GAVIN SEMINAR ‘92 SPECIAL APPEARANCE

SPINAL TAP

CANDID TAP:
Nigel Tufnel and David St. Hubbins Spill The Beans
The road from The Sun Never Sweats
to Shark Sandwich
to Smell The Glove
to Break Like The Wind

PLUS INSIDE:
Gavin Columnists Eric Norberg,
Oren Harari, Rhody Bosley
and Jim Asker

ISSUE 1892  FEBRUARY 14/15/92
www.americanradiohistory.com
In love as in life
all that really
matters is
The Real Thing

"There's only one thing you can never give up or compromise on and that's The Real Thing you need in love." From the inspired new album "Leap Of Faith."

Kenny Loggins. The Real Thing.

Produced by Kenny Loggins & Terry Nelson.
Some songs produced by Kenny Loggins & David Kershbaum.
# Top 40

## Most Added
- ** Roxette **
  - *Church Of Your Heart (EMI)*
- ** Kathy Troccoli **
  - *Everything Changes (Reunion/Geffen)*
- ** Stacy Earl **
  - *Romeo & Juliet (RCA)*

## Record To Watch - Cause and Effect
- You Think You Know Her (SRC/Zoo)

## URBAN

## Most Added
- ** Aaron Hall **
  - *Don't Be Afraid (Soul/MCA)*
- ** Sky **
  - *Up And Over (Stronger And Better) (Atlantic)*
- ** Tevin Campbell **
  - *Goodbye (Qwest/Warner Bros.)*

## Record To Watch - Keith Washington
- When You Love Somebody (Qwest/Warner Bros.)

## Country

## Most Added
- ** Pirates Of The Mississippi **
  - *'Til I'm Holding You Again (Liberty)*
- ** Janis Ian **
  - *Days Like These (Mercury)*

## Record To Watch - Lee Roy Parnell
- The Rock (Arista)

## Adult Alternative

## Most Added
- ** Andreas Vollenweider **
  - *Book Of Roses Sampler (Columbia)*
- ** Sarah McLachlan **
  - *Solace (Arista)*
- ** Steve Laury **
  - *Passion (Denon)*

## Record To Watch - Eric Clapton
- Rush Soundtrack (Reprise)

## Jazz

## Most Added
- ** Ellis Marsalis **
  - *Heart Of Gold (Columbia)*
- ** Bobby McFerrin & Chick Corea **
  - *Play (Manhattan)*
- ** Steve Laury **
  - *Passion (Denon)*

## Record To Watch - Ellis Marsalis
- Heart Of Gold (Columbia)

## Alternative

## Most Added
- ** Rollins Band **
  - *"Low Self Opinion" (Imago)*
- ** Concrete Blonde **
  - *"Ghost Of A Texas Ladies’ Man" (IRS)*

## Record To Watch - Little Village
- Little Village (Reprise)

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February 14, 1992
From the Loop to the Fog

Moving to San Francisco to take over the PD slot at KFOG is Greg Solk, who comes from Evergreen Media Corp, where he was V.P. Programming and V.P./Station Manager at WLUP-Chicago.

Solk replaces Pat Evans, who exited the station two weeks ago.

"All of us at KFOG are excited about bringing Greg aboard," said station manager Dwight Walker. "Greg has the vision for what Album Radio should be in the nineties, with the drive and proven track record to deliver the product."

At the age of 19 Solk was already assistant program director at WLUP. By 1989 he had reached vice-presidential status. He started his career at 15 and at 17 was Steve Dahl's producer.

"KFOG is famous for its talent and vision," Solk said. "I am thrilled to be joining Susquehanna, one of America's most respected broadcast groups. I look forward to working with Tony Salvadore (KFOG/KNBR Vice President and General Manager), Dwight Walker and the entire talented KFOG staff. I'll be blowing in from the Windy City ready to take on the challenge of returning KFOG to its flagship status in the Northern California market."

KXXR STAYS, DIAL POSITION CHANGES

Contrary to rumors, Top 40 station KXXR/FM-Kansas City will stay on the air, but it will switch from 106.5 to 107.3.

Last Friday, station general manager Jack Alix announced that starting Sunday, February 16 at Midnight the station's studios will move to studios in Independence, Missouri, in space leased from Country radio station KKKF. Their stations are not related in any way. The owners of KKKF plan to put Country-formatted station on the air at KXXR's former position.

Meanwhile, KXXR is in the middle of staff reorganization, which puts some 16 full-time positions in jeopardy, though the station, according to an article in the Kansas City Star, is planning to pump $100,000 into a campaign promoting the switch.

Gorlick Joins MCA

It was announced this week that Mark Gorlick, former Vice President, Promotion at Atco Records, has taken a similar position at MCA Records.

This is one for posterity! Grammy nominees Ziggy Marley (center) and his siblings The Melody Makers stopped by Sesame Street to tape a version of their song "Small People." Shown with Big Bird and the Snuffleupagus are (l-r): Sharon Marley Pendergast, Cedella Marley and (far right) Stephen Marley.
SAN FERNANDO VALLEY

"I NEED LOVE"!

W/M, Single, just released, seeks meaningful relationship with radio, format not important. Must like romance, water sports, and the new album THE ACOUSTIC MOTORBIKE
Write to LUKA BLOOM c/o Reprise Records.
GORLICK JOINS MCA cont. from previous page

managers, to his co-workers, finds him to be credible, knowledgeable and enthusiastic.”

Before joining Atco in 1989, Gorlick worked at Atlantic Records for eight years in Denver, Seattle and Los Angeles.

Carroll Moves To Atco/EastWest

Former Chrysalis Records VP/Pop Promotion Kevin Carroll this week joined Atco/EastWest Records this week as Vice President of Promotion, announced label Executive Vice President Craig Lambert.

"Kevin’s background and experience in record promotion makes him the perfect candidate for this position," he said. "We are very enthusiastic about his appointment and gladly welcome him to the Atlantic Group."

Before his stint at Chrysalis, Carroll worked at Warner Bros. Records, and previous to that in radio at WHDD-Pittsburgh, KFIC-Fresno, CA and WWUD-Dayton.

Libow Unlimited Debuts

Veteran record industry executive Judy Libow has formed her own company, Libow Unlimited, which specializes in national promotion and artist development.

Libow, widely known for her successful seventeen years at Atlantic Records, has been instrumental in furthering the careers of such rock superstars as Robert Plant, Phil Collins, INXS, Winger and Alannah Myles.

"Over the years, I’ve come to recognize that to break bands and to generate record sales involves a strategic combination of elements," she said.

“With Libow Unlimited, the focus is on accomplishing these goals...It is great fun, once again to work closely with radio programmers, consultants, trades and tip sheets.”

Libow Unlimited is located at 20 Sutton Place South, Suite 2B, New York City 10022. Call (212) 888-0987 or Fax (212) 750-2766.

Atlantic Nashville Ups Kahanek, Switzer

Hot on the heels of its first number one record, “Sticks and Stones” by Tracy Lawrence, Atlantic Nashville has announced the promotion of Elroy Kahanek and Bryan Switzer.

Kahanek has been promoted to the newly-created position of Director of Artist Development, up from Director of National Promotion. He’s been with the label for two years and previously worked at RCA Nashville and as an independent promoter for such Country stars as Charlie Pride, Dolly Parton and Chet Atkins.

Switzer has been elevated to Director of National Country Promotions. He was manager of promotions. Prior to joining Atlantic, Switzer was also an independent promoter.

What Kind Of Programmer Reads Gavin?

Steve Kingston, VP/Director of Operations & Programming, Z100/New York

"At Z100, the best trades are read at the beginning of each week, before music day. Gavin IS a MUST MONDAY READ!!!"
NUMBER ONE DOMINATOR

on your desk now!!

Written and Produced by TOP

www.americanradiohistory.com
Cunningham Epic’s National Director, Black Music Promotion

Dwayne Cunningham has joined Epic Records as National Director, Black Music Promotion. He was most recently Northeast Regional Director, Black Music Promotion for EastWest Records.

Before working at EastWest, he worked as a Local Promotion Manager for Atlantic Records and was a Field Merchandiser for WEA.

He will be based in New York.

RADI-O-RAMA

KSOL-San Francisco will have debuted a “wild” new identity by the time you read this. Though PD Bob Mitchell was tight-lipped about the station’s new promotional handle (“Could be ‘Hot’—did I say that?” he asked), a source told us that it’s going to be known as Wild 107. We’ll see...Management change at A/C station KTID-FM-KAPX/AM in San Rafael, CA: Carl Walters, formerly with KSFO/KYA-San Francisco is General Manager and George Orteig, last at KNEW/KSAN-San Francisco, is General Sales Manager...Lou Roberts, formerly at WNYR-Waterloo, NY is now program director at KLWN-Lawrence, Kansas...At KSSY-Wenatchee, WA, Greg Roberts has been promoted to Assistant Program Director. He will continue as music director as well...New to KOYE-Laredo, TX is APD/PM Driver Phil Houston, who was last at KMGZ-Lawton, OK...After 2-1/2 years of driving Waukegan home on WXLC, afternoon drive personality Mike Donovan has been named music director...Sleight of hand: Magic Matt Alan moves south from afternoon drive on KIIS/FM-Los Angeles to mornings on Q106 (KKLQ)-San Diego. “He’s playing tricks and getting paid for it,” says PD Kevin Weatherly...Unistar Radio Networks has combined its western offices into one complex. Effective 3/1 the address and phone is Unistar Radio Networks, 25060 West Avenue Stanford, Valencia, CA 91355. (805) 294-9000...At the Boston KISS—KISS 108 that is, Mark Kroninger has been upped to promotion director and Carla Storm has been hired as assistant promotion director. Storm was marketing coordinator at crosstown WBMX/FM...Now this is a milestone: Lynn Tolliver will be feted at a roast to honor his ten years of programming at 93FM (WZAK)-Cleveland...Morning zany Jay Thomas has a new producer. It’s Frank Murphy, formerly morning show producer/host at WAVA/WM-Washington, DC...
The new single and video from the platinum-plus album, **JOYRIDE**.

**roxette**

Their highly-anticipated U.S. tour kicks off on February 14th!

*EMI Records Group*

Produced by: Clarence Orserman for Carlos Government Music  
Managed by: Heroic Herbert/EMA

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<thead>
<tr>
<th>February</th>
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<tr>
<td>3</td>
<td>Fairfax, VA</td>
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<td>Toronto, ON-T</td>
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<td>Montreal, QJE</td>
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<td>28</td>
<td>New York, NY</td>
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<td>29</td>
<td>Boston, MA</td>
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<tr>
<td>10</td>
<td>Los Angeles, CA</td>
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*With special guest Russ Irwin*

www.americanradiohistory.com
**ROTATIONS**

Michelle St. Clair has been appointed to the position of National Alternative Promotion. She worked in a similar capacity at Doctor Dream Records. Jim Chiado has been named Senior Vice President, Sales and Distribution at Arista Records. He was Branch Manager, Los Angeles market for Sony Music Distribution. Also at Sony Dist., Daniel Caldwell is Associate Director, Epic Sales. He was National Sales & Marketing Coordinator for EastWest Records...

Dale Connore is Associate Director, Pop Promotion at Charisma Records.

Nikki Hill-Garrett is Regional Manager, Promotion, Black Music at RCA Records.

Kathy Aquaviva has been promoted to Vice President of Media Relations at Hollywood Records.

**BIRTHDAYS**

**Compiled by Diane Rufer**

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

- Melanie Fox, WDSD-Dover, DE 2/15
- Jo Walker-Meador 2/16
- Jeff Summer, WTSF-Rome, GA 2/16
- James Ingram, Sonny Bono 2/16
- Ivan Rodriguez, The Gavin Report 2/17
- Iris Dillon, Virgin Records 2/17
- Jack Raymond, WEIM-Fitchburg, MA 2/17
- Steve Kelly, WJER-Dover, OH 2/18
- John Carr, KFMO-Flat River, MO 2/18
- Ron Morris, WMVA-Martinsville, VA 2/18
- Bob David, KWWK/FM-Rochester, MN 2/18
- Dan Dunn, WSCP-Pulaski, NY 2/18
- Mark Wine, 106 RTL-Buenos Aires, IN 2/18
- Juice Newton, Yoko Ono 2/18
- Steve Holstein, WKUW-Utica, NY 2/19
- Smokey Robinson, Lou Christie 2/19
- Howie Klein, Sire Records 2/20
- Greg Bell, WWIC-Scottsboro, AL 2/20
- J. Geists, Douglas Foss (Zaca Creek) 2/20
- David Geffen 2/21
- Bruce Reiner, Profile Records 2/21
- Russ Shafer, WKSW-Urbana, OH 2/21
- Scott McKenzie, WIKQ-Greenville, MS 2/21
- Lee Hansen, WNUA-Chicago, IL 2/21
- Mary Chapin Carpenter 2/21
- Cheryl Kovalurchik, Geffen Records 2/22
- Trevor Carey, B95-Fresno, CA 2/22

Teddy Gentry (Alabama), David & Andrew Williams (Wms. Bros.) 2/22.

**BIRTHS**

Our **CONGRATULATIONS to KEVIN KELLOGG**, Music Director at WNMU-Reedsburg, WI and his wife, JACKIE, on the birth of their son, BENJAMIN RICHARD. Born February 7th.

**WEDDINGS**

Our **WEDDING BELLS** rang on Valentine’s Day, February 14th, for BOB LOOK, Program Director at KIQK-Rapid City, SD and his fiancee, DEE MIENTKE.

Our Best Wishes and **CONGRATULATIONS!!**

---

**Guardian Angel**

The debut single from Band of Angels

Produced by Paul Weinberg and Band of Angels

Street Date: February 14

On Refuge Records

Contact: Twin Vision (212) 736-6201
DANNII

"Jump To The Beat"

from the album
LOVE AND KISSES

Gold in Australia...
Double Gold in the U.K....
Five Top 10 Pop Hits...
And that's just for starters...
Here comes the U.S.!

Please visit us at our very private and very exclusive suite at the St. Francis Hotel and meet Savage recording artist DANNI MINOGUE and SAVAGE RECORDS president Frank Dileo!

sgh/MOCCASOUL

"Losing You"

sgh/MOCCASOUL BREAKING AT WZOU/BOSTON 31-25!
HOTTEST NEW NATIONAL DANCE CHART RECORD!
THE HOTTEST DANCE RECORD IN THE U.S.A.!!!

CD5 SINGLE ON YOUR DESK NOW!!
### Top 40

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>MR. BIG</td>
<td>To Be With You</td>
<td>Atlantic</td>
</tr>
<tr>
<td>2</td>
<td>PRINCE &amp; THE N.P.G.</td>
<td>Diamonds And Pearls</td>
<td>Paisley Park/W.B.</td>
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<tr>
<td>3</td>
<td>AMY GRANT</td>
<td>Good For Me</td>
<td>A&amp;M</td>
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<td>4</td>
<td>MICHAEL JACKSON</td>
<td>Remember The Time</td>
<td>Epic</td>
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<td>5</td>
<td>EDDIE MONEY</td>
<td>I'll Get By</td>
<td>Columbia</td>
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<tr>
<td>6</td>
<td>SHANICE</td>
<td>I Love Your Smile</td>
<td>Motown</td>
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<td>7</td>
<td>MICHAEL BOLTON</td>
<td>Missing You Now</td>
<td>Columbia</td>
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<tr>
<td>8</td>
<td>RIGHT SAID FRED</td>
<td>I'm Too Sexy</td>
<td>Charisma</td>
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<td>9</td>
<td>KARYN WHITE</td>
<td>The Way I Feel About You</td>
<td>Warner Bros.</td>
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<td>10</td>
<td>TEVIN CAMPBELL</td>
<td>Tell Me What You Want Me To Do</td>
<td>Qwest/W.B.</td>
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<tr>
<td>11</td>
<td>GENESIS</td>
<td>I Can't Dance</td>
<td>Atlantic</td>
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<td>12</td>
<td>PAULA ABDUL</td>
<td>Videology</td>
<td>Captive/Virgin</td>
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<td>13</td>
<td>GEORGE MICHAEL/ELTON JOHN</td>
<td>Don't Let The Sun Go...</td>
<td>Columbia</td>
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<td>14</td>
<td>BRYAN ADAMS</td>
<td>There Will Never Be Another Tonight</td>
<td>A&amp;M</td>
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<td>15</td>
<td>NIRVANA</td>
<td>Smells Like Teen Spirit</td>
<td>DGC</td>
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<td>16</td>
<td>KEITH SWEAT</td>
<td>Keep It Comin'</td>
<td>Capitol/Entertainment/Elektra</td>
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<td>17</td>
<td>PAUL YOUNG</td>
<td>What Becomes Of The Brokenhearted</td>
<td>MCA</td>
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<td>18</td>
<td>SMITHEREENS</td>
<td>Too Much Passion</td>
<td>Capitol</td>
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<td>19</td>
<td>ATLANTIC STARR</td>
<td>Masterpiece</td>
<td>Reprise</td>
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<td>20</td>
<td>JOHN MELLENCAMP</td>
<td>Again Tonight</td>
<td>Mercury</td>
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<td>21</td>
<td>RICHARD MARX</td>
<td>Hazard</td>
<td>Capitol</td>
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<td>22</td>
<td>SIMPLY RED</td>
<td>Stars</td>
<td>Atco/EastWest America</td>
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<td>23</td>
<td>THE KLF</td>
<td>Justified &amp; Ancient</td>
<td>Arista</td>
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<td>BOYZ II MEN</td>
<td>Uhh Ahh</td>
<td>Motown</td>
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<td>BONNIE RAITT</td>
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<td>COLOR ME BADD</td>
<td>Thinkin’ Back</td>
<td>Giant/Reprise</td>
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<td>PM DAWN</td>
<td>Paper Doll</td>
<td>Gee Street/Island/PLG</td>
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<td>28</td>
<td>GUNS N’ ROSES</td>
<td>Live And Let Die</td>
<td>Geffen</td>
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<td>29</td>
<td>ERIC CLAPTON</td>
<td>Tears In Heaven</td>
<td>Reprise</td>
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<td>30</td>
<td>VAN HALEN</td>
<td>Right Now</td>
<td>Warner Bros.</td>
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<tr>
<td>31</td>
<td>VANESSA WILLIAMS</td>
<td>Save The Best For Last</td>
<td>Wing/Mercury</td>
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<tr>
<td>32</td>
<td>WILLIAMS BROTHERS</td>
<td>Can’t Cry Hard Enough</td>
<td>Warner Bros.</td>
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<tr>
<td>33</td>
<td>NATURAL SELECTION</td>
<td>Hearts Don’t Think</td>
<td>Atco/EastWest America</td>
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<tr>
<td>34</td>
<td>ONE 2 ONE</td>
<td>Peace Of Mind</td>
<td>A&amp;M</td>
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<tr>
<td>35</td>
<td>MARIAH CAREY</td>
<td>Can’t Let Go</td>
<td>Columbia</td>
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<tr>
<td>36</td>
<td>CURTIS STIGERS</td>
<td>You’re All That Matters To Me</td>
<td>Arista</td>
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<td>37</td>
<td>OZZY OSBOURNE</td>
<td>Mama, I’m Coming Home</td>
<td>Epic</td>
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<td>38</td>
<td>BIG AUDIO DYNAMITE II</td>
<td>The Globe</td>
<td>Columbia</td>
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### Chartbound

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<thead>
<tr>
<th>Artist</th>
<th>Title</th>
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<th>Reports</th>
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<td>KATHY TROCCOLI</td>
<td>Everything Changes</td>
<td>Reunion/Geffen</td>
<td>125</td>
<td>78</td>
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<tr>
<td>NIA PEEPLES</td>
<td>Kissing The Wind</td>
<td>Charisma</td>
<td>111</td>
<td>26</td>
<td>70</td>
<td>15</td>
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<tr>
<td>*ROXETTE</td>
<td>Church Of Your Heart</td>
<td>EMI</td>
<td>108</td>
<td>108</td>
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Editor: Dave Sholin
Assoc. Editor: Annette M. Loi

www.americanradiohistory.com
Written and Produced by John Mellencamp
From the Mercury CD & Cassette "Whenever We Wanted"
314 510 151-2/4

John Mellencamp
"Again Tonight"

Gavin Top 40
24*-22*
31% Hit Factor

Vanessa Williams
"save the best for last"

Triple Format Smash!!!
Gavin Top 40: 40*-33* A Most Added!
Gavin A/C: 14*-8* 83% Hit Factor
Gavin Urban: 21*-16*

From the gold album, "The Comfort Zone"
Produced and Arranged by Keith Thomas for Yellow Elephant Music, Inc.
Written by Wendy Waldman, Jon Lind and Phil Galdston
Executive Producer: Ed Eckstine
Management: Harvey & Company
## UP & COMING

Reports | Adds | On | Chart
--- | --- | --- | ---
79 | 5 | 33 | 41 | THE DOVES - Beaten Up In Love Again (Elektra)
78 | 8 | 25 | 45 | SHAMEN - Move Any Mountain (Epic)
74 | 24 | 42 | 8 | L.A. GUNS - It's Over Now (Polydor/PLG)
68 | 10 | 35 | 23 | MARKY MARK AND THE FUNKY BUNCH - I Need Money (Interscope/EWA)
68 | 63 | 4 | 1 | *STACY EARL - Romeo & Juliet (RCA)
67 | 12 | 21 | 34 | MINT CONDITION - Breakin' My Heart (Pretty Brown Eyes) (Perspective/A&M)
61 | 11 | 12 | 38 | CHRIS CUEVAS - You Are The One (Atlantic)
59 | 3 | 30 | 26 | DAN HILL - I Fall All Over Again (Quality)
58 | 17 | 26 | 15 | TOM PETTY AND THE HEARTBREAKERS - Kings Highway (MCA)
57 | 38 | 1 | 18 | *NEW KIDS ON THE BLOCK - If You Go Away (Columbia)
56 | 25 | 26 | 5 | HAMMER - Do Not Pass Me By (Capitol)
55 | 28 | 15 | 12 | CE CE PENISTON - We Got A Love Thang (A&M)
53 | 20 | 16 | 17 | CELINE DION AND PEABO BRYSON - Beauty And The Beast (Epic)
48 | 3 | 27 | 18 | BABY ANIMALS - Painless (Imago)
48 | — | 6 | 42 | BAD ENGLISH - The Time Alone With You (Epic)
45 | 45 | — | — | *THE STORM - Show Me The Way (Interscope/EWA)
42 | 10 | 30 | 2 | BLUE TRAIN - The Hardest Thing (Zoo)
39 | 2 | 25 | 12 | ARETHA FRANKLIN/MICHAEL MCDONALD - Ever Changing Times (Arista)
38 | 9 | 26 | 3 | NUCLEAR VALDEZ - Share A Little Shelter (Epic)
37 | — | 21 | 16 | CLIVILLES + COLE - Pride (In The Name Of Love) (Columbia)
35 | 2 | 14 | 19 | SALT-N-PEPA - You Showed Me (Next Plateau)
34 | 4 | 18 | 12 | CAUSE AND EFFECT - You Think You Know Her (SRC/Zoo)
34 | 3 | 27 | 4 | KIX - Tear Down The Walls (Atco/EastWest America)
33 | 4 | 9 | 20 | ENYA - Caribbean Blue (Reprise)
32 | — | 12 | 20 | BLUR - There's No Other Way (Food/SBK)
32 | 4 | 24 | 4 | TERRI NUNN - Let Me Be The One (DGC)
30 | 3 | 22 | 5 | MASSIVE ATTACK - Be Thankful For What You've Got (Virgin)
29 | 29 | — | — | *RICHIE SAMBORA - One Light Burning (Mercury)
26 | 6 | 16 | 4 | DRAMARAMA - Haven't Got A Clue (Chameleon/Elektra)
25 | — | 18 | 7 | FARM - All Together Now (Sire/Reprise)
24 | 1 | 18 | 5 | WORLD ON EDGE - Wash The Rain (Charisma)
23 | 4 | 15 | 4 | CURTIS SALGADO and the STILETTOs - Star Bright Star Lite (JRS/BFE)

Dropped: #32-Rythm Syndicate, #34-The Storm (I've Got), #36-Ce Ce Peniston (Finally), #38-Northern Pikes, Jon Bon Jovi, Lita Ford, Maggie's Farm, MC Brains.
ATLANTIC DELIVERS THE HITS

MR. BIG
"To Be With You"

GAVIN TOP 40: #1
237 STATIONS INCLUDING 92 AT #1!
GAVIN A/C: DEBUT-27*

GENESIS
"I Can't Dance"

GAVIN TOP 40: 16*-11*
226 STATIONS • 61% HIT FACTOR
KRBE ADD WVIC ADD WPLJ 13-11
EAGLE106 16-13 WNVZ 19-15 KIIS/FM 20-16
Z100 21-19 B94 26-22 KEGL 28-23

CHRIS CUEVAS
"You Are The One"

GAVIN TOP 40: UP & COMING 61/11
39% HIT FACTOR
WAVA ADD G105 ADD KROC/FM ADD Y94 ADD
ALREADY ON: WNVZ, HOT 102, B94, WIOQ, WZOU, WBBQ, KKFR, HOT97.7, WXKJ

BETTE MIDLER
"In My Life"

GAVIN OUT-OF-THE-BOX Q95/FM-Detroit
GAVIN A/C: DEBUT IN UP & COMING

DEVONSQUARE “If You Could See Me Now”
## HIT FACTOR

**Top 40** Research:  
Keith Zimmerman  

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

<table>
<thead>
<tr>
<th>ARTIST TITLE</th>
<th>LABEL</th>
<th>Reports</th>
<th>Adds</th>
<th>1-5</th>
<th>6-10</th>
<th>11-20</th>
<th>21-30</th>
<th>Uncharted</th>
<th>Hit Factor</th>
<th>Weeks</th>
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<tbody>
<tr>
<td>MR. BIG - To Be With You</td>
<td>(Atlantic)</td>
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<tr>
<td>PRINCE AND THE N.P.G. - Diamonds And Pearls</td>
<td>(Paisley Park/Warner Bros.)</td>
<td>237</td>
<td>4</td>
<td>162</td>
<td>35</td>
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<td>93%</td>
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<td>AMY GRANT - Good For Me</td>
<td>(A&amp;M)</td>
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<td>MICHAEL JACKSON - Remember The Time</td>
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<td>230</td>
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<td>22</td>
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<td>101</td>
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<td>EDDIE MONEY - I'll Get By</td>
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<td>48</td>
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<td>SHANICE - I Love Your Smile</td>
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<td>51</td>
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<td>RIGHT SAID FRED - I'm Too Sexy</td>
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<td>TEVIN CAMPBELL - Tell Me What You Want Me To Do</td>
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<td>PAULA ABDUL - Vibeology</td>
<td>(Captiva/Virgin)</td>
<td>190</td>
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<td>GEORGE MICHAEL &amp; ELTON JOHN - Don't Let The Sun Go Down</td>
<td>(Col.)</td>
<td>139</td>
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<td>RTZ - Until Your Love Comes Back Around</td>
<td>(Giant/Reprise)</td>
<td>204</td>
<td>6</td>
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<td>21</td>
<td>95</td>
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<td>BRYAN ADAMS - There Will Never Be Another Tonight</td>
<td>(A&amp;M)</td>
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<td>NIRVANA - Smells Like Teen Spirit</td>
<td>(DGC)</td>
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<td>KEITH SWEAT - Keep It Comin'</td>
<td>(Vintertainment/Elektra)</td>
<td>149</td>
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<td>PAUL YOUNG - What Becomes Of The Brokenhearted</td>
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<td>U2 - Mysterious Ways</td>
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<td>JOHN MELLENCAMP - Again Tonight</td>
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<td>RICHARD MARX - Hazard</td>
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<td>SIMPLY RED - Stars</td>
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<td>THE KLF - Justified &amp; Ancient</td>
<td>(Arista)</td>
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<td>BOYZ II MEN - Uhh Ahh</td>
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<td>COLOR ME BADD - Thinkin' Back</td>
<td>(Giant/Reprise)</td>
<td>172</td>
<td>27</td>
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<td>PM DAWN - Paper Doll</td>
<td>(Gee Street/Island/PLG)</td>
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<td>18</td>
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<td>(Reprise)</td>
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<td>VAN HALEN - Right Now</td>
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<td>15</td>
<td>58</td>
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<td>VANESSA WILLIAMS - Save The Best For Last</td>
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<td>148</td>
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<td>6</td>
<td>13</td>
<td>47</td>
<td>31</td>
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<td>WILLIAMS BROTHERS - Can't Cry Hard Enough</td>
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<td>25</td>
<td>62</td>
<td>45</td>
<td>18%</td>
<td>5</td>
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<td>ONE 2 ONE - Peace Of Mind</td>
<td>(Epic)</td>
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<td>CURTIS STIGERS - You're All That Matters To Me</td>
<td>(A&amp;M)</td>
<td>125</td>
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<td>OZZY OSBOURNE - Mama, I'm Coming Home</td>
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<td>127</td>
<td>35</td>
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<td>BIG AUDIO DYNAMITE II - The Globe</td>
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<td>29</td>
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<td>KATHY TROCCOLI - Everything Changes</td>
<td>(Reunion/Geffen)</td>
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<td>78</td>
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<td>NIA PEEPLES - Kissing The Wind</td>
<td>(Charisma)</td>
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<td>ROXETTE - Church Of Your Heart</td>
<td>(EMI)</td>
<td>108</td>
<td>108</td>
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<td>THE DOVES - Beaten Up In Love Again</td>
<td>(Elektra)</td>
<td>79</td>
<td>5</td>
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<td>6</td>
<td>13</td>
<td>19</td>
<td>33</td>
<td>27%</td>
<td>11</td>
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<tr>
<td>SHAMEN - Move Any Mountain</td>
<td>(Epic)</td>
<td>78</td>
<td>8</td>
<td>2</td>
<td>4</td>
<td>14</td>
<td>25</td>
<td>25%</td>
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<td>L.A. GUNS - It's Over Now</td>
<td>(Polydor/PLG)</td>
<td>74</td>
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<td>MARKY MARK &amp; THE Funky Bunch - I Need Money</td>
<td>(Interscope/EWA)</td>
<td>68</td>
<td>10</td>
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<td>STACY EARL - Romeo &amp; Juliet</td>
<td>(RCA)</td>
<td>68</td>
<td>63</td>
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<td>MINT CONDITION - Breakin' My Heart</td>
<td>(Perspective/A&amp;M)</td>
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<td>12</td>
<td>7</td>
<td>4</td>
<td>10</td>
<td>13</td>
<td>21</td>
<td>31%</td>
<td>5</td>
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<tr>
<td>CHRIS CUEVAS - You Are The One</td>
<td>(Atlantic)</td>
<td>61</td>
<td>11</td>
<td>6</td>
<td>9</td>
<td>14</td>
<td>12</td>
<td>39%</td>
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</tbody>
</table>
one light burning

The new single
from the debut album,
"Stranger In This Town."

Produced by: Neil Dorfsman & Richie Sambora
Management: Frank Dileo

www.americanradiohistory.com
As we grow older, it becomes more apparent that one of life's few constants is change. We happen to operate in an industry where change occurs at breakneck speed, making us at times numb or oblivious to everything going on. Quite a lot has gone down in the twelve months that's elapsed since our last Gavin Seminar, affecting everyone associated with Top 40 radio.

Jeff Pollack spelled out his vision of a gloomy future for mainstream stations in last week's column and as one might expect, reaction has been mixed. Former programmer and now Director Of Video/Promotion Operations at Arista Records, Steve Peurun, counts himself in the camp that "tends to agree" citing, "too many things working against the format. The main thing is population—there aren't as many 12-24 bodies as there used to be. Secondarily, Top Forty stations can no longer get teens AND 25-34 women. It doesn't happen anymore for two reasons: 1) very little commonality in musical tastes between the age groups and 2) the A/Cs have gotten smarter, realizing they can still get demos and play the hits. It's squeezed Top Forty. Add in the ethnic factor and too many signals."

Steve agrees with those who continue to say Top 40 needs to appeal 12-24, but says agencies don't care about that demo. "MTV may become the only outlet for teens as advertisers buy mixed TV, but not radio."

However, POWER 99 (WAPW) Atlanta PD Rick Stacy is bullish on the format explaining that while he understands what Jeff is saying he thinks, "safe, conservative PDs at Top 40 stations" spell disaster nowadays. Rick points out, "We've gotten really aggressive on new music, shied away from beat records and gone back to a 'seat of the pants' programming philosophy. If a market has Hispanic content, a Dance Top Forty will undoubtedly cause a problem."

But he recommends, "taking control of your own music and not making decisions by how many adds a particular song gets. Do with your station what the Dance stations are doing—get in there and play the records that'll make the station sound hot—it's all very subjective."

Rick fears that some, especially managers, will take Pollack's statement literally, not understanding that programming is different today. "It requires emotion, passion. If you don't have any of that feeling you're going to get killed. Dance music stations create a feeling—they reflect the club life, the single life. At Alternatives, the feeling is cutting edge, rebellious. At POWER 99 it's energy, cutting edge and that I'm on top of the world feeling. We're selling a mood, selling a sound track."

Little doubt as to where Steve Kingston, VP/ Director, Operations and Programming at Z100 (WHZT) New York stands. As to Jeff's charge that mainstream radio is dying, Steve replies with a chuckle, "Well, if Z100's ever in the market for a consultant I know who not to hire!" The dependence on a killer morning show is not news to him. "This is a highly competitive, highly niched, demo-driven, ever increasing adult world we're all living in, that has less 11-year-olds becoming teenagers and less 24-year-olds becoming 25. Obviously, entertainment is a big factor in any format, and morning shows—successful, entertaining, provocative, compelling morning shows play a part in any format. For example, look at the success story of All-Sports WFAN, a smoking hole of a station before Imus arrived, which achieved nearly overnight success."

Steve says it all comes down to the four M's: Mornings, Music, Marketing and Money. "The best morning show, the best music and the station that spends the most money to market themselves will be successful." As for getting variety on the dial as opposed to getting it from one station Kingston argues, "It's just not true. In New York, you have an ethnic Dance station that predominantly serves the Hispanic audience. There are pure Top Forty stations that records this format can claim i.e. Mr. Big, Right Said Fred, Genesis, U2, etc."

Steve backs up his analysis with this claim, "I maintain that I will prove him (Jeff Pollack) wrong in one year; that this station will not change format, will remain a Top Forty station and operate within the parameters of what nineties' Top Forty is and will be successful and dominant one calendar year from today—I guarantee that will happen. If Mr. Pollack would like to take me up on the bet he can call me collect at (212) 239-2300. We'll highlight several other comments in two weeks."

Seems no matter what the particular Top 40 lean or what the market, VANESSA WILLIAMS is unstoppable. On fire at HOT 97-14, WHTK 30-21, B96 29-21, WNCI 21-14, WBBQ 39-29, WJZQ 25-15, WJYX 31-22, KJIS 23-15, WAAL-/FM 33-23 and MIX 107.5 15-5. New on: KSND, B104, KDON, KZMG, WNVZ, Q102, WNFI, KGGG, WVQX, WDJX, Q106.5, 297, KEWB, CFTR, WTCI-/FM, etc. Y94 Fargo/Moorhead, ND has been on ONE 2 ONE since the holidays and debuts it at #28. PD Jack Lundy reports it's generating positive callout with females 21-plus. Also enters the top thirty at WZYQ, KK92, WQID, KLZL, KOYE, KISM, KVHT, WIQQ, WQWP, KZ103 and KFMC.

NEW KIDS ON THE BLOCK continue to burn up those phone lines! Number one requested at KCQA Oxnard, CA and ADDed at #24. Bruce St. James, PD/MD at KJYK Tucson takes it 27-21, reporting number one phones for the second week and notes he's getting "no negatives." Top twenty at KISS 108, WZOU, WIQQ/FM, B96, Q106, KQMQ, etc.

Adults 18-plus are calling for THE DOVES at WJAT/FM Swainsboro, GA, where they chart 22-18. Hot at KWOD 8-7, WPWP 16-13, KAGO 6-4, KONG 13-10, KKYS 24-18, KEEP 13-11, KGWY 10-8, WNKO 8-7, K96 #2, KJLS 17-13, KTUF 17-14.

On MINT CONDITION from day one, KSTN...
CONGRATULATES ITS’ STAFF
FOR STILL BEING FRESNO’S

#1 CHR !!*

Persons 12+
B95 #3
KQPW #4

Persons 18-34
B95 #3
KQPW #8

Persons 18-49
B95 #4
KQPW #9

We would also like to extend best wishes to KQPW in their quest for medium market station of the year. And also to KQPW, keep the faith -- maybe someday Hell will freeze over!

*ALL NUMBERS ARE MON-SUN 6a-12Mid, FALL ’91 ARB.
ON MANAGEMENT

a manager you have both the right and the responsibility to confront problems in performance. And that is is key to how to deal with this issue.

Doug Amis, Vice President of Administration for Semiconductor Systems, Inc., suggests that the manager “focus on work-related and performance-related behaviors.” What you must do is have a face-to-face with the employee and describe the fact that his/her performance is dipping and that you are concerned about it. Don’t mention drugs or alcohol unless you have absolute proof of it. (If you erroneously accuse someone of substance abuse, you may get slapped with a lawsuit.) Concentrate on job performance, and in the process of discussing the performance problem (and don’t forget to encourage discussion), the employee may well volunteer the cause of the problem.

For example, you might say something like, “I’m noticing a fall-off in your performance.” (Or, “I’m noticing that your ability to work with the others is deteriorating.”) “I’m very concerned about it. I want you to succeed. Is there anything going on that I should know about? Are there any problems you’re having that you want to talk about? Let’s work on this together.”

You may have to repeat this scenario several times before the employee opens up to you. Two reasons: One, substance abusers have a notorious reputation for denial (“Oh, I can handle the booze/coke/pills, etc.”) or, “I’m not an alcoholic, it’s not affecting my work.” To get through that denial, you’ve got to keep on pressing. Second, you’ve got to give the substance abuser a reason to trust you. Why should he or she open up to you about their marriage problems, or their work pressures, or whatever is driving them to seek solace in activities that may be grounds for dismissal? Trust like that grows.

On the other hand, remember that you must be very clear that you are very concerned about the employee’s performance problems. You want to convey to the person that you are ready to help, but you expect that those performance problems will be rectified. In other words, offer the helping hand, convey that you’re not making any moral or personal lifestyle judgment, and be patient and empathetic (especially if the employee decides to open up), but make it very clear that you cannot and will not tolerate sub-par performance for any length of time. It’s a delicate balance you must play: good cop and bad cop simultaneously. Otherwise you run the risk that the employee won’t “get it.”

Again, the key is to concentrate on performance on the job. Give the person clear feedback and offer support, and then monitor the person closely. Briefly document your feedback sessions so that you have a record of them. Meanwhile, convey publicly to all your employees two things. One, their personal lives are their own business, but their professional lives are everybody’s business. If anyone’s performance suffers as a result of drugs or drinks, then everyone’s performance and job security is necessarily threatened. Two, nobody will be fired for substance abuse, if—and here is a big if—they either quit or at least seek professional help.

Many organizations have found it prudent to pay for professional help for their employees. Many health and benefit packages include such help, for example Employee Assistance Programs which may require the employee to fork over a modest deductible. You must decide on a case by case basis, or on a company-wide policy basis whether the employee should take a leave of absence during his/her therapy, whether or not his/her pay will be suspended, and so on.

As Doug Amis pointed out: “The worst thing for a manager to do is to ignore the problem and let it continue. The employee’s performance will continue to slide, and other employees will notice the manager’s inaction.”

To summarize: Talk about actual performance on the job. Insist on changes. Offer support and help. Offer reassurance that termination will not occur if the person decides to cop to it and seek professional help. If possible, pay for the professional help. It’s a good investment.

Thanks for a provocative question. We’re looking for some more provocative questions—about planning, organizing, leading, marketing or anything regarding management. Please forward your comments to me or Beverly Mire c/o the Gavin Report. Our fax number is (415) 495-2580. Thanks for reading, and if you have any thoughts on this column, feel free to write, or tell me personally at this week’s Gavin Seminar.
For professional and dependable service, Music Express has driven away with all the honors AGAIN! We are extremely proud to announce that Music Express has been honored as “Limousine Operator of the Year” by the National Limousine Association in conjunction with the industry trade, Limousine & Chauffeur Magazine. When you consider that there are over seven thousand limousine companies in consideration for this award, our gratitude is multiplied.

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We are thankful to the NLA for this award and we are thankful to our extraordinary clients whom we service….because service is what Music Express is all about.

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Quite a bit of music radio today is so sterile that some stations have no personality of their own. In the effort to reduce "clutter," the baby has disappeared with the bathtub, and many stations are perceived as little more than convenient substitutes for a tape deck. When radio places itself on this level it's in trouble, because even with the most diligent and accurate research stations cannot be as responsive to any individual listener's taste as their own tape or CD collection may be.

At that point, the station is chosen for essentially negative reasons—"don't have to change the tape," evance to all formats. They are apropos to the point I was just attempting to make, and from which I now quote with his permission:

"Few people can honestly say their vocation is also an avocation. One thing many radio folk hate in common is making radio a career choice early in life, usually in their teens and younger. Think back to that time before you became a professional, and the reason why radio seemed so appealing.

"For me it was a combination of music and format that as a youngster had me glued to my transistor late into the night. As a listener, Top 40 has always been my format of choice. It's appeal lies in the excitement it's designed to provide, with an emphasis on the best current hit music available...

"It's disturbing when I hear people, including PDs, question the viability of Top 40. The public's desire to hear their favorite hit songs a lot remains a constant in a world that has changed a great deal since the format was conceived. While it may not be everybody's cup of tea, it's critical that today's Top 40 practitioners have a passion for the music and the elements that create the format's sizzle and unique appeal. At this juncture, there's only room on the bus for those who are true fans as well as professionals."

Sholin went on to quote some of today's leading Top 40 programmers on the subject, and I'd like to repeat two of those comments here:

Bill Richards, program director of KIIS-Los Angeles: "Follow your instincts. Radio is the video of the mind. Push yourself to create a radio station you hear in your heart. Top 40 isn't dead—what may be dying is taking risks. At KIIS we experiment all the time, trying never to let ourselves become stagnant."

And Garry Wall, president of Garry Wall Media, San Diego: "Everybody says 'the music is bad, we need better music.' Radio doesn't make music, radio presents music. Jukeboxes belong in bars. The music part of radio is what you play and how you choose to play it. The radio part is everything else. That's what ultimately makes or breaks any station."

Those thoughts present a challenge not only to Top 40 programmers, but programmers of every format. All too many PDs feel that when they leave Top 40 for some other format, they also leave behind risk-taking, production values, excitement and the pressure to succeed. These are properly part of winning stations in every format! Dave Sholin tells me he expects to address these matters further in his Top 40 panel at this week's Gavin Seminar in San Francisco, which should make his session a must-attend for all PDs.

Incidentally, Sholin, in his December 6 column, also touched on research results that, although specifically relating to young listeners aged 8 to 24, have some real relevance to programmers in A/C and other adult formats. The research was from Xtreme, Inc., of New York, and Dave quotes Erma Zandel as noting that for teens, radio isn't the priority it once was. (I wonder how much the programming approach of many stations today may be responsible for that.) "Utilizing a panel of two thousand young people around the country...Erma's found a clear distinction between male and female listening habits. 'In the work we've done with teens,' she concludes, 'girls are more involved with radio than boys. Boys seem to be much more interested in having control over what they're listening to, so they're more likely to hate CD players or tape decks in their cars, while girls are more inclined to listen to the radio.'"

I've been aware for many years, via my A/C research, that a format works well only when female-directed, and the reason seemed to be that female tastes tend to be more unanimous, whereas there seems to be much less consistency in what individual men prefer. Furthermore, in social situations, it seems to be the woman who controls the station selection and the radio listening decisions. I now wonder, in light of the above, how much this may be due to a consistent male characteristic, translated to adult terms, which may make men less dependable listeners to any format in particular! An interesting thought for any programmer to ponder. And perhaps, to discuss at the Gavin Seminar now underway in San Francisco. Hope I see you there!
Bill Graham was an inspiration to us all. Bill Graham Management is proud to have shared in his dream and promises to continue to uphold his traditions.
SPINAL TAP

The Missing Years

Nigel Tufnel and David St. Hubbins Fill The Gap 'tween The Tap

by Kent Zimmerman
Nigel speaks in a clear, calm upper class British accent devoid of the wear, tear and stress you’d expect from a veteran of over seventeen rock albums. Still, he is audibly excited about the release of Break Like The Wind, a guitar album concocted by no less than four producers with guest appearances by such heroes as Jeff Beck, Slash and Joe Satriani. Nigel has an unintentional wit that becomes a bit of a problem for interviewers. You don’t want to laugh for fear of detailing his earnest patience and cooperative spirit. But beware. He can turn a bit cantankerous as he did when—well, if you read on, you’ll see.

KZ: Over the weekend I watched the Marty DeBergi film, This Is Spinal Tap, for the first time in a long time. With the passage of time, what are your feelings about the film?
NT: Frankly I don’t call him a filmmaker. I call him a hatchet man.

KZ: A hatchet man? Do I sense frustration or bad feelings about the movie? NT: It’s more than frustration, even though that’s faded away a bit. If you look at the film that he did, This Is Spinal Tap, people come out laughing. I’ve seen that happen. There was a lot of deception in the film. For instance, he chooses to show when Derek is onstage and can’t get out of the pod rather than the hundreds of times he did get out. He made us look funny and pathetic. What you saw was a hatchet job, really. It wasn’t the real tour.

KZ: Have you guys stayed together during the 10 years since that movie came out?
NT: It’s been eight years. No, no. After Japan, I made my way west with some difficulty, stopping at various places along the way, one place being Switzerland where I was drafted into the Swiss army by mistake. It was quite sad, actually. I couldn’t convince them that I was not really army material. I spent about a month or two in the Swiss army, which is not a bad army. If you’re going to be in an army, it might as well be the Swiss army. They’ve got nice hot chocolate every morning. They’ve also got cheese.

KZ: Do they really issue those knives?
NT: Yes, and that’s the only good thing that I’ve come away with. It’s a wonderful knife that’s got all these blades. You can cut, you can saw, you can file things. Great, yeah.

KZ: While you were in the Swiss army, were you able to write music?
NT: Well, you know they don’t allow you to keep a stack of Marshalls in the barracks. This was a problem.

KZ: Why?
NT: It was a space problem and noise problem. So I started getting into more ethnic types of music. Ethnic music has taken me all over the world. I would try to record ethnic music that I would then use in my own music.

KZ: What ethnic persuasions interested you most?
NT: For instance, it started in Switzerland, although the Swiss people are not very ethnic. They’re very clean, but they’re not very ethnic.

KZ: Pretty neutral, too.
NT: They’re so neutral they never fight and truthfully, they’re not very interesting. No one is yelling at each other. It’s more like, “Would you eat a piece of Swiss cheese? Would you like a chocolate? Would you like to go skiing?” It’s all very nice. No one says, “Bugger off you twit.” So I started thinking maybe it’s the climate. So I got on a boat and I sailed all the way to the Pacific islands, somewhere near Micronesia. There’s a small group of islands that I’d heard about called the peep islands.

KZ: How do you spell that?
NT: Well it’s not as you would think. People laugh. They think it’s a dirty word. It’s Pei Pei Islands. And the Pei Pei people have a very interesting rhythmic concept. It’s not in any time signature that we can relate to. So I recorded a lot of their music and used it on some of the new tunes.

KZ: When exactly was this in relation to the film?
NT: Well, when I first went to the Pei Pei’s, my first Pei Pei visit was in ’87 and I went back there in ’89. And in between, of course, I was doing my inventing. I have a place outside of London, a little farm house and I’ve got a shack, you know, a shed sort of thing where I do my inventing. I’ve got two inventions. One is an amp capo.

KZ: An amp capo?
NT: Yes it’s just gone into production, in fact.

KZ: What is an amp capo? Is it similar to a guitar capo that straps around the neck allowing you to changes keys while playing basic chords?
NT: Yes! Let’s say that you can only play guitar in one key. That happens to some people. So I started thinking, “How could these people get to learn to play the other Tap songs without learning other chords?” So I came up with this theory which is based on squeezing sound. And depending on how high it is on the cabinet, you get a different key.

KZ: Something like a big elastic strap around the amp?
NT: Yes, exactly. Now the other thing I’ve been working on is a folding wine glass.

KZ: Now wait a minute, I’ve seen those collapsible cups you take on camping trips.
NT: No, no it’s not a cup...

KZ: They always leak.
NT: No, no wait. It’s not a cup. It’s made of glass and the four sides fold in. People may want to go on a picnic, but don’t want to use those plastic cups. You’ve got a good bottle of wine and you need a nice proper wine glass. How can we take wine glasses and not have them break? Something you can put in your pocket. So I came up with this invention. There is a problem because the four sides are hinged and they leak. That’s a given. Your pocket and your lap will be soaking wet—filled with Chardonnay or whatever. But, it’s not so much whether the idea works or not as it’s a continued process of perfection, isn’t it? Now when people ask me what it is I
KZ: It's far more serious than that sometimes.
NT: Especially when you can affect the world. If you listen to our new record, one song I did is called "Clam Caravan." That, in many ways, is a history of man in a song.

KZ: In one song?
NT: In one song, yes.

KZ: During the time you were traveling the Pei Pei Islands, did you notice how rock and roll became a giant social force with projects like Live Aid and Band Aid? Did you miss being a part of that? Helping people...
NT: The answer is no. I did not miss it because I believe in helping people in my own way. I think that rock and roll, even if it's played at a local club, is helping people. I'll tell you how. What happens is the promoter pays me, right?

KZ: One hopes.
NT: Now I go home with, let's say for the sake of argument, 500 pounds in my pocket. I go out the next day to shop and I buy something and I take it home. I spend the money, the man in the shop gets the money. He goes home to his wife and says, "Look! 500 pounds!" Then I go home with . . . y or z and I stay home.

KZ: So Spinal Tap are consumers contributing to the good of the...
NT: It's for the good of the world really. We do have our charities as well. I have a very serious charity which I've been working on and I'll tell you if you're interested.

KZ: I'm very interested...
NT: It's this: In working with animals in these various ethnic places that I've gone, I've noticed a very sad look in their faces, whether it be a monkey or a bird or a reptile. They look sad to me. I was thinking, why do they look so sad? They can't talk but they can listen. And I thought, "I know what it is." They might want to live in another country and they can't say it. They don't have a lawyer to listen to them, so I'm standing up for their rights. What if a little chimp somewhere says I'd like to live in Paris for a year? Who's gonna let him do that? So I've set up a fund where different animals all over the world can live in different countries. Let's say there's a hippopotamus that fancies living in New Jersey just for six months, just to get the feel of it. Well, how's he gonna get over there by himself? He can only make a grunting noise. I'm going to help him. I've put away some money for a fund called Animal Travel. A.T. we call it for short.

KZ: An excellent charity with a classic niche. Now tell me about the new record and how you met up with the other guys.
NT: We got together at the funeral of our ex-manager Ian Faith.

KZ: Ian Faith died?
NT: Oh, yeah he died.

KZ: That's too bad.
NT: Well, not for us. It was quite a happy moment, in fact. He'd been bickling us for quite a while. And the irony of it all, of course, was at his funeral where there was a little buffet set up. They made us pay for it! So even in death he's screwing us. And there have been some other deaths, as you know. Our drummer Mick died during the Japanese tour. Viv Savage, our keyboard player died as well. He was visiting the grave of Mick Shrimpton and the grave exploded.

KZ: Oh, man...
NT: A lot of people think it was methane gas or something. They're buried next to each other. Now we've got a new keyboard player and a new drummer.

KZ: You've also got a new record label, having left Polymer.
NT: We're on MCA and we've just finished the record and it's called Break Like the Wind. That's also a track on the record. We'll have some surprise guests on the record. On the song "Break Like the Wind" there are some surprise guests. And there's a power ballad, a duet with David St. Hubbins and a very famous woman singer who is very exciting.

KZ: You won't tell me what it is?
NT: Yes I will. Her name is Cher. The record was produced by four different producers because we have our differences, of course. They were Steve Lukather, Danny Kortchmar, Dave Jerden and T Bone Burnett.

KZ: Four very different guys.
NT: Yes, they're quite different, but we need different people since someone's going to be getting into an argument after about three tracks anyway. We figured we might as well plan it that way and it worked out well.

KZ: How was T Bone Burnett to work with?
NT: T Bone is a lovely chap. He's very tall, really too tall to be working in music, but you can't tell him that because I think it would hurt his feelings. He's just too tall for a control room. He should actually stay home, lie down and watch some television or something.

KZ: I hear Jerden is very good with guitar players.
NT: Yeah, well he had some very interesting ideas and he let me know what those were and I let him know what I thought of them. But yes, all the tracks sound really good. Swizz Zappa has a guest solo, so it's quite exciting.

KZ: This is album number 17, right?
NT: You lose track, there are just so many—The Sun Never Sweats, Shark Sandwich. It just goes on and on.

KZ: Was the studio technology the same since making the last record?
NT: It's changed quite a bit. On this record we found the 1961 demo of "All The Way Home" and it's obviously mono and all that. And there's another surprise—the flip side of "Flower People" which is called "Rainy Day Sun." That's really an interesting track. T Bone remixed those. Yes, the technology has changed quite a bit. It's all a lot of digital stuff now. Jerden's stuff was all digital and, you know, that takes a little bit of getting used to. But it's all for the better I suppose.

KZ: I hate to refer to the film especially since there's ill feelings involved, but it seemed like you guys were living in this artificial world, almost a bubble. I'm wondering if reality has since seeped into your lives.
NT: I don't quite know what you're talking about! I don't know you, but it sounds like you're living in a bubble. I don't mean any disrespect of course, because I've never met you. We're living in the world of the world, you know. If I was a bubble, the bubble would have broken in the Pei Pei Islands.

Bone Burnett.
because that's as real as it gets. So I think you'd better go home and look in the mirror when you shave and say-I don't know if you shave—"Kent, you're the one living in a fuckin' dream world!" Wake up! Loosen that belt and don't cast aspersions, as they say.

KZ: Have you changed your look at all? Are we going to recognize you guys at the Gavin Seminar? And is Spinal Tap making any outrageous fashion statements these days?

NT: I look for comfort on stage, personally. Derek looks for pain. If he can wear a ring in his nipple he'll wear it. So everyone has a different philosophy about that. At the American Music Awards I wore a one-piece Spiderman suit, but aside from that, I just go with what's comfortable to play in.

KZ: Do you have a problem with people misquoting you?

NT: No, I have a problem misquoting myself. You know, Kent, I keep hearing this strange noise on your end of the telephone line. Do you have emphysema or something? I hear a strange gasping sound.

KZ: Does it sound like surprised laughter?

NT: I don't know. I wouldn't be so presumptuous.

KZ: I don't mean to be rude, but some of the things you say seem to be unintentionally humorous.

NT: Well, maybe so, maybe so.

KZ: We're looking forward to seeing you guys at the Gavin.

NT: We're looking forward to it, too. It's a real treat. We're doing some rehearsals today and tomorrow and it's gonna be great.

KZ: One more thing. Do the amps still go up to 11?

NT: The amps go to 20 now, Kent. Check it out. Go to the Marshall store. They're all 20. And I'm going higher than that.

DAVID ST. HUBBINS - Deeply Generic Rocker

I there is a mellow, cosmic voice of Spinal Tap, it's certainly David St. Hubbins. If Nigel is the left part—the logical, masculine portion—of the Spinal Tap brain, then David St. Hubbins embodies the right part—the female psyche. Obviously a refugee from the Sixties, St. Hubbins sees life through the tinted-lenses of weird theories involving bacteria and slime molds, mixing these very concepts with the "muck" that is The Tap. Here are his words describing life, nature, the making of Break Like The Wind and the domestic violence that surrounded the project.

KZ: I just talked to Nigel—just hung up with him a few minutes ago. He sounded in good spirits.

D St.H: He's very, very much up for this gig, you know. It's been a while since we really got out there and played like this. He's been a bit of a hermit lately.

KZ: We had a good conversation, although he got a little hostile at one point.

D St.H: Did he really? Oh, imagine that. Well, the great thing about Nigel is that you never know. There's the dark side and the light side. And you never know what you're gonna get.

KZ: I think I got the grey side.

D St.H: Yes that's possible.

KZ: The one thing I came away with was that there's still a lot of bad feelings about that film, especially on Nigel's part.

D St.H: Yeah, he's a bit bitter.

KZ: How about you?

D St.H: I'm the same way. I think that Marty DeBergi took a hatchet to the project and we didn't know about it until it was too late. At first we thought, "What kind of heroic figures is he going to make us out to be?" Then it turned out to be nothing like we thought. But, hey, you know, that's life. We're just going to put it behind us, if we can. We're glad that at least it increased the awareness of the group as a continually existing element in rock and roll. A lot of people had sort of forgotten about us. We just got left by the wayside. I can't mention any names, but you know, for every Rod Stewart who stays at the top of the charts all these years, there are some like us who don't change with the trends, who don't go out of the way to be commercial. The film was nice in that respect.

Anyway, I don't think anyone who really knows music would think that we are the fools that Marty DeBergi made us out to be.

KZ: So you actually think the group is smarter and much more successful than the film depicts?

D St.H: We're not really big success freaks. It's nice if you turn a dollar, but it's more important to be true to yourself and not over reach and not try to be what you're not. What we've always been is a deeply generic rock and roll band.

KZ: A deeply generic rock and roll band?

D St.H: Yes. We feel that we transcend all those all those initials, all the ACR, AOR, MOR, all that. It's meaningless to us because we've always done the same thing, which is play mathematical variations of "Get Your Kicks On Route 66." Strange, a friend of mine who lives here in California, the Silicon Valley—he lives in San Jose, actually works in the computer industry and he's been helping my wife Jeanine with a lot of her designs. Anyway, one of Jeanine's friends has entered into a computer all rock and roll songs from "Maybellene" by Chuck Berry all the way up to "I Want To Sex You Up" by Color Me Badd. Once he enters all that information into one program, he generally peels off all the rough spots and what you're left with is "Get Your Kicks On Route 66." Amazing. I immediately knew we were on to something. Every R&B group in London during the '60s all played that tune.

KZ: So you're proud to be generic?

D St.H: Oh yes, of course. Listen. Nature is generic, isn't it? By its very nature, nature is generic. So the nature of nature is generics, genericism. I'm sure there's a word in there somewhere.

KZ: How long has it been since you've played music together?

D St.H: It's going on eight years since the film came out and apparently about 7 1/2 since we've played a genuine gig together, a paying gig. We've played a couple of parties, convention-type things and we're going to do some more, of course. It's good for the industry, good for schmoozing, that's what they call it here in Los Angeles. Although it's not really my bag, I like to play and kick back and not do much of anything. I have this sensory deprivation tank which is my newest hobby. Imagine a hobby that actually entails doing less than what you're doing. It's the best of all possible worlds, really.

KZ: When you're depriving your senses do you come up with good musical ideas?

D St.H: Very mystical thoughts.

KZ: Is it similar to the movie "Altered States" where William Hurt plays this guy...

D St.H: No. I don't get all hairy and chase research assistants down alleyways and stuff. There is a definite getting back to something much more basic. I find it all bacterial, I believe, since we've all descended from bacteria anyway.

KZ: Really, that's an interesting theory.

D St.H: Well, it's true if you think about it. Way back before there was anyone to record this conversation, there was just a bunch of one-celled animals swimming the sea, in the great primeval soup. And one said to the other, "You know what? I'm tired of being just a one-celled animal. I'm going to become bacteria or a bacterial." And the other would say, "Alright, go ahead, I'll stay an amoeba." So there you go! You and I and all the people we know descended from one branch. And from bacteria descended all those other geezers out there that we don't have much contact with.

CONTINUED ON PAGE 42
Welcome to Gavin Seminar 1992, which celebrates its second consecutive “Rap” year. Between all the sessions, showcases, clubs, radio & retail activity, and the inevitable networking, no one should have a moment to spare during the Seminar. Even during a normal week in San Francisco there’s a lot going on, but this week is especially hectic. Here’s a rough guide to Gavin’s rap city.

Start off by tuning in KMEL (106.1), KSOL (107.7), & community radio KPOO (89.5). The “Tour Of The Bay Area College Rap Shows” planned for 11am Sunday.

KMEL’s popular “King Tech Wake Up Show,” Fridays 11 p.m. - 1 a.m. (plus an added show Sat. 11-1am) with Tech, his recording partner Sway, and the ever-changing “All City Crew,” captures the vibrancy of Bay Area rap radio. Between the never-ending flow of guests freestyling on the mic, call-ins, and the entertaining on-air antics of the crew (not to mention the freshest underground jams). For Gavin week only, they’ll be doing a special show on Saturday from 10 p.m. - 12 Midnight. At community radio KPOO, which has been done with Hip-hop from day one, you can hear rap Friday and Saturday nights with DJ G and Baby Girl, while rap veterans KK Baby and Marcus Clemmons keep the beat pumping Sundays from 1 p.m. to 7 p.m.

Davey D and the “KALX Sunday Morning Crew” bring in the beat and relevant Third World-related discussions on 90.7 FM Sunday morning from 9:30 a.m. -Noon. On Gavin Sunday the G-Spot and I will keep the Hip-hop going strong on KALX till 3pm. I’ll also be on KUSF 90.3 FM with “Hip Hop Slam” from 6 p.m. -8 p.m. Meanwhile the super-dope “drum posse” featuring Kevy Kev and DJ Kutmaster Kurt (of “Forget Compton” remix fame) present three quality hours of Hip-hop, starting at 6 p.m. Sundays, on Stanford’s KZSU 90.1 FM. David Paul and his crew play on KCSF’s Cable 25 Friday 9am-1pm. The other Rap radio shows are KSJS-San Jose State University (Fri. 12mid-3am) and KZSC-Santa Cruz (Sat. 6:30-9pm), are both outside the S.F. signal area so you probably won’t get to hear them.

One place to find every college DJ is at the Bay Area College Radio-sponsored “Convention Showcase” on Saturday featuring ED O.G. & Da Bulldogs, Lord Finesse, U.M.C.’s and Organized Konfusión. This mega-event starts at 8


For actual record shopping, the Bay Area has lots of great stores to satisfy your Rap needs. Although it will mean a trip over the Bay Bridge and into East Oakland, I would recommend visiting T’s Wauzi in the Eastmont Mall, where the history of every Oaktown Rapper begins. Also check out Leopold’s in Berkeley which has an incredible Rap and Raggamuffin collection, while Jones & Harris in Richmond carries the best of the East Bay Rap catalogue. In San Francisco, check out Star Records, Soul Disco, Creative Music Emporium, Streetlight Records, BPM (house music), and Groove Merchant’s for the rare grooves and breaks.

On the South of Market club tip, stop by Mr. Five’s at 30 Rose Street (off Market) for the dopest mix of Acid Jazz and Raggamuffin. And for those into the deep House and 70’s Funk flavor stop by Martini’s at 1015 Folsom. For heads that are into the “house-techno rave,” stop by “The Empire” Friday Feb. 14th, at Club DV8. That night you can catch a live CeCe Peniston performance with music provided by Pete Avila, Neon Leon, Doc Martin, and KMEL’s Hosh Gureli.

The Gavin Report hopes you have a productive and enjoyable stay in San Francisco.

Billy Jam is the host and producer of KUSF-San Francisco’s Hip Hop Slam ■
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<td>BLACK SHEEP - The Choice Is Yours, U.N.E., Pass The 40</td>
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<td>JUICE SOUNDTRACK - Juice (Know The Ledge)</td>
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<td>ICE CUBE - Steady Mobbin'</td>
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<td>DEL THE FUNKEE HOMOSAPIEN - Mistadobalina, Hoods, Wacky</td>
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<td>BOOGIE DOWN PRODUCTIONS - Duck Down, In There</td>
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<td>NAUGHTY BY NATURE - Everything's Gonna Be Alright</td>
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<td>X-CLAN - Fire and Earth</td>
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<td>U.M.C's - One To Grow On</td>
<td>Wild Pitch/EMI</td>
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<td>CYPRESS HILL - How I Could Just Kill... (Remix)</td>
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<td>M.C. LYTE - Poor Georgie</td>
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<td>ULTRA MAGNETIC M.C.'S - Make It Happen</td>
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<td>SCARFACE - Mr. Scarface Is Back</td>
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<td>CHI ALI - Age Ain't Nothin' But A Number</td>
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<td>QUEEN LATIFAH - Latifah's Had It Up 2 Here</td>
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<td>2 BLACK 2 STRONG MMG - Up In The Mountains</td>
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<td>KMD - Plumbskinz, Nitty Gritty</td>
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<td>NICE &amp; SMOOTH - How To Flow</td>
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<td>N.W.A. - Appetite For Destruction</td>
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<td>POSITIVE K - Night Shift</td>
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<td>TIM DOG - Penicillin On Wax</td>
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<td>PETE ROCK &amp; C.L. SMOOTH - The Creator</td>
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<td>B.O.X. - Rock That A**</td>
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<td>FU-SCHNICKENS - Ring The Alarm</td>
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<td>TUNG TWISTA - Mr. Tung Twista</td>
<td>Loud/Zoo Records</td>
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<td>THE POETESS - Love Hurts</td>
<td>Poetic Groove/Interscope</td>
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<td>CHUBB ROCK - Just The Two Of Us</td>
<td>Select</td>
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<td>JAZ - Hypocritters</td>
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<td>LEADERS OF THE NEW SCHOOL - International Zone Coaster</td>
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<td>SLICK RICK - It's A Boy</td>
<td>Def Jam/RAL/Columbia</td>
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<td>2 PAC - If My Homey Calls</td>
<td>Interscope/EWA</td>
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<td>BIG DADDY KANE - Groove With It</td>
<td>Cold Chillin'/Reprise</td>
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<td>MARLEY MARL - Drop Of A Dime</td>
<td>Cold Chillin'/Warner Bros.</td>
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<td>NIKKI D - 18 &amp; Loves To Go</td>
<td>Def Jam/RAL/Columbia</td>
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**TOP TIP**

**ARRESTED DEVELOPMENT**

Tennessee

(Chrysalis/EMI)

Stirring up twelve more adds this week puts Speech and the guyz down to the Chartbound box.

**RECORD TO WATCH**

**WC & THE MAAD CIRCLE**

Ain't A Damn Thang Change

(Priority)

Another one of our most added records this week, these guys should be on our chart in no time. KXLU-Los Angeles, CA and KDVS-Davis, CA make it their add of the week.

---

**CHARTBOUND**

*Debuts in Chartbound*

**SIR MIX-A-LOT** - One Time's Got No Game (Def American)
**YOMO & MAULKE** - Mama Don't (Ruthless/Atlantic Street)
**HI-C** - Leave My Curl Alone (Skanless/Hollywood)
**J-ROCK** - Streetwize (Ghetto Groovz Records)
**TONE-LOC** - Mean Green (Delicious Vinyl)

*BOBBY KONDERS* - Mack Daddy (Mercury)

*ARRESTED DEVELOPMENT* - Tennessee (Chrysalis/EMI)

Dropped: #34 House Party II, #39 Powerule, #40 Strictly Business.
SHIT IS CHRONIC!

MEL-LOW
THE BOSS
M.C. SUG
The Gavin Rap Charts were designed to measure and define ground breaking music. With the support and integrity of our Radio and Retail reporters the Gavin Rap Section has become the household research tool of the Rap industry. One hundred forty reporters strong, the Gavin Rap research service has allowed our reporters to illustrate the newest, dopest and most active Rap acts around the country. Our weekly interviews, editorials, and reviews an accurate measurement of what’s going on on radio, in retail and at mixshows.

A brief history: The first-ever Rap related event happened at the 1989 Gavin Seminar. It was a novice attempt in addressing the Rap’s controversial issues: who was making the music? Who accepted it? Where was it accepted? The founding guests for the first “Where Does Rap Fit?” were: Wendell Greene, Giant Records (formerly of Delicious Vinyl); Dean Landsman, Landsman Media; Marcus Clemmons, KPOO-San Francisco; Davey D, KALX/KPFA/BAM (now with KMER); Lisa Canning, actress (formerly of KDAY-Los Angeles); Nasty Nes, KCMU-Seattle/Nasty Mix Records; Darryl Lindsey (formerly of Cold Chillin’ Records); Hash Gureli, KMEL-San Francisco; and MC Serch & Pete Nice of 3RD BASS.

This trial panel not only laid the groundwork for ’90 and ’91, but reinforced the Bay Area’s stigma as the up and coming perennial Rap market in the nation. In 1989, Darryl Lindsey, who was the founding editor of the first ever Rap research editorial at the R&B Report, and I came up with the idea of creating a weekly research service that concentrated on outlets where Rap received the most airplay. We came to the conclusion that no publication existed to serve the needs of Rap promotion departments and indie labels. Although no formal Rap section had been added to Gavin research services, I gathered data by networking with Rap College Marketing Nationals such as Albee Ragasa, Tommy Boy, Bobito, RAL/Def Jam, Wendell Green, Giant Records, and Nasty Nes Rodriguez, Nasty Mix Records. Their promotional strategy concentrated on key Commercial Mixshows, College & Community Radio Rap shows, and full service Rap Pools across the country.

Utilizing both research elements came the draft of the Gavin Radio Rap Chart. Since Rap encompasses many different sized companies as well as an active emcee-D.J. mentality, we felt it was necessary to provide an overview for both formats. After another successful panel at the 1990 Gavin Seminar, we decided there was a void to be filled. So on September 28, 1990, the Gavin Report made it’s official debut of the music industry’s first official Radio Rap and Rap Retail Album Chart. The presence and knowledge kicked off the addition with the Gospel of Hip-Hop according to mega-producer Hank Shocklee.

Now, a little about the Gavin Rap section’s associate editors. The pioneer is Kelly Woo. Kelly, a Broadcast Communications graduate from San Francisco State University, has been with our department since 1990. He started as an intern, and Kelly is now our troubleshotter. He manages our Rap retail panel and seminar sessions.

Brett Durand Atwood has also been with us since Gavin’s Rap evolution. Another S.F.S.U. graduate, Brett has a sharp journalistic wit and cutting-edge knowledge of the Rap forum.

Recently added to the department staff are Leo Brown and Ivan Rodriguez. Their love for the art form and innovative contributions are going to make an invaluable asset. Outside of the office, Leo is a student at City College Of San Francisco and producer-host of his own Radio Rap show at the campus station, KCSF. Ivan’s roots go beyond fandom, on of the music, as he’s a mobile-club mixshow jock and the producer of local Bay Area Rap artist, Special K.

As you can see, the Gavin Section casts a team of multi-talented professionals who not only research the music but exercises the art as well. Please take time out from seminar activities meet and chill with us. Like Scotti Pippin, I’ll catch you on the rebound!!
ORIGINAL GANGSTER

Over Gold and rocketing To Platinum

Remaining at the top - not by sheer will but by:

"MIND OVER MATTER"

the new single and Video by the man

who put the ‘P’ in Pimp.

Check It Worldwide!!

M A R L E Y M A R L

The Master of phat R&B

He made BBD dope and now he flips it for himself:

"CHECK THE MIRROR"

featuring Portia

..Also check the B-side:

"AT THE DROP OF A DIME"

for the ruff stuff!

From the LP IN CONTROL VOLUME II

www.americanradiohistory.com
More Justin sit back, This track Cypress... 25 11 11 20 16 22 17 12 8 8 7 3 2 5 7 2WLWTIN Banks.

Ain't off The Take of one be MC QUEEN ED HEAVY Jl SCARFACE DIGITAL UNDERGROUND BOOGIE NICE & HAMMER for O.G & DA CUBE DADDY II Earl" sample -A- too expect it It Just of OakTown slow that OakTown will spoil it for most those stories on vinyl will be played for the combination of the two create a very impressive sound. A definite underground track that should prove successful on the street tip. "They Still Gafflin" is about an all-too-common occurrence, the police harassing a bro' for no particular reason. These tracks are radio safe and should be played often. They're worth your time. Contact Troy White at (212) 445-4957. JB

On the Road Again... X-Clan recently stopped by radio station WHOV at Hampton University in Virginia to promote their forthcoming Polydor album X-Odus. Shown l to r: Robert Rhodes, WHOV; Sincere, PLG Rap Promotion; Jackie Ruffin, WHOV; Brother J; Chief Sabor, (kneeling front): Frank Sheffield, General Manager, WHOV.

BROTHELWOOD CREED BH - HELUVYA (MCA)
Brotherhood Creed makes their '92 debut on vinyl with "Heluvya," another one of those stories about some of those fine looking women in the neighborhood. The beat and the lyrics are quite good, but the chorus will spoil it for most of the hard-core crowd. It sounds like a sample from the Fine Young Cannibals, which will make this track fit well at urban stations. BHC show a lot of promise on most of this track and it will likely create a buzz amongst the industry. Give Brute Bailey a call at (800) 622-4668. JB

COMPTON'S MOST WANTED - Compton's Lynchin' (Epic) More of that hard-core Compton stuff comin' straight at ya. "Compton's Lynchin'" has a variety of slow jazzy samples interspersed with hard-core gangster beats, and the combination of the two create a very impressive sound. A definite underground track that should...
When Video Meets Audio

BY JIM ASKEW

J ust a little over ten years ago, MTV hit the airwaves with a video by the Buggles called "Video Killed The Radio Star." It was an historic moment, and since that time video has had a profound effect on pop radio. Somewhere along the line, MTv moved away from its main-stream Album-orientation and turned into a Top 40-dominated channel.

Lately, millions of baby boomers seem to have lost touch with Pop radio and MTV, as both mediums' playlists became more populated with Rap and Heavy Metal. As a result, a lot of these disenfranchised fans turned to Country—and got hooked. Country record sales are booming, and a good many Country music fans—old and new—have found a place to see their favorite videos. Country music fans want their CMT!

Country video is hot! The Nashville Network (TN) and Country Music Television (CMT) are the two major channels, but VH-1 is running its share of Country videos, as are countless regional and local outlets. Many times these stations are sponsored by the local Country radio outlet. In fact, the majority of radio stations I talked with were either doing a video show or were considering one. None of the programmers interviewed saw CMT as an evil force. Some were more enthusiastic than others, as opinions varied from indifferent to mildly excited.

Currently, CMT is the number one network for Country videos. According to Bob Baker, Director of Operations for the network, CMT is committed to maintaining its stance as a current-driven music channel. "We have the widest playlist in the industry," Baker said. "We are devoted to our position as a twenty-four hour, cutting-edge, contemporary music source. We’ll stay current-based and aggressive about adding new music. We feel the record labels are our partners, and we’re all on the same team."

About a year ago, Opryland purchased CMT from its original owner and founder, Stan Hitchcock. With a major corporation and thus more clout behind it, CMT rapidly increased its stature in the marketplace. Today, CMT can be seen in over 15 million homes from coast to coast, and boasts more women viewers 18-49 than any penetration of CMT—in fact it’s not even close," said Moody. "Personally, I see CMT as a positive. When they play a video early, they develop name recognition for the artists, which becomes a plus when we introduce the record on our radio station. Some of your listeners are already aware of the artists because they’ve seen their video."

The major problem radio programmers have with CMT is that sometimes a video is released weeks before the single arrives at radio. Programming consultant Charlie Cook believes radio programmers should strongly suggest record labels release the video and the single simultaneously. "In the listener’s mind, the radio personality is the local authority on Country music," he said. "That image is shattered when they call to request a record after seeing the video, and find out that the disc jockey isn’t aware of the song because it hasn’t been released to radio."

Cook believes that record companies began the early-release policy for videos as a reaction to some major market programmers who may not add things right away. "It’s a lot easier for them to get a video added, so they think that by releasing the video early they can get radio programmers to add the song more quickly as well," said Cook. "It doesn’t work that way."

Charlie Cook also sees CMT as a positive force, especially when it comes to establishing new artists. But he believes the success of the video will never dictate radio playlists. He said, "If there is success for the video, especially if it creates record sales in a market, I may go back and re-visit a song—re-evaluating it—but it still has to fit the sound of the station."

Both Bob Moody and Tim Murphy of KMP5-Seattle are in agreement with Cook. They feel that no matter how successful a video is, the song must fit the station’s overall sound. Moody pointed to Aaron Tippin’s "You’ve Got To Stand For Something" as a song that worked on video, but was never added to the WPOC playlist.

Murphy used a couple of examples, "Walk Softly On This Heart Of Mine" by the Kentucky Headhunters and "Cadillac Style," the first top ten hit from Sammy Kershaw, as songs that fared well on the tube, but were just not right for KMP5. "A video will never sway me, no matter how great it’s doing, because we don’t play videos," Murphy said. "The best thing that video has done is to make a certain segment of our audience aware of new artists before we start playing them. But it’s a different mindset. You can’t let video channels sway you to add a record. It (the record) ultimately has to fit the sound of your station, and neither the Kershaw or the Headhunters did, so we never played those songs."

Moody and Murphy also agree that when a video is successful, it will be a plus when the next single is released and fits the sound of your station.

Where does this leave the labels? Do they continue to come early with a video release or take a chance on holding it back thinking it may get added ten weeks later in some markets and never in others?

RCA’s Dale Turner, promotions representative for the Midwest and Northeast and a former program director himself, believes there’s no question. "Radio is our number one priority, and the goal is to get releases into heavy rotations," he said. "As a record label, we have to do everything possible to supplement that radio airplay to expose our artists. CMT and TNN have become great outlets for us, because they build artist awareness."

Turner, along with many others in the record community, believe that an early video release will happen with developing artists, not major stars. Turner is another who points to Aaron Tippin’s success. "Aaron Tippin has had great success with sales and it’s really due to his videos," he concurs. "He has not become an automatic add at radio yet, but he’s becoming a star in both sales and in concert because of his videos."

In the world of pop this year, MTV will splinter off into three different formats as it tries desperately to find some identity. For Album and Top 40 radio, in many cases, it’s the same case, as they fragment into many formats in their search for a clear identity. Only time will tell where Country video is headed.
"HEY, YOU, WHERE ARE YOU GOING? I'M GOING TO MOIRA JANE'S CAFE."
Fusing together a schooled intellect with the experience of street smarts are Rap newcomers the College Boyz. Hailing from California, Texas, and New York, this four man Rap team have fused their regional influences and are spreading knowledge with their debut release, "Radio Fusion."

With its serious look at the social and emotional problems of the street, the first single, "Victim Of The Ghetto" is an impressive start that demands a listen. The College Boyz are Rom, Squeek, The Q and B-Selector. Put these four clashing styles and backgrounds together and the end result is funky, positive, and articulate. Recently, Leo Brown spoke with the College Boyz to discuss their musical philosophies...

LEO BROWN: How did you guys get hooked up with Virgin Records?

THE COLLEGE BOYZ: We originally came from Bayshore, exas. We were shopping demos a few years ago, but unfortunately we couldn't negotiate a deal. So we ended up doing some studio work with M.C. Skat Kat, who was already signed to Virgin, and through him we were eventually offered a deal.

LB: Why did you decide to start up your own label Talk Is Cheap Records?

TCB: We started that label when we were fourteen years old. We thought that way we could distribute our music throughout Houston and East of Houston.

LB: Is there much Hip-hop in Baytown?

TCB: Not at all. People in Texas only listen to the hard stuff, anything wack didn't make it here. In fact, we're more Hip-hop oriented in Baytown and Houston than all the places I've been to. People would expect Baytown to just horses and cattle, but that's not the way it is at all.

LB: You've opened up for artists such as Ice-T, EPMD, Big Daddy Kane and Salt n' Pepa. What was that like?

TCB: When rap acts came through town and needed a local act to open for them, they'd call. But it really wasn't any big deal, because we can really relate to other rappers on a one-on-one basis. Also we had been doing local shows for some time, so it really wasn't anything new to us. Plus we already had a following.

LB: Could you explain the concept of "Victim of the ghetto?"

TCB: A lot of times people are under the impression that in the ghetto, it's all negative. What we tried to do was relay the message that it's not all violence. There are families and love in the ghettos too, and that's what we try to portray.

LB: Your name "The College Boyz" sends an image that you're educated. Is that what you were looking for?

TCB: People may expect us to be over-educated gentlemen that are clean-cut. But the way we see it is we've worked all our lives—we're paying our way through college. When we leave school we don't go to a dorm, we go right back to the street where we came from.

LB: What does radio fusion mean?

TCB: We have different musical tastes. We've merged our influences to put this album together, and thats what radio fusion means—a combination of musical influences on the radio.

LB: What kind of advise would you give a person who's trying to make a career in the music business?

TCB: Have respect for your culture, stick with it and don't give up.

Introduction by Brett D. Atwood • Interview by Leo Brown
The start of something big.

Little Shawn

Hickeys on your chest

The debut single and video from Little Shawn.

...And this is just foreplay.

See Little Shawn perform live at the Bay Area College Showcase, Longshoreman's Hall, Saturday, February 15, 1992.

Produced by Howie Tee for Howie Tee Productions, Inc.
Management: Frank Dileo

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www.americanradiohistory.com
"MR. SCARFACE IS BACK"

WITH

"A MINUTE TO PRAY SECOND TO DIE"

THE BOYS THAT MADE YOU LISTEN DROPPIN'

"I AIN'T WITH BEING BROKE"

VIDEO'S OUT NOW
CONGRATULATES THE
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PHOTOFILE

COLUMBIA DOIN’ DANCEHALL: Legendary Raggamuffin artist “Super Cat” recently signed a recording deal with Columbia Records. Shown seated l to r: David Kahne, Sr. VP, A&R, Columbia Records; Super Cat; Maxine Stowe, Manager, A&R, Columbia Records; Standing l to r: Robert Livingston, Manager of Super Cat; Don Ienner, President, Columbia Records; John Ingrassia, Dir. Business Affairs, Sony Music.

EDUTAINING WITH THE JIVE FAMILY: Labelmates FU-Schnickens and KRS-One share a pic and positivity at the Jive offices. Shown l to r: Chip, FU-Schnickens; KRS-One, Boogie Down Productions; Poc, FU-Schnickens; and Moc, FU-Schnickens.

THE POWER OF RHYME

featuring
"Ride The Rhythm"
(His First Single off his NEW Lp with
Remixes by Oaktown's own AL EATON)

Also Featuring:
• Ain't A Damned Thing Changed
• Bass Test
• Rollin' With The Posse
• The Way I Swing

See KID SENSATION perform at the Bay Area Convention Showcase:
Longshoreman's hall - 400 Northpoint Dr. in San Francisco
Saturday Night February 15th, 1992

NASTYMIX RECORDS welcomes you to this years GAVIN CONVENTION 1992! Appearing at this years GAVIN convention: NASTY- NES, JAMMIN' JOHN and ED LOCKE!
Nominated for: Label Of The Year (NASTYMIX), Rap National Marketing Promotion Person Of The Year (NASTY- NES), College and Community Rap Station Of The Year (NASTY- NES/KCMU)

You Don't Wanna Run Up

b/w "Let's Do It Like This"
featuring Remixes by the Bay Area's own AUTOMATOR!

From their HOT selling Lp
"Get Ready To Roll"
Over 200,000 Sold!

NASTYMIX RECORDS welcomes you to this years GAVIN CONVENTION 1992! Appearing at this years GAVIN convention: NASTY- NES, JAMMIN' JOHN and ED LOCKE!
Nominated for: Label Of The Year (NASTYMIX), Rap National Marketing Promotion Person Of The Year (NASTY- NES), College and Community Rap Station Of The Year (NASTY- NES/KCMU)

SEATOWNS IN THE HOUSE!

Phone: 206.292.8772 Fax: 206.292.8727

FATHER DOM

"FATHER DOM" WR48105
is in the House with his New Album available on WRAP Records!

Also available
"I'm Fed Up"
The Hittin' NEW single from "FATHER DOM"

Distributed by ichiben Records, Inc., P.O. Box 724677, Atlanta, Georgia 30339. Tel: (404) 926-3377 Fax: (404) 926-2774
That's my theory. I've been reading a lot about slime molds and about their intelligentquotients. It's amazing, they're smarter than dolphins.

KZ: Yes, but where are the slime molds in relation to radio people or record industry people?

D St. H: Slime molds rate slightly above radio people and about the same level as recordindustry people. With record folks, the intelligence is basically the same while the sales drive isn't. Record company people are more sales oriented. Radio people are more personality driven and the same goes for the slime molds, I'm sure.

KZ: This is a touchy thing to bring up, but I have to confront the issue of your wife Jeanine. In watching the movie, I noted that she creates problems for the band.

D St. H: Nigel is funny about women. He loves them, but he's into a voracious, tomcat love, if you know what I mean. With me it's a bit spiritual. I think women really are the propagators and the nurturers of the universe. Nigel thinks that they're great for a few laughs. Then it's off to the ice machine. So that's the difference, I think.

KZ: So you're the matriarchal thinker of the band?

D St. H: I think so. You might say that, yes. Especially the way Jeanine has been dressing lately. Very matriarchal.

KZ: How was it going back into the studio for the 17th album?

D St. H: It was great. We had a great time. A lot of the old spots were out of the way — well, most of them were out of the way. There was a bit of a dust up about Derek's pipe. Derek loves to smoke a pipe and Nigel just quit smoking cigarettes, so the smell of tobacco drives him wild, just drives him wild. He becomes that thing that William Hurt turns into during Altered States. And so Derek lit up the pipe trying to make a point, you know. He was gesturing toward Nigel with the pipe to make a point about a tune that we were working on and Nigel swatted this priceless piece across the room, across the studio. Derek took a long swing and for a man with short arms, a long swing is quite a chore. Nigel sidestepped him and tripped him up. Derek fell on his side and wrenched his neck and he threw a chair at Nigel, which Nigel tried to catch but dislocated his shoulder and sprained his wrist. There was a lot of screaming and what have you and police and that.

KZ: Police?

D St. H: Yeah, one of the Judds was recording next door. Wynonna Judd was recording next door. She was fine. She thought something terrible had happened, but it was just business as usual. We made up and explained to her. She understood. She's a good friend. So basically it was one of those quickie, quickie things. Now things are fine.

KZ: Domestic violence.

D St. H: Yeah, sort of.

KZ: Over the past few years, have you completely stayed out of music?

D St. H: No, not completely — no, I've been teaching physical education in Pomona for the parks department. Well not really. I'm basically a soccer coach. What we call football and you call soccer. I've been teaching soccer, and so I've been doing that and managing and working with young bands, some local bands just starting up. Garage-style recording. It's great fun to watch these kids. 15 and 16 years old who really play like wildcards.

KZ: Maybe that made you miss the rock scene?

D St. H: Yeah, I did miss it a bit. I missed the road. There's a certain kind of life rhythm on the road that I like and I'm trying to get back and do it right this time.

KZ: By using four producers on a record?

D St. H: We just switched around. We were working with Steve Lukather and he's a great bloke and we had a great time. He and Nigel had a falling out over the selection of guitar solos that Steve, Derek and I lined up. Nigel felt a bit put out having his part replaced by a professional so he and Steve had words. So Steve said, "I can't do this anymore." So we said, "Goodbye, have a nice day," and Danny Kortchmar came on and he was great. He's a wonderful man—a bit odd though. He's got this faraway look in his eyes. I liked the man and trusted him, but there was something about him. I always had this feeling he was looking over my shoulder — sort of Close Encounters of the Third Kind. I think he's a bit preoccupied with this whole interplanetary thing. We finally had to let him go just because he was just too creepy. He's a brilliant producer but perhaps with someone a bit less judgmental on matters mystical, he'd probably get along fine. Then we got Dave Jerden to produce four tracks. Now Dave is a real hard rock animal. I mean he produced great groups like Jane's Addiction...

KZ: He just produced John Lydon's new PIL record.

D St. H: Yeah, that's right — sure did. He also did Jane's Addiction and Mary's Danish.

KZ: Was he able to adapt a modern outlook on hard rock for Spinal Tap?

D St. H: The label wasn't really sure that after Alice In Chains and Jane's Addiction and Mary's Danish that Dave Jerden could produce a band that didn't have a girl's name in it, so it was a big experiment on their part. But no, he was great. He came in and was really great and got this great crunchy guitar sound. He told us straight out, "All right, put one guitar on one side and one guitar on the other side and drums all over the place and bass." He was very particular. The sound he got was great.

KZ: When you worked with T Bone Burnett, did you fire him?

D St. H: As a throwback to a gentler time, we hired T Bone to come in and help us fix up an existing track that we originally recorded in 1967 called "Rainy Day Sun" which was the flip side of "Listen To The Flower People." This is a special remix of the original album mix. There was a bit of restoring to do because of the aging process.

KZ: A period piece of sorts.

D St. H: Yes it is. Nicky Hopkins, the great keyboardist who played with the Kinks, the Who, the Stones and virtually everyone else as well as Quicksil

——

the GAVIN REPORT/February 14, 1992
“Real Deal Remix” available 
February 27
HB-64784-4
As we know, Rap was built on the streets. Even though it has stepped right into the face of the main-stream, a survey of leading rap record promoters shows that their most critical concern is still reaching the street audience.

Following up our previous profile on Rap marketing and promotion, we interviewed four additional industry professionals who discuss their philosophies.

TROY WHITE
National Director Of Rap Promotions
EMI/SONY Music Inc.

In an industry where job security is almost non-existent, Troy White has definitely beaten the odds. Starting out as a Columbia college rep while attending Howard University, Troy was instrumental in breaking major rap acts such as Public Enemy and LL Cool J. He’s also worked with the Psychedelic Furs, Wynont Marsalis and Hiroshima — to name a few. Five years and five promotions later, Troy has worked his way up to his current position, National Director Of Progressive Music.

In the beginning, being the National Director Of Progressive Music was not an easy task since it was a brand new area for CBS Records. “There was no department, no mailing lists, no nothing. (CBS/Sony) wanted to start this Rap/Progressive department and they asked me if I wanted to do it,” said White. “I jumped at the chance to start the new department, and at the chance to move to New York.”

White feels that it is very important to know who your core audience is and not to forget them. “Take Shabba Ranks. We made sure that all of the grass-roots people knew about him before we serviced his album, and we made sure that all of our reggae and DJ accounts got it.” With this foundation, Troy felt that Shabba had the credibility with his core audience and it was the time to try to reach a broader audience.

“It was extremely street in the beginning but when the maxi-single came out, it moved more into the mainstream with the Maxi Preist duet. This, however, did not affect Shabba’s relationship with his core audience.”

With all the success and experience that Troy has had, there is no doubt that he will “progress” to the next level. Maybe six promotions in six years.

HARRY FOBBS
National Director Of Rap Promotions,
EMI Records

Utilizing the college, mixshow, and retail

Harry got his introduction to the Rap industry when he supervised Big Daddy Kane’s tour security. Through his tour experiences, Harry quickly picked up the ins and outs not only of the music industry but on the concept of Rap promotion at the street level.

“In February of 1990 I became friends with EMI recording artist The Jaz, and he informed me that the EMI Black Music department was accepting applications for a Rap promotions position. I was hired at a period when EMI began to get it’s feet wet in the Rap industry, so I’ve been very fortunate to have the creative freedom they’ve given me.”

Within the last year, EMI has expanded their roster by taking on the Wild Pitch roster which includes Mainsource, Hardknocks, Elements Of Style, and Mainsource. “EMI had the perception that if you had a Rapper or the label it was automatically going to sell. I suggested the merge with Wild Pitch, and this collaboration has given both labels a stronger presence in market. It takes five fingers to make a fist, and now, at EMI, we have those five fingers so we can punch through walls we couldn’t even make a dent in before.”

Harry’s claim to promotion and marketing success is establishing a rapport: with alternative radio outlets, such as Community stations, College stations, and Commercial mixshow jocks.

“These Alternative Rap shows are important because they create the ammunition I need to build a story. If I were to take the records to a PD or MD. I can tell them that these shows have been in their Mixshow’s playlist for a month or so in the top five, this may not convinces them but it will give them a lead when they research these songs on the phones or at retail.” — Brian Samson

BARRY BENSON
Manager of retail/radio mixshow promotion, Hollywood BASIC.

In 1986 Barry Benson, then an undergraduate at the University of California, Riverside got his first taste of the music industry when he became a DJ on the campus radio station, KUCR. When he left college, Benson made the decision to become a record executive and joined the team at Hollywood Basic.

“Hollywood Basic’s motto is we’re rap leaders and not followers,” he says. “We want to put out music that people can think about and still want to hear in five years.”

Something that makes Hollywood Basic stand alone is its willingness to take chances — something they did with The Lifer’s Group, an experimental project involving convicted felons who rapped about prison life from the other side of the bars. The record didn’t sell as many as some of the bigger acts, but Benson feels helped build credibility so important to a new label.

Another area Hollywood Basic zeroes in on is artist development. “We concentrate on building careers,” he said. “We look at acts and see if they have three or four albums in them. If we can build their careers, from that we can build as a label.”

Rap recording to Benson, is not as visual a medium as it could be. “Rap concerts still have a long way to go, and that’s why we concentrate so hard on artist development in terms of bringing out the acts. For example, we have Raw Fusion, which consists of Money B and DJ Fuse from Digital Underground. If you’ve seen Digital Underground perform, you know that they are a very visual band.”

Benson feels that getting his “hands dirty” is the best approach to doing his job — whether it be doing mailings or meeting and greeting retailers. With the credibility and success that Hollywood BASIC’s had in the past year, you can be sure that his hands were “DIRTY!” — K-Woo
The funky man is back!!!

Lord Finesse

"RETURN OF THE FUNKY MAN"

The debut single

From the forthcoming album

Return Of The Funky Man

Produced by Showbiz

Management: Jorge Hinojosa for Rhyme Syndicate
Assisted by Steve Stewart

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**ATTENTION**

**RAP RADIO CONVENTIONEERS**

**QUESTION:**

**WHAT DO LIMBOMANIACS, 2 BLACK 2 STRONG/MMG, & CHI-ALI HAVE IN COMMON?**

**ANSWER:**

**RELATIVITY RECORDS**

**MOHAMMED ALI GAVIN RAP RADIO**

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We at Relativity Records wish to express our sincere gratitude to all those who continue to offer their time & support to our sound recordings. We thank you!!!

**CLIFF CULTRENI**

**ALAN GRUNBLATT**

**MOHAMMED ALI**

**SENIOR VP**

**VP MARKETING/PROMOTION**

**NAT'L URBAN/PROMO MGR**

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©1992 RELATIVITY RECORDS, INC.
Until recently, with the exception of artists such as Too Short, Paris and Digital Underground, the San Francisco Bay Area was hardly considered a haven for rappers. (We can’t forget Hammer, but he’s a different phenomenon.) But underneath the fog was a well kept secret: a wealth of talent, and an integral part of that was King Tech and the “Wake Up Show.”

Down with Hip-hop from the get-go, King Tech and partner MC Sway are both credited with several accomplishments, most notably the 1987 single “We Want To Rock You” and the 1988 “Flynamic EP” on their own label All City Productions. They’re also known for their Giant Records’ debut, “Concrete Jungle.”

In 1989 Tech met KMEL-San Francisco power mixer Alexander Mejia who invited him to enter a DJ battle. Not only did Tech win the battle, more importantly he won the confidence of Mejia and KMEL program director Keith Naftaly. As a result of their meeting, Naftaly offered Tech some Tuesday night guest shots, and soon Tech convinced Naftaly to let him create a show that focused on Hip-hop. Keith gave Tech a chance, and he produced the “Wake Up Show,” so named, as Tech says, “To wake people up and educate them about the music they listen to.

“*The* music Joe Quixx (who’s been a sidekick and fellow DJ with Tech since 1983) plays isn’t what you’d usually hear on KMEL’s nightly mixshows or what’s played in the station’s normal rotation,” says Tech. “He and I select the cuts—nobody tells us what to play. If we feel a record is dope and needs airplay to blow it up, we’ll play it.”

According to Tech, in the beginning, KMEL’s management didn’t understand the type of rap he and Quixx were playing. Even so, they stuck by them and the station began getting positive calls from all over Northern California. The staff gradually caught on to what the show was all about.

Aside from new music, the show features interviews with signed and unsigned artists, Hip-hop news and old-school flashbacks. The cast includes Sway, Motion Man, E-Vol, Mike, Kool Kaz, and Kevin Nash.

All involved agree on a singular purpose. “We don’t want people to miss the real underground Hip-hop records,” said Tech. “We want to educate them so they can understand their roots.”

The Wake Up Show can be heard on KMEL-San Francisco, Friday nights at 11:00 PM.
When it's OOCHIE COOCHIE time
use your "BRAINS"

M.C. BRAINS
"OOCHIE COOCHIE"

The Hit Single From
The Forthcoming Album
"LOVERS LANE"
As the rap movement entered the '90s, it seemed as though the East vs. West coast rap feud was finally put to rest. It was only one year into the new decade that an angry young man from the South Bronx would re-ignite the feud. Gee, all he said was "F**k Compton!"

With those words, Rapper Tim Dog immediately made his mark with the hottest "street" single of last year. Word is out that Ice Cube and N.W.A. are readying responses. Rap's short-lived daisy age has truly died. Meanwhile, the full Tim Dog LP "Penicillin On Wax" is out and the seeds are sown for a year of full-blown, hardcore aural assaults. The Gavin Report's Leo Brown discusses the battle plan with Tim Dog.

Leo Brown: Since you basically dissed the west coast with your infamous "F**k Compton" single, do you fear playing here? How was the response during your recent San Francisco?

Tim Dog: The crowd was into it. They were cool. S.F. has got it going on. Beside, it didn't dis California - just the rappers in Compton.

LB: Where did you get the name Tim Dog?
TD: It was given to me when I was a little kid. Growing up with my brother and cousin, we named ourselves after animals. The crew was called "The Zoo."

LB: You began your rapping career with the Ultra magnetic MC's. Are you still involved with them?
TD: We're still cool, but I am more of a soloist. It was more of a lead-in to my solo career.

LB: How did you get signed?
TD: I got hooked up with Ruff House Records through a man named Kurt Woodley at Columbia. He suggested I go through Ruff House, which I did, and the rest is history.

LB: Isn't it true that you and KRS-1 are from the same section of the Bronx?
TD: We're both from South Bronx but not from the same area. We don't have any relationship or dealing though. KRS-1 is my homeboy, my man.

LB: You have a track called "Wild In The Penile." What is the Penile?
TD: It's the joint. It's jail. People just don't look at it as being real. You have to be there. It takes going in and experiencing it to see the reality of it.

LB: So you actually are rapping about what's going on in the joint?
TD: Yes, but I tried to be a bit humorous about it. It's important to keep in mind the reality, though.

LB: There seems to be a great deal of hatred on your record. Are you advocating violence, or do you believe in non-violence?
TD: First of all, I don't have any (hatred) towards Compton. I resent the fact that N.W.A. flaunts that they are from there. It's like they're using Compton as an excuse for what they do. They disrespect women. I personally feel that to disrespect the Black Woman is wrong and I'm against that. Really, I don't mind the raps about violence because that's a reality that people try to ignore. My goal is to bring real life to wax — violent of otherwise.

LB: Finally, what advice do you have for someone wanting to break into the music business?
TD: Stay real. Stay true to the heart. Be diligent. Always try to better yourself. Don't take this business too lightly.

50

the GAVIN REPORT/February 14, 1992
"RAGE Goin' On"

from the upcoming album
"Notes From The Textbook"
on Numbers Committed Records, Tapes & CDs

G.O.T. Textbooks

This Ain't No Ordinary Gang

1992 Rap Album of the Year
Gang Of Textbooks is in E.F.F.E.C.T. ...
ARTIST: Editor: John editor: Betty Hollers

SURFACE - TLC RECORD TO go to church

The new - When You Love MOST

Ain't - On (Qwest/Warner (KEITH

Pass Me By - (Capitol)

...A Nice Time For Lovin' (Columbia)

TIP

The new crooner on the block keeps the ballads coming.

RECORD TO WATCH

KEITH WASHINGTON

When You Love Somebody (Qwest/Warner Bros.)

The new crooner on the block keeps the ballads coming.

most added

AARON HALL
(Soul/MCA)

SKYY
(Atlantic)

TEVIN CAMPBELL
(Qwest/Warner Bros.)

TOP TIP

HAMMER
Do Not Pass Me By (Capitol)

On this single Hammer goes to church and the result is quite uplifting.

Most Added

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
<th>LABEL</th>
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<tbody>
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<td>Uhh Ahh (Motown)</td>
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<td>Stay (MCA)</td>
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<td>PM DAWN</td>
<td>Paper Doll (Gee Street/Island/PLG)</td>
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Chartbound

ARTIST: TITLE: LABEL

TLC - Ain't 2 Proud 2 Beg (LaFace/Arista)
SURFACE - ...A Nice Time For Lovin' (Columbia)

31 7 1 12 11 41% 2
30 1 - 9 20 30% 3
HITTIN' ANY WAY YOU SLICE IT!

The New

AMG

Single

“JIGGABLE PIE”

You Must See The Video!

AVAILABLE NOW

From The LP,
“Bitch Betta Have My Money”
On Select Street Records, Cassettes and Compact Discs

WHISTLE

Had The Top Ten Hit
“Always And Forever”
Now Feel The Result Of

“IF YOU DON’T SAY”

From The Brilliant new Album
“Get The Love”
On Select Records, Cassettes and Compact Discs

IN STORES NOW

WHISTLE GETS FEMALES ON THE PHONES!
Reports | Adds | ARTIST | TITLE | LABEL
--- | --- | --- | --- | ---
28 | 7 | BARRY WHITE & ISAAC HAYES | Dark And Lovely | (A&M)
26 | 1 | STATE OF ART | Understanding | (40 Acres & A Mule/Columbia)
26 | 13 | * KEITH WASHINGTON | When You Love Somebody | (Qwest/Warner Bros.)
25 | 20 | * AARON HALL | Don't Be Afraid | (MCA)
24 | 0 | GLADYS KNIGHT | Where Would I Be | (MCA)
23 | 12 | PUBLIC ENEMY | Shut Em Down | (Def Jam/RAL/Columbia)
22 | 1 | TRACIE SPENCER | Love Me | (Capitol)
22 | 4 | HEAVY D & THE BOYZ | Peaceful Journey | (MCA)
21 | 1 | MG BRAINS | Oochie Coochie (Motown)
20 | 1 | DIGITAL UNDERGROUND | No Noise Job | (Tommy Boy)
19 | 2 | ALEX BUGNON | So In Love | (Orpheus/Epic)
19 | 19 | * SKYY | Up And Over (Stronger And Better) | (Atlantic)
18 | 2 | SMOKEY ROBINSON | I Love Your Face | (SBK)


WVKO MAKES GUINNESS BOOK
WVKO-Columbus successfully conducted the World's largest dance during the November "Comin'-Home African American Holiday Celebration. Plans for 1992 include attempting a nationwide dance to be done simultaneously, celebrating the spirit of African-Americans everywhere. Shown in the photo (l-r) are WVKO PD K.C. Jones, Comin' Home Community Foundation Head Lawrence Auls, WVKO's James Evans.

Hello and Welcome to all Gavin Seminar Attendees! We sincerely hope you have a great time here in San Francisco and learn something at the Seminar while you're enjoying our wonderful city!

KEITH WASHINGTON's "When You Love Somebody" has gone from one of our Most Added to our Record To Watch, based on this week's research which shows adds at KBBT, KJMS, KMJQ, KMZX, WBIL, WBLS, WDKX, WJDI, WNHC, WQKI, WTLZ, WVBR, and WVOL. HAMMER's "Do Not Pass Me By" has generated so much airplay it's already our Top Tip, with twelve adds and generates a quote from Keith Berry, WZND-Normal, who says, "This uplifting tune is lighting up the phones." Kimberly Kaye, WFKX-Jackson, makes CALLOWAY's "Let's Get Smoooth" her RTW, saying, "The perfect song with the perfect title because this song is definitely smoooth." Hollywood Higgins, KRUS-Ruston, likes ATLANTIC STARR's "Masterpiece" saying, "They keep on coming with the strong ballads that we know and love made famous by Atlantic Starr." Curtis Waller, WBLS-New York, makes two records his picks: TLC's "Ain't 2 Proud 2 Beg" because "I love it! It's reminiscent of a female BBD song with a BBD flavor," and SKYY's "Up & Over" because "I'm always glad to hear from SKYY and they'll go up and over the top, as usual, with this one." Big Daddy Gilford, WYBC-New Haven, agrees with Curtis on the TLC, saying, "Terrific Hip Hop beat, excellent dance record, good debut record for this group." Lenore Williams, WUFO-Buffalo, makes KEITH SWEAT's "Why Me Baby" her RTW saying, "It has potential—it's one of those that grows on you the more you play it." Jeff Gill, KJLH-Los Angeles, makes B.B. KING'S "The Blues Is Back" his pick saying, "Check out B.B. King's refreshing blues—this is something that will work for our format." Ciao for now, Betty.

ALBUM CUTS

JODY WATLEY - Commitment Of Love
ROGER - Emotions
LUTHER VANDROSS - I'm Gonna/I Who Have...

NEW RELEASES
by John Martinucci

MARIAH CAREY - Make It Happen (Columbia)
Carey teams with Cole and Cleverly to create a fat bass, mellow disco production that's Urban Radio friendly. Mariah continues to demonstrate her strength as songwriter as the third single from "Emotions" hits your desk this week. JM

KEITH SWEAT - Why Me Baby? (Elektra)
A popular album track on local S.F. radio slow jams its way to an official single release. Keith's background vocals don't go unnoticed in his own production, even though it features much L.L. Cool. JM

TEVIN CAMPBELL - Goodbye (Qwest/Warner Bros.)
Don't let the title mislead you. After performing on four different singles, Mr. Campbell is a definite "hello" for radio programmers. Young T has already proven he's a multi-format talent, so watch him work this mid-tempo ballad up the chart. JM

CAMEO - Emotional Violence (Reprise)
Larry and the crew recently celebrated fifteen years of charting their funky sound. The group debuts the title track for their new label, Reprise. Larry's production skills are up to par as the gang funks up the airwaves upon their venerable return. Fifteen adds out-of-the-box this week alone. JM

DIGITAL UNDERGROUND - No Noise Job (Tommy Boy)
As a follow-up to the successful "Kiss You Back," the off-center "No Noise Job" is Humpty's latest profound rap statement. This is a straight up fun track that you needn't pick away at to enjoy. Smells like a hit! BRETT DURAND ATWOOD

U.M.C.'s - One To Grow On (Wild Pitch)
Strong on melody, proper in its rap attack and accessible enough for Urban radio—the U.M.C.'s latest is goin' on. A significant effort from a significant new rap act. BDA

MICA PARIS - Young Soul Rebels (Scotti Bros.)
From the recent art house film of the same name, this title track takes on the current jazzy sounds that are sweeping the clubs worldwide. A "hip" beat. A "with it" voice. This is a massive, beautiful thing—really! BDA

www.americanradiohistory.com
CONFERENCE ’92
SHERATON HOTEL, NEW ORLEANS
MAY 20-24, 1992

SPECIAL CONFERENCE EVENTS

WEDNESDAY, MAY 20
BRE BLACK MUSIC AWARDS
A televised salute to many talented artists who have been selected by black radio as the hottest acts of the year.

THURSDAY, MAY 21
CELEBRITY LUNCHEON SHOW
Experience first hand, exquisite New Orleans cuisine as you enjoy the sounds of some of the hottest groups in the industry.

FRIDAY, MAY 22
THE MIGHTY MISSISSIPPI RIVERBOAT CRUISE
A fun-filled cruise down the Mississippi River with lots of celebrities, entertainment and good food.

SATURDAY, MAY 23
BRE INDUSTRY AWARDS DINNER SHOW
Annual presentation of awards to radio personalities, record industry execs and retail outlets for their contribution to black music.

OTHER CONFERENCE EVENTS:

BUSINESS SEMINARS • CELEBRITY GOLF TOURNAMENT
BOOTHs/EXHIBITS • CELEBRITY PERFORMANCES
TALENT SHOWCASES • AND MANY OTHER EVENTS

REGISTRATION FEES

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Non-subscriber rates will include 3 months subscription to BRE magazine to begin after Conference.

Addl. Tickets for BRE Black Music Awards $50
Addl. Tickets for BRE Industry Awards Dinner Show $50

CALL BRE DIRECTLY AT (213) 469-7262 FOR MORE INFORMATION ABOUT HOTEL & TRAVEL, ADVERTISING, OR OTHER CONFERENCE QUESTIONS.
### HIT FACTOR

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<td>64</td>
<td>58</td>
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<td>JODECI - Stay (MCA)</td>
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<td>63</td>
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<td>57</td>
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<td>TONY TERRY - Everlasting Love (Epic)</td>
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<td>4</td>
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<td>ARETHA FRANKLIN/MICHAEL MCDONALD - Ever Changing Times (Arista)</td>
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<td>33</td>
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<td>26</td>
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<td>88%</td>
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<td>8</td>
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</table>

### CROSSOVER CHART

| LW | TW | PRINCE & THE N.P.G. - Diamonds... (Paisley Park/W. Bros.) | TEVIN CAMPBELL - Tell Me What... (Qwest/Warner Bros.) | MICHAEL JACKSON - Remember The Time (Epic) | SHANICE - I Love Your Smile (Motown) | ATLANTIC STARR - Masterpiece (Reprise) | RIGHT SAID FREED - I'm Too Sexy (Charisma) | VANESSA WILLIAMS - Save The Best... (Wing/Mercury) | PM DAWN - Paper Doll (Gee Street/Island/PLG) | KEITH SWEAT - Keep It Comin' (Vintertainment/Elektra) | PAULA ABDUL - Vibeology (Captive/Virgin) | MINT CONDITION - Breakin' My Heart... (Perspective/A&M) | COLOR ME BADD - Thinkin' Back (Giant/Reprise) | BOYZ II MEN - Uhh Aah (Motown) | MICHAEL BOLTON & KENNY G - Missing You Now (Columbia) | KARYN WHITE - The Way I Feel About You (Warner Bros.) |
|----|----|-------------------------------------|---------------------|-----------------------------|-------------------------------|-----------------------------|-------------------------------------|-------------------------------------|-------------------------------------|-------------------------------------|-------------------------------------|-------------------------------------|-------------------------------------|-------------------------------------|-------------------------------------|
| 17 | 16 | THE KLF - Justified & Ancient (Arista) | MARKY MARK & THE F. BUNCH - I Need... (Interscope/EWA) | MC BRAINS - Oochie Coochie (Motown) | CHRIS CUEVAS - You Are The One (Atlantic) | SALT-N-P E PA - You Showed Me (Next Plateau) | CE CE PENISTON - We Got A Love Thang (A&M) | JODECI - Stay (MCA) | CLIVILLE'S - COLE - Pride (In The Name Of Love) (Columbia) | HAMMER - Do Not Pass Me By (Capitol) | GEORGE MICHAEL & ELTON JOHN - Don't Let...(Columbia) | CLUBLAND - Hold On (Tighter To Love) (Geffen) | SOUTH CENTRAL CARTEL - U Gotta Deal Wit Dis (Quality) | SHAMEN - Move Any Mountain (Epic) | MR. BIG - To Be With You (Atlantic) | KYM SIMS - Too Blind To See It (Atco/EastWest America) |
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MOST ADDED

KATHY TROCCOLI (93)  
(Reunion/Geffen)

ATLANTIC STARR (42)  
(Reprise)

JANIS IAN (34)  
(Mercury)

KENNY LOGGINS (33)  
(Columbia)

RICHARD MARX (31)  
(Capitol)

TOP TIP

KATHY TROCCOLI  
Everything Changes  
(Reunion/Geffen)

Fabulous first week for  
a relative unknown.

RECORD TO WATCH

VOICE OF THE BEEHIVE  
Perfect Place  
(London/PLG)

A future hummminger  
creating an early buzz.

Editor: Ron Fell
Assoc. Editor: Diane Rufen

ADULT CONTEMPORARY

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KATHY TROCCOLI - Everything Changes (Reunion/Geffen)

JAMES HOLLIS - Drift Away (Major)

ONE 2 ONE - Peace Of Mind (Love Goes On) (A&M)

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“CAN’T CRY HARD ENOUGH”

THE WILLIAMS BROTHERS

“CAN’T CRY HARD ENOUGH”

“INCREDIBLE RESPONSE after only one play in the mid-day show... look for WNCI out of the box.” — Dave Robbins, WNCI, Columbus

“Crisply produced love lament SHINES the spotlight on sibling duo’s rich vocals.” — Billboard

One of the “most GORGEOUS ballads on any record this year.” — LA Times, 9/11/91

Produced by David Kershenaum · From the album The Williams Brothers
Management: Peter Asher Management
©1992 Warner Bros. Records Inc. We don’t mind telling you again that these guys are this department’s favorite new band.

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UP & COMING

Reports & Adds | ARTIST TITLE LABEL
---|---
47 | 17 | PEABO BRYSON - Lost In The Night (Columbia)
45 | 10 | PATTI AUSTIN - I’ll Be Waiting For You (GRP)
35 | 11 | ROY ORBISON - I Drove All Night (MCA)
35 | 5 | EVERYTHING BUT THE GIRL - Understanding (Atlantic)
34 | 34 | JANIS IAN - Days Like These (Mercury)
32 | 10 | STYLISTICS - Always On My Mind (Amherst)
30 | 6 | TEVIN CAMPBELL - Tell Me What You Want Me To Do (Qwest/Warner Bros.)
29 | 11 | MIDGE URE - Cold, Cold Heart (Dedicated/RCA)
26 | 4 | SMOKEY ROBINSON - I Love Your Face (SBK)
26 | 26 | ROXETTE - Church Of Your Heart (EMI)
25 | 7 | SANDI PATTI - Another Time Another Place (Word/Epic)
25 | 24 | LISA STANSFIELD - All Woman (Arista)
23 | 8 | MICHAEL OMARTIAN - Faithful Forever (Epic)
21 | 6 | VOICE OF THE BEEHIVE - Perfect Place (London/PLG)
20 | 14 | PHYLLIS HYMAN - When You Get Right. (Philadelphia International/Zoo)
20 | 6 | BAD ENGLISH - The Time Alone With You (Epic)

Dropped: Linda Ronstadt, Genesis (Son), Daryl Braithwaite, Bonnie Raitt, Roxette, Beverley Craven, Rythm Syndicate, Marc Cohn.

INSIDE A/C

by Diane Rufer and Ron Fell

A warm and special WELCOME is extended to all attending the seventh annual Gavin Seminar. We hope you’ll enjoy the special events we have organized for you over the next three days. Saturday morning, at 9:00 am in the Georgian Room is our special A/C session sponsored by Kevin McDonaid and Jill Ramsdell of McD Promotion. And a heartfelt CONGRATULATIONS to all nominated for A/C awards. Good Luck!!

A higher overall HIT FACTOR puts MICHAEL BOLTON above PAUL YOUNG for the new #1 slot.

KENNY LOGGINS’ 18% increase in HIT FACTOR and 33 more ADDs (fourth best in the format) takes him to #16 on this week’s chart, and his two-week gain from #38 to #16 makes him the HOTTEST in A/C.

A similar two-week move (#37 to #17) by ROD STEWART comes with 63 ADDs and a 14-day HIT FACTOR increase of 26%.

Second MOST ADDED this week is ATLANTIC STARR’S “Masterpiece” with 42 new ADDs including WIVY/FM, WQAS/FM, CKFM, KELO/FM, KHTD, KKKI, JOY99 and WELI. Seems this song will be around for a long time.

Nearly halfway up the chart in two weeks is CURTIS STIGERS’ “You’re All That Matters To Me.” Among the 26 new are KESZ, WRFC, KBOL, WQLH/FM, KFOR, KDAX, KLSQ/FM and WHMI.

Another CURTIS (this one’s a SALGADO) moves up to #24 with a 13% increase in HIT FACTOR and 14 more ADDs including WJTW/FM, KLCY, WLLH, WYLT and KYMG/FM.

Highest chart debut is MR. BIG’s “To Be With You” at #27. Now HIT FACTORed by more than half its players, it clears the 100 station mark with 27 new including KBLQ, WQHQ/FM, WAFL, WEIM, WSUL, KHTL/FM, KYTE and KFMN.

Debuting at #30 is DESMOND CHILD’s duet with MARIAN Vidal. They increase their station total by more than 30% this week, thanks to 28 new including KOST, WFRO, WTPJ, WSKY, KI103, KPTL and WOBM/FM.

A spectacular first week for KATHY TROCCOLI’s “Everything Changes” from the diamond-studded pen of Diane Warren. Her 93 ADDs is the best first week ever by a format unknown. ADDs include WBNOX/FM, B100, KMXV/FM, WFXF/FM, KRNO/FM, KKLD, WMBX, WQLR, WZNY, WBLR and KRNO/FM.

Last issue’s RECORD TO WATCH, ROY ORBISON’s “I Drove All Night,” picked up 11 ADDs bringing his airplay total to 35 stations. Those new are WPXZ, WXYJ, WCEM/FM, WWY, WSSY, WWY, WMLR, WMQJ, WJN, WABJ, WNDN, KKKR and KSCQ/FM.

The VOICE OF THE BEEHIVE is this week’s RECORD TO WATCH with “Perfect Place.” This well arranged, light-hearted single debuts in UP & COMING with 21 A/Cs. New at WAFL, WEBX, WMQJ, WJY/FM and WFRQ.

LUCIA BLOOM

LUCIA BLOOM (Reprise)

Quite awhile ago Luka was here in our office and performed this song to everyone’s delight. A popular live favorite has finally made it to his most recent album. Luka’s Irish-acoustic rendition of L.L. Cool J’s hit is definitely our first A/C rap song of 1992.
bounce the ocean

"Wasting My Time"

the Gavin Report
Adult Contemporary Chart: 28*

R&R
Significant Action

Produced by Steve Berlin • Co-Produced by Bounce The Ocean • Additional production by Michael Omartian
Remixed by Mick Guzauski • Executive Producer: Glen Ballard

Already On More Than 100 Stations
The first single from the self-titled debut album Bounce The Ocean
Watch for upcoming releases from Yanni, Jennifer Warnes, Ringo Starr

Private Music

www.americanradiohistory.com
### HIT FACTOR

**A/C Research:**
Diane Rufer/Ron Fell

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</tr>
<tr>
<td>BOBBY CALDREW</td>
<td>Don't Lead Me On (Sin Drome)</td>
<td>97</td>
</tr>
<tr>
<td>MICHAEL JACKSON</td>
<td>Remember The Time (Epic)</td>
<td>84</td>
</tr>
<tr>
<td>PRINCE AND THE N.P.G.</td>
<td>Diamonds And Pearls (Paisley Park/Warner Bros.)</td>
<td>80</td>
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<tr>
<td>ENYA</td>
<td>Caribbean Blue (Reprise)</td>
<td>77</td>
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<tr>
<td>ARETHA FRANKLIN/MICHAEL McDONALD</td>
<td>Ever Changing Times (Arista)</td>
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<td>LEVEL 42</td>
<td>Guaranteed (RCA)</td>
<td>77</td>
</tr>
<tr>
<td>RTZ</td>
<td>Until Your Love Comes Back Around (Giant/Reprise)</td>
<td>87</td>
</tr>
<tr>
<td>RICHARD MARX</td>
<td>Keep Coming Back (Capitol)</td>
<td>70</td>
</tr>
<tr>
<td>BETTE MIDLER</td>
<td>Every Road Leads Back To You (Atlantic)</td>
<td>78</td>
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</table>

**Plus Factor**

**Records which received the greatest increase in HIT FACTOR:**

<table>
<thead>
<tr>
<th>Artist(s)</th>
<th>Title</th>
<th>Label</th>
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<tbody>
<tr>
<td>RICHARD MARX</td>
<td>Hazard (Capitol)</td>
<td>32</td>
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<tr>
<td>DESMOND CHILD duet with MARIA VIDAL</td>
<td>Obsession (Elektra)</td>
<td>15</td>
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<td>PRINCE AND THE N.P.G.</td>
<td>Diamonds And Pearls (Paisley Park/Warner Bros.)</td>
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<td>PEABO BRYSON</td>
<td>Lost In The Night (Columbia)</td>
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<tr>
<td>MICHAEL JACKSON</td>
<td>Remember The Time (Epic)</td>
<td>46</td>
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<tr>
<td>VANESSA WILLIAMS</td>
<td>Save The Best For Last (Wing/Mercury)</td>
<td>68</td>
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<tr>
<td>ROD STEWART</td>
<td>Your Song (Polydor/PLG)</td>
<td>56</td>
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<tr>
<td>LEVEL 42</td>
<td>Guaranteed (RCA)</td>
<td>47</td>
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<tr>
<td>KENNY LOGGINS</td>
<td>The Real Thing (Columbia)</td>
<td>50</td>
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<td>ATLANTIC STARR</td>
<td>Masterpiece (Reprise)</td>
<td>40</td>
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<tr>
<td>CURTIS SALGADO and the STILETTOs</td>
<td>Star Bright Star Lite (JRS/BFE)</td>
<td>39</td>
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<tr>
<td>JAMES TAYLOR</td>
<td>(I've Got To) Stop Thinkin' 'Bout That (Columbia)</td>
<td>73</td>
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<tr>
<td>MR. BIG</td>
<td>To Be With You (Atlantic)</td>
<td>42</td>
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<tr>
<td>PATTI AUSTIN</td>
<td>I'll Be Waiting For You (GRP)</td>
<td>23</td>
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*Total Reports This Week: 240, Last Week: 240*

*www.americanradiohistory.com*
SOUND
COMBINATIONS

CURTIS STIGERS
"YOU'RE ALL THAT MATTERS TO ME"
The strong follow-up to his #3 AC smash "I Wonder Why."

LISA STANSFIELD
"ALL WOMAN"
The powerful second single from the already past Gold album REAL LOVE.
The perfect female demo song — on your desk now.

ERIC CARMEN
"MY HEART STOPS"
His new single, in the tradition of the hits "Make Me Lose Control" and "Hungry Eyes."

ARETHA FRANKLIN
featuring MICHAEL MCDONALD
"EVER CHANGING TIMES"
A voice for all-time.
A song for the right time.
SEE THEM PERFORM IT LIVE ON THE GRAMMY AWARDS 2/25.
Michel MCDonald appears courtesy of Warner Bros. Records Inc.

KEEDY
"WISHING ON THE SAME STAR"
Adding 3/2. The song radio asked for from her critically acclaimed debut album CHASE THE CLOUDS.

PAM TILLIS
"MAYBE IT WAS MEMPHIS"
Coming soon.
From her explosive selling, soon to be Gold debut Arista album PUT YOURSELF IN MY PLACE.

1992 Arista Records Inc., a Bertelsmann Music Group Company
Several years ago, I was in the audience at a research panel at the Country Music Seminar, when Moon Mullins (now president of Pollack Media Nashville) used a term that I hadn’t heard before. It was “soft research.” I can now admit that I had done my share of soft research over the years, but I had not heard this moniker placed on it.

You are no doubt inundated with “hard” research these days. You receive ratings, qualitative perceptuals, music tests and so on, that use the scientific method to gather data. From all this data from a myriad of sources, you are required to glean information to help you make important decisions. Well, that’s what the research companies tell you; and, in all honesty, they’re gained in soft research translates into contest prize ideas, promotion opportunities, information needs of the audience and tidbits for your on-air staff to talk about. Keep in mind, however, that soft research is just that. It is not scientific. It is gathered talking to listeners and non-listeners. Don’t draw too many conclusions. Relate the amount of time an individual spends with your station in a week versus their comments. Remember, too, that only a very small percentage of the station’s curve appears at any one event.

Soft research is a way to help you better understand the constituencies that you are held responsible for serving as a program director. The PD is a prime architect of the station’s marketing efforts. A marketing person is required to serve all the station’s constituents. The program director cannot stop with the audience. Wander down the hall to the sales office. Most GMs will let you do that. Talk to the sales staff that is out on the street every day talking to people about the research. What do these listeners think of your station? What do they think about your station’s performance at very little expenditure? “Soft Research” may be a partial answer. What is soft research? Simply, it is a non-scientific sample of audience feedback.

Picture for the moment that you are at a station event for listeners. Here is a perfect opportunity to do some soft research. What do these people think of your station? How do they feel about the personalities? What do they think of the news, weather, traffic, sports, etc.? What do these people do other than listen to the radio? What are their personal goals and aspirations? What are their leisure time activities? What kind of work do they do and in what kind of environment do they work? What kind of car do they drive? What kind of car would they like to own and, most important, why would they want that car? What kind of organizations do they belong to? How much time do they spend with other media? You get the idea. This is more than idle chit chat. You are getting to know someone in your audience.

Research Advice: Information radio station. What do the retailers tell you sales staff? Are they getting reaction? What kind of people are responding to the advertising? How quickly do they respond? Do they comment about the station when they come into the advertiser’s place of business? What do they say?

Another important constituency is the stockholder or owner. They expect a return on their investment. How much do they expect? What do they expect of the programming? What parameters do they have for station performance other than financial? Does the owner want to take an editorial stance? How do they want to participate in the community?

Soft research might be as simple as getting a list of community activities. If there isn’t a consolidated list, put one together and market it as a station service. What are the local holidays and celebrations? When are they? What happens at them? How can the station get involved? Visit the local library. What are local people reading—by age group? Visit your video store manager. What tapes are “hot,” particularly for your demo?

Research Advice: Soft research is talking to people and learning about them and your market. Make a habit of it and document your findings. A pattern may emerge.

P.S. You might consider some soft research into Arbitron. For better or worse, The Arbitron Company is a constituency that must be served. The reality is that the report card of the station’s marketing efforts is contained in their Quarterly Report. The rules of the Arbitron game are critical to know and we’ll try to help you learn them through our column. Bedside reading might be the “boilerplate” in each Arbitron report or the DOM (Description of Methodology). Don’t forget to see the Arbitron report when they visit the station. The more you know, the more confident you can be in making decisions that will help survey respondents fill out those seven-day diaries while correctly identifying your station.

This and That
Check the front of the Arbitron book for daily newspaper and magazine circulation figures for your metro. Call your Arbitron rep to get cable and VCR penetration numbers for your market.

Found in a diary review—written across the page by a 29-year-old female: “We were on our honeymoon. Not much tuning in the radio today, sorry!” Underneath the entry, the respondent had drawn a happy face. If you find some funny or interesting comments in diaries, let me know so we can add some to the list! It is amazing how some people really do want to fully comply with the survey requirements.

If you have made a pilgrimage to Arbitron’s Laurel Client Service Center to review Fall diaries, you may have noticed a new edit mark. In the comments section is now a red pen checkmark that indicates the end of the comments. Client Services Manager Pat Duggan tells me there was a rumor that some enterprising person added comments to a diary that a competitor would surely notice. The comment dealt with a DJ who reportedly was fired after the review. While there is no proof of the allegation, Arbitron did take the step to preserve the integrity of the comments by adding this edit mark. Note for those of you studying Arbitron trivia: the comment section is not used in the editing of station listening.

The Interep Radio Store Research Division has just released Targeting Consumers with Radio Formats: Summer 1991. It is a detailed 20-page analysis of the 95 Arbitron continuously measured markets that addresses the characteristics of 17 different radio format categories. It is useful for comparing your market to the national figures for audience composition. It will also let you see trends in radio formats over the last five years. Interep wants $25 for the report. If you have questions that you would like to see discussed in this column, contact me at (410) 377-5859.
Columbia recording artist James Taylor recently performed songs from his newest release "New Moon Shine" as part of six SRO shows at New York's Paramount Theatre. Pictured (l-r): Peter Asher, Manager; Mr. Taylor and Columbia's Don Ienner and Kid Leo.

During a recent visit to Los Angeles, Arista recording artist Curtis Stigers stopped by L.A.'s KOST/103 FM. Pictured from (l-r) Jon Klein, Arista Promotion; Mark Wallengren and Kim Amidon, AM co-hosts; Curtis; Jhani Kaye, VP of KOST Programming.

The EMI team gathered for a quick photo backstage at the Grand Auditorium at the Palais during the MIDEM in Cannes, France. The concert featured many performances including EMI Records Group artists Smokey Robinson and Jon Secada. Pictured (l-r) Martin Bandier, Chairman/Chief Executive Officer for EMI Music Publishing; Secada; Gloria Estefan; Charles Koppelman, Chairman/Chief Executive Officer for EMI Records Group North America; Smokey; and Emilio Estefan, Secada's manager.

Now On: KMMX WARM 98
WAHR KELT KKLD
WNMB KZLT KVIC

and more . . .

Carry On with Patti Austin
Saturday, February 15
3:00 to 5:00 PM
GRP Suite
Westin St. Francis
•ROD STEWART
Twelve years ago this week, Rod Stewart was in the middle of a six week stay at number one in The Gavin Report with DO YA THINK I'M SEXY.

•BETTE MIDLER
Should the soundtrack for Bette Midler’s film “For The Boys” sell over a million units, it will match the gross revenue attained by the film itself which has barely grossed $15 million.

•LIONEL RICHIE
A new Lionel Richie album, his first in nearly six years, may be out as soon as this Spring. Though primarily a greatest hits package, it should include three new tracks.

•JANET JACKSON
Janet Jackson and producers Jimmy Jam & Terry Lewis are just weeks away from beginning their third album together as artist and producers.

•JOHN MELLENCAMP
Despite all the advance publicity, John Mellencamp’s film ‘Fall From Grace” was made for approximately $3 million. Mellencamp stars in, and directs from a script from “Lonesome Dove” Larry McMurtry.

•PAUL YOUNG
Paul Young was ten years old in 1966, the year Jimmy Ruffin had the first hit version of the song WHAT BECOMES OF THE BROKENHEARTED.

•SIMPLE MINDS
Jim Kerr of Simple Minds has married Patsy Kensit, lead singer of Eighth Wonder, but probably better known these days as an actress in films like “Lethal Weapons 2.” Kerr was once married to Chrissie Hynde, while Kensit recently divorced BAD’s Dan Donovan.

•BONNIE RAITT
Bonnie Raitt’s father, John Raitt, a star of numerous Broadway musicals in the fifties, sixties and seventies including “Carousel” and “Oklahoma,” finally received his star on the Hollywood Walk Of Fame after fifty years of performing.

•THE JUDDS
NBC Television hopes to make a mini-series from the life stories of Wynonna and Naomi Judd with Ann Margaret targetted as a probable Naomi.

•MIDGE URE
Midge Ure, Ultravox’s former lead singer, was born with the real first name of James. He was briefly a member of Thin Lizzy before joining Ultravox in 1979.

•BLUR
Damon Albarn, lead vocalist of Blur, is the son of Keith Albarn, an original member of the sixties’ band Soft Machine.

•KATHY TROCCOLI
It’s no accident that Kathy Troccoli sounds a little like Taylor Dayne. Kathy sang backup on Taylor’s last album and Kathy’s new single, EVERYTHING CHANGES, was produced by Ric Wake, who produced that last Dayne album.

•BOBBY CALDWELL
Among Bobby Caldwell’s compositions are such number one singles as Amy Grant and Peter Cetera’s duet NEXT TIME I FALL.

•SHENANDOAH
Shenandoah, The Academy Of Country Music’s Vocal Group Of The Year, has signed with RCA Records, after a multi-record deal with CBS.

•ROBERTA FLACK
At about the same time The Stylistics were having a hit with the original YOU MAKE ME FEEL BRAND NEW, Roberta Flack was releasing one of her biggest hits, FEEL LIKE MAKIN’ LOVE.

•INGRID CHAVEZ
A lawsuit filed by Ingrid Chavez against Lenny Kravitz over royalties from their composition JUSTIFY MY LOVE, which they wrote for Madonna, has been settled. Asked recently if Lenny would consider writing more music with Kravitz, Chavez replied, “Sure, why not? It worked, didn’t it?”

•LINDA RONSTADT
Lloyd Copeman, grandfather of Linda Ronstadt, invented the electric stove, but sold the patent to Westinghouse.

•JAMES TAYLOR
Early in his career, James Taylor was an opening act for the likes of Led Zeppelin and The Who.

•EMERSON, LAKE & PALMER
In the latest re-invention of classic bands of the past, the trio of Keith Emerson, Greg Lake and Carl Palmer have signed to Victory Records and hope to have their first album in more than sixteen years released soon.

•TRISHA YEARWOOD
Twenty-seven-year old Monticello, Georgia native Trisha Yearwood got her big career break when Garth Brooks hired her to sing backing vocals for his1990 album, “No Fences.”

•HIRAM BULLOCK
Jazz guitarist Hiram Bullock was an original member of the “Late Night With David Letterman” band ten years ago, and more recently served as musical director for “Night Music,” the NBC television series hosted by David Sanborn.

•AARON NEVILLE
Aaron Neville is the father of four children, the oldest being 32 year old musician Ivan Neville who has worked with the likes of Keith Richard.

•RTZ
The initials RTZ stand for Return To Zero according to founding members Barry Goodreau and Brad Delp, both of whom were also founding members of the group Boston.

•DESMOND CHILD
Twenty-one years ago at the age of sixteen, Cuban refugee John Barrett, Jr. changed his name to Desmond Child.

•RESTLESS HEART
Larry Stewart, lead singer of Restless Heart, has left the group to pursue a solo career.
Shotgun Messiah’s new video of “Heartbreak Blvd.” from their Relativity album Second Coming, was originally scheduled to premiere on MTV’s “Headbanger’s Ball” on February 1 but, due to editing problems, the debut was postponed. Director Michael Lucero shot the clip at a World War II defense yard in the Marin Headlands off the California coast, just north of San Francisco. The video features band performance footage shown simultaneously with the antics of professional dominatrix Mistress Simone and her male extra. The effect was achieved through an experimental process that combines the use of a negative reversal and posterization toggled back and forth from a digital effects box to a full color frame. It was a wild and crazy day with the Messiah, and I play a fortunate tester. My tarot card scenario: workout credits guitarist Harry K. Cody and vocalist Tim Skold are around for the Gavin Seminar.

Bits & Pieces: The Ramones are getting ready to work with producer Ed Stasium in New York on a new Sire/Warner Bros. album that’ll be ready by late spring/early summer. This will be the band’s 17th album and their first studio effort since 1989’s Brain Drain. Big Doors fans one and all, they’re planning to cover “Take It As It Comes” for the studio project. Loco Loco, recorded in Spain in April, 1991 is due in the stores March 31.

Virgin Records will be releasing the new P.I.L. album That What Is Not this month. The first single entitled “Covered”...Hard rock pioneers Bad Brains have parted ways with ex-Faith No More vocalist Chuck Mosley. They’re looking for a new vocalist with auditions set for February 24 and 25 at Wetlands in New York. Columbia Records is releasing the soundtrack from the film “Gladiator” on February 25. The movie opens nationwide March 6 and the album features tracks from A&M, 3rd Bass, Clivilles & Cole, Cheap Trick, P.M. Dawn and Martin Page. The film stars James Marshall, whom you’ll remember all over television’s “Twin Peaks.”...Hope it’s not a rumor but a fact that this summer Guns N’ Roses could be touring big stadiums with Metallica...In March, RCA Records will release a Lou Reed anthology, Between Thought And Expression featuring 45 tracks, including rare outtakes and previously unreleased material...Lisa Stansfield’s latest Arista album is already passed Gold and approaching Platinum. “All Woman” is the latest video. Lisa’s hanging out at the convention this weekend...The comeback Scotti Bros. album from James Brown, Love Overdue, has been nominated for a Grammy in the R&B category for Best Vocal Performance, Male. Brown has already started gathering his 1992 awards pickup. He’s already received the Award of Merit at the American Music Awards, and in March he’ll accept a Grammy for Lifetime Achievement. The Godfather of Soul is currently on tour and has no doubt heading your way...“Standing In The Shadow” was the first single released from Adrian Belew’s forthcoming Atlantic album, Inner Revolution. Get ready for lots more...Rockville’s Uncle Tupelo are heading out in support of their new album Still Feel Gone, opening for Teenage Fanclub. The Fanclub opted to hit “Saturday Night Live” instead of playing for Gavinites at Slim’s this weekend...Capitol Records has signed Television and they’re heading into the studio this month in New York to begin recording...Van Halen and their manager Ed Leffler have purchased two Portland, Oregon radio stations. One of the stations is A/C and the other is the “hit radio”...There’s a new band heading your way as soon as the ink dries on the contract. Names you know—Jefrey “Skunk” Baxter, John Entwhistle and Mickey Thomas—make up the band Baxter, Entwhistle, Thomas. Baxter discovered drummer Joe Puistola, a session player from Chicago and keyboardist Rick Sereatte comes from Whitesnake. Their first gig was in Colorado a couple of weeks ago and according to Baxter “everything went smoothly”.

Corrosion of Conformity is one of my new faves. Their new video “Vote For A Bullet” from their debut Relativity album, Blind, is a winner. Eric Meza, who’s gained a pretty fair reputation working with Public Enemy, Ice Cube and N.W.A., came on board to direct this one. Check out their “Dance Of The Dead” video which is now in rotation on MTV. The band can be seen live across the U.S. as they continue to tour in support of this important album. These guys really have something to say...

The official release date of the Chastain/Harris Band album, Live! Wild And Truly Diminished was February 4. There are four super musicians on this record—Davis T. Chastain and Michael Harris on guitar, David Harbour on bass and Greg Martin on drums. The 14 tracks on the CD are definitely playable, with each artist getting a chance to stretch his musical muscle. Leviathan Records set up a telephone number (800) 755-2316 for fans to call and ask about new material and to actually order product. Call for yours now....
**MOST ADDED**

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<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
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<tr>
<td>PIRATES OF THE MISSISSIPPI</td>
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<td>66</td>
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<tr>
<td>MARK COLLIE</td>
<td>(MCA)</td>
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<tr>
<td>RONNA REEVES</td>
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<td>TANYA TUCKER</td>
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<tr>
<td>HAL KETCHUM</td>
<td>(Curb)</td>
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**TOP REQUESTS**

- GARTH BROOKS
- JOHN ANDERSON
- PAM TILLIS
- RANDY TRAVIS
- ALAN JACKSON

**RECORD TO WATCH**

LEE ROY PARNELL
The Rock
(Arista)

Thirty-seven more adds this week including KJUK, KRKT, WOLS, WRNS, KKK, WBKR, WDAF, K92/FM, etc.

Editor: Lisa Smith
Assoc. Editor: Cyndi Hoelzle

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**CHARTBOUND**

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<thead>
<tr>
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<th>Title</th>
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<tr>
<td>CLINTON GREGORY</td>
<td>Play, Ruby, Play (Step One)</td>
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<tr>
<td>THE REMINGTONS</td>
<td>I Could Love You (With My Eyes Closed)</td>
<td>BNA</td>
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<td>HAL KETCHUM</td>
<td>Past The Point Of Rescue</td>
<td>Curb</td>
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<tr>
<td>HANK WILLIAMS JR.</td>
<td>Hotel Whiskey</td>
<td>Curb/Capricorn</td>
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**THE GAVIN REPORT**

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

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www.americanradiohistory.com
By popular demand...

Past the Point of Rescue

HAL KETCHUM
Reports & Additions

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<td>First Time For Everything</td>
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<td>KEITH PALMER</td>
<td>Forgotten But Not Gone</td>
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<td>LEE GREENWOOD</td>
<td>If You'll Let This Fool Back In</td>
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<td>DIXIANA</td>
<td>Waitin' For The Deal To Go Down</td>
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<td>LEE ROY PARNELL</td>
<td>The Rock</td>
<td></td>
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<tr>
<td>DON WILLIAMS</td>
<td>Too Much Love</td>
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<td>BUZZIN' COUSINS</td>
<td>Sweet Suzanne</td>
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<td>PIRATES OF THE MISSISSIPPI</td>
<td>I'll Hold You Again</td>
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<tr>
<td>RONNA REEVES</td>
<td>The More I Learn</td>
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<tr>
<td>MARK COLLIE</td>
<td>It Don't Take A Lot</td>
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<tr>
<td>EDDIE RABBIT</td>
<td>You Look Like An Angel</td>
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<td>MOLLY &amp; THE HEYMACHERS</td>
<td>Mountain Of Love</td>
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<tr>
<td>DEBRA DUDLEY</td>
<td>Nothin' That A Little Love</td>
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<tr>
<td>MONTANA ROSE</td>
<td>We're Talkin' Tears</td>
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Inside Country

Welcome to San Francisco... A great big Country Crew welcome to all of you attending the Gavin Seminar. It should be a great weekend, from our Country Kick-Off Cocktail Party right through to the presentation of the Gavin Awards. As usual, we're especially looking forward to our annual Saturday morning Country session—we've got some terrific people speaking this year—and the Country New Artist Luncheon featuring Linda Davis, Jeff Knight, Jon Lauderdale, The Remingtons, Rob Crosby, and Dixiana should be fantastic. For those of you who aren't able to attend this year, we'll give you a recap in next week's Inside Country. And start making plans right now to attend next year!!

Country Happenings... Congratulations to WNFM-Redeem MS Kevin Kellogg and his wife Jackie on the birth of their first child—Benjamin Richard—on Friday, February 7th...KPRB-Redmond/Bend MS Cindy Starr has changed her music call times to Monday and Tuesday from 2-3 PM (PST)...Congratulations to BP Consulting's Jay Albright, who recently celebrated his 30th year in broadcasting and his 10th year as a consultant...KNIX-Phoenix is tying their current promotion in with their local 10 O'Clock news. A movie trivia question and the answer will be given during commercial breaks on the nightly news program, and viewers will be invited to tune in to KNIX the following morning to answer the same question, with the correct caller winning $100.00. In all, a total of $17,000 will be given away...In a consolidation of air staffs, WKDW-Staunton and sister FM AOR WSGM have decided to simulcast Country. In the shuffle, several staffers were laid off, including MD Mark Rivers. He can be reached at home at 703-885-3439. Good luck Mark!...WKXX-5 St. Louis PD Tom Bradley is now handling music duties at the station. Mike Anderson will now be concentrating on his morning show...KIKF-FM-Anahiem morning show host Shawn Parr will be spending this weekend “frozen alive” in 5,000 pounds of ice to help “put a freeze on drugs.” The promotion is being put on in conjunction with the local police department's D.A.R.E. (Drug Abuse Resistance Education) program, with Shawn being surrounded and sealed in ice blocks within a refrigerated trailer for 48 hours, without food or water. He will, however, have a telephone, and even plans to broadcast his morning show from his icy confines. Money raised from the event will benefit D.A.R.E...Former KTRB-Modesto MD Stan Lindsey is currently looking for his next opportunity. Give him a call at 209-527-0769...There've been some shift changes at KMLQ-Gillette. After three years, mid-day personality Renee Osborne has left the station to spend more time with her children. The new line up is: Overnights/Melissa Byrd; Morning Drive/Dennis Switzer; Mid-days/Joel Lusk, Afternoon Drive/Billy Combs; Evenings/J.D. Harris/Carolyn Brooks moves from Q106-Madison to take over the overnight shift at US96-Appleton/Oshkosh...KONY-Paris MS Jim Corley has been promoted to Director of Programming Operations, and former PD Jim Coty has moved to specialty programming on weekends and special events...We thought we'd end our Valentine's Day column with a romantic note: WMPI-Scottsburg's John Ross proposed to his sweetheart, Stephanie Gladden, during the station's Christmas party. What a guy!! Talk with you next week. The Gavin Country Crew

New Releases

By Lisa Smith & Cyndi Hoetzle

Collin Raye - Every Second (Epic)
A great choice for a followup to “Love, Me.” Collin shows his honky tonk side, and his clear tenor really puts the song over.

Mark Chesnutt - Old Flames Have New Names (MCA)
Just when you thought you'd heard every clever “old flame” pun along comes a fresh take. It figures that this humorous story would be from an album titled “Longneck and Short Stories.” Great stuff!

Restless Heart - Familiar Pain (RCA)
With Larry Stewart's tenure with Restless Heart drawing to a close, it's good to be reminded of the sound that made them so successful.

Brooks & Dunn - Neon Moon (Arista)
Ronnie Dunn's soulful voice takes center stage on this ballad, and he perfectly evokes the loneliness and desperation of the song.

Mark Collie - It Don't Take A Lot (MCA)
Collie co-wrote this song about the little things that can set a heartbeat a burnin’. Listeners should be able to relate, especially when he sings about sad songs on the radio.

Lyndy Skynrd - Pure And Simple (Atlantic)
Once you get past the fact that this is—you know—Lyndy Skynrd, you can hear the beauty of this song, and be taken in by its great little hook. Word is that these guys are set to record a Country album featuring some well-known hillbilly friends.

Album Cuts

Garth Brooks - Papa Loved Mama/A Against The Grain/We Bury The Hatchet/Sawyer Brown - Some Girls Do/Alan Jackson - Midnight In Montgomery/Tracy Lawrence - I Hope Heaven Has A Honky Tonk
CAPITOL NASHVILLE IS HISTORY!

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JAMES BLUNDELL
SUZY BOGGUSS
GARTH BROOKS
GLEN CAMPBELL
PAULETTE CARLSON
LACY J. DALTON

LINDA DAVIS
SKIP EWING
CLEVE FRANCIS
THE GATLIN BROTHERS
CRYSTAL GAYLE
LEE GREENWOOD

JASON
DAVID LYNN JONES
CHRIS LEDOUX
GARY MORRIS
NITTY GRITTY DIRT BAND
WAYLAND PATTON
PIRATES OF THE MISSISSIPPI
EDDIE RABBITT
JO-EL SONNIER
TANYA TUCKER
ROGER WHITTAKER
### HIT FACTOR

**Country Research:**
Lisa Smith/Elmo Greer/Cyndi Hoelzel

**Total Reports This Week:** 218  
**Last Week:** 218

<table>
<thead>
<tr>
<th>Artist/Song</th>
<th>Label</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>Garth Brooks - What She's Doing Now</td>
<td>Liberty</td>
<td>218</td>
<td>—</td>
<td>215</td>
<td>3</td>
<td>—</td>
<td>100% 6</td>
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<tr>
<td>Randy Travis - Better Class Of Losers</td>
<td>Warner Bros.</td>
<td>217</td>
<td>—</td>
<td>204</td>
<td>13</td>
<td>—</td>
<td>100% 8</td>
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<tr>
<td>Joe Diffie - Is It Cold In Here</td>
<td>Epic</td>
<td>217</td>
<td>—</td>
<td>205</td>
<td>10</td>
<td>2</td>
<td>99% 9</td>
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<tr>
<td>John Anderson - Straight Tequila Night</td>
<td>BNA Entertainment</td>
<td>216</td>
<td>—</td>
<td>199</td>
<td>16</td>
<td>1</td>
<td>99% 9</td>
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<tr>
<td>Trisha Yearwood - That's What I Like About You</td>
<td>MCA</td>
<td>218</td>
<td>—</td>
<td>192</td>
<td>25</td>
<td>1</td>
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<td>Lorrie Morgan - Except For Monday</td>
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<td>218</td>
<td>—</td>
<td>192</td>
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<tr>
<td>Alan Jackson - Dallas</td>
<td>Arista</td>
<td>218</td>
<td>—</td>
<td>175</td>
<td>42</td>
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<td>99% 7</td>
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<tr>
<td>Alabama - Born Country</td>
<td>RCA</td>
<td>218</td>
<td>—</td>
<td>134</td>
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<td>Reba McEntire - Is There Life Out There</td>
<td>MCA</td>
<td>218</td>
<td>—</td>
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<td>118</td>
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<tr>
<td>Suzy Bogguss - Outbound Plane</td>
<td>Liberty</td>
<td>214</td>
<td>—</td>
<td>106</td>
<td>105</td>
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<td>90% 8</td>
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<tr>
<td>Billy Dean - Only The Wind</td>
<td>Liberty/SBK</td>
<td>217</td>
<td>—</td>
<td>93</td>
<td>120</td>
<td>4</td>
<td>98% 7</td>
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<td>Pam Tillis - Maybe It Was Memphis</td>
<td>Arista</td>
<td>191</td>
<td>—</td>
<td>159</td>
<td>21</td>
<td>11</td>
<td>94% 9</td>
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<tr>
<td>Patty Loveless - Jealous Bone</td>
<td>MCA</td>
<td>213</td>
<td>—</td>
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<td>136</td>
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<tr>
<td>Dwight Yoakam - It Only Hurts When I Cry</td>
<td>Reprise</td>
<td>214</td>
<td>—</td>
<td>53</td>
<td>146</td>
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<td>Paulette Carlson - I'll Start With You</td>
<td>Liberty</td>
<td>190</td>
<td>—</td>
<td>106</td>
<td>72</td>
<td>11</td>
<td>93% 10</td>
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<tr>
<td>Ricky Skaggs - Same Old Love</td>
<td>Epic</td>
<td>214</td>
<td>2</td>
<td>39</td>
<td>162</td>
<td>11</td>
<td>93% 7</td>
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<tr>
<td>Vince Gill - Take Your Memory With You</td>
<td>MCA</td>
<td>215</td>
<td>2</td>
<td>12</td>
<td>177</td>
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<td>87% 5</td>
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<tr>
<td>George Strait - Lovesick Blues</td>
<td>MCA</td>
<td>204</td>
<td>1</td>
<td>31</td>
<td>147</td>
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<td>87% 6</td>
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<tr>
<td>Keith Whitley - Somebody's Doing Me Right</td>
<td>MCA</td>
<td>200</td>
<td>4</td>
<td>35</td>
<td>138</td>
<td>23</td>
<td>86% 9</td>
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<tr>
<td>Davis Daniel - Fighting Fire With Fire</td>
<td>Mercury</td>
<td>204</td>
<td>7</td>
<td>19</td>
<td>143</td>
<td>35</td>
<td>79% 7</td>
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<tr>
<td>Earl Thomas Conley - Hard Days And Honky Tonk Nights</td>
<td>RCA</td>
<td>200</td>
<td>6</td>
<td>13</td>
<td>131</td>
<td>50</td>
<td>72% 7</td>
</tr>
<tr>
<td>Highway 101 - Baby, I'm Missing You</td>
<td>Warner Bros.</td>
<td>196</td>
<td>2</td>
<td>10</td>
<td>137</td>
<td>47</td>
<td>75% 6</td>
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<tr>
<td>Ricky Van Shelton - After The Lights Go Out</td>
<td>Columbia</td>
<td>160</td>
<td>—</td>
<td>86</td>
<td>55</td>
<td>19</td>
<td>88% 11</td>
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<tr>
<td>Wynonna - She Is His Only Need</td>
<td>Curb/MCA</td>
<td>210</td>
<td>26</td>
<td>8</td>
<td>115</td>
<td>61</td>
<td>58% 2</td>
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<tr>
<td>Steve Wariner - The Tips Of My Fingers</td>
<td>Arista</td>
<td>205</td>
<td>13</td>
<td>2</td>
<td>118</td>
<td>72</td>
<td>58% 3</td>
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<tr>
<td>Great Plains - Faster Gun</td>
<td>Columbia</td>
<td>179</td>
<td>3</td>
<td>10</td>
<td>118</td>
<td>48</td>
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<tr>
<td>Rob Crosby - Working Woman</td>
<td>Arista</td>
<td>193</td>
<td>14</td>
<td>3</td>
<td>105</td>
<td>71</td>
<td>55% 4</td>
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<tr>
<td>Dolly Parton - Country Road</td>
<td>Columbia</td>
<td>179</td>
<td>6</td>
<td>4</td>
<td>113</td>
<td>56</td>
<td>65% 6</td>
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<tr>
<td>Michael White - Professional Fool</td>
<td>Reprise</td>
<td>166</td>
<td>7</td>
<td>3</td>
<td>107</td>
<td>49</td>
<td>66% 9</td>
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<tr>
<td>Kenny Rogers - If You Want To Find Love</td>
<td>Reprise</td>
<td>137</td>
<td>—</td>
<td>43</td>
<td>76</td>
<td>18</td>
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<tr>
<td>B.B. Watson - Lover, Not A Fighter</td>
<td>BNA Entertainment</td>
<td>165</td>
<td>8</td>
<td>1</td>
<td>96</td>
<td>60</td>
<td>58% 5</td>
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<tr>
<td>Marty Stuart - Burn Me Down</td>
<td>MCA</td>
<td>185</td>
<td>30</td>
<td>2</td>
<td>73</td>
<td>80</td>
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<tr>
<td>Martin Delray - Who, What, Where, When, Why, How</td>
<td>Atlantic</td>
<td>166</td>
<td>11</td>
<td>3</td>
<td>75</td>
<td>77</td>
<td>46% 5</td>
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<tr>
<td>Aaron Tippin - There Ain't Nothin' Wrong With The Radio</td>
<td>RCA</td>
<td>197</td>
<td>36</td>
<td>2</td>
<td>53</td>
<td>106</td>
<td>27% 2</td>
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<tr>
<td>Cleve Francis - Love Light</td>
<td>Liberty</td>
<td>154</td>
<td>5</td>
<td>2</td>
<td>76</td>
<td>71</td>
<td>50% 6</td>
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<tr>
<td>Travis Tritt w/Marty Stuart - The Whiskey Ain't Workin'</td>
<td>Warner Bros.</td>
<td>121</td>
<td>—</td>
<td>58</td>
<td>40</td>
<td>23</td>
<td>80% 11</td>
</tr>
<tr>
<td>Tanya Tucker - Some Kind Of Trouble</td>
<td>Liberty</td>
<td>192</td>
<td>56</td>
<td>—</td>
<td>52</td>
<td>84</td>
<td>27% 2</td>
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<tr>
<td>Diamond Rio - Mama Don't Forget To Pray For Me</td>
<td>Arista</td>
<td>112</td>
<td>—</td>
<td>50</td>
<td>41</td>
<td>21</td>
<td>81% 12</td>
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<tr>
<td>Sammy Kershaw - Don't Go Near The Water</td>
<td>Mercury</td>
<td>167</td>
<td>28</td>
<td>—</td>
<td>60</td>
<td>79</td>
<td>35% 3</td>
</tr>
<tr>
<td>Tracy Lawrence - Today's Lonely Fool</td>
<td>Atlantic</td>
<td>188</td>
<td>52</td>
<td>1</td>
<td>35</td>
<td>100</td>
<td>19% 2</td>
</tr>
</tbody>
</table>

### TOP SELLING ALBUMS

1. Garth Brooks - Ropin' The Wind (Liberty)
2. Garth Brooks - No Fences (Liberty)
3. Reba McEntire - For My Broken Heart (MCA)
4. Travis Tritt - It's All About To Change (Warner Bros.)
5. Garth Brooks - Garth Brooks (Liberty)
6. Alan Jackson - Don't Rock The Jukebox (Arista)
7. Vince Gill - Pocket Full Of Gold (MCA)
8. Collin Raye - All I Can Be (Epic)
9. Trisha Yearwood - Trisha Yearwood (MCA)
10. Tracy Lawrence - Sticks And Stones (Atlantic)

Based on correspondents' research

### TOP TEN VIDEOS

1. Randy Travis - Better Class Of Losers (Warner Bros.)
2. Diamond Rio - Mama Don't Forget To Pray For Me (Arista)
3. Joe Diffie - Is It Cold In Here (Epic)
4. Pam Tillis - Maybe It Was Memphis (Arista)
5. Trisha Yearwood - That's What I Like About You (MCA)
6. Billy Dean - Only The Wind (Liberty/SBK)
7. John Anderson - Straight Tequila Night (BNA Entertainment)
8. Paulette Carlson - I'll Start With You (Liberty)
9. Reba McEntire - Is There Life Out There (MCA)
10. Dwight Yoakam - It Only Hurts When I Cry (Reprise)

Courtesy of Country Music Television

Hit Factor is a percentage of stations which have it in Heavy or Medium rotation. ie. 100 stations playing the record. 60 stations have it in Heavy or Medium rotation. Hit Factor = 60%
At American Country Countdown, we love to hear from our fans...

GARTH BROOKS

"The most memorable moment for me with American Country Countdown was when *Much Too Young* first hit the charts at #38. That was better than any #1 I ever had. To hear Bob Kingsley talk about me and my song—what a thrill. *American Country Countdown* is cool...it gives a hell of a lot more than a standard countdown show."

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Back in December of 1990, one of the hottest topics of conversation in the Country Music industry was whether or not one of the format's most successful bands—Highway 101—would be able to replace lead singer Paulette Carlson, who was leaving the group to pursue a solo career. The group has spent the last year answering that question with an amazingly smooth transition. Relative newcomer Nikki Nelson was plucked from among the hopefuls to take over the lead vocals, and the group hasn't missed a beat. That's not to say, however, that all this has been easy for Nikki. We caught up with her recently to talk about her first year with the group.

LISA SMITH: When did you first start singing?  
NIKKI NELSON: I started singing with my dad's Country band in Nevada when I was 12 years old. At first I started singing on the weekends, and eventually it evolved to where we were working five and six nights a week. We kept busy for about six years. When I turned 18, I moved to Nashville. I had made trips here before and had really fallen in love with Nashville. I loved how there was music going on everywhere and there were so many talented people.  

LS: Did you have any connections in Nashville to help you get your foot in the door?  
NN: I had been working with a producer in town named Larry Rogers. We'd cut some demos, and Larry was a big help to me. He kept my confidence level up and whenever he had to do demos he would call me. I stayed involved in music that way, but of course I had to get a regular job to be able to pay the bills and stay in town. I had all kinds of little jobs—I was a secretary for Glen Mills and I waited tables. I wound up working at the Nashville Palace for about three years as a waitress.  

LS: Didn't you meet your husband at the Nashville Palace?  
NN: I sure did. Billy is a musician and he sang at the Nashville Palace one night. My dad and I sang right after Billy. Afterward, he came over and asked me to dance, and it was bing, bang, boom from there!  

LS: How did you get the audition with Highway 101?  
NN: While I was working at the Nashville Palace, Larry and I put a tape together of the four or five songs that we were pitching to different labels. It was just luck of the draw that it came across Martha Sharp's desk at Warner Bros. At the same time that the guys in Highway were looking for songs and a singer. I heard the rumors that Paulette was leaving the group, but I certainly never dwelled on that. I was just lucky timing.  

LS: What was your audition like?  
NN: I had step throat! Larry called me and asked if I'd be interested in trying out for Highway, and I waited about one second and screamed, "Yes, are you kidding?" Of course, immediately I went to the doctor, had strep throat, got shots and antibiotics—I was trying so hard to get well! Of course, I had been well all year while I was waiting tables. So I called the management company to see if I could put off the audition for a week. I know that wasn't a bright thing to do, but I figured if I went in there sick there was no way I'd get the job. They said, "We're only in town for a few days. Come on down and audition and we'll take it into consideration that you have strep throat." So I went down there and I felt like I did a horrible job. When I went home I was thinking, "Oh well, it was really nice to meet them. I really enjoyed the audition, but I know I don't have the gig." But they called me a few days later to come back and sing again, and by that time I was feeling better. Then they called me to see if I wanted to go home dinner with them—management, the guys in the group and their wives. We went out to dinner and hit it off. They're super people. After we had dinner, they asked if I'd come in for a meeting the next day. I thought, "They're going to thank me for auditioning and turn me down politely." And when I got there they said, "You got the gig." I was absolutely in shock because I had convinced myself that there was no way that would get this job. I kept pinching myself to make sure I wasn't dreaming—I still have to do that periodically.  

LS: Were you a fan of the group before you joined them?  
NN: Oh yes! In fact, my husband and I had a conversation about the group about a month before this all came about. We were in the car listening to the radio, and they played a Highway song and then the deejay said, "Paulette Carlson is leaving the group." I remember pulling into our condo complex and telling my husband, "I sure don't envy whoever gets that job. Can you imagine—she'll have to spend her whole career being compared to Paulette." After I got the job, my husband and I laughed about that conversation.  

LS: Has that turned out to be true? Do you feel like you're spending your career being compared to Paulette?  
NN: No, I really don't. I feel like Paulette has her own style, and I've never heard anybody successfully copy her. She and I are so different that I don't think there's any way people can really compare us.  

LS: So you don't really feel like you're filling her shoes?  
NN: Not really, I just feel like this is just another chapter for Highway 101. A lot of people ask me if Paulette and I have a problem, and some people have tried to make this whole thing out to be like a soap opera, which it isn't. She left the band on good terms—the guys wished her well. She's got a new album and a new baby and I'm sure she's perfectly happy.  

LS: How have the fans accepted you?  
NN: It's been great. I couldn't have asked for a better. I personally have not heard a negative comment—maybe they're just not saying it if they're thinking it—but I've had so many people come up to me and say, "We were really concerned when we heard Paulette was leaving the band because we just love the them, but now that we've heard you're excited about it and we think it's great."
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- Artist-Attendee Welcome Reception
- Exhibit Hall Wine & Cheese Party
- The Super Faces Show
- The New Faces Banquet & Show

Special Meals:

- Continental Breakfasts on Thursday, Friday and Saturday
- Luncheon Showcases on Friday and Saturday & Exhibit Hall Walk-Around Lunch on Thursday
- Dr. Perry W. Buffington
- Roger Miller
- Garth Brooks
- Brooks & Dunn
- Hal Ketchum
- Diamond Rio
- Clinton Gregory
- Lewis Grizzard
- Dan O'Day
- Sammy Kershaw
- Tracy Lawrence
- Little Texas
- Eddie London
- McBride and the Ride
- Dr. Oren Harari
- Riders in the Sky
- Prairie Oyster
- Collin Raye
- Pam Tillis
- Michelle Wright
- Trisha Yearwood

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REGULAR REGISTRATION from February 15 through March 4 — $399

For more information on Individual Registration, Program Book Advertising, Exhibit Hall Participation, Exhibitor Suite Registration or Special Event Sponsorship, Contact David DeBolt or Frank Mull.

The COUNTRY RADIO SEMINAR is presented by COUNTRY RADIO BROADCASTERS, INC.
50 Music Square West (#604) – Nashville, TN 37203-3227 – (615) 327-4487 or 327-4488

www.americanradiohistory.com
ADULT ALTERNATIVE

1. ENYA - Shepherd Moons (Reprise)
2. SAM RINEY - Talk To Me (Spindletop)
3. KEIKO MATSUI - Night Waltz (Sin Drome)
4. AL DI MEOLA - Kiss My Axe (Tomato/Mesa/Bluemoon)
5. NELSON RANGELL - In Every Moment (GRP)
6. BOBBY CALDWELL - Stuck On You (Sin Drome)
7. SHAKATAK - Open Your Eyes (Verve Forecast/PolyGram)
8. KILAUEA - Tropical Pleasures (Brainchild/Nova)
9. JULIA FORDHAM - Swept (Virgin)
10. BOB BERG - Back Roads (Denon)
11. FOURPLAY - Fourplay (Warner Bros.)
12. HEATHER MULLEN - Love Is The Reason (Spindletop)
13. MARY BLACK - Babes In The Wood (Gifthorse/Curb)
14. DAVID BENIOFF - Shadows (GRP)
15. NEW YORK ROCK & SOUL REVUE - Various Artists (Giant)
16. KIM PENSLY - 3 Day Weekend (GRP)
17. ONAJE ALLAN GUMBS - Dare To Dream (MCA)
18. ELIANE ELIAS - A Long Story (Manhattan)
19. CHRISTOPHER FRANK - Pacific Coast Highway (Private Music)
20. TWO ROOMS CELEBRATING ELTON & BERNIE - Various Artists (Polydor/PLG)
21. MARK EGAN - Beyond Words (Bluemoon)
22. WILLIAM AURA AND FRIENDS - Every Act Of Love (Higher Octave)
23. ALEX MURZYN - Alex Murzyn (Kame)
24. GOVI - Heart Of A Gypsy (Real Music)
25. RON KOMIE - Quest Of Dreams (Kazu/Sonic Atmospheres)
26. EVERYTHING BUT THE GIRL - Worldwide (Atlantic)
27. RICHARD ELLIOTT - On The Town (Manhattan)
28. STEVIE RAY VAUGHAN & DOUBLE TROUBLE - The Sky Is Crying (Epic)
29. GERALD ALBRIGHT - Live At Birdland (Atlantic)
30. AKIRA JIMBO - Slow Boat (Optimism)
31. DEEMS - Planet Deems (Nastymix)
32. FOWLER AND BRANCA - The Face On Cydonia (Silver Wave)
33. WILLIAM AURA AND FRIENDS - Every Act Of Love (Higher Octave)
34. ALEX MURZYN - Alex Murzyn (Kame)
35. GOVI - Heart Of A Gypsy (Real Music)
36. RON KOMIE - Quest Of Dreams (Kazu/Sonic Atmospheres)
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44. WILLIAM AURA AND FRIENDS - Every Act Of Love (Higher Octave)
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Co-Editors: Keith Zimmerman/Kent Zimmerman

TOP TIP

STEVE LAURY - Passion (Denon)
SKYWALK - Larger Than Life (Bluemoon)

Our highest debuts at #42 and #43.

RECORD TO WATCH

ERIC CLAPTON - Rush Soundtrack (Reprise)

Eric Clapton's strongest album in years contains quite a few instrumental beauties. Check out "Pretuldin' Fugue."
Today...

AI Di Meola • Kiss My Axe
Top 5 AA, #10 CJ

Charles Fambrough • The Proper Angle
#1 CJ

Steve Khan • Let's Call Elfr
Top 5 CJ

Mark Egan • Beyond Words
Top 25 AA

Skywalk • Larger Than Life
#1 Most Added AA

MESA/BLUEMOON RECORDINGS

See Strunz & Parah as they present the music of their upcoming Mesa album Americas with very special guest Al Di Meola, Friday, February 14, 9:30 pm at the Westin St. Francis Hotel “California West Room.”

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...Tomorrow.
**MOST ADDED**

1. **HEART OF GOLD - ELLIS MARSALIS (COLUMBIA)**
2. **PLAY - BOBBY McFERRIN & CHICK COREA (BLUE NOTE)**
3. **PASSION - STEVE LAURY (DENON)**
4. **PEOPLE TIME - STAN GETZ & KENNY BARRON (VERVE/POLYGRAM)**
5. **BLAME IT ON MY YOUTH - HOLLY COLE TRIO (MANHATTAN)**

**CHARTBOUND**

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<td>BRUCE DUNLAP - About Home (Chesky)</td>
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*Debuts in chartbound

**TOP TIP**

VARIOUS ARTISTS
JUST FRIENDS TRIBUTE VOL. 2 (JUSTICE)

Ten more add puts this highest debut over sixty total reporters.
JAZZ NEW RELEASES

IN EUROPE - ELVIN JONES (ENJA)
Enja is becoming quite reliable in furnishing us with fine live European gigs by giants who deserve more adoration in the USA. But you can’t put tariffs on fine Jazz, so as a result, the world is a little sweeter. In Europe is getting a bounty of Jazz radio attention, in spite of the fact that it contains only three tunes—the shortest being a thirteen minute McCoy Tyner composition. We loved Elvin Jones’ cameos on Wynton’s magnificent Soul Gestures In Southern Blue. EJ’s explosive, ingenious mixture of times and rhythms are all mysteriously mixed into one sweeping motif. How he does it, we don’t know. But without his insight the whole avant garde movement of the two previous decades would be in a shambles. In Europe is special in two ways.

First is the arrival of Ravi Coltrane, son of the late, great John. Ravi scrambles his eggs remarkably well. Secondly, on “Ray” and “Island Birdie,” we get a half hour of long overdue sweet sounds from Elvin Jones. “Ray” is a breezy ensemble piece crowned by some wholesome tandem soloing by Sonny Fortune on flute and Ravi on soprano sax. “Birdie” is the one with those trademark poly-rhythms that tantalizes the best of ‘Trane and drives Elvin’s fans wild.

MORE THAN YESTERDAY - OSCAR CASTRO-NEVES (JVC)
More Than Yesterday, the latest by Brazilian classical guitarist Oscar Castro-Neves, signals JVC’s energetic resurgence into Jazz/AA. If MTY is any indication, it’s all for the better. No more of those three- or four-piece multi-releases, nor the uniform cover art that made each disc resemble a demonstration disc in an audiophile’s stereo store. MTY signals a broader stretch into Jazz and Alternative Adult. We’re pleased with the exotic, velveteen, Bossa, jungle sounds of Castro-Neves, especially on “Unconditional Love” with its melodic vocal instrumentation from Ivan Lins. AA will groove on the spritely piano/guitar duet on “Always New.” Commercial Jazz should reach for the uptempo, plucky “Felicia And Bianca.” Fans of Castro-Neves’ virtuosity will find satisfaction with the speedy title cut and the hyperactive “Lady In Purple.”

TROPICAL PLEASURES - KILAUEA (BRAINCHILD/NOVA)
Keyboardist Daniel Ho is rapidly making his band Kilauea a household word on Adult Alternative airwaves. At the age of twenty-three, Ho is one of those up and coming musicians raised on a steady diet of GRP mixed with a dollop of classical theory and a pinch of Lennon/McCartney. Kilauea’s first project, Antigua Blue, spent a long time in the AA Top Ten, and Tropical Pleasures should be no different. Songs like “Teresa’s Confession,” “The Odyssey,” the Russ Freeman-penned “Río Skyline” and “Tropical Pleasure” are spiked with cheery and snappy melodies, sparkled arrangements and whiplash hooks. On the majestic “Frontrunner” Ho collaborates with his idol David Benoit as Benoit sits in on grand piano. Picture it: Ho and Benoit—the Batman and Robin of fastidious AA piano melodies.

Compiled by
Keith Zimmerman

JAZZ/ADULT ALTERNATIVE

POST-BOP

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ALTERNATIVE

Culled from select sample of Jazz-intensive reporters.

Culled from Gavin Commercial AA Reporters only.

February 14, 1992/thewaGAN Report
SOMEWHERE BETWEEN HEAVEN AND HELL - SOCIAL DISTORTION (EPIC)

If the last record was on the right track, Somewhere Between Heaven And Hell puts Social D square into the fast lane. While the band looks like a crew of slick-backed car boys, music is still their bag. Mike Ness is still trying to balance the sadness of honky-tonk with hard-drivin' punk by butting up "Making Believe" into "Born To Lose." Ness attempted the same feel with "Ball And Chain" and Johnny Cash's "Ring Of Fire" last time around. Of course the whole album benefits from the sensational set-up job of "Cold Feelings" into "Bad Luck," the first two trax. After that, it's smooth cruisin' with the guitars and drums on cruise control. The lyrics continue to chronicle hard bumps and mistakes, with Ness's vocals lending credibility to the stories. With his voice cloaked by distorted guitars and steady drums, Ness indeed sounds like a lonesome cowboy riding a chro-
mium Chevy. Check out the following stray doggies first; "Cold Feelings," "Bad Luck," "Making Believe," "Born To Lose," "When She Begins" and "Sometimes I Do."

THAT WHAT IS NOT - PIL (VIRGIN)
PIL's rockin'est record since the notoriously generic Album. That What Is Not (a line lifted from the opening "Acid Drops") is a twenty-first century gaze at rights and rock. But ever since the Pistols daze, John Lydon has found it much too corny to write blatant and politically correct anthems, a la U2. Rather, he prefers to hide his images in between layers of super-hard guitar chords and sensually obscure poetry. PIL has never sounded tighter. Lydon is in splendid voice, at times sounding like a midnight alley cat fight. The guitar work is dense; at times metal-like, at times progressive, at times unique. "Covered" is like nothing you've ever heard from Public Image Limited before. PIL plays around with all of our expectations, heaping up large dosages of guitar, blues harp, the Tower Of Power horns and sharply enunciated lyrics ("You
can wear high heels in unusual places/In different situations/And fit into new faces"), all to a loping beat. Ultimately it's a screaming hymn to freedom and individuality, as is much of the rest of the album. The plot thickens as the disc advances to the last half, with Lydon lording over a church of bombastic guitar. Fave trax: "Acid Drops," "Luck's Up," "Covered," "Unfairground" and "God."

"THE GHOST OF A TEXAS LADIES' MAN" - CONCRETE BLONDE (IRS)

Close Encounters of the Ectoplasmic Kind. Concrete Blonde is back in the saddle with a tongue-in-cheek tale about a visiting ghost. Using a combination of twangy guitar and windy synths, Concrete Blonde recall the same kind of excitement generated by bands like Wall Of Voodoo during the early eighties. Ten years later, it looks like Concrete Blonde is tak-
ing their place as an Alternative crowd pleaser.

"RIPPLE" - THE CHURCH (ARISTA)

A taste of "Ripple" represents the first notes of the Church in nearly two years. After the transitional Gold Afternoon Fix, Priest=Aura promises to be more anchored with the infiltration of drummer Jay Dee Daugherty, the only Yank among this group of Aussies. Although spread all over the globe, together the band always results in a vital contrast of styles glued together by strong wills and surreal images.

SOLACE - SARAH McLACHLAN (ARISTA/NETTWERK)

Sarah McLachlan's Solace taps more of the progressive Canadian spirit. Like Daniel Lanois, Sarah McLachlan stretches the concept of songstress in order to challenge the limits of her band. While her songs may (or may not) be born acoustically, by the time they get a workout inside the studio, they seeth and breathe with sensual depth. There is an organic quality to a song like "The Path Of Thorns (Terms)," a song that sounds like it just may take a turn into "Bridge Over Troubled Waters." Instead it slides into a nice, flowing chor-

DANNY TATE (CHARISMA)

Danny Tate is a songwriter who could no longer hide in the shadows. So he bursts forward with thirteen songs that sometimes seem like they hail from the South or could pass as Midwestern rock pieces. "Lead Me To The Water" recalls a young Bob Seger of sorts, with "Ramblin' Gamblin'" chords and organ chords. "Save A Little Love" is sweeter. "Paradise Lost" is yet another side when Danny surrenders his guitar for a piano, rivalling some of Billy Joel's best. While Tate seems most comfortable rocking a little like that bastard kid up in Belmont, Indiana, there's a versatility that suggests that Danny Tate may be able to service quite a few Gavin formats with his own music, whether it be aimed at rockers, adults or cow-
boy hats. My favorite is "Winds Of Change."

"THE HERO IN ME" - JEFFREY GAINES (CHRYSALIS)

A young songwriter from Harrisburg, Pennsylvania had a choice to either enlist in a signed New York band or take the long road alone. Jeffrey Gaines chose the latter, ending up at the same final destination. His songs are introspective, directly influenced by David Bowie (circa Space Odys-
ssey/Ziggy) and indirectly by John Lennon. Producer Richard Gottehrer took it easy on the seasonings, careful not to bury Gaines's vulnerability. "The Hero In Me" contends that everyone who fights fear with action is a hero. The coward is the couch potato. Wait until you hear "Headmasters Of Mine." You'll swear it's the Thin White Duke himself.
Poi Dog Pondering

The new album "Volo Volo."

The first single Be The One.

Produced by Clive Langer & Alan Winstanley
Management: Mike Stewart
### MOST ADDED

| 1. | "GHOST OF A TEXAS LADIES’ MAN" - CONCRETE BLONDE (IRS) |
| 2. | "DREAM AFTER DREAM" - VAN HALEN (WARNER BROS.) |
| 3. | "IT’S ALL OVER NOW" - L.A. GUNS (POLYDOR/PLG) |
| 4. | "TIRED WINGS" - FOUR HORSEMEN (DEF AMERICAN/REPRISE) |
| 5. | "SHE RUNS HOT" - LITTLE VILLAGE (REPRISE) |
| 6. | "LIFE IS A HIGHWAY" - TOM COCHRANE (CAPITOL) |

### TOP TIP

**TOM COCHRANE**

"LIFE IS A HIGHWAY" (CAPITOL)

**L.A. GUNS**

"IT’S ALL OVER NOW" (POLYDOR/PLG)

Our highest debuts at #31 and #32!

### RECORD TO WATCH

**CONCRETE BLONDE**

"HOST OF A TEXAS LADIES MAN"

A wacky, chilling story of an ecoplastic rider from the sky.

### ALBUM

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### CHARTBOUND

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<th>CHRIS WHITLEY (COLUMBIA) &quot;POISON&quot;</th>
<th><em>Debuts in chartbound</em></th>
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<td>84 SPECIAL (POLYDOR/PLG) &quot;WIND&quot;</td>
<td>36 SPECIAL (CHARISMA) &quot;DEFINITELY&quot;</td>
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<tr>
<td>LLOYD COLE (CAPITOL) &quot;weeping&quot;</td>
<td>JUDE SHEAR (POLYDOR/PLG) &quot;wind&quot;</td>
<td>&quot;LIVE (RADIOACTIVE) &quot;OPERATION&quot;</td>
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<td>&quot;JULIAN'S SHEAR (POLYDOR/PLG) &quot;WIND&quot;</td>
<td>&quot;JULIAN'S SHEAR (POLYDOR/PLG) &quot;WIND&quot;</td>
<td>&quot;JULIAN'S SHEAR (POLYDOR/PLG) &quot;WIND&quot;</td>
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<td>&quot;MATTHEW SHEAR (ZOO ENT.) &quot;GIRLFRIEND&quot;</td>
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**Author:** Kent Zimmerman

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### Most Added
1. "Low Self Opinion" - Rollins Band (Imageo)
2. "Ghost of a Texas Ladies Man" - Concrete Blonde (I.R.S.)
3. "Honeydrip" - Ian McCulloch (Reprise)
4. "Standing in the Shadow" - Adrian Belew (Atlantic)
5. "She's Yo-Yo" - The Jazz Butcher (Sky)

### TIE
Drenched - The Miracle Legion (Morgan Creek)

### Top Tip
**Sarah McLachlan**
"Into the Fire" (Arista)

From the fire into the frying pan—

**Commercial Record to Watch**

**Little Village**
"She Runs Hot" (Reprise)
Hot stuff on WXRT, WFNX, KAVE, WNCS, KBCO, WWCD, WHFS, etc.

### College Record to Watch

**Green Day**

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<td>LOU REED - What's Good (Sire/Warner Bros.)</td>
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<td>END OF THE WORLD SNORT - Talking Heads, U2, Lou Reed (Warner Bros.)</td>
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<td>U2 - Until, Ways, One, Real, Ultraviolet (Island/PLG)</td>
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<td>TEENAGE FANCLUB - Star Sign, What, Concept, December, Metal (DGC)</td>
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<td>MATTHEW SWEET - Divine, Girlfriend, Waiting, Winona (Zoo)</td>
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<td>LUSH - Nothing Natural, For Love, Monochrome (4-AD/Reprise)</td>
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<td>SOCIAL DISTORTION - Bad (Epik)</td>
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<td>LIVE - Operation Spirit (Radio Active)</td>
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<td>SUGARCUBES - Hit (Elektra)</td>
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<td>ENYA - Shepherd Moons (Reprise)</td>
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<td>LIGHTNING SEEDS - Life Of Riley (MCA)</td>
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<td>MIDGE URE - Cold Cold Heart (RCA)</td>
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<td>THIS PICTURE - Naked, Breathe, Tree (Dedicated/RCA)</td>
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<td>DRAMARAMA - What, Haven't (Chameleon/Elektra)</td>
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<td>COWBOY JUNKIES - Murder, Black-Eyed, Southern (RCA)</td>
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<td>THE CRAMPS - Miniskirt, Eyeball (Restless)</td>
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<td>THE REAL PEOPLE - Window Pane, Truth (Relativity)</td>
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<td>NIRVANA - Come, Smells, Plain, Bloom, Something, Drain, Pissings (DGC)</td>
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<td>DIED PRETTY - Sweetheart, D.C., Rain (Beggars Banquet/RCA)</td>
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<td>ST. ETIENNE - Only Love, People, Kiss (Warner Bros.)</td>
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<td>SARAH McLACHLAN - Fire, Drawn (Arista)</td>
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<td>THE OCEAN BLUE - Ballerina, Mercury, Cerulean (Reprise)</td>
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<td>PIXIES - Letter, Head, Motorway, Subbacultcha (4 A D/Elektra)</td>
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<td>BONGWATER - Flop, Backlash (Shimmy Disk)</td>
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<td>SLOWDIVE - Brighter, Breeze (SKK)</td>
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<td>PAUL KELLY &amp; MESSENGERS - Don't Start, Brighter, Sister (Mushroom)</td>
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<td>I'M YOUR FAN COMPILATION - McCulloch, R.E.M., Pixies, L.Cole (Atlantic)</td>
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<td>THE ORIGIN - Bonfires (Virgin)</td>
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<td>LUKA BLOOM - I Need Love, Mary (Reprise)</td>
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<td>SIOUTSIE &amp; THE BANSHEES - Fear Of The Unknown (Geffen)</td>
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<td>RED HOT CHILI PEPPERS - Give, Suck, Bridge, Greeting (Warner Bros.)</td>
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<td>SWERVEDRIVER - Son, Rave, Pile-Up, Feel (A&amp;M)</td>
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<td>REVENGE - State, Deadbeat (Capitol)</td>
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<td>THE CRANES - Starblood, Watersong, Wish, Hopes (Dedicated/RCA)</td>
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<td>JULES SHEAR - The Sad Sound Of The Wind, Jewel (Polydog/PLG)</td>
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<td>AFGHAN WHIGS - Turn (Sub Pop)</td>
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<td>MY BLOODY VALENTINE - Shallow, Soon, Sleep, Sometimes (Sire/Warner Bros.)</td>
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<td>808 STATE - Sound &amp; Vision (Tommy Boy)</td>
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<td>THE DYLANS - Mary, Planet, Weather, Godlike, Drops (Beggars Banquet/RCA)</td>
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<td>SHAMEN - Mountain, Make, Hyperreal (Epic)</td>
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<td>MOOSE - Jack, Suzanne (Virgin)</td>
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<td>LOVE BATTERY - Focus (Sub Pop)</td>
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<td>THINK TREE - Rattlesnakes (Caroline)</td>
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**Chartbound**

- Debut in chartbound

**Green Day**

- Kerplunk (Lookout)
Stations playing Kerplunk include KCBS, KJHK, WUSC, WTUL, KCOU, WXSC, etc.

Editor: Linda Ryan

---

**Rollins Band** - "Low Self Opinion" (Imageo)
**Freejack** - Soundtrack (Morgan Creek)
**The Judybats** - Down In the Shacks... (Sire/Warner Bros.)
**The Wonder Stuff** - "Welcome..." (Polygram/PLG)
**Psychefunkapus** - "Surfin'..." (Atlantic)
**Concrete Blonde** - "Ghost of A..." (I.R.S.)
**Steve Forbert** - The American in Me (Geffen)

Dropped: #35 The Millions, #39 Urban Dance Squad, #43 Primal Scream, #46 Chapterhouse, #48 Uncle Tupelo, #50 Shonen Knife.

*Debut in chartbound*

Cracker
Cracker is the new album from David Lowery, former lead singer of Camper Van Beethoven.

PIL
That What Is Not

The Origin
Bend
Well, if you’re reading this in San Francisco, welcome to the Seminar! If not—hopefully the Wayne’s World movie is opening in your city this weekend.

If you see BOOMERANG’s MICHELLE HIGGANS wandering around the St. Francis, you know she got her Green Card on time. If she’s not here, it means it was delayed by a couple of days (which is probably the case—you know how complicated the red tape can get). In either case, you should be sure to watch her congratulations on her citizenship.

THE WONDER STUFF played a surprise gig in the parking lot of the Tower Records in Anaheim, near Los Angeles. About 1,200 screaming fans showed up for the noon-time concert and were treated to a rockin’ forty-five minute set from the band. Rooting the band on during their San Diego performance were British comedic extraordinaire VIC REEVE and sidekick BOB MORTIMER. Unfortunately “Dizzy,” the number one U.K. smash by Vic Reeves and The Wonder Stuff wasn’t done. And I ask, where was it? Probably at home watching 120 Minutes. Speaking of 120 MINUTES, (oooh, that was good) it has—once again—been pushed back to Midnight. The spoonful of sugar is that REN AND STIMPY will now precede the program at 11:00 PM.

JON LEISHAY has just returned from a three-day trip to England where he hung out with THE CURE in the 12th Century castle/recording studio that’s owned by VIRGIN RECORDS’ mogul, RICHARD BRANSON. Jon (we can now all call him god) had the privilege of having the entire new album played—live—to him. Jon sez, “It’s hard f—king rock.” We anxiously await the release and subsequent tour! Guess that’s about it for now. Talk to you next week with a Seminar run-down. LINDA RYAN

SUBCHARTS

Compiled by
Kent Zimmerman

GAVIN ALTERNATIVE

COMMERCIAL INTENSIVE

TW

1 U2 - Until, Ways, One, Real, Ultraviolet (Island/PLG)
2 LOU REED - What’s Good (Sire/Warner Bros.)
3 MATTHEW SWEET - Divine, Girlfriend, Waiting, Winona (Zoo)
4 LIGHTNING SEEDS - Life Of Riley (MCA)
5 END OF THE WORLD SNDTRK - Talking Heads, U2 (Warner Bros.)
6 SUGARCUBES - Hit (Elektra)
7 NIRVANA - Come, Smells, Plain, Bloom, Something, Drain (DGC)
8 SOCIAL DISTORTION - Bad (Elepich)
9 TEENAGE FANCLUB - Star Sign, What, Concept, December (DGC)
10 DRAMARAMA - What, Haven’t (Chameleon/Elektra)
11 ENYA - Shepherd Moons (Reprise)
12 THE REAL PEOPLE - Window Pane, Truth (Relativity)
13 RED HOT CHILI PEPPERS - Give, Suck, Bridge, Greeting (Warner Bros.)
14 SARAH MALCHEN - Fire, Dravn (Arista)
15 COWBOY JUNKIES - Murder, Black-Eyed, Southern (RCA)
16 MIDGE URE - Cold Cold Heart (RCA)
17 PIXIES - Letter, Head, Motorway, Subcucutcha (4 A/D/Elektra)
18 LIME - Operation Spirit (Radio Active)
19 LUSH - Nothing Natural, For Love, Monochrome (4A/Reprise)
20 THIS PICTURE - Naked, Breathe, Tree (Dedicated/RCA)
21 JULIE SHEAR - The Sad Sound Of The Wind, Jewel (Polydor/PLG)
22 PAUL KELLY & MESSENGERS - Don’t Start, Brighter (Mushroom)
23 THE ORIGIN - Bonfire (Virgin)
24 LUKA BLOOM - I Need Love, Mary (Reprise)
25 THE OCEAN BLUE - Ballerina, Mercury, Cerulean (Reprise)
26 LENNY KRAVITZ - Don’t Draggin’ Around (Virgin)
27 STEVE FORBENT - Baby, Don’t (Geffen)
28 LITTLE VILLAGE - Runs (Reprise)
29 PEARL JAM - Alive (Epic)
30 FREEJACK SOUNDTRACK - Jesus & Mary Chain (Morgan Creek)

GAVIN ALTERNATIVE

COLLEGE INTENSIVE

TW

1 LOU REED - What’s Good (Sire/Warner Bros.)
2 LUSH - Nothing Natural, For Love, Monochrome (4A/Reprise)
3 TEENAGE FANCLUB - Star Sign, What, Concept, December (DGC)
4 BONGWATER - Flop, Backlash, Chimp Disc
5 SOCIAL DISTORTION - Bad (Elepich)
6 SUGARCUBES - Hit (Elektra)
7 SLOWDOVE - Brighter, Brave (SBK)
8 THE CRANES - Stardust, Watersong, Wish, Hopes (Dedicated/RCA)
9 THE CRAMPS - Miniskirt, Eyeball (Restless)
10 ANTIETAM - MAKING BELIEVE (Jiggly Records)
11 COWBOY JUNKIES - Murder, Black-Eyed, Southern (RCA)
12 AFGHAN WHIGS - Turn (Sub Pop)
13 MATTHEW SWEET - Divine, Girlfriend, Waiting, Winona (Zoo)
14 U2 - Until, Ways, One, Real, Ultraviolet (Island/PLG)
15 LOVE BATTERY - Focus (Sub Pop)
16 LIVE - Operation Spirit (Radio Active)
17 SUPERCHUNK - Skip Steps, Cast, Punch (Matador)
18 UNCLE TUPELO - Gun, Still, Punchdrunk (Rockville)
19 THE CRAMPS - Miniskirt, Eyeball (Restless)
20 ANTIETAM - MAKING BELIEVE (Emperor) (Independent Alter.)
21 SHONEN KNIFE - Space Christmas (Rockville)
22 THE REAL PEOPLE - Window Pane, Truth (Relativity)
23 I’M YOUR YOUTH Compilation - McCullough, R.E.M., Pixies (Atlantic)
24 THE DYLANS - Mary, Planet, Weather (Beggars Banquet/RCA)
25 PAUL KELLY & MESSENGERS - Don’t Start, Brighter (Mushroom)
26 SOCIAL DISTORTION - Somewhere Between Heaven And Hell (Epic)
27 MY BLOODY VALENTINE - Shallow, Soon, Sleep (Sire/Warner Bros.)
28 NED’S ATOMIC DUSTBIN - Kill Your Television, Terminally (Columbia)
29 THINK TREE - Rattlesnakes (Caroline)
30 ST. ETIENNE - Only Love, People, Kiss (Warner Bros.)

Somewhere Between Heaven And Hell draws from the band’s marriage of ’90s rock & blues and ’70s punk, but this time around the results make for a seamless endeavor that will, no doubt, further the band’s “rock & roll outlaw” image. It’s amazing to think that despite some very serious ups and downs, this band has been slugging it out for a dozen years. Songs like “Cold Feelings,” “9 To Life” and “Bad Luck” have a sort of autobiographical ring to them, and perhaps stand as a testament to Ness’ ongoing struggle to permanently shake the monkey from his back. One particular favorite of mine is “When She Began,” a song the band introduce onstage as a “love song of the lustful nature.” Actually, there are handful of love songs on the new album, as well as a couple of covers—Patsy Cline’s “Making Believe” and Edwin Bruce’s oft-covered classic, “King Of Fools.” Also check out “Sometimes I Do” and “Born To Lose.” And look for Social D on the cover of next week’s Gavin. LINDA RYAN

Compiled by
Linda Ryan

www.americanradiohistory.com
the church

every two years,
they renew your faith in rock

1988: **starfish**
"one of the best records you're likely to hear in 1988." - *creem*
"sonic perfection." - *new york times*
"under the milky way" - #1 rock and alternative

1990: **gold afternoon fix**
"gorgeous." - *boston globe*
"the best guitar band on earth." - *new york times*
"metropolis" - top 5 rock and alternative

1992: **"ripple"**

the new single from the church
from their forthcoming album

**priest = aura**

Produced by the church and Gavin MacKillop

**RIPPLE**

making waves at radio february 24
THE MACHINE GUN FEEDBACK - UNCLE MIKEY'S GUIDE TO 'GROOVIN' (SACRED HEART)
It's been a great week, volleying back and forth between the Social D CD and this gem-of-an-import from The Machine Gun Feedback. This four-song EP is a good time—plain and simple. The opening track is the shimmering, "Let's Start Pretending"—currently garnering heavy airplay on Live 105. The song's waltzing gait adds to the surreal, fantasy trip (sort of like an episode of H.R. Puff 'N Stuff) quality of the lyrics. "Katch A Star" is a bit more aggressive—in the Ned's Atomic Dustbin/early Wonder Stuff chaotic style (of which I'm quite fond) while "Battleships" has a Celtic rave-up vibe that makes for a rollicking, knee-slapping good time. And that brings me to "Dig It," which stands as my favorite track. "Dig It" has this incredible 'Aw f—k it—let's just have fun' kind of abandonment that's immediately likeable. Just can't seem to get enough of this one. Radio: Find 'em! Play 'em! Record companies: Sign 'em! LR

E - A MAN CALLED E (POLYGRAM/PLG)
Here's one that kind of hit me from left-field. I expected this to be an album written for and dedicated to the ravers who made E—the drug and all it's influences—a house hold word. What I hear—and I have to admit, I'm grateful—is polar opposite to the machine-driven house sound I had expected. In fact, a very warm humanness emanates from my speakers. For me, this is one of those releases that defy categorization. There's nothing inherently "Alternative" about the work on this CD, they're just well-written songs of quality. Like Michael Penn, The Rembrandts or even Matthew Sweet, you'll recognize the talent the minute you hear it—not to mention the understated elegance in E's gentle pop songs. Some of you will remember E's producer and co-writer of "Hello Cruel World" and "Nowheresville," Parthenon Huxley. As Esays, "Parthenon is Mr. Happy Optimism and he's always giving me s-t about being depressed. It's interesting how we work together. Check out the aforementioned "Hello Cruel World," "I've Been Kicked Around," "Fitting In With The Misfits," "Are You & Me Gonna Happen" and "Mockingbrid Franklin." Quite a nice surprise. LR

JAMES - 4 FROM SEVEN EP (FONTANA/MERCURY)
With a whooping war-cry that sounds like it was recorded at a primal scream (no, not the band) session, "Born Of Frustration" kicks off this four-song EP, which serves as a teaser to James' soon-to-be-released album, Seven. This sing-and-scream-a-long track, as with the majority of James' material, is harder to analyze than one might believe upon first listen. It's a cute pop song with lots of la la las, but the more you listen, the darker the song becomes—each listen peels away a new layer, and a new observation. "Ring The Bell" is another drop-dead pop song with some cerebral food for thought. Either one of these offerings are so damn catchy, they could easily push James into the American spotlight that has so far, eluded them. "Heavens" and "Don't Wait That Long," are two more solid tunes, which can only spell a monster album for James. See the band live at the Seminar, Saturday at 3:00 PM, in Union Square.

PIL - THAT WHAT IS NOT (VIRGIN)
Jeepers! Ten albums—twelve years—where does the time go, anyway? John Lydon returns to

GO SOAK YOUR HEAD MIRACLE LEGION DRENCHED
The New Album From MIRACLE LEGION "DRENCHED"
produced by JOHN PORTER
featuring the single "SNACKS & CANDY"
it's just started to rain but I'm already drenched

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Just play it.

"Ghost Of A Texas Ladies' Man"
The first single from Concrete Blonde's forthcoming album "Walking In London"

World premiere February 16

www.americanradiohistory.com
THE BRILLIANT SOLO DEBUT FROM ROXY MUSIC'S
PHIL MANZANERA
INCLUDES THE POWERFUL VOCALS OF:
GARY DYSON & TIM FINN

"Getting great phones! A unanimous staff choice! A must add!"

TOMMY LEE JOHNSTON
WCBR/CHICAGO

"Southern Cross" is tasty and tasteful. Phil is a great guitarist, he never overplays or underplays, he's just perfect.

MIKE BUTCHER
WHTG/NEW JERSEY

IN ROTATION ON:
KBQQ KMTN WRSI KSMT KCLC
WNCS WZLZ XXXZ KFMH KAVE
KDBM WHTG WCGO WRLF KMKF
WNCS KBLE CFNY WWMO KFMV
KTCZ KSPN KVMR WWWU WRLT
KTYJ KNIK KMYK WDET WXVX
KYLE KZJR KDHH KTCI

ALTERNATIVE NEW RELEASES cont.

CLARENCE "GATEMOUTH" BROWN
- NO LOOKING BACK
(ALLIGATOR)

Journeyman Gatemouth Brown brews a wicked stew spiced with Blues, Jazz, Swing, Cajun, Gospel, and Zydeco. Too many ingredients can spoil the soup, but here they blend together with mutual consideration. "Better Off With The Blues" kicks things off with Gates' signature chirping guitar and stubble rough vocals. The instrumentals "Digging New Ground" and "C Jam Blues" allow instruments ranging from trumpet to organ to travel their fifteen seconds of fame. The teelgood "I Will Be Your Friend" summons Michelle Shocked for a duet and what seems an unlikely peanut butter and celery combo blends to become a natural. When the Gate swings by your town don't get shut out. DAVID BERAN

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

1. LOU REED - WHAT'S GOOD
2. MATTHEW SWEET - GIRLFRIEND
3. SUGARCUBES - HIT
4. LIVE - OPERATION SPIRIT
5. TEENAGE FANCLUB - THE CONCEPT
6. B.A.D. II - THE GLOBE
7. RED HOT CHILI PEPPERS - UNDER THE BRIDGE
8. THE WONDER STUFF - WELCOME TO THE CHEAP SEATS
9. CONCRETE BLONDE - GHOST OF A TEXAS LADIES MAN
10. AFGHAN WHIGS - TURN ON THE WATER

the GAVIN REPORT/February 14, 1992
Radioactive Records Presents

The Band

Live

The Pennsylvania Quartet Produced by Jerry Harrison

The Album
Mental Jewelry

100,000 copies sold in its first ten days

The Track
"Operation Spirit"

Video in MTV Buzz Bin

Now see them
Performing at DNA
February 14th, 9:45PM

radioactive

Management: David Seftel and Peter Friedman

www.americanradiohistory.com
Well, the Import/Indie page has finally generated some feedback, and I got really excited—so excited that I didn’t even mind that it wasn’t exactly fan mail. Here it is, from the desk of Robin Hurley (and don’t get the idea that all you have to do to get published is write me a letter. This is a one-time reader’s forum):

Dear Seana,

I was reading your Label Spotlight on “Feel Good All Over” in the January 31 issue of the Gavin Report and felt that I had to write to correct a comment you made regarding the band Scrawl.

As CEO of Rough Trade I can confidently say that it is simply not true to state that ...“Scrawl survived being screwed by the collapse of Rough Trade” ... In fact, Scrawl left Rough Trade over a year before Rough Trade closed, a long time before the financial problems hit the company. Rough Trade did not take up its option for a third LP by Scrawl due to the disappointing sales of the previous LP’s and the disproportionately high advance required; any label must be allowed this decision.

I realize that Scrawl are fueling this misconception by the liner notes in their new CD, and I have seen similar allegations in CMJ. Of all the articles written about the demise of Rough Trade (and there were alot of them) my respect for magazines such as Spin and Billboard greatly increased as they had the common sense and courtesy to call me regarding checking the facts prior to the publication of the article. If you have the desire to write about other bands or labels that were associated with Rough Trade I would appreciate it if you would have the same policy.

I know that many artists’ careers were unfortunately hindered by the closure of Rough Trade (e.g. Two Nice Girls and Nova Mob), but Scrawl was not one of them.

I do not know if you have an outlet to print a letter such as this, but I would be grateful if my side of the story could be told.

Sincerely,
Robin Hurley
4AD-US

In response, I’d like to point out that I did not intend the phrase “Scrawl survived being screwed by the collapse of Rough Trade” to imply that Scrawl was screwed by Rough Trade. In fact, I took specific care to avoid speculating on the relationship of the band to the label. What I did mean was that any band whose label goes under finds themselves in a precarious situation, and I wanted to point out that Scrawl weathered that storm, and, in fact, bounced back from Rough Trade’s demise quite neatly. That the band had already been dropped from the label makes my original comment irrelevant, anyway. And Mr. Hurley, it’s nice to know you’re reading.

WEEN - THE POD (Shimmy-disc, JAE Box 1187, New York, NY 10116)

Geez, this is hard. Writing words to describe WEEN is like trying to read T.S. Eliot’s The WasteLand aloud using only animal noises. And if that doesn’t make sense well neither does WEEN. I guess we could resort to list-the-influences, because they’re varied and numerous, but Gene and Dean Ween do much more than nod to/ridicule their rock ‘n’ roll idols. WEEN dissemble pop, art rock, glam, blues and every non-ambient experimental piece of shit you’ve ever heard, then mix the bits into a schizophrenic wordsalad that’s as unbelievable as it is tasty and hilarious. The Pod, while just as long as last year’s double LP GODWEENSATAN: The Oneness (on Twin\Tone), seems less naive and gleefully irreverent than that disc and, accordingly, is more self-indulgent and slightly less charming as well. However, on this release, WEEN don’t dwell on the demon Boognish, a demi-god they claim has appeared to them and in whose name they toil, but they continue to be obsessed with sex and food that’s bad for you. And if Gene and Dean are losing their religion in pursuit of the ultimate hedonistic lifestyle, I’ll be the first to say that’s an improvement. My personal faves are “Sorry Charlie,” a sad tale of a college dropout that sounds like really great cha-cha if you play it on 45rpm, the stellar “Pollo Asada,”
ROLLING STONE called their music "LUSH SOUTHERN PSYCHEDELIA."
ALTERNATIVE PRESS just said "BRILLIANT."

We say,

"WATCH OUT — THEY'LL TRY TO FLY IN YOUR HAIR!"

The Judy Bats

DOWN in the SHACKS WHERE the SATELLITE DISHES GROW

THE NEW ALBUM featuring THE FIRST SINGLE

"SATURDAY"

TESTIFY!

"I LIKED THE RECORD SO MUCH
I TOOK OUT A NEW LEASE ON LIFE AND SHAVED MY HEAD."

— ARNOLD, THE GRAVEYARD SHIFT, ODYSSEY RECORDS, LAS VEGAS
"Right to the ways and rules of the world," a shameless Zeppelin rip that challenges even the band to keep a straight face, the sweet dirty "Oh my dear (falling in love)," and "Sketches of Winkle" (can you say "Pictures On Lily")? WEEEN set the standard for snideness with a sort of secret language that none of us outsiders are cool enough to completely understand. But if you fake it and hang with the clique, maybe it'll rub off. SEANA BARUTH

THE LEGENDARY STARDUST COWBOY - RETRO ROCKET BACK TO EARTH (New Rose) Some of you might know the Legendary Stardust Cowboy from his wacked-out 1969 cult classic, "Paralyzed." (A song that actually made Bill Gavin's list of personal picks the week it was released). This double album import from the French label New Rose contains the 1989 album "Rides Again," along with the new "Retro Rocket Back To Earth." If you've never heard "the Ledge"—as he's known to his family and fans—then get ready. This man has got to be heard to be believed. His maniacal, shouting monotone is backed by smokin' instrumental tracks; it's the band that really gives these songs their edge and differentiates the Ledge from your standard street corner nut. Listen to him below: "I ride a tractor in the cotton field / where it's great to feel / the turning of the wheel...I fling a banana peel onto a cotton boll / I thought it was a salad bowl!" with Frank Novick's guitar glooming him on. The Ledge sings each line as if it were life or death, and maybe it is. The band certainly treats each song as an evangelical mission, especially "I Hate CD's," which they rip into with the desperation and certainty of those called to save souls. This is the kind of music that makes you nervous, but it's a good kind of nervous. And, if it matters to you, rest assured that the Ledge is not just another guy acting crazy. He is crazy.

CHICKEN SCRATCH-GIANT and invisible (Community 3 International, 438 Bedford Ave., Brooklyn, NY 11211) Chicken Scratch is in your face from the moment "Big Brown Shoe" kicks in with well-heeled fury. The straightforward guitar, bass and drums lineup works wonders on "Shoe," and Kevin Kelly's gritty, ranting vocals sweat sincerity. "Tom Takes Toilets To Tinseltown" has a surrealistic hue complete with trombone and a bottleneck guitar that stretches and arches over marching drums. "Large" funks out with a twangy bass and "Clank's" bleating guitar meshes perfectly with the zig-zagging bass line. Grab this bucket of cluck, feed your ear buds, and crank it up to eleven. DAVID BERAN

GARTHWEBBER-GET A GRIP ON THE BLUES (Blue Rock'n'T Records, P.O. Box 383, Redwood Valley, CA 95470) Okay, give—maybe white guys can sing the blues. But somehow when they do, it sounds—well, spotless. Get A Grip On The Blues is a freshly laundered set from Berkeley-based guitarist/musician Garth Webber, who's shared the stage with some pretty down and dirty guys (Miles Davis, John Lee Hooker, Meri Saunders and George Thorogood). His style is clean and mean, and he brings to mind someone like Robert Cray—the type who makes you wonder what exactly is going on under the surface. Or maybe you don't want to know, because it's probably nasty. Webber's style is airplay-friendly, and his band, especially pianist Lizz Fischer, adds a bit of dirt to the wash. A good place to start is Webber's compositions, "You're A Bad One," "Ain't No Way," "Can't Wait For You" and "There's Only One." I also liked the New Orleans-flavored track, "The Bayou." Rave on! BEVERLY MIRE

GRUNTRUCK - INSIDE YOURS (Road Racer, 220 Lafayette #709 New York, NY 10012) What do you have when ex-Accused guitarist Tom Neimyer wails out some heavy grooves accompanied by ex-Skin Yard vocalist Ben McMillan? Gruntruck. With their downward and dirty debut LP Inside Yours, Gruntruck keeps within the tradition of Seattle bands and delivers a no-frills musical that '90s rockers will be sure to appreciate. By featuring aggressive melodies interspersed with thick butchering riffs that could surely the purest soul, Gruntruck earns the distinguished label of "gothic." The title track reveals the essence of the band—guitars completely saturated in hypnotic psychedelic and crippling chords swimming in screaming that reluctantly fades away. Also check out "Paint," "So Long," and, of course, "Flesh Fever." "Buried" uses some kind of bullhorn on the vocals, creating a nasty, evil sound. Twisted, tough and extremely powerful, this truck delivers the goods. ROB FIEND

MY SISTER'S MACHINE - DIVA (Caroline, 114 W. 26th St., 11th Floor, New York, NY 10016) There must be something in the drinking water, or maybe it's the Northwestern green buds. Whatever the source, Seattle is churning out more successful bands than a pig has paps. The latest to emerge from this rock 'n' roll mecca is My Sister's Machine, whose painfully impressive debut release is Diva. Rising from the ashes of the other regional acts Mistrust and Alice In Chains, My Sister's Machine nonetheless makes their own niche with blazing guitars and a hard crunch. Hip-groovin' licks that slam against whirling melodies will satisfy any ponesin' hard rockin' junkie. Diva has proven to be so addictive that you might have to guard your copy from your weasly roommates. Check out "Hand And Feet," "Wastin' Time" and "Love At High Speed" for cutting guitar riffs so sharp that Chris Cornell would say "Whoa!" My Sister's Machine is a welcome addition to the Hard Rock community. RF

IMPORT/INDIE

SUPERCHUNK - No Pocky For Kitty (Matador) ANTENNA - Sway (Mammoth) WEEEN - The Pod (Shimmy-Disc) UNCLE TUPELO - Still Feel Gone (Rockville) COP SHOOT COP - White Noise (Big Cat)

www.americanradiohistory.com
The first single from their self-titled debut album. Also features "Flowers & Birds"

"Nasty Funk with vocals that make you feel like you just got out of church. ...Your mind and booty will understand." — Mike Butscher-WHTG
Being in a band and getting signed to a prestigious record label is easy—just ask Colin Gregory, frontman for England's newest hopefuls, The Dylans. Gregory and guitarist Jim Rodger met two years ago and began writing songs together shortly thereafter. The pair penned a few tunes and peddled their wares to various record companies, most of whom wanted to see the band play live. Little did they know that at this point, The Dylans couldn't play live—they had no other members!

One label, the highly respected Beggars Banquet, saw a diamond in the rough and signed the band sight-unseen on the strength of their demo alone, which included the soon-to-be hit, "Godlike."

"When Jim and I wrote "Godlike," Colin begins, "we knew it was going to be a hit. We thought, 'Right. Well, we'd better start to put together a band 'cos this sounds good.' When we finished the demo, we sat in Jim's garage—that's where we used to record all our stuff—and played it really loud all day, pissing the neighbors off."

He's quick to point out, however, that it wasn't as easy for them as it sounds. "It sounds really good—it's a nice story. But it's not like we've never done gigs before. We all were in other bands. I must've played 700 gigs before The Dylans. We've all paid our dues."

Two weeks after signing on the dotted line, The Dylans were scheduled to go into the studio to properly record "Godlike." The day before their session, keyboardist Quentin Jennings cycled down to the band's rehearsal room.

"He just said, 'I think I should have a jam with you,' "Colin said. "And I'd seen him around before so I said alright. He came down the next day—the day we recorded "Godlike"—and played on it. I mean, he'd never even heard the song before, he just did it. We all went, 'Yeah, yeah. Turn it up!' It was just one of those magical things."

"With (drummer) Andy (Cook), it was the same thing. He's a brilliant guy. He's always up—real hyperactive. He just came down and started shaking maracas around. We said, 'Yeah, you're in the band—come on.' It's been a bit weird, but really good fun."

The band seems to have a talent for surprising people, including their producer Stephen Street. Colin perks up when talking about their production guru.

"He's brilliant!" he enthuses. "We went in to record and we only had seven songs. We didn't tell the record company that—they thought everything was fine. We didn't tell Stephen, either. He said, 'Which songs are you gonna do?' and we said, 'These seven.' He said, 'Which other ones?' and we said 'Uh, we don't know—we'll have to write them.'

"He didn't like that at first, but once we started writing the songs, he really got into it. He likes it when you go in and jam. He joined in with it all—he just picked up a guitar and said, 'Can I join in, can I join in?' He felt like he was part of it."

Colin continues, "I want to do an album without singles, like Led Zeppelin or The Beatles did in the old days. Do one album where there's no singles, and then just write singles."

Knowing full well that Colin Gregory is a Beatles freak, I push the subject that he's inadvertently brought up.

"I'm sure I did get along with Paul McCartney if I ever met him," Colin smiles. "I got in an argument with someone the other day because he was going on about Linda not being able to sing or play. Paul can do whatever he likes as far as I'm concerned—she's his wife. If he didn't have her in his band, they'd probably end up getting divorced."

"He probably said, 'Baby, I love you. Why don't we go round together in a band?' And she probably said, 'But I can't do anything.' And he said, 'It don't f-king matter—we'll be together! We'll just doss around to loads of places and have a right laugh. You're my wife and we'll be together.' I think that's a good thing to do."

But surely a name like The Dylans (not to mention sticking up for Linda McCartney in public) must set the band up for a load of questions about '60s music and the band's influences.

Colin shrugs, "I've always listened to Sixties music. I never got into the punk stuff or metal—I've always listened to the Beach Boys, The Byrds, The Beatles and what have you. I don't try to pick up the music, it's just what's inside. I want to be around for ten years and have ten albums that make up a big section in a record store."

Over the past year, The Dylans have done three British tours, been to Germany, recorded an album, shot videos, brought into new band members and travelled to America.

Colin laughs, "When we got signed they said, 'Alright, we're gonna give you a right easy time.' I think I've had four days off this whole year. I'm not complaining, but there's not much time to write any new songs. But we don't want it to stop, either."

It doesn't look like it's going to stop anytime soon. In March, The Dylans will be back for an extensive tour. Break out those tambourines. 

By Linda Ryan
JOB OPENINGS

NORTHWEST TOP 40 KRKB has an opening for a f/t AT. Production and people skills a must. If you have a positive and winning attitude, send T&R: Chris Sargent, PO Box 5180, Roseburg, OR 97470. [2/14]

SOUTHWEST'S #1 WHTK has an immediate opening for a Morning Show co-host/News Anchor. Responsibilities will include working on Sales Promotions. T&R: William B. Sanders, 97.7 WHTK Radio, PO Drawer 22010, Hilton Head Island, SC 29926-2010. [2/14]

WESTERN OREGON'S 100,000 WATT COUNTRY LEADER KFAT/FM has an immediate opening for a strong Overnight Jock. Good production skills a plus! T&R: Jim Lee, PO Box 965, Corvallis, OR 97339. [2/14]

MORNING'S PD who can do it all! Country Daytimer to work in Bay Area at station under new management. T&R: Stefan Ponek, KNBA Radio, 3257 Sonoma Blvd., Vallejo, CA 94590, or call (707) 644-8944. [2/14]

WIFC HAS AN OPENING for a f/t AT. Must have a positive attitude and be willing to work! No calls, please. T&R: Duff Damos, 602 Jefferson Street, Wausau, WI 54401. [2/14]

CONTEMPORARY COUNTRY FM needs energetic, experienced person to do Overnight. No calls, please. T&R: Larry O'Brien, KVOX/FM Radio, PO Box 97, Moorhead, MN 56561. [2/14]

PROFESSIONAL VOICE TALENT. Do you have a great voice? Females with exceptional inflection, positive sound, who can take direction, send us an audition tape. Part-time in Phoenix area, $75.00 an hour. No calls or drop-ins, please. Send audition tape to: CMC, 7819 E. Greenway Road #2, Scottsdale, AZ 85260. [2/14]

MIX 102.9 is seeking qualified applicants for the position of Promotions Coordinator. You must have a minimum of three years on-air experience and are interested in working Weekends, Overnight and Fill-in, send T&R: Pat McMahon, KDMX Radio, 1535 Regal Row, Dallas, TX 75247. Nocales, please. [2/14]

K-TIDE IS LOOKING FOR APPLICANTS for future f/t and pt openings on its air staff. We are a music-intensive A/C station, within ten minutes from the Golden Gate Bridge. Major market on-air experience is an absolute must. No calls, please. T&R: Bob Gwara, 1623-D Fifth Avenue, San Rafael, CA 94901. EOE [2/7]

TOP 40 KZRT is looking for a team player to fill 7PM-Midnight shift as well as part-time. State-of-the-art equipment. Females encouraged to apply. No calls, please. T&R/SASE: Kevin Chase, 47 N. 100 West, Jerome, ID 83338. EOE [2/7]

100,000 WATT FM COUNTRY STATION WCDK serving Duluth/Superior, VA, Grand Rapids and Hibbing, is looking for an energetic, highly motivated Morning Personality for a five day a week, four hour shift. Experience necessary. T&R: Thomas Baldrici, PO Box 954, Virginia, MN 55792. [2/7]

CLASSIFIEDS

MIDDAY/PRODUCTION DIRECTOR NEEDED ASAP. Small market Top 40/Rock, #1 two years in a row! No calls, please. T&R: Leigh Kelly, 94KCY Radio, PO Box 1848, Aiamagordo, NM 88311. EOE [2/7]

AM/FM ON MARYLAND'S EASTERN SHORE seeks seasoned News Director. Females encouraged. T&R/photo & writing samples: WCEM Radio, PO Box 237, Cambridge, MD 21613. EOE [2/7]

**AVAILABLE**

THIRTEEN YEAR PRO looking for new A/C/Top 40 challenge. Management potential. PATRICK: (713) 728-1348. [2/14]

CENTRAL ILLINOIS DJ with own business, wants a day shift in same area. Very experienced and ready to work. A/C, Top 40 or Album formats. Call evenings. JOHN: (217) 647-3304. [2/14]

ENERGETIC, YOUNG FEMALE looking for first on-air experience. Willing to relocate, any format. BARB: (612) 452-2961. [2/14]


TWENTY-ONE YEARS EXPERIENCE nationally syndicated last ten years. San Diego, KSN, San Francisco, KFAT, KZQT. Excellent references. If interested, please call Mike: (217) 483-3960. [2/14]

VOICE OF CONTRA COSTA LADY COMETS basketball still seeking Chico to Monterey gig. No Morning Drives, please! Former KTID/FM-San Rafael weekender excellent in news, music and sports. FRANK BUTERA: (510) 223-1534. [2/14]

VOICE TALENT: Two full-time or part-time voice-over jobs, one for a Country/Western and one for a Jazz/Rock station in the Northwest. No experience necessary. The Morning Show C. (503) 860-7676. [2/14]

MODERN ROCK SPECIALIST with ten years experience, in all facets of radio programming, is seeking a f/t at a Country station in the Pacific Northwest. WYMJ-Dayton. [2/7]


LIVE AND BREATHE RADIO. That's what I've done for twelve years as AT/MD/PA, etc. ROBERT MARLOWE SCHWEIGHAUSER: (217) 483-3960. [2/14]

SIXTEEN YEAR AT/MD/PA, team player with good production and on-air experience. Quality of life, people, most important consideration. JOHN: (209) 538-3655. [2/7]

MULTI-TALENTED PROFESSIONAL AT looking for a full-time on-air and production position. DAVE: (209) 784-9517. [2/7]

LADY SEEKING OPPORTUNITY. Looking for full-time or part-time opportunity in A/C format. DAVE: (415) 462-0541. [2/7]

LADY SEEKING OPPORTUNITY. Looking for a full-time or part-time opportunity in A/C format. DAVE: (415) 462-0541. [2/7]

SIX PRO with experience in all formats looking to move up. Prefer MN, but will relocate for right job. Good phones, sports, music and talk. Have worked all dayparts. BOB: (612) 632-3688 (days), or 632-2992 after 6PM. [2/7]

STATION MANAGER, PROGRAMMER, at these are some of the positions I've held. Seeking new Top 40/AC challenge in '92. All markets. SHAWN: (713) 729-1348. [2/7]

I'M AT A MIDWEST LEGEND, but they want to go 35+! I love 25-54 and have the numbers to prove it. Five years A/C full service. Seeking AT/MD duties in Midwest/Northwest or Canada. Excellent references. If you're a Top 40, Hot A/C, Oldies or Album station looking for a hardworking who can deliver, call CHRIS KENNEDY: (815) 883-9321. [2/7]


FORMER PROMOTIONS DIRECTOR/AT at KCAL/FM seeking employment of same. FRANK TOROK: (714) 997-5556. [2/7]

COULD YOUR STATION USE AN EXTRA $100,000 A YEAR, a killer sound and fewer tune-outs? Stupid question, I know. I am the Production Director/sold AT the plan. My bags are packed for any Album/Top 40 that is willing to see this plan succeed. CHRIS: (315) 389-5932. [2/7]

I LOVE RADIO! Experienced, Morning Personality looking for a long term relationship! Team player. No ego problems. Always give 200%, ALWAYS! MIKE: (414) 426-0541. [2/7]

DON'T BE FOOLISH! Hardwark and more hardwork is the only thing to make your station go. Midwest pro with eight years of on-air, music and programming experience. Let me work hard for you! Prefer Midwest or South, but will consider all offers! GREG: (314) 431-0111. [2/7]

SIXTEEN YEAR AT/MD, team player with good production and on-air experience. Quality of life, people, most important consideration. JOHN: (209) 538-3655. [2/7]

SERVICE REQUEST

KSCR: FH College radio station requests Urban music from the following labels: Motown, Epic, Capitol, Warner Bros., Atlantic and MCA. Send to: Jeff Love, Student Union 404, University of Southern California, Los Angeles, CA 90089. [2/7]
MARIAH CAREY - *Make It Happen* (Columbia) By now, all anyone has to do is just mention the name Mariah and people know who they're talking about. Based on her track record, it's not a matter of if her records will go to #1—simply when! Fusing the singing and songwriting skills of this amazing young talent with the brilliant production of Clivilles and Cole, powers the music on songs such as this entry from the Emotions album.

LISA STANSFIELD - *All Woman* (Arista) Nothing like a slice of real life to stir human emotions and singer/co-writer Lisa Stansfield puts all her heart into this latest release. It's no surprise that Lisa expresses a lifelong fondness for R&B, giving her music that dose of Soul and programmers a belated Valentine's present.

ROXETTE - *Church Of Your Heart* (EMI) At a time when it seems writing pure Pop songs has become somewhat of a lost art, Per Gessle comes to the rescue with a steady stream of material that's on target every time. His uncanny knack for coming up with ready-made hooks for mass consumption, which get a boost from Marie Fredrickson's vocals, are the stuff hits are made of. "Church" goers can offer a prayer that Roxette will keep makin' 'em just like this.

**PERSONAL PICKS**

**SINGLES by Dave Sholin**

**MARIAH CAREY - *Make It Happen* (Columbia)**

**LISA STANSFIELD - *All Woman* (Arista)**

**THE STORM - *Show Me The Way* (Interscope/EWA)**

**KENNY LOGGINS - *The Real Thing* (Columbia)**

**ROXETTE - *Church Of Your Heart* (EMI)**

**SCHOOL OF FISH - *3 Strange Days* (Capitol)**
KATHY TROCCOLI

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60 More Top 40 Adds!
150 Top 40 Stations in 2 Weeks!

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- WMFS/Pittsburgh
- KKKR/Kansas City
- WBQ/ST. LOUIS
- KRXV/Denver
- 89.7/New Orleans
- KDON/Monterey
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- WKSE/Buffalo
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A song you'll feel long after it's over.

Lisa Stansfield "All Woman"

The powerful new single and video from Lisa Stansfield. From the Gold-plus album REAL LOVE.

Not just another single, a statement.