recording. People think I'm so honest and worthy whereas, on the record I was partially trying to dispel some of the Good Guy Gabriel stuff. But I don't know to what extent I was successful.

KZ: Using the period of SO to US as a reference point, how would you contrast the overall mood of who you are?

PG: I think I'm more comfortable with myself. I think there's more of who I am in US. There were a couple of songs on SO that I wasn't completely satisfied with, specifically "That Voice Again" and "Milgram's 37"—I keep getting confused on what final title I gave it. I think it's called "We Do What We're Told." On US, every track was worked on to the point where I was happy before it left. So that's an improvement. I think US is a more assured record. At the same time I don't mean that from the personal nature of the songs, because I think there's a lack of self-assuredness in some of the lyrics. But musically most of the arrows hit close to the bulls-eye—from my viewpoint anyway.

KZ: Are you one of those guys who writes in an empty room and pours it out on a piece of paper.

PG: It varies. I do a little bit of that, but most of it is sweat and angst when everyone is sitting and waiting and the machine is on. It was interesting that New Order were doing their record right after I did mine in the studio. I was watching Barney (Sumner) go through that same lyric process. It was such a relief seeing it happen to someone else and not me. ●

LANOIS continued from page 23

results. It was better to have a series of peaks sewn together rather than just one long, drawn-out stay.

KZ: With the lyrics going in last, were you pressured to fit things in?

DL: Once Peter applied an idea that he had ready, there was a little bit of waiting around while he made things fit, and came up with a few lines on the spot. There was a certain amount of lyric chaperoning—if there's such a phrase.

KZ: Did Peter Gabriel's world beat sound rub off on you at all?

DL: I'm not as excited about mixing African rhythms with my music. I do the same thing, but I don't use such obvious superimpositions. I ask the people in the room to come up with rhythms that they think will apply, and some of them may sound African. But Peter actually superimposes. We used a couple of Senegalese rhythms that he had in the can from ten years ago.

KZ: Coupled with bagpipes?

DL: Bagpipes, where do they come into play?

KZ: "Come Talk To Me."

DL: Oh yeah! Russian choir! There's a Russian choir in there! God help us! There's a Russian choir, a whole gang of Senegalese percussionists and there's even bagpipes in there, isn't there? It's pretty amazing, the different sources of sound. What's interesting to me, in reference to "Come Talk To Me," is that a camera crew came by to do a little documentary bit while we're working. So Peter suggested we take the backbone rhythm and play and sing on top of it as a three piece band, Peter, David Rhodes and myself. While it wasn't as full-sounding, it was every bit as musical without all that stuff on it.

KZ: Gabriel said you make a dobro sing like a horn.

DL: I think he's referring to my tonal approach. Playing either the dobro or even a telecaster through a few devices and a Vox amp gives you a softer tone that you can snowball. I'll often use two-note harmonies or small three note chords that make the dobro sound like a little horn section.

KZ: Wasn't a portion of the record done at your studio in New Orleans?

DL: Peter coming to New Orleans gave us the chance to introduce a



change in the record. It helped us get another perspective on the record, perhaps to push a few things through that might not have gotten any notice if we were in the same environment all the time. We recorded horns for "Washing Of The Water." (Meters guitarist) Leo Nocentelli came in and inspired Peter during those sessions.

KZ: What are your impressions of "Digging In The Dirt"?

DL: "Digging In The Dirt" locked together early on. It always had a powerful groove, but when Tony Levin did a bass overdub halfway through the production that solidified the song. There's a really great bass part on there. Inspiring. Sparse. High energy.

KZ: What's the difference between working with an individual like Peter Gabriel, Robbie Robertson or Bob Dylan and a group like U2 or the Neville Brothers?

DL: When you have a group, you constantly have ideas coming at you. If one person relaxes, somebody else picks up the ball. A group is more of a constant stimulation. With one individual, you have the advantage of focus plus the disadvantage of living with the lulls when they happen.

KZ: What about the popular misconception that Peter Gabriel doesn't have much fun?

DL: He's a fun and loose person. But when the crunch comes down on his shoulders, the fun stops. Then it comes down to plain old hard work and bringing something to a conclusion. You have to face the storm at some point.

KZ: Considering that, was US more of an emotional bulls-eye than SO?

DL: I think on this record, Peter had a chance to investigate some sonic journeys that we didn't get around to on SO. SO was more about songs. This record had a few trips in it. A few long journeys. ●

CLASSIFIEDS

JOB OPENINGS

A/C KRLT/KOWL needs an AT/Production Director. T&R: PO Box 15460. South Lake Tahoe, CA 96151. EOE [10/16]

TOP 40 HOT104 is looking for a Morning Person. This is a competitive college market. T&R: KHTR Radio, PO Box 1, Pullman, WA 99163. [10/16]

#1 COUNTRY STATION in NE Texas & SE Oklahoma, needs an experienced News Director yesterday. Looking for a take-charge person who can work independently. T&R: KOYN Radio, 3305 NE Loop 286, Paris, TX 75460, or call (903) 784-1293. [10/16]

PROGRAM DIRECTOR/PM DRIVE: WLZ HOT96 is looking for an Adult Top 40 PD/Afternoon Jock, who can combine leadership with ability to continue to keep us #1 in the county! T&R: Shane McIntosh, 7825 Old Mackinaw Trail, Cadillac, MI 49601. [10/16]

KQLA 104 has an immediate opening for an experienced, energetic Night Personality. Must have personality, and strong phones a plus! T&R: Mike Temaat, 5008 Skyway Drive, Manhattan, KS 66502. [10/16]

SST RECORDS is seeking to fill a f/t Administrative Assistant position. Exceptional organizational skills required. Experience with schedules, timetables, computers, phones and a background in advertising necessary. Send resume and cover letter via fax: (310) 430-7286, or mail to SST Records Administrative Ass't, Attn.: Ron Coleman, Box 1, Lawndale, CA 90260. No calls please. [10/16]

OLDIES STATION KKRQ has a f/t opening for an experienced Air Talent. T&R: Ted Jacobsen, PO Box 2388, Iowa City, IA 52244. EOE [10/16]

#1 TOP 40 IN GRAND FORKS, needs a killer Midday Talent. Must be a team player with great production. Females strongly encouraged. Overnight T&R: Rick Acker, 505 University, Grand Forks, ND 58201. [10/16]

VERY HOT A/C FM92 WFPS will have a f/t opening in the near future. Looking for experience and personality to fit in with our family of pros. No calls please. T&R&salary: Jim Douglas, PO Box 701, Freeport, IL 61032. EOE [10/9]

WYTE SEEKING AIR PERSONALITIES. Immediate opening. T&R: Dave Winston, PO Box 1030, Stevens Point, WI 54481. [10/9]

CALIFORNIA CENTRAL VALLEY COUNTRY looking to expand staff. Must be well-versed in all aspects of radio broadcasting. Right person gets right bucks. T&R: Program Director, PO Box 170, Turlock, CA 95381. [10/9]

HOT A/C WOND needs a Midday Personality who can do light typing, logs and reception. Immediate opening. T&R: Don, PO Box 119, Wilmington, IL 60481, or call (815) 458-2141. [10/9]

HOT A/C KEYW/FM needs future Air Talent. All shifts open. T&R: KEYW Radio, 3900 West Clearwater, Suite 111, Kennewick, WA 99336. [10/9]

WXCY/FM WANTS YOU. Jock needed to fill weekend slot. T&R ASAP: Dave Hovel, PO Box 269, Havre de Grace, MD 21078. EOE [10/9]

AVAILABLE

PD HYPERTARGETING 25-40 women. Programmed successful Rhythmic A/C in Modesto. Fifteen years winning experience. Strong leader. EDDIE MONSON: (209) 725-8451. [10/9]

ST. LOUIS MORNING TEAM. The Boomer & Hurricane show, looking for a change. Call for the latest aircheck. (314) 839-7765. [10/16]

WANT TO WIN? So do I! Eleven-year PD/MD/Promotion man seeks slot with stable outfit. MIKE: (314) 471-0041. [10/16]

FIFTEEN-YEAR RADIO PRO needs station to help. Jack-of-many-trades and formats, ready to boost your station to the top! A/C, Top 40, Album & Oldies. JOHN: (309) 663-8641. [10/16]

HELP! TALENTED, GREAT ATTITUDE and a team player. Currently three-plus years in D.C. market. Looking for modern Rock, Album, Classic Rock or Hot A/C. Preferably Midwest, but willing to go anywhere. ERIC KESNER: (703) 941-6825. [10/16]

HUNGRY TO HELP YOUR STATION! Voice of Contra Costa football and former Concord KISS fill-in, still actively seeking Sacramento-Modesto music/sports gig. FRANK BUTERA: (510) 223-1534. [10/16]

AMBITIOUS, DEPENDABLE NEWCOMER with lots of related training and experience seeks AT opportunity. I'll go where the job takes me. ROB: (701) 642-4270. [10/16]

SPORTS WHIZ: Three-year all-pro ready to crack your starting line-up. P-B-P, Analyst, Reporter and Studio Host with promotion, A/C and Top 40 experience. Give me the ball and watch me run with it. TODD COLEMAN: (712) 284-1645. [10/16]

FORMER PD at A/C KELO/FM in Sioux Falls, SD, looking for music and/or research position. KATHY HANSEN: (605) 334-7440. [10/16]

TEN YEARS ON-AIR with programming experience, working on B.E.E., would like to leave West Coast for Midwest, preferably Missouri. RANDY: (510) 785-8782. [10/9]

TWELVE-YEAR VET, with major market experience, seeking programming position in medium market. Midwest/Rocky Mountain region. DON PAVLAK: (216) 877-0484. [10/9]

SERVICE REQUEST

KXXO: New 85,000 Watt A/C needs service from A&M, Arista, Geffen/DGC, MCA, Reprise, Rhino, SBK and Warner Bros. Send to: John G. Foster, 119 N. Washington, Olympia, WA 98507, or call (206) 943-9937. [10/16]

KBRF: FM103, area's #1 Adult Hit/Classic Rock needs full service from all labels. Send to: PO Box 494, Fergus Falls, MN 56537-0494. [10/16]

KFMA: Alternative Morning Show needs Comedy bits on CD. Comedy edits that are radio friendly and wacky records. Send to: PO Box 359, Wickenburg, AZ 85358, or call (602) 684-7804. [10/16]

K-PAC: We need your help! University radio station in needs of A/C, Alternative, Urban and Top 40 service from all labels. Send to: Mark J. Powell, 100 East Claflin, Salina, KS 67401-6196. [10/16]

KRKY/KRKM: Combo station needs Country and Classic Rock service from all labels. New station as of 8/7/92. Send to: Annette Dugger, PO Box 1030, Granby, CO 80446, or call (303) 887-2566. [10/9]

PERSONAL PICKS

SINGLES by Dave Sholin

GO WEST - Faithful (EMI/ERG) Aiming straight for the heart of Top 40's faithful, Peter Cox and Richard Drummie release what can easily qualify as their strongest effort to-date. They emerged in the mid-'80s with a slickly produced sound, and now the duo balances hipness and melodic Pop hooks with apparent ease. Uptempo and loaded with appeal to a wide cross section of audience that makes it a natural.

GENESIS - Never A Time (Atlantic) Plenty of star power over the last few weeks gives programmers the opportunity to showcase well-established favorites. As everyone has come to expect, Phil Collins handles this ballad with emotional sincerity, setting up yet another in the string of obvious singles from their *We Can't Dance* album.

EXPOSE - I Wish The Phone Would Ring (Arista) It's a new line-up for this trio as Ann Curless and Jeanette Jurado, who does lead vocal duty on this classy effort, are joined by newcomer Kelly MoneyMaker. Experiencing non-stop success in a relatively short period of time, Expose enters this next phase of their evolution with a mid-tempo winner that will keep 'em on that hot streak.

GUNS N' ROSES - Yesterdays (Geffen) It's no illusion—GNR is getting major MTV exposure with this track currently in heavy rotation. Coming off their biggest Top 40 hit this decade, Axl and crew crank it up with this explosive and very commercial rocker.

TOAD THE WET SPROCKET - Walk On The Ocean (Columbia) Those guys from Santa Barbara with the funny name are back with more of that melding of folksy, Alternative and Pop styles that has earned them a legion of new fans at Top 40. It's all about coming up with the right notes and this latest entry uncovers an ingenuous melody line. One of the freshest in the wave of Alternative artists that have crossed over this year.

DONNA DeLORY - Praying For Love (MCA) By now, most everyone has heard that Donna's background includes backing Madonna on the "Blonde Ambition" tour, earning her a moment of fame in the movie "Truth Or Dare." But that's all history because now the daughter of famed producer Al DeLory gets her turn in the spotlight with this impressive debut single. Performing is only half the equation, as she doubles as the song's co-writer.

ALBUMS by Ron Fell



Prince & The New Power Generation (Paisley Park/Warner Bros.)

More naked truths and consequences from the purple music maker designed to excite the libido in all comers. Prince has a way of taking matters that might otherwise be juvenile soft porn and converting them into issues of righteous sexual liberation. When not dabbling in

the titillating, Prince replaces libido with the less modest bravado of an apostle extolling exotic values—family and otherwise. And all of this within the confines of a perplexing rock opera in which our hero weaves a figurative Persian rug out of wildly colorful spun silk and whole cloth. Opening with the humorous MYNAME IS PRINCE, the set covers a myriad of musical territory from Prince's predictably flat-out funk to straight ballads like SWEET BABY to the smokey reggae of the seductive BLUE LIGHT. High in the groove factor are the brilliant MYNAME IS PRINCE, the clever THE CONTINENTAL and the funkysexual SEXY MF which in an unedited form could turn a radio station into a car wash. Those who would like to air it can get the abridged version from Warner Bros. I guess the real point of SEXY MF is not that far from the point or points Madonna makes when she bares her breasts at a fashion show. Gets people talkin'!

CROSSOVER PICK

CLASSICEXAMPLE - It's Alright (Hollywood BASIC) Crossover play helps qualify this as RECORD TO WATCH, but this sensational tune has got everything to recommend for straight-ahead Pop stardom. Strong on harmony and melody, much like CMB and BOYZ II MEN, this polished production is featured in the new film "South Central," just opening in theatres around the country. Check out some of the early stats in "Inside Top 40" on page 8.

NEXT WEEK
rap ANNIVERSARY

the GAVIN REPORT

| | | | | | | |
|---|---|--|--|---|--|--|
| Bill Gavin Founder | Dave Sholin Top 40 Editor | Elma Greer Country Consultant | Linda Ryan Alternative Radio Editor | Neal Stillman Art Department Staff | David Beran Rob Fiend Kelly Woo Ivan Rodriguez Blane Mail Editorial Assistants | Lisa Austin (615) 292-6083 Country Marketing |
| Ron Fell Publisher Adult Contemporary Editor | Annette M. Lai Top 40 Associate Editor | Lisa Smith Country Music Editor | Beverly Mire Editorial Director | Dr. Oren Harari Moon Mullins Eric Norberg Rhody Bosley Contributing Editors | Seana Baruth Manager, Gavin Radio Services Alternative Assistant | Michael Nixon (310) 677-6363 Fax: (310) 677-4325 Urban & Rap Marketing |
| Diane Rufer Adult Contemporary Associate Editor Circulation Manager | Betty Hollars Urban Contemporary Editor Office Manager | Cyndi Hoeltzle Country Music Associate Editor | Natalie Duitsman Production Director Classifieds Editor | Geoff Marshall Computer Services | Lou Galliani (805) 542-9999 Fax (805) 542-9997 | Rick Galliani (415) 459-3703 Video Marketing |
| Station Reporting Phone: (415) 495-1990 Gavin Fax: (415) 495-2580 | John Martinucci Urban Contemporary Associate Editor | Keith Zimmerman Jazz/Adult Alternative Editor | Dodie Shoemaker Art Director | Sheila Rene Receptionist | Bob Galliani (415) 564-8300 Fax (415) 564-2098 Marketing & Sales | Michael Carberry (319) 339-4216 Non-Label Marketing |
| | Brian Samson Rap Editor | Kent Zimmerman Album Radio Editor Jazz/Adult Alternative Editor | Peter Grame Associate Art Director | Moe Ali Rodney Edwards Rap Interns | | |

The Gavin Report is published fifty weeks a year on Friday of each week. Subscription Rates \$250 for 50 issues or \$140 for 25 issues. Subscription and Circulation inquiries: (415) 495-1990. All rights to any or all of the contents of this publication are reserved. Materials may not be reproduced in any form without the publisher's permission. ©1992, THE GAVIN REPORT, INC. 140 Second Street, San Francisco, CA 94105. Marketing Representatives: Galliani Brothers

3 years ago

toad the wet sprocket

began building a base at college and alternative radio.

14 months ago

they released the album "fear."

after 190

live dates we finally took a song to first, AOR, and then, Top 40 radio.

20

weeks later the video for All I Want is one of the best researching videos on MTV.

Now Gold.

The new single

Walk on the Ocean

will take this project platinum.

Columbia For as long as it takes.

Produced: Gavin Mackillop
Management: Blake & Brandford

JOHN STAMOS WITH THE BEACH BOYS

GOING FOR ADS OCTOBER 19TH

FOR EVER



PRODUCED BY JOHN STAMOS/GARY GRIFFIN/LANNY CORDOLA
FROM THE BEACH BOYS CD "SUMMER IN PARADISE" (BBR727-2)

FILM AND TELEVISION ACTOR JOHN STAMOS, SEEN BY OVER 40,000,000 PEOPLE WEEKLY ON THE ABC-TV HIT SERIES "FULL HOUSE," PERFORMS HIS FIRST RELEASE, "FOREVER," ON THE BEACH BOYS LATEST ALBUM "SUMMER IN PARADISE." JOHN OFTEN PERFORMS WITH THE BEACH BOYS AS VOCALIST, PERCUSSIONIST, AND GUEST DRUMMER WHEN HE IS NOT ACTING, AND APPEARS WITH THE GROUP IN THE VIDEO OF THE #1 MULTI-PLATINUM SMASH HIT "KOKOMO."

HIS SELECTION OF THE DENNIS WILSON COMPOSITION "FOREVER" PERSONIFIES HIS INTRINSIC LOVE OF MUSIC. JOHN CHOSE "FOREVER" TO BE HIS WEDDING SONG ON "FULL HOUSE" AND ASKED THE BEACH BOYS TO JOIN HIM ON THE RECORDING. THE MUSIC VIDEO, WHICH HAS RECENTLY AIRED NATIONWIDE ON "FULL HOUSE," WILL APPEAR AGAIN DURING THE TELEVISION SEASON.

FOREVER

(DENNIS WILSON/GREGG JAKOBSON)

IF EVERY WORD I SAID COULD MAKE YOU LAUGH I'D TALK FOREVER. TOGETHER MY LOVE
I ASKED THE SKIES WHAT WE HAD. IT SHOWN FOREVER. TOGETHER MY LOVE
IF THE SONG I SING TO YOU, WOULD FILL YOUR HEART WITH JOY, I'D SING FOREVER
TOGETHER MY LOVE
FOREVER. FOREVER. I'VE BEEN SO HAPPY LOVING YOU
TOGETHER MY LOVE
LET THE LOVE I HAVE FOR YOU LIVE IN YOUR HEART AND BE FOREVER, TOGETHER MY LOVE
FOREVER. FOREVER. I'VE BEEN SO HAPPY LOVING YOU
IF EVERY WORD I SAID COULD MAKE YOU LAUGH I'D TALK FOREVER
FOREVER. FOREVER. I'LL BE SO HAPPY LOVING YOU

© 1970 DAYWIN MUSIC INC. ADMINISTERED BY CAREERS-BMG MUSIC PUBLISHING INC. (BMI) & BROTHER PUBLISHING CO.

