

the GAVIN REPORT

ISSUE 1864 JULY 12, 1991

ALTERNATIVE



HAPTERHOUSE

NIRVANA



THE FARM



AINSOURCE



LEADERS OF THE NEW SCHOOL



MICHAEL McDERMOTT

OF 1991



MF

- PLUS:
- BLAKE BABIES
 - DREAM WARRIORS
 - ED O.G & DA BULLDOGS
 - K.M.D.
 - O.G. STYLE
 - SCHOOL OF FISH



SON OF BAZERK

KIIS LOS ANGELES' BILL RICHARDS TALKS TOP 40

R.E.M.
SHINY
HAPPY
PEOPLE

You can't say it without smiling.

The new single from

R.E.M.

"Shiny Happy People"

From the No. 1, double platinum album **Out Of Time**
Produced by Scott Litt & R.E.M.



Warner Bros.

www.americanradiohistory.com

GAVIN AT A GLANCE

* Indicates Tie

TOP 40

MOST ADDED

PAULA ABDUL
The Promise Of A New Day (Captive/Virgin)
HUEY LEWIS AND THE NEWS
It Hit Me Like A Hammer (EMI)
C + C MUSIC FACTORY
Things That Make You Go Hmmmm....

RECORD TO WATCH

MARKY MARK AND THE FUNKY BUNCH/LOLETTA HOLLOWAY
Good Vibrations (Interscope)

Hot

MICHAEL BOLTON
Time, Love And
Tenderness (Columbia)



URBAN

MOST ADDED

PRINCE AND THE NEW POWER GENERATION
Gett Off (Paisley Park/Warner Bros.)
J.T. TAYLOR
Long, Hot Summer Night (MCA)

RECORD TO WATCH

PRETTY IN PINK
All About You (Motown)

Hot

KEITH WASHINGTON
Are You Still In....
(Qwest/Warner Bros.)



RAP

MOST ADDED

NIKKI D
Hang On Kid (Def Jam/RAL/Columbia)
GETO BOYS
My Mind Playing Tricks On Me (Rap-A-Lot)
2 KINGS
Definition Of A King (Bahia/RCA)

RETAIL

Hot

KOOL MOE DEE
How Cool Can One Blackman Be?
(Jive/RCA)

RADIO

Hot

DOWNTOWN SCIENCE
Room To Breathe
(Def Jam/Columbia)



A/C

MOST ADDED

HUEY LEWIS AND THE NEWS
It Hit Me Like A Hammer (EMI)
MICHAEL BOLTON
Time, Love And Tenderness (Columbia)
CHICAGO
You Come To My Senses (Reprise)

RECORD TO WATCH

THE TRIPLETS
Sunrise (Mercury)

Hot

ROD STEWART
Motown Song
(Warner Bros.)



COUNTRY

MOST ADDED

MARK CHESNUTT
Your Love Is A Miracle (MCA)
OAK RIDGE BOYS
Change My Mind (RCA)
DIAMOND RIO
Mirror Mirror (Arista)

RECORD TO WATCH

SHELBY LYNNE & LES TAYLOR
The Very First Lasting Love (Epic)

Hot

DIAMOND RIO
Mirror Mirror (Arista)



JAZZ

MOST ADDED

WALTER BISHOP, JR.
What's New (DIW)
DAVID SANBORN
another Hand (Elektra Musician)
REBECCA COUPE FRANKS
Suit Of Armor (Justice)

RECORD TO WATCH

TERENCE BLANCHARD
(Columbia)

Hot

DAVID SANBORN
another Hand
(Elektra Musician)



ADULT ALTERNATIVE

MOST ADDED

JEREMY WALL
Cool Running (Amherst)
BONNIE RAITT
Luck Of The Draw (Capitol)
FREEWAY PHILHARMONIC
Car Tunes (Spindletop)

RECORD TO WATCH

PETE BARDENS
Water Colors (Miramar)

Hot

BONNIE RAITT
Luck Of The Draw
(Capitol)



ALBUM

MOST ADDED

VAN HALEN
For Unlawful Carnal Knowledge (Warner Bros.)
ALLMAN BROTHERS BAND
"End Of The Line" (Epic)
HUEY LEWIS AND THE NEWS
"Build Me Up" (EMI)

RECORD TO WATCH

BILL & TED'S BOGUS JOURNEY
(Interscope)

Hot

ALICE COOPER
"Hey Stoopid" (Epic)



ALTERNATIVE

MOST ADDED

PSYCHEDELIC FURS
"Until She Comes" (Columbia)
MEAT PUPPETS
"Sam" (PolyGram/PLG)
GARY CLAIL
"Human Nature" (RCA)

RECORD TO WATCH

G.W. McLENNAN
Watershed (Beggars Banquet/RCA)

Hot

THE HOUSE OF LOVE
A Spy In The...
(Fontana/Mercury)



RAPPIN' WITH BRAND NEW HEAVIES
see page 29

NEWS

TALKING TOP 40 WITH BILL RICHARDS
see page 15

The Storm Before the Stern

Talk about being preceded by a reputation.

Howard Stern, whose New York-based morning show is set to be broadcast daily by satellite on KLSX-Los Angeles beginning no later than July 25th, has already set off a storm of protests.

Stern's program, broadcast from WXRK-New York ("K-Rock"), is the number-two morning show in the city, and is already heard by satellite on

WYSP-Philadelphia and WJFK-Manassas, Va. (near Washington, D.C.).

As far as several Southern California community and activist groups are concerned, that's enough. They read a remark by Stern, that "Los Angeles is filled with homosexuals, deviants and child molesters. I should do very well."

"There's got to be something wrong with KLSX that they would

put up with something like this on the air," said Wally Smith of the Gay and Lesbian Alliance Against Defamation. Smith said he had never heard Stern's show.

Stern, whose show has been rumored to be heading to Chicago as well, has signed a multi-year deal with KLSX.

"This is an aggressive way to win the L.A. morning wars," said Program Director Andy Bloom. Stern will do long-distance battle against KLOS's popular "Mark and Brian" show, among others. On the air in New York, Stern is already taking shots at his new rivals. "Have you heard these idiots Mark and Brian?" he asked comedian Jim Morris last week.

"You listen and see if they're not trying to steal from me. But that party's gonna be over very soon."

Stern replaces veteran AT David Perry, who will continue on the shift, doing local cut-ins. Stern's local commercials, which he often stretches out to several minutes, interweaving ongoing bits, will remain intact, said Bloom. "They're more entertainment than selling."

As for whether or not other radio personalities may be beamed by satellite into other markets in the future, Bloom commented: "If it's a Howard Stern caliber of talent, yes. But he's in a class by himself."



Capricorn Rises Again

Capricorn Records, home of such '70s hit artists as the Allman Brothers, Marshall Tucker Band, and Wet Willie, is back.

The label, folded by founder Phil Walden in 1979, is no longer based in Georgia, however. Walden, active in recent years as a manager, will run Capricorn from his offices in Nashville.

As it was in its prime years, the label is affiliated with Warner Bros. However, according to publicist Mark Pucci in Atlanta, "we're focusing on talent that's coming out of the South now."

First act—and the only one announced so far—is the five-man guitar rock band from Athens,

continued next page

GUEST NEWS EDITOR- Ben Fong-Torres

TABLE OF CONTENTS

FORMATS

- 8 TOP 40
- 23 URBAN
- 26 RAP
- 30 A/C
- 36 COUNTRY
- 42 JAZZ
- 44 ADULT ALTERNATIVE
- 52 ALBUM
- 54 ALTERNATIVE

COVER STORY

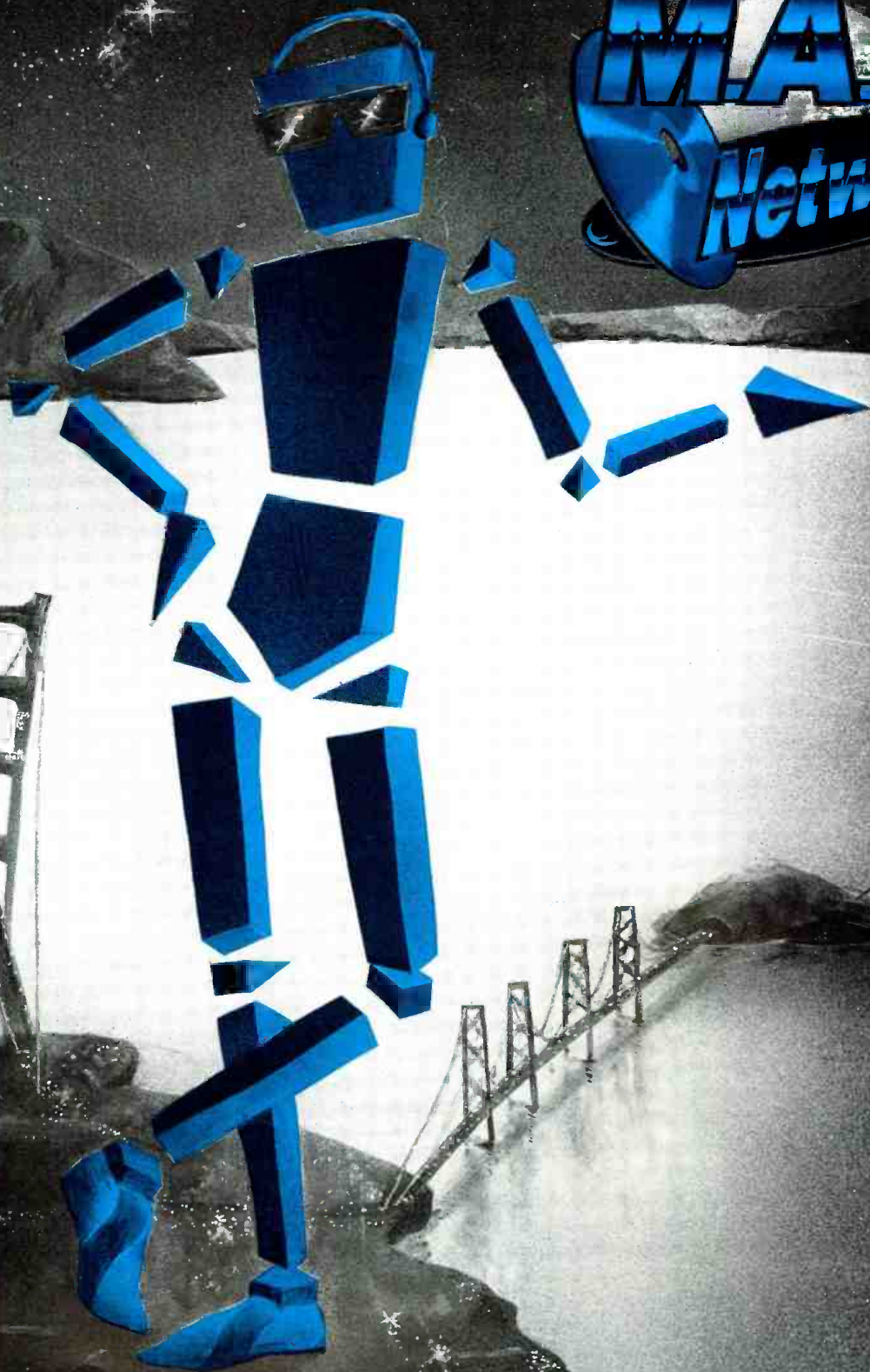
18 Alternative New Faces 1991

Alternative New Faces 1991

FEATURES

- 15 TOP 40 PROFILE by Dave Sholin
- 16 P.D. NOTEBOOK by Eric Norberg
- 17 HEAR & THERE by Sheila Rene
- 29 RAP PROFILE by Brian Sampson
- 33 MADCAP RADIO UPDATE by Louise Palanker
- 35 BIOFEEDBACK by Ron Fell
- 41 COUNTRY PROFILE by Lisa Smith
- 49 CLASSIFIEDS by Natalie Duitsman
- 51 ON MANAGEMENT by Oren Horari

MAN. Network



continued from previous page

GA., *Widespread Panic*, who grossed \$500,000 in tour revenues last year and whose first album will be released July 23.

Walden, whose roster at the original Capricorn roamed far beyond Southern Rock and into comedy (Martin Mull) and singer-songwriters (Livingston Taylor), is also manager of actor Jim Varney, best known for his character, Ernest P. Worrell (*Ernest Goes to Jail* and two other movies).

He's Still a Bobby Rich Man

Bobby Rich's resignation from KRMX-San Diego, CA may have been "amicable," according to GM Bob Visotcky, but it really wasn't.

Rich, PD and morning AT at the AC station since February, resigned late last month after a week's suspension.

"I can only say I resigned," said Rich, citing an agreement he'd made with the station. But local media reporters have said that Rich was forced out.

Rich, a veteran of two stints at B-100 in San Diego, the first one in 1975, said he was suspended for "insubordination" for using a drop-in that Visotcky didn't like. The drop-in, an indecipherable remark originally used by Soupy Sales on his TV show of the '50s, was called "Rufus the Weather Dog."

"Listeners loved it, but the boss didn't. He claimed he'd told me not to do the bit. I say he didn't. But I ran the bit once while he was away—so that he wouldn't

have to be around to hear it—and I got suspended." Rich has been temporarily replaced by Howie Castle, named acting PD.

Rich has been rumored to be eyeing a return to B-100, where he hit the top of the ratings in 1979, and which he programmed as a Hot A/C in 1984. His morning show, *The Rich Brothers*, earned him several industry awards, including a Gavin Award as Air Talent of the Year.

He said he and B-100 have talked. "There is an opening there, but we haven't made any kind of a deal."

Whatever happens, Rich hopes to stay in San Diego. "I have a pool one-third finished, and it'd be nice to see it completed."

If local media and listeners' support are indicators, Rich should have no trouble sticking around for a few laps. One close friend said sentiment is lopsided for Rich and against Visotcky, and explained: "Screwing with Bobby in this town is tantamount to screwing with Santa Claus."

Hot 97 Hot in Apple Arbitrons; AC Powerful in LA

Hot 97 (WQHT) continues to top the Top 40 stations in New York, according to the Spring Arbitrons. Hot 97 jumped from a 3.7 to a 4.0 share of 12+ listeners, while Z-100 (WHTZ) had a flat 3.6-3.6. WPLJ, with Scott Shannon not yet in for a full book, improved from 2.0 to 2.2.

WRKS (Kiss) dipped to a 5.1; AC's WLTW and WNSR had OK outings with 4.8 and 4.2, respectively. Don Imus' WFAN batted a 2.9, up from 2.3, while Oldies WCBS had a strong 5.2.

In the album/classic-rock wars, WXRK barely led WNEW, 3.3 to 3.1.

With Howard Stern in the morning, K Rock blasted WNEW, 6.3 to 2.7, but NEW beat WXRK in every other daypart.

In Los Angeles, AC KOST topped the Arbitrons with a 6.1, up from 5.7, while rival KBIG improved from 3.5 to 4.1. KIIS had a 4.7 to eclipse both KKBT (4.0, up from 3.6) and KPWR Power 106 (3.4). KLOS bounced back from a 4.0 winter book to 4.5. Oldies KRTH sprang from 2.8 to 3.6; KROQ had a 3.1 share, KTUV (*The Wave*) stayed flat at 2.8, and Pirate (KQLZ) continued to sink, from 3.0 to 2.0.



All-American Boys

Vinnie James opened a series of shows for the Doobie Brothers at Universal Amphitheater in Los Angeles. James, who's earned raves for his Cypress/RCA debut, *All American Boy*, hangs with Doobies Tom Johnston (left) and Patrick Simmons (right).

WARNERS NAMES BOB JAMES TO A&R POST

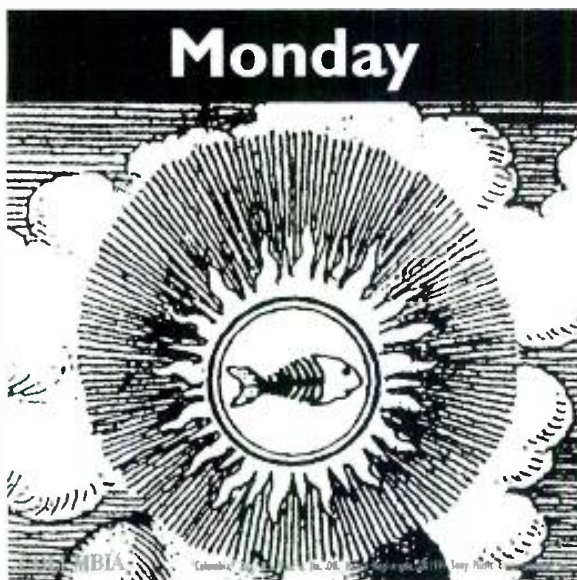
Bob James—yes, that Bob James—has been named Vice President of A&R, Jazz and Progressive Music for Warner Bros. Records.

The popular pianist, who will continue to record for Warners, will scout talent and oversee the department.

"Bob James is the embodiment of contemporary jazz and progressive music," said Mo Ostin, Board Chairman of Warner Bros. Records. "And now...we're delighted to be tapping his expertise

and vision in the A&R arena." Lenny Waronker, President of the label, added: "It's rare when an artist of Bob's caliber can function in an executive capacity. But, then, Bob James is a very rare individual."

James has worked in A&R before, at CBS Records in 1976. He next formed his own label, Tappan Zee Records, and in addition to his work as a musician on dozens of albums, he has been an arranger and producer.



KZ103

WWKZ 103.5FM

1016 NORTH GLOSTER TUELO, MS 38801
(601) 844-2134 FAX (601) 844-2887

July 5, 1991

Bruce Tyler
Vice President
AIR-Active Industry Research
P.O. Box 1136
Columbia, MD 21044

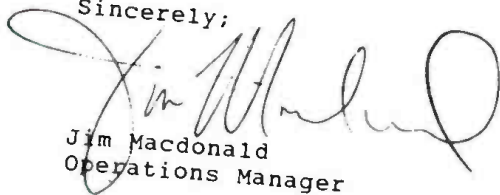
Bruce:

I am very glad that AIR has chosen to conduct a music research competition with Gavin stations. The AIR/Gavin Competition has helped me here at KZ103. I am also glad to know that someone has done something to call attention to Gavin stations.

It seems that 9 out of 10 songs chart first at Gavin, and two or three weeks later, the same songs chart at R&R. Gavin stations are always breaking new songs and artists, but never get credit for it. Gavin stations are much more responsive to new artists, and more willing to take a chance on them. Many times, it takes Gavin stations to make other stations aware of new product.

I am happy to be involved with the AIR/Gavin Competition. I hope that it, and other factors, will make the record industry take a closer look at the importance of Gavin stations. There are some very good Gavin stations, and I think that it's about time the record industry noticed them.

Sincerely;



Jim Macdonald
Operations Manager

JCM/kh

KING SISTERS SEEK TO BUY OWN STATIONS

After almost a year on the block, KING-AM and FM-Seattle may wind up being sold to itself.

That is, the two sisters who are the principal shareholders of King Broadcasting, which has been selling off various broadcast properties in recent months, have decided to purchase the stations themselves.

Priscilla Bullitt Collins and Harriet Stimson Bullitt, whose late mother, Dorothy Bullitt, was the founder of King Broadcasting, have formed their own corporation, to be known as King

Radio Company, to purchase the stations.

In a letter to the staffs of KING, the Bullitt sisters said they wanted, with the FM, to continue its legacy of classical music—which their mother considered “our special treasure”—while the AM continues its talk format.

The sisters, who said they waited until a fair market value had been established for the two stations (they declined to reveal the purchase price), said they hoped to maintain KING’s call letters.



It's a Miracle

Smokey Robinson celebrates his signing with SBK by smiling for the cameras. Left to right: his manager, Tamiko Jones; Daniel Glass, Executive VP/GM, SBK; Charles Koppelman, Chairman/CEO, SBK; the Miracle himself; Michael Roshkind, Smokey's attorney, and Martin Bandier, President/COO, SBK Records Group.

Steve Offers Perun-tal Guidance

Scratch the rumors about Steve Perun, who left his PD post at WZOU-Boston, heading to the West Coast to join Jeff Pollack's consulting company.

Instead, Perun, who enjoyed high ratings at WZOU but departed last month after a dispute over the station's morning show, has decided to open his own consultancy to be based in Boston. He is expected to announce several major market clients in the next few weeks.

Perun can be reached at (617) 244-2069.

WEA DIGS NEW CASSETTE TECHNOLOGY

Calling it a “breakthrough system,” Atlantic Records has announced that it is using a digital technology known as “DIGalog” on all cassettes it distributes.

All WEA labels will be issuing cassettes processed by DIGalog, according to Jordan Rost, VP/Marketing at Warner Music Group, Inc. Developed by WEA Manufacturing with Concept Design in South Carolina, the technology allows record companies to duplicate cassettes directly from

a digital source, bypassing traditional analog mastering steps and, according to Atlantic, “yielding higher sound quality than ever before possible in a mass-produced audio cassette. This remarkable achievement establishes new standards for sonic clarity and dynamic range.”

While Warners owns the trademark on DIGalog, said Rost, other companies have similar access to the necessary equipment and are expected to follow suit.

New Sampler for AIDS Relief

KKSF-San Francisco raised more than \$140,000 for the San Francisco AIDS Foundation through sales of an all-star sampler CD over the past two years.

Now, the Adult Alternative station has produced and released *Sampler 2*. John Tesh, co-anchor of *Entertainment Tonight* (and, more recently, host of the Wimbledon tennis coverage on NBC-TV) and a contributor of a track to the new CD, helped launch it July 11th at the *Red Hot and Cool Wine & Jazz festival* at the Embarcadero Center in the city.

Other musicians on *Sampler 2* include Andreas Vollenweider, Julia Fordham, Ottmar Liebert, Chris Rea, OPAFIRE, Danny O'Keefe, Toni Childs, Acoustic Alchemy, the Rippingtons, Michael Hedges, Najee, Mary Black, and Quintana & Speer. All artists, publishers and record companies waived royalties so that all net proceeds—about \$3.50 a CD—can go to the Foundation. The first sampler, according to KKSF General Manager David Kendrick, sold more than 40,000 copies.

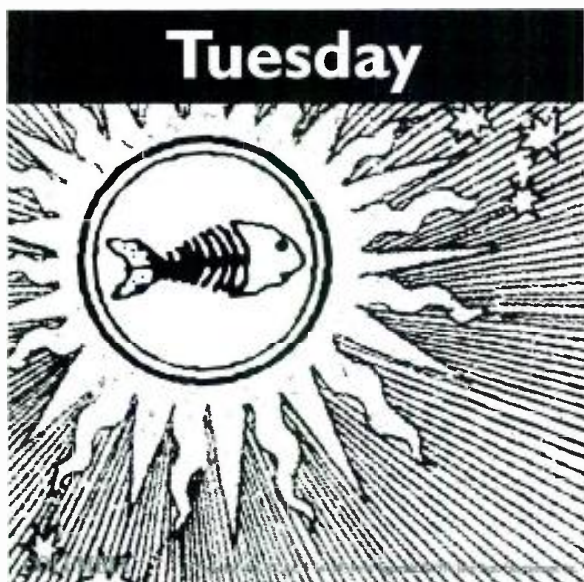
ADAM COOK FINDS NEW KITCHEN

Adam Cook takes over as PD at WXXL (XL106) in Orlando this week. Cook recently left WSSX (95SX)-Charleston, SC, and his latest move reunited him with GM Randy Rahe, with whom he worked at 92X in Columbus, OH.

“He's a winner at every place he's been,” said Rahe of Cook,

whose resume also includes a stint at 104 KRBE-Houston.

Cook comes to a station ranked 4th in the market in the latest Birches. “We're going to be an 18-34 focus station,” he said, “and whatever else happens is good for us.”



ROTATIONS

RCA has upped Mark Eichner, A&R Talent Manager, to Director, A&R. Also at RCA, Galynn Kiser is promoted from A&R asst. to A&R Rep... Music City shifts: **Holly Gleason**, formerly a byline in *Hits* and *Pulse* magazines, has become Director of Media and Artists Relations at Sony/CBS in Nashville, replacing Fletcher Foster, who went west for Sony... Meantime, Atlantic's Nashville office has found someone to head up publicity. VP/GM Rick Blackburn has named Julie "Jules" Wortman, ex- of Network Ink and Sony/CBS, effective July 22. Jules recited Atlantic's roster of new country artists and rubbed her hands in anticipation. "I'm so excited about helping with their careers," she said. "They're in for a treat. And I'm not talking about Goo Goos"... Neil Lasher has been appointed Senior Director, Album Promotion for SBK... Also at SBK, Michael Mena is Senior Director, New Music... At Uni, Terry Zellmer is upped to Director of Product Development, Specialty Lines, while Sue Kelley is Product Development Manager... Jerry Rubino has been named Manager, National Alternative Promotion at Chrysalis. He joins from Rough Trade Records and was winner of the 1991 Gavin Seminar award for National Indie Label Promotion Director of the Year... Daniel Jason is the new Int'l Product Manager at Polygram Holding, Inc... At WEA's LA Branch, it's Jeanine Merget in the slot as Merchandising Manager, while Dawn Mori has been named In-House Marketing Rep. LA Branch alumnus Shila Morrow is new National Product Development Coordinator for WEA... and at Epic, Kevin Gibbs is National Marketing Coordinator, Black Music, up from assistant in the publicity department.

RADI-O-RAMA

Hot 97 (WQHT-FM)-New York has named Lisa Glasberg News Director for morning drive. "Lisa G." has been acting ND for four months and came to Hot 97 from sister station WFAN. Lisa is also a free-lance with Westwood One Radio Network... Jazz in Sacramento? Sure thing, now that KXJZ-FM has signed on. The station is the newborn sister of KXPR, an NPR affiliate at California State U. of Sacramento. Music director Gary Vercelli says KXJZ is "mainstream jazz, but news intensive in the morning, with *The Morning Edition* from NPR. The new station, at 88.9, is programmed by Charles Strazynski; GM is Phil Corriveau... WMMM-FM-Madison, WS, gave itself a memorable birthdate by signing on on the Fourth of July. The station, which has a

"rockin' AC" format, signed on at 1:05 p.m. (WMMM is at 105.5) with a radio history lesson, noting that the first experimental radio station in the United States, WHA, signed on in Madison in 1915... Also born on the Fourth of July, and to that exact song, was WCDU-Dallas/Ft. Worth. The station, formerly KMEZ, is now "CD 107.5," with Classic-Rock, "but without any heavy metal" and "without silly deejays or extraneous talk," according to GM Skip Schmidt... KITS-San Francisco ("Live 105") has scored a couple of biggies for its summer *Free Concert Series*. July 9, the station presented *Crowded House* in town. July 24, it's Ned's Atomic Dustbin in San Jose, and August 12, EMF will play in Palo Alto... Bob Stroud will go a few more loops with WLUP-Chicago, having signed for three more years of the mid-day shift... It's a homecoming for Connie Cole at KZOK-Seattle. She's been named to the midday shift and worked previously at KZOK from 1980 to 1988... At KZFX-Houston (Z-107), Shari Evans is the new MD; Dale Pierce is promotions director, and former promotions head Lisa White is upped to director of marketing and advertising... John Stevens rejoins KKYS-Bryan, TX as MD/evening AT. Stevens returns from KHYS-Houston... Win Patton is new PD at WLZ (Lakes FM)-Cadillac, Michigan, replacing Bob Spear... At KSYZ-FM-Grand Island, NE., Crash Davis is the new MD... To find consultant Ron White, try his new address: 5824 Bee Ridge Rd. #140 in Sarasota FL 34233... At KKXL-FM-Grand Forks, ND, PD Mykl McKirdy has gone to JRS Records; APD/MD Rick Acker becomes acting PD, but hopes to quit acting soon... Harry Harlan has returned to KZOR-FM-Hobbs, NM as OM after a stay with KODM-Odessa/Midland, TX. Carl Davis is the new MD, while Mark Roman slides over to sales... Cheers to KISW-Seattle, which is doing its bit to keep Washington beautiful by sponsoring litter-pickup projects along the I-90 and by distributing litter bags. Biodegradable, natch... Laura Shostak, MD at MIX 107.3-Washington, D.C., is looking to move to Chicago. If you can knock with an opportunity, her number is (202) 686-5844... Scotty Brink is on the brink of something new. The veteran AT and programmer (KSDO-San Diego; KGON-Portland) is mapping out his next moves and can be reached at (503) 635-4870... Congratulations to Ynez Zavala, MD at KUOP-Stockton, Ca., who'll complete his BA in music at the University of Pacific by interning at the marketing company, All That Jazz... John Corbett, the DJ in the CBS series, *Northern Exposure*, told *TV Time* magazine: "A lot of people think that I have this witty repartee that I can do off the top of my head. But I just recite what they write. A lot of times I don't know what I'm talking about."

BIRTHDAYS

Compiled by Diane Ruser

Our Best Wishes and **HAPPY BIRTHDAY** To:

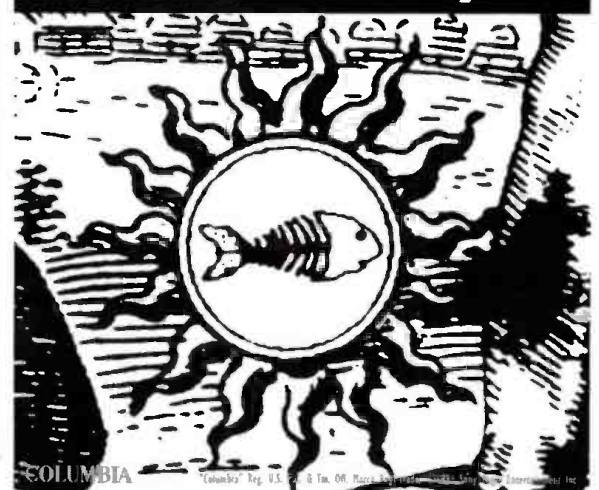
Kevin Knee, SBK Records 7/14
 Eric Marshall, WSIX-Nashville, TN 7/14
 John Spalding, WFMB-Springfield, IL 7/14
 Leslie Stoval, KBLX-Berkeley, CA 7/15
 Debbie Murray, KILT-Houston, TX 7/15
 Gary Wendt, KKFN-Sioux Falls, SD 7/15
 John Rosenfelder, DGC Records 7/15
 Linda Ronstadt, Jeff Carlisi (38 Special) 7/15
Cyndi Hoelzle, The Gavin Report 7/16
 Don Bleu, KIOI-San Francisco, CA 7/16
 Rock Allen Dibble, SBK Records 7/16
 Leslie Stewart, WFPL-Louisville, KY 7/16
 Jenn Bridge, WTSR-Trenton, NJ 7/16
 Stewart Copeland 7/16
 Rhonda Herlich, Charisma Records 7/17
 Christina Anthony, Hollywood Records 7/17
 Randy Sterling, KGCB-Galveston, TX 7/17
 Casey McMichaels, WVOI-Toledo, OH 7/17
 Phoebe Snow, Spencer Davis 7/17
 Tony Richland 7/18
 Pat Martine, MCA Records 7/18
 Dana Jang, KSJO-San Jose, CA 7/18
 Todd Sievers, KUCI-Irvine, CA 7/18
 Doug Daniels, WKWK/FM-Wheeling, WV 7/18
 Sheila Sand, WYAV/FM-Myrtle Beach, SC 7/18
 Dion, Ricky Skaggs, Martha Reeves 7/18
 Rick Gillette, WHYT-Detroit, MI 7/19
 Doug Shane, KFMS-Las Vegas, NV 7/19
 Danny Hall, WTQR-Greensboro, NC 7/19
 Dennis Hughes, WQPO-Harrisonburg, VA 7/19
 Elaine Gavin 7/20
 Jim Schaefer, WMYX-Milwaukee, WI 7/20
 Santana, Kim Carnes, T.G. Sheppard 7/20
 Michael Anthony (Van Halen) 7/20

BIRTHS

Our **CONGRATULATIONS** to HARRY O'NEAL, Operations Manager at KLSS-Mason City, IA, and his wife, MARCI, on the birth of their son, JORDAN EDWARD. Born July 9th, weighing 7 lbs., 8 oz and 22 inches long.

...**CONGRATULATIONS** to DOC HOLIDAY, Program Director at WOOF-Dothan, AL and his wife, BARB, on the birth of their son, MATTHEW PAHL. Born June 26th, weighing 9 lbs., 13oz. and 21 1/2 inches long.

Wednesday



TOP 40

MOST ADDED

- PAULA ABDUL** (179)
(Captive/Virgin)
- HUEY LEWIS AND THE NEWS** (134)
(EMI)
- C + C MUSIC FACTORY** (104)
(Columbia)
- 38 SPECIAL** (52)
(Charisma)
- BONNIE RAITT** (45)
(Capitol)

CERTIFIED

- MICHAEL BOLTON**
Time, Love And Tenderness
(Columbia)
- D. J. JAZZY JEFF
AND THE FRESH PRINCE**
Summertime
(Jive/RCA)

TOP TIP

BONNIE RAITT
Something To Talk About
(Capitol)
Last year's multi-Grammy
winner is about to do some serious
Top 40 talkin'. Showing exceptional
airplay growth.

RECORD TO WATCH



**MARKY MARK
AND THE FUNKY BUNCH**
featuring **LOLETTA HOLLOWAY**
Good Vibrations
(Interscope)

Programmers' and listeners' vibe spells
a summertime smash in the making.

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

2W LW TW

8	4	1	JESUS JONES - Right Here, Right Now (SBK)
23	12	2	BRYAN ADAMS - (Everything I Do) I Do It For You (A&M/Morgan Creek)
1	1	3	PAULA ABDUL - Rush, Rush (Captive/Virgin)
2	2	4	EMF - Unbelievable (EMI)
13	8	5	AMY GRANT - Every Heartbeat (A&M)
9	6	6	THE ESCAPE CLUB - I'll Be There (Atlantic)
11	7	7	WILSON PHILLIPS - The Dream Is Still Alive (SBK)
6	5	8	MICHAEL W. SMITH - Place In This World (Reunion/Geffen)
20	11	9	ROXETTE - Fading Like A Flower (Every Time You Leave) (EMI)
17	13	10	LENNY KRAVITZ - It Ain't Over 'Til It's Over (Virgin)
21	17	11	RYTHM SYNDICATE - P.A.S.S.I.O.N. (Impact)
5	3	12	LONDONBEAT - A Better Love (Radioactive)
18	15	13	TARA KEMP - Piece Of My Heart (Giant)
19	18	14	DAVID A. STEWART Intro. CANDY DULFER - Lily Was Here (Arista)
22	19	15	CHER - Love And Understanding (Geffen)
14	14	16	UB40 - Here I Am (Come And Take Me) (Virgin)
3	10	17	COLOR ME BADD - I Wanna Sex You Up (Giant/Reprise)
26	23	18	SCORPIONS - Wind Of Change (Mercury)
27	22	19	CORINA - Temptation (Cutting/Atco)
10	9	20	MARC COHN - Walking In Memphis (Atlantic)
33	25	21	SEAL - Crazy (Sire/Warner Bros.)
—	30	22	ROD STEWART - Motown Song (Warner Bros.)
34	26	23	NELSON - Only Time Will Tell (DGC)
4	16	24	LUTHER VANDROSS - Power Of Love/Love Power (Epic)
—	33	25	BLACK CROWES - Hard To Handle (Def American)
39	29	26	DESMOND CHILD - Love On A Rooftop (Elektra)
—	—	27	MICHAEL BOLTON - Time, Love And Tenderness (Columbia)
7	20	28	SURFACE - Never Gonna Let You Down (Columbia)
16	24	29	EXTREME - More Than Words (A&M)
—	38	30	CATHY DENNIS - Too Many Walls (PLG)
—	—	31	D. J. JAZZY JEFF AND THE FRESH PRINCE - Summertime (Jive/RCA)
—	34	32	TOM PETTY AND THE HEARTBREAKERS - Learning To Fly (MCA)
—	37	33	AFTER 7 - Nights Like This (Virgin)
12	21	34	LISA FISCHER - How Can I Ease The Pain (Elektra)
30	28	35	CRYSTAL WATERS - Gypsy Woman (Mercury)
—	—	36	FIREHOUSE - Love Of A Lifetime (Epic)
—	—	37	ROBBIE NEVIL - Just Like You (EMI)
36	32	38	DARYL BRAITHWAITE - Higher Than Hope (Epic/Associated)
—	—	39	HI-FIVE - I Can't Wait Another Minute (Jive/RCA)
15	27	40	R.E.M. - Losing My Religion (Warner Bros.)

CHARTBOUND

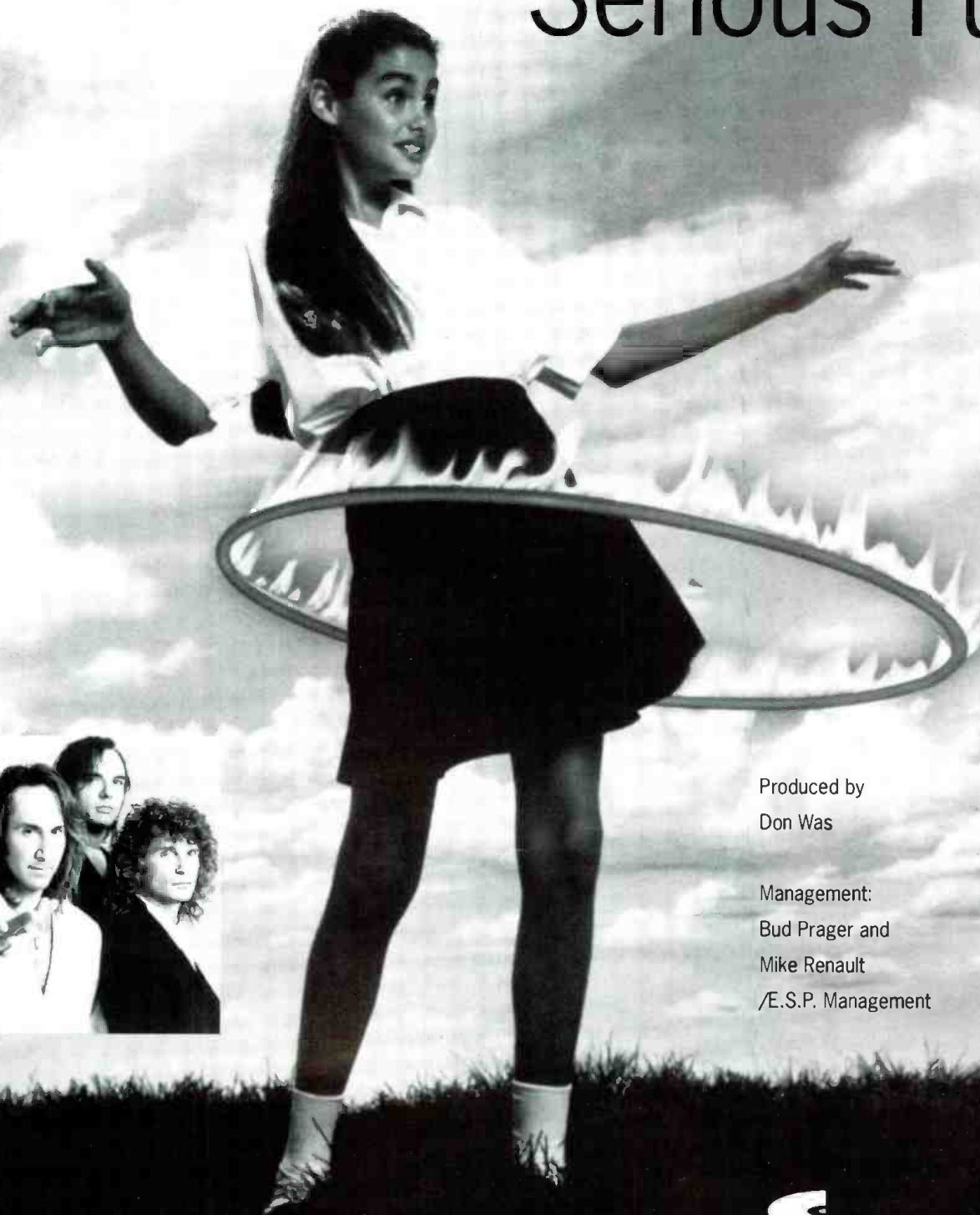
ARTIST TITLE LABEL	*Debuts in Chartbound	Reports	Adds	On	Chart
* PAULA ABDUL - The Promise Of A New Day (Captive/Virgin)		185	179	2	4
38 SPECIAL - The Sound Of Your Voice (Charisma)		137	52	65	20
* HUEY LEWIS AND THE NEWS - It Hit Me Like A Hammer (EMI)		134	134	—	—
* C + C MUSIC FACTORY - Things That Make You Go...(Columbia)		121	104	7	10

The KNACK

'One Day At A Time'

the first single from the Charisma debut album

Serious Fun



Produced by
Don Was

Management:
Bud Prager and
Mike Renault
/E.S.P. Management



charisma

© 1991 Charisma Records, Inc.

UP & COMING

Reports accepted Monday and Tuesday 8AM-4PM

Station Reporting Phone: (415) 495-1990

Garvin Fax: (415) 495-2580

Reports	Adds	On	Chart	
118	4	62	52	WARRANT - Blind Faith (Columbia)
107	4	52	51	PEABO BRYSON - Can You Stop The Rain (Columbia)
107	45	47	15	BONNIE RAITT - Something To Talk About (Capitol)
104	5	41	58	GLORIA ESTEFAN - Can't Forget You (Epic)
101	34	59	8	AARON NEVILLE - Everybody Plays The Fool (A&M)
79	19	29	31	THE KLF - 3 A.M. Eternal (Arista)
79	5	57	17	THE LA'S - There She Goes (Go!/London/PLG)
78	5	10	63	STEELHEART - I'll Never Let You Go (MCA)
78	10	54	14	TAMI SHOW - The Truth (RCA)
71	4	46	21	ALIAS - Perfect World (Giant/Warner Bros.)
65	3	21	41	THUNDER - Dirty Love (Geffen)
64	2	40	22	LISA LISA AND CULT JAM - Let The Beat Hit 'Em (Columbia)
63	4	44	15	KEEDY - Wishing On The Same Star (Arista)
57	12	42	3	MICHAEL MORALES - I Don't Wanna See You (Wing/Mercury)
53	1	21	31	TITIYO - My Body Says Yes (Arista)
52	19	31	2	ALICE COOPER - Hey Stoopid (Epic)
50	1	34	15	FOREIGNER - Lowdown And Dirty (Atlantic)
46	—	18	28	KEITH WASHINGTON - Kissing You (Qwest/Warner Bros.)
46	1	29	16	DAVE KOZ featuring JOEY DIGGS - Nothing But The Radio On (Capitol)
46	28	18	—	* CHESNEY HAWKES - The One And Only (Chrysalis)
45	9	29	7	STEVIE WONDER - Gotta Have You (Motown)
45	4	30	11	GUNS N' ROSES - You Could Be Mine (Geffen)
44	5	3	36	SALT-N-PEPA - Do You Really Want Me (Next Plateau)
44	10	11	23	BOYZ II MEN - Motownphilly (Motown)
42	10	13	19	HEAVY D. & THE BOYZ - Now That We Found Love (MCA)
41	1	34	6	THE TRIPLETS - Sunrise (Mercury)
39	34	4	1	* RIC OCASEK - Rockaway (Reprise)
38	2	28	8	MERCHANTS OF VENUS - Say Ahh (Elektra)
37	13	12	12	NATALIE COLE with NAT "KING" COLE - Unforgettable (Elektra)
34	23	7	4	* MARKY MARK AND THE FUNKY BUNCH - Good Vibrations (Interscope)
33	2	17	14	PC QUEST - Can I Call You My Girl? (RCA)
32	3	25	4	OMD - Pandora's Box (It's A Long, Long Way) (Virgin)
31	12	17	2	* ROBERT PALMER - I'll Be Your Baby Tonight (EMI)
30	1	5	24	STEREO MC'S - Elevate My Mind (4th & Broadway/Island)
30	—	22	8	HARRY CONNICK, JR. - Recipe For Love (Columbia)
29	6	21	2	QUEEN - I Can't Live Without You (Hollywood)
28	1	14	13	ICY BLU - Pump It (Giant/Warner Bros.)
28	8	17	3	MATERIAL ISSUE - Diane (Mercury)
28	1	23	4	AIRKRAFT - 85 M.P.H. (Curb)
25	3	10	12	BINGOBOYS - Borrowed Love (Atlantic)
24	1	9	14	FRED SCHNEIDER - Monster (Reprise)
23	1	19	3	ELVIS COSTELLO - The Other Side Of Summer (Warner Bros.)
22	—	4	18	KEITH SWEAT - Your Love (Part 2) (Vintertainment/Elektra)
22	—	14	8	DIVINYLS - Make Out Alright (Virgin)
22	8	14	—	* BOB HALLIGAN - Could've Been You (Atco)
22	2	16	4	THE DON - In There (RAL/Columbia)

Dropped: #31-Michael Damian, #35-Michael Bolton (Love Is), #36-Rick Astley, #39-The Rembrandts, #40-Black Box, David Hallyday, Trixter, T'Pau.

BONNIE RAITT IS A TOP 40 HIT RECORD, A MULTI-FORMAT, MULTI-DEMO HIT!



SOMETHING TO TALK ABOUT

The first single and video from the new Capitol Compact Disc, Cassette and Record *Luck Of The Draw*.



**MOST ADDED
TWO CONSECUTIVE WEEKS!
GAVIN TOP 40 TOP TIP 107/45!
75 STATIONS
& 25 NEW DEBUTS!
TOP 5 B.B. ALBUMS!
OVER 900,000 SOLD IN
10 DAYS!**

Produced by

Don Was and Bonnie Raitt

Management:

Danny Goldberg, Ron Stone and Jeffery Hersch

for Gold Mountain Entertainment



© 1991 Capitol Records, Inc.

#1 Sound Warehouse/Dallas
#1 Pacific Coast One-Stop/West Coast
#1 Kemp Mill/Washington DC
#1 Lachmere/Boston
#1 HMV/NYC
#1 Title Wave/Mpls

#1 Tower-Downtown/NYC
#1 Peaches/Seattle
#1 Tower-Washington DC
#1 Electric Fetus/Mpls
#1 Tower-Newbury/Boston
#1 Tower-Westwood/L.A.

HIT FACTOR

Top 40 Research:
Keith Zimmerman

Total Reports This Week 285 Last Week 286

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
JESUS JONES - Right Here, Right Now (SBK)	213	2	123	50	29	8	1	94%	17
BRYAN ADAMS - (Everything I Do) I Do It For You (A&M/Morgan Creek)	265	5	38	81	115	20	6	88%	4
PAULA ABDUL - Rush, Rush (Captive/Virgin)	207	—	157	50	—	—	—	100%	11
EMF - Unbelievable (EMI)	200	—	162	26	9	1	2	98%	15
AMY GRANT - Every Heartbeat (A&M)	256	2	34	84	96	31	9	83%	6
THE ESCAPE CLUB - I'll Be There (Atlantic)	221	1	76	69	57	14	4	91%	9
WILSON PHILLIPS - The Dream Is Still Alive (SBK)	221	2	38	87	78	14	2	91%	8
MICHAEL W. SMITH - Place In This World (Reunion/Geffen)	184	2	93	53	27	7	2	94%	12
ROXETTE - Fading Like A Flower (Every Time You Leave) (EMI)	241	6	13	52	130	36	4	80%	6
LENNY KRAVITZ - It Ain't Over 'Til It's Over (Virgin)	241	7	18	49	107	51	9	72%	8
RYTHM SYNDICATE - P.A.S.S.I.O.N. (Impact)	210	7	43	45	86	20	9	82%	8
LONDONBEAT - A Better Love (Radioactive)	135	—	62	63	7	1	2	97%	11
TARA KEMP - Piece Of My Heart (Giant)	206	2	43	62	62	30	7	81%	10
DAVID A. STEWART Intro. CANDY DULFER - Lily Was Here (Arista)	199	3	18	53	80	32	13	75%	10
CHER - Love And Understanding (Geffen)	216	4	6	8	126	63	9	64%	6
UB40 - Here I Am (Come And Take Me) (Virgin)	125	6	43	47	19	8	2	87%	17
COLOR ME BADD - I Wanna Sex You Up (Giant/Reprise)	120	—	67	47	6	—	—	100%	16
SCORPIONS - Wind Of Change (Mercury)	186	15	23	18	55	53	22	51%	9
CORINA - Temptation (Cutting/Atco)	189	12	9	27	60	55	26	50%	8
MARC COHN - Walking In Memphis (Atlantic)	110	—	41	46	12	7	4	90%	18
SEAL - Crazy (Sire/Warner Bros.)	215	15	2	4	36	97	61	19%	5
ROD STEWART - The Motown Song (Warner Bros.)	219	31	—	—	13	94	81	5%	3
NELSON - Only Time Will Tell (DGC)	184	11	—	2	53	84	34	29%	5
LUTHER VANDROSS - Power Of Love/Love Power (Epic)	78	—	37	34	7	—	—	100%	13
BLACK CROWES - Hard To Handle (Def American)	155	14	2	4	36	68	31	27%	39
DESMOND CHILD - Love On A Rooftop (Elektra)	184	6	—	1	24	86	67	13%	5
MICHAEL BOLTON - Time, Love And Tenderness (Columbia)	223	42	—	—	2	60	119	—	2
SURFACE - Never Gonna Let You Down (Columbia)	65	—	24	29	8	4	—	93%	13
EXTREME - More Than Words (A&M)	50	—	33	15	1	—	1	98%	19
CATHY DENNIS - Too Many Walls (PLG)	183	31	—	—	9	60	83	4%	4
D.J. JAZZY JEFF AND THE FRESH PRINCE - Summertime (Jive/RCA)	125	29	7	8	25	32	24	32%	5
TOM PETTY AND THE HEARTBREAKERS - Learning To Fly (MCA)	147	13	1	4	21	58	50	17%	5
AFTER 7 - Nights Like This (Virgin)	117	14	10	2	18	42	31	25%	13
FIREHOUSE - Love Of A Lifetime (Epic)	149	17	—	4	23	48	57	18%	5
ROBBIE NEVIL - Just Like You (EMI)	150	27	—	—	1	41	81	—	4
DARYL BRAITHWAITE - Higher Than Hope (Epic/Associated)	80	—	2	10	15	36	17	33%	9
HI-FIVE - I Can't Wait Another Minute (Jive/RCA)	107	18	6	3	15	27	38	22%	5
PAULA ABDUL - Promise Of A New Day (Captive/Virgin)	185	179	—	—	2	2	2	1%	1
38 SPECIAL - The Sound Of Your Voice (Charisma)	137	52	1	1	2	16	65	2%	2
HUEY LEWIS AND THE NEWS - It Hit Me Like A Hammer (EMI)	134	134	—	—	—	—	—	—	1
C + C MUSIC FACTORY - Things That Make You Go Hmmm... (Columbia)	121	104	—	—	3	7	7	2%	1
WARRANT - Blind Faith (Columbia)	118	4	—	—	21	31	62	17%	6
PEABO BRYSON - Can You Stop The Rain (Columbia)	107	4	1	2	14	34	52	15%	7
BONNIE RAITT - Something To Talk About (Capitol)	107	45	—	—	1	14	47	—	2
GLORIA ESTEFAN - Can't Forget You (Epic)	104	5	2	2	23	31	41	25%	7
AARON NEVILLE - Everybody Plays The Fool (A&M)	101	34	—	—	1	7	59	—	3
THE KLF - 3 A.M. Eternal (Arista)	79	19	—	2	9	20	29	13%	4

SCORPIONS

"WIND OF CHANGE"

GAVIN TOP 40 23*-18* 186/15 51% HIT FACTOR

Z100 ADD MOJO D-25

WZPL D-24

WXKS ADD WAPE 4-3

KBQ D-19

93Q ADD Z104.5 2-2

KZZU 10-4

Y107 ADD KUBE D-23

KIIS/FM 23-19

JET/FM 9-5

FM104 18-10

WVIC 12-9

ZFUN 4-2



MICHAEL MORALES

"I DON'T WANNA SEE YOU"

GAVIN TOP 40 UP & COMING 57/12

KBQ 20-17

KAKS D-33

WAPE ADD

95XXX D-35

KHSS 36-28

KPAT ADD

G105 D-33

OK95 38-33

WIFC ADD

WYAV 28-21

KIXY ADD

KAFX 38-32

FM104 ADD



THE TRIPLETS

"SUNRISE"

GAVIN TOP 40 UP & COMING

GAVIN A/C UP & COMING &

RECORD TO WATCH

KHOK 23-16

ALSO ON: Q102

FM104 25-21

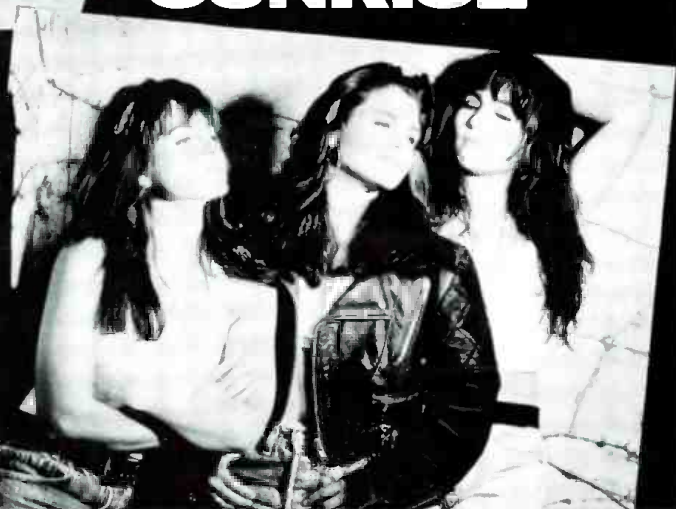
K100

WMME 28-24

WGBQ

KTMT 37-35

99.9KHI



INSIDE TOP 40

by Dave Sholin

As a Californian stationed at Ft. Bragg, NC, my East Coast buddies would often describe in vivid detail how they imagined this part of the country. Oh suuure—all the women are young, hard-bodied blondes who wear bikinis to the supermarket and the guys strap surfboards to the roof of their cars and play volleyball on the beach all day. On the eve of the **Upper Midwest Communications' "Conclave '91"** in Minneapolis, I asked some Midwest programmers if regional stereotypes still apply. **Chuck Knight**, PD of **KRNQ Des Moines**, was quick to point out that in an area as large as the Midwest it's impossible not to have a lot of diversity. "The key," stressed Chuck, "is every single market is different. If we pattern ourselves after stations in other markets we will fail. The real answers," he says, "come from the audience who will tell you what they like or don't care for. In Des Moines, we need to be very broad-based, emphasizing balance. People who carry a stereo-type of this area probably haven't experienced life in the Midwest." Prior to his move to America's heartland, California transplant **Brian deGeus**, now PD at **KXKT Omaha**, candidly admits friends told him, "What do you want to go there for? All they have is cows and corn!" So far what Brian has found is, "People are very friendly and excluding small rural communities, it's very much the same as anyplace else. Listeners' tastes do tend to steer away from the Urban sound, leaning more towards Rock, but still very mainstream." However he adds, "attitudes are still very conservative." Longtime **WXXQ Freeport, IL** PD **Jim Readecker** describes larger metropolitan areas as "hipper," but says, "MTV has been a big factor" in his market. "There's so much more information available and when it's visual information, people copy what they see. It used to take

years before something from California got to the Midwest, but not now." Even though he sees "the walls coming down, Baby Boomers in the Northern Illinois/Southern Wisconsin region like their classic Rock N' Roll. There are a lot of good ol' boys around here, but in the last five years teens have really gotten into Dance and Rap." Moving back home to Minneapolis earlier this year to program **KDWB**, former **Y108 (now MIX107.5) Denver** PD **Mark Bolke** remarked, "The Midwest is now more sophisticated and has grown culturally. The Twin Cities is now a hot bed for music with the presence of **Prince's Paisley Park**, **Terry Lewis** and **Jimmy Jam** living here—**Janet Jackson's** recording her new album here." Mark points with pride to recent surveys which rank the quality of life very high in his part of the country and where, he says, moral values remain high. When I asked about the perception some people have about certain records not working in the Midwest, Mark correctly pointed to those who feel some records will ONLY work in the Midwest. **Wayne Coy**, PD of **WIXX Green Bay**, is also a former Californian and while he says, "There's no doubt that traditional Midwest markets like Duluth, Madison, Omaha and Green Bay like guitars, if you go to a club on any Friday or Saturday night they're dancin' to the same stuff as in so-called Urban markets. We're the last stronghold for so-called Top 40 radio—people here like a variety of music. Attitudes," claims Wayne, "have changed, but then again they may have been exaggerated a bit in the past. Rock bands still break in the Midwest, but then again, we were one of the first places to play **EMF** and **Jesus Jones**." One wonders as Mark Bolke mentioned, "how many records go by the wayside because people feel they're only Midwest-type records. What works here in the Midwest," says Mark, "will work in a lot of places if given the right opportunity and this is a good place to start something."

Closing in on #1 in only his third week on the chart, **BRYAN ADAMS** again tops the list when it comes to **HIT FACTOR** increases, jumping 51% to 88%! Number one requested at **WRCK** Utica, NY, where it moves 17-6. PD **Jim Reitz** and APD/MD **Scott Burton** report the "**Robin Hood**" soundtrack debuts at #7 in their retail tracking. Also hot at **Q106** San Diego, CA 18-4 with "top five requests."

High debut for **Leo Davis**, PD at **Q104 Gadsden, AL**, is **DESMOND CHILD** at #26. Early positive reaction from women 18-34 at both



KKJO St. Joseph, MO 34-27 and **WHDQ** Claremont, NH 32-23. Charges into the top twenty at **KHOK** 28-19, **WSPT** 27-20, **WQKZ** 30-20, **WVKF** 22-17, **WIAL** 23-17, **KFMW** 25-18, **KISX** 21-18, **KQKY** 27-20, etc. First Top Ten report is from **POWER 99.9KHI** Ocean City, MD 13-8.

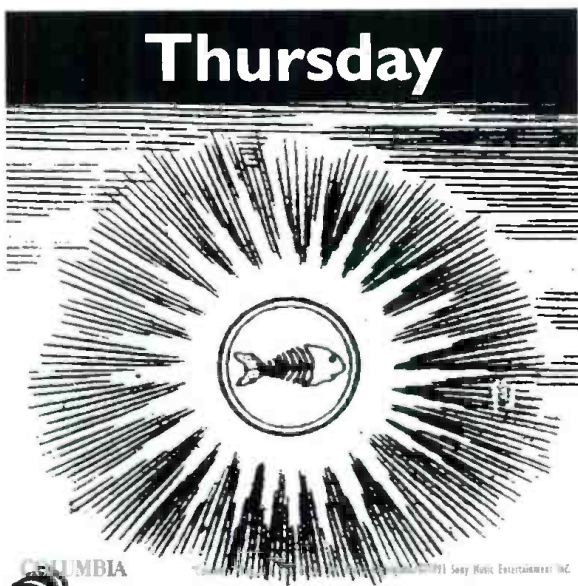
"Hot on the street," is how **WCKZ** Charlotte, NC MD **Erik Bradley** describes **THE KLF**, which climbs 13-10. Erik says it's getting "big time reaction with top five phones for this past month and top ten cassette sales the past several weeks." Much the same response at **WGOR** Lansing, MI where APD/MD **Andy Taylor** says the 19-18 move is simply due to a log jam on the chart. "Number one or two in requests battling **COLOR ME BADD**, it's especially strong with adults 18-34. Strong retail action." New on: **EAGLE** 106, **POWER** 96, **KIXY**, **WVIC**, **KXXR**, **KYRK**, **KQMQ**, **KZZU**, **WSPK**, **MOJO** Radio and **CFTR**.

KBKB Ft. Madison, IA debuts **BONNIE RAITT** at #21 with MD **Todd Wise** reporting early positive response from women 25+. Forty-five ADDs including: **FM104**, **WTBX**, **WDJX**, **KROC/FM**, **WYKS**, **KISS 108**, **SLY96**, **KSND**, **KSRR**, **WAPE**, **Q104**, **WJET**, **WMME/FM**, **KGWY**, **KKYS**, **KFMI**, **G105**, **KFOX**, **KHSS**, **WZZR/FM**, **WSGM**, etc.

Early Top Ten numbers for **NATALIE COLE** with **NAT "KING" COLE** coming out of Miami at **Y100** 6-5 and **POWER 96** 13-8. High debut at **WDEK** DeKalb, IL at #28 where PD **Dave Bavidone** notes it's "number eleven on the phones and very hot with women 18 plus." On the move at **WHYT** 18-15, **KMEL** debut #21 "week's highest debut" and **KIIS** 30-24, plus ADDs at: **KISM**, **Y95**, **KOYE**, **KRRG**, **Z102**, **WZST**, **WNNO**, **WBBQ**, **KS104** and **Q105**.

No negative reaction to the **FRED SCHNEIDER**, who maintains Top Ten status at **WHYT** and **WDFX** Detroit. Goes top twenty at **POWER 99** 21-18, **WCKZ** 32-27 "big teen response" and **WZWZ** Kokomo, IN 35-27 "Major reaction record with all demos—even had a woman in her fifties call!" Top five requests."

MARKY MARK AND THE FUNKY BUNCH ties for biggest gain honors at **KLUC** Las Vegas, jumping 30-23. Taking off fast at **WQGN** 26-16 and **KISS** 108 25-21. ADDED at: **WDFX**, **EAGLE** 106, **WIOQ/FM**, **WZOU**, **Q106**, **KIIS**, **CK105**, **POWER 99**, **KCAQ**, **KEEP**, **KGLI**, **HOT 97**, **KYRK**, **Q106.5**, **WCKZ**, **WILI/FM**, **KSTN**, **KIHK**, **KISX** and **POWER 98**.



TALKIN' TOP 40

● KIIS Los Angeles' PD Bill Richards Speaks Out On The State Of The Format ●

By Dave Sholin

Living in what's been called "The Niche Nineties" has put more than a little pressure on owners, managers and programmers of broad-based, mass appeal Top 40 radio stations to narrow their focus.

But is mainstream Top 40 radio vulnerable to alienating a large portion of their audience by "niching" itself too far left or right of center? That's the opinion of KIIS Los Angeles' Program Director Bill Richards.

Born and raised in Sioux Falls, South Dakota, Bill got his first taste of programming at KQWB (Q98) in Fargo, North Dakota only to return to his hometown as PD of KKRC/FM. Since then, stops have included KDWB Minneapolis, KREO Santa Rosa, CA, KLUC Las Vegas, WNCI Columbus, KKBQ (93Q) Houston, KXXX (X100) San Francisco (now KFRC-FM), and a return trip to 93Q before landing in Los Angeles.

This Midwest native shared his thoughts on the current state of Top 40 just days before the start of 1991's Midwest Conclave in Minneapolis.

DS: What's your prognosis for Top Forty radio?

BR: I don't think Hit Radio is dead. People like and want contemporary radio. What's happened is that some programmers have gone too far with the music. A lot of it is our fault by niching ourselves to the point of neglecting what Top Forty mass appeal was all about. There's still room for mass appeal radio, but we're going to find it harder and harder to get back the listeners who have abandoned us. There was an article Jay Cook (President, Gannett Radio and KIIS' General Manager) passed onto me the other day from a producer of Country music saying that he hoped Rap music would stay on Top Forty radio because they're seeing more and more people leaving Top Forty in search of music other than what Top Forty's been giving them.

DS: So, it's still viable in major markets that have a large ethnic mix? Did KIIS overreact to POWER 106?

BR: No, I don't think so. There's no way we can stop Rap's popularity, but maybe some stations just got a little carried away, possibly in not dayparting it properly. Of course, anytime something works, record companies start pumping it out.

DS: What about the pressure to deliver 25-plus numbers?

BR: We as programmers have to look at more than age groups. People come to Top Forty radio stations for a vibe. By trying to appeal to 25-34 you're making the mistake of becoming too boring and ballad heavy. It's true ballads test the best, but you've got to try



and maintain some tempo on your radio station. Whether a person is 27 or 37, they're coming to us for that vibe. I think that we have to do proper dayparting. Records like EMF and Jesus Jones are great because they're good tempoed songs. They do well in callouts, they sell and they request. Time and time again, programmers make the mistake of "Well, gosh, to get this upper end, we've got to get softer and softer." It's not a conscious effort to get soft. You're just playing the music that tests best to that portion of the audience, but you've got to make sure that you temper it with the right currents. Right now, there's also a lot of screechy female ballads around and too many of those turn off females as well.

DS: Would you agree then that Top Forty is a niche format? Are there people who like this kind of radio station no matter what age and people who don't care for it probably didn't like it ten years ago?

BR: If people didn't like Top Forty then they may not like it now. They also may not have liked Country at eighteen and may like it now or they liked Deep Purple at fifteen and may not like it at thirty. I do think that people's tastes change. I don't think that Top Forty's a niche. Top Forty is a format made up of a lot of different formats—we play the best of everything. KIIS is playing "Unforgettable" by Natalie Cole and we're getting a tremendous response. That's a very BOLD call to make because it sounds so different from anything on the radio and yet the beauty of Top Forty is you can play that variety audiences are looking for. Again, my point on niching ourselves off-track is that I think we went too far.

We got too niched—Rock Forty, Churban Forty, etc. Depending on the market, that's okay. But KIIS-FM is a Top Forty radio station that plays the best of everything. We can play the biggest Black records, the biggest Churban records, the biggest A/C records, the best pure Pop records. I think you've just got to use your own intuitive sense on what good old Top Forty radio is because as someone once said, "play the next song for the person that didn't like the one you just played." That's the beauty of Top Forty. We're a high cuming format and we work on our Time Spent Listening. We don't want to have train wrecks, but that's where using jingles, stopset placement and training jocks makes the difference in putting together proper flow.

DS: The argument to that is, "Well, Top Forty with a lot of variety worked twenty years ago, when the dial wasn't as crowded and there was less competition."

BR: When I drive around Los Angeles, if I'm in the mood for a shot of Rock 'N Roll, I know where to go. If I'm in the mood for Oldies, I'll punch over here. If I'm in the mood for a softer thing, I'll go there; but conversely, if I'm in the mood for Top Forty, I know where to go.

DS: Well, you mentioned Natalie Cole, which surprised a lot of industry people to see KIIS add and the week before, you added the Scorpions! This is the variety we're talking about and why lots of people want to see Top Forty survive and flourish and see a station like KIIS do well.

BR: I think Top Forty is a very tough format to program. I've been doing this for a long time and am speaking from experience. I'm here to tell you that this is the hardest—not only because it's KIIS-FM in L.A.—I'm sure that's a big part of it, but it's really tough to walk that fine line I've always walked. Years ago when I programmed, "Should we play this, should we not play that? And how do we...?" But in part, you're paid to try and balance what you have on the air. You've got to daypart. We're starting the Scorpions at night and playing Natalie Cole during the day. There's a different mindset and available audience, that's why we'll play a little more Rap at night and why we don't play much during the day. It's a blessing in a way to be just a true Rock, Black or Dance station. That's what you are and you can just superserve and fire it up! But being a mass appeal radio station takes a lot of finesse and a lot of instinct or experience to try and balance it all. continued next week...

Editorial Assistance By Annette M. Lai.

Alternative New Faces

There's something downright eerie about listening to AM radio in your car and hearing Casey Kasem talk about Jesus Jones. Or Depeche Mode. Or Sinead O'Connor. Or The Soup Dragons. Or, well—you get the picture. The point is, there are more Alternative artists crossing over now than at any time in the format's history. This Alternative New Faces issue—expanded this year to include Rap—will focus on a few—just a few—artists we wanted to rave about. They weren't decided on by label. They weren't chosen by how well their albums did on the chart. We just went from the heart and the result is what you hold in your hands. Please welcome the New Faces of 1991!

BLAKE BABIES

Life In A Rosy Jack World

Usually labeled a Boston band, the Blake Babies have been playing together for six years and are poised for major recognition with the release of their new EP "Rosy Jack World." The EP's single "Temptation Eyes," (a cover of the Grass Roots' classic), is proving radio friendly and its video is on the way.

Lead vocalist/bassist Juliana Hatfield lives in Boston while guitarist John Strohm and drummer Freda Love have temporarily relocated to Indiana.

"Rosy Jack World" is the band's third effort on Mammoth Records. The first was 1989's *Earwig* and last October saw the release of *Sunburn*, whose sessions also yielded the tracks for "Rosy Jack World." Guitarist John Strohm took time out to clear up a few things up about the band's current status. "We're kind of taking a hiatus right now. Freda and I are working on a project called Sway, and Juliana's on tour in Europe with a band called Fruit Child, Large.

When asked if a wish list for the Blake Babies includes signing to a major label, Strohm was candid. "We'd like to be firmly established before we sign to a major. It's not a real high priority now."

The Blake Babies sound is anchored by Juliana's breathy, bell-clear



*by Linda Ryan, Kent Zimmerman, Brian Alan Samson
Brett Durand Atwood, Seana Baruth, and David Beran
Lovingly compiled by Seana Baruth*

vocals and aggressive, melodic guitars. "Temptation Eyes" is an obvious converter, but a deeper dig into their latest effort unearths other chestnuts such as "Take Me" and the acoustic "Nirvana" (about another band featured in this ish).

As you read this, the Blakes are about to regroup and embark on a three-week-long July tour of the Eastern seaboard with FIREHOSE. Hopefully, the long distance separating the band's members and their hiatus won't affect the future of one of Alternative's premiere up-and-coming outfits. Strohm mentioned plans to hook up and record an album in the Spring, so let's keep our eyes crossed and fingers tempted, and vice-versa. DB

i v e

CHAPTERHOUSE

The Guitars Are One Louder



It's hard to believe, but up until a month ago two members of Chapterhouse were full-time college students. Trying to plan tours and recording around school schedules couldn't have been easy, yet England's Chapterhouse took it all in stride.

"We just let the band take its natural progression," says Stephen Patman, one half of the songwriting team and one third of the guitar power for the band that caused quite a sensation last year with their debut "Freefall" EP. And when their third EP, "Pearl," was released a few months later, Chapterhouse found themselves looking at their first #1! And the question I keep asking myself is—how do you get up for a 8:00 class when you've got a number one record in the charts? Stephen assures me that nothing has changed for the band.

"I think it's good that we don't have any great hopes. I mean, the only



ambition we have is to play music, and obviously, making records is an outlet for that. When the album went in the charts at #23, we were really freaked out. But what it actually highlighted was that it didn't mean anything at all.

"Success doesn't mean anything except that people are buying your records—it doesn't make those records any better. We've got to concentrate on making them better ourselves. It's very dangerous to have ambitions outside of musical ones because they're very trendy and fickle—and they don't really mean anything either."

The less than auspicious beginnings of Chapterhouse can be traced back to Reading, England—a place that, according to Stephen, has no musical culture. It was the lack of a music scene that forced the members to discover bands on their own. And when it came time for the boys to play themselves, Stephen says they wanted to play guitar "with some purpose behind it."

"Sitting in your room playing guitar gets a bit pointless after a while. So we got a bass player and a drummer and started playing Byrds, Stooges, Beatles, Velvet Underground covers—all kinds of '60s garage

stuff. Some guy just stuck his head in and asked if we wanted to do a gig at our local pub. We did two gigs there. Our third gig was in support of Spaceman 3."

That encounter with Spaceman 3 would benefit Chapterhouse enormously. Spaceman 3's Sonic Boom liked the Reading band so much he helped them get gigs in London and eventually introduced Chapterhouse to their manager. "It just kept going like that," shrugs Stephen. "It was just so natural—we just did it."

Since the February release of "Pearl" and their follow-up album, Chapterhouse has been in the British music press just about every week, and although the majority of it has been positive, Stephen doesn't pay it much attention.

"When there's an outrageous compliment, we know how inaccurate that is—we know our limitations. Conversely, we know when something's got value even when someone's slagged it off. We're happy with the music we're making," he states.

What about people's pre-occupation with wanting to hear the vocals?

"That's a completely alien concept to the music we're making," he sighs wearily. In an effort to explain he musters, "We're not primarily singers, we're guitarists. Our songs are experiments in creating an atmosphere. The vocals are there to enhance the atmosphere already created by the guitar."

"I think as we get more confident as vocalists, or when the vocals deem themselves to be more prominent in the track then they'll naturally get louder—as they have already done. But as soon as they get louder, they start to cover up the melodies we create with guitar. You've got to find some balance to it."

He continues, "What we're concentrating on is writing good songs and improving as songwriters. One of the characteristics of the band I really like is that Andy tends to write songs that get on the radio. That allows me to write stuff that's a bit more obscure. I mean, I have to be honest and realize that a lot of the attention being thrown on us has been because of songs like 'Pearl' and 'Falling Down.' Hopefully people will dig deeper and find tracks that might be harder to get into, but may last a bit longer."

This group of extremely well-adjusted twenty-something-year-olds will go back into the studio to record a new single slated for an October release. Chapterhouse is planning to follow with a stateside tour at that time. LR

DREAM WARRIORS

Boombastic Canadian Hip Hop Flavor



Comprised of King Lou and Capital Q (as in Quiet Storm), the Dream Warriors have taken life's subliminal sound bites and casually created, well, art. Their just-released album, *And Now The Legacy Begins*, is already a contender for one of the year's ten best releases. It's that impressive.

Coming from Toronto's equivalent of the projects, Capital Q (aka Frank Leon Alert) and King Lou (aka Louis Robinson) met in school. Through working and fine-tuning their rapping skills, the Warriors brought their legacy to the verge of actuality. It wasn't until 1986 that they formally became the Dream Warriors.

Fast forward to 1990—a year that gave them two Top Twenty hits in—of all places—Europe! As a matter of fact, "Wash Your Face In My Sink," the first single, holds the British record for longest charted Rap single in history.

What is it about these Dream Warriors that woke up the notoriously indifferent U.K. audience? Perhaps it's the unpredictable nature of their music. The second single, "My Definition of a Boombastic Style," (currently in the Gavin Rap Top 20 and a former Top Ten Alternative hit) samples an old Canadian game show theme for its backbeat. The show was called, appropriately, *Definition* and strangely enough, the cheesy theme was an old Quincy Jones track, "Soul Bossa Nova." Even Quincy was amused.

continued next page



Their European success takes both Canada and Rap to new and wonderful places, but the Dream Warriors look forward to the battle for U.S. domination. The challenge awaits, and the legacy begins now. BDA



ED O.G. DA BULLDOGS

Buggin' Straight Outta Boston

And now a few words about the life of a kid in the ghetto. Known to most of us simply as ED O.G., 20-year-old Edward Anderson has survived and thrived through his difference and diversity to hear a new sound—that of success in the “Dog” eat dog world of Rap. “I consider us an ordinary group,” says ED. “We’re not trying to be flashy, we don’t have dancers and don’t really sport all the fly gear. We come across with a basic approach, in a simple fashion.”

Boston native ED O.G. evolved from the early ‘80s breakdance era into the ‘90s Rap style and culture. “Every Day Other Girls” is his boastful motto and the source of his moniker.

Da BULLDOGS’ (T-Nyne, DJ Cruise, Joey Joe The Rhythm Maker, Dream Neffer, Scientific, Money One, K-Diamond, Bullet Proof Brett, and Smooth Ice G) name stands for “Black United Leaders Living Directly On Groovin’ Sounds.” Together, ED O.G. & Da BULLDOGS have awakened the neighborhood with the loud and clear release, *Life*



Of A Kid The Ghetto.

“Our group began in 1984, and since then we’ve released three regional singles,” says ED. “My first single was ‘Suzy Q,’ then in ‘86 I dropped ‘Monsters.’ My last song was ‘Can’t Hold It Back.’ I thought I could get out of Boston on the strength of my singles, but I was mistaken. It wasn’t until I hooked with my cousins Special K & Teddy Ted that things finally got rollin’.”

With a slammin’ debut album that instantly busted into the Top Ten on the Gavin Radio Rap chart off the strength of “I Gotta Have It,” ED O.G. & Da BULLDOGS present a cross section of styles. Socially conscious Hip Hop is represented with “Be A Father To Your Child.” It’s a message to young men who love it up without thinking the of responsibilities that could follow.

“I came up with ‘Father’ because there’s a lot of unwed mothers around my way who raise their children without any support,” says ED. “We felt that everyone was overdoing it on Black awareness and that no one has been addressing the issue ‘Father’ does.”

On the other extreme is the bold braggadocio of “She Said I Was Great.” The title says it all.

“Dedicated To The Right Wingers” is a classic dissin’ of people that abuse or suppress freedom of speech. This message is particularly aimed at certain Florida law enforcement officers and music critics.

“Speak Upon It” comments on Charles Stuart, the Boston man who created a national incident by convincing authorities (and Bostonians) that a young black man had killed Stuart’s pregnant wife and shot him. As police investigated the crime, it became obvious that Stuart was most likely the murderer. Before he could be questioned, Stuart committed suicide.

Both street-flavored singles, “I Gotta Have It” and “Bug-A-Boo” (currently in the Gavin Rap Top Five), have gotten solid acceptance at both Jeps and Radio.

As Boston proves to be a melting-pot for Rap groups, ED says that the group’s success is the first step in establishing identity and accessibility

for Beantown acts. “There’s a very large Rap community in Boston, but there’s limited exposure,” said ED. “I’d like to nurture and preserve the Rap scene.”

This particular life of a kid in the ghetto is both well documented and decidedly daring in its mixture of style and content. Definitely worth waking up the neighbors with. BDA

EMF

Redefining The Successful Party

Most bands can lay claim to the fact that their career started in their parents’ basement. According to Ian Dench, EMF’s main songwriter and guitarist, the founding members of his band started out “leaping around their living room in afghan coats.” Same principle, different room. With the exception of Dench, all of the members of EMF went to school together in Cinderford, near Gloucester. He met (singer) James in the local music shop in Gloucester, where he lived at the time.

Dench explains: “James told me that he and his mates—Zach and Derry—had put this wild band together. I was playing in this serious band at the time and was getting tired of it—it was getting a bit doomy. So I met them and we had a really good time, which appealed to me greatly. James and I just started writing songs. It happened quite naturally.”

When Ian writes a song for EMF, he tries to capture the party atmosphere—“the attitude and the fun”—that’s created when friends get together. Accordingly, the band’s mega-hit “Unbelievable,” was written the day after one of those parties. “I wrote that song while riding me bike with a hangover,” he laughs. “I was just wobbling along the road and thinking about the night before. Derry, Zach and I had been up quite late drinking, and I just knew I had to capture everything. I wanted the song to be ‘up’ and to groove heavily.”

And groove it does! The band put “Unbelievable”—their first single—out as an introduction to EMF. It was the only real song the band had written up to that point, and they didn’t think anything much would come of it. “We had no idea it would become a hit,” Ian confesses. “It was put out so people would get to know the band.”

The band wasn’t prepared for the overwhelming positive reaction to their single. In the wake of the immediate heavy press (read: hype), the Epsom Mad Funkers (the moniker is no longer used—and just for the record, Ecstasy Mother Fucker was never their name, it was just a song) were faced with the biggest challenge of their career thus far—their first gig.

Ian elaborates, “We had this name, loads of hype and an image. Our single was a hit—already going up the Gallup polls and such—and we’d never played before an audience! We’d only been together for a couple of months at this point. I guess we sort of spawned a monster. I had to sit down and write enough songs for a whole set!” He chuckles, “I was never more nervous in my whole life.”

EMF recently completed their first tour of America and currently grace our Top 40 charts. To many bands, including EMF, America is still the ultimate market to conquer. Ian reflects, “Our music is hard, so for us to make the charts is actually quite good. When you’re number 25 or whatever on the American charts it’s really a big deal. It’s a breath of fresh air. There are more young, energetic bands making the charts in England. Look at Ned’s (Ned’s Atomic Dustbin)—they’ve made it to the Top 20 (with the single “Happy”) which is pretty amazing. It’s quite refreshing, as well.”

Despite the constraints of constant touring, EMF are “always writing new material—we have loads of ideas, but unfortunately haven’t got the time to develop them. We’re working on new material in hotel rooms and such, and it doesn’t get a chance to be developed properly, which is really important to me. That’s the saddest thing about our success; we



don't have enough time to stop and think about things anymore."

He pauses. "But it's really wonderful to be involved in something like this with people you know and like. We're all having such a good time, you know?" LR

THE FARM

Living The American Dream

H

aving been around since 1983, there is no way The Farm's good fortune qualifies as an "overnight success" story. On the contrary, The Farm worked long and hard for their chance at the top of the charts. But Peter Hooton, singer and lyricist for the band, admits that once the ball started rolling, things accelerated more quickly than the band expected.

This time last year the members of The Farm held low-paying jobs or were on the dole—a fact none of them will soon forget. "We're not work shy," explains Peter. "We remember being on the dole in Liverpool, and we don't want to go back to that. It's only been a year since we all quit our day jobs and started doing this full time.

"For a while, things were sort of up and down with the band. After six years of not making money—in fact losing money—I think we came to think of it as somewhat of a hobby."

Hooton maintains he was always confident the band had solid, catchy pop tunes, but he also realized that something was missing. In retrospect, what was missing, he feels, was the means—money and a decent studio—to record properly. That changed when they met up with Ben Leech.

Peter explains, "Ben gave us money out of his own pocket for things like sequencers and synthesizers. What this meant was that we could not only record properly, but we could reproduce our sound on stage. Journalists started raving about our live shows shortly after that."

With still no sign of a record contract, the band resorted to the do-it-yourself method and founded their own label: Produce. "The four people who started Produce didn't know anything about the record business or promotion," he begins. "After 'Steppin' Stone' became a minor hit, we started to employ a few more people. This time last year, we were doing it all ourselves—it was very much a cottage industry." "Steppin' Stone" reached number fifty-eight in the British Gallup polls and sold over 40,000 copies as an indie release.

The trend these days is for bands to get signed to labels for incredible sums of money after their third gig. With that kind of "buying frenzy" going on, how come it took so long for The Farm to get noticed?

"I think The Happy Mondays opened the door, not only to Manchester, but to us as well. The whole Manchester thing was happening and while the Happy Mondays had history, The Stone Roses didn't. Journalists started digging around a bit and looking for some sort of history." What they came up with was The Farm.

With a four page spread in the February 1990 edition of *The Face* magazine—an honor usually reserved for superstars—the label courtship began. "Groovy Train," also on Produce, was released in August, 1990 and jetted into the Top Five, selling over 200,000 copies. Still, A&R men rejected The Farm.

"I think," Peter reasons, "that we had a stigma as far as A&R men were concerned. They thought that if we were ever going to do anything we would've done it by now. I'm sure they felt that since we hadn't been picked up yet, there must be something wrong with us."

Spartacus, the band's debut album (also released on their Produce label) sold over 100,000 copies in its first week and promptly landed at number 1! "When you're selling in that amount, you're not really indie anymore, no matter what the label says," Peter laughs. And, after spotting Seymour Stein at a number of their shows, the band soon signed on the dotted line with Sire Records.

"We wanted to be assured that if we did sign with them we'd be a bit of a priority," Peter explains. "Just because, as a label, they take a chance and sign a band, doesn't mean they've got to put any effort behind it. We started Produce out of desperation—we wanted to be on a big label.

"We've been working at this for the better part of six years. We're far from being an overnight success. I remember one gig in London where we got paid 95 pence—that's not even a dollar! We all remember those things, and as long as we do, we won't make any rash career decisions that could put us back on the dole!" LR

KMD

Peachfuzz And All That's Mello Enough 2 Hum 2

S

trong Island natives Zevlove X, Onyx, and DJ Subroc, aka K.M.D., are on a musical mission to uplift the conscience of all Nubian people. In their own definition, Nubian includes all oppressed peoples—the Latinos, Japanese, Sicilians, Native Americans, and American Blacks.

K.M.D. stands for a Kauz in a Much Damaged... (you fill in the blank), claims lead rapper Zevlove X. "Wherever we are, wherever there's negativity, we are a positive kauz in that place," he says.

Upon first hearing a KMD tune, the uninitiated might say, "huh?" There's no hyped up MC rhyming over frantic beats. Instead, one is more likely to hear the same mellow jazzy grooves that Mom has in her vintage record collection. It's somewhat like encountering a cool breeze in the middle of a humid summer.

Real Rap fans got their first taste of K.M.D., specifically Zevlove X, on 3rd Bass's "Gas Face" single. Making a cameo performance on the track, Zev showed everyone how it should be delivered.

"Peachfuzz," the first single from the new K.M.D. album *Who Me?*, immediately took off on the Gavin Radio Rap chart and peaked at number twelve. The track is a jazzy, Roy Ayers-ish groove on which Zev and Onyx talk about their youthful appearance and their dealings with the opposite sex. Women call them "Peachfuzz," because of their lack of facial hair.

The second single, "Who Me," continues the sound, using mellow guitar and piano riffs. Within that framework are lyrical references to prejudice and the teachings of the Five Pillars of Faith of Islam. "The way we relay messages makes people have to strain their brains to figure out what we're talking about," says Onyx.

The Nation of Islam's teachings have influenced much of the album's concept, but nothing is being shoved down your eardrums. It would be wrong to call this one of the hyped albums of the year. I prefer to describe as one of the most grrrooviest. BAS

LEADERS OF THE NEW SCHOOL

Not Preaching Or Teaching, Just Being Positive

A

lso breaking out from Strong Island (the Hip Hop capital of the world), are the Leaders of the New School. The Leaders, comprised of MC Charlie Brown (the Freestyle Warrior), MC Dinco D. (the Rhyme Scientist), MC Busta Rhymes (the Mighty Infamous), and DJ Cut Monitor Milo, got together in 1986. Three Years later they hooked up with the Bomb Squad (Public Enemy, Eric Sadler, and the Shockles) who taught them the ins and outs of writing and creating Hip Hop Music.

continued on page 46

THE RULER'S BACK!

Here's news from the East: Slick Rick is back with his latest. The new single, I SHOULDN'T HAVE DONE IT, drops the historical style of rhyme that Ricky owns. Featured on the soundtrack for The Samuel Goldwyn Company film, "Livin' Large!"

Livin' Large!

From "The Ruler's Back,"¹⁷⁵⁷²
the new album from Ricky D.

SLICK RICK
I SHOULDN'T HAVE DONE IT
The new single. 387 7373
On Def Jam/Columbia.

Produced by Vance Wright for Vance Wright
Productions, Ltd.
Management: Rush Management

URBAN CONTEMPORARY

MOST ADDED

PRINCE & THE NEW POWER GENERATION (20)
(Paisley Park/Warner Bros.)

J.T. TAYLOR (18)
(MCA)

TOP TIP

J.T. TAYLOR
Long, Hot Summer Night
(MCA)

As the summer heat progresses,
J.T. has what it takes to
make it even hotter.

RECORD TO WATCH



PRETTY IN PINK
All About You
(Motown)
These five females
debut with a blush!

2W LW TW

4	1	1	STEVIE WONDER - Gotta Have You (Motown)
8	3	2	HI-FIVE - I Can't Wait Another Minute (Jive/RCA)
2	2	3	FREDDIE JACKSON - Maincourse (Capitol)
9	4	4	AFTER 7 - Nights Like This (Virgin)
11	8	5	SOUNDS OF BLACKNESS - Optimistic (Perspective/A&M)
14	10	6	PEABO BRYSON - Can You Stop The Rain (Columbia)
18	12	7	GLADYS KNIGHT - Men (MCA)
10	9	8	LEVERT - Baby I'm Ready (Atlantic)
15	14	9	D.J. JAZZY JEFF AND THE FRESH PRINCE - Summertime (Jive/RCA)
12	11	10	GENE RICE - You're Gonna Get Served (RCA)
1	7	11	RALPH TRESVANT - Do What I Gotta Do (MCA)
20	13	12	BE BE & CE CE WINANS - Addictive Love (Capitol)
23	15	13	SHIRLEY MURDOCK - In Your Eyes (Elektra)
6	6	14	BOYZ II MEN - Motownphilly (Motown)
7	5	15	DAMIAN DAME - Exclusivity (LaFace/Arista)
29	20	16	LISA LISA AND CULT JAM - Let The Beat Hit 'Em (Columbia)
27	19	17	TROOP/LEVERT/QUEEN LATIFAH - For The Love Of... (Giant/Reprise)
26	23	18	VESTA - Special (A&M)
31	22	19	ARETHA FRANKLIN - Everyday People (Arista)
22	21	20	JEFFREY OSBORNE - The Morning After I Made Love To You (Arista)
36	28	21	HEAVY D. & THE BOYZ - Now That We Found Love (MCA)
32	26	22	PHIL PERRY - Amazing Love (Capitol)
30	25	23	READY FOR THE WORLD - Straight Down To Business (MCA)
35	29	24	AL B. SURE! - Had Enuf? (Warner Bros.)
—	32	25	PEBBLES - Always (MCA)
33	30	26	RAY PARKER JR. - She Needs To Get Some (MCA)
—	40	27	B. ANGIE B. - So Much Love (Bust It/Capitol)
37	31	28	RYTHM SYNDICATE - P.A.S.S.I.O.N. (Impact)
5	16	29	LISA FISCHER - How Can I Ease The Pain (Elektra)
39	36	30	RIFF - If You're Serious (SBK)
—	—	31	KEITH WASHINGTON - Are You Still In Love... (Qwest/Warner Bros.)
—	38	32	TEDDY PENDERGRASS - I Find Everything In You (Elektra)
34	33	33	CHERYL PEPSII RILEY - How Can You Hurt The One You Love (Columbia)
—	39	34	SWEET OBSESSION - I'm A Good Woman Looking For A Good Man (Epic)
—	—	35	BRAND NEW HEAVIES - Never Stop (Delicious Vinyl/Island)
—	—	36	LUTHER VANDROSS - Don't Want To Be A Fool (Epic)
—	37	37	LALAH HATHAWAY - I'm Coming Back (Virgin)
17	17	38	RUDE BOYS - Heaven (Atlantic)
—	—	39	L.L.COOL J - 6 Minutes Of Pleasure (RAL/Def Jam/Columbia)
—	—	40	PHYLLIS HYMAN - Don't Want To Change The World (Zoo)

CHARTBOUND

ARTIST TITLE LABEL	*Debuts in Chartbound	Reports	Adds	Heavy	Medium	Light	Hit Factor	Weeks
EX-GIRLFRIEND - Why Can't You Come Home (Forceful/Reprise)		49	10	1	3	35	8%	2
NICKI RICHARDS - Summer Breeze (Atlantic)		45	3	—	8	34	17%	3
NATALIE COLE with NAT "KING" COLE - Unforgettable (Elektra)		44	7	3	11	23	31%	4
TEVIN CAMPBELL - Just Ask Me To (Qwest/Warner Bros.)		44	11	—	3	30	6%	2
OAKTOWN 3-5-7 - Turn It Up (Bust It/Capitol)		44	13	—	5	26	11%	2

UP & COMING

Reports accepted Mondays at
8AM through 4PM Tuesdays
Station Reporting Phone (415) 495-1990
Gavin Fax: 415-495-2580

NEW RELEASES

by John Martinucci

Reports	Adds	ARTIST TITLE LABEL
41	6	C + C MUSIC FACTORY - Things That Make You Go Hmmm... (Columbia)
35	3	DJ QUIK - Tonite (Profile)
35	2	YOURS TRULY - Come And Get It (Motown)
34	9	LENNY KRAVITZ - It Ain't Over 'Til It's Over (Virgin)
34	11	LA RUE - Wish I Could Find Another (RCA)
34	7	CHRIS BENDER - I Knew (East West America)
33	13	* PRETTY IN PINK - All About You (Motown)
32	1	LAZET MICHAELS - Give Me All The Love (Zoo)
29	3	KOOL MOE DEE - How Kool Can One Blackman Be? (Jive/RCA)
27	18	* J.T. TAYLOR - Long, Hot Summer Night (MCA)
26	3	3RD BASS - Pop Goes The Weasel (RAL/Def Jam/Columbia)
26	4	MINT CONDITION - Are You Free? (Perspective/A&M)
25	3	J T - Swing It (East West America)
24	—	MONIE LOVE - Down 2 Earth (Warner Bros.)
24	1	MARVA HICKS - I Got You Where I Want (Polydor/PLG)
22	20	* PRINCE AND THE N.P.G. - Gett Off (Warner Bros.)
21	14	* WILL DOWNING - I Go Crazy (Island/PLG)

DROPPED: #18-Guy, #24-Small Change, #27-Whitney Houston (Miracle), #34-Paula Abdul (Rush), #35-Jasmine Guy, Altitude, Loose Ends.

INSIDE URBAN



SECOND ANNUAL BRIDGE

In the wake of President Bush's recent efforts to lift U.S. sanctions against South Africa, the anti-apartheid movement received a strong show of support for maintaining pressure on the South African government at TransAfrica Forum's second annual "Bridge To Freedom" benefit dinner hosted by Bill Cosby. Shown at the affair are (l-r) Cosby; Quincy Jones, who presented the Nelson Mandela Courage Award; Stevie Wonder, who received that award; and Randall Robinson, Executive Director of TransAfrica.

Everyone is squeezed in tight in the Top Ten (quite different from last week) with **STEVIE WONDER** holding on to #1. **PRINCE's** "Gett Off" is Most Added, with **J. T. TAYLOR's** "Long, Hot Summer Night" giving it a good challenge, and **CHRIS PITTMAN's** "Show Me" coming in third. Kimberly Kaye, **WFKX-Jackson**, makes Chris Pittman her RTW, saying, "Be aware of this record—he reminds me

of a junior Ralph T." Toni St. James, **KJMS-Memphis**, likes **TEVIN CAMPBELL's** "Just Ask Me To," saying, "It's like potato chips—you can't play this song just once! Tevin is showing a totally different and unique side." Rockey Love, **WJIZ-Albany**, says **LAZET MICHAELS'** "Give Me All The Love," is doing well. "This lady can sing!" says Rockey. Thomas Bacote, **V103-Atlanta**, picks **WHITNEY HOUSTON's** "My Name Is Not Susan," saying, "It's got a good hook—a nice groove and should do well for Whitney." **JENNIFER HOLLIDAY's** "I'm On Your Side," is being watched by Barbara Byrd, **KFXZ-Lafayette**, who says, "She's back, she's looking great, and she's sounding better than ever—simply sensational." Stan Boston, **WNHC-New Haven**, picks **LENNY KRAVITZ's** "It Ain't Over 'Til It's Over," as his best of the week. "This song has fresh appeal! It has a sound that compliments the station sound very well. Demos are 18-plus, male and female." Dwayne Landers, **WUFO-Buffalo**, recommends the cut from **KEITH WASHINGTON**, "Make Time For Love." He says, "Look out for this future superstar! This cut is a sincere, believable ballad that caught my attention immediately. Getting good phone action already." Gregg Diggs, **WKYS/FM-Washington, D.C.**, chooses **MARKY MARK AND THE FUNKY BUNCH's** "Good Vibrations," as his RTW. Ciao for now, Betty

WHITNEY HOUSTON - My Name Is Not Susan (Arista)

Oops! I was a little premature talking about Whitney's new release on June 21. The CD-Pro offers not only the album version, but versions with Monie Love rapping on it, and a U.K. Mix which is second only to the Album version by my ears. Whichever version you choose the hook for this lover with a Freudian slip problem is addictive.

WILL DOWNING - I Go Crazy (Island/PLG)

Mr. Quiet Storm has found himself another great song. Will recently performed this Paul Davis-penned song for a San Francisco audience and wooed the people over. Fourteen adds this week alone—watch the adds multiply.

ANN G. - Hassle Free (Atlantic)

This lady debuted in early 1989 with "If She Knew" which reached the Top 20 on the Urban Contemporary chart. It's 1991 and Anne G. is now Ann G. and her new release is just as the title states, "Hassle Free." Ann continues to work with friend Eddie Irons on this ballad that is reminiscent of Karyn White's "Superwoman." Glad to hear Ann is back.

JENNIFER HOLLIDAY - I'm On Your Side (Arista)

One of the best known "Dreamgirls" returns to the airwaves. Jennifer's first Arista release is the title track of her forthcoming album and just so happens to be a cover of Angela Bofill's 1984 tune. Barry Eastmond produced and arranged this ballad for Jennifer.

RUBY TURNER - Rumors (Jive/RCA)

Ruby works with the same guys who produced labelmates Jazzy Jeff & Fresh Prince's "Summertime" (#9). Hula and Fingers' radio version uses adult New Jack Jazz and blends Ruby's sweet voice to make it appealing to all music listeners.

CHRIS PITTMAN - Show Me (Atlantic)

Not just another up and coming teen singer to come from Jersey. This 14-year-old has Stardom (producer Maurice Starr) working in his favor. Chris was discovered by Maurice while singing idol Michael Jackson's "Got To Be There." But if you hear the debut release, "Show Me," he seems to have been influenced by Ralph Tresvant. Anyway you listen to it, this former Perfect Gentleman is now solo and with fifteen out-of-the-box adds, it looks like radio is ready for "C.P. Time."

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 **90** Last Week **90**

	Reports	Adds	Heavy	Medium	Light	Hit Factor	Weeks
STEVIE WONDER - Gotta Have You (Motown)	76	—	72	4	—	100%	8
HI-FIVE - I Can't Wait Another Minute (Jive/RCA)	74	—	63	11	—	100%	10
FREDDIE JACKSON - Maincourse (Capitol)	73	1	66	6	—	98%	11
AFTER 7 - Nights Like This (Virgin)	73	1	62	7	3	94%	9
SOUNDS OF BLACKNESS - Optimistic (Perspective/A&M)	72	—	57	12	3	95%	9
PEABO BRYSON - Can You Stop The Rain (Columbia)	71	—	48	21	2	97%	9
GLADYS KNIGHT - Men (MCA)	74	1	38	31	4	93%	7
LEVERT - Baby I'm Ready (Atlantic)	66	—	58	8	—	100%	13
D.J. JAZZY JEFF AND THE FRESH PRINCE - Summertime (Jive/RCA)	69	—	48	17	4	94%	7
GENE RICE - You're Gonna Get Served (RCA)	66	—	52	10	4	93%	13
RALPH TRESVANT - Do What I Gotta Do (MCA)	72	—	63	7	2	97%	13
BE BE & CE CE WINANS - Addictive Love (Capitol)	71	1	12	48	10	84%	6
SHIRLEY MURDOCK - In Your Eyes (Elektra)	65	—	20	39	6	90%	8
BOYZ II MEN - Motownphilly (Motown)	66	1	59	4	2	95%	14
DAMIAN DAME - Exclusivity (LaFace/Arista)	66	—	55	8	3	95%	13
LISA LISA AND CULT JAM - Let The Beat Hit 'Em (Columbia)	69	—	17	37	15	78%	5
TROOP/LEVERT WITH QUEEN LATIFAH - For The Love Of.../Living For...(Giant/Reprise)	70	1	12	46	11	82%	6
VESTA - Special (A&M)	70	3	6	47	14	75%	6
ARETHA FRANKLIN - Everyday People (Arista)	70	2	5	47	16	74%	5
JEFFREY OSBORNE - The Morning After I Made Love To You (Arista)	64	1	8	43	12	79%	8
HEAVY D. & THE BOYZ - Now That We Found Love (MCA)	61	3	12	35	11	77%	6
PHIL PERRY - Amazing Love (Capitol)	60	1	7	42	10	81%	7
READY FOR THE WORLD - Straight Down To Business (MCA)	51	—	17	30	4	92%	9
AL B. SURE! - Had Enuf? (Warner Bros.)	59	—	3	37	19	67%	6
PEBBLES - Always (MCA)	57	2	7	30	18	64%	4
RAY PARKER JR. - She Needs To Get Some (MCA)	56	2	4	30	20	60%	6
B. ANGIE B. - So Much Love (Bust It/Capitol)	56	4	1	23	28	42%	4
RYTHM SYNDICATE - P.A.S.S.I.O.N. (Impact)	45	1	9	25	10	75%	10
LISA FISCHER - How Can I Ease The Pain (Elektra)	42	—	23	11	8	80%	15
RIFF - If You're Serious (SBK)	46	—	4	31	11	76%	8
KEITH WASHINGTON - Are You Still In Love With Me (Qwest/Warner Bros.)	63	8	—	19	36	30%	3
TEDDY PENDERGRASS - I Find Everything In You (Elektra)	50	2	3	24	21	54%	7
CHERYL PEPSII RILEY - How Can You Hurt The One You Love (Columbia)	47	1	6	24	16	63%	9
SWEET OBSESSION - I'm A Good Woman Looking For A Good Man (Epic)	48	1	2	23	22	52%	4
BRAND NEW HEAVIES - Never Stop (Delicious Vinyl/Island)	52	5	1	15	31	30%	4
LUTHER VANDROSS - Don't Want To Be A Fool (Epic)	57	10	—	15	32	26%	3
LALAH HATHAWAY - I'm Coming Back (Virgin)	43	2	—	18	23	41%	5
RUDE BOYS - Heaven (Atlantic)	33	—	14	16	3	90%	11
L.L.COOL J - 6 Minutes Of Pleasure (RAL/Def Jam/Columbia)	44	4	1	17	22	40%	5
PHYLLIS HYMAN - Don't Want To Change The World (Zoo)	50	10	—	13	27	26%	3

CROSSOVER CHART

LW	TW	
1	1	CORINA - Temptation (Cutting/Atco)
3	2	TARA KEMP - Piece Of My Heart (Giant)
2	3	PAULA ABDUL - Rush, Rush (Captive/Virgin)
5	4	D.J. JAZZY JEFF ... - Summertime (Jive/RCA)
7	5	HI-FIVE - I Can't Wait Another Minute (Jive/RCA)
8	6	LENNY KRAVITZ - It Ain't Over 'Til It's Over (Virgin)
6	7	RYTHM SYNDICATE - P.A.S.S.I.O.N. (Impact)
11	8	BOYZ II MEN - Motownphilly (Motown)
14	9	LISA LISA AND CULT JAM - Let The Beat Hit 'Em (Col.)
23	10	THE KLF - 3 A.M. Eternal (Arista)
4	11	COLOR ME BADD - I Wanna Sex You Up (Giant/Reprise)
22	12	CATHY DENNIS - Too Many Walls (PLG)
17	13	HEAVY D. & THE BOYZ - Now That We Found Love (MCA)
18	14	AFTER 7 - Nights Like This (Virgin)
13	15	STEREO MC'S - Elevate My Mind (4th & Broadway/Island)

LW	TW	
28	16	SEAL - Crazy (Sire/Warner Bros.)
10	17	LISA FISCHER - How Can I Ease The Pain (Elektra)
12	18	CRYSTAL WATERS - Gypsy Woman (Mercury)
15	19	SANDEE - Love Desire (Fever/Columbia)
25	20	PEABO BRYSON - Can You Stop The Rain (Columbia)
16	21	KEITH WASHINGTON - Kissing You (Qwest/Warner Bros.)
9	22	EMF - Unbelievable (EMI)
29	23	ICY BLU - Pump It (Giant/Warner Bros.)
—	24	C + C MUSIC FACTORY - Things That Make... (Col.)
20	25	DAVID A. STEWART Intro. CANDY DULFER - Lily...(Arista)
30	26	JOMANDA - Got A Love For You (Atlantic)
24	27	ANOTHER BAD CREATION - Playground (Motown)
21	28	LUTHER VANDROSS - Power Of Love/Love Power (Epic)
26	29	TITIYO - My Body Says Yes (Arista)
27	30	CYNTHIA - Break Up To Make Up (Mic Mac)

RADIO RAP

MOST ADDED

NIKKI D
Hang On Kid
(Def Jam/RAL/Columbia)

GETO BOYS
My Mind Playing Tricks On Me
(Rap-A-Lot)

2 KINGS IN A CIPHER
Definition Of A King
(Bahia/RCA)

TOP TIP

2 KINGS IN A CIPHER
Definition Of A King
(Bahia/RCA)

The King's show their chartbound determination by crowning themselves with thirteen new adds this week.

RECORD TO WATCH



LIMBOMANIACS
Shake It
(In-Effect)

The industrial flavored sounds of this Bay Area based band has seventeen reporter on their jocks. The Limbo's build a more convincing story with eight new adds this week.

Editor: Brian Alan Samson
RA = Retail Singles Action

RA LW TW

\$	2	1	3RD BASS - Pop Goes The Weasel (RAL/Def Jam/Columbia)
\$	1	2	DE LA SOUL - Ring, Afro, Roller, BK Lounge (Tommy Boy)
\$	3	3	ED O.G & DA BULLDOGS - Bug-A-Boo, Have It (PWL America/Mercury)
\$	4	4	EPMD - Give The People, Rampage, Control (RAL/Def Jam/Columbia)
\$	5	5	TERMINATOR X - Homey Don't Play Dat (P.R.O. Division/RAL/Columbia)
\$	6	6	ICE-T - O.G. Original Gangster (Sire/Warner Bros.)
\$	7	7	BRAND NUBIAN - Slow Down, Concerto, Right (Elektra)
\$	8	8	MAIN SOURCE - Hangin', BBQ (Wild Pitch)
--	12	9	NAUGHTY BY NATURE - O.P.P., Wickedest (Tommy Boy)
\$	20	10	SLICK RICK - I Shouldn't Have Done It (RAL/Def Jam/Columbia)
--	9	11	SON OF BAZERK - Swivey, Bang, Change (S.O.U.L./MCA)
--	11	12	KMD - Who Me?, Humrush (Elektra)
\$	15	13	LEADERS OF THE NEW SCHOOL - Sobb, P.T.A., Teachers (Elektra)
\$	18	14	L.L.COOL J - 6 Minutes, Mama, Farmers (RAL/Def Jam/Columbia)
\$	14	15	GANG STARR - Love Sick, Weight, Check, Rep, Intellect (Chrysalis)
\$	17	16	D.J. JAZZY JEFF AND THE FRESH PRINCE - Summertime (Jive/RCA)
\$	10	17	YO-YO - Can't Play, No One Can Do, Make Way (East West America)
\$	13	18	CHUBB ROCK - Chubbster, Treat Em', Organized (Select)
\$	21	19	DJ QUIK - Tonite, Compton (Profile)
--	16	20	BUFFALO SOLDIERS - Playing Your Game (Luke/Atlantic)
--	22	21	BIG DADDY KANE - Hard Being, Pitiful (Cold Chillin'/Reprise)
--	19	22	DREAM WARRIORS - Definition, Wash (4th & Broadway/Island)
--	31	23	PETE ROCK & C.L. SMOOTH - Go With The Flow (Elektra)
--	27	24	RODNEY O - JOE COOLEY - Get Ready To Roll (Nastymix)
\$	32	25	KOOL MOE DEE - How Kool Can A Blackman Be? (Jive/RCA)
--	26	26	FIFTH PLATOON - Partyline (SBK)
--	--	27	DOWNTOWN SCIENCE - Room To Breathe (RAL/Def Jam/Columbia)
--	23	28	O.G. STYLE - Catch'em Slippin' (Rap-A-Lot)
--	25	29	KING SUN - Big Shots, Undercover (Profile)
\$	--	30	HEAVY D. & THE BOYZ - Now That We Found Love (MCA)
--	--	31	ORGANIZED KONFUSION - Who Stole?, Rough Side (Hollywood Basic)
--	33	32	DIAMOND SHELL - Oh What A Night (Cold Chillin'/Reprise)
--	28	33	TWIN HYPE - Save Ya, Double Barrel (Profile)
\$	34	34	M.C. BREED & DFC - Yo' Frontin' (SDEG/Ichiban)
\$	36	35	MONIE LOVE - Down 2 Earth, Shame, Stable, Swiney (Warner Bros.)
--	24	36	KOOL MOE DEE - Rise & Shine (Jive/RCA)
--	39	37	JUSTIN WARFIELD/S.O.U.N.D. - Season Of The Vic (Qwest/Reprise)
--	--	38	GRAYSUN & JASUN - Get Bizzy (Atlantic Street)
--	--	39	BLACK SHEEP - Flavor Of The Month (Mercury)
--	29	40	DADDY FREDDY - Champions, Town, Nuff (Chrysalis)

CHARTBOUND

SHABBA RANKS - Traylor Load Of Girls (Epic Records)
KINGS OF SWING - U Know How To Love Me (Bum Rush/Virgin)
***2AWK** - Psychotic (Effect/Luke)
***COMPTON'S MOST WANTED** - Growin' Up In The Hood (Qwest/Reprise)
***2 KINGS IN A CIPHER** - Definition Of A King (Bahia/Entertainment)

***GETO BOYS** - My Mind Playing Tricks On Me (Rap-A-Lot)
***NIKKI D** - Hang On Kid (Def Jam/RAL/Columbia)

Dropped: #35 Side F-X, #37 Tony D, #38 Craig G, #40 Paris.

OFTEN IMITATED NEVER DUPLICATED

THE JAZ

A GROOVE



**THIS IS
WHAT
U RAP 2**

**THE LONG-OVERDUE SINGLE FROM THE ALBUM,
"TO YOUR SOUL." AVAILABLE IN 12" AND MAXI
CASSETTE. INCLUDES DEVASTATING RE-MIXES
BY U.K.-BASED MIX OUTFIT, THE BOILERHOUSE.
THE DEBUT RELEASE FROM SLAMMIN' RECORDS.**



PRODUCED BY: CHAD ELLIOT AND THE JAZ. ADDITIONAL PRODUCTION AND REMIX BY: BEN WOLFF AND ANDY DEAN FOR THE BOILERHOUSE. MANAGEMENT: STAN POSES /UNITED ENTERTAINMENT. © 1991 EMI RECORDS USA. SLAMMIN' RECORDS™ IS AN AUTHORIZED TRADEMARK OF EMI RECORDS USA 212-603-4163. DISTRIBUTED BY QUARK, INC. 212-489-7260.

RETAIL RAP

Retail Research Assistance:
Ern Llamado
Kelly Woo
Brett Atwood

2W	LW	TW	SINGLES
10	1	1	D.J. JAZZY JEFF... - Summertime (Jive/RCA)
13	9	2	SLICK RICK - I Shouldn't Have... (RAL/Def Jam/Col.)
6	3	3	3RD BASS - Pop Goes The... (RAL/Def Jam/Col.)
7	4	4	CHUBB ROCK - The Chubbster (Select)
1	2	5	YO-YO - You Can't Play With... (East West America)
19	11	6	HEAVY D./THE BOYZ - Now That We Found... (MCA)
21	12	7	DJ QUIK - Tonite (Profile)
5	8	8	BRAND NUBIAN - Slow Down (Elektra)
2	6	9	KOOL MOE DEE - Rise And Shine (Jive/RCA)
8	10	10	ICE-T - O.G. Original Gangster (Sire/Warner Bros.)
4	7	11	TERMINATOR X - Homey... (P.R.O. Division/RAL/Col.)
3	5	12	DE LA SOUL - Ring, Ring, Ring (Tommy Boy)
17	13	13	AMG - Bitch Betta Have My Money (Select)
—	19	14	L.L.COOL J - 6 Minutes Of ... (RAL/Def Jam/Col.)
—	18	15	M.C. BREED & DFC - Ain't No Future.. (SDEG/Ichiban)
—	—	16	KOOL MOE DEE - How Kool Can One... (Jive/RCA)
16	16	17	LEADERS/NEW SCHOOL - Case Of The... (Elektra)
—	21	18	ED O.G./DA BULLDOGS - Bug... (PWL America/Merc.)
—	—	19	RODNEY O-JOE COOLEY - Get Ready To... (Nastymix)
20	20	20	GRAND DADDY I.U. - Sugar... (Cold Chillin'/Reprise)
14	15	21	GANG STARR - Lovesick (Chrysalis)
22	22	22	LARRY LARR - Larry That's What ... (Ruffhouse/Col.)
—	—	23	MAIN SOURCE - Just Hangin' Out (Wild Pitch)
11	14	24	NIKKI D - Daddy's Little Girl (RAL/Def Jam/Columbia)
25	25	25	EPMD - Give The People (RAL/Def Jam/Columbia)

2W	LW	TW	ALBUMS
1	1	1	N.W.A.- Niggaz4Life (Priority)
2	2	2	CHUBB ROCK - The One (Select)
3	3	3	ICE-T - O.G. Original Gangster (Sire/Warner Bros.)
4	4	4	DE LA SOUL - De La Soul Is Dead (Tommy Boy)
5	5	5	YO-YO - Make Way For The... (East West America)
6	6	6	TERMINATOR X - Valley... (P.R.O. Division/RAL/Col.)
7	7	7	DJ QUIK - Quik Is The Name (Profile)
10	9	8	KOOL MOE DEE - Funke, Funke Wisdom (Jive/RCA)
17	14	9	3RD BASS - Derelicts Of Dialect (RAL/Def Jam/Col.)
8	8	10	BRAND NUBIAN - One For All (Elektra)
9	10	11	NEW JACK CITY - New Jack City ... (Giant/Reprise)
11	11	12	L.L.COOL J - Mama Said... (RAL/Def Jam/Col.)
13	13	13	RODNEY O-JOE COOLEY - Get Ready To... (Nastymix)
12	12	14	ED O.G./DA BULLDOGS - Life... (PWL America/Merc.)
15	15	15	M.C. BREED/ DFC - M.C. Breed & DFC (SDEG/Ichiban)
16	16	16	KMD - Mr. Hood (Elektra)
—	—	17	SLICK RICK - The Ruler's Back (RAL/Def Jam/Col.)
—	—	18	HEAVY D. & THE BOYZ - Peaceful Journey (MCA)
19	19	19	DOGS/DISCO RICK - Beware Of The Dogs (Joey Boy)
14	17	20	GANG STARR - Step In The Arena (Chrysalis)
—	21	21	NEMESIS - Munchies For Your Bass (Profile)
18	18	22	EPMD - Business As Usual (RAL/Def Jam/Columbia)
20	20	23	MAIN SOURCE - Breaking Atoms (Wild Pitch)
—	24	24	DIAMOND SHELL - The Grand... (Cold Chillin'/Reprise)
—	—	25	THE GETO BOYS - We Can't Be Stopped (Rap-A-Lot)

NEW HIP HOP RELEASES by Brian A. Samson

FUNKTOWN PROS - WHITE GREENS (4TH & BROADWAY) KPOO-SF's Marcus Clemmons makes "White Greens" his pick of the summer. The Funkytown Pros, aka Boi Wundah & Devastatin, make their label debut on this down tempo Soul-To-Soulish break. The looped up woodwind riff tucked under the lightly plucked bassline injects a raw feel into the music bed, allowing the lyrics to execute positivity. Musically the cut may be a bit dry for the aggressive mixer, but lyrically the message offers insight for bro's & sisters who sell out for the quick bill.



BRAND NEW FUNKEE PEOPLE: During a recent visit to LA LA land, Gavin Rap heads Brian A. Samson & Michael Nixon stopped by the Delicious Vinyl offices to chat with Recording Artists the Brand New Heavies. Shown from l to r: Paul Moshay, Delicious Vinyl; Simon Bartholomew BNH; Andrew Levy BNH; Jan Kincaid, BNH. Front: Gavin's Brian A. Samson, N'Dea Davenport, BNH & Gavin's Michael Nixon.



CARRYING ON THE TRADITION: Broadcasting live from the Strong Island home of Hip Hop, Gavin Rap Reporter Wild Man Steve takes a mixshow break for in-studio pic. From left to right-clockwise Wild Man Steve (seated), WBAU-Strong Island's Rap Director/DJ, D.J. Sel, WBAU-Strong Island's Mixshow D.J., and Adario Procrastinator Strange, Natl. Dir. College Promotions S.O.U.L./MCA Records.

EDITORIAL SHOUT OUT

Greetings everyone at the New Music Seminar 12 conference. I hope to hook up with everyone during the conference, but in case we miss each other please look up my room at the Marriot Marquis Hotel...Congrats to Eric 40 Dog Brooks formerly of Luke Records, on his hiring at Priority Records as their National Director of Urban Promotions...Don't forget to check the 1991 DJ Battle For World Supremacy Sunday, July 14 at Town Hall. Located at 243 West 43rd Street (Between 6th & Broadway), activities kick off at 12 Noon...Later that day check out "Straight From The Street," a Hip Hop reunion at Rock Steady Park located at 98th and Amstredam Ave in New York City. A showcase of DJs, graffiti artists, breakdancers, and Rappers (Leaders of the New School, Afrika Bambaata, and Son Of Bazerk) will perform live on stage at 4pm. Contact Cristina Dulce Veran at 212-884-3668...Also a happy belated 29th birthday to Hollywood Basic's National Dir. Of Promotion Rockberry Knee Pads Benson...And don't forget to tune into the HIP HOP COUNT-DOWN AND REPORT on your local station. For more information contact Greg Johnson at 213-969-0001...

the brand new heavies



The Brand New Heavies and Delicious Vinyl's venture into Urban radio is a learning experience, since neither band nor label has taken such a deep step into the format. Dealing with Urban radio was a confusing and frustrating welcome to the states. "It's difficult when you're a Black artist and can't Black radio support out the box," says BNH lead singer N'Dea Davenport. "When a white artist gets on the radio because they've got major label backing, the industry gets confusing. I wish today's music would be accepted for the quality of the product instead of being judged by its category."

Like other UK artists, the Heavies have a distinctive style. Their debut album covers both ends of the spectrum by packaging anything from soulful jazz flavored compositions to R&B-Acid Funk influenced instrumentals. "On the BNH's debut single, 'Dream Come True' Urban radio was somewhat resistant because the whole BNH sound was a revolution of traditional production standards," says Tom Bracamontes, Delicious Vinyl's National Director Of Urban Promotion. "But judging from response they



got for their current single 'Never Stop,' it seems like the US audience gradually has come to identify with them."

The Brand New Heavies come from the Ealing section of West London. Founding members Andrew Levy, Lascelles Gordon, Jan Kincaid, and Jim Wellman, we're brought together by their passion for funk. "The guys were so heavily influenced by funk legends ranging from James Brown to Sly And The Family Stone, recalls Levy. "We used to rehearse various soul-funk classics."

Soon after, the group began playing clubs, and that eventually led to their first recording on the Acid Jazz label. The first single, "Got To Give" became a huge hit on their label. "Fortunately, through club and warehouse parties, we built a street following. Then the support of Jazz FM (a London radio station) expanded our base and led to our signing with Delicious Vinyl," said guitarist Simon Bartholomew.

BNH says their forte is raw vintage funk. Through their deal with Delicious Vinyl, the Heavies have been able to demonstrate their versatil-

ity by fusing their sound with the sultry vocals of Atlanta born N'Dea Davenport. N'Dea's sharp delivery has put the icing on their Urban Contemporary-oriented tracks such as "Ride In The Sky", "Dream Come True", and their current chartbound hit "Never Stop".

"I've been involved with music since high school," says Davenport. I've stepped into anything that offered an opportunity. I finally saved up enough money to fly to Los Angeles. I planned to stay for three weeks; it's turned into five years, and I have no regrets."

The material on the self-titled Brand New Heavies album proves that live music is on the verge of a revival. Rumor has it that artist such as Chuck D, KRS-One and a Tribe Called Quest are working on a possible collaboration with BNH, because their sound has begun an epidemic among both young and old school funkateers—a quest for authenticity. Don't sleep through this "brand new" journey.

By Brian Alan Samson

ADULT CONTEMPORARY

MOST ADDED

- HUEY LEWIS AND THE NEWS (80)
(EMI)
- MICHAEL BOLTON (57)
(Columbia)
- CHICAGO (46)
(Reprise)
- KENNY G (36)
(Arista)
- ROBERT PALMER (36)
(EMI)

TOP TIP

CHICAGO
You Come To My Senses
(Reprise)

A great ballad destined
for a single digit future.

RECORD TO WATCH



THE TRIPLETS
Sunrise
(Mercury)

Sibling harmony is hard to beat.

Editor: Ron Fell
Assoc. Editor: Diane Rufer

2W LW TW

3	2	1	GLORIA ESTEFAN - Can't Forget You (Epic)
5	4	2	NATALIE COLE with NAT "KING" COLE - Unforgettable (Elektra)
1	1	3	PAULA ABDUL - Rush, Rush (Captive/Virgin)
6	5	4	WILSON PHILLIPS - The Dream Is Still Alive (SBK)
18	10	5	AMY GRANT - Every Heartbeat (A&M)
2	3	6	EXTREME - More Than Words (A&M)
19	11	7	CHER - Love And Understanding (Geffen)
34	18	8	BRYAN ADAMS - I Do It For You (A&M/Morgan Creek)
10	6	9	MIKE + THE MECHANICS - Everybody Gets A Second Chance (Atlantic)
13	8	10	BRUCE HORNSBY AND THE RANGE - Set Me In Motion (RCA)
14	12	11	THE ESCAPE CLUB - I'll Be There (Atlantic)
4	7	12	LUTHER VANDROSS - Power Of Love/Love Power (Epic)
22	17	13	BONNIE RAITT - Something To Talk About (Capitol)
17	15	14	RICK ASTLEY - Move Right Out (RCA)
7	9	15	DARYL HALL AND JOHN OATES - Starting All Over Again (Arista)
23	19	16	PEABO BRYSON - Can You Stop The Rain (Columbia)
—	28	17	ROD STEWART - Motown Song (Warner Bros.)
28	25	18	ROXETTE - Fading Like A Flower (Every Time You Leave) (EMI)
9	13	19	SURFACE - Never Gonna Let You Down (Columbia)
21	21	20	MICHAEL W. SMITH - Place In This World (Reunion/Geffen)
32	27	21	DAVID A. STEWART Intro. CANDY DULFER - Lily Was Here (Arista)
20	20	22	KEITH WASHINGTON - Kissing You (Qwest/Warner Bros.)
16	16	23	WILLIAMS BROTHERS - Can't Cry Hard Enough (Warner Bros.)
39	29	24	LENNY KRAVITZ - It Ain't Over 'Til It's Over (Virgin)
11	14	25	GLENN FREY - Part Of Me, Part Of You (MCA)
15	24	26	MARC COHN - Walking In Memphis (Atlantic)
—	35	27	AARON NEVILLE - Everybody Plays The Fool (A&M)
8	22	28	LISA FISCHER - How Can I Ease The Pain (Elektra)
26	26	29	DARDEN SMITH - Frankie & Sue (Columbia)
36	31	30	MOODY BLUES - Say It With Love (Polydor/PLG)
38	34	31	TOM SCOTT - If You're Not The One For Me (GRP)
12	23	32	MICHAEL BOLTON - Love Is A Wonderful Thing (Columbia)
35	33	33	MICHAEL DAMIAN - What A Price To Pay (A&M)
—	—	34	MICHAEL BOLTON - Time, Love And Tenderness (Columbia)
40	36	35	LONDONBEAT - A Better Love (Radioactive)
—	—	36	CELINE DION - The Last To Know (Epic)
24	30	37	MARIAH CAREY - I Don't Wanna Cry (Columbia)
—	—	38	MARK EDWARDS - Long Road To Love Again (R&A)
—	—	39	BOBBY CALDWELL - Even Now (Sin Drome)
—	—	40	CATHY DENNIS - Too Many Walls (PLG)

CHARTBOUND

ARTIST TITLE LABEL	*Debuts in Chartbound	Reports	Adds	Heavy	Medium	Light	Hit Factor	Weeks
CHICAGO - You Come To My Senses (Reprise)		101	46	—	21	34	21%	2
ROBERT PALMER - I'll Be Your Baby Tonight (EMI)		99	36	—	22	41	22%	2
* HUEY LEWIS AND THE NEWS - It Hit Me Like A Hammer (EMI)		80	80	—	—	—	—	1

Have it all

Beth Nielsen Chapman "All I Have"

The new single
from the critically-acclaimed album
Beth Nielsen Chapman,
fresh on the heels of **"Walk My Way,"**
her top 10 AC hit.

Already pulling great phones nationwide.

Featured on the NBC-TV series
"Days Of Our Lives."



Produced by Jim Ed Norman for JEN Productions, Inc.

Representation: Steve Wax/Garry Kief • Stiletto

© 1991 Reprise Records



UP & COMING

Reports accepted Mondays at
8AM through 4PM Tuesdays
Station Reporting Phone (415) 495-1990
Gavin Fax: 415-495-2580

REVIEWS

by Diane Rufer & Ron Fell

Reports Adds ARTIST TITLE LABEL

Reports	Adds	ARTIST	TITLE	LABEL
55	5	JACK MACK	- Round & Round	(Voss)
54	4	DESMOND CHILD	- Love On A Rooftop	(Elektra)
52	14	AFTER 7	- Nights Like This	(Virgin)
48	3	BIG DISH	- Big Town	(East West America)
48	20	RIFF	- If You're Serious	(SBK)
44	10	ALIAS	- Perfect World	(Giant/Warner Bros.)
40	25	*JACKSON BROWNE & JENNIFER WARNES	- Golden Slumbers	(Hollywood)
36	36	*KENNY G	- Theme From Dying Young	(Arista)
34	4	OWNY RUTLEDGE	- Every Little Beat Of My Heart	(Esquire)
30	2	GEROSA	- Ordinary Man	(Heart & Soul)
27	7	TOM PETTY AND THE HEARTBREAKERS	- Learning To Fly	(MCA)
26	23	*THE TRIPLETS	- Sunrise	(Mercury)
25	4	NELSON	- Only Time Will Tell	(DGC)
22	22	*PIERCE PETTIS	- You Need A Love	(High Street)
21	3	*THIRTY SOMETHING	- Main Title Theme	(Geffen)
21	3	DAN SIEGEL	- Next To You	(Epic/Associated)

Dropped: George Michael, Whitney Houston, R.E.M., Jobeth Taylor, Styx, The Rembrandts, Harry Connick, Jr., Electric Light Orchestra.

INSIDE A/C

by Diane Rufer and Ron Fell

With a 97% HIT FACTOR, GLORIA ESTEFAN's "Can't Forget You" tops the chart, holding off the "Unforgettable" duet from NAT and NATALIE.



AMY GRANT's "Every Heartbeat" has moved 18 to 10 to 5. Within a couple of weeks it should be battling for #1 with NATALIE, CHER and BRYAN ADAMS.

Speaking of CHER, her "Love And Understanding" is now Top Ten (at #7). It's HIT FACTORED by 88% of its players and has cleared the 200 station barrier thanks to 10 more players including WMGI, WMT/AM, KHLT/FM, KRNO/FM and QQLH.

BRYAN ADAMS' (Everything I Do) I Do It For You" is doing everything necessary to nail a #1 for itself. In its first four weeks 218 stations have committed and 81% of them are already playing in HEAVY or MEDIUM rotation. New this week at WEBE/FM, WKWK/FM, KVIL, KBOI, KDMX, KWAV/FM and KFMB.

ROD STEWART's "Motor City" serenade is the HOTTEST track in the format as it hits

#17 in just two chart weeks. Another 21 stations come on board including KAAK, WIHN, KFYZ, WFAS/FM and KEY103.5.

Up fifteen ranks over the past two weeks (39 to 24) is LENNY KRAVITZ's "It Ain't Over 'Til It's Over." A respectable 100 A/C's have committed in the first month including KSBL, KTHT, KSSK/FM, KBOL, WQLH/FM, WIHN, WLFX, KELO and WTNV this week.

Last week's TOP TIP, MICHAEL BOLTON's "Time, Love And Tenderness" debuts at #34 with 142 stations in two weeks. Among the newest are WAHR, CKFM, WQLR, KXLK, KLSI/FM, KLSQ/FM, B100, KCMX and KYMG/FM.

CELINE DION's "The Last To Know" debuts at #36. She's approaching the 100 station mark with a 38% HIT FACTOR and 20 ADDS including WSUL, WEBS, KEZA/FM, KCMJ/FM, KKRK.

Our RECORD TO WATCH last week, ALIAS' "Perfect World," picked up 10 A/Cs bringing their total to 44 stations and positioned in the mid-section of UP AND COMING. The 10 new are WMBA, WPXZ, WEBS, WGCD, KAYL, KQLS, WRCO, KOJM, KYRE and KGY. Already rotating at WGBE, WKLJ, WHLQ, KBRK, KSJZ, WDIF, KBLQ, KVYN/FM and KXLE to list a few.

THE TRIPLETS' "Sunrise" is RECORD TO WATCH for this issue and debuts in UP AND COMING. A total of 26 stations with ADDS from WEIM, WHAI, KTDY/FM, KSCB, KXLV/FM, WMT/FM, WQLR, KAAK and KKRK. This is the second single for the Villegas (Vicky, Sylvia and Diana) from their debut album, "Thicker Than Water."

BETH NIELSEN CHAPMAN

All I Have (Reprise)

A truly great ballad produced by Jim Ed Norman and written by Beth with Eric Kaz. A love song with a capitol "L."



PAUL BRADY

Nobody Knows (Fontana/Mercury)

A moody but sweetly harmonic piece about life's unanswerable questions. Paul Brady is a gifted musician/composer whose talent comes to light on this track.

PAULINHO DA COSTA

Real Love (A&M)

Brazilian born Da Costa is a master of percussion and with the assistance of other widely known artists he debuts in A/C with a musical expression of "Real Love." Lead vocalist is Marsha Skidmore and for the saxophone lovers, that's Gerald Albright.

PRIDE 'n POLITIX

Hold On (East West America)

This new trio from England reminds us alot of Scritti Polliti and The System, but they quickly stake out their own territory on this groove-happy track.

RONNIE MILSAP

Since I Don't Have You (RCA)

A song made famous back in the fifties by The Skyliners and since by numerous other artists, gets the Milsap treatment and the result is an "automatic" at adult radio.

AMERICA

Nothing's So Far Away (Rhino)

Missing from action for quite a few years, this group who turned out many hits in the early '70s are back. Original members, Dewey Bunnell and Gerry Beckley maintain the sound that helped make them popular and A/C should welcome their return.



POTPOURRI

or...

No Topic Available At This Time

It's a Potpourri week, here on the Madcap Radio Update. Quickly translated in the Weezy/English-English/Weezy Dictionary, "Potpourri" means, "I have no topic." But what I do have is wonderfully exciting feedback from you, our valued reader.

In response to our "Jocks Say The Dumbest Things" column, we heard from JOHNNY HENDERSON at KCRF/Lincoln City, OR. Johnny's an innovative programmer who put his janitor, ROCKY on the air when the morning co-host was out.

Rocky had two live commercials to deliver. He got through the first like a big-leaguer. Then came the second, for "Mo's Restaurant," a respectably classy dining establishment with an elite clientele. The copy read: "Come to Mo's where your family can die affordably." To avoid any further confusion, Mo's has since changed its slogan to, "Eat at Moe's. If the food kills you, it's free!"

We heard from DREW HAROLD, Music Director at KBOL/Boise, ID. In response to our column on the wake-up habits of morning jocks, Drew related this little story. He was doing mornings and he overslept one day, only to be awakened by the ringing of the phone. It was the station owner who had flown in from Omaha the night before. Without missing a beat, Drew said, "I can't chat, Don. I'm late for work," and hung up the phone. To Drew this seems funny only now - four or five years later - since his heart stopped racing.

LARRY KRATKA, self-proclaimed morning mouth at WBEC/Pittsfield, MA, gloats that he's ecstatic with his morning guy lifestyle. His baby boy's 2 am feedings have been met with a gleeful cheeriness that may nauseate the feint of spirit. Larry bounces out of bed, feeds the baby, hops into the shower, talks to Auckland on his ham radio set and bounds into work by 4:00 am. On weekends, he sleeps way, way in... until 5:00 or sometimes even 6:00 am. He tapes TV shows that are on past his bedtime like "Full House" and "Jeopardy."

Concerning our column, "Fans Who Love Too Much," VON AT DAWN from KOOL 95 in Fargo, ND, had this to say. "Where are they?" He says he's had his share of geeks and freaks who stick around like lint but is that really love? "No," says Von, "It's simply humans in search of a life." Sure Von's no different from any other radio stud. He gets the fan letters, nudie pictures, underwear and the occasional brownie. These harmless displays of undying devotion don't irritate our Von. But here's what does. It's fans who, willfully, go live on the air during a phone-in contest called "Name That Food" and guess things like, "Is it Popcorn Fart?" or "Is it Butt Juice?" It's the office speed dialers who tie up the phone lines and, one after another, all guess the same thing. "Is it Gatorade?" "Is it Gatorade?" "Is it Gatorade?" Von still refers to that incident as "Gatorade '88." It's the fans who launch a letter crusade to drum you off the air because you said something "offensive" like, "Gee, Victor Kiam sure made an ass out of himself." Yeah, boy, those are the fans who really get to Von and he'll take a life-starved, pie-baking, panty-sending, daily- phoning love leach over one of those any time.

In response to nothing in particular, members of the Star 93.5 Morning Team in Columbia wrote to tell us about their impressive guest star coup. They were able to snare a celebrity who had recently turned down an appearance on "Late Night With David Letterman." She is Abbeville, SC's OUIDA BROWNETT, the tourist who was bitten by a bat in a New York City taxi cab. Yes, so harrowed was Ouida by her experience that she said "no" to NYC's DAVE and "yes" to Columbia's JIM & JOANNE. In fact, it's rumored that Ouida wanted out of the Big Apple so bad, she even turned down "Attitudes."

In response to our story on home grown morning show characters, we heard from CHRIS SMITH at WJEQ/Macomb, IL. In the sprawling metropolis of Macomb, the average work commute is a mere 15 minutes in length, so to incite some tension, Chris has created a Traffic Reporter "Roger W. Rentowski" who scans the byways from the WJEQ Trafficcopter, piloted by Brooklyn na-

tive "Maurice Macchio" (no relation to Ralph). Roger's arch nemesis is "Aunt Mable," a blue-haired, indecisively meandering, '67 Plymouth driving menace to commuting society. She's mean. She's menacing. She's packin' a Plymouth. Don't mess with Mable.

On the topic of Goofy Radio Names, we received word from RICH "Fuzzy" FOWLER at WKXA/Findlay, OH. Rich begins by commending me for using my own real name in the byline of this column and not some sort of fancy radio pen name like Jaqueline Von Palanker or Louise Dees. But see, Louise Palanker is a pen name. My real name is Louisa Mae Palankerbergerfergerman. Rich went on to fill us in on some of the colorful radio names he's come across in the course of his distinguished career. There was TOM "BOOGALOO" SUMMERS and DOUG "THE SLUG" NEVEL and the one Rick calls, "the geekiest of all," "SPUNKY" RICK P. Hey, Rich, a guy named "Fuzzy" shouldn't oughta be raggin' on a guy named "Spunky," cuz, the way I see it, at any given biker bar, you're both goin' down.

Remember, without your fine work, your dedication, your feedback, this column would be nothing, which translates quickly into: HELP ME! So fax you thoughts, ideas, complaints, recipes to Weezy at (213) 467-9540. Jam I must.



New-York-City-Cab-Passenger-Bat-Bitee Ouida Brownnett tours Columbia, SC with (left to right), Joanne Crossan, Jim Crossan, Cab Driver Joe Smith, Ouida and John Brownnett. Ouida is said to have seen the sights of the capital city and enjoyed a pleasantly uneventful, bat free cab ride.

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 **255** Last Week **253**

	Reports	Adds	Heavy	Medium	Light	Hit Factor	Weeks
GLORIA ESTEFAN - Can't Forget You (Epic)	225	2	191	28	4	97%	9
NATALIE COLE with NAT "KING" COLE - Unforgettable (Elektra)	226	5	165	35	21	88%	6
PAULA ABDUL - Rush, Rush (Captive/Virgin)	219	—	176	29	14	93%	11
WILSON PHILLIPS - The Dream Is Still Alive (SBK)	212	4	162	43	3	96%	8
AMY GRANT - Every Heartbeat (A&M)	218	18	108	81	11	86%	6
EXTREME - More Than Words (A&M)	200	1	138	48	13	93%	14
CHER - Love And Understanding (Geffen)	205	10	99	83	13	88%	5
BRYAN ADAMS - (Everything I Do) I Do It For You (A&M/Morgan Creek)	218	20	82	95	21	81%	4
MIKE + THE MECHANICS - Everybody Gets A Second Chance (Atlantic)	193	—	130	43	20	89%	8
BRUCE HORNSBY AND THE RANGE - Set Me In Motion (RCA)	189	2	115	58	14	91%	8
THE ESCAPE CLUB - I'll Be There (Atlantic)	177	4	93	61	19	87%	9
LUTHER VANDROSS - Power Of Love/Love Power (Epic)	173	1	118	40	14	91%	13
BONNIE RAITT - Something To Talk About (Capitol)	190	16	52	96	26	77%	5
RICK ASTLEY - Move Right Out (RCA)	170	4	58	92	16	88%	7
DARYL HALL AND JOHN OATES - Starting All Over Again (Arista)	162	—	82	61	19	88%	12
PEABO BRYSON - Can You Stop The Rain (Columbia)	176	7	31	99	39	73%	7
ROD STEWART - Motown Song (Warner Bros.)	183	21	28	97	37	68%	3
ROXETTE - Fading Like A Flower (Every Time You Leave) (EMI)	146	4	27	95	20	83%	6
SURFACE - Never Gonna Let You Down (Columbia)	152	1	46	75	30	79%	12
MICHAEL W. SMITH - Place In This World (Reunion/Geffen)	125	2	75	36	12	88%	22
DAVID A. STEWART Intro. CANDY DULFER - Lily Was Here (Arista)	143	11	34	75	23	76%	8
KEITH WASHINGTON - Kissing You (Qwest/Warner Bros.)	138	3	38	71	26	78%	11
WILLIAMS BROTHERS - Can't Cry Hard Enough (Warner Bros.)	128	—	54	54	20	84%	12
LENNY KRAVITZ - It Ain't Over 'Til It's Over (Virgin)	160	24	17	77	42	58%	4
GLENN FREY - Part Of Me, Part Of You (MCA)	129	—	57	51	21	83%	13
MARC COHN - Walking In Memphis (Atlantic)	125	—	53	47	25	80%	23
AARON NEVILLE - Everybody Plays The Fool (A&M)	152	29	6	76	41	53%	3
LISA FISCHER - How Can I Ease The Pain (Elektra)	128	1	30	65	32	74%	15
DARDEN SMITH - Frankie & Sue (Columbia)	117	1	24	64	28	75%	8
MOODY BLUES - Say It With Love (Polydor/PLG)	128	17	14	59	38	57%	5
TOM SCOTT - If You're Not The One For Me (GRP)	109	12	6	50	41	51%	5
MICHAEL BOLTON - Love Is A Wonderful Thing (Columbia)	98	—	34	39	25	74%	14
MICHAEL DAMIAN - What A Price To Pay (A&M)	96	1	7	54	34	63%	8
MICHAEL BOLTON - Time, Love And Tenderness (Columbia)	142	57	3	47	35	35%	2
LONDONBEAT - A Better Love (Radioactive)	80	8	17	35	20	65%	7
CELINE DION - The Last To Know (Epic)	94	20	1	35	38	38%	3
MARIAH CAREY - I Don't Wanna Cry (Columbia)	81	—	21	28	32	60%	16
MARK EDWARDS - Long Road To Love Again (R&A)	76	8	6	30	32	47%	6
BOBBY CALDWELL - Even Now (Sin Drome)	77	15	1	33	28	44%	4
CATHY DENNIS - Too Many Walls (PLG)	79	17	—	30	32	37%	3

PLUS FACTOR

Records which received the greatest increase in HIT FACTOR

	LW	TW	Increase
MICHAEL BOLTON - Time, Love And Tenderness (Columbia)	—	35	35%
ROD STEWART - Motown Song (Warner Bros.)	35	68	33%
BRYAN ADAMS - (Everything I Do) I Do It For You (A&M/Morgan Creek)	57	81	24%
AARON NEVILLE - Everybody Plays The Fool (A&M)	30	53	23%
ROBERT PALMER - I'll Be Your Baby Tonight (EMI)	—	22	22%
CHICAGO - You Come To My Senses (Reprise)	—	20	20%
CATHY DENNIS - Too Many Walls (PLG)	19	37	18%
DESMOND CHILD - Love On A Rooftop (Elektra)	10	27	17%
CELINE DION - The Last To Know (Epic)	22	38	16%
LENNY KRAVITZ - It Ain't Over 'Til It's Over (Virgin)	43	58	15%
ROXETTE - Fading Like A Flower (Every Time You Leave) (EMI)	71	83	12%
DAVID A. STEWART Intro. CANDY DULFER - Lily Was Here (Arista)	64	76	12%
ALIAS - Perfect World (Giant/Warner Bros.)	15	25	10%

BIOFEEDBACK

by Ron Fell

•BONNIE RAITT

Between 1971 and 1988 Bonnie Raitt recorded nine albums for Warner Bros., none of which sold over 500,000 units. Her first album for Capitol, "Nick Of Time" has sold more than three million copies.

•JOE JACKSON

One of the many things that annoyed Joe Jackson about being on A&M Records was that he often received mail addressed to J. Jackson c/o A&M Records only to discover the "J" was for Janet Jackson. So, Joe ups and leaves for Virgin Records last year and who should sign with Virgin Records this spring? You guessed it, Janet Jackson.

•BRIAN WILSON

Ex-Beach Boy Brian Wilson will have his own autobiography out later this year. Titled "Wouldn't It Be Nice?" the book will chronicle his illustrious musical career and his well-publicized, decades-long psycho-trauma.



•CROWDED HOUSE

Respected Rock critic Dave Marsh describes Crowded House's chief songwriter Neil Finn as "the most gifted songwriter to appear in the late eighties."

•ARETHA FRANKLIN

At almost the same time in March of 1969, Aretha Franklin was topping the R&B charts with the double-sided single THE WEIGHT / TRACKS OF MY TEARS, while Sly & The Family Stone were scoring with EVERYDAY PEOPLE, the song that Aretha is currently covering to great effect at Urban radio today.

•DAVID SANBORN

From 1967 to 1971 David Sanborn was the sax man in The Paul Butterfield Blues Band. Sanborn then went on to record with the legendary Gil Evans including the famous "Svengali" sessions in 1973.

•CHICAGO

Chicago's Robert Lamm continues his work on an expected solo album. So far he's employed Phoebe Snow, The Beach Boys' Carl Wilson and Bootsy Collins.

•KIRSTY MacCOLL

Kirsty MacColl is the daughter of Ewan MacColl, a famous Irish folksinger/composer who wrote THE FIRST TIME EVER I SAW YOUR FACE, a song made famous by Roberta Flack and featured in Clint Eastwood's film "Play Misty For Me."

•ALLMAN BROTHERS

The last Allman Brothers Band album, "Brothers Of The Road," was released in September of 1981 on Arista Records.



•JOHNNY MATHIS

Later this month, to celebrate his thirty-fifth year in the record business, Johnny Mathis will release an album of new duets with the likes of Patti Austin, Regina Belle and Dionne Warwick as well as some of his previous hit duets with Jane Olivor, Angela Bofill and Deniece Williams.

•JACKSON BROWNE/
JENNIFER WARNES

When Jennifer Warnes recorded her first album for Reprise in 1972 she included songs

written by the then relatively unknown songwriter Jackson Browne. That same year Jackson released his first solo album, "Saturate Before Using" which included his first hit single, DOCTOR MY EYES.

•OMD

Orchestral Manoeuvres In The Dark' biggest hit to date has been IF YOU LEAVE, their contribution to the 1986 film "Pretty In Pink."

•LYNYRD SKYNYRD

The famous Rock band from Jacksonville, Florida takes its name from their high school gym teacher, Leonard Skinner, who was locally famous for disciplining students with long hair.

•TOM SCOTT

In the seventies, Tom Scott began scoring themes for network television including "Starsky & Hutch" and "The Streets Of San Francisco."



•NATALIE COLE

Natalie Cole has been married twice: her first marriage was to producer Marvin Yancey, Jr. and later, to her current husband, producer Andre Fischer.

•CRYSTAL WATERS

The Crystal Waters' single, GYPSY WOMAN (SHE'S HOMELESS) takes its inspiration from a homeless woman who often sings Gospel songs on the street in front of The Mayflower Hotel in Washington, D.C.

•SCORPIONS

Scorpions, the five-man group from Germany includes Michael Schenker's brother Rudolph on lead guitar.

COUNTRY

MOST ADDED

- MARK CHESNUTT (66)
(MCA)
- OAK RIDGE BOYS (62)
(RCA)
- DIAMOND RIO (55)
(Arista)
- CARLENE CARTER (50)
(Warner Bros.)
- SAWYER BROWN (47)
(Curb Capitol)

TOP REQUESTS

- TRISHA YEARWOOD
- TRAVIS TRITT
- BILLY DEAN
- ALAN JACKSON
- RICKY VAN SHELTON

RECORD TO WATCH



SHELBY LYNNE & LES TAYLOR
The Very First Lasting Love
(Epic)

This terrific duet was a big hit at Fan Fair and is already starting to look like a big hit with radio.

Editor: Liso Smith
Assoc. Editor: Cyndi Hoelzle

2W LW TW

3	2	1	BILLY DEAN - Somewhere In My Broken Heart (Cap.Nashville/SBK)
8	5	2	TRISHA YEARWOOD - She's In Love With The Boy (MCA)
7	6	3	TRAVIS TRITT - Here's A Quarter (Warner Bros.)
4	3	4	SHENANDOAH - The Moon Over Georgia (Columbia)
9	8	5	DON WILLIAMS - Lord Have Mercy On A Country Boy (RCA)
12	9	6	ALABAMA - Here We Are (RCA)
11	10	7	REBA McENTIRE - Fallin' Out Of Love (MCA)
17	11	8	GEORGE STRAIT - You Know Me Better Than That (MCA)
2	1	9	RICKY VAN SHELTON - I Am A Simple Man (Columbia)
15	12	10	VINCE GILL - Liza Jane (MCA)
16	14	11	HAL KETCHUM - Small Town Saturday Night (Curb)
20	15	12	EARL THOMAS CONLEY - Shadow Of A Doubt (RCA)
13	13	13	PATTY LOVELESS - Blue Memories (MCA)
25	19	14	TANYA TUCKER - Down To My Last Teardrop (Capitol Nashville)
22	17	15	DOLLY PARTON - Silver And Gold (Columbia)
1	4	16	ALAN JACKSON - Don't Rock The Jukebox (Arista)
21	18	17	EXILE - Even Now (Arista)
19	16	18	DAVIS DANIEL - Picture Me (Mercury)
23	20	19	LEE GREENWOOD/SUZY BOGGUSS - Hopelessly Yours (Capitol Nashville)
26	21	20	MARY-CHAPIN CARPENTER - Down At The Twist And Shout (Columbia)
24	22	21	LARRY BOONE - To Be With You (Columbia)
29	23	22	BROOKS AND DUNN - Brand New Man (Arista)
30	26	23	COLLIN RAYE - All I Can Be(Is A Sweet Memory) (Epic)
31	27	24	DEAN DILLON - Friday Night's Woman (Atlantic)
—	33	25	KATHY MATTEA - Whole Lotta Holes (Mercury)
6	7	26	ROB CROSBY - She's A Natural (Arista)
40	31	27	LIONEL CARTWRIGHT - Leap Of Faith (MCA)
35	29	28	MARK COLLIE - Calloused Hands (MCA)
—	36	29	RONNIE MILSAP - Since I Don't Have You (RCA)
33	32	30	WAYLON JENNINGS/WILLIE NELSON - If I Can Find A Clean Shirt (Epic)
32	30	31	KENTUCKY HEADHUNTERS - With Body And Soul (Mercury)
—	35	32	EDDIE LONDON - If We Can't Do It Right (RCA)
—	38	33	ROBIN LEE - Nothing But You (Atlantic)
—	37	34	TOM WOPAT - Too Many Honky Tonks(On My Way Home) (Epic)
10	24	35	MARTY STUART - Till I Found You (MCA)
—	—	36	DIAMOND RIO - Mirror Mirror (Arista)
—	—	37	CLINTON GREGORY - One Shot At A Time (Step One)
—	—	38	DOUG STONE - I Thought It Was You (Epic)
—	—	39	HOLLY DUNN - Maybe I Mean Yes (Warner Bros.)
14	28	40	GARTH BROOKS - The Thunder Rolls (Capitol Nashville)

CHARTBOUND

ARTIST TITLE LABEL	*Debuts in Chartbound	Reports	Adds	Heavy	Medium	Light	Hit Factor	Weeks
MARK CHESNUTT - Your Love Is A Miracle (MCA)		162	66	—	21	75	12%	2
SAWYER BROWN - The Walk (Curb/Capitol)		153	47	—	24	82	15%	2
PAUL OVERSTREET - Ball & Chain (RCA)		129	40	1	16	72	13%	2
PIRATES OF THE MISSISSIPPI - Speak Of The Devil (Capitol Nashville)		127	18	—	44	65	34%	3



T H E ∞ W A L K

SAWYER BROWN

"THE WALK", THE NEW SINGLE AND VIDEO FROM THE **BUICK**
CASSETTE / COMPACT DISC

**GAVIN COUNTRY: ONE OF THE MOST ADDED!
CHARTBOUND • 153/47 IN JUST 2 WEEKS!**

T.K.O.
Artist Management

4205 Hillsboro Rd., Suite 208
Nashville, TN 37215
(615) 383-5017



Entertainment
ARTISTS, INC.

819 18th Avenue, South
Nashville, Tennessee 37203
(615) 320-7041

UP & COMING

Reports accepted Mondays of
8AM through 4PM 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
123	34	3	MIKE REID - As Simple As That (Columbia)
106	—	5	JJ WHITE - The Crush (Curb)
99	13	3	J.P. PENNINGTON - You Gotta Get Serious (MCA)
94	9	4	MARTIN DELRAY - Lillie's White Lies (Atlantic)
94	3	5	EDDY RAVEN - Too Much Candy For A Dime (Capitol Nashville)
79	1	5	CHARLIE DANIELS BAND - The Twang Factor (Epic)
70	41	2	SHELBY LYNNE & LES TAYLOR - The Very First Lasting Love (Epic)
67	26	2	JANN BROWNE - It Only Hurts When I Laugh (Curb)
66	62	1	* OAK RIDGE BOYS - Change My Mind (RCA)
59	50	1	* CARLENE CARTER - One Love (Reprise)
52	7	3	CHRIS LeDOUX - This Cowboy's Hat (Capitol Nashville)
47	9	3	MEL MCDANIEL - My Ex-Life (DPI)
45	1	4	STATLER BROTHERS - You've Been Like A Mother To Me (Mercury)
45	35	1	* SWEETHEARTS OF THE RODEO - Hard Headed Man (Columbia)
30	12	1	* THE MARCY BROTHERS - She Can (Atlantic)
29	—	5	ALISON KRAUSS - Steel Rails (Rounder)
28	8	1	* WILLIE NELSON - Who'll Buy My Memories (Columbia)
27	15	1	* JEFF CHANCE - Thirty Years In Twenty Days (Mercury)
27	25	1	* JOHNNY CASH - Wanted Man (Mercury)
25	2	2	RAY STEVENS - Working For The Japanese (Curb/Capitol)

Dropped: #25-R. Travis, #34-Hank, Jr., #39-Foresters, #40-P. Tillis, D. Alexander.

INSIDE COUNTRY

#1 TEN YEARS AGO TODAY
ALABAMA - Feels So Right

#1 FIVE YEARS AGO TODAY
GEORGE STRAIT - Nobody In His Right
Mind Would Have Left Her

#1 ONE YEAR AGO TODAY
PAUL OVERSTREET - Richest Man On
Earth

NEW NAMES...Jim Corley is now the Music Director at KOYN-Paris... Michael Bailey takes over as PD/MD at KRRV-Alexandria... Jay Scott is the new Music Director at KRMS-Osage Beach. He will take music calls from 1-3PM Mondays and Tuesdays. Jeff Angelo remains as Program Director and will assist Jay... WWZD-Tupelo PD Nikki Steele announces two new arrivals: Bill Taylor will now serve as Assistant Music Director/Evening Announcer. He will take music calls from 2-5PM Tuesday and Wednesday. Derick Day takes on the overnight slot... Our old friend Nick Price has turned up in Nashville, starting up Prime Time Radio Service at 1019 17th Ave. South, Suite 201. They distribute "Jock Fax," a comedy show prep service for disc jockeys. For more info,

call Nick at (615) 327-4650, or (800) 473-0604.

NUMBERS, OH WE GOT NUMBERS...Rob Edwards of KFLS-Klamath Falls called in some encouraging ratings. The station pulled in 7.1 in the latest Arbitrons, proof that Country music is gaining serious ground.

ARTIST NEWS...While on the road, Lorrie Morgan has often challenged local radio stations to battle her and her road band in softball, to benefit local anti-drug and alcohol abuse programs. This August 24, Lorrie and her band will take on the staff of WSIX in Goodlettsville, TN. No admission will be charged, but attendees will be asked to make a donation to the **Keith Whitley Memorial Fund** of the Vanderbilt Institute for the Treatment of Addictions (VITA). For more information, contact Aristo Publicity at (615) 269-7071. Play ball!...If you were lucky enough to be in Montreux, Switzerland over July 4 you could have caught Kevin Welch, the Texas **Tornadoes**, Butch Hancock and Jimmie Dale Gilmore, Joe Ely, Brenda Lee and Jim Lauderdale wowing the crowds at the prestigious Montreux Jazz Festival. Europeans love US Country music, but are we doing all we can to promote and market our music to this expanding market? Be watching for an upcoming Gavin profile on the subject.

CLINT BLACK - Where Are You Now (RCA)
Once again, Black reveals a maturity that seems way beyond his age. He wrote this thoughtful ballad with frequent collaborator Hayden Nicholas. Clint also gets to show off his vocal range a bit.

LACY I. DALTON - Lightnin' Strikes A Good Man (Capitol Nashville)
Look out, Lacy's not fooling. This track is dripping with soul— between Lacy's stormy vocal and the searing guitar, this blues number cuts to the core.

B.B. WATSON - Light At The End Of The Tunnel (BNA Entertainment)
The long-awaited first single from BNA is upon us and it's a winner. B.B. has a lot of fun with this humorous Country song that speaks to the working class. And he sure knows how to belt 'em out.

T. GRAHAM BROWN - You Can't Take It With You (Capitol Nashville)
A twist on the old adage, T. preaches that it's love that you have to give while you're able. He really sings it like he means it.

MARK O'CONNOR/STEVE WARINER - Now It Belongs To You (Warner Bros.)
We hear that Steve Wariner wrote this sweet song (about a fiddle that's been passed down through the family) with Mark O'Connor in mind, so it's a real treat to have them record it together. It gets a heartfelt vocal rendering from Wariner and showcases O'Connor's exceptional musical talents.

PROGRAMMERS PICK

ROBIN LEE - Nothing But You (Atlantic)
Robin has found a groove with this Steve Earle-penned song. Producer James Stroud does a masterful mix of instrumentation and pulls out every inch of Robin's great personality to boot. It's only 2:18 and it's uptempo. This is a summertime smash!
—Tim Closson, PD, B105 - Cincinnati, OH

ALBUM CUTS

TRAVIS TRITT - Homesick
ALAN JACKSON - Midnight In Montgomery
GARTH BROOKS - Wild Horses
TRISHA YEARWOOD - That's What I Like About You

**“There’s a
light at the end
of the tunnel.
Lord, I hope it
ain’t no train.”**

B.B. Watson, 1991

**With lyrics like this,
you know a smash hit is on the way.**

It's going to hit the charts with all the impact of a speeding train. B.B. Watson's debut single, "There's A Light At The End Of The Tunnel," from the album of the same name, is the new anthem for the working man. It's about getting ahead in tough times. It's also the first release on BMG's new BNA label. And all our research indicates B.B. Watson will be a hit. But you can tell that just by listening.

BNA
BNA ENTERTAINMENT

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 **213** Last Week **213**

	Reports	Adds	Heavy	Medium	Light	Hit Factor	Weeks
BILLY DEAN - Somewhere In My Broken Heart (Cap.Nashville/SBK)	213	—	202	11	—	100%	12
TRISHA YEARWOOD - She's In Love With The Boy (MCA)	213	—	199	12	2	99%	11
TRAVIS TRITT - Here's A Quarter (Call Someone Who Cares) (Warner Bros.)	211	—	189	19	3	98%	8
SHENANDOAH - The Moon Over Georgia (Columbia)	209	—	182	22	5	97%	14
DON WILLIAMS - Lord Have Mercy On A Country Boy (RCA)	209	—	175	31	3	98%	12
ALABAMA - Here We Are (RCA)	211	1	171	37	2	98%	7
REBA McENTIRE - Fallin' Out Of Love (MCA)	213	—	147	62	4	98%	9
GEORGE STRAIT - You Know Me Better Than That (MCA)	211	1	134	75	1	99%	6
RICKY VAN SHELTON - I Am A Simple Man (Columbia)	193	—	167	22	4	97%	13
VINCE GILL - Liza Jane (MCA)	212	—	110	94	8	96%	8
HAL KETCHUM - Small Town Saturday Night (Curb)	204	2	100	93	9	94%	14
EARL THOMAS CONLEY - Shadow Of A Doubt (RCA)	209	2	70	124	13	92%	9
PATTY LOVELESS - Blue Memories (MCA)	193	—	105	75	13	93%	12
TANYA TUCKER - Down To My Last Teardrop (Capitol Nashville)	212	1	41	154	16	91%	6
DOLLY PARTON - Silver And Gold (Columbia)	210	2	44	149	15	91%	8
ALAN JACKSON - Don't Rock The Jukebox (Arista)	176	—	121	48	7	96%	10
EXILE - Even Now (Arista)	206	1	50	129	26	86%	9
DAVIS DANIEL - Picture Me (Mercury)	188	—	75	97	16	91%	14
LEE GREENWOOD/SUZY BOGGUSS - Hopelessly Yours (Capitol Nashville)	192	—	35	138	19	90%	11
MARY-CHAPIN CARPENTER - Down At The Twist And Shout (Columbia)	201	1	26	143	31	84%	8
LARRY BOONE - To Be With You (Columbia)	196	1	37	127	31	83%	11
BROOKS AND DUNN - Brand New Man (Arista)	201	2	18	145	36	81%	6
COLLIN RAYE - All I Can Be (Is A Sweet Memory) (Epic)	193	5	6	135	47	73%	9
DEAN DILLON - Friday Night's Woman (Atlantic)	188	1	9	126	52	71%	8
KATHY MATTEA - Whole Lotta Holes (Mercury)	199	11	—	112	76	56%	4
ROB CROSBY - She's A Natural (Arista)	146	—	78	55	13	91%	15
LIONEL CARTWRIGHT - Leap Of Faith (MCA)	193	16	2	116	59	61%	4
MARK COLLIE - Calloused Hands (MCA)	176	8	2	121	45	69%	5
RONNIE MILSAP - Since I Don't Have You (RCA)	194	18	1	93	82	48%	3
WAYLON JENNINGS/WILLIE NELSON - If I Can Find A Clean Shirt (Epic)	158	6	8	101	43	68%	6
KENTUCKY HEADHUNTERS - With Body And Soul (Mercury)	160	3	3	101	53	65%	6
EDDIE LONDON - If We Can't Do It Right (RCA)	165	14	2	75	74	46%	4
ROBIN LEE - Nothing But You (Atlantic)	154	17	2	72	63	48%	4
TOM WOPAT - Too Many Honky Tonks (On My Way Home) (Epic)	140	8	1	72	59	52%	5
MARTY STUART - Till I Found You (MCA)	108	—	36	47	25	76%	15
DIAMOND RIO - Mirror Mirror (Arista)	166	55	2	37	72	23%	2
CLINTON GREGORY - One Shot At A Time (Step One)	133	14	—	43	76	32%	3
DOUG STONE - I Thought It Was You (Epic)	153	45	1	37	70	24%	3
HOLLY DUNN - Maybe I Mean Yes (Warner Bros.)	140	24	—	36	80	25%	3
GARTH BROOKS - The Thunder Rolls (Capitol Nashville)	91	—	35	37	19	79%	11

TOP SELLING ALBUMS

1. GARTH BROOKS - No Fences (Capitol Nashville)
2. ALAN JACKSON - Don't Rock The Jukebox (Arista)
3. RICKY VAN SHELTON - Backroads (Columbia)
4. GEORGE STRAIT - Chill Of An Early Fall (MCA)
5. TRAVIS TRITT - It's All About To Change (Warner Bros.)
6. DOLLY PARTON - Eagle When She Flies (Columbia)
7. KENTUCKY HEADHUNTERS - Electric Barnyard (Mercury)
8. CLINT BLACK - Put Yourself In My Shoes (RCA)
9. HANK WILLIAMS, JR. - Pure Hank (Warner Bros./Curb)
10. REBA McENTIRE - Rumor Has It (MCA)

Based on correspondents' research

TOP TEN VIDEOS

1. RICKY VAN SHELTON - I Am A Simple Man (Columbia)
2. TRAVIS TRITT - Here's A Quarter (Warner Bros.)
3. TANYA TUCKER - Down To My Last Teardrop (Capitol Nashville)
4. TRISHA YEARWOOD - She's In Love With The Boy (MCA)
5. DOLLY PARTON - Silver And Gold (Columbia)
6. ALAN JACKSON - Don't Rock The Jukebox (Arista)
7. VINCE GILL - Liza Jane (MCA)
8. BROOKS AND DUNN - Brand New Man (Arista)
9. COLLIN RAYE - All I Can Be (Is A Sweet Memory) (Epic)
10. MARY-CHAPIN CARPENTER - Down At The Twist And Shout (Columbia)

Courtesy of Country Music Television 

Twenty-five years together as a group isn't something to be taken lightly. The Nitty Gritty Dirt Band have been together since 1966—only a few bands have a longer continuous recording history. In that time they've had an amazingly consistent degree of success. Jeff Hanna is one of the two members of the group (the other being Jimmy Fadden) who's been there every step of the way, from their appearance in "Paint Your Wagon" to "Mr. Bojangles" to "Will The Circle Be Unbroken," Volumes I and II. The band is currently poised to release their 24th album, "Live Two Five". Recorded in Red Deer, Canada, it's a joyous celebration of their twenty five years of making magical music together.

LS: What made you decide to do a live album?

JH: We did a live album back in 1974 called Stars And Stripes Forever, which is long out of print. We haven't done one in 17 years. That seems to be our breaking point—there were 17 years between Will The Circle Be Unbroken albums, and now there's 17 years between live albums. This being our 25th anniversary as a band, we thought it would be really fun to commemorate in a different way. What I like about this album is that the songs have evolved and it tends to become different when you do them in a live context. It goes back as far as "Mr. Bojangles" and takes you right up to "You Ain't Goin' Nowhere," from the Will The Circle Be Unbroken II album.

LS: Why did you record the album in Canada?

JH: We've got a rabid, hard core following in Canada. When we were deciding where to record, we wanted to go somewhere we could guarantee a great audience. We found this little town, Red Deer, Alberta, and took this mobile studio up there and recorded over a three night period at the Fine Arts Center. Then we took it to LA and mixed it, so it really is a US/Canadian effort.

LS: What was it like working with producer T. Bone Burnett?

JH: He's great fun to work with. He's a really cool guy. We've

known him for a while, but we didn't really get to know him until we did this project. Generally speaking, he's a laid-back guy, but when he gets down to work, he really gets down to work. I think that T. Bone represents a lot of what's good about American music.

LS: So Jeff, you've been with the band the whole 25 years.

JH: Yeah, me and Jimmy Fadden have been here the whole time. Jimmy Ibbotson has almost been here the whole time—he came along in 1969, and he left for four or five years for a sabbatical. I'm really glad he came back. We play off each other

and share the lead vocals. I think that the Dirt Band sound is tied vocally with the way we sing together.

1970



LS: Have you ever been tempted to leave?

JH: I can't imagine anybody being in a band for even ten years and not be tempted to leave, much less twenty-five. We split up for a short time at the end of 1968, for about six months. We were kids and had only been together a year and a half. We had just done this movie called Paint Your Wagon. They had put out a call for scruffy looking individuals who played music and we fit the bill. They asked us if we wanted to come up to Oregon and film a movie of this classic Lerner and Lowe musical. At that time it was the most expensive movie ever made—I think it was 40 million dollars. When we found out that we were going to be in a movie with Lee Marvin, Clint Eastwood and all these really cool people—we were just

1961

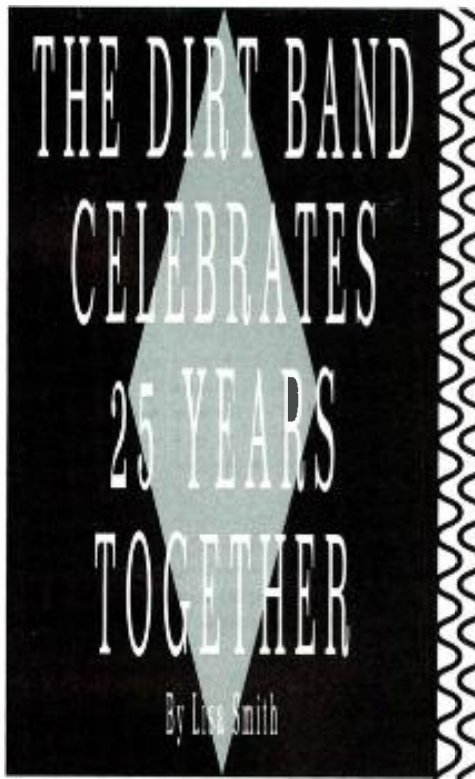


knocked out. But you take a bunch of guys who grew up in the city—we were all from LA—and stick them in the middle of the woods of Oregon for three

months on a movie set and you've got trouble. I don't know if you've ever been on a film set, but it's really tedious. There's a lot of hurry up and wait going on, especially if you're not the stars of the movie. By the time we all got back to LA we hated each other. We had also reached a point of musical disagreement as to what our future was—some of us wanted to play rock 'n' roll and some of us wanted to play Country rock. I went off and did a little

LS: Wasn't Jackson Browne in the band at one time?

JH: Yeah, but he quit before we recorded our first album. Jack-



stint in Linda Rondtadt's band which really cemented that Country rock thing for me. But the break up was good for us. We were more together when we got back together.

LS: And you've stayed together ever since. Does that ever surprise you?

JH: It's been so long since we were a baby act—I can't imagine that we were ever under 30 years old! (laughs) Except for when I hear "Mr. Bojangles" on the radio—that sure brings it all back for me. I was 21 years old when I sang that song. We were teenagers when we had our first hit. We had a song called "Buy For Me The Rain" that

was a hit in 1967. The oldest guy in the band was John McEuen, who was 20, and the rest of us were 17 or 18.

LS: How did you keep your feet on the ground when you had success like that at such a young age?

JH: We didn't. We thought that we were untouchable. We thought that we were the coolest thing since sliced bread. There we were in California, and this song was #1 all over California. It was also big on the East Coast—

son was amazing. He wrote "These Days" when he was with our band. He wrote all these incredible songs. He was the first guy I had ever met who wrote his own songs and he gave us—me and Fadden especially—a complex. We figured we couldn't write because our songs weren't as good as Jackson's and he was our only point of perspective. We finally got over that hangup. We decided there was room for more songwriters in the world.

LS: There've been so many incarnations of the band. Have there been any partings that were especially painful?

JH: I think the one that was the hardest one was when John McEuen left after 20 years in the band. John really wanted to be a solo artist. He put in a lot of great years with us, that's undeniable. The last three years he was in the band, he had done this solo project and he got to where his music and our music were not the same thing. He stuck it out for two or three years longer than he wanted to—let's put it this way, if it had been a marriage, we would have been in counseling. But he left under amicable circumstances, and he's been able to go out and work as a solo artist ever since, and that's great. I'm happy for him. But it gave us a chance to go with our instincts. The rest of us were more on the same track. Ultimately you have to pick up the pieces and just move on. I'm really glad we were able to do that, because a lot of people tied the Dirt Band so directly with John that we wondered how many of them would say, "Well that's not the Dirt Band anymore" when he left. And we actually haven't had to deal with that. We're very happy that we still have a career.

LS: So what do you think is the secret of the Dirt Band's success?

JH: We all get along well and still like playing music together. For some reason people have continued to hang in there with us for all these years. It's really flattering and we take it to heart that there are Dirt Band fans out there and they've been there. Now their kids are coming to see us, and we think that's really great. It's kind of like the Grateful Dead. When people refer to us as "the Grateful Dead of Country music" we take that as a compliment.



JAZZ

MOST ADDED

1. WHAT'S NEW -
WALTER BISHOP, JR. (DIW)
 2. ANOTHER HAND -
DAVID SANBORN
(ELEKTRA MUSICIAN)
 3. SUIT OF ARMOR -
REBECCA COUPE FRANKS
(JUSTICE)
 4. TERENCE BLANCHARD
(COLUMBIA)
- TIE
ALONE TOGETHER - TOUGH
YOUNG TENORS
(ANITLLES/ISLAND)
- TIE
HORN OF PASSION -
JESSE DAVIS (CONCORD JAZZ)

TOP TIP

DAVID SANBORN
 ANOTHER HAND
 (ELEKTRA MUSICIAN)

David Sanborn, an ultimate funk/pop saxman, breaks his mold with this intelligent Jazz offering.

RECORD TO WATCH



TERENCE BLANCHARD
 (COLUMBIA)

Terence's latest casts a tasty blue shadow over Jazz playlists. A dozen adds brings his airplay total to 31.

Co-Editors: Keith Zimmerman/Kent Zimmerman

2W LW TW

2W	LW	TW	Artist - Title (Label)
6	2	1	BILLY CHILDS - His April Touch (Windham Hill Jazz)
1	1	2	TUCK & PATTI - Dream (Windham Hill Jazz)
29	11	3	NATALIE COLE - Unforgettable With Love (Elektra)
11	7	4	MILT JACKSON - The Harem (Music Masters)
2	3	5	JAMES MOODY - Honey (Novus/RCA)
4	4	6	THE HARPER BROTHERS - Artistry (Verve/PolyGram)
9	9	7	ELLIS MARSALIS TRIO - Ellis Marsalis Trio (Blue Note)
18	8	8	CHRISTOPHER HOLLYDAY - The Natural Moment (Novus/RCA)
5	5	9	MARLON JORDAN - Learson's Return (Columbia)
19	12	10	EDDIE HARRIS - There Was A Time (Echo Of Harlem) (Enja)
17	14	11	GARY BURTON - Cool Nights (GRP)
3	6	12	EDDIE DANIELS - ...This Is Now (GRP)
10	10	13	JIM BEARD - Song Of The Sun (CTI/PolyGram)
30	19	14	ANDY LAVERNE - Pleasure Seekers (Trioka)
22	17	15	JEAN LUC PONTY - Tchokola (Epic)
16	15	16	FREDDIE HUBBARD - Topsy-Standard Book (Alpha International)
46	26	17	HILTON RUIZ - A Moment's Notice (Novus/RCA)
42	29	18	MARK MURPHY - What A Way To Go (Muse)
21	16	19	KING & MOORE - Impending Bloom (Justice)
—	33	20	CHARLES EARLAND - Whip Appeal (Muse)
—	32	21	JOHNNY GRIFFIN - The Cat (Antilles/Island)
7	13	22	WYNTON MARSALIS - Standard Time Vol. 2 Intimacy Calling (Columbia)
—	—	23	DAVID SANBORN - Another Hand (Elektra/Musician)
—	—	24	MICHEL PETRUCCIANI - Playground (Blue Note)
28	27	25	JIMMY SMITH - Fourmost (Milestone)
32	28	26	STAN GETZ - Serenity (EmArcy/PolyGram)
12	18	27	BOB SHEPPARD - Tell Tale Signs (Windham Hill Jazz)
45	36	28	JOYCE - Language And Love (Verve Forecast/PolyGram)
27	23	29	THE FRANK WESS ORCHESTRA - Entre Nous (Concord Jazz)
24	24	30	JIM SNIDERO - Storm Rising (Ken Music)
—	38	31	JOE LOVANO - Landmarks (Blue Note)
—	47	32	ROB McCONNELL/THE BOSS BRASS - The Brass Is Back (Concord Jazz)
14	21	33	THE CRUSADERS - Healing The Wounds (GRP)
26	25	34	DAN SIEGEL - Going Home (Epic/Associated)
8	20	35	DIANNE REEVES - I Remember (Blue Note)
23	31	36	MICHEL SARDABY - Night Blossom (DIW)
37	42	37	AMANI A.W.-MURRAY - Amani A.W.-Murray (GRP)
—	43	38	ROSEANNA VITRO - Reaching For The Moon (Chase Music Group)
—	41	39	FREDDIE HUBBARD - Bolivia (Music Masters)
13	22	40	ROY HARGROVE - Public Eye (Novus/RCA)
—	46	41	STEVE KUHN - Oceans In The Sky (Owl)
—	—	42	GREG OSBY - Man-Talk For Moderns Vol. X (Blue Note)
—	—	43	BELA FLECK AND THE FLECKTONES - Flight Of The... (Warner Bros.)
35	39	44	JOHN HICKS TRIO - East Side Blues (DIW)
—	—	45	BRIAN LYNCH - In Process (Ken Music)
44	44	46	DOTSERO - Jubilee (Nova)
34	37	47	NAT ADDERLEY - Talkin' About You (Landmark)
—	—	48	MINGUS DYNASTY - The Next Generation (Columbia)
50	45	49	TOMMY FLANAGAN - Jazz Poet (Alpha International)
43	49	50	SCOTT HENDERSON/GARY WILLIS - Tribal Tech (Relativity)

CHARTBOUND

*Debuts in chartbound

REBECCA COUPE FRANKS (JUSTICE)
 RONNIE MATTHEWS TRIO (DIW)
 DORI CAYMMI (QWEST/WARNER BROS.)
 STANLEY COWELL TRIO (DIW)
 *TERENCE BLANCARD (COLUMBIA)
 PETE LEVIN (GRAMAVISION)
 TONY GUERRERO (NOVA)

TOM COLLIER (NEBULA)
 *CONRAD HERWIG (KEN MUSIC)
 ALEJANDRO SANTOS (GNA)
 KENIA (DENON)
 *WALTER BISHOP, JR. (DIW)
 *NELSON KOLE (AGENDA)
 OON RANOI (HEADFIRST/K-TEL)

AL MacDOWELL (GRAMAVISION)
 *OTTMAR LIEBERT (HIGHER OCTAVE)
 *CLEO LAINE (BMG CLASSICS)

Dropped: #30 Hicks, McBee, Jones, #34 Williams, Davis, Burrage, #35 Gonzalo Rubalcaba, #40 Earl Klugh, #48 Didier Lockwood, #50 Gust William Tsilis Quartet, Chris Smith.

SUBCHARTS

Compiled by
Keith Zimmerman

Compiled by
Kent Zimmerman

LW	TW	POST-BOP
3	1	BILLY CHILDS - His April Touch (Windham Hill Jazz)
5	2	MILT JACKSON - The Harem (Music Masters)
1	3	JAMES MOODY - Honey (Novus/RCA)
2	4	THE HARPER BROTHERS - Artistry (Verve/PolyGram)
13	5	EDDIE HARRIS - There Was A Time (Enja)
6	6	EDDIE DANIELS - ...This Is Now (GRP)
7	7	FREDDIE HUBBARD - Topsy... (Alpha International)
10	8	CHRISTOPHER HOLLYDAY - The Natural... (Novus/RCA)
12	9	ELLIS MARSALIS TRIO - Ellis Marsalis Trio (Blue Note)
4	10	MARLON JORDAN - Learson's Return (Columbia)
16	11	JOHNNY GRIFFIN - The Cat (Antilles/Island)
24	12	NATALIE COLE - Unforgettable With Love (Elektra)
26	13	CHARLES EARLAND - Whip Appeal (Muse)
19	14	HILTON RUIZ - A Moment's Notice (Novus/RCA)
18	15	JIMMY SMITH - Fourmost (Milestone)
15	16	THE FRANK WESS ORCHESTRA - Entre... (Concord Jazz)
9	17	TUCK & PATTI - Dream (Windham Hill Jazz)
—	18	DAVID SANBORN - another Hand (Elektra/Musician)
25	19	MARK MURPHY - What A Way To Go (Muse)
22	20	KING & MOORE - Impending Bloom (Justice)
23	21	STAN GETZ - Serenity (EmArcy/PolyGram)
—	22	R. McCONNELL/BOSS BRASS - The Brass...(Concord Jazz)
—	23	ANDY LAVERNE - Pleasure Seekers (Triloka)
11	24	DIANNE REEVES - I Remember (Blue Note)
21	25	JIM SNIDERO - Storm Rising (Ken Music)
—	26	JOE LOVANO - Landmarks (Blue Note)
8	27	WYNTON MARSALIS - Standard Time Vol. 2 ... (Columbia)
—	28	MICHEL PETRUCCIANI - Playground (Blue Note)
14	29	NAT ADDERLEY - Talkin' About You (Landmark)
30	30	GARY BURTON - Cool Nights (GRP)

Culled from a select sample of Jazz-intensive reporters.

LW	TW	COMMERCIAL ADULT ALTERNATIVE
1	1	DAN SIEGEL - Going Home (Epic/Associated)
2	2	SPECIAL EFX - Peace Of The World (GRP)
6	3	DOTSERO - Jubilee (Nova)
5	4	CHRIS REA - Auberge (Atco)
3	5	EARL KLUGH - Midnight In San Juan (Warner Bros.)
4	6	THE CRUSADERS - Healing The Wounds (GRP)
9	7	CANDY DULFER - SAXuality (Arista)
7	8	SPYRO GYRA - Collection (GRP)
10	9	MICHAEL TOMLINSON - Living Things (Mesa)
8	10	PAUL BRADY - Trick Or Treat (Mercury)
12	11	OTTMAR LIEBERT - Borrasca (Higher Octave)
15	12	TOM SCOTT - Keep This Love Alive (GRP)
14	13	OYSTEIN SEVAG - Close Your Eyes And See (Music West)
17	14	TONY GUERRERO - Another Day Another Dream (Nova)
13	15	FRED SIMON - Open Book (Columbia)
18	16	CHRIS SMITH - Chris Smith (Agenda)
11	17	FREDDIE RAVEL - Midnight ... (Verve Forecast/PolyGram)
16	18	MARK SLONIKER - Perfectly Human (Music West)
20	19	JEAN LUC PONTY - Tchokola (Epic)
22	20	DON GRUSIN - Zephyr (GRP)
24	21	GARY BURTON - Cool Nights (GRP)
21	22	DAVID ARKENSTONE - In The Wake Of The Wind (Narada)
19	23	BIG DISH - Satellites (East-West/Atlantic)
29	24	EKO - Future Primitive (Higher Octave)
—	25	BONNIE RAITT - Luck Of The Draw (Capitol)
27	26	TUCK & PATTI - Dream (Windham Hill Jazz)
—	27	MICHAEL DOWDLE - From The Hip (Airus)
—	28	AARON NEVILLE - Warm Your Heart (A&M)
—	29	MO FOSTER - Bel Assis (Relativity)
—	30	NATALIE COLE - Unforgettable With Love (Elektra)

Culled from Gavin Commercial AA Reporters only.

BOLIVIA - FREDDIE HUBBARD (MUSICMASTERS)

Taking leave of larger labels, Freddie Hubbard saves his most Boppin' moments for offshoot sessions like *Topsy* and, now, the sterling *Bolivia* on *Musicmasters*. The personnel here is major league as *Cedar Walton*, *Billy Higgins* and *Ralph Moore* provide hard-boiled veteran support. Long before there was a Brooklyn renaissance in M-Base or Bop Revival, Hubbard and Walton were living there and taking in the many different cultural influences of the street, including Latin and West Indian grooves. Hot to the touch pieces on *Bolivia*—"Homegrown," "Managua" and "Third World"—were musically marinated since Hubbard's 1989 Latin American tour, a year prior to *Bolivia*'s New York City sessions. Hubbard's sidekick sax duets are handled masterfully by Moore, with a guest appearance by star newcomer *Vincent Herring* on the closer "Third World."

TERENCE BLANCHARD (COLUMBIA)

It has been two separately distinct experiences seeing Terence Blanchard's latest quartet perform live (sans tenor sax), then listening to this debut solo disc. Painfully expressive, Blanchard without reed support struck an intensely blue, solitary silhouette onstage.

The music was stocky and close to the ground—fastidiously stripped of flash or excess. The performance on disc is brighter and more "up," partly because Blanchard has an energized *Branford Marsalis* to bounce off on some tracks. Fave tracks include the quartet-ish "Au Private," "Sing Soweto" and the zesty "I'm Getting Sentimental Over You."

FROM THE HIP - MICHAEL DOWDLE (AIRUS)

Guitarist *Michael Dowdle* shoots *From The Hip* and delivers an upbeat, spontaneous cache of songs. Dowdle is equally plucky with electric and acoustic guitar. Electrified tracks like the Steely Dan-ed "Out Of The Blues" and a strutting "Alligator Shoes" are kicking, full band arrangements that could help energize Adult Alternative playlists without chopping up the waves too much. They pleasantly remind us of the plugged-in fluidity and lyricism of *Larry Carlton*. *Sam Cardon* provides tasty synth riffs on these live-in-the-studio performances. Acoustic guitar tone poems like "No Worries" and "My Best Friend" are more moody and pastoral.

WHIP APPEAL - CHARLES EARLAND (MUSE)

Jazz radio just can't get enough of that high

ceiling, live-wire, reverberating *Van Gelder Studio* sound. It took only one day to record these half dozen bad-to-the-boners and get them ready for disc. *Charles Earland* cooks with a lot of grease here, and hickory smoked jams like "Burner's Desire," "Songbird" and "Eight After Ten" will add some cholesterol to hard Jazz airwaves. "No Brain, No Pain" is three minutes plus of lethal Hammond organ fury. *Houston Person* twiddles the knobs as producer and supplies the beef on bulky tenor. *Whip Appeal*'s stinging climax (oh my!) is closer cover, "More Today Than Yesterday" when Earland's three horn players move to the background and take on the role of a rollicking, tight-fisted horn section. Earland lights the keyboard on fire.

SHADOWS 'N' DREAMS - DAVE MCKENNA (CONCORD JAZZ)

It's time to set up another round of Cape Codders. *Dave McKenna* has a new record out. It's a piano solo effort, chock full of the dinner Jazz standards that get the heavy left hand saloon treatment. Barrel house treatments like "Me And My Shadow," "Dream N' Blue" and the striding "Dream A Little Dream Of Me" dictate the mood of the sessions. But it's the slumbering ballads like "You Stepped Out Of A Dream" and "I Have

ADULT ALTERNATIVE

MOST ADDED

1. COOL RUNNING - JEREMY WALL (AMHERST)
2. LUCK OF THE DRAW - BONNIE RAITT (CAPITOL)
3. CAR TUNES - FREEWAY PHILHARMONIC (SPINDLETOP)
4. HOUSE OF HOPE - TONI CHILDS (A&M)
5. THUNDERATION - DAN CRARY (SUGAR HILL)
6. WATER COLORS - PETE BARDENS (MIRAMAR)

TOP TIP

BELA FLECK & THE FLECKTONES
FLIGHT OF THE COSMIC HIPPO
(WARNER BROS.)

You'd be hard pressed to find a more "adult" alternative than this set of "fleckular" compositions.

RECORD TO WATCH



PETE BARDENS
WATERCOLORS
(MIRAMAR)

A veteran of British R&B with Van Morrison's Them and progressive / orchestral rock with Camel surfaces with a potent disc and video presentation.

Co-Editors: Keith Zimmerman/Kent Zimmerman

2W LW TW

3	1	1	DAN SIEGEL - Going Home (Epic/Associated)
4	3	2	DOTSERO - Jubilee (Nova)
2	2	3	SPECIAL EFX - Peace Of The World (GRP)
1	4	4	THE CRUSADERS - Healing The Wounds (GRP)
13	6	5	OTTMAR LIEBERT - Borrasca (Higher Octave)
9	8	6	CANDY DULFER - SAXuality (Arista)
6	7	7	EARL KLUGH - Midnight In San Juan (Warner Bros.)
5	5	8	CHRIS REA - Auberge (Atco)
19	13	9	JEAN LUC PONTY - Tchokola (Epic)
21	17	10	TONY GUERRERO - Another Day Another Dream (Nova)
12	12	11	CHRIS SMITH - Chris Smith (Agenda)
8	10	12	TUCK & PATTI - Dream (Windham Hill Jazz)
11	14	13	MICHAEL TOMLINSON - Living Things (Mesa)
25	15	14	TOM SCOTT - Keep This Love Alive (GRP)
23	16	15	GARY BURTON - Cool Nights (GRP)
10	9	16	FREDDIE RAVEL - Midnight Passion (Verve Forecast/PolyGram)
7	11	17	SPYRO GYRA - Collection (GRP)
22	20	18	FREO SIMON - Open Book (Columbia)
42	25	19	AARON NEVILLE - Warm Your Heart (A&M)
20	18	20	PAUL BRADY - Trick Or Treat (Mercury)
30	28	21	EKO - Future Primitive (Higher Octave)
27	26	22	DON GRUSIN - Zephyr (GRP)
14	22	23	GREGG KARUKAS - Key Witness (Positive Music)
16	21	24	MARK SLONIKER - Perfectly Human (Music West)
24	24	25	OYSTEIN SEVAG - Close Your Eyes And See (Music West)
39	30	26	NATALIE COLE - Unforgettable With Love (Elektra)
—	41	27	BONNIE RAITT - Luck Of The Draw (Capitol)
26	27	28	DAVID ARKENSTONE - In The Wake Of The Wind (Narada)
—	40	29	MICHAEL DOWDLE - From The Hip (Airus)
17	19	30	MARC COHN - Marc Cohn (Atlantic)
18	23	31	BIG DISH - Satellites (East-West/Atlantic)
31	35	32	MO FOSTER - Bel Assis (Relativity)
36	34	33	DOUG SMITH - Order Of Magnitude (American Gramophone)
32	31	34	GARFIELD-VARIOUS ARTISTS - "Am I Cool Or What?" (GRP)
—	42	35	WARREN HILL - Kiss Under The Moon (Novus/RCA)
15	29	36	DOUG CAMERON - Journey To You (Narada)
38	37	37	DAVID DIGGS - Tell Me Again (Artful Balance)
40	38	38	PRESTON REED - Halfway Home (Capitol Nashville Mstr Series)
—	45	39	KENIA - Love Lives On (Denon)
29	32	40	IVAN LINS - Awa Yio (Reprise)
—	47	41	BELA FLECK AND THE FLECKTONES - Flight Of The... (Warner Bros.)
—	—	42	JON LUCIEN - Listen Love (Mercury)
44	44	43	TAJ MAHAL - Like Never Before (Private Music)
50	50	44	NELSON KOLE - Nelson Kole (Agenda)
—	46	45	THIRTY SOMETHING - Soundtrack (Geffen)
28	33	46	WILL DOWNING - A Dream Fulfilled (Island/PLG)
—	—	47	TONI CHILDS - I've Got To Go (A&M)
—	—	48	TOWER OF POWER - Monster On A Leash (Epic)
48	48	49	PAT BENATAR - True Love (Chrysalis)
41	49	50	PHIL PERRY - The Heart Of The Man (Capitol)

CHARTBOUND

*Debuts in chartbound

DAVID SANBORN (ELEKTRA MUSICIAN)
PAN O'RAMA (SPINDLETOP)
*FREEWAY PHILHARMONIC (SPINDLETOP)
MARK WINKLER (CHASE MUSIC GROUP)
POLAR SHIFT (PRIVATE MUSIC)
JEREMY WALL (AMHERST)

LINSEY (VIRGIN)
DORI CAYMMI (QWEST/WARNER BROS.)
*THE STORY (GREEN LINNET)
*BEN SIDRAN (BLUEMOON)
*PETER BUFFETT (NARADA)
*KIM WATERS (WARLOCK)

BOB SMITH (DMP)

Dropped: #36 Joni Mitchell, #39 Steve Bach, #43 Steve Laury.

JAZZ NEW RELEASES

Dreamed" that shine. As if you didn't catch on, the operative words in all titles are either "Dream" or "Shadow." Clever, clever.

MAN-TALK FOR MODERNS VOL. X - GREG OSBY (BLUE NOTE)

Blue Note reaches half way to embrace the anti-conformist M-Base style of Jazz. Greg Osby obliges by providing a little space in between the instruments so that us poor undecided chaps can sift through the spooky synth chord changes and ponder the spikey sax riffs. Other M-Basers like Steve Coleman, Gary Thomas and Lonnie Plaxico help out. The result is the most comprehensive sounding sessions from the Brooklyn co-op's most respected soloists. On "Balaka," Osby and Thomas intermingle on amelodic alto and tenor themes over a hotbed of tugging electric bass, spacey chiming synths and tight funk drum licks. "From Here To Go" is a summit between sweet, acoustic Jazz composition and Osby's need to expand technologically with the tools every other kind of music dabbles in—i.e. computer software, special effects and eclectic street sounds and rhythms. Why not Jazz?

SHE WHO WEEPS - CASSANDRA WILSON (JMT/POLYGRAM)

While Greg Osby carves inroads on his latest disc, it is M-Base grads like Cassandra Wilson and Geri Allen that really capture the imagination of keen Jazz fans. While Cassandra tempted us with gilded standard performances on her masterpiece *Blue Skies*, she remains fiercely independent and musically bullheaded when she followed up with a sci-fied *Jumpworld*. *She Who Weeps* closes the gap between her last two JMT discs. Wilson cruises low altitudes on the *Strayhorn* classic "Chelsea Bridge," but maintains her hybrid distance by vocalizing without lyrics. She magnificently explores each chordal nuance to more traditional instrumental accompaniment. Her collaboration with Steve Coleman on "Out Loud (Jer's Blues)" and the simmering, gospel-ized "She Who Weeps" (which features Knitting Factory, astral guitarist Jean-Paul Bourelly) pushes Cassandra's Jazz roots out towards the constellations. Wilson completely transforms Aretha Franklin's haunting "Angel" by scatting around the perimeters of the melody. "Iconic Memories" recalls the luster of *Blue Skies*. Whatever musical dust Cassandra decides to kick up, *She Who Weeps* is a gas. Thumbs up.

KISS UNDER THE MOON - WARREN HILL (NOVUS/RCA)

While everybody quietly debates whether Kenny G plays too many notes or if David Sanborn is in over his head playing Charlie Haden ballads, Warren Hill supplies some seductive alto sax melodies that mass appeal Jazz/AA listeners feast on. "Promises" is a gushing, stirring plea. The title track, recorded over layers of synthesized drum tracks, unfolds into another soaring, demonstrative love melody. Adult Alternative will embrace the optimistic "Maybe Tomorrow" and the breezy "Take-Out Dreams." Warren Hill's debut is solid proof that after a decade, Sanborn and Kenny are truly

influencing the young players.

SUIT OF ARMOR - REBECCA COUPE FRANKS (JUSTICE)

Suit Of Armor is unrelenting in its honesty. It's a direct to two-track recording by a 28 year old trumpet player named Rebecca Coupe Franks. She is backed by the most solid batch of sidemen one could pencil in—Buster Williams, Ben Riley, Kenny Barron, Joe Henderson, Leni Stern and Carolyn Brady. The sessions have a warm analog sound to it. The instruments are miked meticulously. Yet there's plenty of space to breathe between the notes and lots of ambience. If *Suit Of Armor* lacked the chemistry or gutsy musical interplay among the players, it would show immediately. Many of the tracks are serious ensemble performances. Franks sports a muted Miles/Gil Evans sound for the opening title cut. "U-bitch" is cold and spiteful. Our favorite track is the Leni Stern composition "Back Out." It's a frolicking uptempo piece. Stern's riffs are superbly crafted and Franks counter-solos are bold and wonderfully in-your-face. Also check out the pendulum swing of Duke's "Beginning To See The Light."

THE STRING MACHINE - THE GREENE STRING QUARTET (VIRGIN)

While the Turtle Island String Quartet rosins up their bows with their upcoming release, here's a nice curious little piece Jazz fans can warm up to. Richard Greene, long known as a pioneering violinist in *Blue Grass, Jazz* (on Gary Burton's *Throb*) and seventies rock experiments like *Sea Train*, noodles around with the dark standard "Harlem Nocturne." It's a spirited send-up without the unrelenting intensity of a *Kronos* recital. If that's not outrageous enough, then how about their searing version of *Guns 'N' Roses'* "Welcome To The Jungle?" Crazy music to turn a fire hose to?

WATER COLORS - PETE BARDENS (MIRAMAR)

Pete Bardens' Water Colors is a multi-media release, having been made simultaneously available in full length video. Bardens' career has spanned three decades. He and Van Morrison formed the groundbreaking Belfast rock band *Them*. *Camel* was one of the pioneer Art Rock bands alongside *Yes*. Later, his solo discs helped launch many Wave-type progressive adult radio formats. Some of the tracks on *WC* are capable of shaking things up, much like the two most recent *IRS/No Speak* records by *William Orbit* and *Darryl Way*. Like *Orbit* and *Way*, Bardens will lend rock credibility to Alternative Adult airwaves. "De Profundis" is a stunning, majestic melody. It is rich in impact and presence. We also like the title track. It's simultaneously exotic, symphonic and futuristic. Other contenders include the faraway sounds of "Shape Of The Rain" and sequencer-laden "Ghostwater." "Timepeace" starts with a spooky pipe sound into a searing, upbeat space glide.



KEN NAVARRO



after dark

FOCUS TRACKS

track 1

After Dark

track 6

Home Is Where the Heart Is
(featuring Jeff Hall on vocals)

track 3

Along the Way

track 4

Remembering When

On Your Desk
July 15

POSITIVE music

For CD servicing contact
Cliff Gorov/All that Jazz
213-395-6995



"Chuck (D, Public Enemy) showed us about being conceptual," says MC Charlie Brown. Chuck obviously did a good job of it, judging by the Leaders' debut release *Future Without A Past*. That disc showcases the Leaders' talent for rhyming from a high school/adolescent viewpoint.

"New School" has two different meanings," says Charlie Brown. "One deals with education and the other with music. Our album concentrates on our experiences throughout high school. The educational system is fucked up. We believe you have to take the knowledge, use it, but have fun at the same time."

Their first single, "Case of the PTA," tells about the trials and tribulations of today's young student. This motif is used on other cuts such as, "Home Room," "Lunch Time" and "Teachers Don't Teach Us Nonsense." "Sobb Story" showcases the Leaders' lyrical wizardry, and it's creeping into the Top Ten.

"We're gonna tell people what they need to know, not what they want to hear," says Brown. But, judging by the skill and originality of the album, Hip Hop listeners are going to want to hear this. Slamming the hype stuff, the Strong Island legacy continues. BAS

MAIN SOURCE

Breaking Atoms And Wrecking Shop



Main Source, The Large Professor and his two DJs, brothers Sir Scratch and K Cut, hail from Toronto. Their debut album, out on Wild Pitch Records, is entitled *Breaking Atoms*.

The Large Professor first came into prominence with his production work on the Kool G Rap album. If you listened carefully, you may have gotten a taste of the Professor. "You get upset when you hear the Large Professor on your girls' cassette deck," he said.

Breaking Atoms' first single, "Looking at the Front Door," did crazy damage and established Main Source in the marketplace. The second single, "Just Hanging Out," is doing fairly well, but its flip side, "Live at the Barbeque," is being heard in finer clubs and jeeps throughout the country. Combining Jazz-Funk, Rock and Reggae with live instruments, Main Source presents a "real feel" sound courtesy of the Large Professor, who was heavily influenced by the late Paul C.

The Large Professor, only eighteen, has already become one of the most sought after producers on the New York scene, and is working with acts like Kool G Rap, Intelligent Hoodlum, Lord Finesse, MC Shan, and Roxanne Shante. "My production philosophies greatly play off the Paul C. productions (Stezo, Super Lover Cee, Ultramagnetic). Every project I handle has that Paul C. approach—one that emotionally moves an audience," he said.

Currently, the multi-talented producer/lyricist/performer is in the studio laying down the blue prints for upcoming projects for The Jaz and MC Shan. He's also working on designs for the new Main Source album, which will be released on Wild Pitch/EMI. BAS

MICHAEL McDERMOTT

Window On Main Street

Ever since Robert Johnson worked a street corner, the idiom of putting people to music, music to people has become an elevated art form. After Guthrie and Leadbelly, contemporary masters like Dylan, Springsteen and John Mellencamp raised both the stakes and standards it takes to strum a piece of timber,

blow a set of reeds, and interpret American life, getting average Americans to like it. At age 22, Michael McDermott has taken the mantle of troubadour, not exactly the smoothest of highways, and is keeping the circle unbroken.

Michael grew up near the south side of Chicago, just outside the city. During the eighth grade, the Rock bug bit when a young Michael first experienced a live performance of Mick Jagger's rubbery lips and Keith Richards' loping rhythm guitar. Somehow, though, what entered as Stones music came out in a Folk style.

To his parents' initial horror, McDermott dropped out of college and soon became a performing fixture on the Chicago club circuit. It was then that Brian Koppelman, who once signed an unknown Tracy Chapman (then attending college in Boston) risked the wrath of the Hawk and O'Hare to sign Michael to his very own Giant contract. Subsequently, producer Don Gehman (REM, Bruce Hornsby, John Mellencamp) was brought in to help etch folksy Midwestern images onto *620 W. Surf*, a debut album named after McDermott's own street address where he wrote many of the eleven songs included. West Coaster Jude Cole used the same approach—that is, putting a series of people-watching sessions to paper and music. And like Jude, McDermott plucks social realism and melody like a skilled journeyman.

"I have a great belief in humanity and in the souls of people," McDermott points out. "Guys like Dylan, Bruce, Van Morrison and Tom Waits always grabbed me. They sang as if their songs were all that mattered in the world."

One of McDermott's assets is that he's not afraid to stretch out, as long-titled tales like "Your Silence I Will Always Admire For Its Being" wander into nine-minute Sad-Eyed Lady territory. The concluding "Trembling Hour" is a seven-minute low-key epic with cold city images of poverty and spirituality. With his band, McDermott is also capable of more traditional Rock work, including "A Wall I Must Climb" and "Sacred Ground," two songs about personal commitment and courage. "Mr. Simmons" is based on the notorious 1986 Terence Malick/*Badlands*-like Arkansas killing spree.

Telling familiar stories using a familiar musical mode isn't easy when you consider the competition and the rugged road acoustic songwriters must take competing in the same record-buying arena as rappers and metal-heads. Nevertheless, the harder the road traveled, the more colorful the tales. With this first one under his belt, I can only imagine Michael McDermott's stories becoming better-built American standards. KZ

NIRVANA

'Nuff Said

Besides beaucoup bootlegs and a now-classic single for their former label Sub Pop, Nirvana haven't released any feature-length material for two years. Their next disc, *Nevermind*, won't be available until September, they're not on tour, and they're not playing the New Music Seminar this July. So—you are entitled to wonder—why include them in this issue?? Simple. Nirvana are really the only band that matters.

No, don't argue, cry hyperbole, or write me off as a love-struck fan of blond, be-clefted Kurt Cobain. When *Nevermind* comes



out, I won't need justification.

That record, the highly-anticipated follow-up to 1989's *Bleach*, will be the band's first for DGC. Loquacious bassist Chris Novoselic explains Nirvana's decision to leave Sub Pop for the major leagues:

"We decided to cut out the middleman. So, we opened a mattress outlet and put these commercials on late-night TV. We had crowns on; we called ourselves the mattress kings—'Any mattress \$99, box spring and mattress \$299! Biggest selection of mattresses on the West Coast! We cut out the middleman!' And then David Geffen walks in and buys a king size, and we gave him a tape—'Here, Mr. Geffen, here's a tape of our band.' I guess he put it in his car and liked it, 'cause he drove right back. He just walked in with a contract in one hand and a pen in the other. And here we are today."

Or not. Whatever really happened, *Nevermind* promises to assuage our gnawing craving for incomparable, grunge-based, dead-on, feed-back-frenzied pop. Many of the new tunes are already incorporated into the band's live set, and we're particularly looking forward to those tracks boasting insanity themes and cyclical melodies.

"Lithium" ("I'm so happy, 'cause today I found my friends/They're in my head...I'm so excited, I can't wait to meet you there/And I don't care") and "Polly," a chilling acoustic offering from the mind of a kidnapper and sadist ("Polly wants a cracker/I think I should get off her first/Polly wants some water/To put out the blowtorch"), already crowd favorites, both appear on the album.

Everything's ripe: after two years' of playing musical drummers, Kurt and Chris have found their mate in percussionist Dave Grohl, and, more than ever, they're committed to the band. In the wake of the monstrous success of Sonic Youth, the folks at DGC know Nirvana's potential, and they're committed to achieving it. So mark September 24th on your calendar, in your brain and on your hand. No offense (and forgive the bad pun) but 'twould surely be foolish to forego Nirvana. SB

O.G. STYLE

Not Your Usual Texas Groove

The group's founders, Original E and DJ Boss, came together a few years back when E's mother was working at a recording studio in Houston. She overheard a demo Boss was working on, liked what she heard, and told him that her son was a dope rapper. E and Boss got together on the telephone, E busted a few lines, and they've been doing funky breaks and lyrics ever since.

At first, the two did production work for other Houston rappers, but they quickly tired of that. "We decided to go in and drop a twelve-inch. We decided whatever happens, happens, so let's just do us," said E.

The track they released, "I Know How To Play 'em," immediately

made noise on local radio stations and in clubs throughout Houston. The buzz created such a regional demand that local indie label Rap-A-Lot Records jumped in and signed E & Boss. "We really try to take our own initiative when it comes to marketing and promoting ourselves. We're the first commercial act for Rap-A-Lot, so we knew what we were getting into, and with Rick Brown and Mel Smith in the pilot's seat, we'll be alright," says Original E.

Amazingly, O.G.'s debut album, *Catch 'Em Sippin*, was tailored and mixed in one day. "We come together like a match made in heaven," explains DJ Boss. "I think we're fortunate that our ideas complement each other."

A gangster-oriented Rap sound is coming out of the Southwest, but O.G. has taken the opposite stance by dropping an album that's



message-oriented. "We wanted to do something totally different," says Original E. "We're coming out of the Texas region, but we wanted to let the rest of nation know that O.G. can create as well as relate with what's happening across the country. As far as Texas is concerned, we wanted to prove that positive music can sell just as much as the explicit stuff."

O.G. Style's debut album, *Catch 'Em Slippin*, packs a diverse menu that offers solid props on both sides of the spectrum. The music and lyrics are in there, and O.G.'s debut single, "I Know How To Play 'Em," is putting this Houston-based duo on the map. The follow up, "Playin' It Cool," offers a soothing groove that's sure to make Original E and DJ Boss Alternative ambassadors from the Texas Rap community. BAS

SCHOOL OF FISH

Brown Noise

Having lived (survived?) the psychedelic era of the late sixties, seeing/hearing all those pioneer bands, I find it absolutely amazing how far off the mark many current bands land in reproducing free-spirited, expansive rock. Here's one that hits the bullseye. Howcum? The secret is guitar sounds, and these fellows know how to mix sitar strains with the grungiest of cabinate depth. Also importantly, right up there with drum sounds are the right—or should I say "Wrong"—guitar sounds. Nick Lowe used to describe such sonic reproduction as "dinosaurs eating cars." Jangly twelve-strings need not apply here.

Part of School Of Fish's secret could be geographic diversity.

Vocalist Josh Clayton-Felt hitched West from Boston. Guitarist Michael Ward met him halfway from Minneapolis. Bassist Dominic Nardini is an Italian-American New Yorker. MP, the newest drummer, comes from Cleveland, also known as the city where Joan Jett and Michael J. Fox filmed *Light Of Day*.

School Of Fish collectively crossed paths in Los Angeles, as Josh and Michael paired up after a brief tenure with Francis X & The Bushmen. Signing with Capitol, the Josh and Michael nucleus gave birth to the School Of Fish way of doing things, which included having their debut piloted by John Porter, whose name you may recognize from Roxy Music and Smiths albums.

"He's a great guy even though we butted heads, stylistically speaking," admitted Michael, "But that's always a good thing. If you have an idea that the producer doesn't like, it makes you fight and believe even more."

"We like the idea of mixing opposites," Josh admits, "The band finds it's a little more interesting to play slower. We like to call these combinations our 'wash of sound.'"

As for those magic guitar sounds, when pressed, they can be described as "B52-over-Hanoi" or, as Michael clarifies, "Brown noise."

"I hear the record as more polished than I originally imagined it," Ward explained, calling in from their tour with the Divinyls. "But we do try to throw in some of that Neil Young obnoxiousness to keep the melody going."

Most of attention has been drawn to the tracks "3 Strange Days" and "Wrong" although the Rolling Stones' publishing is after the band for that teeny-weensy "Satisfaction" lick on the appropriately titled "King Of The Dollar." As for the Arabic-tinged "3 Strange Days," Josh swears it's not a drug tune. The song did appear in original demo form in the movie *Reversal Of Fortune* which starred Glenn Close, Ron Silver and



Jeremy Irons, who won an Oscar for his portrayal of Klaus von Bulow. Right now the band is in the process of reversing their own fortunes, as Commercial Alternative stations have been friendly to both "3 Strange Days" and "Wrong." School Of Fish, who loathe fish jokes, are beginning to feel the heat they've been generating since the April release of their self-titled debut. Best of all Michael has been able to quit his day job teaching at the Guitar Institute Of Technology. And Mick Jagger and Keith Richards, if you're reading, please call off the dogs on these boys. They certainly didn't mean any harm. KZ

SON OF BAZERK FEATURING NO SELF CONTROL AND THE BAND

*Strong Island FFunk With
The Bomb Squad Feel*

Socially conscious Shocklee-shack spinoffs Son of Bazerk are a crazed Rap quintet destined for success. Mixing together a blend of hard core Rap, Metal, Funk, and Reggae sounds, S.O.B. breaks Rap's predefined boundaries. Their debut SOUL/MCA release *Bazerk*, *Bazerk*, *Bazerk* is currently on the Gavin Rap charts—proof positive that to change your style is to meet the ever shifting needs of a fickle Rap public.

The aptly-named Bazerk, along with No Self Control and the Band, comes from Freeport, Long Island. The three band members provide a tasteful accent to the S.O.B. fusion: Daddy Raw (Rapper/Singer); Almighty Jahwel (Singer/Rapper); Sandman (The Comical Emcee);



Dubmaster (The Reggae Enhancer) and The Band (The Fonkee D.J.).

It was at Adelphi University's WBAU that S.O.B. emerged—the same station where Hank Shocklee, Chuck D and Flavor Flav got their start. Indeed, comparisons to Chuck D are common—probably because he's a major influence on Bazerk.

"We grew up the same way and we rubbed off each other," said Chuck. "I call Bazerk the hardest rapper that I ever heard, period. He was a big influence on me as far as style and technique are concerned."

With a style that can't be ignored, Son of Bazerk is at the forefront of a new movement and style. Their debut single, "Change The Style," introduced a left-leaning recipe that gave Rap heads a taste of Hip Hop's cutting edge. But it was the B-side, "I Dub's Theme," that established S.O.B.'s identity. The second release, "Bang (Get Down, Get Down)," paired with "The Band Gets Swivey On The Wheels," has garnered Top Ten honors on the Gavin Radio Rap chart and demonstrates the innovative talents of both Bazerk and the Bomb Squad. You can call it thrashrap with a cause. *Bazerk, Bazerk, Bazerk* most definitely is. BDA

PHOTOFILE



Look ma, no smoke machine! The Sisters Of Mercy's Andrew Eldridge steps out of the shadows long enough to pose for this pic with superstar Chuck D of Public Enemy. The two groups are touring (along with Gang Of Four and Warrior Soul) in one of the better concert line-ups this summer.



Members of Bullet Lavolta took time out of their busy recording schedule to pose for this promo picture. Hey, it's a tough, demanding business. L-R is the band's Clay Tarver and Duke Roth, producer and demi-god Dave Jerden, the band's Bill Whelen and Yukki Gipe. Sitting are engineer Brian Carstrom and Lavolta's Todd Phillips.



Material men do Dallas. Material Issue stopped by The Edge (KDGE) in Dallas before hitting the stage with The Simple Minds. L-R are MI's Jim Ellison, The Edge's George Giamark, MI's Mike Zelenko and Ted Ansani, Mercury's Mark DeBosier.

CLASSIFIEDS

JOB OPENINGS

#1 SMALL MARKET TOP 40 has an immediate opening for Middays. Good production and possible programming. No calls, please. Rush T&R: 94KEY, PO Box 1848, Alamogordo, NM 88310. EOE [7/12]

ADULT ROCKER WDST/FM seeks Morning Personality. Production a must. T&R: WDST/FM Radio, PO Box 367, Woodstock, NY 12498. [7/12]

LEADING LITE A/C KELO seeks experienced AM Drive AT/News Coordinator. Looking for a home? Send T&R: KELO 92.5 FM Radio, 500 S. Phillips, Sioux Falls, SD 57102. [7/12]

WHVK, HUNTSVILLE NEW 100,000 WATT COUNTRY FM has an immediate opening for a Morning Show Sidekick! If you can read news conversationally, and be 'hip', funny and add a positive balance to our personality Morning show, rush T&R: Jon Allen, PO Box 389, Athens, AL 35611. No calls, please. EOE [7/12]

TOP 40 MORNING DRIVE TALENT NEEDED. FM leader in growing sunbelt market has rare opening for Morning Drive talent (single or team). Convince us with your T&R that you can help us remain dominant 12-44, enjoy being involved in the community and don't need to rely on "shock" or "blue" humor. All replies treated confidentially. Respond to: Classifieds, 140 2nd Street, San Francisco, CA 94105. [7/12]

DOMINANT MEDIUM MARKET COUNTRY KCLR/FM seeks Morning Team Personality/News person. T&R: KCLR Radio, PO Box 1636, Columbia, MO 65205. EOE [7/12]

94QID ON THE MISSISSIPPI GULF COAST, looking for Midday AT with great production skills (multi-track). T&R: Todd Martin, WQID Radio, Biloxi, MS 39535. EOE [7/12]

HOT A/C KCHA seeks ATs with Production skills. Be a part of one of five NE Iowa radio stations. T&R: Steve Preston, 207 N. Main, Charles City, IA 50616. EOE [7/12]

NEWS TALK/OLDIES AM 1150 WAYY has an opening for a Staff Announcer. No calls, please. T&R: Jim Ross, WAYY Radio, PO Box 6000, Eau Claire, WI 54702. EOE [7/5]

COUNTRY WYTE needs a Morning Communicator. Strong production a must. Growing station for a growing jock. WYTE soon to be 50 kw. T&R: Ed Paulson, PO Box 1030, Stevens Point, WI 54481. [7/5]

KKRQ FM OLDIES has a full-time opening in Cedar Rapids. T&R: Ted Jacobsen, PO Box 2388, Iowa City, IA 52244. EOE [7/5]

KCLD/KNSI currently seeking f/t, p/t AT and News Announcers. T&R: Steve Lindell, KCLD/KNSI, 619 Germain, St. Cloud, MN 56302. [7/5]

WBOS SEEKS PRODUCTION DIRECTOR of the highest creative caliber. Dynamic writing and imaging skills are foremost. Organization and attention to detail are vital. No calls, please. T&R: Tom Sandman, WBOS 92.9 FM, 1200 Soldiers Field Road, Boston, MA 02124. EOE [7/5]

SOON-TO-BE 30,000 WATT A/C in Northeast Iowa seeks AT/production people. T&R: Mark Pitz, KDEC/KRDI, PO Box 27, Decorah, IA 52101. [7/5]

K-LITE, 96 FM seeks applicants to fill three positions. One entry-level Board Operator/light production worker, a Production Director with previous radio experience and an experienced Board Operator/light production worker. T&R: Leonard Hermens, KNLT, Rt. 5 Box 513, Walla Walla, WA 99362. [7/5]

AVAILABLE

INTELLIGENT AT WITH EXPERIENCE and college degree, seeks jump to News. Midwest preferred. CHRIS: (218) 485-8309. [7/12]

EX-AGGIE 96-Bryan/College Station-KKYS seeks position. Strong News and creative writing ability. DON ATKINSON: (813) 536-9289. [7/12]

CURRENTLY SWING/WEEKENDS IN PHILADELPHIA. Smooth Adult Communicator seeks f/t gig with AA/CJ. Opportunity more important than market size. GREG: (215) 259-7075. [7/12]

THE BOTTOM LINE IS ATTRACTING & satisfying listeners. Eight year communicator knows what it takes. Large market on-air or small market program. ART OPPERMANN: (303) 686-5645. [7/12]

EXPERIENCED PD/MD, most recently with KLIT-Los Angeles. West Coast preferred. DENISE MAYNARD: (818) 247-1571. [7/5]

THIRTEEN YEAR PRO, PD/Management experience in Top 40/AC/Urban/Country. PATRICK: (713) 728-1348. [7/5]

RELIABLE, EAGER, AT looking for Overnights or Afternoons, also awesome knowledge of sports, p-b-p and news. GARY BROWN: (419) 884-1682. [7/5]

AWARD-WINNING PD handles image-building, promotions, music, airshift on a shoestring. Seeks creative opportunity in rated market. RENEE: (603) 228-2307. [7/5]

TOP 5 MARKET Top 40/Oldies AT lookin' for a gig. Let's put F-U-N back on the air anywhere. VICTOR: (916) 451-0156. [7/5]

ENERGETIC GRADUATE with lots of related experience and school seeks full-time opportunity, preferably in Midwest. (612) 566-1773. [7/5]

VERSATILE A/C, ALBUM, SPOT PRODUCTION creative and mature Brown graduate seeks relocation anywhere, any hours. East preferred. ANDREW: (612) 887-7023. [7/5]

OPERATIONS MANAGER WITH 13 YEARS EXPERIENCE offering you expertise in AC/Top 40/Country. Fun-loving, community-minded. PATRICK: (713) 728-1348. [7/5]

FORMER SAN RAFAEL AIR TALENT, current telemarketer seeks air gig in Northern California or Oregon. Desires production and News/Sports work as well. FRANK BUTERA: (415) 223-1534. [7/5]

GREENSBORO! RALEIGH! FAYETTEVILLE! Full-time! Part-time! Hammertime! Anytime! Call me! I need a job! Will also consider other parts of the planet for full-time gigs. JIM DAVIS: (919) 947-5123. [7/5]

SERVICE REQUEST

KYQQ/FM: 100,000 watt Top 40 needs Alternative service for weekend show. Currents and classics from all labels, CD or vinyl. Send to: Alan Smith, KYQQ/FM-Q106.5 Radio, Wichita, KS 67201, or call (316) 265-1065. [7/5]

WPMX: Urban service requested from all labels. Send to: Lisa Love, PO Box 3300, Tupelo, MS 38803, or call (601) 842-1060. [7/5]

KSLD: Brand new station needs A/C service from all labels. Send to: Rick Preston, 374 Lovers Lane, Soldotna, AK 99669, or call (907) 262-8700. [7/5]

Gavin provides free advertising to subscribing RADIO stations with job openings & service requests, as well as to individuals seeking employment. All other advertising must run display. Contact Natalie Duitsman at (415) 495-1990 for rates on display advertising and blind boxes. For job openings, availables & service, send your FREE listings by mail to: Gavin Classified, 140 2nd Street, San Francisco, CA 94105 or FAX at (415) 495-2580. Your listing will be edited accordingly & will run 1-3 weeks unless otherwise specified. Deadline for copy is Monday.

ALBUM NEW RELEASES

BY KENT ZIMMERMAN



**WOODFACE -
CROWDED HOUSE
(CAPITOL)**

Woodface is the tie-breaker. Are Crowded House the popmeisters ("maakin' copieees") of the first album or are they the obscure melodians of the second? The answer is a copout because they're both, thank God. Woodface is a pot pie collection. Outside is the crust, starting with the cynical and flakey "Chocolate Cake." The inside grows immediately meaty with a succession of trax like "It's Only Natural," "Fall At Your Feet," "Tall Trees," "Weather With You" and "Whispers And Moans," winning this week's "most consecutive good songs" award. For all you Split Enz fans, Woodface is a dream come true as Tim Finn finally joins brother Neil, Paul Hester and Nick Seymour in putting together the richest harmonies and some of the most original arrangements in rock n roll today.

**SHADES OF TWO
WORLDS -
ALLMAN BROTHERS
BAND (EPIC)**

The most recent Allman Brothers Band comeback has been a fruitful one for Album Radio. Shades Of Two Worlds, like their previous release will hatch multiple trax giving the band potential staying power probably to the end of the year. If you go back and study that fine box set, you come to expect the Allmans to maintain a standard, something they do this time around especially on trax like "End Of The Line" (already performing quite well) as well as truckers like "Bad Rain" and the blues-torn "Get On With Your Life." Part of the viability of SOTW is Tom Dowd's

steady hand as producer. Of course he was the original guiding light behind the Allman's golden years on Capricorn and Atlantic.

**PRETTY BLUE WORLD -
BILLY FALCON
(JAMBCO/MERCURY)**

New Jersey and Nashville—you can't get further apart culturally, or can you? After being based in Jersey, stomping through a couple of albums and labels, Billy Falcon took to Music City refocusing his life, skills and opportunities as a songwriter. As fate would have it, the muse called him back to Jersey to cut a brand new album with Danny Kortchmar and Jon Bon Jovi. Pretty Blue World is kinda how you choose to look at it, one of those half-full/half-empty interpretations. The album and its world is pretty, but it's also pretty blue. While Billy masterfully dabbles in fictitious scenarios like the freewheeling opener "Power Windows," Falcon is at his best when he tips his cards to reveal some of his rougher moments in life. "Heaven's Highest Hill" and "Still Got A Prayer" are tremendously personal statements. As a listener, I appreciate them. Pretty Blue World is not only Billy Falcon's triumph over adversity, it's a soundtrack for survival with songs that rail against mediocrity.



**JAMES
(FONTANA/MERCURY)**

After ten years of hoofing it as a four piece in the shadows of more successful bands like The Smiths, James finally comes out with their

own success story. Ironically Morrissey touted the band just as their impact upwardly spiraled inside the U.K. But it was the double success of "Sit Down" both as a 1989 indie single and again on the respected Fontana label that launched the band. They have since swelled their ranks to seven pieces with subtle songs of protest and change. It's still down to "Sit Down," a quasi-football anthem that will be the key to the band's mileage on this side of the Atlantic.

**BILL & TED'S BOGUS
JOURNEY (INTERSCOPE/
EAST WEST AMERICA)**

Even before the movie totally opens, man, this soundtrack is shaping up as a big summertime hit. It has the formula I like—that is, using a collection of hungry middleweights rather than a collection of tired outtakes from jaded dinosaur superstars. I can't remember Slaughter getting more out-of-the-box action than "Shout It Out." Neverland checks in with one of the best trax on their stunning debut. Plus there's the exploding Primus (former #1 Gavin College Subcharters), Steve Vai, Faith No More, Megadeth, King's X, Winger and Kiss doing the nineties extension of Argent's "God Gave Rock And Roll To You II." They even sing like choir boys on one of the choruses. You tell me. What rivethead could possibly resist such a package?

**RAG & BONE BUFFET
SAMPLER - XTC (Geffen)**

Pick an XTC era, any era as this eccentric trio document themselves by herding a few stray b-side doggies. "Extrovert" comes from the Todd Rundgren Skylarking session, an album popular with XTC's fans though the band was less than enthusiastic about the personality crises. "Respectable Street" has been

mined from English Settlement, an album that started the band on a letter perfect path where they remain today. Go back and dust that one off. Betcha it still stands up as the band's best effort to date.

**"LOW RIDER
(ON THE BOULEVARD)"
LATIN ALLIANCE
featuring WAR
(VIRGIN)**

Wow! A fantastic four minutes based on the timeless groove first invented by War. "Low Rider" is a sensational reworking/remixing/retooling of one of the most universal car jams ever blasted onto the airwaves. This Alliance, featuring Kid Frost, legitimately lists their sampling sources on the label. That way War and Santana get both their musical due and (one assumes) the licensing fees to which they are entitled. A new standard of sampling rights here? Betcha this one will generate some monster phones.

**AMERICAN EXPLORER
SERIES
(ELEKTRA NONESUCH)**

Can't wait for the official release of these biscuits. Some American treasures have found a home on the new American Explorer Series. Between this, Charisma's Point Blank and other majors launching blues labels, hey, I think I like it. The artists represented here include pianist/vocalist Johnnie Johnson with NRBQ, Texas Flatland Jimmie Dale Gilmore, Sun records strummer Charlie Feathers, zydeco arsonist Boozoo Chavis and blues/gospel honker Vernard Johnson. Trax: Johnson's "Tanqueray," Jimmie's "Tonight I Think I'm Gonna Go Downtown," Vernard's "I'm Alive," Charlie Feather's "Cootzie Coo" and Boozoo's "Theme Song."

ON MANAGEMENT

by Oren Harari

Here's a little story about a company that has been doing some exceptional things in the areas of customer service and responsiveness, which no doubt helps explain its 25% annual growth rate. Management realizes that the goal of superior service cannot be attained unless all hands—including non-management employees—are committed to the goal and are empowered to do whatever it takes to achieve it. Accordingly, management spends a lot of time and money creating a good work environment for employees, an environment that not only satisfies their financial needs but one which also allows them the opportunity to take on many exciting responsibilities and projects historically reserved for management.

While visiting this company recently, I sat in on an extraordinary series of sessions. Each session involved a large group of employees and a small group of managers. The purpose of the session was for employees to let management know how well management was doing in creating the right environment, i.e., an environment which enhanced both employee morale and productivity, an environment which contributed to the goal of total customer responsiveness.

Management assumed that they wouldn't learn too much from these meetings. After all, turnover was miniscule, recruiting was easy, and employee productivity and creativity was up, as was company-wide excitement about improving customer service. So obviously everything was swell, right? Nope. The managers were wrong. Did they get an earful!

I put the employees' comments into five categories, and here they are:

1. *Management doesn't listen.*

Employees argued that they frequently proposed improvements in operations, service features and company marketing efforts. They argued that they also frequently voiced concerns about company policies that inhibited their ability to innovate and serve the customer. They pointed out that managers frequently "heard" but did not "listen." The evidence? *Nothing is ever done. There's no follow-through. Managers say "yeah, good idea" and then just drop the ball.* Employees said that this type of reaction is not only frustrating to them but also counterproductive from the company's perspective.

2. *Budgets are used as excuses.*

Employees argued that on one hand, management encourages them to come up with new ideas. On the other hand, managers often tell employees with new ideas—even

MANAGEMENT GETS A SURPRISE

little ones—that the budget won't allow a test or implementation of the idea. Employees noted that this response dampens any sort of creativity. They suggested that managers themselves be willing to take some risks in investing for the future, or at the least, coach employees who have ideas on how to sell or modify the idea so that it will be approved.

3. *Data and numbers replace real information.*

Management shared budget and sales data with employees, as well as income statements. Employees thought that was great, but they argued that they didn't need to be *inundated* with financials. Rather, they needed more *information*—information about what those numbers really meant. In other words, they wanted to know what management thought about the numbers and why, they wanted to know how management made capital budgeting decisions, and they wanted to know management's strategic goals and priorities. They said that if they knew this, they would be better equipped to make the "right" decisions, i.e., decisions (including innovative ideas) that were consistent with management's vision for the firm.

4. *Delegation is spurious.*

Employees applauded management's goal of turning more and more operational responsibilities to them. But they noted that often, delegation was a sham for one of two reasons. First, delegation was sometimes another word for "dumping." In their quest for total customer service, managers made

big commitments to customers, and then "dumped" all the work on employees, who sometimes had to work all night to meet the deadlines and specifications negotiated by managers. Second, employees felt that too often managers' unspoken message was *"I'm delegating this to you, but do it the way I would, or do it the way it's always been done."* Employees argued that this type of message increased their anxiety and reduced their desire to be innovative.

5. *No recognition or appreciation.*

Employees acknowledged the fairness of their paychecks, but felt that it wouldn't hurt managers to show some form of sincere gratitude or compliment when employees knocked themselves out in meeting deadlines or making creative contributions. Employees said that frequently their heroic efforts were not acknowledged by managers. They felt used and taken for granted.

Managers were stunned by all this. They figured everything was basically fine. After all, the company was doing well, and esprit d'corp within the company was high. I pointed out a few things to make them feel better. They learned some important things. They learned that just because there's no crisis doesn't mean things are okay. They learned that despite their progressive management style (which, by the way, was paying off in terms of company growth and profit), nothing is ever perfect; there's always plenty of room for improvement, and that should be seen as an exciting opportunity. They also learned some specific things they needed to address in order to boost employee productivity and the attainment of total customer responsiveness. Finally, they learned that employees weren't simply whining and demanding more for themselves in a selfish way. Instead, they were telling management that they wanted more opportunities and (non-financial) rewards for contributing to the company's health. How exciting! The fact that the employees wanted the chance to be more productive confirmed that management's progressive style was paying off. I saw the situation as a terrific opportunity. After getting over their surprise and initial dismay, managers agreed. I predict more and better things happening to this company. Kudos to managers also for having what my colleague Nick Imparato calls the "testicular courage" to listen to their employees eyeball to eyeball.

Oren Harari is on sabbatical. This article originally appeared in the Gavin Report on March 16, 1990 ■

ALBUM

MOST ADDED

1. FOR UNLAWFUL CARNAL KNOWLEDGE - VAN HALEN (WARNER BROS.)
2. "END OF THE LINE" - ALLMAN BROTHERS BAND (EPIC)
3. "BUILD ME UP" - HUEY LEWIS & THE NEWS (EMI)
4. "POWER WINDOWS" - BILLY FALCON (JAMBICO/MERCURY)
5. "KISS MY LOVE GOODBYE" - L.A. GUNS (POLYDOR)
6. "ROCKAWAY" - RIC OCASEK (REPRISE)

TOP TIP

SCHOOL OF FISH
 "3 STRANGE DAYS"
 (CAPITOL)

ERIC GALES BAND
 "SIGN OF THE STORM"
 (ELEKTRA)

Two new guitar-based bands make some impressive moves. Fish swim 36-28 while Eric Gales blows ahead, 47-39.

RECORD TO WATCH



BILL & TED'S BOGUS JOURNEY
 (INTERSCOPE)

Slaughter's "Shout It Out" and Kiss' "God Gave Rock And Roll To You II" (borrowed from Argent) are the lead trax from this radical sequel.

Editor: Kent Zimmerman

2W LW TW

2W	LW	TW	ALBUM	Label
1	1	1	TOM PETTY AND THE HEARTBREAKERS - Fly, Wrong, Built, Cold	(MCA)
2	2	2	VAN HALEN - Poundcake, Runaround, Right, Top, Dream	(Warner Bros.)
4	3	3	38 SPECIAL - Sound, Last	(Charisma)
6	4	4	FOREIGNER - Lowdown, Heaven	(Atlantic)
7	7	5	BONNIE RAITT - Something	(Capitol)
5	6	6	LYNYRD SKYNYRD - Smokestack, Faith	(Atlantic)
17	11	7	RIC OCASEK - Rockaway	(Reprise)
8	8	8	YES - Saving, Lift, Waited	(Arista)
31	13	9	ALLMAN BROTHERS BAND - End Of The Line	(Epic)
3	5	10	R.E.M. - Shiny, Texarkana, Losing, Radio, Honey	(Warner Bros.)
15	9	11	EXTREME - Hearted, Words	(A&M)
14	12	12	GUNS N' ROSES - You Could Be Mine	(Geffen)
11	10	13	QUEENSRYCHE - Jet, Silent	(EMI)
20	14	14	DOOBIE BROTHERS - Rollin', Dangerous	(Capitol)
16	15	15	MOODY BLUES - Say	(Polydor/PLG)
12	17	16	JOE JACKSON - Oh Well, Obvious, Fiction, Hit, Jamie	(Virgin)
19	16	17	BRYAN ADAMS - (Everything I Do) I Do It For You	(A&M/Morgan Creek)
34	26	18	ALICE COOPER - Stoopid	(Epic)
22	25	19	HUEY LEWIS AND THE NEWS - Build, Couple, Best	(EMI)
10	19	20	SIMPLE MINDS - Stand, Lights, Travelin'	(A&M)
25	21	21	SKID ROW - Monkey	(Atlantic)
29	22	22	MARC COHN - Thunderbird, Memphis	(Atlantic)
9	20	23	BLACK CROWES - Seeing, Talks, Hard	(Def American)
13	27	24	JOE WALSH - Sudden, Ordinary	(Epic Associated/Pyramid)
32	29	25	JUNKYARD - Time	(Geffen)
26	28	26	DRIVIN' N' CRYIN' - Fire, Courageous, Around, Dancing	(Island)
18	18	27	THE LAW - Miss, Laying	(Atlantic)
43	36	28	SCHOOL OF FISH - Three, Wrong, Dollar, Rose	(Capitol)
27	30	29	CROWDED HOUSE - Chocolate, Natural	(Capitol)
39	37	30	BILLY SQUIER - Facts Of Life	(Capitol)
42	35	31	ELECTRIC LIGHT ORCHESTRA - Honest	(Scotti Brothers)
21	23	32	TATTOO RODEO - Been Your Fool	(Atlantic)
40	40	33	STRESS - Flowers	(Reprise)
49	41	34	BLACKFOOT - Slinger	(Nalli)
30	32	35	JESUS JONES - International, Real, Right, Welcome, Who	(Food/SBK)
—	44	36	MICHAEL McDERMOTT - Wall	(Giant/Reprise)
—	50	37	WARRANT - Blind Faith	(Columbia)
—	43	38	RICHARD THOMPSON - Feels, Plead, Vincent, God	(Capitol)
—	47	39	ERIC GALES BAND - Storm	(Elektra)
37	39	40	ALICE IN CHAINS - Box	(Columbia)
24	24	41	QUEEN - Live, Innuendo, Headlong, Show	(Hollywood)
41	38	42	LENNY KRAVITZ - Fields, Over, Run	(Virgin)
23	34	43	SCORPIONS - Change, Believe	(Mercury)
—	46	44	ROGER McGUINN - Phone	(Arista)
33	31	45	BULLETBOYS - St. Christopher, THC	(Warner Bros.)
—	45	46	DEADICATED - Truckin'/Yoakam	(Arista)
28	33	47	BACKDRAFT SOUNDTRACK - Hornsby/Motion	(RCA)
—	—	48	NEVERLAND - Drinking	(Interscope)
—	—	49	WHITE TRASH - Apple Pie	(Elektra)
—	—	50	BILLY FALCON - Power Windows	(Jambico/Mercury)

CHARTBOUND

*Debuts in chartbound

L.A. GUNS (POLYDOR) "KISS"
STUART HAMM (RELATIVITY) "LONE"
HAVANA BLACK (HOLLYWOOD) "UNDERSTANDING"
CHRIS WHITLEY (COLUMBIA) "LIVIN"
BILL & TED'S BOGUS JOURNEY (INTERSCOPE) "SHOUT" "GOD"
TYKETTO (DGC) "SEASONS"

KINGOF THE HILL (SBK) "SAY"
KIX (EAST WEST) "GIRL"
 ***CRASH TEST DUMMIES** (ARISTA) "ANDROGENOUS"
BOEANS (SLASH/REPRISE) "PARADISE"
 ***BABY ANIMALS** (IMAGO) "WARNING"
 ***FLIES ON FIRE** (ATCO) "CRY"

Dropped: #42 David Lee Roth,
 #48 Pat Benatar, #49 Glenn
 Frey, Southgang, Firehouse,
 King Of Fools, Eric Johnson,
 Toni Childs.

Import Indie



THE BILLY NAYER SHOW - MEET THE BUNNY KING (Billy Nayer Enterprises, 288 9th Street, #3, San Francisco, CA 94103)

Perhaps *Option's* departed editor, Richie Unterberger, who was disgusted with the overabundance of homogeneous, mediocre music floating around today, wouldn't have left the business if he'd heard the Billy Nayer Show. Okay—maybe that's a tad extreme, but although I've felt like Unterberger on more than a few occasions, truly original bands like this one crop up intermittently and restore my faith. Like possessed parade floats who detach themselves and run amok, around and over their stunned Middle American spectators, in the hands of the Billy Nayer show all that is comforting and perennial—cartoons, carnivals, game show hosts—becomes psycho, slightly sinister and intriguingly perverted. This three-track CD culls the best this San Francisco ensemble has to offer. The lead-off cut, "Bouncy Bouncy" lumbers through its menacing beginning, a flatulent tuba setting the pace and atmosphere, then becomes almost carefree, fun, and uptempo. Almost—the insane edge to frontman Cory McAbee's vocals won't allow you to relax entirely. "The Bunny King," the EP's title song, has a saucy/spazoid, animated lilt and seems less twisted than its predecessor, and "Angles" (more tuba here) belongs on the soundtrack to a technicolor musical in a parallel universe. Lounge/cabaret music for the *Jacob's Ladder* generation. SEANA BARUTH

SOUTHERN CULTURE ON THE SKIDS - TOO MUCH PORK FOR JUST ONE FORK (Moist Records, P.O. Box 3597, Chapel Hill, N.C. 27515)

If you hang out to chew the bacon fat and eat fried okra with Southern Culture On The Skids, you'd best get some bug repellent. 'Cause it's suddenly very swampy in Chapel Hill, N.C., and that's an environment likely to be swarming with mosquitos. This three-piece has been a fixture on the Southeastern club circuit since before Athens became way cool, but, as far as recording is concerned, *Too Much Pork For Just One Fork* is their first full-length disc in five years or so. S.C.O.T.S. deal in gristly, redneck blues/country on a level less white trash than, say, the Gibson Brothers and less overbearingly male than Country Dick Montana and The Beat Farmers. It could be the subject matter of this release—"Eight Piece Box," "Chitt'lin' Strut"—or it could be that their music evokes poultry entrails, but Southern Culture On The Skids have me pinin' for some eats from my home region. While the cornbread's cookin', check out the neck-poppin' "Roadside Wreck," leave the swamp for the highway on "Back In The Woods," enjoy the rattle-tat high hat of the lighter "Big Pine Tree," join the warm evening lawn party and box-

step to "Firefly" (NOT an AMC cover!), and behold the "ugliest shoes in forty-eight states" on "Five Dollar Shoes." SB

WARLOCK PINCHERS - CIRCUSIZED PEANUTS (Boner, P.O. Box 2081, Berkeley, CA 94702)

Keeping the bass-slapping above saturation level, Warlock Pinchers slather enough funny on the funk with their third album *Circusized Peanuts* to distract the listeners suffering from retro-funk overdose. These description-defying dudes from Denver boldly leave the oh-so-trendy Parliament/Funkadelic samples behind and wrap their drum machine in the center of snippets not yet so fashionable or kitschy. Moving beyond their own record collections, Warlock Pinchers delve into their parent's suburban relaxation albums, blend in ancient TV commentary and utilize a hit of Scooby Doo's. And vocal delivery comes in as many different flavors as the Pincher's sampling selections. Rap-style, akin to The Beastie Boys' metal-derived posing and bragging, busts out on "Introducing Ourselves". A self-aggrandizing answering machine message makes the most of the religious toilet imagery on "Jesus on the Urinal Cake." Outtakes from American Top Forty that would reddden the ears of the PMRC are intercut with the sugar and springtime lilt of the departed Ms. Carpenter on "Karen Carpenter K-Sum" (also the name of the Pinchers' vocalist), providing just one example of the brilliant bits of contrast that stand out on *Circusized Peanuts* like pimentos in potato salad. The album's only cover, a banal spoken-word interpretation of Paula Abdul's "Forever Your Girl," makes the most of the generic cocktail-hour tune that's its backdrop. Ending with another naughty-word tune—"Don't Play This Song on the Radio"—Warlock Pinchers brazenly outline airwave no-no's, thereby helping stations avoid spankings from the FCC and thoughtfully aiding programmers searching for songs from *Circusized Peanuts* to put into rotation. KIRSTEN VORIS

WHEN PEOPLE WERE SHORTER AND LIVED NEAR THE WATER- PORGY (Shimmy Disc, JAF Box 1187, New York, NY 10016)

Kramer has produced an abrasive, disheveled, and ultimately satisfying collection of rearranged Gershwin songs from the musical *Porgy And Bess*. The musicians include King Missile members Dave Rick and Chris Xefos,

who take delight in turning many of these classics inside out. "A Woman Is A Sometime Thing" bounces with gritty harmonica and churning guitars. The haunting vocals and sorrowful organ on "My Man's Gone Now" make this tune the show stealer. "It Ain't Necessarily So" makes good use of the high pitched beep that delivery trucks emit when they back up, and "I Loves You Porgy" features a bass line that creeps like ivy up the wall of a wailing slide guitar. Even those unfamiliar with the *Porgy And Bess* can't help but love "Summertime's" jumpin' catfish and easy living. DAVID BERAN

24 GONE - THE SPIN (Oceana/Onslaught)

Out of Vancouver (and definitely out of the ordinary) spins 24 Gone, a four-man band with an intriguing sense of melody, NOISE and sonic impact. Their debut release *The Spin* rotates between differing sounds and styles of guitar-driven rock—past and present. A jangly and surreal experience is to be had on "Anything." "In Her Heart" is straightforward pop. Give it a spin... BRETT DURAND ATWOOD

IMPORT/INDIE

GUMBALL -
SPECIAL KISS (Primo Scene)

YOUNG FRESH FELLOWS -
ELECTRIC BIRD DIGEST (Frontier)

FLOUR -
MACHINERY HILL (Touch & Go)

SPRING HOUSE -
LAND FALLS (Caroline)

SCREAMING JAY HAWKINS -
BLACK MUSIC FOR WHITE PEOPLE
(Rhino)

YOUNG GODS -
PLAY KURT WEILL (Play It Again Sam)

ALTERNATIVE

MOST ADDED

1. "UNTIL SHE COMES" - **PSYCHEDELIC FURS** (COLUMBIA)
2. **SAM** - **MEAT PUPPETS** (POLYGRAM/PLG)
3. "HUMAN NATURE" - **GARY CLAIL & THE ON-U SOUND SYSTEM** (RCA)
4. "JULIE'S BLANKET" - **MARY'S DANISH** (MORGAN CREEK)
5. **WATERSHED** - **G.W. McLENNAN** (B.BANQUET/RCA)

TOP TIP

THE BLAKE BABIES
ROSY JACK WORLD
(MAMMOTH)

A cover the Grass Roots' classic proves "tempting" to radio as The Blake Babies debut at #36.

COMMERCIAL RECORD TO WATCH

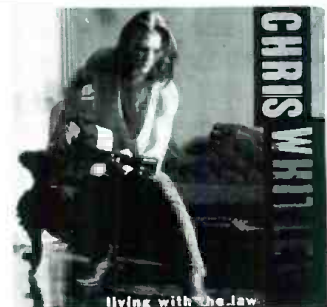
G.W. McLENNAN WATERSHED



G.W. McLENNAN
WATERSHED
(B.BANQUET/RCA)

Stations going with McLennan's "easy" sound include WDST, KBCO, KTCL, WRAS, WFNX, WMDK, WHTG, KJJO etc.

COLLEGE RECORD TO WATCH



CHRIS WHITLEY
LIVING WITH THE LAW
(COLUMBIA)

Already hip to this extraordinary singer-songwriter are KACV, WXYC, WRBU, WDET, KTAO, WOXY, WRFL etc.

Editor: Linda Ryan

2W LW TW

1	1	1	SIOUXSIE & THE BANSHEES - Kiss, Shadowtime, Cry (Geffen)
2	2	2	ELECTRONIC - Message, Feel, Tighten, Gangster (Warner Bros.)
8	3	3	CHAPTERHOUSE - Pearl, Breather, Something (Dedicated/RCA)
3	4	4	JULIAN COPE - Beautiful, Priteen, Safesurfer (Island)
6	5	5	PRIMUS - Jerry, Bastards, Tommy (Interscope)
17	9	6	CROWDED HOUSE - Chocolate, Natural (Capitol)
12	8	7	CANDYSKINS - Submarine, Blew, Freedom, Easy, Worth (DGC)
7	7	8	FISHBONE - Everyday, Sunless, Junkies, Naz-Tee (Columbia)
21	14	9	HOUSE OF LOVE - Marble (Fontana/Mercury)
16	11	10	RICHARD THOMPSON - Feels, Plead, Vincent, God (Capitol)
15	12	11	STAN RIDGWAY - Boss, Gumbo, Truman (Geffen)
5	10	12	VIOLENT FEMMES - American, Hurt, Trouble (Slash/Reprise)
4	6	13	ELVIS COSTELLO - Summer, Dumb (Warner Bros.)
25	21	14	THRILL KILL KULT - Wheelz, Martini, Sexplosion (Wax Trax)
29	19	15	THE WONDER STUFF - Cow, Shadow (Polydor/PLG)
23	16	16	ZIGGY MARLEY - Kozmik (Virgin)
—	25	17	BIG AUDIO DYNAMITE II - Rush (Columbia)
34	22	18	SMASHING PUMPKINS - Daydream, Bury, One, Tristessa (Caroline)
13	13	19	PERE UBU - Barbecue, Catherine, Mirror (Fontana/Mercury)
20	20	20	CONSOLIDATED - Sexual, Equation, Meat (Nettwerk/IRS)
18	18	21	R.E.M. - Shiny, Texarkana, Losing, Radio, Honey (Warner Bros.)
30	29	22	NED'S ATOMIC DUSTBIN - Happy, Cut (Columbia)
9	15	23	KING MISSILE - Heart, Sex, Willy (Atlantic)
35	30	24	KIRSTY MacCOLL - Walking (Charisma)
10	17	25	HOODOO GURUS - Freelove, Place, Miles, Brainscan (RCA)
26	26	26	MILLTOWN BROTHERS - Jump, Apple (A&M)
27	27	27	DE LA SOUL - Ring, Afro, Roller, BK Lounge (Tommy Boy)
14	23	28	FARM - Together, Groovy, Hearts (Sire/Reprise)
36	33	29	SEAL - Crazy (Sire/Warner Bros.)
11	28	30	JOE JACKSON - Oh Well, Obvious, Fiction, Hit, Jamie (Virgin)
45	34	31	ANTHRAX - Bring (Island)
—	36	32	STRAIGHTJACKET FITS - Down, Missing (Arista)
24	24	33	MORRISSEY - Uncle, Sing, Family, Tony (Sire/Reprise)
22	31	34	THE LA'S - Goes, Timeless, Sleep (Go!/London/PLG)
41	38	35	THE FAT LADY SINGS - Man (Atlantic)
—	—	36	BLAKE BABIES - Temptation, Nirvana (Mammoth)
31	37	37	EMF - Unbelievable, Believe, Children, Girl (EMI)
33	35	38	THIS MORTAL COIL - Lacemaker, Door, Late, Lift (4-AD)
39	39	39	SWANS - Better, Failure (Rough Trade)
40	40	40	THE REIVERS - Breathin', Guessing, Pop (DB)
—	45	41	3RD BASS - Pop Goes The Weasel (RAL/Def Jam/Columbia)
50	42	42	SAM PHILLIPS - Earth (Virgin)
—	50	43	CANDYFLIP - Redhills Rd., Space (Atlantic)
—	—	44	MOCK TURTLES - Mary's, Dig, Kathy, Smiles (Relativity)
—	—	45	SCHOOL OF FISH - Wrong, Dollar, Rose, Three (Capitol)
—	—	46	JAMES - Sit, Come (Fontana/Mercury)
19	32	47	INSPIRAL CARPETS - Dreams, Cruel, Caravan, Further (Elektra/Mute)
38	44	48	SIMPLE MINDS - Stand, Lights, Travelin' (A&M)
48	48	49	808 STATE - Ooops, Q-Mart, Spanish (Tommy Boy)
—	—	50	STRESS - Flowers (Reprise)

CHARTBOUND

*Debuts in chartbound

LIVING COLOUR - BISCUITS EP (EPIC)
GUMBALL - SPECIAL KISS (PRIMO SCREE/CAROLINE)
RIC OCASEK - "ROCKAWAY" (REPRISE)
OMD - SUGAR TAX (VIRGIN)
YOUNG FRESH FELLOWS - ELECTRIC... (FRONTIER)
S. O'CONNOR - "MY SPECIAL CHILD" (ENSIGN/CHRYSALIS)
ERASURE - "CHORUS" (SIRE/REPRISE)

WORLD PARTY - THANK YOU WORLD EP (ENSIGN/CHRYSALIS)
MEAT PUPPETS - "SAM" (POLYGRAM/PLG)
PSYCH. FURS - "UNTIL SHE COMES" (COLUMBIA)
G.W. McLENNAN - "EASY..." (B.BANQUET/RCA)

Dropped: #41 firehose, #43 Birdland, #46 I Love You, #47 Deactivated, #49 Mighty Lemon Drops

SUMMER JUST GOT A LOT HOTTER

APOLLO
smile

“
DUNE
BUGGY”

The First Track And Single
From The Forthcoming
Self-Titled Debut Album

Additional Post-
Production and Mix by

SHEP PETTIBONE*

Produced by Freddie Richmond, Jr.

Additional Co-Production by Matt Dike

Additional Co-Production by David Bianco



DAVID GEFFEN COMPANY

*For Mastermix Productions Ltd. 1991 The David Geffen Company

ALTERNATIVE NEW RELEASES

of the July 8th issue **TIME MAGAZINE**. Part of the letter reads, "Armed with a long list of names to try, I find that for the first time in years I have become an avid music buyer and listener." It doesn't get any better than that, folks.

If you're interested in being in **THE ODDS** music video, which will be filmed during **NMS**, contact **AMY GROSSER** in the **ZOO SUITE** at the **Marriott Hotel**.

And finally, **TEENAGE FANCLUB** has been picked up by **DGC**.

Hope to see you in New York. **LINDA RYAN**

NEW RELEASES

HEAD CANDY - STARCASTER (LINK)

Listening to **Head Candy I** sort of understand why they say **Jack Daniels** goes down smooth when, in reality, it hits you like a hammer. Accordingly, **Head Candy's** album **Starcaster** melds a soft, sometimes velvety, sometimes gravelly vocal style with strong hooks and a rockin' guitar. It's sort of like **Husker Du** meets **Blue Oyster Cult** (ala "Don't Fear The Reaper"). Gee, that sounds weird. A song like the incredible "Rocket Transfer Warehouse" defies any lame attempt at description or pigeon-holeing. Please, listen to it. Other great cuts include "Soul Grinder," "At The Controls," "Watching The Sun's Trail" and "Mona Lisa Overdrive." Awesome.

LINDA RYAN

DEFINITION OF SOUND "WEAR YOUR LOVE HEAVEN" (CIRCA)

of two singles I picked London. Definition a loosely inter-classic "Wear Heaven" and grooved

dance number. It might sound a bit dorky on paper, but the result is a scorching three minutes and forty-five seconds of Summer fun set to a "Let It All Hang Out" riff. It's a **De La Soul** meets **The Soup Dragons** vibe with a little '60s trash thrown in for good measure. Can't miss. **LR**

MEAT PUPPETS - FORBIDDEN PLACES (LONDON/POLYGRAM)

Phoenix's Meat Puppets have brought in producer **Pete Anderson** (of **Dwight Yoakam** fame) to pilot their seventh disc, **Forbidden Places**. That's a first for these guys; this is also their first major label release, and they seem to have decided to quit meandering around the arid Arizona desert and head for the hot, straight highway. "Sam," the single, is sprightly and spastic, but "Nail It Down" sounds enough like **Don Henley** to possibly garner these boys some **AOR** airplay. "Another Moon" boasts some warmly familiar **Curt Kirkwood** guitar (and reminds me of **San Francisco's Harm Farm**), "That's How It Goes," a country ballad, benefits from **Pete Anderson's** practiced hand, "This Day" almost borrows an **XTC** intro, and "Six Gallon Pie," an instrumental, recalls the days when the **Pups** were young and tender.

SEANA BARUTH

SQUEEZE - "SATISFIED" (REPRISE)

After a rather lengthy absence, **Squeeze** returns to the airwaves with a new label and a new single—a slow, grinding number appropriately titled "Satisfied." The unmistakable **Difford & Tillbrook** vocals are instantly recognizable and will prove popular with your listeners—long-time **Squeeze** fans. Slow and sexy and guaranteed to turn up the heat this Summer! **LR**

MY LIFE WITH THE THRILL KILL KULT - SEXPLOSION! (WAX TRAX)

With a super fab return to the

roots of the seedy disco era of the '70s. **Thrill Kill Kult** creates a total sexploSION of underground fun and fornication for hours of extended pleasure. Imagine a **Soft Cell** influenced **TKK** and you're getting warm to the band's latest musical and farce-filled direction. Longtime **TKK** fans need not worry about this latest exploration, as their cutting edge, tongue-in-cheek attitude remains. The lead-off single, "Sex On Wheelz," is already riding high on the charts and the follow-up "SexploSION" will further propel the band upward. Witness "Continental Touch," "Leathersex" and "Mystery Babylon" for a tour of the darkside. Disco diva **Shawn Christopher** guests as the "Princess Of The Queens" in a track destined for instant action. Turn down the lights and play.

BRETT D. ATWOOD

VARIOUS ARTISTS- ANTONNE'S ANNIVERSARY ANTHOLOGY: VOL. 2 (ANTONNE'S RECORDS)

My introduction to the Blues was provided by the legendary pianist **Jelly Roll Morton** so when I see names like **Pinetop Perkins** or **Lazy Lester** I'm already in their corner, and hearing them play on this collection is the icing on the cake. Every summer a constellation of Blues greats converges on **Antonne's** in **Austin**, and this live recording captures the event's raw splendor. **Willie Nixon's** "Shake For Me" bounces along with the wonderment at how "she shakes like a willow tree" and a guitar that purrs and meows like the **EverReady Battery** cat. **Pinetop Perkins** lights up the piano on "Everything Is Going To Be Alright" while vocalist **Buddy Guy** wears both his heart and soul on his sleeve. "Sloppy Drunk" features **Snooky Pryor's** coarsely hoarse vocals and an animated harmonica with a mind of its own. By the end I found myself wishing I would have been on hand to watch these Blues greats get real gone. Besides, seeing their cool hats would have

easily been worth the price of admission. **DAVID BERAN**

EASY- MAGIC SEED (MUTE/BLAST FIRST)

Hailing from the shores of Sweden is **Easy**, a five-piece unit that scatters its **Magic Seed**. Wailing drums plunge us in to "He Brings The Honey" while melodic guitars intertwine. An unsettling, delayed guitar gives "Horoscope" its edgy air—the chorus becomes refined, but lyrics concerning a plastic doll keep things disturbing. The pinnacle of *Magic Seed* is "Between John And Yoko." It rips out of the starting gate with a contagious up-beat as a flailing guitar and sailing bass toast each other. The vocals pull a tug-of-war and when the dust settles you'll want to hear this one again. **Magic Seed** is an impressive debut effort that will grow on you. **DAVID BERAN**

120 MINUTES
SUNDAY NIGHTS 11:30PM-12:30AM
1:30AM/10:30PM-12:30AM CENTRAL

1. SIOUXSIE & THE BANSHEES - KISS THEM FOR ME
2. ELECTRONIC - GET THE MESSAGE
3. JULIAN COPE - EAST EASY RIDER
4. PRIMUS - JERRY WAS A RACE CAR DRIVER
5. B.A.D. II - RUSH
6. CANDYSKINS - SUBMARINE SONG
7. R.E.M. - SHINY HAPPY PEOPLE
8. THRILL KILL KULT - SEX ON WHEELZ
9. THE WONDER STUFF - CAUGHT IN MY SHADOW
10. CHAPTERHOUSE - PEARL

Art And The Legacy Of Catholic Damage

If you don't know by now, King Missile isn't a brand of condoms, a larger, more effective version of those pesky Iraqi SCUDS, or a big-haired, bleached-blond, testosterone-crazed heavy metal outfit. This band, formed and distinguished by post-modern lyricist John S. Hall, began in the mid-eighties when Hall joined forces with artist/songwriter Dogbowl and began recording for Kramer's New York-based Shimmy Disc records.

Since that time, King Missile—then known as King Missile (Dog Fly Religion)—has undergone almost complete personnel metamorphosis, released three discs through Kramer's label, and, in a coup of sorts, inked a deal with Atlantic Records. *The Way To Salvation*, which appeared in late April, marks King Missile's debut on Atlantic.

As a lyricist, John S. Hall addresses the grotesque, the strange and the absurd. In conversation, however, he's open, disarmingly unaffected, and willing to discuss almost any aspect of his band. But, since it's Hall's lyrics that set King Missile apart from the not-as-clever college radio throngs, one should probably look closely at his development as a person and songwriter to gain better understanding of his band.

For starters, the "S." in John S. Hall stands for Syjefroi, a family name he took from his maternal grandfather. "My parents gave me Charles, and I didn't like it. And my middle name had to be one of my mother's father's names—he was Charles Syjefroi Baldo. So I was either John C. Hall, which I didn't like, or John S. Hall, which I thought sounded kind of nice. John B. Hall, in retrospect, would have sounded pretty fresh, but I didn't think of that then—this was ten or fifteen years ago. I've never told that, actually, but I told someone this morning, so I thought I'd tell you, since you both asked today. Tomorrow I won't tell anyone. Tomorrow it'll be a secret again."

Those sorts of family ties are essential to things that crop up in King Missile's songs as well as to the early success of the band. "My father acknowledged my creativity," Hall explains, "but he wanted me to go into a field where I would get a steady salary. Something that used my creativity. Or alternately, he thought that I should learn to play guitar if I was really serious about having a band. And then he died. And, uh, actually...I got a five-thousand dollar inheritance. My mother got most of the money, but she gave each (of the children) some, and I used my money to put out *Fluting On The Hump*."

He continues, "So, I gave Kramer the money and it was put out through Shimmy Disc. So my father is really responsible for its success. At the time my mother thought it was a big mistake, but now she's into it. She doesn't talk about a regular job for me anymore."

You've got to wonder how John S. Hall, child of supportive and not-so-uptight parents ("they didn't have the views that most people's parents have, that I met anyway. They gave money to the NAACP and ACLU



and groups like that..."), and part of a healthy family structure (two sisters, one brother) could grow up to obsess on vinyl about food, sex, religion, death and apocalypse. Hmm....something here smells suspiciously like Catholicism....

According to John, "My parents were both Protestant, but they didn't shove it down my throat. When we moved to New York, though, they had this thing about public schools, so they sent me to Catholic school for Kindergarten through third grade. I had the double stigma of not only going to Catholic School, but going to Catholic school and not being Catholic. I was really scared for four years in Catholic school—I was frightened to express myself."

Luckily, John switched to public school at age nine. "Fourth grade," he says, "was just sort of learning that the whole world wasn't about repression and guilt and doing what you're told." He began to write creatively shortly thereafter, although he plagiarized his first assignment.

"Well, in fifth grade I had a teacher that wanted us to write poems, and the idea kind of freaked me out. So I looked through *Highlights* magazine...I saw that somebody had written this essay on the personification of a leaf—you know 'I am a leaf, blah blah, blah.' I thought that was a good idea, so I wrote a poem, 'I'm a Leaf.' I changed around all the details, but still, I'd stolen the idea from *Highlights*, which I felt guilty for. Then the teacher picked mine out and made me go read it to the class across the hall. And I was really nervous that somebody was gonna say, 'Hey, I read that in *Highlights*.' But everybody loved it. That was the first positive feedback I got for writing. And, of course, it totally freaked me out and made me not want to write at all."

But with Dogbowl and the formation of King Missile (Dog Fly Religion), John finally took his genius public, penning, for the group's first three records, many bona-fide brilliant, college-radio-friendly tunes. He exhorted us to "Take Stuff From Work" and expounded upon the humiliation of being a geeky adolescent ("Wuss"). He fantasized about sadistic circus entertainers ("The Leather Clown")

and expressed the misery of writer's block ("She Had Nothing"), and he gave us a child's-eye view of Christ ("Jesus Was Way Cool") and politics ("The Sandbox").

The new disc, *The Way To Salvation*, contains material with familiar themes, but there are some startling new developments. For instance, John has forgone his deadpan, spoken-word delivery and opted to sing. "I basically got less self-conscious about it. I know that what usually gets airplay are the spoken-word things, but that actually kind of liberates me. I think to myself, 'well, this shit isn't gonna get played anyway, so I can sing my heart out. I love singing—it just makes me feel great.'"

Long-time fans of King Missile might also notice that *The Way To Salvation* has, on the whole, a heavier guitar sound than the band's previous recordings. John attributes this to where and when these songs were written. "Did we make a decision to be rockier? Basically, it was a function of Dave's (Rick, guitarist, also a member of Bongwater, B.A.L.L., and When People Were Shorter...) writing most of the music on the record, and also of where we did it. We did it in a rehearsal room where everybody was playing really loud and jammin' on this rock stuff. For *Mystical Shit*, about half the songs were written in Chris' (Xefos, bass player, also in When People Were Shorter...) bedroom on acoustic instruments, so they were, consequently, quieter. For the record after this we plan to write songs in different places, you know, to get different kinds of feeling and more diversity."

He pauses, "I don't think it's a problem for this record; I think it actually serves its purpose, but I don't want King Missile to become a rock band. In later years we'll look at this as a particularly hard record. Although actually, the next record will probably have harder songs AND softer songs."

Salvation's soon-to-be classics include the hilarious "Sex With You," the disturbing "Story Of Willie," the soaring "Pickaxe," and the uncomfortably succinct "To Walk Among The Pigs," as well as a Richard Hell cover, "Betrayal Takes Two." And, although John S. Hall may already be considering King Missile's next effort, this one has proved resilient and persistent, stubbornly refusing to be edged off radio or the charts that track it. King Missile is polishing their live show (they just finished up a stint with the Screaming Trees and Das Damen), and John will be performing both with King Missile and solo, for a Shimmy Disc showcase, at New Music Seminar.



by Seana Baruth

PERSONAL PICKS

SINGLES by Dave Sholin



COLOR ME BADD - *I Adore Mi Amor* (Giant/Reprise)

Even the title is a winner. Stunning harmonies shine on a highly anticipated release from C.M.B.'s debut album, easily destined to become their second smash. No surprise that "I Wanna Sex You Up" shows little or no burnout after months of play and there's no reason to expect anything less of this cooler than cool love song.

WHITNEY HOUSTON - *My Name Is Not Susan* (Arista)

Two pieces of good news: (1) Whitney's on the

street with a followup single and (2) It's uptempo! Versatility might as well be the middle name for the decade's most successful female stretching out to go the distance of her wide vocal range. L.A., Babyface and Whitney—names that mean hit and this is a good reason why.

R.E.M. - *Shiny Happy People* (Warner Bros.)

Athens, GA based R.E.M. have been around for years and their clever writing style has added a fresh, new dimension to Pop music. Coming off their biggest Top 40 hit to-date the fearless foursome, assisted by The B-52's Kate Pierson, help put that smile on a public desperate to feel good this summer.

NIKOLAJ STEEN - *Angel* (Imago)

Exciting Dance rocker makes for an impressive entry onto the American music scene for this singer/ songwriter from Denmark. An instantly likeable melody and rhythm should capture the ears of a broad spectrum of listener tastes. Just please don't call him "Nikolodge"—it's "Nik-Oh-Lie."

KINGOFTHEHILL - *If I Say* (SBK)

Imagine Bon Jovi and Poison jammin' and they might sound like these explosive rockers from St. Louis. Soak it up a few times and there's no way this powerful chorus won't sink in.

CUT 'N' MOVE - *Get Serious* (Epic)

It must be the week for music from Denmark. Yes, here's another Danish export with a serious Dance groove and compelling keyboard signature. Female vocalists have contributed quite a bit lately to some hot Dance tracks, and this is the newest.

PRIDE 'N POLITIX - *Hold On* (East West America)

Brothers Nikki and Carlton Romillie and partner Robyn Smith are newcomers from England who deliver an especially appealing brand of sophisticated Soul inspired by the American Soul they grew up listening to. Sounds like all that careful listening inspired a myriad of influences which can be heard throughout this production.

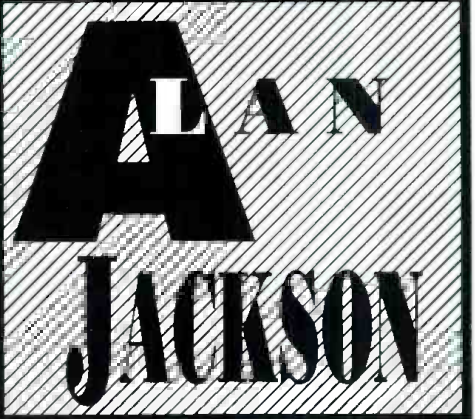
ALBUMS by Ron Fell

ARETHA FRANKLIN - *What You See is What You Sweat* (Arista)

The voice and soul of Aretha Franklin is a living national treasure, found here in peak form sailing through old and new with equally amazing grace. Her send up of Sly Stone's EVERYDAY PEOPLE is a riot goin' on produced by the man who seems to get the best from the Queen Of Soul, Narada Michael Walden. It's followed by its anti-thesis, EVER CHANGING TIMES, a song written a few years back by Burt Bacharach, Carole Bayer Sager and Bill Conti, and sung as a duet with

Michael McDonald. Later on down the line are tracks produced by David Pic Conley and David Townsend of Surface, Michel Legrand, Luther Vandross and even Ms. Franklin herself. The lyrical tone of the entire set is refreshingly optimistic and assertive. The production values are classy, elegant statements that underscore the treasure. Ms. Franklin is, at her best, a bundle of attitude lettin' it all hang out, a bursting parcel of motion and emotion. In this, her fourth decade of music, Aretha ain't restin' on her throne.

next week



the GAVIN REPORT

Bill Gavin Founder	Dave Sholin Top 40 Editor	Erma Greer Country Consultant	Linda Ryan Alternative Radio Editor	Michele Nelson Druanne Waters Art Department Staff	David Beran Ern Llamado Rob Fiend Kelly Woo Brett Atwood David Keenan Kirsten Voris Editorial Assistants	Bob Galliani (415) 564-8300 Fax (415) 564-2098 Marketing & Advertising
Ron Fell Publisher Adult Contemporary Editor	Annette M. Lai Top 40 Associate Editor	Lisa Smith Country Music Editor	Beverly Mire Editorial Director	Dr. Dren Harari Jhan Hiber Moon Mullins Eric Norberg Louise Palanker Contributing Editors	Seana Baruth Manager, Gavin Radio Services Alternative Assistant	Lisa Austin (615) 292-6083 Country Marketing
Diane Rufer Adult Contemporary Associate Editor Circulation Manager	Betty Hollars Urban Contemporary Editor Office Manager	Cyndi Hoelzle Country Music Associate Editor	Natalie Duilsman Production Director Classifieds Editor	Geoff Marshall Computer Services	Michael Nixon (213) 677-6363 Urban & Rap 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	Peter Grame Associate Art Director	Lou Galliani (805) 542-9999 Fax (805) 542-9997	
	Brian Samson Rap Editor	Kent Zimmerman Album Radio Editor Jazz/Adult Alternative Editor				

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. ©1991, THE GAVIN REPORT, INC. 140 Second Street, San Francisco, CA 94105. Marketing Representatives: Galliani Brothers



Elektra

Rick Alden

Elektra Entertainment

75 Rockefeller Plaza

New York NY 10019

T 212 484 7232

F 212 974 9314

5 July 1991

Dear Program Directors and Music Directors:

Why is a forty-year-old song propelling sales of an album in 1991 and inspiring requests from everyone from teens to retirees (people who probably have to call information to get your request-line number)?

Why have KIIS-FM, Q106, WHYT, WAVA, KMEL, Y100, PWR96, WKSS, WKZL, KZOZ and WCKZ added a record that would seem to be completely out of format before the single's official add date?

Why do my two daughters, 10 and 13 years old, demand to hear Natalie Cole and Nat "King" Cole singing "Unforgettable" whenever we get in the car?

The reasons:

- Bill Richards/KIIS-FM: "Immediate adult requests and major impact at retail."
- Bill Tanner/PWR96: "The biggest reaction record of the year. #1 requests."
- Frank Amadeo/Y100: "Right into power rotation. Every other call is for Natalie Cole."
- Rick Gillette/WHYT: "#1 mid-day phones."
- Jim Ryan/KXYQ: "Top fifteen female callout record with just two weeks morning and mid-day play."

The early CHR play on "Unforgettable" is being reinforced by consistent television exposure with the video in heavy rotation on VH-1 and Natalie's appearances on *Good Morning America* and *The Tonight Show*. In addition, "Unforgettable" is currently the highest converting record in the top 5 of R&R's AC chart as well as a breaker at Urban radio.

The retail success of the *Unforgettable* album after only four weeks is incredible. Following a five-play sales figure of over 500,000 units the album has achieved platinum status and moved from 11* to 4* on *Billboard's* Pop Album Chart.

But more important than all the chart moves, this record touches the emotions of listeners of all ages whether played on Dance stations, Urban stations, AC stations, Jazz stations or Pop stations. The first time Bob Krasnow played me "Unforgettable," the beauty of this poignant duet gave me a rare case of the goosebumps. I get the same feeling everytime it's played and I'm sure now that it will have the same effect on all listeners regardless of age or radio format.

"UNFORGETTABLE" IS A RADIO PHENOMENON.

Regards,

Rick Alden
Senior VP, Promotion
Elektra Entertainment

P.S. Official CHR add dates are July 15 and 16.

a feeling you'll want to hold on to.

"HOLD ON"



t here's a power behind the lyrics you don't usually feel. There's a sound to the music that transforms you wherever you are. This is a song that takes you with it. And the album **CHANGES** takes you into new musical territory. It's musically correct!

**Extended Remix
by David Morales.**

Pride 'n Politix

Produced by Robyn Smith Rangevision Management

www.americanradiohistory.com



eastwest records americ

Division of Atlantic Recording Corporat

© 1991 Atlantic Recording Corp. A Time Warner Compa