JESUS JONES:
LINDA RYAN TALKS TO GOD

ERIC NORBERG ON THE OLD RULES
OREN HARARI: OPPORTUNITIES IN RADIO NEWS
GAVIN SEMINAR 1991 REVIEW

www.americanradiohistory.com
Jasmine Guy

"Another Like My Lover"

The New Single

Produced by Timmy Gatling
Additional Production and Mix by Jon Gass
From the album JASMINE GUY
## Top 40

### Most Added
- Roxette (Joyride (EMI))
- Amy Grant (baby baby (A&M))
- The Escape Club (Call It Poison (Atlantic))

### Record to Watch
- BingoBoys (How To Dance (Atlantic))

### A/C

### Most Added
- Amy Grant (baby baby (A&M))
- Robert Palmer (Mercy Mercy Me (The Ecstasy)/Want You (EMI))
- Sara Hickman (In The Fields (Elektra))

### Record to Watch
- Carl Anderson with Brenda Russell (Baby My Heart (GRP))

### Country

### Most Added
- Reba McEntire (Fancy (MCA))
- Ronnie Milsap (Are You Lovin' Me Like I'm Lovin' You (RCA))
- Dolly Parton & Ricky Van Shelton (Rockin' Years (Columbia))

### Record to Watch
- Les Taylor (I Gotta Mind To Go Crazy (Epic))

### Adult Alternative

### Most Added
- Dan Balmer (Music (Chase Music Group))
- Kilauea (Antiqua Blue (Brainchild/Nova))
- Ray Obiedo (Iguana (Windham Hill Jazz))

### Record to Watch
- Kevyn Lettau (Novo)

### Album

### Most Added
- "George Thorogood & The Destroyers: "If You Don't Start Drinkin'" (EMI)
- "Nils Lofgren: "Valentine" (Rykodisc)
- Great White: "Call It Rock N' Roll" (Capitol)

### Record to Watch
- Ashley Cleveland ("Willy" (Atlantic))

### Alternative

### Most Added
- The Godfathers ("Unreal World" (Epic))
- Dinosaur Jr. (The Green Mind (Sire/Warner Bros.))
- John Wesley Harding (The Name Above... (Sire/Reprise))

### Record to Watch
- The Lemonheads (Favorite Spanish Dishes (Atlantic))

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February 22, 1991
GENETTI UPPED AT EPIC

Sixteen year Epic staffer Tom Genetti has been upped to Vice President, Promotion Operations for the label. Genetti will plan, coordinate and monitor Epic's national and local promotion activities.

"Tom's experience, knowledge and relationships within the entire Sony Music organization make this an obvious and well deserved appointment," said Epic Senior Vice President, Promotion Polly Anthony. "His stellar organizational abilities and tremendous people skills make him an invaluable asset to myself and the entire Epic promotion team.

Genetti has been upped from his position as Director, National Promotion. He started with the company as a College Rep at the University of Wisconsin-Madison and worked up the promotion ladder with stops in Indianapolis, Cincinnati and Minneapolis. His promotion takes effect immediately.

MORE OF AN IMPACT

The staffing of MCA affiliate Impact Records continued this week with the appointment of Gilles "Frenchy" Gauthier as Vice President of Marketing.

Gauthier is a creative executive who has been in the business a number of years, working most recently at Enigma and prior to that EMI. He spent a number of years in the Capitol Records promotion department.

"His (Gauthier's) well focused and articulate creative vision will enable us to develop both a strong corporate image and provide an opportunity for our diverse artist roster to realize their artistic goals," said Impact President Jeff Sydney.

Commented Gauthier: "It is particularly gratifying to be working for Allen Kovac, a man who I feel has an incredible talent for knowing what constitutes a hit record. Along with the great staff that our president Jeff Sydney has assembled, I look forward to an exciting and successful future for all of us at Impact."

CERRITO TO METAL BLADE AS VP

At Metal Blade Records this week, Ron Jude Cerrito has been appointed Vice President of Promotion and Marketing. He joins the label from his position of National Director of Rock Promotion for Enigma Records.

"Ron's the finest young rock promotion guy in the country right now," said company CEO Brian Slagel. "Hiring him will help us achieve not only our goal of breaking the best heavy metal bands, but he will also be instru-

Mental in Metal Blade's new commitment to Album and Alternative forms of music.

Metal Blade has recently expanded beyond the hard rock scene with bands like Goo Goo Dolls, and expect to continue expansion with Junk Monkeys and Johnny Law. But that doesn't signal a complete change of direction. "Metal Blade is adamant about remaining true to our roots," said Slagel. "We're never going to wimp out!"

THE GAVIN REPORT/February 22, 1991
Panelists for the 10 a.m. Friday session Guarding and Evaluating Our Freedom, l-r: Professor Dan Brenner, UCLA Communications Law Program; Bob DeMoss, Focus on the Family; Denise Saddler-Lipscomb, President, Oakland Education Association; Dave Marsh, Rock & Roll Confidential; Dr. Oren Harari, Gavin Report columnist; Danny Goldberg, President, Gold Mountain Entertainment and Chair, Southern California ACLU.

Danny Goldberg told the audience that it is moral to be for free speech. "In past societies, those who have had free speech have ad a more moral society," he said.

Professor Brenner did an impressive job playing peacemaker as panelists discussed censorship. Diametrically opposite positions surfaced with Marsh and Goldberg to the far left of center and Bob DeMoss to the far right. The twain didn't budge.

Reprise recording artist Luka Bloom flew in from Ireland for our "Power of Lyric and Poetry" session. During his conversation with host Quincy Troupe, Bloom confessed that he gets as much influence from his guitar as from people: "Guitars are made from trees and they are living things," he said. "And like us, each have personalities." After his appearance at Seminar 1991, Bloom, in quick succession, played to full houses in San Francisco, Los Angeles and New York.

Ms. Saddler-Lipscomb told us that society is ignoring its young people. She reminded us to respect how young people communicate.

Articulate Tommy Boy recording artist Paris rapped a powerful selection and talked of politics, war and the truth. He told attendees that Rap is an art form, so we'd better get used to it. As for his controversial lyrics he said, "As long as there is injustice, there will be people like me telling the truth."

Instead of talking, Arista recording artist Roger McGuinn chose to sing. He performed the classics "Chestnut Mare" and "Turn! Turn! Turn!"

Not enough can be said of our Keynote Speaker, Soviet media personality Vladimir Pozner, who smashed any stereotypes we had of the muzzled Russian. Pozner gave us valuable information about the state his country is in, what it's going through and what is in the future. Among other insights he drove home the important role Boris Yeltzin will play in Russia's future. And, as we all know, a few days after Pozner's Gavin speech, Yeltzin stunned the world by openly calling for Mikhail Gorbachev to step down.

February 22, 1991 /the Gavin Report
RADI-O-rama

SEMINAR SIDETRIPS: Wednesday night's KFRC Dinner, put together by our Top 40 Editor Dave Sholin and KWOD-Sacramento's Gerry Cagle drew a blinding list of luminaries from the glory days of one of the top Top 40 stations of its time. The closing moments included the KUSF brunch, with an appearance by CJ Chenier and Fieldtrip. And finally, the West has won. The annual East vs. West softball game was won by us West Coasters... One of my personal highlights? Introducing a starstruck Linda Ryan to her teenage idol, David Cassidy. For all of you who never believed Linda could be speechless, it happened—I witnessed the moment. Her jaw is still in her lap... Two big announcements should be forthcoming: EAGLE106 (WEGX)-Philly's ex-PD Todd Fisher is reportedly on his way to B-104. He'll replace Steve Perun, who's now at WZOU-Boston; A call to B94-Pittsburgh found John Roberts in, but unofficial. Roberts is considering a transfer to B94 from EZ sister station WIOQ-Philly. That will leave Mark Driscoll back as WIOQ PD/OM... Morning Personality Tony Fields is out at KSOL-San Mateo... Is Ron Engleman, lately of WZOU-Boston and before that KMEL-San Francisco back where he left his heart, talking to folks and securing a new job?... Gavin's Country Large Market MD of the Year nominee, Ron Dini from WSIX-Nashville has been promoted to OM at News/Talk WWTN. The station will receive programming, research and sales from WSIX. Taking over PD duties at SIX is APD Doug Baker... Top 40/AC Broadcast Computer Services wants to remind you that they have a new address: P.O. Box 12143, La Jolla, CA 92039... Pamela Giganti joins Q106-San Diego's News Team from the newsroom of WJLQ-Pensacola, FL...

ROTATIONS

New Southeast Regional Director, Promotion for Elektra Entertainment is Erik Olesen. He was the label's Promotion Marketing Manager for New York... The Chicago-based PR Entertainment Group, Inc. specializes in artist acquisition, audio and video marketing and promotions. Contact industry vets Roy Chiovari and Paul Diamond at 1400 Skokie Blvd., Suite 26, Northbrook, IL 60062. Call 708-559-1005 or FAX 708-559-1134... Nancy Johnson was appointed WEA Corp. Director of Publicity and Public Relations. She was upped from National Product Development Coordinator... Rhino Records has acquired another classic catalogue. They add KC & The Sunshine Band to their booty (as in shake, shake, shake)... Two virgin promotions. At Virgin Records, Jeffrey Naumann was promoted from National Promotion Director-Album Radio/Rock 40 to Senior Director of Promotion; Iris Dillon has been upped from Director, Crossover Promotion to Senior Director, Crossover Promotion.

BIRTHDAY

Compiled by Diane Rufer

Our Best Wishes and HAPPY BIRTHDAY To:
Romeo Sullivan, WBKH-Hattiesburg, MS 2/24
Vicki Leben, RCA Records 2/25
Dave Bavido, WDEK/DeKalb, IL 2/25
Steve Christie, WHCG-Metler, GA 2/25
George Harrison 2/25
Josette Gavin 2/26
Johnny Cash, Fats Domino, Michael Bolton, Mitch Ryder 2/26
Robert Nesbitt, Chrysalis Records (40!) 2/27
Ben Kelly, KSFO/San Francisco, CA 2/27
Steve Knoll, KPXR-Anchorag, AK 2/27
Bill Bishop, KOTM-Ottuma, IA 2/27
Paul Humphreys (OMD) 2/27
Steve Zap, Warner Bros. Records 2/28
Judy LeBow, Atlantic Records 2/28
Tom Simon, KSKU-Hutchinson, KS 2/28
Mark Rogers, WKWW-Clarksburg, WV 2/28
Jeff Wallace, Hotline Promotions 2/28
Jon Bon Jovi 2/28
Jon Marx, WQPW-Valdosta, GA 3/1
Allen Bailey, KKBj-Bemidji, MN 3/1
Stan Boston, WNHC-New Haven, CT 3/1
Roger Daltry, Jim Ed Brown, Sonny James, Harry Belafonte 3/1
Joyce Nicholson, WRKY-Steubenville, OH 3/2
Mike Hansen, KRCH-Rochester, MN 3/2
George Benson, Lou Reed, Eddie Money 3/2
Larry Stewart (Restless Heart) 3/2
HOT MIX is 4 hours of today's hottest music mixed back-to-back and beat-to-beat. Each week, HOT MIX arrives at your station UNHOSTED and ready for you to localize. And . . . it's the only show of its kind on CD.

For further information on how to lock-up HOT MIX for your market, contact Janet Fischer at ABC Radio Network Entertainment Programming, (212) 456-5379 or FAX (212) 456-5449. Outside the U.S. contact Radio Express at 1-213-850-1003.

Mixed by: Dave Rajput Produced by: Andrew Starr

DON'T GET BURNT, GET HOT MIX!

HOT MIX is a trademarked logo for the exclusive use of HOT MIX affiliates.
Gavin '91 is in the scrapbook, but the experiences, ideas and information absorbed could easily fill a suitcase or two for the trip back home. An expanded agenda allowed for Top 40 sessions and at both, one message came through loud and clear—conduct research and analyze what's going on in the format around the country, then follow what's right for the focus of your station and your market. The top notch group of programmers assembled stressed "rigged individualism" in what's required to compete these days, instead of the cookie cutter, generic brand of Top 40 that lacks a distinct identity. Based on disappointing Fall books for Top 40 in a number of markets, there's been an inclination to pin the blame on a host of culprits, with music of course being the prime suspect. But is the picture really that bleak? At the beginning of Saturday's session, I compared those who feel Top 40 needs major overhauling to the critics of the San Francisco 49ers. Okay, they missed the Super Bowl by one game and they probably need to make a change here and there, but overall, they are still very, very solid. It was pointed out that the same is true of Top 40, with everyone agreeing that we've been down this road before. Twenty years ago, the format overreacted to Album radio, then called "progressive," and ten years ago, it did the same with A/C's "25-plus mania." Somehow though it comes back to the center and digs on the mood of those assembled, that's where it's headed. When it comes to non-music elements, the consensus was that Top 40 can score big points by relying on one of its biggest strengths—the ability to have FUN! No other format can inject fun into the presentation as well as Top 40. Consultant Jerry Clifton also reminded us that there are times that call for breaking the format, and before someone gets busted for it, did it pass the most critical test of all which is, "Did it sound good?" In addressing the issue of war coverage for stations that focus on music, the perception listeners should have is one where they feel they won't miss anything if a big event takes place and in the meantime, enjoy music and entertainment. KSND Eugene PD Chris Ruh took some programmers to task for turning the war into a promotion and demeaning the seriousness of the situation. Clearly defining your goals, station focus and needs of the community was mentioned again and again. Once critical decisions have been made, it's up to the skill of the PD to make certain the ideas implemented get carried out properly. And whether it's music, marketing, technical improvement, promotion or any facet of the business, Bill Richards, PD of KJJS Los Angeles stressed the importance of "being passionate about what you do." An enormous thank you to Jerry, Chris and Bill along with Wayne Coye, WXIX-Green Bay, WI, J.J. "Hitman" McKay, POWER 99.KHJ-Ocean City, MD, Barry Richards, WJQ-Pensacola, FL, Jonathan Little, Clarke Ingram, HOT 99.9-Alientown, PA, Garry Wall, Edens Broadcasting and Steve Rivers, WXKS/KISS 108-Boston for their efforts in creating two of the most compelling format discussions ever held at the Gavin Seminar. Hope to see all of you again next year!

Top thirty debuts for ROBERT PALMER include KLUC Las Vegas #30 and KWSS San Jose #26, with other early chart activity at WZOU #28, WKDD #26, WIAL #29, KDWB #26, KISS 106 #27, KYHY #28, KSND #27, etc. Tops the 200 report mark with add to/from POWER 98, FM104, Q102, WKTI, X101, KFBD, WNFI, WHAI, WVAQ and Y108.

ENIGMA enters the Top Five at Q106 San Diego 6-2 and POWER 99 Atlanta 6-4, while logging a HIT FACTOR of 20%. Real hot in New York at HOT 97 18-8 and Z100 19-11, plus strong gains at KGKI San Bernardino 14-8, Q105 Tampa 22-10, ZFUN Moscow, ID 23-17, KXXR Kansas City 23-19, WVKC Flint, MI 28-18, KKFR 27-23 and KQY Phoenix 25-21, WIOQ/FM Philadelphia 19-14, WTIC/FM Hartford 28-23 and the second highest debut of the week for WHYT Detroit at #17. First top twenty listing for HARRIET early at KLUC, KDON/FM "highest debut of the week at number 23," HOT 97, KONY/FM, KJ105, WNCI, KSND and KGGG. Added at Y108, WDKX, WRCK, WIOQ/FM, POWER 106, WBBQ, Q106.5, WXXQ, WYHT and X100.


HIT FACTOR surges from 11% to 24% for GERARDO, who is prooving a winner in markets that cover the spectrum in size and ethnic composition. KJK Fairfield/Ottumwa, IA is first to take it to #1 (2-1), with Top Ten at KMOV Lewiston, ID 16-10, WHYT 15-7 and KKF Phoenix 10-3. Gaining at B96 22-18 and Z95 Chicago 24-20, Q105 Tampa 25-16, WDFX Detroit 23-17, B94 Pittsburgh debut #27, KXXL Grand Forks, ND 27-21, B95 Fresno 30-21, etc. MICHELLE's three week sales pattern at Q106 San Diego is 33-17-11, combining with strong female request action for a 23-20 move. Maintains Top Three (3-3) status at KAMEL "former number one collotl," FM102 Sacramento 8.6, KSTN Stockton, CA 2-1 with adds at KAGM Klatham Falls, OR, KZZO Clovis, NM, WFXJ Jenkins, KY, KSIQ Imperial Valley, CA, etc.

Novelty entry from the BINGOBOYS is taking off in Phoenix at KSY 15-12 and KKKR 24-16. Also top twenty with HOT 97.7 San Jose 21-19, POWER 106 Los Angeles 16-13, WKKC 29-20, HOT 97 14-9 and KRGY Brownsville, TX 28-19. Added at 93Q Houston, CKQI Montreal, Q106, KISS 108 and KXAR.

Got the preview of the new ROLLING STONES' "Highwire" at the Gavin and it's non-stop excitement—expect it out in the next week or so.

believer KMEL San Francisco 21-19. Top thirty
T here are those who can point to a moment that served as a personal milestone, a frozen flash of time during which their perspective of the world changed. On February 1, I experienced such a watershed moment. I’m writing about it not merely to ventilate, but also to say something about the exceptional value of radio as a medium of communication, particularly with respect to current events.

Over the past couple issues, we’ve seen several articles in the Gavin Report that have suggested that during the current war, radio stations of any format should consider the strategy of creatively delivering more news for the purpose of building market share (see, for example, “War: A Management Issue For Radio” by Oren Harari in the January 25, 1991 issue, and “Radio Ratings During the Crisis” by Jhan Hiber in the February 1, 1991 issue). In fact, Eric Norberg’s February 1 column, “A Comment On the News,” proposed that regardless of the station’s format, the news can be used as a ratings builder in non-war times.

Unfortunately, most commercial stations have done a pretty poor job of responding to these opportunities, even during a war period where, as Jhan Hiber noted, radio sales are skyrocketing because more people are tuning to radio as a means of keeping current with events in the Gulf. Accordingly, at 11 p.m. on Friday, February 1, I found myself leaving my rock station and turning to National Public Radio as I drove home. The program was KQED’s “Forum,” which had been hosted by Reese Erlich earlier that day and now replayed during the late hour. The topic was the media’s responsibilities during the war thus far. What emerged was a fascinating sociological theatre that ultimately caused me to sit in my parked car in my garage until nearly 1 a.m. listening to the radio.

The Forum program involved a panel of journalists and other media folks; the panel members debated the issues among themselves and responded to questions from the audience. Very quickly it became clear that the audience was overwhelmingly and vociferously anti-war, or at least anti-American policy. Once the program was open to audience participation, any thoughtful discussion of the issues rapidly degenerated. The audience input consisted primarily of anti-American soliloquies coupled with hostile interrogations directed solely at two members of the panel (both liberal journalists, not policymakers) who were employed by the “establishment” media—the San Francisco Chronicle, and, I believe, station KRON.

For me, the emotional impact of the proceedings was heightened beautifully by the medium: radio. Since I couldn’t see the proceedings, I wasn’t distracted by any visuals. I wasn’t lulled or entertained by TV images and alpha waves (like the woman whose recent letter to Newsweek began with: “As my husband and I sat down in front of the television with a drink to ‘watch a war...’). And I wasn’t engaged in a private, predominantly intellectual activity like reading a newspaper or news magazine. Instead, I was able to simply sit back and experience the energy and emotions that flowed at me from the audience and the panel. No screens, no newsprint; radio made it easier to look inside myself.

The members of the audience did bring up valid points regarding the Pentagon’s restriction and possible manufacturing of information, the U.S. media’s apparent acquiescence to this restricted information flow, and the unknown number of civilian casualties in Iraq. Unfortunately, these gems were enveloped in a morass of anti-U.S. diatribes that reduced American policymakers to cartoonish caricatures—the bad guys, who not only censor and control information but also kill innocent people.

But while my increasing sense of impatience and disappointment at the audience was due partially to what they said, I gradually realized that my rising anger was due to what was not said. I heard a great deal of passionate invective about the “ruling class” mainstream American media as well as the plight of the “innocent Iraqi people.” But I heard no passion—indeed, I heard nothing from the audience (or from the panel member who was mightily sympathetic to the audience)—about the following:

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• The fact that Saddam Hussein himself might be a bad man.
• The alleged abuse of American POW’s in Iraq.
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• The fact that all these Allied military attacks on unarmed Iraqi civilians wouldn’t have started if Iraq had obeyed a U.N. resolution and gotten out of Kuwait, and the fact that civilian casualties would cease if Iraq obeys the U.N. resolution and gets out of Kuwait.

At the beginning of this column, I noted that radio helped bring about a watershed event in my life. I’ve traditionally identified with what might be called the “anti-war” school of thought. I know that there are today “anti-war” folks who are thoughtful, compassionate (and courteous). For example, the Military Family Support Network, a national group whose members have family members serving in the Gulf, supports the troops while opposing American war policy. But to the extent that the Forum audience was representative of the demonstrators in the streets, it was clear to me that the absence of any mention of the above eight issues meant that the audience’s vitriol was far more ideological than compassionate or pragmatic. Given my past predictions, it was a shocking and disconcerting gut emotional realization that anti-war or pro-peace movements are not inherently moral, and in fact can be just as dogmatic, biased and hypocritical as any rah-rah, knee-jerk “pro-war” movements. No, I didn’t suddenly become a Dan Quayle clone after listening to that program; in fact, I still have some serious reservations about the war, and by the time this column appears I may have even more. But that radio program made me permanently question the motives of the “anti-war” people as much as I question the motives of the Bush administration. Innocence lost. It was a disturbing but uplifting experience. Thanks KQED, and thank you, radio. And for you program directors and general managers, think about the potential of news as a way of creating uplifting experiences for your listeners, and in the process building your business. Don’t underestimate your audiences. They’d probably be very receptive to innovative means of delivering current events that impact the world and, incidentally, their lives.
FEATURES

ON MANAGEMENT

by Oren Harari

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VIDEO: 3M

VIDEO OBJECTIVES- Gain an understanding of:

1. The key success factors at 3M.
2. Innovation (Yellow Notes).
3. The need for a "champion" for a new product.
4. The process of introducing a high-tech product (laser disk).
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- The fact that Saddam Hussein himself might be a bad man.
- The alleged abuse of American POW’s in Iraq.
- The unprovoked attacks on unarmed innocent Israeli civilians.
- The fact that all these Allied military attacks on unarmed Iraqi civilians wouldn’t have started if Iraq had obeyed a U.N. resolution and gotten out of Kuwait, and the fact that civilian casualties would cease if Iraq obeys the U.N. resolution and gets out of Kuwait.

At the beginning of this column, I noted that radio helped bring about a watershed event in my life. I’ve traditionally identified with what might be called the "anti-war school of thought. I know that there are today “anti-war” folks who are thoughtful, compassionate (and courteous). For example, the Military Family Support Network, a national group whose members have family members serving in the Gulf, supports the troops while opposing American war policy. But to the extent that the Forum audience was representative of the demonstrators in the streets, it was clear to me that the absence of any mention of the above eight issues meant that the audience’s vitriol was far more ideological than compassionate or pragmatic. Given my past predictions, it was a shocking and discomforting gut emotional realization that anti-war or pro-peace movements are not inherently moral, and in fact can be just as dogmatic, biased and hypocritical as any rah-rah, knee-jerk "pro-war" movements. No, I didn’t suddenly become a Dan Quayle clone after listening to that program; in fact, I still have some serious reservations about the war, and by the time this column appears I may have even more. But that radio program made me permanently question the motives of the “anti-war” people as much as I question the motives of the Bush administration. Innocence lost. It was a disturbing but uplifting experience. Thanks KQED, and thank you, radio. And for you program directors and general managers, think about the potential of news as a way of creating uplifting experiences for your listeners, and in the process building your business. Don’t underestimate your audiences. They’d probably be very receptive to innovative means of delivering current events that impact the world and, incidentally, their lives.
VIDEO: 3M

VIDEO OBJECTIVES- Gain an understanding of:

1. The key success factors at 3M.
2. Innovation (Yellow Notes).
3. The need for a "champion" for a new product.
4. The process of introducing a high-tech product (laser disk).
There are those who can point to a moment that served as a personal milestone, a frozen flash of time during which their perspective of the world changed. On February 1, I experienced such a watershed moment. I’m writing about it not merely to ventilate, but also to say something about the exceptional value of radio as a medium of communication, particularly with respect to current events.

Over the past couple issues, we’ve seen several articles in the Gavin Report that have suggested that during the current war, radio stations of any format should consider the strategy of creatively delivering more news for the purpose of building market share (see, for example, “War: A Management Issue For Radio” by Oren Harari in the January 25, 1991 issue, and “Radio Ratings During the Crisis” by Jlian Hiber in the February 1, 1991 issue). In fact, Eric Norberg’s February 1 column, “A Comment On the News,” proposed that regardless of the station’s format, the news can be used as a ratings builder in non-war times.

Unfortunately, most commercial stations have done a pretty poor job of responding to these opportunities, even during a war period where, as Jlian Hiber noted, radio sales are skyrocketing because more people are turning to radio as a means of keeping current with events in the Gulf. Accordingly, at 11 p.m. on Friday, February 1, I found myself leaving my rock station and turning to National Public Radio as I drove home. The program was KQED’s “Forum,” which had been hosted by Reese Erlich earlier that day and now replayed during the late hour. The topic was the media’s responsibilities during the war thus far. What emerged was a fascinating sociological theatre that ultimately caused me to sit in my parked car in my garage until nearly 1 a.m. listening to the radio.

The Forum program involved a panel of journalists and other media folks; the panel members debated the issues among themselves and responded to questions from the audience. Very quickly it became clear that the audience was overwhelmingly and vociferously anti-war, or at least anti-American policy. Once the program was open to audience participation, any thoughtful discussion of the issues rapidly degenerated. The audience input consisted primarily of anti-American soliloquies coupled with hostile interrogation directed solely at two members of the panel (both liberal journalists, not policymakers) who were employed by the “establishment” media—the San Francisco Chronicle, and, I believe, station KRON.

For me, the emotional impact of the proceedings was heightened beautifully by the medium: radio. Since I couldn’t see the proceedings, I wasn’t distracted by any visuals. I wasn’t lulled or entertained by TV images and alpha waves (like the woman whose recent letter to Newsweek began with: “As my husband and I sat down in front of the television with a drink to ‘watch a war’...). And I wasn’t engaged in a private, predominantly intellectual activity like reading a newspaper or newsmagazine. Instead, I was able to simply sit back and experience the energy and emotions that flowed at me from the audience and the panel. No screens, no newsprint; radio made it easier to look inside myself.

The members of the audience did bring up valid points regarding the Pentagon’s restriction and possible manufacturing of information, the U.S. media’s apparent acquiescence to this restricted information flow, and the unknown number of civilian casualties in Iraq. Unfortunately, these gems were enveloped in a morass of anti-U.S. diatribes that reduced American policymakers to cartoonish caricatures—the bad guys, who not only censor and control information but also kill innocent people.

But while my increasing sense of impatience and disappointment at the audience was due partially to what they said, I gradually realized that my rising anger was due to what was not said. I heard a great deal of passionate invective about the “ruling class” mainstream American media as well as the plight of the “innocent Iraqi people.” But I heard no passion—indeed, I heard nothing from the audience (or from the panel member who was mightily sympathetic to the audience)—about the following:

- The totalitarian restraint on any semblance of free press and free information in Iraq.
- The terrible human rights violations that have occurred within Iraq for years.
- The terrible human rights abuses that Iraqi troops inflicted on Kuwaitis (including civilians) after the invasion.
- The fact that the invasion of Kuwait itself (followed by the plunder and devastation) might have been wrong.
- The fact that Saddam Hussein himself might be a bad man.
- The alleged abuse of American POW’s in Iraq.
- The unprovoked attacks on unarmed innocent Israeli civilians.
- The fact that all these Allied military attacks on unarmed Iraqi civilians wouldn’t have started if Iraq had obeyed the U.N. resolution and gotten out of Kuwait, and the fact that civilian casualties would cease if Iraq obeyed the U.N. resolution and gets out of Kuwait.

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Congratulations to the award winners of the 1991 Gavin Seminar

Jazz/Adult Alternative
JAZZ STATION OF THE YEAR
KPLU-SEATTLE/TACOMA

JAZZ RADIO PERSON
GARY VERCHELLI, KKPR-SACRAMENTO

ADULT ALTERNATIVE STATION
KIFM-SAN DIEGO

ADULT ALTERNATIVE RADIO PERSON
BOB O'CONNOR, KIFM-SAN DIEGO

JAZZ/ADULT ALTERNATIVE LABEL OF THE YEAR
GRP RECORDS

JAZZ/ADULT ALTERNATIVE INDEPENDENT LABEL OF THE YEAR
MESA/BLUemoon RECORDS

JAZZ EXECUTIVE
HAROLD CHILDS, WARNER BROS.

JAZZ/ADULT ALTERNATIVE NATIONAL PROMOTION
KEVIN GORE, COLUMBIA

JAZZ/ADULT ALTERNATIVE NON-MAJOR LABEL PROMOTION
JAMES LEWIS, JAMES LEWIS MARKETING

College
COLLEGE MD OR PD OF THE YEAR
JAMEY KARR, KACV-AMARILLO

COLLEGE STATION OF THE YEAR
KACV-AMARILLO

Alternative
COMMERCIAL ALTERNATIVE STATION OF THE YEAR
WFNX-BOSTON

COMMERCIAL ALTERNATIVE PD OF THE YEAR
KEVIN STAPLEFORD, 91X-SAN DIEGO

ALTERNATIVE MD OF THE YEAR
LEWIS LARGENT, KROQ-LOS ANGELES

ALTERNATIVE MAJOR LABEL OF THE YEAR
ELEKTRA ENTERTAINMENT

ALTERNATIVE INDIE LABEL OF THE YEAR
4-AD

NATIONAL ALTERNATIVE PROMOTION DIRECTOR OF THE YEAR
MARK KATES-DGC

Album
ALBUM RADIO STATION OF THE YEAR
WIYY-BALTIMORE

ALBUM RADIO PROGRAM DIRECTOR OF THE YEAR
NORM WINER, WXRT-CHICAGO

ALBUM RADIO ASST. PD/MUSIC DIRECTOR OF THE YEAR
DOUG CLIFTON, KBCO-BOULDER

ALBUM RADIO LABEL OF THE YEAR
REPRISE RECORDS

ALBUM RADIO NATIONAL VICE PRESIDENT OF THE YEAR
DANNY BUCH, ATLANTIC

ALBUM RADIO NATIONAL PROMOTION DIRECTOR OF THE YEAR
JEFFREY NAUMANN, VIRGIN

ALBUM RADIO PROMOTION OF THE YEAR
PAUL BROWN, VIRGIN

Country
COUNTRY LARGE MARKET STATION OF THE YEAR
WSIX-NASHVILLE

COUNTRY SMALL MARKET STATION OF THE YEAR
WYNE-APPLETON/OSHKOSH

COUNTRY LARGE MARKET PROGRAM DIRECTOR/OPERATIONS MANAGER OF THE YEAR
ERIC MARSHALL, WSIX-NASHVILLE

COUNTRY SMALL MARKET PROGRAM DIRECTOR/OPERATIONS MANAGER OF THE YEAR
JIM ASKER, WFLS-FREDERICKSBURG

COUNTRY LARGE MARKET MUSIC DIRECTOR OF THE YEAR
GREG COLE, WPOC-BALTIMORE

COUNTRY SMALL MARKET MUSIC DIRECTOR OF THE YEAR
STEVE GARY, KASE/KVET-AUSTIN

COUNTRY LABEL OF THE YEAR
RCA RECORDS
1991 GAVIN SEMINAR

Country Promotion Vice President Of The Year
Bob Saporiti, Warner Bros.

Country National Promotion Director Of The Year
Sam Cerami, Capitol Nashville

Country Regional/Secondary Promotion Manager Of The Year
Diane Richey, Diane Richey Promotions

Urban Contemporary
Urban Contemporary Station Of The Year
KKBT-LOS ANGELES

Urban Contemporary Operations Manager/Program Director
James Alexander, WGCI-Chicago

Urban Contemporary Music Director
Mike Archie, WHUR-Washington

Urban Contemporary Label Of The Year
Atlantic Records

Urban Contemporary Sr. Vice-President Of The Year
Sharon Heyward, Virgin

Urban Contemporary Vice-President Of The Year
Richard Nash, Atlantic

Urban Contemporary National Promotion Director
Connie Johnson, Arista

Rap
Commercial Rap Station Of The Year
KDAY-LOS ANGELES

Non-Commercial Rap Station Of The Year
KALX-Oakland

Major Rap Label Of The Year
Island/4th & Broadway Records

Independent Rap Label Of The Year
Def Jam Records

Non-Commercial & Mixshow Promotion Person Of The Year
Nes "Nasty Nes" Rodriguez, Nastymix

Rap Marketing And Promotion Person Of The Year
Ed Strickland, Tommy Boy/Chrysalis

A/C
A/C Station Of The Year
B100-San Diego

A/C Program Director/Operations Manager Of The Year
Michael O'Brien, KLCY/FM-Salt Lake City

A/C Music Director Of The Year
Gene Knight, B100-San Diego

A/C Label Of The Year
Columbia Records

A/C National Promotion Person Of The Year
Elaine Locatelli, Columbia Records

Top 40
Top 40 Major Market Station Of The Year
WBBM-FM/B96-Chicago

Top 40 Major Market Program Director/Operations Manager Of The Year
Dave Shakes, B96-Chicago

Top 40 Major Market Assistant Program Director/Music Director Of The Year
Hosh Gureli, KMLE-San Francisco

Top 40 Large Market Station Of The Year
WNCI-Columbus

Top 40 Large Market Program Director/Operations Manager Of The Year
Dave Robbins, WNCI-Columbus

Top 40 Large Market Assistant Program Director/Music Director Of The Year
Dena Yasner, KOFM-Phoenix

Top 40 Medium Market Station Of The Year
KLUC-Las Vegas, NV

Top 40 Medium Market Program Director/Operations Manager Of The Year
Mark St. John, 195-Birmingham, AL

Top 40 Medium Market Assistant Program Director/Music Director Of The Year
Jay Taylor, KLUC-Las Vegas, NV

Top 40 Small Market Station Of The Year
WZOK-Rockford, IL

Top 40 Small Market Program Director/Operations Manager Of The Year
John Ivey, WZOK-Rockford, IL

Top 40 Small Market Assistant Program Director/Music Director Of The Year
Rick Andrews, KZOZ-San Luis Obispo, CA

Top 40 Label Of The Year
SBK Records

Top 40 Promotion Sr. Vice President Of The Year
Daniel Glass, SBK

Top 40 Promotion Vice President Of The Year
John Fagot, Capitol

Top 40 National Promotion Director Of The Year
Marc Ratner, Reprise

Top 40 Associate Promotion Director Of The Year
Kim Freeman, Atlantic

Record Company Of The Year - Capitol Records

Record Company Executive Of The Year
Doug Morris, Atlantic Records

Rick Carroll Award
Dierdre O'Donoghue, KCRW-Santa Monica

Humanitarian Award - Jon Scott
## MOST ADDED

**RA** | **LW** | **TW** |
--- | --- | --- |
$1$ | $1$ | **DIGITAL UNDERGROUND** - Same Song (Tommy Boy) |
$2$ | $2$ | **EPMD** - Gold, Rampage (RAL/Def Jam/Columbia) |
--- | --- | --- |
$3$ | $3$ | **ICE CUBE** - Kill At Will (Priority) |
$4$ | $4$ | **BRAND NUBIAN** - Wake Up, Bomb (Elektra) |
$5$ | $5$ | **L.L.COOK J** - Around, Boomin', Farmers, Mama (RAL/Def Jam/Columbia) |
$6$ | $6$ | **GANG STARR** - Get A Rep, Weight, Lovesick, Check (Chrysalis) |
$7$ | $7$ | **ED OG & DA BULLDOGS** - Have It (PWL American) |
$8$ | $8$ | **PARIS** - Devil, Ebony, Scarface, Panther, Babylon (Scarface/Tommy Boy) |
$9$ | $9$ | **STETSASONIC** - No B.S., U Da Man (Tommy Boy) |
$10$ | $10$ | **KING SUN** - Be Black, Big (Profile) |
$11$ | $11$ | **MAIN SOURCE** - Front Door, Roger, Large, Snake (Wild Pitch) |
$12$ | $12$ | **SON OF BAZERK** - Change, J Dub's (S.O.U.L./MCA) |
$13$ | $13$ | **RUN-D.M.C.** - All About, Ave, Naughty, Hell (Profile) |
$14$ | $14$ | **MONIE LOVE** - Shame, Middle, Stable, Swiney, Read, (Warner Bros.) |
$15$ | $15$ | **KMD** - Peach Fuzz, Refill (Elektra) |
$16$ | $16$ | **BIG DADDY KANE** - All, Right, Devil, Meets, Damn (Cold Chillin'/Reprise) |
$17$ | $17$ | **PUBLIC ENEMY** - Dodge, Can't, Brothers, Soul, (RAL/Def Jam/Columbia) |
$18$ | $18$ | **CHUBB ROCK** - Treat Em' (Select) |
$19$ | $19$ | **TOO SHORT** - Funky, Ghetto, Dead, It's Your, Rap (Jive/RCA) |
$20$ | $20$ | **LAKIM SHABAZZ** - Justice, Lovin', Job, Believe, The Way (Tuff City) |
$21$ | $21$ | **A TRIBE CALLED QUEST** - Kick It, Pipes, Bonita (Jive/RCA) |
$22$ | $22$ | **X-CLAN** - Verbalizer, Funkin', Milk, Raise, Heed (4th & Broadway/Island) |
$23$ | $23$ | **THE DOC** - Portrait, Mind (Atlantic) |
$24$ | $24$ | **INTELLIGENT HOODLUM** - Arrest, Reality, Black (A&M) |
$25$ | $25$ | **PROFESSOR X** - Year's (4th & Broadway/Island) |
$26$ | $26$ | **Kool G Rap & DJ Polo** - Erase, Streets (Cold Chillin'/Warner Bros.) |
$27$ | $27$ | **ERIC B & RAKIM** - Ghetto, Mahogany, Rhythm, Omega (MCA) |
$28$ | $28$ | **THREE TIMES DOPE** - Peace, Words, Sand Man, Live From (Arista) |
$29$ | $29$ | **BOOGIE DOWN PROD.** - Rules, Material, Loves, Beef, Black (Jive/RCA) |
$30$ | $30$ | **JUNGLE BROS.** - Get A Kick (Chrysalis) |
$31$ | $31$ | **YOUNG BLACK TEENAGERS** - My Donna, Nobody, Proud (S.O.U.L./MCA) |
$32$ | $32$ | **K-SOLO** - Your Mom, Spell, Everybody, Arrest, Solo (Atlantic) |
$33$ | $33$ | **FATHER MC** - Lisa, 4 You, Treat'Em (MCA) |
$34$ | $34$ | **GRAND DADDY I.U.** - Smooth, Behind, Recording (Cold Chillin'/Reprise) |
$35$ | $35$ | **RED HEAD, KING PIN & THE FBI** - Plan B, About Red (Virgin) |
$36$ | $36$ | **SHAZZY** - Flowin', Play, Rhapsody, Gigahoe, Job, So (Elektra) |
$37$ | $37$ | **DJ QUIK** - Born And Raised In Compton (Profile) |
$38$ | $38$ | **TERMINATOR X** - Buck, Dancin' (P.R.O. Division/RAL/Columbia) |

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## EDITORIALS

**TOP TIP**

**LIFERS GROUP**

Real Deal

(Hollywood Basic)

Funkin-Klein and the boyz release a slammin' debut on Disney-owned Hollywood Basic.

**RECORD TO WATCH**

**KING TEE**

At Your Own Risk

(Capitol Street)

The story of St. Idef's is back with a super funky ass remix.

**CHARTBOUND**

- **N*TYCE** - Black To The Point (Wild Pitch)
- **POISON CLAN** - Dance All Night (Luke Records)
- **B.M.W.** - Get A Little Stupid (Luke Records)
- **RED HEAD KING PIN** - Plan B, About Red (Virgin)
- **KID CAPRI** - Apollo (Cold Chillin'/Warner)

- **LAQUAN** - Swing Blue, Sweat Black (4th & Broadway/Island)
- **KWAME** - Onevadigbozy (Atlantic Street)
- **LEADERS OF THE NEW SCHOOL** - Case Of The P.T.A. (Elektra)

Dropped: #39-YOYO, #40-Dana Dane.
GET TO KNOW

all about red

THE SINGLE.

REDHEAD KINGPIN
AND THE F.B.I.

B/W WE DON'T HAVE A PLAN B
FROM THE FORTHCOMING
THE ALBUM WITH NO NAME

MANAGEMENT: NORRIS ENTERTAINMENT GROUP

© 1991 Virgin Records America, Inc.
MC JR CAS - WILD SIDE (BOSS MAN)
This Los Angeles-based emcee releases a slick, Quest/Lou Reed-type downtempo groove. The production is simple, but the catchy rhyme style of JR CAS creates a distinctive flavor. The Native Tongue Sound is convincingly delivered but the single needs more originality. Peek out the B-side "Nice And Easy." For your copy send a shout out to BOSSMAN RECORDS, 4249 W. Imperial HWY. #228, Inglewood, CA 90304. BAS

NIKKI D- DADDY'S LITTLE GIRL (RAL/DEFF JAM/COLUMBIA)
Nikki established herself as the first lady of Def Jam with her debut single, "Lettin' Off Steam." Riding on the loop from "Tom's Diner," Nikki glides across with mature, confident lyrics. Nikki and the Def Jam staff should find no resistance with this tasteful, urban flavored single. Contact Bobbito at (213) 366-1650. BAS

ISIS - THE POWER OF MYSELF IS MOVING (4TH & BROADWAY)
This year's 1991 Gavin Major Rap Label of the year unlocks another hit. ISIS follows up her top ten single with a non-dictating club-mixshow jam. She stands right among today's current Hip Hop divas, but unfortunately her storylines and concepts are limited to the monotonous Back Watch spectrum. ISIS' lyrics are crisp and articulate, but the music lacks transition. Contact Tanya "Lady T" Cepeda at (212) 995-7857. BAS

LL COOL J - MAMA SAID KNOCK YOU OUT (RAL/DEF JAM/COLUMBIA)
The Panther of the funk has been lobbing in the top ten since this album was released last fall. "Knock You Out" takes us back to the "I Can't Live Without My Radio" days—hard edged, in-your-face Cool J. Bob Cat collaborates with Marley on this guaranteed street-mixshow winner. BAS

NEW HIP HOP RELEASES by Brian A. Samson

Members of the Underground Hip Hop Community. L-R: Standing  Session moderator David Mayes, The Source; Eric Brooks, Luke Records; G-Man, WPSC-Wayne, NJ; Bobbito, Def Jams; Nasty Nes, Nasty Mix Records; Carmelita Sanchez, Poison Groove; Fred Feldman, Profile; Jeff House, Capitol; Front Row: Brian Sampson, Gavin Report; DJ Premiere, Gang Starr (standing); Dutey D, KALX/KFPA-Berkeley; Lorenzo Thomas, WCDX-Virginia; "Albee" Ragnusa, Tommy Boy. Guru, Gang Starr.

Strategic Marketing and Promotion. L-R: Ed Strickland, Chrysalis; MC Serch, 3rd Bass, Karen Mison, Columbia; Keir Worthy, Warner Bros.; Troy White, Epic; Mel Smith, Virgin; Troy Shelton, X Promotion; Tanya Cepeda, 4th & Broadway; Ed Locke, Nasty Mix; Brute Bailey, MCA (hidden); Darryl Musgrove, Atlantic; Front left: Lindsey Williams, Soul; Front and center: Brian Sampson, Gavin Report.

www.americanradiohistory.com
KILLER MUSIC

PROGRAMMERS AND D.J.'S ARE FREAKING OUT FOR THIS ONE.

THE MCA DEBUT FROM THE MULTI-PLATINUM BAND'S FORTHCOMING ALBUM BAG-A-TRIX

EVERY GROOVE A KNOCKOUT!

PRODUCED BY LARRY SMITH AND MAJOR JAM PRODUCTIONS

www.americanradiohistory.com
Cooling out before a performance in Boston are members of S.O.U.L./MCA recording group Young Black Teenagers and WRBB-Boston's Jamison Grillo. Left to right: YBT's Tommy Never, First Born, Kamron, Grillo, YBT's DJ Scribble and ATA DJ.

Jammin' along with KMEL at their KMEL Jam night were (standing l-r): Davy "D" Cook, KMEL MD Hoshi Gurrell; KRON-San Francisco's "Home Turf" host Dominique DePrima; Paris" Manager Marcus Clemmons; Scarface/Tommy Boy recording artist Paris. Kneeling, Angel from the group Heart & Soul.

Not him again! Recently Gavin's Rap Editor Brian Alan Samson visited the staff at KJLH-Los Angeles. L-R: Programming Assistant Andre Harrel; Morning Personality Greg Mack; General Manager Karen Slade; Samson; Program Director Lynn Briggs.

WFXC-Raleigh's Frankie "Smokehouse" Wiggins went backstage to talk with Biv & DeVoe after a recent concert that featured Bell Biv DeVoe, Johnny Gill and Keith Sweat. Left to right: BBD's Ronnie DeVoe; Jacqueline Wiggins; BBD's Michael Bivins; Wiggins; MCA Rep Novice Johnson.

Oaktown native and recent Gavin cover artist Too Short's latest album "Short Dog's In The House" has was recently certified platinum and beyond. Shown at the plaque presentation are l-r: Short's Manager Randy Austin; RCA Product Manager Tom Carrabba; Too Short; Jive Senior VP Barry Weiss; Jive VP West Coast Operations Neil Portnow; RCA Senior VP, Black Music Skip Miller.
Mama Said Knock You Out is L.L. Cool J's latest single and video—as well as the theme from the upcoming Universal Pictures' film, "THE HARD WAY," in which L.L. makes his screen debut as an undercover cop. L.L. COOL J is doing it all at radio, TV, and now the movies, with "MAMA SAID KNOCK YOU OUT."—the platinum album that'll put you down for the count.

ON DEF JAM/COLUMBIA.
the GAVIN REPORT

ADULT CONTEMPORARY

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<td>ROBERT PALMER</td>
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<td>a-ha</td>
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TOP TIP

HARRIET

Temple Of Love

(East West America)

Building an airplay base in three formats simultaneously.

RECORD TO WATCH

CARL ANDERSON WITH BRENDA RUSSELL

Baby My Heart

(GRP)

Valentine's Day lives on in this sweet duet.

CHARTBOUND

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<td>AMY GRANT</td>
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HARRIET - Temple Of Love (East West America)

PEBBLES - Love Makes Things Happen (MCA)

SARA HICKMAN - In The Fields (Elektra)

CARL ANDERSON WITH BRENDA RUSSELL - Baby My Heart (GRP)

*AMY GRANT - baby baby (A&M)

www.americanradiohistory.com
DON'T MISS
ROBERT CRAY
FEATURING THE
MEMPHIS HORNS
ON TOUR ALL SUMMER

"BOUNCIN' BACK
IS A SONG THAT IMMEDIATELY
JUMPS OUT AT ME AS A
HIT RECORD.
IT'S VERY ACCESSIBLE
FOR ADULT AUDIENCES."
- VINNY CIMINO WEST - POUGHKEEPSIE

ROBERT CRAY
FEATURING THE MEMPHIS HORNS
BOUNCIN' BACK
THE NEW TRACK FROM THE
GRAMMY NOMINATED ALBUM
MIDNIGHT STROLL

GOING FOR ADDS
MARCH 4TH.

UP & COMING

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<td>MICHAEL W. SMITH</td>
<td>Place In This World (Reunion)</td>
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<td>PAUL YOUNG</td>
<td>Softly Whispering I Love You (Columbia)</td>
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<td>17</td>
<td>LORI RUSO</td>
<td>I'm Gonna Be (Cypress)</td>
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<td>17</td>
<td>STEVIE B</td>
<td>I'll Be By Your Side (LMR/RCA)</td>
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<td>TIMMY T.</td>
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<td>Change Myself (Warner Bros.)</td>
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<td>* GEROSA</td>
<td>Still In Love (Heart &amp; Soul)</td>
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Dropped: James Ingram, Tommie Drew, Cher, Kathy Mattea.

INSIDE A/C by Diane Rufer and Ron Fell

Great to see such a large turn-out for the A/C session at this year’s Seminar. We hope you had a good and an informative time. Thanks to all the panelists: Tom Land, Michael O’Brien, Bob Dunphy, Mike Novak, Carla Foxx, Gene Knight, Dave Verdyer, John Patrick and Storm N. Norman. Also thanks to Kevin and Jill of McD Promotion for their sponsorship of breakfast before the session.

CONGRATULATIONS to our format’s Award winners, listed on page 15.

GLORIA ESTEFAN completes her comeback with a number one single. HIT FACTOR is up to 97% with only six of her 232 stations uncommitted to solid rotations.

WILSON PHILLIPS is the format's HOT-TEST record with a 29-5 two week chart gain and it ranks number one in PLUS FACTOR with a 22% HIT FACTOR increase in an otherwise slow research week.

RICK ASTLEY continues to rip through the A/C chart. Now on 211 stations and HIT FACTORed by nearly 80% of them, his “Cry For Help” is being heard loud and clear. Among the 17 new are KBOI, WMGI, WTPB, KXLA, WJON, KGLO and WAMX.

Once again a MOST ADDED, ROBERT

PALMER’s MARVIN GAYE medley moves 39 to 24 with considerably more than half the stations on it for more than a week committed to HIT FACTOR rotations. Among the 29 new are WAHR, WJBR, WFBG, WIHN, KBOL, KRNO/FM, KSBL and KCMX.

Nice to see ALABAMA doing so well in A/C radio. Their new single, “Forever’s As Far As I’ll Go,” is at #29 after two chart weeks with 20 ADDs this week including WELI, WIHN, WCRC, WFBG, KSCB, KLKC and WYCO.

Last issue’s TOP TIP is this issue’s highest debut. BETNZIEN CHAPMAN’s “Walk My Way” enters at #36 with 17 ADDs including WFFX/FM, WMGT, KBAU/FM, KWXX, KOKO and KJHT.

The SARA HICKMAN hits CHARTBOUND in only her second week out. “In The Fields” ADDs 25 new stations to her 28 last week. Among the latest are KKGO, K99, KSAI, WMT/AM, WGBE, KBJI and KGY.

HARRIET’s “Temple Of Love,” our RECORD TO WATCH last week, gathered 23 ADDs bringing her total to 57 and moving it to the top of CHARTBOUND in its second week. In a rare occurrence, our TOP TIP is also Top 40’s this week and the combined formats will surely bring this lady to international success. Among the new A/C’ers are WPXZ, WBLG/FM, KLKC, WJTW, WWGZ, KKOS and KFYE.

RECORD TO WATCH this week, CARL ANDERSON with BRENDAL RUSSELL’s “Baby My Heart,” is a heartwarming blending of two vocalists. New this week with WBEZ/AM, WGBE, WBAU, WXLS/FM, KXNAM, WDFW, WDBL, KPX1 and KCRF which brings their station total to 50 and moves it into CHARTBOUND.
"BABY", Bobby McFerrin's joyous new creation from his latest album, MEDICINE MUSIC.

Bobby and "BABY" are in heavy rotation as VH-1's Artist-of-the-Month this March.

Written, arranged and produced by: Bobby McFerrin    Management: Linda Goldstein/Original Artists    From EMI Records USA
HIT FACTOR

A/C Research:
Diane Rufer/Ron Fell

Reports | Adds | Heavy | Medium | Light | Hit Factor Weeks
GLORIA ESTEFAN - Coming Out Of The Dark (Epic) | 232 | - | 185 | 41 | 6 | 97% | 6
WHITNEY HOUSTON - All The Man That I Need (Arista) | 219 | 1 | 201 | 13 | 4 | 97% | 8
STYX - Show Me The Way (A&M) | 217 | 3 | 171 | 28 | 15 | 91% | 11
DARYL HALL AND JOHN OATES - Don't Hold Back Your Love (Arista) | 205 | 4 | 163 | 30 | 8 | 94% | 7
WILSON PHILLIPS - You're In Love (SBK) | 219 | 12 | 78 | 99 | 30 | 80% | 4
CHRIS ISAAC - Wicked Game (Reprise) | 186 | 2 | 139 | 33 | 12 | 92% | 8
BETTE MIDLER - Night And Day (Atlantic) | 197 | 6 | 114 | 61 | 16 | 88% | 7
MARIAN CAREY - Someday (Columbia) | 184 | - | 134 | 38 | 12 | 93% | 7
STING - All This Time (A&M) | 193 | 3 | 105 | 69 | 16 | 90% | 7
GEORGE MICHAEL - Waiting For That Day/Mother's Pride (Columbia) | 191 | 5 | 109 | 60 | 17 | 88% | 7
RICK ASTLEY - Cry For Help (RCA) | 211 | 17 | 47 | 109 | 38 | 73% | 5
CHICAGO - Chasin' The Wind (Reprise) | 180 | 4 | 76 | 63 | 17 | 88% | 7
WILL TO POWER - I'm Not In Love (Epic) | 166 | - | 94 | 54 | 18 | 89% | 11
NATASHA'S BROTHER & RACHELLE CAPPELLI - Always Come Back To You (Atlantic) | 160 | 4 | 77 | 58 | 21 | 84% | 10
OLETA ADAMS - Get Here (Fontana/PolyGram) | 159 | - | 75 | 65 | 19 | 88% | 13
RUSSELL HITCHCOCK - Swear To Your Heart (Hollywood) | 143 | 5 | 80 | 38 | 20 | 82% | 9
HOWARD HEWITT - I Can Tell You Why (Elektra) | 147 | 10 | 42 | 66 | 29 | 73% | 8
SURFACE - The First Time (Columbia) | 143 | - | 53 | 60 | 30 | 79% | 15
ALIAS - Waiting For Love (EMI) | 142 | 9 | 31 | 79 | 23 | 77% | 7
BOBBY CALDWELL - Real Thing (Sin Drome) | 140 | 4 | 30 | 70 | 36 | 71% | 7
SUSANNA HOFFS - My Side Of The Bed (Columbia) | 149 | 15 | 7 | 92 | 35 | 66% | 6
DAN FOGELBERG - Anastasia's Eyes (Full Moon/Epic) | 121 | 2 | 28 | 67 | 24 | 78% | 7
a-ha - Crying In The Rain (Warner Bros.) | 149 | 20 | 9 | 75 | 45 | 56% | 5
ROBERT PALMER - Mercy Mercy Me (The Ecology)/I Want You (EMI) | 159 | 29 | 8 | 63 | 59 | 44% | 3
ANITA BAKER - Fairy Tales (Elektra) | 129 | - | 28 | 67 | 34 | 73% | 9
GARY MOORE - Still Got The Blues For You (Charisma) | 110 | 2 | 18 | 66 | 24 | 76% | 8
STEVE WINWOOD - I Will Be Here (Virgin) | 116 | 5 | 14 | 64 | 33 | 67% | 6
MARK EDWARDS - You're The One (R&A) | 111 | 5 | 14 | 56 | 36 | 63% | 7
ALABAMA - Forever's As Far As I'll Go (RCA) | 121 | 20 | 8 | 51 | 42 | 48% | 5
CELINE DION - Where Does My Heart Beat Now (Epic) | 101 | - | 32 | 43 | 26 | 74% | 20
DAVE KOZ - Castle Of Dreams (Capitol) | 98 | - | 33 | 43 | 22 | 77% | 15
SLYCE - I Love You So Much (Even Though) (4PM) | 108 | 7 | 6 | 49 | 46 | 50% | 5
CLIFF EBERHARDT - The Long Road (Windham Hill) | 88 | 1 | 13 | 47 | 27 | 66% | 7
HEART - Secret (Capitol) | 89 | 4 | 9 | 46 | 30 | 61% | 6
KEITH SWEAT - I'll Give All My Love To You (Vintertainment/Elektra) | 81 | 5 | 4 | 34 | 38 | 46% | 5
BETH NIELSEN CHAPMAN - Walk My Way (Reprise) | 89 | 17 | 2 | 31 | 39 | 37% | 4
JEFF HEALEY BAND - How Long Can A Man Be Strong (Arista) | 79 | 8 | 2 | 29 | 40 | 39% | 4
KENNY ROGERS - Crazy In Love (Reprise) | 65 | - | 20 | 23 | 22 | 66% | 14
PAUL SIMON - Proof (Warner Bros.) | 75 | 6 | 1 | 28 | 40 | 38% | 4
CARLY SIMON - Better Not Tell Her (Arista) | 5 | - | 1 | 1 | 3 | 40% | 20

PLUSES FACTOR

Records which received the greatest increase in HIT FACTOR

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<tr>
<th>LW</th>
<th>TW</th>
<th>Increase</th>
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<td>Wilson Phillips - You're In Love (SBK)</td>
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<td>Robert Palmer - Mercy Mercy Me (The Ecology)/I Want You (EMI)</td>
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<td>Rick Astley - Cry For Help (RCA)</td>
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<td>73</td>
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<td>Susanna Hoffs - My Side Of The Bed (Columbia)</td>
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<td>Carl Anderson With Brenda Russell - Baby My Heart (GRP)</td>
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<td>Chicago - Chasin' The Wind (Reprise)</td>
<td>78</td>
<td>88</td>
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<td>Cliff Eberhardt - The Long Road (Windham Hill)</td>
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<td>68</td>
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<td>Heart - Secret (Capitol)</td>
<td>51</td>
<td>61</td>
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<td>a-ha - Crying In The Rain (Warner Bros.)</td>
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<td>56</td>
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<td>Keith Sweat - I'll Give All My Love To You (Vintertainment/Elektra)</td>
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<td>46</td>
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<tr>
<td>Beth Nielsen Chapman - Walk My Way (Reprise)</td>
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"Walk My Way"

Gavin A/C Debut 36* 89/17

Heavy Includes:
- WTPI
- WNMC

Medium Includes:
- WFRO
- WECQ
- KBOL
- WSKY
- WAHR
- WJON
- KSNN
- WJTW/FM
- KSAL
- KBMG

Adds Include:
- WFFX/FM
- KJTT
- KBAU/FM
- WHSY/FM
- KOKO
- WGMT

Also On:
- WMT/FM
- WTCB
- WHAI
- KESZ
- KMJC/FM
- WNMB
- WRVA
- KTID
- WOKZ
- WAFL
- KBLQ
- WTWR
Suppose, from a journalistic standpoint, there's nothing extraordinary about the beginnings of Jesus Jones—no "waiting for the big break" saga or "brushes with near-stardom" that makes for nice, trite copy. O.K., so maybe their beginnings weren't exactly script material. It's what happened after they got together that counts. One thing's certain—once Jesus Jones started there was no holding them back.

**Things** happened quickly for the London-based five piece—so quickly that only a few months after their conception, Jesus Jones stood as proud parents of their first hit, "Info Freako," which peaked at number 42 on the BBC charts. They've been on the move ever since, both up the charts and around the world—two of front man Mike Edwards' favorite places.

**With** their debut album Liquidizer, Jesus Jones proved with hit singles like "Info Freak," "Never Enough" and "Bring It On Down," that the unlikely marriage of dance music and traditional rock and roll was not only possible, but extremely fruitful as well.

**Having** nailed that point home with each hit single, it would've been easy for Jesus Jones to copy their own formula for success. Easy, that is, for everyone except Mike Edwards.

"I think it's fair to say that there was a basic, centralized theme to Liquidizer—the idea that rock and dance could be fused together in the same song," Edwards begins, "but we've made our point and now it's time to move on."
He continues: "I actually wanted to make quite an anti-fashion statement with our second album—a pendulum swing away from Liquidizer. I wanted to make an album with a great deal of eclecticism that, really, no one has these days."

He confesses, "I suppose, too, that there was an element of wanting to surprise people. I didn't want people to say they knew exactly what it was going to sound like. Critics will say they knew it was going to sound this way or that way—like they've got you figured out. I wanted something to keep them guessing—you know, confound the critics while keeping our fans interested."

He acknowledges that Doubt was made with the White album in mind, recalling an era where experimentation was acceptable. This zeitgeist represents what Edwards and company would like to bring back into practice in the '90s.

"I think our critics thought we weren't to be taken seriously—that we had no serious ambitions in music, we just said some ambitious things. People felt they could pigeonhole us, and I think we've rebelled against that totally."

An innocent comment on how seriously Edwards takes his music unleashes another tirade of true confessions.

"I'm so involved with this, you know? And it's not just the music, it's all the elements. I approve the video scripts, I decide which mix of the single gets released, I decide whether to have a proper re-mix done or not, which countries we'll tour—it's all important," he states emphatically.

"I'm a control maniac," he chuckles lightly. By way of explanation he continues seriously, "I'm obsessed with making music; it's my form of creativity and it effects me personally, so I get possessive about it. It's all important—all the elements—because this is my baby."

It's fair to say that one day we'll look back on the music of the '80s and '90s and see Jesus Jones, clearly, as a musical force—inventors of eclectic, yet highly commercial pop. Keeping that, as well as the personal comments about the band in mind, one wonders what will happen now that Jesus Jones imitators are starting to surface.

"Well," Edwards begins slowly, almost reluctantly, "it might sound a bit patronizing, but I feel proud of bands like EMF's success. When you see their video and the live show, you see bits and pieces of what they've learned from. Having said that, they make no bones about having been influenced by us, either."

"Over here, their single ('Unbelievable) was certainly more commercially successful than any of ours were, but that's only one side of it really. I think what's important is that our music has inspired people's imaginations. That I find really interesting."

Resigned to the fact that there are a number of Jesus Jones inspired bands popping up—and some doing quite well commercially—Edwards remains positive.

"If you're going to be a pioneer, the reasons, "then you've got to expect people will pick up your ideas. However, it's a real up to us to change and continue pioneering. I think we've done that with Doubt. The proliferation of bands using Liquidizer as a role model re-affirms that my decision to move on was correct." So much for "keeping up with the Joneses!"

The idea to move on may have been the right one, but one can't help but wonder if America will ever be ready for Britain's "International Bright Young Things."

Mike Edwards waxes philosophic. "I believe that we're representatives of a generation around the world. We went to Japan, Australia, Romania, Western Europe, The United States and Canada, and it's working. People like our ideas—I feel extremely confident that we will take the American mainstream by storm. It doesn't necessarily have to happen with one single."

He laughs, "We come from a long line of fine British bands who've taken sound American ideas, reinterpreted them and exported them back over. I mean, as long as we get more paid holidays to America, it doesn't bother me."

Edwards feels that, in the end, it's the band's responsibility to prove their worth. Proving Jesus Jones' worth is a task that he takes to heart. Mike Edward relishes the challenge.

CONT. ON PAGE 54
A recent phone conversation brought home to me that a "generation gap" of sorts exists in radio. The first time a child asks you, "Who were the Beatles?" (or the Rolling Stones, or even the Bee Gees) you've experienced the sort of shock I'm talking about.

Only this time the gap is between newer and older programmers. Those who got their start in the business within the past few years often aren't aware of some of the FCC's rules their predecessors had to live under as little as ten to twenty years ago. It comes as a surprise to learn;

• Once upon a time, we had to take our transmitter readings every half hour and we had "frequency monitors" as well as "modulation monitors," and every half hour we had to read how close to your correct frequency we were operating. Nowadays, frequency monitors are no longer required, and a monthly measurement of the frequency using an established standard (often supplied by an itinerant frequency reading service) and all that it's necessary to have.

• We used to have to take a test to get the license to enable us to operate a broadcast station (3rd Class Radiotelephone with Broadcast Endorsement, elements 1, 2 and 9 of the FCC tests)—with the difficult First Class Radiotelephone licenses required of disc jockeys in chard of an AM directional station or a station with transmitter power of 10 kw. Consequently, there were "license schools" where disc jockeys could go to study for their First Class license—and after passing the test they forgot everything, which is why a decade ago the FCC decided to abolish the testing process and make the station licensees, rather than itself, responsible for the competence of transmitter "operators," and now simply requires a "fill out the blanks" license form (and $35) to get the "Restricted Radiotelephone Operator Permit" which is still required of all operators. (Ed. Note: If you don't have one of these, and take transmitter readings at any time, obtain this form from your nearest FCC field office immediately.) Of course, if you go back even further, to 1961 and earlier, all operators needed then was the fill-out-the-form "FCC Restricted Third Class License," although the First Class license requirement was the same then as later. The testing was begun for all operators in the early 1960s because the Commission discovered that just filling out a form didn't guarantee that disc jockeys actually knew anything about the rules they were responsible for; I suspect that that same discovery will be made again sometime in the future and we'll all have to return to taking tests. In the meantime, the FCC definitely expects that you do know all necessary rules if you have the Restricted License, and can fine you or your station if it becomes obvious, through violations of these rules, that you don't know or obey them.

• Until the early 1980s, the station "license renewal" process was one of the most tedious and arduous responsibilities that befall a Program Director. Although the station owner, and thus the General Manager, were responsible for the work, it was delegated to all department heads to some degree, and to none more than the Program Director in most stations. The license renewal form was many pages long, with many questions about the station's operation over the past three years (license terms were only three years then, instead of today's seven) to be answered—mostly in the form of detailed analyses presented as separate "exhibits." Three such exhibits were:

THE COMPOSITE WEEK. Each year the FCC would select different dates from different months of the preceding year, representing the seven days of the week, and it was necessary to prepare complete copies of each of those seven dates' worth of your station's logs in triplicate, which for most stations amounted to up to 166 pages of logs (multiplied by three), and from those "composite week" logs, prepare a detailed and exact listing of the number of minutes of each type of programming (except entertainment and sports play-by-play) presented over that "sample week": News, sports news, agricultural news; how many minutes of commercials per hour, including averages and maximums (and a good explanation was required if any hours in that composite week exceeded the unofficial FCC maximum of 18 minutes of commercials an hour), and the number of public service announcements run in this sample week. Program types were tabulated both for the 24-hour day and for the 6AM-12Mid periods.

PROMISE VERSUS PERFORMANCE. The above tabulations were compared to the promises required for each program and announcement type made in the previous license application, and the FCC expected a good explanation if you were even slightly under in any category's promise. Thus most stations promised a little less than they were expecting to do, because the FCC was much more interested in a station's exceeding its promises than in the size of the promises. Nonetheless, the rule of thumb was that if you were promising less than 6% "news and public affairs combined" for an FM station, or 12% if an AM station, the FCC would require an explanation. License applications, submitted in triplicate, each with a full set copy of the "composite week logs," often weighed many pounds. The FCC discovered that storage was becoming costly, and the applications were becoming so voluminous that in many cases nobody on its staff was even looking at many of them before renewing licenses. So, for that reason—rather than for the many months of time and effort it took radio stations to put them together—the current "license renewal postcard" form was devised.

ASCERTAINMENT. One of the most tedious parts of license renewal was the "ascertainment of community problems" done by conducting between 500 and 200 interviews with "leaders of the community." The number of interviews was determined by the size of the station, and this was done yearly. Interviews had to be done by station executives, predominantly in person, and done from a long checklist of "types" of community leaders, which had to be statistically balanced. A second "public" ascertainment was also expected for each license renewal, but this could be done by an outside survey organization by phone. The "community leader" ascertainment led to a list of the "top ten community problems," which had to be addressed in the station's "public affairs" programming—and the results had to be documented. And that little chore has not entirely gone away. Hope that's not news to you!

More on that, and on the rules we still are living with, next week.

HEAR AND THERE

by Sheila Rene

I overheard one man who met Carl Perkins at last week's Gavin Seminar cocktail party say, "I walked into a room full of personalities and one legend." For me, our sixth annual Seminar for the Media Professionals kicked off to a great start. Howard Rosen and Linda Tice invited me to have dinner in the company of Carl Perkins and I couldn't think of anything else. Perkins was here because producer Stan Vincent, who has worked on several projects with Rosen, decided to attend. Several of Vincent's credits are "Ooh
Only second to Perkins’ appearance in sheer excitement was David Cassidy’s. Several times I was challenged to give the whereabouts of Cassidy so his many male and female fans could say hello. And the night before Donny Osmond stopped cross-hotel traffic for quite some time in the lobby. …

Primus, the Limbomaniacs and the 4 Non Blondes kicked off with an excellent show at The Warfield showcase on Thursday, while Gang Starr, Stereo MC’s and Tony D held down the Townsend, and at Slim’s Red Kross, The Posies and Falling Joys packed ‘em in. On Friday night Screaming Trees, Alice in Chains and Mookie Blaylock (members of Mother Love Bone and Soundgarden) filled the I-Beam with seminar attendees and local fans. On Saturday the I-Beam filled up again, this time with fans of The Fluids, Liquid Jesus and Sister Double Happiness. Concrete Blonde and Andy Prieboy played the Warfield and the Trash Can Sinatras and the Dave Alvin Band held down the Paradise. DNA closed out Saturday with MCM & The Monster, Blue Shadows and Four Horseman while Slim’s featured Zydeco Stomp, Buckwheat Zydeco and CJ Chenier & The Red Hot Louisiana Band. It was exciting, crazy and frustrating because there wasn’t enough time to hit all the excellent shows throughout the seminar. Thanks everyone for some magnificent musical memories!...

The public and radio demand for George Michael’s current single, “Mother’s Pride,” a moving anti-war song he wrote a year and a half ago is now the official A-side. Columbia Records will release the cut with “Praying For Time” as the 3-side in-store February 21. Both songs come from his Listen Without Prejudice album that has now sold approximately five million copies worldwide.

Concord Jazz, the award-winning record company, has compiled and published a cookbook titled “Concord Jazz Cooks.” Now, if you’re into jazz, why wouldn’t you want some new mouth-watering recipes from such Concord recording artists such as Dave Brubeck, Rosemary Clooney and George Shearing. Drummer Jack Hanna and his wife, Denis, divulge their recipe for “Woody Herman’s 50th Anniversary Chili,” which uses 10 lbs. of ground beef. Denis served this to 300 people attending a party at Woody’s house celebrating his 50th year as a bandleader. Percussionist-band leader Poncho Sanchez passes on his spicy, sauced pork chop recipe “Chile Con Soul” named for his 1990 Grammy nominated recording. Call (415) 682-6770 or Fax, (415) 682-3508 for your copy.

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COUNTRY

MOST ADDED

REBA McEntire (100) (MCA)
RONNIE MILSAP (95) (RCA)
DOLLY PARTON & RICKY VAN SHELTON (80) (Columbia)
McBRIDE & THE RIDE (39) (MCA)
LES TAYLOR (39) (Epic)
PIRATES OF THE MISSISSIPPI (39) (Capitol)

TOP REQUESTS

GARTH BROOKS
CLINT BLACK
FORESTER SISTERS
ALAN JACKSON
MARTY STUART

RECORD TO WATCH

LES TAYLOR
I Gotta Mind To Go Crazy (Epic)

Exile's former lead singer continues to make a solo name for himself with adds at stations like K92/FM, KHAK, WBCN, WGTY, KMIX, WFLS, KMIT, KTJH, etc.

Editor: Lisa Smith
Assoc. Editor: Cyndi Hoelzle

CHARTBOUND

ARTIST TITLE LABEL

WILD ROSE - Rock-A-Bye Heart (Capitol Nashville)
*REBA McEntire - Fancy (MCA)
DOLLY PARTON & RICKY VAN SHELTON - Rockin' Years (Columbia)
McBRIDE & THE RIDE - Can I Count On You (MCA)

REPORTS

125 122 113 103

ADDS

28 100 80 39

HEAVY

30 6 11 5

MEDIUM

16 22 59

LIGHT

25% 4% 9%

HIT FACTOR

4 1 2

WEEKS

4 1 2

Note: *Debut in Chartbound

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

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The First Graduate Of Our Class Acts Of '91

From her debut Arista album
PUT YOURSELF IN MY PLACE

Thanks, Radio For Helping Pam Make History


Produced by Paul Worley and Ed Seay for Artistic Endeavors Inc.
**UP & COMING**

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<th>Reports</th>
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<tr>
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</table>


### INSIDE COUNTRY

**#1 ONE YEAR AGO TODAY**

**PATTY LOVELESS** - Chains

**#1 FIVE YEARS AGO TODAY**

**EXILE** - I Could Get Used To You

**#1 TEN YEARS AGO TODAY**

**DOTTIE WEST** - Are You Happy Baby

**GAVIN SEMINAR WRAP-UP**

Thanks to all of you who helped make this year’s Gavin Seminar such a great event. We were thrilled with the incredible response we got from the Country community, and we’re sure all who attended will agree that this was by far our best seminar. The Country Crew is indeed grateful for all of your support.

For the folks who weren’t able to attend, we’d like to take this opportunity to announce the Country winners at the 1991 Gavin Awards: Large Market Station of the Year - WSIX-Nashville; Small Market Station of the Year - WYNE-Appleton/Oshkosh; Large Market Program Director of the Year - Eric Marshall, WSIX-Nashville; Small Market Program Director of the Year - Jim Asker, WFLS-Fredericksburg; Large Market Music Director of the Year - Greg Cole, WPOC-Baltimore; Small Market Music Director of the Year - Steve Gary, KASE/KVET-Austin; Label of the Year - RCA Records; Promotion Vice President of the Year - Bob Saporiti, Warner Bros.; National Promotion Director of the Year - Sam Cerami, Capitol Nashville; Regional/Secondary Promotion Manager of the Year - Diane Richey, Diane Richey Promotions.

Congratulations to all our Country nominees and winners.

One of the many highlights of our Country session was a topic called An Open Letter To Radio/Record People. During this session, KMR/Fremont’s Tim Murphy got together with a few radio folks and they described their ideal promotion person, while RCA’s Carson Schreiber talked with some promoters to get ideas for their ideal Program/Music Director.

In closing out this segment, Carson read a letter from Arista’s Steve Sharp, a portion of which we’d like to reprint here.

“Record promotion people are a rare breed. We are so committed to our cause that most of us have no other life but this crazy business. Our love for music and our devotion to the artists and label take away from us any chance of leading a normal life. We forego family, friends and relationships in order to find a way to pursue our goals. A lot of us have a revolving door in our hearts and homes. We lead a nomadic life with an endless blur of airports, hotels, cars and that ever present telephone taped to our ear. This ‘lone wolf’ way of living is our choice. It is our addiction. We receive our Arbitron every week. This seven day report card program automatically puts twenty points on your blood pressure and takes ten years off your life, but we love it. We love music. All we ask is that you respect and understand our passionate enthusiasm as that of love for our artists. When you talk about our records you are talking about our family — our sisters and brothers, our wives and lovers. In most cases these “songs” are the only romance we truly know. Don’t take our devotion to the cause or the manner in which we promote, as negative intimidation, but as an act of love and passion. Understand our reactions.”

We can gush and on about the Seminar, and we probably will next week! Talk with you then. The Gavin Country Crew

### NEW RELEASES

by Lisa Smith & Cyndi Hoeltzle

**RONNIE MILSAP - Are You Lovin’ Me Like I’m Lovin’ You (RCA)**

Ronnie verbalizes the question we’ve all silently wondered at one time or another. It’s got that classic Milsap sound, and is a great choice as the first single from his upcoming “Back To The Grindstone” album.

**PIRATES OF THE MISSISSIPPI - Feed Jake (Capitol Nashville)**

I’ve always thought of this as Country’s answer to “Beth,” but instead of singing to a faithful lover, the Pirates sing the praises of Man’s Best Friend. Tongue-in-cheek parody or sensitive ballad? That’s for you to decide.

**CARLENE CARTER - The Sweetest Thing (Reprise)**

After two perky-as-all-get-out rompers, Carlene shows her tender side. She wrote this ballad about bittersweet memories of a broken love affair.

**DIAMOND RIO - Meet In The Middle (Arista)**

Newcomers Diamond Rio have got all the ingredients for success—a good song (that takes a specific incident and makes it a relatable parable), great harmony and lots of pickin’.

**CLINTON GREGORY - (If It Wasn’t For Country Music) I’d Go Crazy (Step One)**

What a great song! You probably remember Gregory’s sultry voice from his last single, “Couldn’t Love Have Picked A Better Place To Die.” Don’t overlook his latest—we betcha’ll love it too.

**DWIGHT YOAKAM - You’re The One (Reprise)**

So you never thought you’d hear Dwight with strings—but don’t worry, it works. You gotta love him, even when he’s backed by lush orchestration he still sings like a hillbilly, full of spile and revenge.

### ALBUM CUTS

**LEE GREENWOOD - God Bless The USA**

**ROB CROSBY - She’s A Natural**

**GARTH BROOKS - The Thunder Rolls**

**CLINT BLACK - One More Payment**

*the Gavin Report/Feb 22, 1991*
Bob Kingsley with America's MusicMakers can be the feature attraction on your station.

THE REVIEWS ARE IN:

"It's the best 2 minutes available to get your listeners in touch with the artist... It's a winner!"
—Tim Murphy, PD, KMPS-FM Seattle

"Country listeners love the inside scoop on the singers, and no one delivers that like Bob Kingsley with AMM. We've carried it from the beginning and will continue for years to come!"
—Charlie Morgan, PD, WFMS-FM Indianapolis

"AMM gives our audience a lot of insight into the lives...of their favorite artists. It's a great feature on our radio station!"
—Ron Ellis, OM/PD WTDR-FM Charlotte, NC

"We jumped at the chance to put Bob Kingsley to work for us more than just once per week. AMM puts our listeners right up front with their favorite stars."
—Ray Massie, PD, WIL-FM St. Louis

"Country fans in Spokane want to know facts about the artists they listen to, and they get that insight from AMM on KGA!"
—Don Owen, PD, KGA-AM Spokane, WA

Have the top stars in Country Music appear on your station on a daily basis—in a form that really works for you! Bob Kingsley with America's MusicMakers sells sponsors and holds listeners. For more information, call Barbara Silber at (212) 456-5646, fax (212) 456-5449. Outside the U.S., call Radio Express at 1-213-850-1C03.
**HIT FACTOR**

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

<table>
<thead>
<tr>
<th>Hit Factor</th>
<th>Reports</th>
<th>Adds</th>
<th>Heavy</th>
<th>Medium</th>
<th>Light</th>
<th>Hit Factor Weeks</th>
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<tbody>
<tr>
<td>CONWAY TWITTY - I Couldn’t See You Leavin’ (MCA)</td>
<td>219</td>
<td>1</td>
<td>188</td>
<td>26</td>
<td>4</td>
<td>97%</td>
</tr>
<tr>
<td>CLINT BLACK - Loving Blind (RCA)</td>
<td>217</td>
<td>1</td>
<td>190</td>
<td>24</td>
<td>2</td>
<td>98%</td>
</tr>
<tr>
<td>ALAN JACKSON - I'd Love You All Over Again (Arista)</td>
<td>219</td>
<td>—</td>
<td>182</td>
<td>33</td>
<td>4</td>
<td>98%</td>
</tr>
<tr>
<td>MARTY STUART - Little Things (MCA)</td>
<td>217</td>
<td>1</td>
<td>187</td>
<td>21</td>
<td>6</td>
<td>95%</td>
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<tr>
<td>VERN GOSDIN - Is It Raining At Your House (Columbia)</td>
<td>218</td>
<td>—</td>
<td>165</td>
<td>42</td>
<td>10</td>
<td>94%</td>
</tr>
<tr>
<td>RESTLESS HEART - Long Lost Friend (RCA)</td>
<td>213</td>
<td>—</td>
<td>160</td>
<td>44</td>
<td>9</td>
<td>95%</td>
</tr>
<tr>
<td>PATTY LOVELESS - I'm That Kind Of Girl (MCA)</td>
<td>211</td>
<td>—</td>
<td>156</td>
<td>50</td>
<td>5</td>
<td>97%</td>
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<tr>
<td>SHENANDOAH - I Got You (Columbia)</td>
<td>216</td>
<td>—</td>
<td>136</td>
<td>73</td>
<td>7</td>
<td>96%</td>
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<tr>
<td>GARTH BROOKS - Two Of A Kind (Capitol Nashville)</td>
<td>215</td>
<td>2</td>
<td>102</td>
<td>104</td>
<td>7</td>
<td>95%</td>
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<tr>
<td>TAMMY WYNETTE - I Don’t Tell Me What To Do (Arista)</td>
<td>195</td>
<td>1</td>
<td>163</td>
<td>20</td>
<td>11</td>
<td>93%</td>
</tr>
<tr>
<td>HOLLIE DUNN - Heart Full Of Love (Warner Bros.)</td>
<td>208</td>
<td>1</td>
<td>111</td>
<td>84</td>
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<tr>
<td>BAILLIE AND THE BOYS - Treat Me Like A Stranger (RCA)</td>
<td>214</td>
<td>1</td>
<td>83</td>
<td>116</td>
<td>14</td>
<td>92%</td>
</tr>
<tr>
<td>DON WILLIAMS - True Love (RCA)</td>
<td>213</td>
<td>2</td>
<td>65</td>
<td>133</td>
<td>13</td>
<td>92%</td>
</tr>
<tr>
<td>RANDY TRAVIS - Heroes And Friends (Warner Bros.)</td>
<td>212</td>
<td>1</td>
<td>50</td>
<td>152</td>
<td>9</td>
<td>95%</td>
</tr>
<tr>
<td>BILLY DEAN - Only Here For A Little While (Cap.Nashville/SBK)</td>
<td>210</td>
<td>4</td>
<td>53</td>
<td>125</td>
<td>28</td>
<td>84%</td>
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<tr>
<td>EXILE - There You Go (Arista)</td>
<td>185</td>
<td>3</td>
<td>96</td>
<td>70</td>
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<td>WAYLON JENNINGS - The Eagle (Epic)</td>
<td>207</td>
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<td>152</td>
<td>23</td>
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<tr>
<td>FORESTER SISTERS - Men (Warner Bros.)</td>
<td>209</td>
<td>4</td>
<td>22</td>
<td>162</td>
<td>21</td>
<td>88%</td>
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<tr>
<td>JOE DIFFIE - If You Want Me To (Epic)</td>
<td>168</td>
<td>—</td>
<td>105</td>
<td>47</td>
<td>16</td>
<td>90%</td>
</tr>
<tr>
<td>BILLY JOE ROYAL - If The Jukebox Took Teardrops (Atlantic)</td>
<td>195</td>
<td>4</td>
<td>18</td>
<td>144</td>
<td>29</td>
<td>83%</td>
</tr>
<tr>
<td>MATRACA BERG - I Got It Bad (RCA)</td>
<td>189</td>
<td>6</td>
<td>26</td>
<td>124</td>
<td>33</td>
<td>79%</td>
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<tr>
<td>MARK COLLIE - Let Her Go (MCA)</td>
<td>195</td>
<td>6</td>
<td>7</td>
<td>136</td>
<td>46</td>
<td>73%</td>
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<tr>
<td>HANK WILLIAMS JR. - I Mean I Love You (Warner Bros./Curb)</td>
<td>183</td>
<td>4</td>
<td>20</td>
<td>122</td>
<td>37</td>
<td>77%</td>
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<tr>
<td>MARY CHAPIN CARPENTER - Right Now (Columbia)</td>
<td>197</td>
<td>10</td>
<td>4</td>
<td>125</td>
<td>58</td>
<td>65%</td>
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<tr>
<td>T. GRAHAM BROWN - I'm Sending One Up For You (Capitol Nashville)</td>
<td>173</td>
<td>1</td>
<td>16</td>
<td>118</td>
<td>38</td>
<td>77%</td>
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<tr>
<td>TRAVIS TRITT - Drift Off To Dream (Warner Bros.)</td>
<td>192</td>
<td>11</td>
<td>—</td>
<td>121</td>
<td>60</td>
<td>63%</td>
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<tr>
<td>GLEN CAMPBELL - Unconditional Love (Capitol Nashville)</td>
<td>178</td>
<td>17</td>
<td>6</td>
<td>96</td>
<td>59</td>
<td>57%</td>
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<tr>
<td>K.T. OSLIN - Mary And Willie (RCA)</td>
<td>177</td>
<td>19</td>
<td>1</td>
<td>99</td>
<td>58</td>
<td>56%</td>
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<td>ALABAMA - Down Home (RCA)</td>
<td>197</td>
<td>34</td>
<td>5</td>
<td>72</td>
<td>86</td>
<td>39%</td>
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<td>VINCE GILL - Pocket Full Of Gold (MCA)</td>
<td>188</td>
<td>21</td>
<td>—</td>
<td>79</td>
<td>88</td>
<td>42%</td>
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<td>DESERT ROSE BAND - Will This Be The Day (MCA/Curb)</td>
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<td>18</td>
<td>1</td>
<td>81</td>
<td>77</td>
<td>46%</td>
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<td>MIKE REID - Walk On Faith (Columbia)</td>
<td>121</td>
<td>—</td>
<td>64</td>
<td>40</td>
<td>17</td>
<td>85%</td>
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<tr>
<td>TAMMY WYNETTE - What Goes With Blue (Epic)</td>
<td>145</td>
<td>6</td>
<td>9</td>
<td>98</td>
<td>32</td>
<td>73%</td>
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<tr>
<td>RAY KENNEDY - What A Way To Go (Atlantic)</td>
<td>127</td>
<td>—</td>
<td>53</td>
<td>58</td>
<td>16</td>
<td>87%</td>
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<tr>
<td>CORBIN/HANNER - Concrete Cowboy (Mercury)</td>
<td>144</td>
<td>8</td>
<td>1</td>
<td>76</td>
<td>59</td>
<td>53%</td>
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<tr>
<td>GARY MORRIS - Miles Across The Bedroom (Capitol Nashville)</td>
<td>150</td>
<td>19</td>
<td>—</td>
<td>69</td>
<td>62</td>
<td>46%</td>
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<tr>
<td>DAN SEALS - Water Under The Bridge (Capitol Nashville)</td>
<td>126</td>
<td>—</td>
<td>3</td>
<td>86</td>
<td>37</td>
<td>70%</td>
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<tr>
<td>JUDDS - Love Can Build A Bridge (Curb/RCA)</td>
<td>110</td>
<td>1</td>
<td>38</td>
<td>53</td>
<td>19</td>
<td>82%</td>
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<tr>
<td>MARTIN DELAY - Get Rhythm (Atlantic)</td>
<td>141</td>
<td>11</td>
<td>3</td>
<td>51</td>
<td>76</td>
<td>38%</td>
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<tr>
<td>TANYA TUCKER - Oh What It Did To Me (Capitol Nashville)</td>
<td>144</td>
<td>36</td>
<td>1</td>
<td>32</td>
<td>75</td>
<td>22%</td>
</tr>
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</table>

**TOP TEN VIDEOS**

1. RONNIE MCDOWELL - Unchained Melody (Curb)
2. GARY MORRIS - Miles Across The Bedroom (Capitol Nashville)
3. THE JUDDS - Love Can Build A Bridge (Curb/RCA)
4. MARK CHESNUTT - Brother Jukebox (MCA)
5. ALISON KRAUSS - I've Got That Old Feeling (Rounder)
6. DWIGHT YOAKAM - Turn It On, Turn It Up, Turn Me Loose (Reprise)
7. VINCE GILL - Pocket Full Of Gold (MCA)
9. CLINT BLACK - Loving Blind (RCA)
10. NEAL MCCOY - If I Built You A Fire (Atlantic)

Based on correspondents' research

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**TOP SELLING ALBUMS**

1. GARTH BROOKS - No Fences (Capitol Nashville)
2. CLINT BLACK - Put Yourself In My Shoes (RCA)
3. ALAN JACKSON - Here In The Real World (Arista)
4. REBA MCENTIRE - Rumor Has It (MCA)
5. GARTH BROOKS - Garth Brooks (Capitol Nashville)
6. RANDY TRAVIS - Heroes And Friends (Warner Bros.)
7. THE JUDDS - Love Can Build A Bridge (Curb/RCA)
8. MARK CHESNUTT - Too Cold At Home (MCA)
9. GEORGE STRAIT - Livin' It Up (MCA)
10. THE KENTUCKY HEADHUNTERS - Pickin' On Nashville (Mercury)
FEATURES

**RICK ASTLEY**
"Free," the forthcoming album from Rick Astley, includes a track called "IN THE NAME OF LOVE," written by Michael McDonald.

**THE STRANGLERS**
With last year's departure of lead singer Hugh Cornwell, The Stranglers have added two new players: unknown Paul Roberts will be the group's vocalist while John Ellis of The Vibrators will assume lead guitar duties.

**HARRIET**
ONE MAN WOMAN, a song Harriet Roberts wrote in 1989, was included in last year's "Back On The Block" album by Quincy Jones.

**JON BON JOVI**
Jon Bon Jovi has started a new record label, Underground Records, and its first release will be "Blood On The Bricks" by Aldo Nova.

**WILSON PHILLIPS**
Wilson Phillips' self-titled debut album has now been certified by the RIAA for sales in excess of four million copies since its release eleven months ago.

**RACHELLE CAPPELLI**
In 1985, Rachele Cappelli was making good money singing commercial jingles. Her most famous was THE HEARTBEAT OF AMERICA for Chevrolet.

**K.T. OSLIN**
In 1986, K.T. Oslin borrowed $7,000 from her aunt and organized a showcase in Nashville which led to her being signed by RCA.

**BIODEFEEDBACK**
**by Ron Fell**

**BIG DADDY KANE**
Brooklyn, New York native Big Daddy Kane learned to rap with a group of struggling musicians from the Queensbridge Projects in Queens New York that included Roxanne Shante, Biz Markie and Marley Marl.

**DAVID FOSTER**
David Foster won his first Grammy in 1979 for AFTER THE LOVE HAS GONE, a song written for Earth Wind & Fire. Since then he's won four additional Grammys.

**GARY MOORE**
Though his new album, "Still Got The Blues" is decidedly American in its sound, Gary Moore is a native of Northern Ireland and a former member of Thin Lizzy.

**MARC COHN**
Marc Cohn was one of fourteen members of a New York band called The Supreme Court. This was the band whose biggest claim to fame is they played at Caroline Kennedy's wedding.

**ENIGMA**
The strange title of Enigma's debut single, SADENESS, is not a typo—it's a reference to the Marquis de Sade.

**NEIL YOUNG**
Next month, Warner/Reprise Video will release a compilation of songs from Neil Young and Crazy Horse's current album, "Ragged Glory."

**TIMMY T**
In a conscious effort to impress as many teenagers as possible, Timmy T began his career working for free as an opening act for the likes of New Kids On The Block,Expose, Tiffany and Dino.

**ALIAS**
Fred Curci, lead singer of Alias, was invited to replace Lou Gramm in Foreigner at about the same time (1988) that Alias was being formed.

**CHRIS ISAAK**
Chris Isak is one of the very few artists to have two separate videos made for the same single, as he's just completed a new version for the single WICKED GAME.

**M.C. HAMMER**
When you're hot, you're hot! M.C. Hammer has signed deals with a television production company to produce a Saturday morning T.V. show called "Hammer Man," and with Mattel for a life-like 12-inch Hammer doll.

February 22, 1991 the GAVIN REPORT
1. ACOUSTIC MOMENTS - BIRELI LAGRENE (BLUE NOTE)
2. IGUANA - RAY OBIEDO (WINDHAM HILL JAZZ)
3. IN THE DOOR - JOEY CALDERAZZO (BLUE NOTE)
4. MOOD SWING - T LAVITZ (NOVA)
5. KEVYN LEITTAU (NOVA)

TOP TIP
PONCHO SANCHEZ
CAMBIOS
(CONCORD JAZZ)

Poncho gives the Gavin Jazz chart a much needed Latinized shot in the arm.

RECORD TO WATCH
BIRELI LAGRENE
ACOUSTIC MOMENTS
(BLUE NOTE)

One of the year's best, expect Jazz programmers to include a lot of "acoustic moments" on the air.

Co-Editors: Keith Zimmerman/Kent Zimmerman

CHARTBOUND

ERICH AVINGER (HEART MUSIC)
*BIRELI LAGRENE (BLUE NOTE)
CHARLES NEVILLE (LASERLIGHT)
DAVE BRUBECK (MUSICMASTERS)
AKIRA JIMBO (OPTIMISM)
*BILLY JOE WALKER (GEFFEN)
*KEVYN LEITTAU (NOVA)

*Debuts in chartbound

RAY OBIEDO (WINDHAM HILL JAZZ)
CANNONBALL ADDERLEY (NIGHT/VIRGIN)
EDDIE HARRISON (NIGHT/VIRGIN)
ACTIVE INGREDIENT (BAINBIDGE)
CHUCK GREENBERG (GOLD CASTLE)
PETER KATER (SILVER WAVE)
JIM HALL & FRIENDS (MUSICMASTERS)

- GRAHAM HAYNES (MUSE)
- JOEY CALDERAZZO (BLUE NOTE)
- TOMMY NEWSOM (LASERLIGHT)

Dropped: #36 Ricky Ford, #41 Gene Harris/Scott Hamilton, #46 Carol Sloane, #48 Danny Heines, #49 Manhattan Project, #50 Stan Getz, Shirley Scott.
JAZZ OVERVIEW

Well, what a wild week it was! Next week, we'll have the pictures to prove it. For those of you who missed it, Jazz/Adult Alternative involvement in the three day Gavin Seminar event elevated the concept of "a Jazz/AA Seminar within a Seminar" to its fullest potential. In total Jazz/Adult attendees were treated to three meetings (one on Thursday afternoon and two on Saturday), two splendid evening showcases hosting two acts apiece, one super luncheon, one breakfast, an awards dinner and special receptions. There were several MVP candidates that made things fly so well, but the bottom-line massive radio turnout was the foundation for the Seminar's success. Folks like J.D. Ball, Chris Brodie, Don Brookshire, Michael Canning, Joe Cohn, Paul Conley, Barbara Dacy, Russ Davis, Ann Delisi, Brian Delp, Steve Feinstein, Nick Francis, Jane Fredrickson, Ken Glazer, Brad Hallihan, Lee Hansen, Cynthia Hernandez, Brad Hockmeyer, Matt Hughes, Mike Jenkins, Mark Johnson, Carrie Kanka, Bernie Kimball, Allen Lawson, Tina Lutz, Tom the Jazzman, Phil Matlock, Stacie McCoy, Paul Metters, Shirley Maldonado, Ron Nobel, Chris O'Connell, Bob O'Connor, Kurt Olsen, Joan Pace, Bob Parlocha, Candy Pennetta, Tony Schondell, Bill Shedd, Tony Sisti, Dale Smith, Ron Soergel, Ralph Stewart, Brad Stone, Marta Ulvaeus, Gary Vercelli, Gary Walker, Al Wallack, Ken Webb, Terry Wedel, J. Weidenheimer, Alphie Williams, Steve Williams, Gary Wolter, Ynez Zavala and other fine folks we might have missed. Jack Kolkmeyer co-hosted the Thursday afternoon kickoff session. Billy Joe Walker, Jr. brought his guitar and played a couple of tunes. Earlier that day Kevin Gore and Kid Leo of Columbia hosted a fantastic reception for Joey DeFrancesco. That evening Jennifer Phelps of Denon and Scott Heuerman of Warner Bros. Nashville helped the Zimmermen kick off the Gavin Jazz/AA nightclub with sizzling performances from the Mike Stern/Bob Berg Band and Bela Fleck & The Flecktones. On Friday afternoon poet Quincy Troupe brought the house down with some verse dedicated to the spirit of Duke Ellington. Keynoter Vladimir Pozner, direct from Moscow, drew a standing ovation. On Friday night, the GRP team of Mark Wexler, Erica Linderholm, Deborah Lewow, and Duke DuBois presented a roaring evening with Acoustic Alchemy and Diane Schuur. Both showcases gave the radio audiences something truly special. James Lewis co-hosted another jammed Saturday morning event after coordinating a powered dinner the night before, sponsored by Antilles's Brian Bacchus and Tom Terrell, Blue Note/Coast To Coast's Susan Levin and Windham Hill's Laura Sanan and Ingrid Wilkerson. Cliff Gorov and Roger Lifeset provided continental breakfast on Saturday morn. Between sessions, PolyGram Jazz's Michelle Taylor, Richard Siedel and Debbie Schore concocted a clever luncheon revolving around interview sessions with their major artists in attendance. The Saturday afternoon Jukebox Jury is usually the relaxed closer for Jazz/AA, but again the crowd outnumbered the available seats. Joey Cohn assembled a masterful list of music used to evaluate each radio juror's programming strategies. Finally, a salute to our Gavin Award winners! Congrats to Bob O'Connor of KIFM, Gary Vercelli of KKPR, the KIFM staff, the KPLU staff, Harold Childs, GRP Records, Mesa/Bluemoon Records, Kevin Gore and James Lewis. We worked hard giving Jazz/Adult the most creative sessions at the Seminar. A hat tip to those who took part as session guests. Many took part—sorry if we missed any names—and we are indebted to the Jazz/Adult radio/music community and the numerous artists who helped make these few days unforgettable. You are the best. KZ/KZ.

RECORD TO WATCH & TOP TIP

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Michelle Anderson
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VANGUARD ® NAIRD

"Marcus Roberts plays these originals with such authority that one might think he intimately conversed with the composers."

Karl Kessler
WRTI, Philadelphia
### ADULT ALTERNATIVE

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**1. SHAKATAK** - Perfect Smile (Verve Forecast/PolyGram)
**2. SAM RINEY** - Playing With Fire (Spindletop)
**3. STING** - Soul Cages (A&M)
**4. BILLY JOE WALKER, JR.** - The Walk (Geffen)
**5. DAVE KOZ** - Dave Koz (Capitol)
**6. PAUL SIMON** - The Rhythm Of The Saints (Warner Bros.)
**7. PAT COIL** - Steps (Sheffield)
**8. SAM CARDON** - Serious Leisure (Airus)
**9. BOBBY McFERRIN** - Medicine Music (EMI)
**10. GERALD ALBRIGHT** - Dream Come True (Atlantic)
**11. BRIAN BROMBERG** - Bassically Speaking (Nova)
**12. DIANE SCHUUR** - Pure Schuur (GRP)
**13. SUSAN J. PAUL** - Human Factor (Vantage)
**14. JOE SAMPLE** - Ashes To Ashes (Warner Bros.)
**15. MEMPHIS BOYS** - The Memphis Boys (Vanguard)
**16. VAN MORRISON** - Enlightenment (Mercury)
**17. PETER KATER** - Roof Tops (Silver Wave)
**18. DON HARRISS** - Shell Game (Sonic Atmospheres)
**19. GEORGE MICHAEL** - Listen Without Prejudice (Columbia)
**20. NELSON RANGELL** - Nelson Rangell (GRP)
**21. CHUCK GREENBERG** - From A Blue Planet (Gold Castle)
**22. CAROL CHAIKIN** - Carol Chaiain (Gold Castle)
**23. BILL MOORE** - Mind Resort (Positive Music)
**24. TINA GORDON** - The Duo Life (Columbia)
**25. BETH NIELSEN CHAPMAN** - Beth Nielsen Chapman (Reprise)
**26. ADRIAN LEGG** - Guitars And Other Cathedrals (Relativity)
**27. KAZU MATSUI** - Sign Of The Snow Crane (Sonic Atmospheres)
**28. MARCOS ARIEL** - Rhapsody In Rio (Nova)
**29. DANNY HEINES** - One Heart Wild (Silver Wave)
**30. AKIRA JIMBO** - Palette (Optimism)
**31. MICHAEL PAULO** - Fusebox (GRP)
**32. SUZANNE DEAN** - I Wonder (Nova)
**33. STRUNZ & FARAH** - Primal Magic (Mesa)
**34. SARA HICKMAN** - Shortstop (Elektra)
**35. LEO GANDELMAN** - Solar (Verve Forecast/PolyGram)
**36. FATTBURGER** - Come & Get It (Enigma)
**37. MANTECA** - Perfect Foot (Nova)
**38. JAMES LEE STANLEY** - Ripe Four Distraction (Beachwood)
**39. AGENDA COLLECTION** - Agenda Collection (Agenda)
**40. ERICH AVINGER** - Si (Heart Music)
**41. LAWRENCE JUBER** - Solo Flight (Beachwood)
**42. RAY OBIEDO** - Iguana (Windham Hill Jazz)
**43. BOBBY CALDWELL** - Heart Of Mine (Sin Drome)
**44. MARK ISHAM** - Mark Isham (Virgin)
**45. BASIA** - Brave New Hope (Epic)
**46. RICK MARGITZA** - Hope (Blue Note)
**47. MARIAN MEADOWS** - For Lovers Only (Novus/RCR)

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**TOP TIP**

**MANTeca** - Perfect Foot (Nova)
**ERICH AVINGER** - Si (Heart Music)
**RAY OBIEDO** - Iguana (Windham Hill Jazz)

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**CO-EDITORS:** Keith Zimmermen/ Kent Zimmermen

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**CHARTBOUND**

- **WILLIAM BELOTE** (MUSIC HOUSE)
- **DAN BALMER** (CHASE MUSIC GROUP)
- **VINCE MENDOZA** (WORLD PACIFIC)
- **CHRIS CHRISTIAN** (HOME SWEET HOME/A&M)
- **BEN TANKARD** (TRIBUTE)
- **SPENCER BREWER** (NARADA)
- **KEVYN LETTAU** (NOVA)
- **LINDA EDER** (RCR)
- **MARTIN STEPHENSON & THE DAIMTEES** (CAPITOL)
- **T LAVITZ** (NOVA)
- **CUCCO** (HIGHER OCTAVE)
- **MARCUS ROBERTS** (NOVS/RCR)

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**DEBUTS IN CHARTBOUND**

- #40 T SQUARE, #41 STEVE WINWOOD, #48 JOHN SERRIE, #50 DAVE GRUSIN, MANNHEIM STEAMROLLER.
Her work has become a standard by which others are compared. Once again, the standard is raised.

JONI MITCHELL

night ride home

The much-anticipated new album from an artist whose sound has inspired a generation of listeners and influenced a generation of musicians.

featuring:

"Night Ride Home"
"Come In From The Cold"
"Nothing Can Be Done"
and the essential
"Two Grey Rooms"

The original returns. Enjoy the ride.
“LOSING MY RELIGION” - REM (Warner Bros.)
Sixties acts like Chambers Brothers and Simon & Garfunkel sang instinctively about time in a timeless way. REM’s first shot at the nineties also leans heavily on timeless way. REM’s first shot at Sixties acts like going to Court nearly the same results. Some will mum maximum voltage with a pack of Nashville rock exiles, Cleveland rips and tears through eleven originals. The title track, “Big Town,” is aptly introduced in the Andrae Crouch Gospel riff with a certain Etta James fury while “Love On The Mainline” begins with some borrowed AC/DC clicks. “Willy” is the kind of song written (or won) during a wild card game. Most of Big Town is high stakes stuff. At its best, it’s literate rock n’ roll signaling a new big rock voice of the future. Don’t overlook the ballad, “Tentative Man.” “Angel” is my favorite.

“COME IN FROM THE COLD” - JONI MITCHELL (GEFFEN)
“Back in 1957/We had to dance a foot apart/And they hawked on us the sidelines/Holding their rulers without a heart.” The result of such oppression was the art of maximum voltage with a minimum touch. This song achieves the same result. Some will call this a throwback to Blue or Court and Spark. I wish it was that easy, as a fan of Joni Mitchell’s last few efforts (particularly Dog Eat Dog), it’s hard to associate her with the notion of going back. That’s why this song seethes with forward motion.

“VALENTINE” - NILS LOFGREN (RYKO)
A moody ballad featuring both the spinning guitar notes of Nils Lofgrens and a blanket harmony by Bruce Springsteen. Two versions to choose from here. The longer, dwelling past the six minute mark, has a call and response guitar solo. Both feature Springsteen’s prominent cameo.

THE NAME ABOVE THE TITLE - JOHN WESLEY HARDING (SIRE/REPRISE)
An hour of new stuff from the Wes-man. And with The Name Above The Title, you can finally throw out those Elvis and Joe Jackson comparisons—that is, until you get to the startling Costello esque “The Movie Of Your Life.” It seems that America has rubbed off as a positive experience, as John Wesley Harding has adapted the wacky directness and frayed cynicism of, say, a Warren Zevon, with Wes’s youthful zeal replacing Zevon’s industrial snarl. The backing (cut in a miracle four days) varies from boom crash to elegant understatement. Things never get too slick, ever. Throughout the fifteen songs, his band The Good Liars (which ironically includes drummer Attraction Pete Thomas) clashes with shaky horns and new wave flashbacks.

BIG TOWN - ASHLEY CLEVELAND (ATLANTIC)
Ashley Cleveland checks in as Gospel superstar James Cleveland leaves us. A strange coincidence, really. Ashley is a big-voiced white rock singer who takes her material by the horns, injecting the words with Gospel propelled feeling. Recorded and produced by the Melissa Etheridge team (Niko Bolas and Craig Krampf), Ashley Cleveland utilizes the same direct approach in big bold letters—"Tracks and Lead Vocals Recorded Live." With a willing band and a pack of Nashville rock exiles, Cleveland rips and tears through eleven originals. The title track, "Big Town," is aptly introduced by an Andrae Crouch Gospel riff with a certain Etta James fury while “Love On The Mainline” begins with some borrowed AC/DC clicks. “Willy” is the kind of song written (or won) during a wild card game. Most of Big Town is high stakes stuff. At its best, it’s literate rock n’ roll signaling a new big rock voice of the future. Don’t overlook the ballad, “Tentative Man.” “Angel” is my favorite.

HOOKED - GREAT WHITE (CAPITOL)
Hey, alright. “Call It Rock N’ Roll” is the rule for Hooked, rather than the exception and—for my ears—the best Great White yet. Like labelmates Poison, Great White has a handle on melody, which puts the band in solid weight-1000 contention. Jack Russell’s Plant-like wail is well controlled while the band’s backing is, by current rock standards, subdued and grooving. Temps and times range from the Chuck Berryish “Call It Rock N’ Roll” into “The Original Queen Of Sheba” into the sedate “Lovin’ Kind.” Great White has always handled their variety of rock with a sense of finesse. Yet Hooked goes well into the taste meter, not unlike some of the early Bad Company works when the vocals, guitars, bass and drums existed on happy, distinguishable islands. Hard to believe?

“BREAK ON THROUGH” - THE DOORS (ELEKTRA)
My first show biz gig was a trade out. For a local concert promoter Keith and I passed out bumper strips for an upcoming show starring an up and coming band, the Doors. In return, we got a break on tickets. This tune had just midcharted on the local station, KPLS. Twenty something years later, come the first of March, it starts all over again as Oliver Stonetries to reproduce the magic of the Doors on film. After seeing just the previews, I’m excited. Val Kilmer sure looks like the Jim Morrison I remember.

“UNREAL WORLD” - GODFATHERS (EPIC)
This is the third Godfather effort that will rock the radio. As opposed to the morose and slow Godfather Three movie, these Godfathers are stark and unre-lenting. “Unreal World” is a chilling look at the world through black-tinted lenses. The groove is PUB rock solid (shades of Dr. Feelgood) and rather unforgiving. Just what you’d expect from the Birth, School, Work, Death contingent.
MOST ADDED

1. "IF YOU DON'T START DRINKIN" - GEORGE THOROGOOD & DESTROYERS (EMI)
   TIE
   "VALENTINE" - NILS LOFGREN (RYKO)
2. "CALL IT ROCK N' ROLL" - GREAT WHITE (CAPITOL)
3. "ARE YOU READY?" - AC/DC (ATCO)
4. "HEARTBREAK STATION" - CINDERELLA (MERCURY)
5. "HOW MUCH IS ENOUGH?" - THE FIXX (IMPACT/MA)

Tiebreakers:
- DAMN YANKEES
- THE CHARLATANS U.K.
- GEORGE THOROGOOD

TOP TIP

GEORGE THOROGOOD & THE DESTROYERS
"IF YOU DON'T START DRINKIN" (EMI)
NILS LOFGREN
"VALENTINE" (RYKO)

Both George and Nils debut with a full slate of adds.

RECORD TO WATCH

ASHLEY CLEVELAND
"WILLY" (ATLANTIC)

A dynamic new voice mixes rock, folk and gospel thunder.

Editor: Kent Zimmerman

ALBUM

2W  LW  TW
1   1  1  STING - Time, Cages, Mad, Jeremiah, Cry (A&M)
2  2  2  ROGER McGUINN - King (Arista)
5  3  3  INXS - Tears (Atlantic)
7  4  4  BLACK CROWES - Talkin, Seein, Hard (Def American/Geffen)
9  6  5  CHRIS ISAAK - Heart (Reprise)
11  7  6  QUEEN - Headlong, Innuedo, Can't, Show (Hollywood)
40 16 17  THE FIXX - Much (Impact/MA)
13 11  8  QUEENSRYCHE - Silent (EMI)
8  8  9  THE KNACK - Rocket (Charisma)
6  5 10  DAVID LEE ROTH - Lil', Shoes (Warner Bros.)
16 14 11  BLUE RODEO - Myself (East West America)
12 12 12  THE VAUGHAN BROTHERS - Texan, Telephone (Epic)
14 13 13  GARY MOORE - Moving, Still (Charisma)
4 10 14  ZZ TOP - Give, Mississippi, Lovething, Concrete (Warner Bros.)
15 15 15  SCORPIONS - Believe (Mercury)
30 18 16  BAD COMPANY - Stranger, Need, Tough, Holy, (Atco)
25 25 17  DRIVIN' N' CRYIN' - Courageous, Around, Dancing (Island)
22 22 18  FIREHOUSE - Treat (Epic)
23 23 19  JEFF HEALEY BAND - Strong (Arista)
3 9 20  STEVE WINWOOD - Here, Deal, One, Running, Light (Virgin)
18 21 21  PAUL SIMON - Proof, Born (Warner Bros.)
31 30 22  THE BOX - Temptation (Capitol)
17 17 23  TOY MATINEE - Ballad, Plane (Reprise)
21 22 24  LIVING COLOUR - Rears (Epic)
34 27 26  DIVINYLs - Touch, Make (Virgin)
36 32 27  JESUS JONES - Right, International, Real, Trust (Food/EMI)
10 19 28  THE TRAVELING WILBURYS - Twist, Inside, Devil's, Baby, Cool (Warner Bros.)
29 28 29  THE REMBRANDTS - Timber (Atco)
20 31 30  DAMN YANKEES - Reputation, Runaway (Warner Bros.)
32 26 31  WINGER - Easy (Atlantic)
24 29 32  VAN MORRISON - Youth (Mercury)
43 33 33  THE SAMPLES - Waited, Oceans (Arista)
49 34 36  DANIEL ASH - This, Heaven (Beggars Banquet/EMI)
38 36 35  RIK EMMETT - Saved, Life (Charisma)
35 35 36  REPLACEMENTS - Began (Sire/Reprise)
42 39 37  CINDERELLA - Station, Shelter (Mercury)
33 37 38  THE CHARLATANS U.K. - Sproston, White, Then, Only, Polar (Beggars Banquet/EMI)
39 39 39  GEORGE THOROGOOD - Drinkin' (EMI)
46 41 40  POISON - Wind, Believe (Capitol/Enigma)
27 34 41  ROBERT CRAY - These (Mercury)
47 42  LYNCH MOB - River (Elektra)
39 33 43  TODD RUNDGREN - Public (Warner Bros.)
94 44 44  NILS LOFGREN - Valentine (Ryko/disc)
45 39 45  HAVANA 3 A.M. - Reach (IRS)
46 46 46  GRAHAM PARKER - Book, Weeping (RCA)
47 47 47  NEIL YOUNG - Burn (Reprise)
19 24 48  ERIC JOHNSON - Trademark, Righteous, Cliffs (Capitol)
45 44 49  LITTLE CAESAR - In Your Arms (DG)
28 38 50  AC/DC - Ready (Atco)

CHARTBOUND

EDIE BRICKELL & NEW BOHEMIANS (GEFFEN) "BLACK"
ASHLEY CLEVELAND (ATLANTIC) "WILLY"
WARRANT (COLUMBIA) "CABIN"
STEELHEART (MCA) "NEVER"
TRIXTER (MCA) "MILLION"
*SISTERS OF MERCY (ELEKTRA) "DETONATION"

ROBERT PALMER (EMI) "MERCY"
JOHN WESLEY HARDING (SIRE/REPRISE) "PERSON"
LOS LOBOS (SLASH/WARNER BROS.) "PONY"
CHAGALL GUEVARA (MCA) "VIOLENT"
SUSANNA HOFFS (COLUMBIA) "SIDE"
*KING'S X (ATLANTIC) "FINDING"

*Debut in chartbound

Dropped: #42 House Of Lords, #45
Colin James, #46 Cry Wolf, #48
Jellyfish, #50 The Outfield, Styx,
Blues Traveler, Broken Homes,
Material Issue.

www.americanradiohistory.com

February 22, 1991

the GA VIN REPORT

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

1. "UNREAL WORLD" - THE GODFATHERS (EPIC)
2. GREEN MIND - DINOSAUR JR. (SIRE/WARNER BROS.)
3. THE NAME ABOVE THE TITLE - JOHN WESLEY HARDING (SIRE/REPRISE)
4. ILLUMINATED - THE 360'S (LINK)
5. STRANGE FREE WORLD - THE KITCHENS OF DISTINCTION (A&M)

### Top Tip

JOHN WESLEY HARDING

The name above the title - SIRE/REPRISE

Among the Most Added this week, John Wesley Harding has enough steam to debut. Look out next week!

### Record to Watch

**The Lemonheads**

Favorite Spanish Dishes (Atlantic)

Stations servin' up this spicy dish include WWCD, KCPR, WBER, WRAS, KALK, WOXY, WFDU, WHTG and more.

### Import/Indie

- **Spooner** - Fugitive Dance (Chameleon)
- **Mouth Music** - Mouth Music (Rykodisc)
- **Heaven and Hell** - A Tribute To The Velvet Underground (Communion)
- **Bitch Magnet** - Ben Hur (Communion/Skyclad)
- **Nova Mob** - Admiral... (Rough Trade)
- **The Charlottes** - "Liar" (Cherry Red)
- **Bongwater** - The Power Of Pussy (Shimmie-Disc)
- **Dreaming Jesus** - "Mug" (Jungle)
- **The Children** - Every Single Day (Sky)
- **The Parachute Men** - Earth, Dogs And Eggshells (Fire)

### Chartbound

**Debuts in chartbound**

- **Spooner** - Fugitive Dance (Chameleon)
- **Mouth Music** - Mouth Music (Rykodisc)
- **Godfathers** - "Unreal World" (EPIC)
- **Frazier Chorus** - Cloud 8 (Charisma)
- **Dinosaur Jr.** - Green Mind (SIRE/WARNER BROS.)
- **360's** - Illuminated (Link)

**Dropped:** #41 Blake Babies, #49 The High, #50 Inspiral Carpets.

---

*Editor: Linda Ryan*
THE FIRST SINGLE AND VIDEO FROM THE FORTHCOMING SELF-TITLED DEBUT ALBUM.

ON YOUR DESK NOW

AVAILABLE MARCH 12 ON CD5, MAXI-CASSETTE SINGLE AND 12" VINYL

PRODUCED BY JOHN BORTER
MANAGEMENT: SANDY TANAKA

ON CAPITOL Cassettes, Compact Discs and Records
Whew—what a week! It was great seeing everyone at the Seminar. We set an attendance record this year, which we're quite proud of, but it's still comforting to know that even with all the people nine formats bring in, you can still meet the people you want/need to meet.

On the Alternative side, our "Whinajagin" was a popular stop-off before the BUFFALO TOM show on Wednesday. A "spirited" time was had by all.

Thursday's Alternative Jukebox Jury was a popular addition to the Seminar line-up, and one that's sure to be repeated. HOWIE KLEIN hosted a rockin' good time—wasn't that ICE-T track killer!

Friday's trilogy of events was an enlightening and a learning experience. All three sessions, which revolved around different aspects of censorship, were highly charged and quite informative. The VLADIMIR POZNER session was one that I will carry with me forever.

I finally got my picture taken with DAVID (sigh) CASSIDY at the Cocktail Party. Look for that and other pictures in the weeks to come.

Saturday's break-out sessions mostly revolved around the question of whether or not I should split the Gavin chart into two separate sections—one College Radio and one Commercial Alternative. Many points were raised, and Kent and I will have a good, hard look at the facts before we make any decisions.

The awards banquet went smoothly and had many pleasant surprises. Winners? College PD/MD of the year: JAMEY KARR. College station of the year: KACV-Amarillo, TX. Jamey said his wife and staff met him at the airport with champagne and congratulatory hugs.

Commercial Alternative honors: Station of the year: WFNX. PD of the year: 91X's KEVIN STAPLEFORD. MD of the year: KROQ's LEWIS LARGENT.

Industry honors: Major label of the year: ELEKTRA. Major label promotion person: MARK KATES, DGC. Independent label of the year: 4-AD. Independent promotion person: JERRY RUBINO, ROUGH TRADE.

On Sunday, many of you met at the KUSF brunch and were treated to a rousing set by SLASH recording artists CJ CHENIER and FIELD TRIP. After brunch, all involved headed up to Rossi Field where THE WEST COAST WOMPED BOOTY!

ALTERNATIVE SOFTBALL

EAST vs. WEST

Yes, for the first time ever, the West Coast won the softball game, 10-9. Highlights included team captain DAVE LOMBARDI's four-run homer that tied the second-inning score; MTV's AMY FINNERTY being taken out of the game as pitcher after about 100 pitches in the top of the first; WXVX's DAN GLUNT head-first slide into home (he was safe) and the kid whose mother had to physically remove him from the field.

After the game, a group of fearless die-hards went bowling. IRS' LORI BLUMENTHAL bowled a 145. WWCD's KELLI GATES ran off with SEANA BARUTH's Reeboks—Seana had to go back to the hotel to retrieve them! A good time was had by all and the West coast didn't rub it in too badly.

In band news this week, 4-AD has announced they've signed SPIREA X. The band features guitarist JIM BEATTIE—who's best known for his jangle on the early PRIMAL SCREAM efforts.

Our highest entry into the Top Ten this week comes from RIDE, who jump 12-9. The band enjoys healthy support from both the College and Commercial camp. Of the forty-seven stations supporting Ride, twenty-two do so in HEAVY, including KJHK, KJJO, WXVX, WUOG, KTAO, WBER and WHTG among others.

THE HOLLOW MEN also find Top Ten status with a 13-10 move. There are a number of stations supporting this Leeds band with HEAVY action including KDFC, KTOW, KJJO, WBNY, WHTG, WUOG, KCPH, KUNV, WRAS, WMDK and WFIT to name but a few.

I hope you managed to catch the KITCHENS OF DISTINCTION at the Seminar. If you did, you know how powerful the band is live. The album, Strange Free World hit College radio this week and managed to come in among the MOST ADDED. Fourteen newcomers include KALT, KCRW, KUSF, WPRB, WTSR, KCOU, KCSB, WXRT, WRAS, WUOG, KCPH, KUIC, WFDU and WFLP.

HAVANAH 3AM leaps 28-18 and rakes in four more ADDs at WCDB, WUNH, WFDU & WTSR.

EMF move up the chart with "Unbelievable" speed in the form of a 35-28 move. They too, rake in four more ADDs at CFNY, WXVX, KTAX and WOXY.

JOHN WESLEY HARDING ends up in the MOST ADDED section as his album hits radio. His nineteen ADDs this week should bump him up quite a bit in the charts next week.

That's it for this week. If you have any questions about any of the sessions at the Seminar, please give me a call—(415) 495-1900.

I hope you all had a good time and that by now, you've fully recovered. LINDA RYAN
MORE JUICE from LEMONHEADS

FAVORITE SPANISH DISHES

CD 5
featuring "DIFFERENT DRUM"
(a top 5 U.K. Indie Hit) &

"SKULLS"

Contains previously unreleased material that's NOT available on the album LOVEY.

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The Lemonheads - Favorite Spanish Dishes (Atlantic)

Just when you thought things were getting a little too serious. The Lemonheads latest offering, Favorite Spanish Dishes, is comprised of a couple of EP's never before available in the States. One of the tracks, "Different Drum," topped just about every British music journalist's Top Ten Singles list for 1990. And no wonder! The guitar-laden track rocks with noisy feedback like the original never did. And then there's the band's re-working of The Misfits' "Skulls"—hey, it actually sounds like a love song! Of the two originals, I prefer "Paint"—a just-under-three-minute raving pop blast. And who could ignore their version "Step By Step." Hey, The New Kids never sounded so good! Favorite Spanish Dishes satisfies even the most discriminating pallets. LINDA RYAN

The Luminaries - Sirens (RCA)

Though they make their own kind of music, The Luminaries are no less affected by recording technology than anyone else these days. This is a good thing, because their music is so much better now that they have the opportunity to capture it. Sirens, recorded in one day, is a good example of what they can do. The band's music is always interesting, but it is often too diffuse. This recording, however, is tight and focused. The result is an album that is both original and satisfying. The Luminaries have always been a band that is best heard live, but Sirens makes a good substitute. HEATHER BRIGHTLEY

The Living - Different Drum (deo)

The Living's new EP, Different Drum, is a collection of four songs that will have you longing for more. The band's sound is a mix of alternative rock and pop, with a touch of country. Different Drum is a great introduction to The Living's music and a good example of their songwriting skills. The EP features a mix of acoustic and electric guitars, with some great harmonies. If you're looking for a new band to listen to, The Living is definitely worth checking out. JEN DE LA CRUZ

The Mekons - Why Me? (MCA)

The Mekons' latest album, Why Me?, is a collection of songs that are both political and personal. The band's music is always thought-provoking and thoughtfully written. Why Me? is no exception. The album features a mix of acoustic and electric guitars, with some great harmonies. The Mekons' sound is always interesting, and they never fail to disappoint. The album's closing track, "Why Me?" is a great example of the band's songwriting skills. If you're looking for a new band to listen to, The Mekons is definitely worth checking out. JEN DE LA CRUZ

The Misfits - Live (Roadrunner)

The Misfits' new live album, Live, is a great example of why they are one of the most popular bands in the world today. The band's sound is always energetic and exciting, and Live captures that energy perfectly. The album features a mix of acoustic and electric guitars, with some great harmonies. The Misfits' music is always thought-provoking and thoughtfully written. Live is a great introduction to the band's music and a good example of their songwriting skills. If you're looking for a new band to listen to, The Misfits is definitely worth checking out. JEN DE LA CRUZ

Tame Yourself - Various Artists (Rhino/RNA)

Tame Yourself is a compilation album of album-oriented songs from some of today's most outspoken artists—and some active newcomers as well. What you hear in these grooves amounts to a great deal of talent and two years' hard organizational work on the part of the collection's sponsors—PETA, Rhino and John Paul Mitchell Systems hair products. For me, the tracks that work best are the ones that don't necessarily hit you over the head with the message. The B-52's live track and Howard Jones' contribution are two obvious places to start. The "unknowns" on this collection definitively pull their weight. I like The Goosebumps ("Rage"), Alex's Attic ("Across The Way") and the title track from Raw Youth. Also check into cuts from k.d. lang, Fetchin' Bones and the duet between Erasure and Lene Lovich. Play it for the music or play it for the message, but either way—play it. LR

Big Drill Car - Surrender (Cruz)

Speaking of cover versions...This actually is a double-sided single with Chemical People doing Kiss' "Getaway" on the flip—which makes perfect sense, if only for the line in "Surrender," "...Rolling numbers rock and roll...I got my Kiss records out." This revved-up, caffeine-laced version is radio friendly and just rocks—plain and simple. It's funny how after a few listens to the Big Drill Car version, the original sounds a bit lethargic. Rock on, dude! LR

School Of Fish - Three Strange Days (Capitol)

If you were lucky enough to catch these guys at this year's Seminar, count yourselves among the very fortunate. The city's still scratching its head in awe. This young foursome create fresh, electrifying music that—like Jane's Addiction and The Buckets—defy format labels. "Three Strange Days" is a psychedelic-tinged, powerhouse monster of a song! One listen to the swirling guitar riff should be enough. Look for the album in April. LR

In my fourth grade class, this total geek Aaron Joseph used to continually stand up, push his chunky glasses up his greasy nose, and correct any/orexposed upon our science teacher's lectures. He transferred in fifth grade, but I think he's resurfaced in a New York-based rock band. Nerd new-wave for the nineties, that's Hypno-lovewheel. And I mean nerd only in the most positive sense: they have short hair, they wear glasses, they're earnest and endearingly obnoxious, they're interested in the "Mysteries Of The Unknown," and they're smarter than you and me. The band elaborates on the precepts of fellow geeks Big Dipper, but their lyrics take wacky twists and turns through the funhouse of pop culture ("I Dream Of Jeannie," "Peat Rows," "Pleasant Valley," "Mayflower Madame"), and their subliminal hooks can be refracted, loopy, skewed or crazed, per the band's whim. But whimsy doesn't mean loose or sloppy, because Hypno create energy by always seeming a hair's breadth away from total loss of control; like a spaceship entering the earth's atmosphere, they get REAL hot but never incinerate. More things you should know: this record (their third, first for Alias) was coproduced by Lou Giordano, Chris Xefos from King Missile, and the band, and Hypno drummer Peter Walsh got his start in show business doing commercials and modeling for boardgame boxes. (Remember the Battleship commercial? Peter was the sole survivor.) So my question is, if Hypno are nerd new wave for the nineties, why does their blood brother Jim Testa (Jersey Beat) hate them so much? SEANA BARUTH

www.americanradiohistory.com
TAD - EIGHT-WAY SANTA (SUB POP)

Tad Doyle, ex-butcher from Idaho, applies his carving skills to his guitar. Accordingly, the thing squeals like a pig and creates the kind of demented, chainsaw-wailing riffs that we grunge-mongers live for. Tad's new LP, Eight-Way Santa, festers with aggression, explosiveness, and tortured, rip-snortin' lyrics (some of which are actually intelligible), and proves that this big guy is the gnarliest dude to crawl out of any of Seattle's many dumpsters. Lead guitarist Gary Thorstensen augments Tad's hurricane intensity with waves of rhythmic chopping and wrangling feedback, while drummer Steve Weid hacks chaoticly away at the skins in unison with Kurt Danielson's hip-thrusting bass. Tad is basically blood and guts, a slab of flesh that becomes putrid, a sweaty odyssey of brutally savage rhythm and gory grunge with the goal of amplified anarchy. You must check out: "Giant-killer," "Jack Pepsi," and "Crane's cafe" to fully know the range of Tad's rage and nastiness. ROB FIEND

ALI FARKA TOURE - THE RIVER (MANGO)

Ali Farka Toure's music and lyrics are devoid any trapings, proving that simplicity can be as profound as something steeped in production, guitars and drums. Toure accompanies himself on guitar while singing some of the best blues to emerge from West Africa. His are traditional songs with an unusual twist that draw from Black American music. Some of Toure's idols are none other than John Lee Hooker, Otis Redding and Ray Charles. The vocals are enhanced by the perfection of Toure's guitar playing, the sparseness of rhythm and the addition of horn and harmonica. The lyrics deal with women, marriage, greed, food, religion and trust. For exact translations check the liner notes. Start with "Heygana" and go for it. You'll be amazed by the beauty of this album. ROBERT BARONE

Blessed are the poor in spirit...On a recent trip to Los Angeles, members of Jesus Jones stopped KROQ to host the Loveline show with KROQ's Poorman. Shown L-R: Jesus Jones' Jerry DeBorg, Poorman and Jesus Jones' Danielle Dax visited the good folks at KROQ. Shown L-R are KROQ's Swedish Egil, Dax, Warner Promo God Paul V and KROQ MD Lewis Largent.
"I wrote 'Real, Real, Real' to make a point," he begins. "It's a bit of an attack on rubbish pop lyrics, of which there are many."

"I admit I'm into semantics. I like the English language and it's infinite degree of fine subtleties. So it offends me when people come along with lyrics like 'My love is real' or 'I feel real.' Real is a meaningless term in that situation. I believe there's a responsibility to write intelligent lyrics.

"Language is what separates us from the animals," he states passionately. "I don't mean to imply that I believe in like, grammatical rules and such; language should be a living thing—not caged in. So, my lyrics are very sarcastic."

Lightening his mood a bit he offers, "The only thing about using parody, at least in this country, is that often it goes completely over people's heads."

With that in mind, one could jump to the conclusion that "Welcome Back Victoria" is Edwards' comment on the censorship issue.

"Well, yes and no. In general, it's a return to conservatism." Clarifying, he continues, "We had a saying a couple years back when Thatcher was still in power—'The return to Victorian values.' It's more of a prudishness really, not necessarily specific incidents like the Mapplethorpe case or what happened to Queen and the Live Crew.

"It may seem like I'm this outsider sticking my nose in American politics, but it concerns me—I release records there. Also," he continues without stopping for breath, "as it effects American culture—which is very pervasive in many parts of the world—it will come get me at some point. It's a song with an idea that's worth repeating in public frequently.

"You know, censorship is starting to affect us very strongly with the Gulf war. Our major radio station—and effectively we've one National radio station—will not play songs like [Queen's] 'Another One Bites The Dust' because there's a very tenuous war connection."

Testily, he continues, "Alan, our bass player, showed up for a Top Of The Pops rehearsal in a T-shirt that said 'No Blood For Oil.' The producer asked him not to wear it to the next rehearsal and subsequent taping, and as far as we all were concerned there was no argument.

"Now TOTP is a very influential chart show. Your appearance on it could send you up as much as three positions on the National charts. So as far as we were concerned, the subject of the T-shirt was closed. Later," he smirks, "We find out that there was a memo sent round the BBC saying 'Beware of Jesus Jones—they're a political band.' I find that quite sinister and oppressive," he states flatly.

While it might be true that Jesus Jones aren't a political band per se, much of their lyrics touch on the politics of living. In fact, the subject matter of "Right Here Right Now" includes many of the astounding political events of 1990—the Romanian revolution and breaking down the Berlin Wall to name a few.

Unlike most Westerners, Mike Edwards knows first hand what it's like to be in a country after a revolution, as Jesus Jones toured Romania shortly after the dust settled. "Right Here Right Now" was inspired by the hope and optimism that sprung from these people.

"I knew when I wrote the song it would date badly," he offers quietly. "I have to admit, I didn't think the pendulum would swing back around that quickly," he says, in reference to the newly elected-Communist party in Romania.

"The mood over there has changed so drastically! We know this journalist that went with us when we toured there," he begins. "He just got back from another trip over and he said it was awful. He (the journalist) was spotlight in the street, had stones thrown at him and people shouted insults at him." He laments, "It's a horrible return to the old days."

Obviously, Jesus Jones have made the most of their new-found opportunity to travel. And as exemplified on "Right Here Right Now," many of their experiences while travelling have crept into the grooves of Doubt. Another stellar example is their current UK single, "International Bright Young Thing."

Fond memories of Japan lift Mike's spirits. "That was written on the plane coming back from Tokyo. We hadn't yet been to America, but we'd traveled all over the place. We had a fantastic time in Japan—literally mobbed in the streets!

"People met us at the airport and there were huge reception committees of girls waiting for us in the hotels. And every time we did a gig, people would chase us down the street! It was that sort of thing."

Composing himself, he continues, "We're just making fun of ourselves and other idiotic pop stars. A very tongue in cheek song, really."

Every band has that sort of Beatles fantasy, and in Japan, Jesus Jones got to live theirs out. What about America? Any particularly fond memories of your brief American tour last year?

"It was all sort of surreal, really. The whole tour was one of the highlights of my life. The politeness of Americans astounds me!"

At my obvious astonishment he explains, "I fell into the audience during of the shows and lost my hat. I thought I'd never see it again, but I was actually given my hat back! That never would've happen in Britain, and it might just happen in Japan, but I doubt it."

He continues saying, "I was fascinated by the architecture and the culture. I especially loved driving through the desert! There's this cliche about English people liking extremes places and it's true—in my case, anyway. I loved the drive from Los Angeles to Phoenix, back again to San Francisco, then San Francisco all the way to Minneapolis across all those states. It was just amazing!

"I mean, this is rock and roll—it's what I want to do. It was fun," he laughs. "I felt like I was as big as New Kids On The Block or something."
**CLASSIFIEDS**

**JOB OPENINGS**

PM DRIVING OPENING FOR "HOT" TALENT. KHT/WM has an immediate opening that needs filling fast! Send your best stuff ASAP. Also looking for Bay Area weekend talent. Overnight T&R: Tim Watts, 627 College Avenue, Santa Rosa, CA 95404. EOE [2/22]

MORNING NEWS ANCHOR wanted for eclectic AOR. Very little interaction with local emphasis. T&R: Glen Siron, WZEW 107 St. Francis Street, Suite 3205, Mobile, AL 36602. EOE [2/22]

THE ALL NEW KBXR/FM 100,000 WATT A/C looking for a bright, personable Morning talent. T&R: Michael Quinn, 227 22 Avenue B, Brookings, SD 57006. EOE [2/22]

LEADING A/C, 90 minutes from LA, needs a morning talent immediately. T&R: Gary Wilson, Y102 Radio, 12370 Hesperia Road, Suite 17, Victorville, CA 92393. [2/22]

NEWS DIRECTOR/COLEGE P-B-PO for AM Oldies/FM Top 40. At least five years experience. Need ASAP! T&R: Tom Kelly, PO Box 532, Screebntville, NJ 07633-0532. EOE [2/22]

NE TEXAS PREMIERE ADULT STATION is looking for an up & coming morning communicator/Ass't PD. Three years experience necessary. No calls, please. T&R&refs: Andy Connell, PO Box 990, Mt. Pleasant, TX 75455. [2/22]

WANTED: TALENTED, AGGRESSIVE, SELF-MOTIVATED SALES PEOPLE to represent the top-rated radio station in the Mid-Valley. Generous pay structure, high potential for earnings and advancement. No calls, please. T&R&refs: Debbie Shimmel, KIOY/FM Radio, 743 Main Street, Lebanon, OR 97355. [2/22]

FULL-TIME AFTERNOON AT needed at central Iowa A/C station. Rush T&R: Mike Trudeau, KDAD Radio, PO Box 538, Marshalltown, IA 50158. [2/22]

ARE YOU READY to join one of America's highest rated Top 40? A search is underway for the nation's hottest Night Jock. Must be great with phones, love personal appearances, excel in multi-track production. No teen jocks. Rush T&R: John Peake, KRO Radio, 4400 East Broadway, Suite 200, Tucson, AZ 85711. EOE [2/22]

WBBQ-Augusta, GA, has an immediate opening for Overnight. Good pay & benefits. T&R: Bruce Stevens, PO Box 2066, Augusta, GA 30903-2066. EOE [2/15]


WANTED: One red hot Morning show. Top 40 Y94 seeks males, females, teams - will consider all. T&R: Jack Lundy, PO Box 2466, Fargo, ND 58108. [2/15]


**AVAILABLE**

HOT A/C KCHA AM/FM needs AT's with production skills. T&R: Steve Preston, 207 N. Main, Charles City, IA 50616. [2/15]

ADULT FM/AM COMBO in beautiful Northern Michigan in search of a news hound. If you love news, we need you! Dedicated Self-starter with experience a must. No greenies. T&R: James Rabe, PO Box 266, Petoskey, MI 49770. EOE. [2/15]

NEEDED LAST WEEK OR SOONER... Morning person who can get this Midwest town talkin'. Also in search for a news hound with good on-air style. No calls, please. T&R: Dan Dobson, KLD/FM Radio, Lurner, WI 56156. [2/15]

**LOOKING FOR A RECORD PROMO GIG. WEXT/FM has gone out of business due to financial difficulties and I'm available now! Call me at home: VINNY CIMINO (914) 471-7170. [2/22]

**MAJOR MARKET WACKO wants you! Characters, zanies for your show! I'm your man in need of a tan. MAD MAX: (509) 736-0690. [2/22]

**CUTBACKS ARE LEADING TO MY DEMISE. News Director looking for a stable environment in which to settle down. Radio/print and some TV experience. Proficient at finding and collecting news. Also work well as a Morning sidekick! Topical and professional. Will make your News Dept. #1. DON: (615) 585-0423. (wait for the beep). [2/22]

**TWIN YEAR VETERAN, currently in A/C radio. But my heart lies in Country music...Afternoon Drive AT with PD/MO experience looking for a gig in TN, NC or VA. Other locations considered for the right money. Serious inquiries only. DENNIS KELLY: (615) 636-1382 OR 586-9999. [2/22]

I'M NOT AFRAID OF SNOW, or hard work. Eight year veteran with PD/MD/Pro experience looking for PD/MD position in the NW or Midwest. Top 40, AOR or A/C format. MARY: (916) 671-6920. [2/22]

CURRENTLY EMPLOYED ASS'T PD/MO with 19 years experience looking for A/C growth opportunity. JIM: (408) 794-7698, leave message. [2/22]

**SAVE ME FROM IOWA! PM Drive AT looking West. Country, Album or A/C format. TONY LAMA: (515) 342-4240. [2/22]

**EXPERIENCED AND STREET SMART PROMOTION PERSON looking to work at a record label or radio station that specializes in AA/INAC, Alternative or A/C formats in the Midwest or Southeast. SCOTT BROWN: (404) 257-0682. [2/22]

**TOP REPORTER IN OHIO'S "NEWS CAPITAL," seeks a big market opportunity. STEVEN: (419) 589-7951. [2/15]

**PD/MO URBAN/DANCE FORMAT. Major market. Ten years experience. JIM: (713) 789-8183. [2/22]

**HARDWORKER, determined seven years of experience in major or small markets. I love prime time and Overnights Top 40. KHR: (713) 534-2858. [2/22]

**EVENING TOP 40 JOCK looking for move where I can ride my hog and bbq year-round. PD's invited to chew. DAVE: (315) 626-7421. [2/15]

**FOUR-YEARS EXPERIENCE as Hot A/C PD with winning team. Want to do it again with medium market. JIM-AYERS: (512) 729-7644 after 6PM Eastern. [2/15]

**SOFT A/C OLDIES MD, PD, AT with five years experience looking to stay in the Midwest. JONATHAN: (319) 388-0543. [2/15]

**LOS ANGELES AT/PD/MD/APD, looking for West Coast opportunity. Experience includes KIIS/AM, KKH, KUTE 102. KZY, Focus groups. Callout...Call now! CRAIG POWERS: (714) 679-7694. [2/15]

**FOURTEEN YEAR PRO seeking Top 40, Gold or Country station in the Midwest or West Coast. Current station being sold & changing format. JON: (407) 648-2545. [2/15]


**SERVICE REQUEST**

WYYS/FM: Jazz product needed for Sunday Morning Jazz show. Send to: Bill Mitchell, 2334 Airport Blvd., West Columbia, SC 29170. [2/22]

KISM/FM: #1 rated Top 40 seeks service from all labels. Send to: Allen Fee, 2219 Yew Street Hill, Bellingham, WA 98226, or call (206) 734-9790. [2/22]

KNK/FM: Jazz/AA station needs service from everyone. Former Breeze affiliate is out to do it live. Send to: Jim Andrews, 107 West 32nd Avenue, Anchorage, AK 99503, (907) 561-4200. [2/15]

KDMG: Service needed from all sources for AA/Jazz/Blues product. Send to: Roger Summick, 100 Court Avenue, Suite 103, Des Moines, IA 50309, (515) 282-1033. [2/15]

KNBS AM/FM: College Top 40/album station needs CD service from all labels. Send to: Rob Ketz, 2033 Howe Avenue, Suite 110, Sacramento, CA 95825. [2/15]
DIVINYLS - I Touch Myself (Virgin)
Just when you thought there wasn't any new way to express love in a song, this Australian contingent appears with a totally fresh musical and lyrical delight. A Top Ten track at Alternative Radio, it's obvious commercial appeal makes it a likely candidate to win instant recognition at Top 40. Get into the song and then, for a knockout punch, check out the video!

RIFF - My Heart Is Failing Me (SBK)
Currently on the road opening for Vanilla Ice, these five vocalists are making sure audiences get an ear-full of this outstanding release. Co-written by Holly Knight and Albert Hammond, it was Holly who issued her version a few years ago, but this production has completely revamped the song.

ANNA MARIE - This Could Take All Night (MCA)
At twenty-three, Anna Marie is an accomplished singer, songwriter and musician ready to make her contribution to pop music's landscape. In collaboration with writer and producer Michael Jay, she turns in a performance that could easily play all night or day.

FAMILY STAND - Sweet Liberation (East West America)
There's no connection to that other family—Sly And The Family Stone—except for a sound reminiscent of that single, I Lie And I Cheat and the pocketed brass of NOTHING. Further down the line comes frantic angst of HIDE AND SMILE and Richard & Linda Thompson's WALKING ON A WIRE. This is a very special album, deserving of an attentive audition. Take it HOME if necessary.

ALBUMS by Ron Fell

WON TON TON - Home (Mercury/PolyGram)
With a group name like Won Ton Ton, you might expect them to be opening shows for Wang Chung, but beyond the group's loopy moniker, they make serious, thought-provoking music made no less important by the group's producer, Richard Gottehrer. Gottehrer, whose previous work with Blondie, The Go-Go's and Nuclear Valdez, is particularly adept at stripping down a group sound to bare essentials while at the same time putting a focus on lyrical urgency. The group, a quartet of Belgians fronted by vocalist Bea Van der Maat, is a versatile ensemble with a gift for varietal presentation. Van der Maat's flexible voice recalls the feminine extremes of a Tanita Tikaram and a Chrissie Hynde—trust me. Sample the opening tracks—the lead supergroup of the Sixties and Seventies complete with a distinct Nineties edge. Scorching vocals add sincerity and believability to the words and music. And though I don't think the writers were thinking about the war or Kuwait, when the war ends, "Sweet Liberation" will take on a new meaning.

THE BLACK CROWES - She Talks To Angels (Def American)
Try to turn on MTV without seeing these guys singing "Too Hard To Handle." This compelling musical story is in stark contrast to that bluesy rocker and something unlike anything else on the air right now.
Introducing the electrifying new single

"SWEET LIBERATION"

From the album
CHAIN.

Their first single, "Ghetto Heaven," went top 5 R&B.

USA Today named CHAIN one of the top 10 R&B albums of 1990.

They've co-written and co-produced 8 songs on the forthcoming Paula Abdul album.

"The Family Stand: Family Stone for the 90's."
—LA TIMES

"The Family Stand... out-sings, out-funks, and not least, out-thinks R&B groups ten times more famous."
—ENTERTAINMENT WEEKLY

On Your Desk Now!

The Family Stand

Produced by V. Jeffrey Smith & Peter Lord for The Neptune Factor.
Managed by Platinum Management.
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The Black Crowes

SHE TALKS TO ANGELS

The new single from the platinum-plus album *Shake Your Money Maker*

- Three Top Five singles
- Grammy-nominated for Best New Artist
- Voted Best New American Band in Rolling Stone readers' and critics' polls
- Chris Robinson voted Best New Male Singer by Rolling Stone critics
- Currently touring with ZZ Top

Produced by George Drakoulis
Executive Producer: Rick Rubin

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