BONNIE RAITT
Gets Happy

ERIC NORBERG OUT STANDING IN YOUR FIELD

ISSUE 1896 MARCH 13, 1992
RED HOT CHILI PEPPERS

“UNDER THE BRIDGE”
the new single from BLOOD SUGAR SEX MAGIK

WATCH FOR THE VIDEO
Directed by Gus (“My Own Private Idaho”) Van Zant
Produced by Rick Rubin
Management: Lindy Goetz for LGM


www.americanradiohistory.com
### Top 40

**Most Added**
- **Bruce Springsteen**: Human Touch (Columbia)
- **U2**: One (Island/PLG)
- **Kenny G**: Everything About You (Stardog/Mercury)

**Record to Watch**
- **Queen**: Bohemian Rhapsody (Hollywood)
- **U2**: One (Island/PLG)

### Urban

**Most Added**
- **Jermaine Jackson**: I Dream, I Dream (LaFace/Arista)
- **Jodeci**: Come & Talk To Me (Uptown/MCA)
- **R. Kelly and Public Announcement**: Honey Love (Jive)

**Record to Watch**
- **Kathie Sledge**: Take Me Back To Love Again (Epic)
- **Luther Vandross**: Sometimes It's Only Love (Epic)

### Rap

**Most Added**
- **Nice & Smooth**: Sometimes I Rhyme Slow (HAL/Columbia)
- **Mr. Scarface**: A Minute To Pray, A Second To Die (Rap-A-Lot/Priority)
- **3rd Bass**: Gladiator (Columbia)
- **The Geto Boys**: I Ain't Wit Being Broke (Rap-A-Lot/Priority)

**Record to Watch**
- **Cypress Hill**: Hand On The Pump (Ruff House/Columbia)

### A/C

**Most Added**
- **Bruce Springsteen**: Human Touch (Columbia)
- **Bonnie Raitt**: Not The Only One (Capitol)
- **Procol Harum**: A Dream In Ev'ry Home (Zoo/BMG)

**Record to Watch**
- **Terri Nunn**: Let Me Be The One (DGC)
- **John Mellencamp**: Again Tonight (Mercury)

### Country

**Most Added**
- **Garth Brooks**: Papa Loved Mama (Liberty)
- **Travis Tritt**: Nothing Short Of Dying (Warner Bros.)
- **Ricky Van Shelton**: Backroads (Columbia)

**Record to Watch**
- **Michelle Wright**: Take It Like A Man (Arista)
- **Collin Raye**: Every Second (Epic)

### Jazz

**Most Added**
- **Kenny Blake**: Rumor Has It... (Heads Up)
- **The Harpers Brothers**: You Can Hide Inside The Music (Verve/Polygram)
- **Marcus Roberts**: As Serenity Approaches (Novus/RCA)

**Record to Watch**
- **The Harpers Brothers**: You Can Hide Inside The Music (Verve/Polygram)

### Adult Alternative

**Most Added**
- **Mars Lasar**: Olympus (Real Music)
- **Kenny Blake**: Rumor Has It... (Heads Up)
- **Acoustic Alchemy**: Early Alchemy (GRP)

**Record to Watch**
- **Kenny Blake**: Rumor Has It... (Heads Up)

### Alternative

**Most Added**
- **Cracker**: (Virgin)
- **The Charlatans**: "Weirdo" (Beggars Banquet/RCA)
- **Jah Wobble**: Rising Above Bedlam (Atlantic/EWA)

**Record to Watch**
- **Cracker**: (Virgin)
- **Meg City Four**: "Stop" (BigLife/Caroline)
many can be in style
but only a few can be...

ENVOGUE

EN VOGUE presents the first single
"My Lovin' (You're Never Gonna Get It)"
from their new album FUNKY DIVAS

It's the best at their best.

Exceptionally smooth, dark and lovely, undeniably cool, stormy and intense. That's EN VOGUE.

All songs produced and arranged by Thomas Mcickey and David Foster (of TRAFFIC).

David Anthony Management
New Thorn on EMI’s Side: Virgin

Thorn EMI has agreed to buy Richard Branson’s Virgin Records for $973 million.

The deal between the two British companies was announced March 6 in London. It will leave Branson, Virgin’s 41-year-old founder, as president for life, and the company’s management is expected to be left in place. For selling his 70 percent share of the company, Branson, who formed Virgin when he was 20, will net about $695 million.

With the buyout, Thorn EMI, which owns Capitol and the EMI Records Group (comprising Chrysalis, SBK and EMI Records), joins Polygram, the Warner Music Group, and Sony Music among the top record companies in market share. With Virgin (and subsidiary Chrysalis) in the fold, Thorn EMI can claim nearly 18% of the global record market.

The Virgin sale, which was negotiated over nine months, puts the last of the big independents under the umbrella of a multinational conglomerate. “The sale of Virgin closes the last chapter in the history of the established independents,” said Al Teller, chairman of MCA Music Entertainment Group. “The record industry is now composed of a handful of giant international players.”

Virgin, whose product had been distributed by WEA, has a small but impressive roster, including Paula Abdul, Janet Jackson, the Rolling Stones, Steve Winwood, Julia Fordham, Ziggy Marley, Neneh Cherry, Lenny Kravitz, PIL, College Boyz and the Origin.

The sale comes after almost a year of rumors. Branson’s hefty contracts to Jackson ($40 million) and the Stones ($45 million) were seen as an effort to make his label more attractive to suitors, among them Bertlesmann and MCA Inc.

Industry experts debated whether Thorn EMI had paid too high a price for a relatively small label without a distribution operation of its own and with modest profits ($36.5 million on sales of $567.6 million) last fiscal year. But James Fifield, President of EMI Music, said the acquisition should help Thorn EMI “attract better employees” and “get more presence with the retail community.”

Although Virgin has a prominent West Coast presence, the company is expected to maintain separate offices from Capitol, as one employee said from Virgin’s Beverly Hills offices: “We just moved in here a month ago. We’re not moving.”

JRS Closing Doors...NOT!

The Gavin Report apologizes to JRS Records for the item last issue (3/6) reporting that the company had gone out of business.

“I don’t start companies that go out of business,” said Artie Mogull, President of the label he formed ten months ago after a successful stint at SBK.

Rumors surfaced after a staff cutback at JRS and a move from Burbank to Hollywood which left phones momentarily discon- nected. “We restructured our promotion department,” said Mogull. “We cut the staff from 16 to five. I made a mistake. It never should’ve been 16.” As part of the shuffle, Mogull named Billy Calilfo, his East Coast Promotion Marketing Manager, VP of Promotion. Asked about the health of his company, which now has 20 employees, Mogull emitted a non-committal grunt. “The patient’s surviving,” he said. “We’re a new company with all young, new artists. The only healthy thing we have at this company is me.”

JRS is now located at 7758 Sunset Blvd., Los Angeles CA 90046. New phone number is (213) 850-1300. FAX: (213) 850-6117.
Elektra Dismisses GM Brad Hunt

Brad Hunt, one of Elektra Entertainment’s highest-ranking executives, was relieved of his duties as Senior VP/General Manager last week.

“I was fired,” he said when the Gavin Report reached him at his office Tuesday (March 10). “As of five minutes from now, I’m going home.”

Hunt, a nine-year veteran with Elektra, said he’d learned of his dismissal just the day before. “The press release says philosophical differences,” he said. “Let’s just put it at that.”

Then he added: “The chairman (Bob Krasnow) thought that after nine years, it was time for a change.”

Krasnow has named David Metheny GM Brad Hunt

Less than a month after adding former rival PD Bob Hamilton as a consultant, Brent Osborne, general manager of KFRC/AM (Magic 61) and KFRC/FM-San Francisco, has dismissed Kevin Metheny, who’d been PD of both the AM pop standards station and the FM oldies outlet.

Metheny joined the stations last spring after they were purchased by Coast Broadcasting. Metheny, with consultant Phil Hall, designed the FM format, and Metheny later took on the AM station as well, with former FM AT Dan Lopez as PD. Lopez was let go with Metheny.

“We came to a point at which Kevin and I disagreed on the direction of the (FM) station,” Osborne said. “We were working on strategies, and I thought Kevin was not in sync with what I was doing and with what Hamilton was suggesting.”

Hamilton will continue as consultant with KFRC (He also consults WNEW/AM-New York). Osborne is looking for new PDs.

Metallica Tally Four Bay Area Music Awards

John Fogerty called for a boycott of his former label, Fantasy Records, then sang a rousing “Midnight Special” with a closing jam band that included, on one song or another, Steve Miller, Huey Lewis, Sammy Hagar, Ted Nugent, Peter Tork and Neal Schon.

The two moments—along with co-host “Downtown” Julie Brown’s see-through dress—highlighted the 15th Bay Area Music Awards (“Bammies”) March 7 in San Francisco.

The awards, staged by BAM Magazine, went to musicians in 18 categories. Metallica took four of the awards, for best album, Metal album, song (“Enter Sandman”) and drummer Lars Ulrich.

Other winners included Huey Lewis and the News for best group and reeds player Johnny Colla; Chris Isaak (Bay Area Musician of the Year); Sammy Hagar (male vocalist); Sheila E. (female vocalist); Sister Double Happiness (Club Band of the Year); Gregg Allman (keyboardist); Carlos Santana (guitarist); The Storm (debut album), and Hammer’s Too Legit to Quit (urban contemporary album).

In his stent as a presenter, Fogerty detailed his attempts at regaining the publishing rights to songs he wrote while with Creedence Clearwater Revival, Fantasy’s most successful rock band. With help from Graham, he reached an agreement with Fantasy. But, said Fogerty, the company has “reneged” on the agreement, and he asked musicians and fans to join him in boycotting Fantasy product.

(Reached last Tuesday, three days after the show, a Fantasy spokesperson in the legal department told the Gavin Report: “We don’t have any comment; we haven’t heard his comment yet.”)

The Bammies show was broadcast live on KFOG.
YOU COULDN'T ASK FOR A BETTER IMAGE

A&M Records has received the prestigious NAACP Image Award for creating the successful Y.E.S. TO JOBS program, which places exceptional minority teenagers in summer entertainment industry jobs. Now in its sixth year, Y.E.S. TO JOBS will find summer jobs for hundreds of high school students in 10 cities across the country. A new generation of outstanding teenagers is ready to work for you.

YOU COULDN'T ASK FOR A BETTER DEAL

Just by hiring one or more employees at minimum wage for 10 weeks, you make an immeasurable investment in the future. Y.E.S. TO JOBS has grown from 50 interns at 25 companies to over 200 interns at 75 companies. The program has become a major way of finding talented newcomers for the entertainment industry. Last year nearly 20% of the interns found permanent work in the industry at the end of the summer. When you invest in a Y.E.S. TO JOBS teenager, you join a growing list of entertainment companies investing in the future.

YOU COULDN'T ASK FOR BETTER COMPANY

SPONSORING COMPANIES

A&M Records • Atlantic Records • KTLA Television • Polygram • Warner Bros. Records
 • Warner/Chappell Music • Warner/Elektra/Atlantic Corporation

PARTICIPATING COMPANIES

ABC Watermark • Almo Irving • Arista Records • Billboard Publications • Black Radio Exclusive • The BMG Group, including Arista, RCA and BMG Distribution • Bust It Records • Capitol Records • Chrysalis • Cypress Records • East West Records • EMI Epic • Fletcher's • HITS Magazine • I Am Records • Image Consultants • Irell & Manella Island Records • Jackson Jones Management • Jam Power • KABC Radio's "America's Top 40" • KACE • KBIG • KCOP • KDAY • KFI • KGFJ • KISS • KKBT • KKGO • KMAL • KOST • KRLA • KWPR • Kemp Mill Records • L.A. FACE Records • The Laws Entertainment • Lee Bailey Communications • Los Angeles Chapter of the National Academy of Recording Arts and Sciences • Mercury Records • Mitchell, Silberburg & Knupp • MTV Networks • Music West • National Academy Of Recording Arts & Sciences New Marketing/BNW Entertainment • Original Sound Entertainment • Peaches Records Personics • Perspective Records • Polygram Group Distribution • RCA • Radio & Records • Record Bar • Recording Industry Association Of America (RIAA) • Reprise Records • Rose Records / Stirling Ventures • Select Records • Show Industries/Music Plus • Sleeping Bag Records • Sound Disk-Tributors/Streetside Records • Sound Warehouse • Spec's Music • Tommy Boy Records • Tower Records • Universal Record Distributors • Urban Network • V-103 • Video Jukebox Network • WGCI • Waxie Maxie's Records • Westland Graphics • Westwood-One • Wherehouse Entertainment • Wright/Banks Films • Zoo Entertainment

CONTACT JALEESA HAZZARD AT A&M RECORDS FOR MORE INFORMATION: 213-469-2411
RADI-O-RAMA

New GM at WNEW/FM-New York: Kevin Smith, in from Group W’s WLZ/FM-Detroit, where Station Manager Buzz Van Houten adds GM duties...Bay Area radio has three new toppers. At KDBK and KDBQ (The Double) San Francisco/Santa Cruz, Bruce Raven-Stark joins as GM. He was previously GM at KBGa-Seattle, an oldies station, and comes to The Double from KSL Media in S.F. At KUFX (The Fox)-San Jose, CA, the new GM is Mike Jackson, from KNBR-San Francisco, where he was GSM...and at KSJO/FM and KSJX/AM-San Jose, John Sutherland, most recently GM at WAAF/WEI-Worcester/Boston, takes the GM slot. KSJX has switched from heavy metal to Asian language programming, while KSJO continues as an album station...Bwana Johnny has left KZEL-Eugene, OR, and is looking for a PD/AT slot. He'll go just about anywhere. He's at (503) 726-1454...The new Morning team at KZEL is Cyd Michael, up from Evenings, and newser Kevin Walley. Lauri Ray moves into the Evening shift, while weekender Chris Diestler takes Overnights...New PD at KWIN-Stockton, CA is Bob Lewis, in from KGGG/FM-Rapid City, SD, where Michael Steele is Interim PD...WYNC (MIX 96)-New York has a new Music Director, Big Ed Thomas, who takes music calls Monday-Friday from 9 to 11 a.m. and 1 to 3 p.m. EST. Tom Jeffries remains PD...KHTR/FM-Pullman, WA has a new PD/AM AT, Chuck Matheson, in from KZZU-Spokane, WA. Interim PD Grayson Thagard

PolyGram Label Group has agreed to market, promote and distribute product from Alpha International Records of Philadelphia. Alpha's roster includes Lorenzo and Brandon. The deal allows PolyGram to license projects from Alpha to the new Polydor/Alpha label...Promotion promotions: Quality Records has named Nick Testa, former National Director/Top 40 at JRS to be Senior VP of Promotion...Virgin has tapped Amy Simon and Mike Stone (both formerly with EMI Records) as Regional Promotion Managers...Paul Brown, with Virgin since 1987, is upped to National Promotion Director/Rock...and Bob Frymire moves from Virgin's West Coast Regional Promotion Manager to National Operations Director, Promotion...Manny Bella, from Profile Records, is VP of R&B Promotion for Ato/Atlantic Records and will be based in New York...at Chameleon, Dee Jay Lorenzo and Mark Cohen have been named Co-Directors, Rock Promotion in L.A....Cory Connery returns to his MD post...WVIC-Lansing, MI has named Jim Lawson PD. Lawson comes from B96 (WBWM-FM)-Chicago...Lisa Tonacci, ex-PD at B93 (KBTX)-Austin, TX, moves to WCKZ-Charlotte, NC...WJCL-Savannah, GA, has dropped AC to become "KIX 96 1/2," playing "today's hot Country"...Meantime, Top 40 reporter CKOC-Hamilton, ON has switched to A/C/Oldies with the handle, "Oldies 1150"...New MD at WUVA-Charlottesville, VA is Amy Groshelle, replacing Penny Meyers...Ron Brooks has split from Z104 (WZEE)-Atlanta, GA...GM slot. WAAF/WVEI- Worcester, MA has three new toppers. Kevin Thomas, who takes the GM slot, was former with KZEL-Boston, MA. John Sutherland, most recently GM at WAAF/WEI-Worcester/Boston, takes the GM slot. KSJX has switched from heavy metal to Asian language programming, while KSJO continues as an album station...Bwana Johnny has left KZEL-Eugene, OR, and is looking for a PD/AT slot. He'll go just about anywhere. He's at (503) 726-1454...The new Morning team at KZEL is Cyd Michael, up from Evenings, and newser Kevin Walley. Lauri Ray moves into the Evening shift, while weekender Chris Diestler takes Overnights...New PD at KWIN-Stockton, CA is Bob Lewis, in from KGGG/FM-Rapid City, SD, where Michael Steele is Interim PD...WYNC (MIX 96)-New York has a new Music Director, Big Ed Thomas, who takes music calls Monday-Friday from 9 to 11 a.m. and 1 to 3 p.m. EST. Tom Jeffries remains PD...KHTR/FM-Pullman, WA has a new PD/AM AT, Chuck Matheson, in from KZZU-Spokane, WA. Interim PD Grayson Thagard

Geffen Aids AIDS Group

Although his $1 million donation to AIDS Project Los Angeles (APLA) earlier this month was the largest individual donation ever made to an AIDS service organization, David Geffen is looking to generate even more funds for the group.

After handing over the donation, according to Anthony Sprauve, APLA spokesman, Geffen told APLA Chair David Wexler "that from now on, whenever anyone approached him about donating to their charity, he'd say yes—but only if they make a donation in the same amount to APLA." Geffen, a member of its Board of Governors, commented: "I hope to encourage more people to donate what they can to support APLA; to get involved in their mission to fight AIDS and care for those whose lives are being destroyed by it."

BIRTHDAYS

Compiled by Diane Rufer
Our Best Wishes and HAPPY BIRTHDAY To:
Lou Gallianni, Gallianni Brothers 3/15
Beverly Stevens, Warner Bros. Records 3/15
Rick O'Shea, KGRG-Hannibal, MO 3/15
Keith Berry, WZND-Northern, IL 3/15
Ry Cooder, Roy Clark, Ski Stone 3/15
Mike Love, Dennis T'Arby 3/15
Jody Gilsman, Capitol Records 3/16
Mari Gallianni, CEMA Distributing 3/16
Michel Moore, Epic Nashville Records 3/16
Beat Richards, WYAY-FM-Myrtle Beach, SC 3/16
Paul Krieger, KNOC-Georgetown, TX 3/16
Nancy Wilson (Heart), Jerry Jeff Walker 3/16
Nick Bedding, Geffen Records 3/17
John Copley, Atlantic Nashville Records 3/17
Paul Proctor, KYSS/FM-Missoula, MT 3/17
George Martinez, KDKO-Denver, CO 3/17
Paul Kantner, John Sebastian 3/17
Roxy Petrucci & Janet Gardner (Vixen) 3/17
Lisa Austin, Kiss FM 3/18
Dave Gottlieb, Epic Records 3/18
Martty Matthews, KLZY-Powell, WY 3/18
John Peake, KROT-Tucson, AZ 3/18
Charly Pride, Irene Cara, Wilson Pickett 3/18
Bob Kingsley, ABC Watermark 3/19
Gerry Hoff, MAC Report 3/19
Arthur Promof 3/19
Max Collins, KOIA-Marshalltown, IA 3/19
Louis Kaplan, WYHY-Nashville, TN 3/19
"Mr. Ed" Lambert, Z104-Madison WI 3/20
Travis Bedwell, WUMS-University, MS 3/20
Rob Dalton, Epic Nashville Records 3/20
Jerry Reed,
Ranger Doug (Riders In The Sky) 3/20
Bonnie Goldner, RCA Records 3/21
Denny Moseman, Warner Bros. Records 3/21
Sammy Alfano 3/21
Chuck Stomovity, Virgin Records 3/21
Michael Rogers, Epic Nashville Records 3/21
Jay McCall, KOZE-Lewiston, ID 3/21
Barbara, The Dicty, WMYV
Martha's Vineyard, MA 3/21
Eddie Money, Share Pedersen (Vixen) 3/21

Superstar Garth Brooks brought his wife Sandy, who's expecting, on stage at his performance during last week's Country Radio Seminar. The seminar broke all attendance records. See Inside Country for details.
Happy 50th Birthday
Lou Galliani
from all of your friends
at the Gavin Report
**MOST ADDED**

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<td>Good For Me</td>
<td>A&amp;M</td>
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<td>U2</td>
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**TOP TIP**

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<td><strong>SCHOOL OF FISH</strong></td>
<td>3 Strange Days</td>
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"Warrant’s rocket has blasted off!"
-Vinnie Birbiglia, Transworld
(After placing a 9,000 piece reorder for We Will Rock You.)

"Anybody not playing this song should have a Warrant taken out for their arrest."
-Clay Gish, WOKI

"Top 5 phones, great sales. Thank God it’s not a ballad...We got to rock!"
-Bill Pressly, KKYK

Active on...on Video Jukebox Network—and on local video outlets everywhere.
From the album, “Music From The Motion Picture Gladiator.”
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<td>U2 - One (Island/PLG)</td>
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*the GAVIN REPORT/March 13, 1992*
While on a visit to New York, I was invited to speak before a class on advertising and promotion at New York University. It's being taught by Ron Alexenburg, Gavin Seminar Co-ordinator, who uses The Gavin Report as part of the class' instructional material.

It didn't take very long to figure out that these students are extremely knowledgeable and interested in the hitmaking process. For starters, I suggest anyone in need of a refresher course about why we all get into this business get together with a motivated group of individuals such as this one.

Fielding questions is an exercise that never fails to stimulate new thoughts and perspectives, or recall some older, but possibly forgotten ones. During the course of the evening, I asked what I remembered to be the best and worst in my dealings with promotion folks when I was a programmer. It was an excellent question that caused me to think what the best promotion people had in common. Without a doubt, the answer was credibility.

It's an uncomfortable feeling sitting across from someone in promotion who is unprepared and has little or no understanding about a station's needs. I told the students that the professionals in the promotion field were sensitive to my time constraints, got to their points quickly, effectively and used their judgment on when to force the issue and go to the wall for a particular song.

Much like the story of the boy who cried wolf, when every or almost most reports are "the next big smash," the phrase eventually loses a lot of its impact.

As I was answering this question I couldn't help but think of how important it is for radio stations and programmers to also build and maintain credibility. It doesn't take long for word to spread about stations and certain individuals who promise a lot, but deliver very little.

How valuable is your station's chart when it doesn't truly reflect the market or the actual popularity of certain titles? Eventually, stations and careers suffer the consequences that result from constant deception and people taking advantage of their positions.

In the end, all of us must retain credibility as a calling card. Credibility follows you as an ally in either radio or the record business. Those that have it are careful never to lose it. Those that have lost it know how difficult it is to recapture.

Mark Todd and Jim Atkinson at WKQB St. Louis join a slew of stations who move BRYAN ADAMS into the top twenty, boosting his HIT FACTOR 3% to 12%. Also heads into the top twenty at 106RTB, WDDJ, CFTR, WNNK, KDGC, KZXT, WTBX, KFTZ, KRSB, KEWB, KQKY, etc.

Receiving critical acclaim in the early stage of their '92 tour, U2 is on the verge of going Top Ten at POWER 99 Atlanta jumping 20-11. Strong gains at KISS 108 21-17, Z100 28-22, POWER 106 debut #30, KISX 28-22, WKBJQ 29-21, WPLJ 30-20 and Q105 debut #30. ADDs include: KMOK, KPXR, KURK, WNJS, CFTR, WDFX, WYHY, WNFI and KDWB.

HIT FACTOR climbs to 43% for MINT CONDITION who chart at #1 for the third consecutive week at KHTN Modesto, CA. Hot at KDWB 11-8, Z102 15-12, HOT 94 911-9, KRQ 23-18, Q106 5-4, KUBE 9-6, FUN 107 19-13, ISLE 95 17-13, WBQ 29-22, WLX 22-18, WBXX 6-3, WJDIX 32-27, KDON 4-1, etc. New on: Z100, WAPE, WKXJ, WTNY/FM, KFMI and KIMN.

JODY WATLEY charts at #32 for WSPK Roughkeepsie, NY, their second-highest debut of the week. Enjoys the top twenty-five at KISS 108 Boston, HOT 102 Milwaukee, WDJX Louisville, WNMI Columbus, KCAQ Oxnard, CA, KOYE Laredo "week's highest debut at number 21—early reaction is very positive from women 18-34," Q106 San Diego, HOT 97 New York, KKFR Phoenix, FM104 Modesto/Stockton, CA, KLUC Las Vegas, etc.

Fewer than a handful of artists around these days can make it look easy to score more than 200 reports in one week and one of 'em happens to be BRUCE SPRINGSTEEN. Debut 19-16 and WBXX Battle Creek 21-18. ADDed at: Q105, KOYE, KONG, KXXR, POWER 99, WZWZ, KDBW, ISLE 95, etc.

Impressive growth for L.A. GUNS at WCIL 29-15, KXXR 22-20, WKQ 17-8, WLGY 21-17, WYNU 29-21, WZQ 34-27, OK9 S 29-23, etc. Double-digit ADDs include: KCHH, KZMG, Z102, WZST, WQPO, KJBR, KCCQ, KSU, FUN 107 and WNDU.

METALLICA's latest entry is quickly developing into what appears to be their biggest Top 40 track yet. Already top ten phones at WSPF Stevens Pt., WI with ADDs at: WQGN, WIQQ, WHTK/FM, KWTX, KXXR, KCMG, KGT, KFYR, KLLS, WHAT, etc.


Barry Arnold, PD at KZYY/FM Williston, ND, charts UGLY KID JOE 17-12 and mentions, "We can't play it enough. The last record to react like this was Roxette's 'The Look.' Phones show wide appeal spread 12-34." Top three requested at WCIL Carbondale, where it jumps 21-8! A blowout week advancing from RECORD TO WATCH last week with 26 reports to CHARTBOUND this week with 105 reports.

Built-in familiarity and top-of-mind awareness created by its inclusion in the #1 box office hit, "Wayne's World," is getting QUEEN's first hit "Bohemian Rhapsody," back on the air. ADDed at: KCMQ, EAGLE 106, WPST, KKRL, WPLJ and Z100.
WHERE DOES AN EIGHT HUNDRED POUND GORILLA SIT?

The answer to the question in the head line is “Anywhere he wants to!”

As I travel around the country talking to radio broadcasters they personify Arbitron as the eight-hundred pound gorilla that indeed seems to sit anywhere it wants to.

On January first of this year, Arbitron semi-officially became a monopoly. It is a semi-official monopoly because the Justice Department has been asked to review the joint venture between Arbitron and VNU to have Arbitron exclusively handled by Scarborough to radio broadcasters. Birch Scarborough, which was the only meaningful competition to Arbitron, went out of business on December 31, 1991. The Birch ratings ceased to exist and the remaining Scarborough qualitative reports remain intact, with VNU conducting the survey, publishing it and servicing the newspaper, advertiser, television and agency accounts and Arbitron selling to radio stations. This arrangement leaves Arbitron with an estimated 99% of the radio ratings business and 75% of the qualitative audience estimates sold to radio stations. This represents in the minds of many radio broadcasters that Arbitron has a virtual stranglehold over radio audience data.

MONOPOLY POSITION UNDER INVESTIGATION

Monopoly is a term that raises the hairs on the backs of many Americans. Competition is what America is supposed to have as a cornerstone value. After all, even Ma Bell was broken up to foster competition in the phone business. The NAB has written a letter to the Justice Department expressing the concern of the radio industry and providing background on the relationship between radio broadcasters and the Arbitron Company.

The nearest that Arbitron has come to being a monopoly before was in the 1979-81 period when only Birch and Mediastat survived the purge of rating services that occurred in 1978. That year, several research companies made the effort to try to win over the hearts and pocketbooks of radio broadcasters. It was to no avail. Pulse, RAM, TRAC7 from Audits & Surveys, and Burke all left the playing field that year. Arbitron emerged stronger than ever. Arbitron won the agency marketplace, and radio stations followed along. Prices went up for stations to get the ratings. Later, Arbitron added new services that pushed prices higher yet. Then, of course, continuous measurement was introduced in order for Arbitron not to lose the agency market share to Birch. Broadcasters paid for that, too, with a 25% rate increase.

Monopoly, in itself, is not illegal, nor is it necessarily evil, according to legal sources. The position in the marketplace of being without competition does place a firm into a monopoly legal position which has implications of how they can conduct their business. Suffice it to say in an article about radio audience research that the monopoly position does create concerns about quality maintenance and service improvements.

The reaction of radio broadcasters about a monopoly conducting the ratings has ranged from near panic to “I’ll ignore it and it will go away.” Like any change, there is probably good and bad.

First the bad:
1. Arbitron will now be able to take an absolutist view. Many say they already have an edge in that department.
2. Arbitron will be able to set fees that are high, with no competitive leverage.
3. Arbitron will not be motivated to improve their service.
4. Arbitron will not be responsive to broadcasters needs.
5. Arbitron will probably be even less responsive to the needs of advertising agencies.
6. When the station’s ratings are down, there is no other rating service’s higher numbers to use.

And now the good news:
1. There is only one rating to deal with, not two or more. Life couldn’t be simpler.
2. Radio broadcasters will have more control over the Arbitron company because they are paying the bill. When there is ratings competition, the rating services are whipped-sawed by the agencies to provide more information and the stations just underwrite the cost.

WHAT SHOULD BROADCASTERS DO?

There are four organizations underwritten by the radio industry that can have a profound effect on the shape of Arbitron.

The Electronic Media Research Council (EMRC) is a consortium made up of NAB, RAB, reps and station groups. Its purpose is to monitor rating services to ensure that they reveal their survey methodology to users of the report and that they meet certain minimum standards. The EMRC also audits to insure that the rating services for both radio and television performs the research in the manner they said they would.

The second organization that can have an impact is the Arbitron Radio Advisory Council. Arbitron subscribers are elected to this 12-person forum. Arbitron romances the attendees with a nice setting, but those who have served on the Council know that Arbitron does pay close attention to the delegates. The Council also has two professional researchers that they appoint and have access to legal counsel if necessary. The Council was formed in 1979 in part to be a safety valve in the volatile world of radio ratings. Much good has come from Council actions that we will explore in a future article.

The third organization that has influence over Arbitron is the NAB. The Committee on Local Radio Audience Measurement (COLRAM) has played the role of lobbying to revise the methodology. The most notable contribution has been their participation in the development of the current diary used by Arbitron.

The fourth organization with impact is the Radio Advertising Bureau. They have a group of researchers that in 1972 formed the RAB GOALS committee. Over the years the impact of this organization has varied depending on the issue.

So, there you have four avenues that can influence the actions of the Arbitron Company and the way they treat radio broadcasters. The methods of dealing with Arbitron are certainly worthy to be considered. It requires facts. The whole company is loaded with analytical personalities which only stands to reason. It requires perseverance. Arbitron has carefully built layers upon layers of those who can influence decisions and yet few can actually make a decision. The word bureaucracy comes to mind. It requires patience. A researcher’s personality forces them to analyze the situation to death. But, Arbitron can be moved and radio broadcasters have moved it. Ask George Wolson, general manager of WLW-New York, how he got Arbitron to revise the definition of the New York Metro. Ask Jerry Lee, president of WEZ-Philadelphia, how he got Arbitron to design a new diary and add “at work” to it. Ask Larry Wexler, now general manager of WKSZ-Philadelphia how his Advisory Council Committee got 35-64 into the book as a demo. You can also ask them how much patience, perseverance and facts were required to make these decisions happen.

The gorilla may sit anywhere it wants, but broadcasters can make it more comfortable, or less comfortable depending where it decides to sit. It will be the vigilance of these broadcaster organizations and individual broadcasters that will determine whether monopoly status shall be good news or bad news.

THIS AND THAT

Arbitron sought to get the radio ratings contract from the consortium of independent radio broadcasters and the BBC. Although they were finalists among 18 research companies seeking the contract, no cigar. A British company that also has part of the joint industry television ratings contract got the nod.

The NAB has appointed David Kennedy, senior vice president of Susquehanna Broadcasting, as their radio representative to the Electronic Media Ratings Council.

TAPSCAN has introduced a new concept in the radio station software used with ratings. It is called “Retail Spending Power” and estimates the spending power of any rated radio station in the markets in which Arbitron measures. The database gives retail sales by nearly sixty business categories, such as auto dealerships, restaurants, food stores and department stores. While this data will be most helpful for the sales manager to secure new business, the program director should find an audience profile of how their audience spends their money beneficial for planning promotions.
# MOST ADDED

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
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<tbody>
<tr>
<td>NICE &amp; SMOOTH</td>
<td>Sometimes I Rhyme Slow</td>
<td>(RAL/Columbia)</td>
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<tr>
<td>SCARFACE</td>
<td>A Minute To Pray, A Second To Die</td>
<td>(Rap-A-Lot/Priority)</td>
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<tr>
<td>3rd BASS</td>
<td>Gladiator</td>
<td>(Columbia)</td>
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<tr>
<td>GETO BOYS</td>
<td>I Ain’t Wit Being Broke</td>
<td>(Rap-A-Lot/Priority)</td>
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<tr>
<td>SYLK SMOOV</td>
<td>Trick With A Good Rap</td>
<td>(PWL/America)</td>
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# TOP TIP

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<th>Title</th>
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<tr>
<td>NICE &amp; SMOOTH</td>
<td>Sometimes I Rhyme Slow</td>
<td>(RAL/Columbia)</td>
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These Hip-Hop junkies release another funky song that captures twenty-nine adds out the box. Instant airplay on KMET-SF’s “Wake-Up Show” with King Tech and with DJ K-Nyce at WJMH-Greensboro, SC.

# RECORD TO WATCH

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
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<tbody>
<tr>
<td>GETO BOYS</td>
<td>I Ain’t Wit Being Broke</td>
<td>(Rap-A-Lot/Priority)</td>
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The Houston Rap attack continues after surpassing the half million sales mark. No tricks here, added this week at WAMO-Pittsburgh, WWDM-Sumter, S.C., WBOD-Clarksville, TN and KJWU-St. Louis.

# CHARTBOUND

TONE LOC - Mean Green (Delicious Vinyl)
J-ROCK - Streetwise (Ghetto Groove Records)
SISTER SOULJAH - The Hate That Hate Produced (Epic)
SYLK SMOOV - Trick With A Good Rap (PWL/Mercury)

KING JUICE - Soundtrack - Juice (Know The Ledge), Uptown Anthem (MCA)
U.M.C. - Grow On, Swing, Jive (Wild Pitch/EMI)
BOOGIE DOWN PRODUCTIONS - In There, Duck, Built, Sex, Original (Jive)
PUBLIC ENEMY - Shut ‘Em Down (Columbia)
CHI ALI - Age Ain’t Nothin’, The Horns (Violator/Relativity)
BLACK SHEEP - Choice, Finga, 40, Envy, Similak (Mercury)
X-CLAN - Fire and Earth (Polydor/PLG)
A TRIBE CALLED QUEST - Jazz, Butter, Verses, Vibes (Jive)
NAUGHTY BY NATURE - Gonna Be Alright, 1,2,3 (Tommy Boy)
LOD FINESSE - Return of The Funky Man (Giant)
DIGITAL UNDERGROUND - No Nose Job (Tommy Boy)
THE POETESS - Love Hurts (Poetic Groove/Interscope)
CYPRESS HILL - Hand On The Pump (Ruff House/Columbia)
ARRESTED DEVELOPMENT - Tennessee (Chrysalis/ERG)
ICE CUBE - Mobbin’, Bird, Nappy, Colorblind, True (Priority)
DEL THE FUNKEE HOMOSAPIEN - Mistadobalina, Hoods, Wacky (Elektra)
N.W.A. - Appetite For Destruction (Priority)
WC & THE MAAD CIRCLE - Ain’t A Damn, Fuck Daddy (Priority)
2 PAC - If My Homey Calls (Interscope/EWA)
RAW FUSION - Rockin’ To The PM, Funk (Hollywood BASIC)
POSITIVE K - Night Shift (Creative Records)
FU-SCHNICKENS - Personal, Alarm (Jive)
M.C. LYTE - Poor Georgie (First Priority/Atlantic)
DAS EFX - They Want EFX (East-West/Atlantic)
ORGANIZED KONFUSION - Fudge Pudge, Sunshine (Hollywood BASIC)
KMD - Plumbskinz, Nitty Gritty (Elektra)
ULTRA MAGNETIC M.C.’S - Make It Happen (Mercury)
LITTLE SHAWN - Hickeys On Your Chest (Capitol)
D-NICE - Time 2 Flow, Check Yourself (Jive)
CYPRESS HILL - Kill A Man, Real Estate, Hole (Ruff House/Columbia)
2 BLACK 2 STRONG MMG - Mountains, Ghetto Blaster (Relativity)
BOBBY KONDERS & MASSIVE SOUNDS - Mack Daddy (Mercury)
QUEEN LATIFAH - Latifah’s Had It Up 2 Here (Tommy Boy)
POWERULATE - Pass The Vibes (Poetic Groove/Interscope)
ASSAULT & BATTERY - What Kind Of Car Do You Need? (Attitude)
ORIGINAL FLAVOR - When I Make It (Atlantic)
PETE ROCK & C.L. SMOOTH - The Creator, Meca (Elektra)
NIKKI D - 18 & Loves To Go (Def Jam/RAL/Columbia)
SIR MIX-A-LOT - Baby Got Back, Testarossa, Swapmeet (Def American)
COOLY LIVE - That’s What I Like (RCA)

*Debuts in Chartbound*

KNOX KROSS - Jump (Ruffhouse/Columbia)
BIG DADDY KANE - Lover In You (Cold Chillin/Warner Bros.)
COLLEGEBAYZ - Victim Of The Ghetto (Virgin)

Dropped: #29 Nice & Smooth, #30 Scarface, #37 Tung Twista, #38 Tim Dog, #40 Chubb Rock.
PHOTOF ILE

THE EXCITEMENT AFTER A GAVIN RAP PANEL: Chillin’ at the recent Gavin Seminar ’92 are l to r: Jeff B of WTUL, Dave J of Ruff House and Shawn P of WHFR. What’s up with the last names, fellas?

SANDWICHED BY RAP DIVAS: Poetic Groove recording artist The Poetess (left) and Warner Bros. recording artist Monie Love (right) dropped by to visit Mike Moshe (center) and the Hip Hop Countdown & Report staff.

NO HICKEYS ON THEIR CHEST: Newly acquired recording artist Little Shawn shares a pic with the Capitol Records staff in Hollywood. Little Shawn’s debut single “Hickey’s On Your Chest” is currently climbing the Gavin charts. Standing l to r: Howie Tee, Producer; Scott Folks, V.P., Black Music A&R, Capitol Records; Step Johnson, Sr. V.P. & GM, Black Music Division, Capitol Records; Hale Milgrim, President, Capitol Records. Front center: Little Shawn, Capitol Records.

Victim Of The Ghetto

THE COLLEGE BOYZ
The first track from the forthcoming album Radio Fusion

Frontway Management. © 1992 Virgin Records America, Inc.
TRUE CULTURE - Rude Boys Come To Play (Album) (Cardiac) Perhaps one of the most diverse hip hop albums to come out this year is True Culture's "Rude Boys Come To Play." Between the fifteen or so cuts, styles flip from street to raggamuffin to hip house to R&B. With so much diversity in style, it shouldn't be difficult to find a few cuts suitable for your show. Cuts to check are "Fakin' It," "It's So Good, It's Bad," "The Cult..." and "The G." Call Ramone Wells at (212) 977-8020.

K-WOO KID SENSATION - Ride The Rhythm (Nastymix) The emcee from Seatown returns for a second outing as he releases this impressive track entitled "Ride The Rhythm." After building a loyal following throughout the South, Northwest, and Southwest, Nasty Nes and Jamal' John should have no problem expanding the rhythm on this downbeat jive jam. Oaktown producer Al Eaton (Too Short fame) injects the additional remix ingredients as Kid Sensation ups the lyrical attack for a much improved delivery. Instant West Coast sales! Contact Nasty Nes at (206) 292-8772.

POOH MAN - Funky As I Wanna Be (Jive) This Oaktown Rapper has come a long way, from clocking massive retail sales (up to 70,000) on the West Coast to landing a cut on the Gold certified "Juice" soundtrack. Under the production wings of Dangerous Music's Art Bank and Too Short, Pooh kicks the "be yourself" attitude as he gives props to the Oaktown musical pioneers. No fluke here, sink your membranes into the lyric and beat of the Oaktown sound and you'll understand why...Contact Jeffrey Sledge at (212) 727-0016.

POOR RIGHTEOUS TEACHERS - Easy Star (Profile) Following "Shakilya (JRH)" with their second release "Easy Star," the teachers from divineland live up to their righteous name. PRT drops this strong dancehall cut with help from Legoman and Longman. The Mister Doo dancehall remix will move you, but the album version's fat bass line is gonna have your head groovin' back and forth. Ivan M. Rodriguez

BRIAN'S UNSIGNED (DEMO) FLAVA PROPHETS OF RAGE - 5 Song Demo (Unsinged Artist) Hailing from Richmond, CA, the trio of DJ Park (producer), DJ Ace, and Rico Gonzalez, aka Prophets Of Rage packages a five song demo that kicks a balance of quality production and lyrical concept. P.O.R., whose members are still under the age of 17, present a mature sound and a distinct vocal fashion. Latin lyricist Rico Gonzalez displays vocal versatility through his rapid tongue flippin' style in "To The Fullest" and "Wake Up," or to the methodical vocals of "Lil Gangster" and "Organized Rhyme." On the production tip, I give them a C+ for musical arrangement because they definitely have a grasp of basic production skills. Some of the samples are cool but the break selection could be more original. Not bad for some students from a potentially bankrupt Richmond, CA school district. Contact Thomas Johnson at (510) 231-0181, or DJ Park at (510) 222-5963.

COUNTING DOWN WITH B.W.P.: Byches With Problems stepped up by a pic and chill coat with The Hip Hop Countdown & Report Crew. Standing I to L: Greg Johnson, Sales/Marketing Director, H.H.C. (knitting); Mike Maske, Producer/Host, H.H.C.; Byches With Problems, and Darryl James, Editor, H.H.C.

the GAVIN REPORT/March 13, 1992
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DISTRICT OF COLUMBIA
Washington DC – The Wax
GEORGIA
Atlanta – Supersounds
Atlanta – Third World
ILLINOIS
Chicago – Metro Music
Chicago – Flotter
KENTUCKY
Louisville – Joe’s Music Vault
Louisville – MTS
Louisville – Tiff’s
LOUISIANA
New Orleans – Southern Records
MICHIGAN
Detroit – Damon’s
Detroit – Hendrick’s
Detroit – Pearl’s
Detroit – Subliminal
Flint – Serious Sounds
MASSACHUSETTS
Boston – Nation’s Sounds
NEW YORK
Brooklyn – Soul Shack
Buffalo – Appollo Records

Burlington – Covages
Rochester – Record Archive
OHIO
Akron – Two Live Music
Cincinnati – Ebony Records
Cleveland – D.R. Rapid Creation
Cleveland – Joy of Music
Cleveland – Nicki’s
Cleveland – Record Den
(Downtown)
Columbus – 8 & 8
Dayton – Omega
PENNSYLVANIA
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Pittsburgh – Stedel’s
TEXAS
Houston – Soundwaves


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Agent  □  Marketing  □  Promoter  □  Record Pool  □
Artist  □  Media  □  Publishing  □  Retailer  □
Disc Jockey  □  Producer/Remixer  □  Radio  □  Video  □
Musician  □  Other  □

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Enclosed is a Money order

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D.J. contest $35.00  New Artist Showcase $300.00

Name
Title
Address
City  State  Phone

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<th>ARTIST</th>
<th>TITLE</th>
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<tr>
<td>JERMAINE JACKSON</td>
<td>PRINCE AND THE N.P.G.</td>
<td>(LaFace/Arista)</td>
</tr>
<tr>
<td>JOYCE</td>
<td>GARY</td>
<td>(Uptown/MCA)</td>
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<tr>
<td>R. KELLY AND PUBLIC ANNOUNCEMENT</td>
<td>BOYZ II MEN</td>
<td>(Jive)</td>
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**URBAN CONTEMPORARY**

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<td>PRINCE AND THE N.P.G.</td>
<td>Diamonds And Pearls</td>
<td>(Paisley Park/W.B.)</td>
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<tr>
<td>PATTI LABELLE</td>
<td>Somebody Loves You Baby</td>
<td>(MCA)</td>
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<tr>
<td>VANESSA WILLIAMS</td>
<td>Save The Best For Last</td>
<td>(Wing/Mercury)</td>
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<tr>
<td>MICHAEL JACKSON</td>
<td>Remember The Time</td>
<td>(Epic)</td>
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<tr>
<td>MINT CONDITION</td>
<td>Breakin' My Heart</td>
<td>(Perspective/A&amp;M)</td>
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<tr>
<td>ATLANTIC STARR</td>
<td>Masterpiece (Reprise)</td>
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<tr>
<td>GLENN JONES</td>
<td>Here I Go Again</td>
<td>(Atlantic)</td>
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<tr>
<td>CHRIS WALKER</td>
<td>Take Time</td>
<td>(Pendulum/Elektra)</td>
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<tr>
<td>AARON HALL</td>
<td>Don't Be Afraid</td>
<td>(MCA)</td>
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<td>SOUNDS OF BLACKNESS</td>
<td>Testify</td>
<td>(Perspective/A&amp;M)</td>
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<td>BE BE &amp; CE CE WINANS</td>
<td>It's O.K.</td>
<td>(Capitol)</td>
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<tr>
<td>KEITH SWEAT</td>
<td>Why Me Baby?</td>
<td>(Elektra)</td>
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<tr>
<td>PHYLLIS HYMAN</td>
<td>When You Get Right Down To It</td>
<td>(Philadelphia Int'l/Zoo)</td>
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<td>TLC</td>
<td>Ain't 2 Proud 2 Beg</td>
<td>(LaFace/Arista)</td>
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<td>KEVIN CAMPBELL</td>
<td>Goodbye</td>
<td>(Qwest/Warner Bros.)</td>
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<tr>
<td>JOE PUBLIC</td>
<td>Live And Learn</td>
<td>(Columbia)</td>
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<td>MARIAM CAREY</td>
<td>Make It Happen</td>
<td>(Qwest/Warner Bros.)</td>
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<tr>
<td>TONY TERRY</td>
<td>Everlasting Love</td>
<td>(Epic)</td>
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<td>GERALD LEVERT</td>
<td>Baby Hold On To Me</td>
<td>(Atco/EastWest America)</td>
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<td>TRACIE SPENCER</td>
<td>Love Me</td>
<td>(Capitol)</td>
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<td>HAMMER</td>
<td>Do Not Pass Me By</td>
<td>(Capitol)</td>
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<td>KEITH WASHINGTON</td>
<td>When You Somebody</td>
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<td>Ever Changing Times</td>
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<td>SKYY</td>
<td>Up And Over</td>
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<td>CALLWAY</td>
<td>Let's Get Smooth</td>
<td>(Solar/Epic)</td>
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<td>Tears Of Joy</td>
<td>(Tabu/A&amp;M)</td>
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<td>LISA STANSFIELD</td>
<td>All Woman</td>
<td>(Arista)</td>
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<tr>
<td>TIM OWENS</td>
<td>Smile</td>
<td>(Atlantic)</td>
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<tr>
<td>SHANICE</td>
<td>I'm Crying</td>
<td>(Motown)</td>
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<tr>
<td>M.C. LYTE</td>
<td>Poor Georgie</td>
<td>(First Priority/Atlantic)</td>
</tr>
<tr>
<td>BARRY WHITE &amp; ISAAC HAYES</td>
<td>Dark And Lovely</td>
<td>(A&amp;M)</td>
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<tr>
<td>LUTHER VANDROSS</td>
<td>Sometimes It's Only Love</td>
<td>(Epic)</td>
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<td>BLACK SHEEP</td>
<td>The Choice Is Yours</td>
<td>(Mercury)</td>
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<tr>
<td>ROGER</td>
<td>Take Me Back</td>
<td>(Reprise)</td>
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<td>ROGER</td>
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<td>JOYCE WATLEY</td>
<td>I'm The One You Need</td>
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<td>CAMERO</td>
<td>Emotional Violence</td>
<td>(Reprise)</td>
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<tr>
<td>AYSON WILLIAMS</td>
<td>Can't Have My Man</td>
<td>(RAL/OBR/Columbia)</td>
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<td>DIGITAL UNDERGROUND</td>
<td>No Nose Job</td>
<td>(Tommy Boy)</td>
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<tr>
<td>ERIC GABLE</td>
<td>Straight From The Heart</td>
<td>(Motown)</td>
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**RECORD TO WATCH**

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<tr>
<th>ARTIST</th>
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<tbody>
<tr>
<td>KATHY SLEDGE</td>
<td>Take Me Back To Love Again</td>
<td>(Epic)</td>
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<tr>
<td></td>
<td>Piano riff intro is an attention grabber—an out-of-the-box debut in Up &amp; Coming.</td>
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**TOP TIP**

CE CE PENISTON

We Got A Love Thang

(A&M)

Already charted at #29 on the Top 40 chart, this hot dance track is doing the crossover shuffle.

**CHARTBOUND**

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<thead>
<tr>
<th>ARTIST</th>
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<tr>
<td>KARYN WHITE</td>
<td>Walkin' The Dog</td>
<td>(Warner Bros.)</td>
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<tr>
<td>GARY BROWN</td>
<td>Don't Make Me Beg Tonight</td>
<td>(Capitol)</td>
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<tr>
<td>BOYZ II MEN</td>
<td>Please Don't Go</td>
<td>(Motown)</td>
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**ARTIST TITLE LABEL**

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<tr>
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<th>Adds</th>
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March 13, 1992
UP & COMING

Reports Adds ARTIST TITLE LABEL
30 20 * JODECI - Come & Talk To Me (MCA)
29 3 OAKTOWN'S 3-5-7 - Honey (Bust It/Capitol)
28 7 CE CE PENISTON - We Got A Love Thang (A&M)
27 — MARION MEADOWS - Love Was Never (Novus/RC)
26 5 BIG DADDY KANE - Lover In You (Cold Chillin'/Reprise)
25 22 * JERMAINE JACKSON - I Dream, I Dream (LaFace/Arista)
24 7 SMOOVE - Back At The Ranch (EastWest America)
23 2 * U.M.C.'s - One To Grow On (Wild Pitch/EML)
22 5 * EL DEBARGE - My Heart Belongs To You (Warner Bros.)
21 18 * R.KELLY and PUBLIC ANNONCMENT - Honey Love (Jive)
20 3 * JOHN PAYNE - She Just Can't Help It (M.A.N. Network)
20 15 * KATHY SLEDGE - Take Me Back To Love Again (Epic)

DROPPED: #22-Naughty By Nature, #26-R. Kelly and Public Announcement (Vibe), #27-Color Me Bad, #30-Jodeci (Stay), #32-PM Dawn, #36-M.C. Brains, #37-Surface, Dee Harvey.

INSIDE URBAN

POWER 99fm

LIFESTYLE EXPO '92 DRAWS 3,000

WUSL/FM-Philadelphia PA drew big crowds at Power 99FM's Lifestyle Expo '92 celebrating Black History Month. Performances by Glenn Jones and Mint Condition, speeches and prizes highlighted the day, featuring a variety of retailers, food vendors, manufacturers, colleges and trade schools servicing the African American community. A portion of the proceeds will go to the United Negro College Fund.

New Urban Contemporary Reporting Deadline: Beginning Tuesday, March 17th, the Urban reporting deadline will be pushed ahead one hour to 3:00PM, Pacific Standard Time. Please mark your calendars and do your best to get those reports in on Mondays or early Tuesday. Thank you.

This week looks like it has more "underlined" records than any I can remember, especially in the top fifteen area. Do we still use the "make it or break it" phrase? If so, something has to break next week to make room at the top for newer product. Our Top Tip, CE CE PENISTON's "We Got A Love Thang" is getting airplay at WVOI, WRKS, WMJH, WWDM, WXAX, WRNB, KDKO, WHUR, WKYS, WILD, WUSL, WBL, WOWJ, WTLZ, etc. KATHY SLEDGE's "Take Me Back To Love Again" wastes no time getting on at V103, WDCT, WKG, WQQ, WRNB, KFZZ, WBIL, WDKX, WMVP, WVOI, WUSL, KHRN, OC104, WBLX, WXAX, WQKI, WZAK, WWDM, KDKO, and WYBC.

Greg Sampson, WQMG-Greensboro, makes ARRESTED DEVELOPMENT's "Tennessee" his RTW. Greg says, "This song comes from the album titled 'Three Years, Five Months & Two Days In The Life Of..." and it's the slamminest record since the Civil War." Kimberly Kaye, WFKX-Jackson, makes BIG DADDY KANE's "The Lover In You" her RTW, "Of course I like the part when he samples 'Pop Life' from Prince. Great cut!" Curtis Carter, WKG-Panama City, likes KARYN WHITE's "Walkin' The Dog" and says, "Getting good rhymes already for Karyn—watch this one." Big Daddy Gildof, WYBC-New Haven, likes EnVOGUE's "My Lovin'," saying, "Excellent mid-tempo beat, another exclusive hit from EnVOGUE." Ciao for now, Betty

ALBUM CUTS

JODY WATLEY - Commitment Of Love
ROGER - Emotions
MICHAEL JACKSON - Jam
PEABO BRYSON - Shower You With Love
COLOR ME BADD - Groove My Mind
BE BE & CE CE WINANS - Supposed To Be/Depend On You

NEW RELEASES

RANDY CRAWFORD featuring JOE SAMPLE - Who's Crying Now (Warner Bros.)
Randy covers Pop/Rock band Journey's '81 hit, but gives it a smooth, jazz treatment that won't offend an underdeveloped jazz ear. Randy's sweet vocals are accompanied by a master of the "88s," JoeSample, who's able to personalize the song as he tickles the ivories.

EnVOGUE - My Lovin' (You're Never Gonna Get It) (MCA)
These four ladies were Born To Sing in 1990, and have developed quickly into chart regulars with songs like "Hold On," "Lies" and "You Don't Have To Worry." Now the Funky Distas release "My Lovin'" that teases our ears with flutes and basslines reminiscent of the seventies, while maintaining a nineties' sensibility. EnVogue continues to have their funkiness fueled by the dynamic producers Foster and McElroy. Automatic add!

BY ALL MEANS - The Feeling I Get (Motown)
This trio makes their Motown debut with an ultra-so-soulful, passionate ballad. Carefully created by Stan Sheppard and lead singer Jimmy Varner, "The Feeling I Get" is emotional and heated by the layered vocals of Lynn Roderick and Varner, a chemistry that produces some good old-fashioned R&B.

TEDDY RILEY featuring TAMMY LUCAS - Is It Good To You (Soul/MCA)
This track has all the elements of the Heavy D. version except one—Heavy D! Producer Teddy Riley pulls Ms. Lucas from the background vocals on the Heavy D. version and places her in the spotlight. Tammy co-wrote additional lyrics with Teddy for her version that appears on the "Juice" soundtrack.

DAMIAN DAME - Gotta Learn My Rhythm (LaFace/Arista)
Damian Dame kicks the third release from their debut self-titled album. Fat beats and attention-grabbing lyrics are just a couple of the factors that make "Gotta Learn My Rhythm" such a groover. The "Album Radio Edit" is a good version, but if you want to hear Dar rap, check out the "Remix Radio Extended" edit or see her (along with her new "do") on their new video.

MARY J. BLIGE - You Realize Me (UpTown/MCA)
Goin' Uptown' once again to catch some new talent. Mary's charming vocals appear on the "Strictly Business" soundtrack and her forthcoming album. Already enticed is WNHC-New Haven.
### HIT FACTOR

**Urban Research**  
**Betty Hallors/John Martinucci**

| PRINCE AND THE N.P.G. - Diamonds And Pearls (Paisley Park/Warner Bros.) | 59 | 57 | 2 | 100% | 12 |
| PATTI LABELLE - Somebody Loves You Baby (MCA) | 63 | 62 | 1 | 100% | 12 |
| VANESSA WILLIAMS - Save The Best For Last (Wing/Mercury) | 64 | 56 | 6 | 96% | 10 |
| MICHAEL JACKSON - Remember The Time (Epic) | 66 | 66 | - | 100% | 10 |
| MINT CONDITION - Breakin' My Heart (Pretty Brown Eyes) (Perspective/A&M) | 59 | 53 | 5 | 98% | 22 |
| ATLANTIC STARR - Masterpiece (Reprise) | 61 | 44 | 15 | 96% | 10 |
| GLENN JONES - Here I Go Again (Atlantic) | 60 | 1 | 44 | 1 | 96% | 9 |
| CHRIS WALKER - Take Time (Pendulum/Elektra) | 59 | 1 | 38 | 13 | 7 | 66% | 10 |
| AARON HALL - Don't Be Afraid (MCA) | 61 | 2 | 26 | 30 | 3 | 91% | 5 |
| SOUNDS OF BLACKNESS - Testify (Perspective/A&M) | 56 | 1 | 35 | 20 | - | 98% | 9 |
| BE & CE WINANS - It's O.K. (Capitol) | 58 | 1 | 22 | 27 | 8 | 84% | 8 |
| KEITH SWEAT - Why Me Baby? (Elektra) | 62 | 2 | 9 | 41 | 10 | 80% | 5 |
| PHYLIS HYMAN - When You Get Right Down To It (Philadelphia International/Zoo) | 54 | - | 25 | 24 | 5 | 90% | 10 |
| TLC - Ain't 2 Proud 2 Beg (LaFace/Arista) | 53 | 1 | 27 | 16 | 9 | 81% | 8 |
| TEVIN CAMPBELL - Goodbye (Qwest/Warner Bros.) | 59 | 1 | 7 | 46 | 5 | 89% | 4 |
| JOE PUBLIC - Live And Learn (Columbia) | 57 | 3 | 24 | 20 | 10 | 77% | 9 |
| MARIAH CAREY - Make It Happen (Columbia) | 62 | 4 | 9 | 31 | 18 | 64% | 4 |
| TONY TERRY - Everlasting Love (Epic) | 47 | - | 36 | 9 | 2 | 95% | 14 |
| GERALD LEVERT - Baby Hold On To Me (Atco/EastWest America) | 44 | - | 33 | 7 | 4 | 90% | 10 |
| TRACIE SPENCER - Love Me (Capitol) | 54 | 3 | 1 | 36 | 14 | 68% | 5 |
| HAMMER - Do Not Pass Me By (Capitol) | 43 | - | 13 | 26 | 4 | 90% | 6 |
| KEITH WASHINGTON - When You Love Somebody (Qwest/Warner Bros.) | 48 | - | 5 | 32 | 11 | 77% | 5 |
| ARETHA FRANKLIN/MICHAEL Mc Donald - Ever Changing Times (Arista) | 41 | 1 | 16 | 20 | 4 | 87% | 9 |
| SKYY - Up And Over (Stronger And Better) (Atlantic) | 52 | 2 | 2 | 34 | 14 | 69% | 5 |
| CALLOWAY - Let's Get Smooth (Solar/Epic) | 46 | 2 | 2 | 21 | 21 | 50% | 4 |
| CHERRELLE - Tears Of Joy (Tabu/A&M) | 45 | 5 | - | 30 | 10 | 66% | 4 |
| LISA STANSFIELD - All Woman (Arista) | 45 | 5 | 2 | 23 | 15 | 55% | 4 |
| TIM OWENS - Smile (Atlantic) | 34 | - | 11 | 17 | 6 | 82% | 10 |
| SHANICE - I'm Cryin' (Motown) | 49 | 5 | - | 15 | 29 | 30% | 4 |
| M.C. LYTE - Poor Georige (First Priority/Atlantic) | 32 | - | 14 | 13 | 5 | 84% | 10 |
| BARRY WHITE & ISAAC HAYES - Dark And Lonely (A&M) | 33 | 1 | 4 | 18 | 10 | 66% | 14 |
| LUTHER VANDROSS - Sometimes It's Only Love (Epic) | 43 | 6 | - | 17 | 20 | 39% | 3 |
| BLACK SHEEP - The Choice Is Yours (Mercury) | 32 | 2 | 6 | 15 | 9 | 65% | 4 |
| ROGER - Take Me Back (Reprise) | 41 | 6 | 1 | 16 | 18 | 41% | 4 |
| CHIC - Chic Mystique (Warner Bros.) | 38 | 8 | - | 17 | 13 | 44% | 3 |
| JODY WATLEY - I'm The One You Need (MCA) | 36 | 4 | - | 16 | 16 | 44% | 2 |
| CAMED - Emotional Violence (Reprise) | 30 | 1 | 4 | 10 | 15 | 45% | 4 |
| ALYSON WILLIAMS - Can't Have My Man (RAL/OBR/Columbia) | 45 | 12 | - | 7 | 26 | 15% | 2 |
| DIGITAL UNDERGROUND - No Nose Job (Tommy Boy) | 29 | 1 | 3 | 14 | 11 | 58% | 5 |
| ERIC GABLE - Straight From The Heart (Epic) | 25 | - | 8 | 14 | 3 | 88% | 10 |

### Crossover Chart

| LW | TW | VANESSA WILLIAMS - Save The Best...(Wing/Mercury) |
| LW | TW | BOY II MEN - Uhh Ahh (Motown) |
| LW | TW | MC BRAINS - Oochie Coochie (Motown) |
| LW | TW | CHRIS WALKER - Take Time (Pendulum/Elektra) |
| LW | TW | HAMMER - Do Not Pass Me By (Capitol) |
| LW | TW | NAUGHTY BY NATURE - Everything's...(Tommy Boy) |
| LW | TW | SALT-N-PEPA - You Showed Me (Next Plateau) |
| LW | TW | GERALD LEVERT - Baby Hold On...(Atco/EastWestAmerica) |
| LW | TW | LISA STANSFIELD - All Woman (Arista) |
| LW | TW | PM DAWN - Paper Doll (Gee Street/Island/PLG) |
| LW | TW | RED HEAD KINGPIN & THE FBI - 3-2-1 Pump (Virgin) |
| LW | TW | NEW KIDS ON THE BLOCK - If You Go Away (Columbia) |
| LW | TW | SHAWN CHRISTOPHER - Don't Lose The Magic (Arista) |
| LW | TW | TLC - Ain't 2 Proud 2 Beg (LaFace/Arista) |
| LW | TW | GIGGLES - What Goes Around Comes Around (Cuttin') |
| LW | TW | MARKY MARK & THE F. BUNCH - I Need...(Interscope/EWA) |

*the GAVIN REPORT/March 13, 1992*
Bonnie Raitt should be sittin' on top of the world—and maybe she is. The past few years have been very good to Bonnie as she has slain a few dragons, sold a few records, sowed a few less wild oats and tied the big knot. Things began to change for Bonnie Raitt in the late eighties when her long-standing association with Warner Bros. Records came to an end.

Could the mere changing of record labels, in this instance to Capitol, make a difference? Could a chance association with producer Don Was, of Was (Not Was), turn Bonnie's blues to platinum and beyond? A certain poetic justice prevails and answers all of the above in the affirmative.

I talked with Bonnie after she had received another handful of Grammy nominations, but before the winners had been announced. To give this interview a hopeful sense of timing and relevance I congratulated her latest acknowledgement from her peers.
Ron Fell: Congratulations on your Grammy nominations.
Bonnie Raitt: Thanks, but believe me the nominations are enough. I don’t really think about music as a contest. I’m so thrilled that so many women got nominated in the Album Of The Year category. When I won with Nick Of Time I think it had been twenty-two years since Carole King won, and she was the last woman who took the award. Natalie Cole’s achievement in particular is unbelievable. I’m thrilled that we were nominated, but my God, where is Sting? Where is Garth Brooks? There are still glaring omissions. So you have to take them (Grammys) with a grain of salt, even though, for me it’s been an unbelievably wonderful blessing to receive the validation of my peers.

RF: I was pleasantly surprised to see you on television with your father, the day he received his star on the Walk Of Fame.
BR: I’ve always thought it was ridiculous that he wasn’t given a star before, and we’ve been trying to get one for years. But I didn’t have enough clout. We finally called up and said, “My father’s turning seventy-five, what can we do to get him a star?” There are tons of people that come up for review every year, but as you know, people like Paula Abdul get them now—people who don’t have legendary careers. I don’t want this to sound like sour grapes; let’s just say that I’m glad the powers-that-be agreed that my father should get a star.

RF: How many years must we wait for you to get your star?

BR: Well, I hope another twenty. I think people should be around for a long period of time before they get one. My dad’s seventy-five, so his star is long overdue. Do I think two albums on a label warrant a star? No. I think stars are serious recognition. I was concerned about the fact that there were others who from his generation got them while he didn’t. Pop-stars-for-a-minute getting them is another thing.

RF: A lot of water has passed under the bridge, both personally and professionally, since you and I talked last—specifically the Grammys and your marriage. How have those things affected you?
BR: The Grammys exposed me to a wider audience, by virtue of the exposure and being on the front pages as if I’d won the lottery. The subsequent attention here, and the sudden interest of the European audience after twenty years of not being noticed opened my life up. I’m now playing a lot of markets that were closed to me before, so it’s exciting and thrilling. Fame also carries a tremendous volume of responsibility. The number of requests a day that come in for me to play or sing on albums, appear on television shows, sing on movie soundtracks and do benefits is even greater than it was before. It’s overwhelming because people know that I do those kind of things. To have to say “no” when I’d like to say “yes” is a double-edged sword.

RF: Tell us some of the more positive things that have happened.
BR: It’s been a whirlwind of wonderful windfalls. It’s great to be able to pay my band better and to be able to control the sound and lights by carrying my own with me, and to play to fifteen thousand people who are fans. It’s hard for me to believe that that many people would want to go see me! To be able to take Charles Brown on the road with me last year, to be able to make major donations and make a big difference to fourteen different political groups who were on the tour this year, to host receptions after the show for 250 people who each paid 200 bucks a pop and raise money for Voters For Choice or for Fetal Alcohol Syndrome or the Central America refugee situation, is fantastic. Before, I would maybe be the acoustic opener for Jackson Browne or Crosby, Stills and Nash and we raised a certain amount of money. Now I’m able to pursue my personal goal of getting rhythm and blues forward as a music that should get more appreciation, and I’m able to be a spokesperson for a lot of different social causes that really need my support. That’s been the greatest thing of all.

RF: You were a founding member of the R&B Foundation before your commercial success.
BR: Oh yes, but now I can get on “Arsenio Hall” and talk about it. The difference between talking to (public radio stations) KPFW or KCRW here in Los Angeles, and talking to Arsenio Hall about the same thing, is that on Arsenio’s show you impact a whole lot of different people. Financial security, career validation—it’s as wonderful as you can imagine to be able to further my goals on a bigger scale. As far as my marriage, my generation didn’t get married much and I was never expecting to. But I’ve had a series
**Most Added**

- **Brucie Springsteen** (86) (Columbia)
- **Bonnie Raitt** (78) (Capitol)
- **Procol Harum** (65) (Zoo/BMG)
- **Aaron Neville with Linda Ronstadt** (36) (A&M)
- **Carly Simon** (34) (Qwest/Reprise)

**Top Tip**

**Brucie Springsteen**

Human Touch (Columbia)

Touched the very first week were 86 pairs of ears at A/C radio.

**Record to Watch**

**Terri Nunn**

Let Me Be The One (6GC)

The Berlin "Wall" is history as Terri builds A/C bridges with this one.

**Chartbound**

<table>
<thead>
<tr>
<th>Artist Title Label</th>
<th>*Debut in Chartbound</th>
<th>Reports</th>
<th>Adds</th>
<th>Heavy</th>
<th>Medium</th>
<th>Light</th>
<th>Hit Factor</th>
<th>Weeks</th>
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<tr>
<td>*Brucie Springsteen - Human Touch (Columbia)</td>
<td>86</td>
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<td>17</td>
<td>27</td>
<td>21%</td>
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<tr>
<td>AARON NEVILLE with LINDA RONSTADT - Close Your Eyes (A&amp;M)</td>
<td>80</td>
<td>36</td>
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**ARTIST**

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- AARON NEVILLE
- LINDA RONSTADT
- CARLY SIMON

**RECORD TO WATCH**

- Terri Nunn
- *Let Me Be The One* (6GC)

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THE SMITHEREENS

"Too Much Passion"

Gavin Top 40: TOP 10!
R&R CHR: TOP 20!
Crossing Over Now To A/C Radio

Already On:
WRQX  WKQX  WMXB  WMGS
CKFM  KCMJ  KRLT  KVYN/FM
KKUZ  WXPS  WGMT  WHMI
KLSS  KLWN  KLRQ  WQXC
WMQC  to name a few....

MMR A/C: 30*-28*

Too much passion is never enough

www.americanradiohistory.com
## UP & COMING

**Reports**  | **Adds** | **ARTIST** | **TITLE** | **LABEL**
---|---|---|---|---
58 | 7 | DEVON SQUARE | *If You Could See Me Now* | (Atlantic)
56 | 18 | LUTHER VANROSS | *Sometimes It's Only Love* | (Epix)
53 | 2 | MICHAEL OMARTIAN | *Faithful Forever* | (Word/Epic)
56 | 8 | BRUCE COCKBURN | *Great Big Love* | (Columbia)
49 | 6 | BAND OF ANGELS | *Guardian Angel* | (Refuge)
44 | 20 | WARREN HILL | *Promises* | (Novus/RCN)
43 | 2 | PHYLIS HYMAN | *When You Get Right Down* | (Philadelphia International/Zoo)
41 | 16 | RANDY CRAWFORD | *Jime Sample* | (Warner Bros.)
39 | 6 | COLLIN RAYE | *Love, Me* | (Epic)
37 | 15 | RESTLESS HEART | *Til I Loved You* | (RCN)
36 | 5 | GENESIS | *I Can't Dance* | (Atlantic)
29 | 7 | PAM TILLIS | *Maybe It Was Memphis* | (Arista)
26 | 12 | JULIA FORDHAM | *Talk, Talk, Drive* | (Virgin)
26 | 9 | BE BE & CE WINANS | *It's O.K.* | (Atlantic)
24 | 13 | HOLLY COLE TRIO | *God Will* | (Manhattan)
20 | 3 | JULIE BUDD | *If I Ever Fall In Love Again* | (OC)

*Dropped: Prince and the N.P.G., Aaron Neville, Mariah Carey, Voice Of The Beehive.*

## INSIDE A/C

by Diane Rufer & Ron Fell

**ERIC CLAPTON**'s three point chart jump is the highlight of the top nine that's now lead by the lovely and talented VANESSA WILLIAMS. With 92% of all her play in HEAVY rotation VANESSA takes the format's crown from PAUL YOUNG.

MR. BIG's *To Be With You* is the only new Top Ten single. Its additional 22 HEAVY reports take it into the Top Ten. More than half of all players report HEAVY now and the latest eight to join the party are WIVY/FM, KDMX, KTHT, WWDE, WDUZ, KROC, KFIG and WJY/FM.

The duet of "Ever Changing Times" by ARETHA FRANKLIN and MICHAEL MCDONALD scores 13 more adds this week including KOST, KVIL, Y92, KWLO, KISS and KELI.

JOHN MELLENCAMP is the format's HOTTEST track as it leaps from zip to #25 over the past two issues. It also leads in PLUS FACTOR with a 24% HIT FACTOR increase and pulls in 26 new including WFRO, WQLH/FM, WHSY/FM, WZLT, KGY, KWXX and WGLN.

The highest debut is last week's TOP TIP, "Can't Cry Hard Enough" by THE WILLIAMS BROTHERS. Fifty A/Cs have added it in the past two weeks including B100, WBZY, KAAK, WOBM/FM and KPTL this week.

A new Top Thirty for LISA STANSFIELD as her "All Woman" picks up 12% in HIT FACTOR and 14 adds including K103, WQLR, WAFI and KOKO.

The sophisticated lady of the format NATALIE COLE, debuts at #33 with "The Very Thought Of You." Among the newly thoughtful are WMT/FM, KCMX, KPAY, WXMB, WTPSI, WQCR, KIDX/FM, and WJTW/FM.

BRUCE SPRINGSTEEN nails another #1 MOST ADDED, his first of the decade. His 86 first-week adds, coupled with BONNIE RAITT'S 78 and PROCOL HARUM'S 65 made for a hot week. Twenty-one stations added all three and they are WHAI, WEIM, WMBA, WSKY, WEB, WKBX, WCKQ, KLDI/FM, KATW, KOKO, KMKX/FM, KTRR, KZZL/FM, KSCB, WWGZ, WRCO, KBMG, KATW/FM, KLHT, KYTE and KXLE.

Last issue's RECORD TO WATCH, RANDY CRAWFORD and JOE SAMPLE'S smooth rendition of "Who's Crying Now," gathered sixteen new A/Cs bringing their total stations to 41. Among the picking up their hankies are WGNT, WNJR, WBLG/FM, WSKY, WZLT, KKLW, KJTT and KTDI. Our RECORD TO WATCH this week is TERRI NUNN'S "Let Me Be The One." The ex-songstress from the group Berlin is making an impressive mark in A/C with 36 stations already playing her first solo effort. Included in the new are WPXZ, WAVU, WZLT, KQLS, WRCO, KLCY and KKKR. In rotations are Q92/FM, KAFM/FM, WWGZ, KSCB, KLRQ, WXVL/FM and KFMM to list a few.

BRYAN ADAMS
Thought I'd Die And Gone To Heaven (A&M)

The fourth single from Bryan's phenomenally successful album, "Waking Up The Neighbours" should pull considerable Adult interest. Highly melodic and oozing with romance, this one can't miss.

NEIL DIAMOND duet with KIM CARNES
Hooked On The Memory Of You (Columbia)

Not since "You Don't Bring Me Flowers" in 1978 has Mr. Diamond released a single in duet form. A similar magic is here for a strong Adult appeal track. And it plays out in under 3 minutes!

WYNONNA
She Is His Only Need (Curb/MCA)

Ms. Judd's first solo effort steps out of the Country format, where it's charted #3 at present, and now courts A/C where there should be little resistance. This Dave Loggins tune of true and total love with a happy ending is sung with heartfelt conviction. Way to go, Wynonna.

ROBERTA FLACK
Friend (Atlantic)

Precious, elegant and sentimental are words that often describe the music Ms. Flack chooses to record. This unknown track compliments the two previous covers from her current "Set The Night To Music" album.

YANNI
Nice To Meet You (Private Music)

One of the world's biggest selling instrumentalists releases a special radio edit from his sure-to-be platinum album "Dare To Dream." Expect many stations to make room for this exceptional, unspoken salutation.
EVERY GREAT LOVE SONG HAS A HOOK.

NEIL DIAMOND

Hooked On
The Memory Of You
(A duet with Kim Carnes)

7 weeks...9 cities...29 straight sold out shows...

half a million people...culminating

in 8 SRO nights at the L.A. Forum.

It's no wonder Neil Diamond's "Lovescape" is just

about to turn a lovely shade of gold.

PRODUCED BY VAL GARAY
MANAGEMENT: GALLIN-MOREY ASSOCIATES

COLUMBIA


www.americanradiohistory.com
### HIT FACTOR

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

#### Hit Factor

<table>
<thead>
<tr>
<th>Reports</th>
<th>Adds</th>
<th>Heavy</th>
<th>Medium</th>
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<tbody>
<tr>
<td>VANESSA WILLIAMS - Save The Best For Last (Wing/Mercury)</td>
<td>221</td>
<td>4</td>
<td>198</td>
<td>16</td>
<td>96%</td>
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<tr>
<td>ERIC CLAPTON - Tears In Heaven (Reprise)</td>
<td>216</td>
<td>3</td>
<td>176</td>
<td>32</td>
<td>96%</td>
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<tr>
<td>AMY GRANT - Good For Me (A&amp;M)</td>
<td>208</td>
<td>—</td>
<td>187</td>
<td>18</td>
<td>98%</td>
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<tr>
<td>RICHARD MARX - Hazard (Capitol)</td>
<td>214</td>
<td>4</td>
<td>160</td>
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<td>PAUL YOUNG - What Becomes Of The Brokenhearted (MCA)</td>
<td>207</td>
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<td>170</td>
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<td>KENNY LOGGINS - The Real Thing (Columbia)</td>
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<td>3</td>
<td>131</td>
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<tr>
<td>MICHAEL BOLTON featuring KENNY G - Missing You Now (Columbia)</td>
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<td>—</td>
<td>147</td>
<td>44</td>
<td>95%</td>
</tr>
<tr>
<td>JAMES TAYLOR - (I've Got To) Stop Thinkin' 'Bout That (Columbia)</td>
<td>177</td>
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<td>MR. BIG - To Be With You (Atlantic)</td>
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<tr>
<td>KATHY TROCCOLI - Everything Changes (Reunion/Geffen)</td>
<td>188</td>
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<td>43</td>
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<td>DESMOND CHILD duet with MARIA VIDAL - Obsession (Elektra)</td>
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<td>GEORGE MICHAEL AND ELTON JOHN - Don't Let The Sun Go Down On Me (Columbia)</td>
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<td>ROXETTE - Church Of Your Heart (EMI/ERG)</td>
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<td>WILLIAMS BROTHERS - Can't Cry Hard Enough (Warner Bros.)</td>
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<td>NATALIE COLE - The Very Thought Of You (Elektra)</td>
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<td>MIDGE URE - Cold, Cold Heart (Dedicated/RCA)</td>
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<tr>
<td>PATTI AUSTIN - I'll Be Waiting For You (GRP)</td>
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<td>BETH NIELSEN CHAPMAN - I Keep Coming Back To You (Reprise)</td>
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<td>JAMES HOLLIS - Drift Away (Major)</td>
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### PLUS FACTOR

Records which received the greatest increase in HIT FACTOR

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<th>LW</th>
<th>TW</th>
<th>Increase</th>
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<td>JOHN MELLENCAMP - Again Tonight (Mercury)</td>
<td>26</td>
<td>50</td>
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<tr>
<td>AARON NEVILLE with LINDA RONSTADT - Close Your Eyes (A&amp;M)</td>
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<tr>
<td>MARIAH CAREY - Make It Happen (Columbia)</td>
<td>48</td>
<td>63</td>
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<tr>
<td>JANIS IAN - Days Like These (Mercury)</td>
<td>43</td>
<td>58</td>
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<tr>
<td>RESTLESS HEART - Til I Loved You (RCA)</td>
<td>36</td>
<td>51</td>
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<tr>
<td>ROXETTE - Church Of Your Heart (EMI/ERG)</td>
<td>41</td>
<td>55</td>
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<tr>
<td>MIDGE URE - Cold, Cold Heart (Dedicated/RCA)</td>
<td>38</td>
<td>52</td>
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<tr>
<td>CARLY SIMON - Love Of My Life (Qwest/Reprise)</td>
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<td>14</td>
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<tr>
<td>KATHY TROCCOLI - Everything Changes (Reunion/Geffen)</td>
<td>71</td>
<td>84</td>
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<tr>
<td>NATALIE COLE - The Very Thought Of You (Elektra)</td>
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<td>33</td>
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<tr>
<td>LISA STANSFIELD - All Woman (Arista)</td>
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<td>45</td>
</tr>
<tr>
<td>PATTI AUSTIN - I'll Be Waiting For You (GRP)</td>
<td>54</td>
<td>65</td>
</tr>
<tr>
<td>TERRI NUNN - Let Me Be The One (DGC)</td>
<td>—</td>
<td>11</td>
</tr>
</tbody>
</table>
The First Single

“SHE IS HIS ONLY NEED”

Already A Top Ten Smash
Now At AC Radio
The Self Titled CD & Cassette
Shipping Gold
March 31st

www.americanradiohistory.com
**ARETHA FRANKLIN**
The first woman to be inducted into the Rock 'N' Roll Hall Of Fame was Aretha Franklin.

**BRYAN ADAMS**
Nine years ago this month, Bryan Adams released what was to become his first hit single, STRAIGHT FROM THE HEART.

**GEORGE JONES**
March 13th marked the seventeenth anniversary of the D.I.V.O.R.C.E. between George Jones and Tammy Wynette.

**SINEAD O'CONNOR**
The recently reclusive Sinead O'Connor hopes to begin recording a new album in London next month. She thinks that with the proper preparation she can do it in a week's time.

**GARTH BROOKS**
In a TV Guide story last month, Garth Brooks, the current undisputed champion of Country music begs to differ. Says Garth, "I think the undisputed king of Country music nowadays is George Strait."

**HAMMER**
The Hammer song, ADDAMS GROOVE, didn't qualify for Oscar consideration despite being featured in The Addams Family film because it contained the main theme from the original television series. An Oscar screening committee also disqualified Eric Clapton's TEARS IN HEAVEN, because it wasn't featured prominently in its film, "Rush."

**SHANICE**
The new Shanice album, Inner Child, is the first album produced from start to finish by Narada Michael Walden.

**RANDY TRAVIS**
Born Randy Traywick, Randy Travis performed and recorded under the name "Randy Ray" before settling on the last name of Travis.

**BOBBY BROWN**
The long wait for Bobby Brown's new album is almost over as it is now due in May. Expected to be a highlight of the set is a duet between Bobby and Whitney Houston.

**NATALIE COLE**
Sixteen years ago, Natalie Cole won her first Grammy as Best New Artist for 1975. Her debut single, THIS WILL BE, released in the Summer of 1975, was a top ten hit for Natalie.

**LUTHER VANDROSS**
When Luther Vandross was born, his mother, in a panic to come up with a middle name, chose the name Ronzoni, after the brand of spaghetti noodle.

**LIFERS GROUP**
The fifteen Rahway, New Jersey rappers known as Lifers Group, (for their status as long-term prisoners at the East New Jersey maximum security facility) started their association as volunteers in a juvenile awareness program to deter teenagers from a life of crime and punishment.

**SAYWER BROWN**
In 1984, Sawyer Brown was the first winner of the $100,000 Grand Prize in the syndicated talent show "Star Search." Prior to their initial audition for the program the boys had spent almost two years backing Don King, a Nashville Country singer.

**RANDY CRAWFORD**
Raised in Cincinnati, Ohio, Randy Crawford's real first name is Veronica. Her big break in showbiz came in the mid-seventies when she frequently sang with George Benson.

**THE REMINGTONS**
While still a member of Bread in 1970, Jimmy Griffin co-wrote the song FOR ALL WE KNOW for The Carpenters. The song wound up in the film "Lovers And Other Strangers," and won an Academy Award for Best Song. Griffin used the pseudonym of "Arthur James," but he still has an Oscar to show for his effort.
BOBBY CALDWELL
"DON'T LEAD ME ON"

#19* GAVIN AC

TOP 5 SMASH
NAC/JAZZ!

TAKE THE LEAD!!!!!

Taken from his new album
"STUCK ON YOU"
Available on CD, Cassette and Video

Now playing on VH1
### MOST ADDED

<table>
<thead>
<tr>
<th>Artist</th>
<th>Label</th>
<th>Weeks</th>
<th>List Position</th>
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<tbody>
<tr>
<td>Garth Brooks</td>
<td>Liberty</td>
<td>141</td>
<td>42</td>
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<tr>
<td>Travis Tritt</td>
<td>Warner Bros.</td>
<td>105</td>
<td>7</td>
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<td>Ricky Van Shelton</td>
<td>Columbia</td>
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<tr>
<td>Doug Stone</td>
<td>Epic</td>
<td>94</td>
<td>17</td>
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<tr>
<td>Ronnie Milsap</td>
<td>RCA</td>
<td>71</td>
<td>21</td>
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### RECORD TO WATCH

Michelle Wright
*Take It Like A Man (Arista)*

After a great performance at the Canadian Country Music Association Luncheon at the CRS, Michelle's starting the week off right with 78 reports and 61 adds.

### CHARTBOUND

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Reports</th>
<th>Adds</th>
<th>Heavy</th>
<th>Medium</th>
<th>Light</th>
<th>Hit Factor</th>
<th>Weeks</th>
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<td>Papa Loved Mama</td>
<td>Liberty</td>
<td>178</td>
<td>141</td>
<td>1</td>
<td>14</td>
<td>22</td>
<td>8%</td>
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<tr>
<td>Ricky Van Shelton</td>
<td>Backroads</td>
<td>Columbia</td>
<td>141</td>
<td>95</td>
<td>---</td>
<td>16</td>
<td>30</td>
<td>11%</td>
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<tr>
<td>Travis Tritt</td>
<td>Nothing Short Of Dying</td>
<td>Warner Bros.</td>
<td>130</td>
<td>105</td>
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<td>16</td>
<td>30</td>
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<tr>
<td>Doug Stone</td>
<td>Come In Out Of The Pain</td>
<td>Epic</td>
<td>129</td>
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<td>16</td>
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<td>Billy Joe Royal</td>
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<td>71</td>
<td>10%</td>
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www.americanradiohistory.com
You’ve Been Dealt All The Aces—
The Cards Are In Your Hands!

Thank you radio, for all your support!

Love,

Single Release “ACES”
on your desk: 3/17/92
going for reports: 3/23/92
INSIDE COUNTRY

CRS Wrap-Up...To say that this year's Country Radio Seminar was a success would be a grave understatement. The triumphant state of the format resulted in the event breaking all attendance records, with a total attendance of 1,705, a 40% increase over last year's numbers. The theme of the seminar, "Country—America's Choice," was mirrored not only in the number of attendees, but in the success stories that were bantered about the halls, both from radio and record companies. Country albums are selling gold and platinum like never before, and Country stations now rank either first or second in ratings in 99 markets across the country.

This year's agenda committee, headed up by KMPS-Seattle's Tim Murphy, put together a seminar jam-packed with highlights, from Alabama's appearance with the U.S. Army Band at Thursday's opening ceremonies through to Saturday evening's New Faces show, where seven of the ten newcomers had already had top ten hits. Wednesday night's Artist-Attendee Reception showed once again what a close relationship Country radio has with its artists. Superstars like Reba McEntire, Clint Black, Wynonna Judd and Garth Brooks were all on hand during the weekend to express their gratitude and greet old friends, as were hundreds of other established entertainers and hopeful newcomers. The opening speaker was comedian Lewis Grizzard, followed by management consultant and Gavin columnist Dr. Oren Harari, who spoke to a packed house that hung on to his every word. There were many more hours of panels and roundtable discussions that featured some of the top names in the industry.

This seemed to be the most music-intensive seminar in a while, with various showcases drawing huge crowds. Garth Brooks and Steve Wariner both had to turn away people at the door for their shows—not an average occurrence at an industry event. The record companies went all out on with their suites and used the opportunity for showcases and meet 'n' greets with their artists. There were many more highlights—the CCMA and ASCAP luncheons, the "off-campus" events like the Arista Artist Jam, the Warner Bros. show and the annual RCA boat cruise, Gavin Sales Rep Lisa Austin's special Surprise Birthday Party—shoot, even Charlie Monk's jokes at the New Faces Show were funny this year.

The Country Crew would like to add our personal thanks to everyone at the CRS who made this great event possible, and our congratulations to the CRB's newly elected officers: Erica Farber/President, Sheila Shipley/Vice President, Charles Cook/Secretary and Jeff Walker/Treasurer, new Agenda Chairman Bob Guerra and new board member Allen Butler. We're already looking forward to next year! Talk with you next week. The Gavin Country Crew

UP & COMING

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<th>Weeks</th>
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<th>TITLE</th>
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<tr>
<td>93</td>
<td>71</td>
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<td>*RONNIE MILSAP</td>
<td>All Is Fair In Love &amp; War (RCA)</td>
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<tr>
<td>78</td>
<td>61</td>
<td>1</td>
<td>*MICHELLE WRIGHT</td>
<td>Take It Like A Man (Arista)</td>
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<td>75</td>
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<td>JEFF KNIGHT</td>
<td>They've Been Talking About Me (Mercury)</td>
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<td>74</td>
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<td>FORESTER SISTERS</td>
<td>What'll You Do About Me (Warner Bros.)</td>
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<td>Jezebel Kane (Curb)</td>
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<td>50</td>
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<td>SKIP Ewing</td>
<td>Naturally (Liberty)</td>
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<td>48</td>
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<td>LINDA DAVIS</td>
<td>There's Something Bout Loving You (Liberty)</td>
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<td>BILL WOODY</td>
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<td>*DAVID LYNN JONES</td>
<td>Her Love Don't Lie (Liberty)</td>
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<td>25</td>
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<td>LYNYRD SKYNYRD</td>
<td>Pure &amp; Simple (Atlantic)</td>
<td></td>
</tr>
</tbody>
</table>


NEW RELEASES
by Lisa Smith & Cyndi Hoelzle

TRISHA YEARWOOD - The Woman Before Me (MCA)
Yearwood sings this song with such conviction and sincerity. It should instantly catch on with listeners, most of whom have been in this position once or twice.

RONNIE MILSAP - All Is Fair In Love And War (RCA)
Ronnie certainly knows how to turn up the heat. He has a great time with this boogie number, with Mark Knopfler's guitar pushing things along.

SUZY BOGGUSS - Aces (Liberty)
Thank God for Suzy Bogguss. This wonderful single, written by singer/songwriter Cheryl Wheeler, deserves to be heard by the Country radio audience. Suzy's version is absolutely lovely.

MICHELLE WRIGHT - Take It Like A Man (Arista)
All indications point to this being the song to do it for Michelle. The lyrics are very appealing to women, and no doubt Michelle's look and sound will bring the guys around. Just watch that video!

LIONEL CARTWRIGHT - Family Tree (MCA)
Cartwright wrote this song about the importance and stability of family ties. The song must be especially poignant to Lionel and his wife Cindy right now; last week she gave birth to their first child, Mason Glen.

ALBUM CUTS

GARTH BROOKS - Against The Grain/ The River/Lonesome Dove
REBA McENTIRE - The Night The Lights Went Out In Georgia
ALAN JACKSON - Midnight In Montgomery/Just Playin' Possum

the GAVIN REPORT/March 13, 1992

www.americanradiohistory.com
HIT FACTOR

Country Research:
Lisa Smith/Elma Greer/Cyndi Hoelzle

Reports | Adds | Heavy | Medium | Light | Hit Factor
--- | --- | --- | --- | --- | ---
217 | — | 212 | 5 | — | 100% 10
217 | — | 198 | 16 | 3 | 98% 11
217 | — | 174 | 43 | — | 100% 6
217 | — | 164 | 52 | 1 | 99% 9
214 | — | 157 | 51 | 6 | 97% 11
206 | — | 170 | 28 | 8 | 96% 12
216 | — | 130 | 82 | 4 | 98% 7
200 | — | 175 | 19 | 6 | 97% 10
206 | — | 150 | 49 | 7 | 96% 11
199 | — | 153 | 38 | 8 | 95% 12
206 | 1 129 | 67 | 9 | 95% 13
217 | — | 92 | 120 | 5 | 97% 6
216 | — | 89 | 120 | 7 | 96% 6
216 | 1 48 | 160 | 7 | 96% 6
211 | 2 37 | 153 | 19 | 90% 7
217 | 1 31 | 154 | 31 | 85% 6
172 | — | 137 | 22 | 13 | 92% 10
208 | — | 40 | 137 | 31 | 85% 8
186 | — | 90 | 74 | 22 | 88% 11
215 | 2 22 | 153 | 38 | 81% 46
192 | 1 49 | 128 | 14 | 92% 10
216 | 4 13 | 154 | 45 | 77% 38
208 | 3 20 | 141 | 44 | 77% 7
200 | 7 16 | 129 | 48 | 72% 7
209 | 11 3 | 122 | 73 | 50% 4
192 | 4 7 | 116 | 65 | 64% 7
195 | 7 1 125 | 62 | 64% 5
186 | 4 3 | 117 | 62 | 64% 7
201 | 15 1 | 92 | 93 | 46% 4
190 | 10 — | 100 | 80 | 52% 4
177 | 6 1 | 101 | 69 | 57% 6
129 | — | 79 | 31 | 19 | 85% 12
194 | 16 1 | 78 | 99 | 40% 3
150 | 2 5 | 76 | 67 | 54% 6
111 | — | 52 | 38 | 21 | 81% 13
127 | — | 4 | 83 | 40 | 68% 7
142 | 12 — | 54 | 76 | 38% 5
127 | 2 — | 50 | 75 | 39% 5
162 | 51 1 | 31 | 79 | 19% 2
120 | 25 — | 23 | 72 | 19% 2

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. JOHN ANDERSON - Seminole Wind (BNA Entertainment)
6. GARTH BROOKS - Garth Brooks (Liberty)
7. TRACY LAWRENCE - Sticks And Stones (Atlantic)
8. ALAN JACKSON - Don't Rock The Jukebox (Arista)
9. VINCE GILL - Pocket Full Of Gold (MCA)
10. COLLIN RAYE - All I Can Be (Epic)

Based on correspondents' research

Top Ten Videos:
1. SUZY BOGGUSS - Outbound Plane (Liberty)
2. BILLY DEAN - Only The Wind (Liberty/SBK)
3. REBA McENTIRE - Is There Life Out There (MCA)
4. DWIGHT YOAKAM - It Only Hurts When I Cry (Reprise)
5. JOHN ANDERSON - Straight Tequila Night (BNA Entertainment)
6. PATTY LOVELESS - Jealous Bone (MCA)
7. STEVE WARNER - The Tips Of My Fingers (Arista)
8. TANYA TUCKER - Some Kind Of Trouble (Liberty)
9. AARON TIPPIN - There Ain't Nothin' Wrong With The Radio (RCA)
10. RANDY TRAVIS - Better Class Of Losers (Warner Bros.)

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%

Total Reports This Week 217 Last Week 184

www.americanradiohistory.com
## Most Added

<table>
<thead>
<tr>
<th>Position</th>
<th>Artist</th>
<th>Song Title</th>
<th>Label</th>
</tr>
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<tr>
<td>1</td>
<td>Kilauea</td>
<td>Tropical Pleasures</td>
<td>Brainchild / Nova</td>
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<tr>
<td>2</td>
<td>Nelson Range</td>
<td>In Every Moment</td>
<td>GRP</td>
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<td>3</td>
<td>Enya</td>
<td>Shepherd Moons</td>
<td>Reprise</td>
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<tr>
<td>4</td>
<td>Al Di Meola</td>
<td>Kiss My Axe</td>
<td>Tomato / Mesa / Bluemoon</td>
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<tr>
<td>5</td>
<td>Andreas Vollenweider</td>
<td>Book Of Roses</td>
<td>Columbia</td>
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<tr>
<td>6</td>
<td>William Aura &amp; Friends</td>
<td>Every Act of Love (Higher Octave)</td>
<td>Denon</td>
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<td>7</td>
<td>Steve Laury</td>
<td>Passion</td>
<td>Denon</td>
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<tr>
<td>8</td>
<td>Peter White</td>
<td>Excusez-Moi</td>
<td>Sin Drome</td>
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<tr>
<td>9</td>
<td>Mary Black</td>
<td>Babes In The Wood</td>
<td>Githhorse / Curb</td>
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<td>10</td>
<td>Skywalk</td>
<td>Larger Than Life</td>
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<td>Kim Penysyl</td>
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<td>12</td>
<td>Tom Grant</td>
<td>In My Wildest Dreams</td>
<td>Verve Forecast / PolyGram</td>
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<td>13</td>
<td>Fowler &amp; Branca</td>
<td>The Face On Cydonia (Silver Wave)</td>
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<td>14</td>
<td>Bobby Caldwell</td>
<td>Stuck On You</td>
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<td>15</td>
<td>Akira Jimbo</td>
<td>Slow Boat</td>
<td>Optimism</td>
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<td>16</td>
<td>Oscar Castro-Neves</td>
<td>More Than Yesterday</td>
<td>JVC</td>
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<td>17</td>
<td>Sam Riney</td>
<td>Talk To Me</td>
<td>Spindletop</td>
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<td>18</td>
<td>Mark Egan</td>
<td>Beyond Words</td>
<td>Bluemoon</td>
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<td>19</td>
<td>Sarah McLachlan</td>
<td>Soledad (Arista)</td>
<td>A&amp;M</td>
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<td>20</td>
<td>Christopher Franke</td>
<td>Pacific Coast Highway</td>
<td>Private Music</td>
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<td>21</td>
<td>Rush Soundtrack</td>
<td>Original Soundtrack By Eric Clapton (Reprise)</td>
<td>GRP</td>
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<td>22</td>
<td>Heathert Mullen</td>
<td>Heathert Mullen (Atco / EastWest America)</td>
<td>Tom Tom / Mesa / Bluemoon</td>
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<td>23</td>
<td>Gregg Karukus</td>
<td>Sound Of Emotion (Positive Music)</td>
<td>CRC</td>
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<td>24</td>
<td>David Hewitt</td>
<td>The Storyteller (Rhythm Safari)</td>
<td>Denon</td>
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<td>25</td>
<td>Bob Berg</td>
<td>Back Roads</td>
<td>Denon</td>
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<td>26</td>
<td>Vernel Brown, Jr.</td>
<td>Stay Tuned</td>
<td>A&amp;M</td>
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<td>27</td>
<td>Keiko Matsui</td>
<td>Night Waltz (Sin Drome)</td>
<td>Nippon</td>
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<td>28</td>
<td>Aiko Murzyn</td>
<td>Alex Murzyn (Kameii)</td>
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<td>29</td>
<td>Cowboy Juke</td>
<td>Black Eyed Man</td>
<td>RCA</td>
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<td>30</td>
<td>New York Rock &amp; Soul Revue</td>
<td>Various Artists (Giant)</td>
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<td>31</td>
<td>Adrian Legg</td>
<td>Guitar For Mortals</td>
<td>Relativity</td>
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<td>32</td>
<td>Marcos Loy</td>
<td>Love Is The Reason</td>
<td>Spindletop</td>
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<td>Tom Pirozzoli</td>
<td>Travels (Great Northern Arts)</td>
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<td>34</td>
<td>Luka Bloom</td>
<td>The Acoustic Motorbike</td>
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<td>Deems</td>
<td>Planet Deems (Nastymix)</td>
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<td>36</td>
<td>Steve Forbert</td>
<td>The American In Me (Geffen)</td>
<td>Atlantic</td>
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<td>37</td>
<td>Devon Square</td>
<td>Bye Bye Route 66 (Atlantic)</td>
<td>Atlantic</td>
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<td>Two Rooms Celebrating Elton &amp; Bernini</td>
<td>Various Artists (Polydor / PLG)</td>
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<tr>
<td>39</td>
<td>Fourplay</td>
<td>Fourplay (Warner Bros.)</td>
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<td>40</td>
<td>Onaje Allan Gumbs</td>
<td>Dare To Dream</td>
<td>MCA</td>
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<td>41</td>
<td>John Beasley</td>
<td>Cauldron (Windham Hill Jazz)</td>
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<td>42</td>
<td>Stacie Ray Vaughan &amp; Double Trouble</td>
<td>The Sky Is Crying (Epic)</td>
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<td>43</td>
<td>Gary Lamb</td>
<td>Imaginations (Golden Gate)</td>
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<td>44</td>
<td>Lex De Acevedo</td>
<td>Mountains (Aubergine)</td>
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<td>45</td>
<td>Dick Boyell</td>
<td>Moon Goddess (NPI)</td>
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<tr>
<td>46</td>
<td>Conni Ellison</td>
<td>Night At The Museum (Great Northern Arts)</td>
<td>Atlantic</td>
</tr>
</tbody>
</table>

## Top Tip

**Gregg Karukus**  
**Sound Of Emotion** (Positive Music)  
**Acoustic Alchemy**  
**Early Alchemy** (GRP)


## Record To Watch

**Kenny Blake**  
**Rumor Has It** (Heads Up)

A super fast start for Pittsburgh’s hottest sax man! Now someone get me a jumbo sandwich on some Town Talk bread with Wise potato chips on the sides, and let’s do the Steel Town groove!

---

**CHARTBOUND**

<table>
<thead>
<tr>
<th>Artist</th>
<th>Label</th>
<th>Title</th>
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<tr>
<td>Al Stewart</td>
<td>MESA</td>
<td></td>
</tr>
<tr>
<td>Ernie Watts</td>
<td>CTI / MESA / BLU MOON</td>
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<tr>
<td>Clarence Gatemouth Brown</td>
<td>ALLIGATOR</td>
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<td>Marion Meadows</td>
<td>NOVUS / RCA</td>
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<tr>
<td>Acid Jazz</td>
<td>Scotti Bros.</td>
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<tr>
<td>Hiram Bullock</td>
<td>ATLANTIC</td>
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<tr>
<td>The Dolphins</td>
<td>DMP</td>
<td></td>
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<tr>
<td>Michael Gulezian</td>
<td>TIMBRELINE MUSIC</td>
<td></td>
</tr>
</tbody>
</table>

Debuts in chartbound

- #41 David Benoit, #48 Cornell Dupree, #49 Ron Kome, Jeff Jarvis.
COME CLOSE SO I CAN WHISPER... THIS MUSIC IS 4 U.

OTTMAR LIEBERT + LUNA NEGRA

"SOLO PARA TI"

THE NEW ALBUM ON EPIC.
1. RUMOR HAS IT... - KENNY BLAKE (HEADS UP)
2. YOU CAN HIDE INSIDE THE MUSIC - THE HARPER BROTHERS (VERVE/POLYGRAM)
3. AS SERENITY APPROACHES - MARCUS ROBERTS (NOVUS/RCA)
4. INDIAN BLUES - DONALD HARRISON (CANDID/DA)
5. KELE MOU BANA - DON PULLEN (BLUE NOTE)
6. PLAYROOM - KEI AKAGI (BLUemoON)

McCOY TYNER
SOLOLOQUY (BLUE NOTE)

JAMES CLAY
COOLIN' AT THE CONTINENTAL (ANTILLES/ISLAND/PLG)

THE HARPER BROTHERS
YOU CAN HIDE INSIDE THE MUSIC (VERVE/POLYGRAM)
A tad bigger band, with lots of guest players.

Vanessa Rubin - Soul Eyes (Novus/RCA)
Dave Catney - Jade Visions (Justice)
Paquito D'Rivera - Havana Cafe (Chesky)
Just Friends - A TRIBUTE TO EMILY REMLER - Volume Two (Justice)
Ellis Marsalis - Heart Of Gold (Columbia)
John Beasley - Caudron (Windham Hill Jazz)
Bobby McFerrin & Chick Corea - Play (Blue Note)
Tom Harrell - Passages (Chesky)
John Pizzarelli - All Of Me (Novus/RCA)
Holly Cole Trio - Blame It On My Youth (Manhattan)
Brian Bromberg - It's About Time (Nova)
Dirty Dozen Brass Band - Open Up Whatcha Gonna Do... (Columbia)
Al Di Meola - Kiss My Axe (Tomato/Mesa/Bluemoon)
Stan Getz - Kenny Barron - People Time (Verve/PolyGram)
Charles Fambrough - The Proper Angle (CTI/Mesa/Bluemoon)
Dave Valentine - Musical Portraits (GRP)
Oscar Castaño-Nieves - More Than Yesterday (JVC)
Jack McDuff - Another Real Good'un (Muse)
Stefan Karlsson - The Road Not Taken (Justice)
Randy Johnston - Randy Johnston (Muse)
Manhattan Jazz Quintet - Manhattan Blues (Compose)
Steve Laury - Passion (Denon)
Joe Henderson - Lush Life The Music Of Billy Strayhorn (Verve/PolyGram)
Scott Hamilton - Race Point (Concord Jazz)
Cornell Dupree - Can't Get Through (Amazing)
Gerald Albright - Live At Birdland (Atlantic)
Kenny Burrell - Sunup To Sundown (Contemporary)
Jack DeJohnette - Earth Walk (Blue Note)
John Hart - Trust (Blue Note)
The Dolphins - Old World New World (DMP)
McCoy Tyner - Soliloquy (Blue Note)
Sonny Rollins - Here's To The People (Milestone)
Kenny Barron Trio - Lemuria-Seascape (Candid/DA)
Clarence "Gatemouth" Brown - No Looking Back (Alligator)
James Clay - Cookin' At The Continental (Antilles/Island/PLG)
Bruce Dunlap - About Home (Chesky)
Bob Mintzer - One Music (DMP)
Vernel Brown Jr. - Stay Tuned (A&M)
Mike Garson And Los Gatos - Admiration (Sin Drome)
Elvin Jones - In Europe (Enja)
Ruth Brown - Fine And Fallow (Fantasy)
Grady Tate - Grady Tate Sings (Milestone)
Nelson Rangell - In Every Moment (GRP)
Marcus Roberts - As Serenity Approaches (Novus/RCA)
Mark Egan - Beyond Words (Bluemoon)
The Mambo Kings - Soundtrack (Elektra)
Tommy Smith - Standards (Blue Note)
Susannah McCorkle - I'll Take Romance (Concord Jazz)
Gibbs/DeFranco/Ellis SEXTET - Memories Of You (Contemporary)

Kilauea (BRA/CHILD/NOVA)
Arturo Sandoval (MESSIDOR/ROUNDER)
Common Ground QUARTET (TIME IS)
Tom Grant (VERVE FORECAST/POLYGRAM)
Dick Heckstall-Smith (MAINSTREAM)
Larry O'neill (MUSE)
Frank Morgan/Bud Shank (CONTEMPORARY)

Gonzalo Rubalcaba (MESSIDOR/ROUNDER)
Jeff Jarvis (OPTIMISM)
Donald Harrison (CANDID/DA)
Ernie Watts (CTI/MESSIDOR)

Dropped: #38 Gene Harris Quartet, #39 Bob Berg, #42 Stanley Jordan, #43 Abbey Lincoln w/Stan Getz, #46 Bobby Lyte, #49 Kenny Drew Jr., #59 Kim Pansy
JAZZ NEW RELEASES

RUMOR HAS IT... - KENNY BLAKE (HEADS UP)
If Kenny Blake has a niche—or should we say groove?—it's a well-timed sense of Jazz funk mixed with a fondness for mixing up styles. Recorded in his native Pittsburgh last Christmas season, Rumor Has It... gets going with a slick reading of "Night Train." Like his main influence Cannonball Adderly (with a slight dash of King Curtis), Kenny Blake combines Jazz and R&B with righteous ease. Songs like "Don Pedro Nights" could work on various levels, from Jazz to AA to Quiet Storm. Immediately following "Night" is a Steely Danish cover of Elton's "Bennie & The Jets." On both trax, Tony Janflone (one of my favorite "undiscovered talents" and a helluva guitarist) adds delectable acoustic guitar solos. "Me & Ei" is a cool and windy Brazilian feel, which also benefits from some acoustic Blake and Janflone interplay. The results are soaring. Additionally, the communication between Blake and pianist Bob Thompson is top notch, especially on the Jazzy Ellingtonian gem, "Satin Doll" and the teary-eyed bluesbreaker "All The Way." The piano and sax work on both trax stands tall. Aside from one misfired vocal piece, Rumor Has It... is nearly a perfect set of songs, one of this year's easiest calls. As of this week, it's already off to a fast start with practically all hybrids of Jazz/Adult philosophies. Without spreading himself too thin, Kenny Blake has effortlessly surpassed last year's Interior Design with a well-recorded sophomore jinx buster. (Note: Pittsburgh Jazz forever! Now that you've heard Kenny, Tony Janflone has a tasty cassette album floating around. Write Box 99301, Pittsburgh, PA 15223-4301 for a copy. Or call Mike "Chipped Ham" Hurzon at 412-835-1979. He should be able to scrounge for some copies. If he sounds surprised, he doesn't know about this inclusion.)

IN MY WILDEST DREAMS - TOM GRANT (VERVE FORECAST)
A spectacular offering from Tom Grant, who is certainly no stranger to the top of the charts. And from the sound of it, it looks like In My Wildest Dreams will have no trouble treading that familiar turf. This is album number ten for the former Portland, Oregon school teacher who traded in his...
chalkboard for the road. After stunts with Woody Shaw, Charles Lloyd, Joe Henderson and Tony Williams, Grant began a solo career that has turned him on of AA's automatic artists. Produced by Wayne Brathwaite (Kenny G and Najee), the mixes are smooth and giant. "Mambo To The Moon," though it's soulful and thematically serene, nonetheless kicked my amps into power guard. It is truly one of IMWD's high points.

THE MAMBO KINGS ORIGINAL MOTION PICTURE SOUNDTRACK (ELEKTRA)

File this one under "I Can't Wait For The Movie To Open." Besides, the Mambo Kings Soundtrack has the rarefied distinction of having some of the best Salsa tracks around. When things get a little predictable on the musical dinner table, we've been finding ourselves reaching for the Salsa quite often lately. Check out the timbale spanning of Tito Puente's "Ran Kan Kan" or the sexy sway of his "Cuban Pete" or the crescendo frenzy of "Para Los Rumberos." Arturo Sandoval's "Mambo Caliente" is a must track as well. Linda Ronstadt contributes two Spanish vocals, her best clearly being the classic "Perfidia." "Accidental Mambo" by the Mambo All Stars is the most jazz flavored big band arrangement. Nice production work by Robert Kraft. Track for track, Jazz programmers should be partying night and day on the air with this refreshing collection. Occasionally, we get asked about what we know are fine Salsa records are out there for airplay consideration. We heartily recommend this Mambo Kings compilation and two on the Sony Discos label—Ruben Blades' latest, Caminando, and one certainly worth savoring for by singer Pupy Santiago called Tal Como Soy.

BOOK OF ROSES - ANDREAS VOLLENWEIDER (COLUMBIA)

With sixteen episodes and four chapters, Book Of Roses is required reading. But with Andreas Vollenweider's considerable widespread popularity, this latest release is the equivalent to a Book Of The Month Club selection. Many pan-cultural scenarios are present. The opening ceremonial strains are almost hypnotically Elizabethan. "Morning At Boma Park," the first tour de force airplay track to surface, has the customary rolling, wave-like Vollenweider rhythmic undercurrents, punctuated at the bridge by a dazzling eclectic combo of jazz piano, delta slide guitar, and a floating chorus of Greek pan flutes. Another highlight is AV's short tribal vignette, "Passage To Promise," showcasing the swelling group vocal chants of Ladysmith Black Mambazo. More geographically diverse still is "Jugglers In Obsidian," the Moorish flamenco delight with Spanish guitarist Gerardo Nunez. "Hirzel" qualifies as the Vollenweider love ballad, complete with rock guitar riffs for dynamic appeal. If Andreas has a message, it's certainly not akin to New Age bliss. He's definitely into aggressively smashing down all the convenient musical format barriers that we build around ourselves. Book Of Roses takes a thorny stand against musical isolationism.
**TOP 40**

KFFM-Yakima, WA, is currently updating its tape & resume file for all days. No calls, please. T&R: Greg Adams, PO Box 1460, Yakima, WA 98907 [3/13]


**ADULT ROCK** WMMFM/WMFS NEEDS A NEWS/ANCHOR/CREATIVE WRITER. Special opportunity for motivated team player to combine writing and anchoring experience, with being an integral member of a creative production team. Rush T&R: Jonathan Little, Horizon Media, 8313 Odana Road, Madison, WI 53719. EOE [3/6]

**LAKE TAHOE'S EXTREMELY HOT A/C** seeks part-time Talents who love radio and winning! No fakes. No calls, please. Rush T&R: KILT Radio, PO Box 15450, South Lake Tahoe, CA 96151. EOE [3/6]

**TAPES & RESUMES WANTED ASAP** for future openings at 50,000 watt mainstream Top 40, KHOP 104.1. No egos, just team players, promotion minded with production skills. No phones, please. Females encouraged. T&R: Eric Hoffman, FFA 104 KHOP, Fuller Jeffrey Broadcasting, 3401 Dale Road #700, Modesto, CA 95356. EOE [2/28]

**GROWING MIDWEST COMBO** needs a talented entertainer for our Country AM. T&R: Stephen Long, KMXL/KDMO, PO Box 426, Carthage, MO 64836. EOE [2/28]

**SOUTH CAROLINA'S #1 WHTK** has an immediate opening for a Morning Show Co-host/News Anchor. Responsibilities will include writing on Sales Promotions. At least two years experience as a Top 40 personality, production skills and experience with remotes. T&R references: William B. Sanders, 99.7 WHTK Radio, PO Drawer 22010, Hilton Head Island, SC 29925-2010. [2/28]

**SEEKING QUALIFIED RADIO MARKETING CONSULTANT** with winning attitude! Great opportunity, income & benefits! Resumes: Kevin Weber, WYTE Radio, PO Box 1030, Stevens Point, WI 54481. EOE [2/28]

**NORTHERN CALIFORNIA'S KILLER BEE** is looking for a star! Must be able to relate to adults and handle heavy phones for dedications & requests. No calls, please. Females and minorities encouraged. Send your best telescoped aircheck and resume immediately: Paul Mitchell, KNQD/FM Radio, 475 East Moana Lane, Reno, NV 89502 (all materials kept in confidence). EOE [2/28]

**TOP 40** KPKY-Pocatello, ID, needs a Morning/Sidekick Newscaster opening. Energetic, vibrant and willing to have fun. T&R: Steve Flowers, KPKY Radio, 258 E. Center, Pocatello, ID 83201. [2/28]

**CONDONS, SPARKLING WATER AND THE RIGHT VOICE** to chill with! Urban/Churban slow jam segues to the birthrate and ease the heart. J.C. CHILL (215) 368-5597. [3/13]

**EXPERIENCED CENTRAL ILLINOIS** DJ with own DJ business seeking day shift on-air position. All offers welcome. JOHN: (217) 674-3304. [3/13]

**TWELVE YEAR SEASONED LOCK**, news, talk, production, p-p-b pro, seeking on-air/PO gig. Great pipes. Prefer Florida, but will consider all offers. JAY: (419) 756-4897. [3/13]

**VOICE OF 25-8** Contra Costa Lady Comets, now free for Chico to Monterey gig. No Morning Drives, please! For great music, news and sports, call FRANK BUTERA: (510) 223-1534. [3/13]

**FIFTEEN YEAR VETERAN TOP 40, A/C, COUNTRY** Personality pro, seeks AT position with same. Can start tomorrow. JOHN: (402) 474-6408. [3/13]

**PROGRAMMERS... YOUR MISSION** if you choose to accept it, is to hire this hard working, solid ten-year vet. Looking for a stable Top 40 or Classic Hits gig. Prefer the Midwest, but will consider all inquiries. SCOTT: (319) 235-8947. [3/13]

**ALL BUT AE/CGM/GM... that's what I've done over the past twelve years.** What position do you need filled on your team? ROBERT MARLOWE SCHWEIGHAUSER: (217) 485-3960. [3/13]

**TWENTY YEAR ON-AIR PROFESSIONAL** wants Country station, any shift. Prefer California, but will consider all markets. DAIN: (510) 223-2478. [3/13]

**DUE TO A FORMAT CHANGE**, two excellent employees are available. Both are Top 40 jocks; Tom Ryder doubles as M/D and Tim (Marshall) Engels also does p-p-b. For T&R references contact GM Bob Kelley at WKMG Radio, (502) 821-1156. [3/13]

**CURRENT SWING/WEEKENDS IN PHILADELPHIA** Smooth adult communicator seeks f/t gig with Adult Alternative. Opportunity more important than market size. GREG: (609) 646-4055. [3/13]

**ATTENTION GMs**, I've paid my dues. Ten-year AT/APD in major markets, now ready to conquer management. Lots of potential, but need an opportunity. Let's win together! SKIP: (212) 465-3416. [3/13]

**THREE CLOIS, FOURTEEN ADDYS and twenty-two years experience.** Creative Director/PO/OM Promotions Director looking for new challenges. MIKE: (715) 359-6503. [3/13]

**FORMER KZEL-EUGENE PD** is looking for a new gig. Willing to relocate. BWANA JOHNNY: (503) 726-1454. [3/13]

**ENTHUSIASTIC, EXPERIENCED AIR PERSONALITY** wants to share his talents with your station. Looking for a f/t position with a Country format. For more info, please call RICK: (513) 451-6603. [3/13]

**YOUNG, ENERGETIC DJ** who has worked in Texas and Louisiana, seeks job in Texas at Top 40, A/C or Country station. Any shift! Call for T&R: SCOTT: (214) 369-5609. [3/6]

**ATTENTION TX, CA, FL & SOUTHERN STATIONS AT/Programmer looking for new A/C or Top 40 challenge. Call me, let's talk. SHAWN: (713) 726-1348. [3/6]

**EXPERIENCED, SKILLED AT** seeking stable opportunity. Solid airwork, strong production, team player. Prefer A/C, Oldies or Country. DAVE: (712) 262-7954. [3/6]

**FEMALE LOOKING FOR F/T ANNONCING POSITION** at Album or A/C station. One year experience. Prefer Midwest. KELLY: (612) 535-0284. [3/6]

**YOUNG TALENT WITH LOTS OF ENERGY.** entertainment, provocative. Call me if you want to increase your ratings. BOBBY: (612) 544-1724. [3/6]

**YOUNG TALENT, currently at WCCO/AM, seeks first f/t AT position. Creative, humorous, hardworking, very informed and entertaining. STEVE: (612) 560-7626. [3/6]

**HAVE AN OPENING?** Young, male cheesecake ready to add some serious energy to your station. Anytime, anywhere! DENNY MICHAELS: (612) 724-0120. [3/6]

**TEAM PLAYER, BROADCAST TRAINED** willing to relocate for right opportunity. News/Production at A/C or Country outlets. CRAIG: (612) 389-2751. [3/6]

**SHENANDOAH VALLEY ALBUM CHANGED TO COUNTRY, MD/Night AT** and team player, looking for a piece of the “rock.” Seeking f/t Album or Top 40. Will relocate. MARK: (703) 865-7504. [3/6]

**EXPERIENCED PERSONALITY AVAILABLE NOW!** Prefer small/medium market in South or Southeast. JACK REYNOLDS: (919) 671-1162. [3/6]

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**SERVICE REQUEST**

**KMJU** FM urban needs product from all labels. Send to: KMJU Radio, 725 Austin Place, Shreveport, LA 71101 [3/13]

**KWWW** FM Top 40 requests service from all labels with current and recurrent Top 40 product. Station previously satellite, now live. Send to: Mike Gould, 304 South Mission, Wenatchee, WA 98801, or call (509) 662-7135. [3/6]

**WLGZ** Country station needs service from all labels. Currents, recurring, gold and greatest hits needed. Send to: Mike Diamond, PO Box 429, Logan, OH 43138 [3/6]

**KSSH** A/C station needs the following: McDonald/ Franklin “Ever Changing Times” (Arista), Genesis “I Can’t Dance” (Atlantic), Bette Midler’s “In My Life” (Atlantic). Send to: KSSH Radio, PO Box 250, Coquille, OR 97424. [3/6]

**KXGO** A new “quality rock” Album station needs CD service from all major and independent labels. Send to: Dana Hall, KXGO Radio, 215 Fourth Street, Eureka, CA 95501. [3/6]

**KUOP** R&B/Rap station needs product from all labels. Send to: Darren Hicks, 1176 Rosemarie Lane #29, Stockton, CA 95207. [3/6]
BREAK LIKE THE WIND - SPINAL TAP (MCA)

It’s obvious that Bruce Springsteen released his two singles to radio a couple of weeks before Spinal Tap’s Break Like The Wind hit the streets. An accident? Don’t think so. Like all of us, maybe Bruce is in awe of the return of real monsters of rock—Nigel Tufnel, David St. Hubbins and Derek Smalls. From the opening refrain of the single, “Bitch School,” to the last jangled, wangled strums of “All The Way Home,” Spinal Tap serves up fourteen songs, just like those vintage ‘60s British import albums that always backed seven with seven. If like me, you’re resolutely disappointed that the Tap Christmas Season CD Box Set never happened, be prepared for these, new songs plus a foray into the Tap vaults. Simply put, Break Like The Wind is a masterpiece, which is technically a slight cut below masterpiece. But not to worry. Beefed-up guest appearances include Jeff Beck, Guns N’ Roses’ Slash and Cher on “Just Begin Again.” “Majesty Of Rock” regally approaches the great Phil Spector in terms of production value. In other words, 250 drug-crazed, eccentric takes later, you’ve killed the song’s heart and soul. “Stinking Up The Great Outdoors” defines Tap’s concept of musical intimacy, playing giant, impersonal outdoor venues without showering. “Rainy Day Sun” has been unearthed from the Tap annals—or is it annals?—and has been given a last ditch remix. “Divine Fever” features a guest (or should I say “ringer”) lead guitarist. That can’t be Nigel Tufnel deftly cranking out those notes. Yet with all their collective minor faults, Spinal Tap do rock sincerely, even sometimes splendidly. The only question that remains is this—has the band missed their true calling? Maybe the members should have attempted comedy, or at least cartoon voice overs.

“HIGH” - THE CURE (ELEKTRA)

Need a popular bridge between Album and Alternative? Here’s the Cure. “High” is immediately likeable, a friendly olive branch offering signalling the return of one of biggest Alternative acts worldwide. It’ll be no surprise to see Alternative success immediately followed by airplay elsewhere across the dial. Don’t underestimate the power of “High.”

NEVER ENOUGH - MELISSA ETHERIDGE (ISLAND/PLG)

It’s impossible to begin without commenting on Melissa Etheridge’s new persona. She looks terrific. I admit I looked for fashion credits inside the CD booklet but instead got what I expected all along, a tight-knit group of musicians making fantastic music, Melissa’s best. Never Enough represents both a physical and musical metamorphosis. The mix and flow of the material is a giant leap of styles. Rather than just acoustic songs of angst, Melissa experimented with programmed rhythms (“2001” and “Must Be Crazy For Me”), slow tempo magic (“Dance Without Sleeping”) and rock’n’roll “Meet Me In The Back”

“DREAM ABOUT YOU” - PETER CASE (GEFFEN)

After a two album acoustic journey, Peter Case takes the trip halfway back to his Plimsoul days. Not that he’s retreading ground, but like Elvis Costello, Case is expanding his instrumentation to incorporate a band sound. Ironically Costello’s original Attractions bassist Bruce Thomas appears.

“CHAINED” - GIANT (EPIC)

Giant constructs a mainstream gem that might attract some call wondering where you dug this Foreigner track. This is expert rock ‘n’ roll done by guys who know what they’re doing. “Chained” has all the right builds and ingredients. Love that big chorus and those fat guitars.

GUTTERBOY (MERCURY)

Here’s a barometer check of what’s happening in New York. Judging by the music of Gutterboy, the streets are still jumping with song ideas. Lou Reed is now the Godfather. Willy DeVille was right—Spanish Johnny still haunts the streets of Spanish Harlem. Plus, it’s raining on Mulberry Street. From the opening strains of Reed’s “Walk On The Wild Side,” which turns into their own “She’s Gone,” Gutterboy takes us on a walk through various sights, sounds, and neighborhoods of the Big Apple. Don’t let the name fool you. This is no hardcore band of skinheads. Rather it’s a tight-knit group who seem to have maintained their close ties to the street. The playing reflects the timeless ethnic ingredients of the streets. Lots of reasons to give Gutterboy the benefit of the doubt. If, like cover photographer/poet Allen Ginsberg, you’re able to crack the tough exterior, what you get is music with lots of heart. Other trax: “Every Other Night,” “Is It True,” “A Rainy Day On Mulberry St.” and “Bus Stations And Train Yards.” Get the picture?
Tribe

“Here at the Home”
from the album abort

“Tribe have far and away been Boston's favorite local award-winning group for four years straight. They sell out shows and light up the request lines at WFNX. ‘Here At The Home’ is a natural smash for any Modern Rock station.”

—Kurt St. Thomas, Music Director, WFNX, Boston

“If Tribe was from England, they would top the Alternative charts. Absolutely my favorite disc of '91. The record just won't quit here at WBCN. Tribe are dark and delicious live, and I haven't seen a phenomenon as big as this in Boston since the Cars. Join the Tribe!”

—Oedipus, Program Director, WBCN, Boston

“'Here At The Home' has been an instant reaction record for us with big phones. Just a terrific radio song you should be playing.”

—George Gimarc, Music Director, KDGE, Dallas

Produced by Chris Sheldon/Gil Norton
Management: RPM Music Productions, Inc., Danny Bonnett

©1992 Slash Records
METAL FLAKE MOTHER-BEYOND THE JAVA SEA
(Moist Records, P.O. Box 3597, Chapel Hill, NC 27515)

Seventeen jewels dictate the rules and touch on varied lagoons of sound on Metal Flake Mother’s debut full-length Beyond The Java Sea. “Wiggle Like A Wild One” is a kinetic grass roots rocker buoyed by a big guitar and crisp percussion. A forlorn, melodic guitar connects with “Mean To Me’s” simple, yet genuine vocals. MFM tries its hand at surf music on the blistering instrumental “The Inquisition!” and hits the jackpot by blurring wet reverbed guitar with chugging drums. “Mr. Flavor” features a folky acoustic that turns over the reins to an ice cream truck xylophone. The instruments “Squash Beetle” and “Moss Howl!” thrust with abandon, and Metal Flake Mother’s impressive reach never exceeds its grasp as they flourish with each new twist in their sound. DAVID BERAN

THE MUMMIES VS. THE WOLFMEN (Sympathy For The Record Industry)

The first two songs of this four-song 7” are attributed to The Mummies, described in the accompanying cartoon booklet as “those moulidy, moronic masters of budget rock.” Their resurrection of the Wilson Pickett classic “Land Of 1000 Dances” proves natural as a grungy guitar defines the Mummy sound. Asphalt vocals and barreling drums make this the strongest of the four tracks. The Wolfmen answer the challenge with the rhythm and blues rocker “I Don’t Want No One...” on which a grueling guitar punctuates gritty vocals and the old time haunted-garage-band feel howls through. The cartoon booklet features a tussle for a six-pack of beer between these arch enemies—but as far as the tunes go it’s a Mummy walkover. DB

ROOTS RADICS - WORLD PEACE 3 (Poli-Rhythm, Ltd., One Camp St., Cambridge, MA 02140)

Roots Radics’ World Peace 3 is a refreshing aural trek into classic reggae territory, starting with and leaning on political subjects, but never straying too far from the powerful, intoxicating sensuality of Jamaica. Issues as broad as global warming and police brutality collide with and are tempered by romance. Influences come from such diverse personalities as Marcus Garvey, Woody Guthrie and (believe it or not) classical composer George Frederic Handel. And, of course, Bob Marley hovers over everyone beautifully. The liner notes are a little pretentious but offer insight into Roots Radics and their perceived purpose. Start with “Bright Eyes,” “Mighty Step” and “World Peace III” and move on from there. This is a don’t miss. BEVERLY MIRE

SWELL - ...WELL? (Spirit/Psycho-Specific, P.O. Box 432087, San Francisco, CA 94142)

At some point, almost everyone’s dream of running away with the circus. The four boys of Swell have done it with their second release... Well? The record kicks off with a spotlight intro by ringmaster Richard McGhee. Then, “At Long Last,” a lion tamer’s theme, opens with a growling guitar followed by a whip-cracking snare. The lyrics run free in thought—a caged lion’s wishes—as another roaring guitar shakes your cotton candy. “Down” gracefully sails over you like the trapeze artist. A rubbery bass and a militant snare pave “It’s Okay,” which tumbles out like a hundred crows from one small car. A brief intermission of wisdom (?) by ringmaster McGhee holds up the tent for the grand finale, “A Rainy Night In August;” an unlisted tune, that’s an amalgamation of the band’s semi-hit 45, “Get High” and a John & The Nightriders cover. It reminds me of returning to your car after the show is over, where you can distinctly hear the circus organ whimsically drifting through the traffic and the rain. Enjoy this show. E-STAR

BAD RELIGION - GENERATOR (Epitaph, 6201 Sunset Blvd, Suite 111, Hollywood, CA 90028)

Bad Religion is a fine candidate for the spokesband of a pessimistic realistic generation. While in the past some of the band’s lyrics have required the use of a pocket dictionary (not a desirable trait in an aspiring spokesband), this time they done good. Generator’s slow, powerful grooves, melodic drive, and intelligent vocals are the aural equivalent of a well-balanced diet. Basted with oozin’ ahs by Jay, Brett and Greg G., this well-written and well-produced melodic punk disc makes for strong teeth and bones, and the driving slow grooves (“Two Babies In The Dark”) have all the fiber of a bran muffin. The upbeat faster tunes (“Generator,” “Atomic Garden”) boast the kick of a good cup o’Java. All in all, this recording will stick to your ribs like a tall stack of buckwheat flapjacks. So hey all you silly squids, slap Generator on and crank it up, because the record provides potent nutrition for the starving, and the band deserves to be loudly celebrated for their longevity, and for their continuing uniqueness and growth throughout the years. H.A.L.P.

PELLMELL - FLOW (SST, P.O. Box 1, Lawndale, CA 90260)

Though, by definition, these Pell Mell songs should produce confusion, I’ve come away with distinct images. Written and arranged by mailing tapes to and from various cities, these instrumental songs are driven by military-ish percussion and guitar lines that hang just out of reach in the back country of your imagination. With “American Eagle’s” driving drums and twang-ish guitar you get a high-speed, foot-stomping chase through Luke Duke territory. On the mellower side, “Flood” swells with visions of a scruffy faced The Good, The Bad And The Ugly for the 90’s with a ridin’-the-range geetar and a boom-chicka beat. “The Little Blue Dance,” the ultimate rainy day song, features a sad, floaty bass line, and “The Devil Bush” keeps you hopping with jumpy guitars and a kaleidoscope of rhythms. As low “Mopping Up” ends it all wistfully—leaving you with an earful of memories. BLANE M. MALL

import/indie

YO LA TENGO - MAY I SING WITH ME (Alias)

KMFDM - MONEY (Wax Trax)

LOVE BATTERY - DAYGLO (Sup Pop)

MIGHTY MIGHTY BOSSTONES - MORE NOISE AND OTHER DISTURBANCES (Taang!)

COWS - CUNNING STUNTS (Amphetamine Reptile)

UNREST - IMPERIAL f.f.r.r. (no. 6/Teen Beat)

THINK TREE - LIKE THE IDEA (Caroline)

WEEN - THE POD (Shimmy-Disc)

www.americanradiohistory.com
### MOST ADDED
1. "HUMAN TOUCH" - BRUCE SPRINGSTEEN (COLUMBIA)
2. "BETTER DAYS" - BRUCE SPRINGSTEEN (COLUMBIA)
3. "NOT THE ONLY ONE" - BONNIE RAITT (CAPITOL)
4. "ONE" - U2 (ISLAND/PLG)
5. "BLACK FLAG" - KING'S X (ATLANTIC)
6. "MAKE YOU A BELIEVER" - SASS JORDAN (IMPACT/MCA)
7. "GHOST TRAIN" - MARC COHN (ATLANTIC)

### TOP TIP
BRUCE SPRINGSTEEN
"HUMAN TOUCH" (COLUMBIA)

BRUCE SPRINGSTEEN
"BETTER DAYS" (COLUMBIA)

An easy call. Bruce Springsteen and his evil twin Bruce take an unprecedented top two Most Added and Top Tip slot.

### RECORD TO WATCH

KING'S X
"BLACK FLAG" (ATLANTIC)

Call it what you will... psychedelic, heavy metal, progressive, retro, Beatlesque, whatever, Houston's King's X is an underrated powerhouse.

Editor: Kent Zimmerman

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Reports accepted: Mondays 9AM-4PM & Tuesdays 9AM-3PM  
Station Reporting Phone: (415) 495-1990  
Gavin Fax: (415) 495-2590  

March 13, 1992/the GAVIN REPORT
MOST ADDED
1. CRACKER - CRACKER (VIRGIN)
2. "WEIRD" - THE CHARLATANS U.K. (BEGGARS BANQUET/RCA)
3. RISING ABOVE BEDLAM - JAH WOBBLE & THE INVASERS OF THE HEART (ATLANTIC/EWA)
4. "DREAM ABOUT YOU" - PETER CASE (GEFFEN)
5. "REVERENCE" - THE JESUS AND MARY CHAIN (DEF AMERICAN/WARNER BROS.)

TOP TIP
CRACKER
"TEEN ANGST" (VIRGIN)
Polly wanna debut at #18?

COMMERCIAL RECORD TO WATCH
MEGA CITY FOUR
"STOP" (BIG LIFE/CAROLINE)
Already mega airplay on college radio. Early commercial leaders include WDRE, WHTG, WDST, etc.

COLLEGE RECORD TO WATCH
UNREST
Imperial f.f.r.
(No. 6/Teen Beat)
Already smokin' on WXGC, KFJC, WPRB, KCOU, WTUL, etc.

CHARTBOUND
*Debuts in chartbound
YO LA TENGO - MAY I SING WITH ME (ALIAS)
KMFDM - "SEX ON THE FLAG" (WAX TRAX)
FIREHOSE - LIVE EP (COLUMBIA)
DARKSIDE - MELOMANIA (B.BANQUET/RCA)
SHAKESPEAR'S SISTER - HORMONALLY YOURS (POLYGRAM/PLG)

Reports accepted Mondays 9AM-4PM & Tuesdays 9AM-3PM
Station Reporting Phone: (415) 495-1990
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TEARS FOR FEARS

Laid so low (Tears Roll Down)

James

Born of Frustration

Records U.K. and their artists would like to thank their friends at Mercury Records U.S.A. for their help, belief and commitment. Also, to the believers in the world of radio...Thank you.

FONTANA RECORDS, P.O. Box 1425
Chancellors House, 72 Chancellors Road
Hammersmith, London, England
Last week we printed part of the transcript from this year's Commercial Alternative breakout session. The topics that were covered last week include a brief history of the format, Consultants and what they can/can't do for a station and attributes that make the format unique, outside of the music. The following is the continuation of the session.

WHO/WHAT THE AUDIENCE IS

MAX: This audience is a hard sell. Your sales people have to be in tune with this audience—because it is an active one.

KEVIN: It shouldn’t be that scary any more—I mean, MTV is everywhere. I didn’t want to say the word Nirvana on this panel, but they’ve sold over three million copies of their record. This is what we do, this is why people listen to us. There are national surveys that show what your target demos are buying and how they buy.

ANDY: AORs took a wrong turn five years ago and now it’s too late to go back. A new record to an AOR has to come from this family tree of heritage artists—it’s got to be Pink Floyd, a guy who was in Pink Floyd or people who have seen Pink Floyd... there are Pink Floyd roadies now being signed by Jeff Pollack. There is going to be a fear from these AOR stations because back in the early eighties, we were ahead of our time. Now, in the nineties the times have caught up with us and we are right in sync with the times.

This format can really mirror what our audience wants musically in the nineties. These people—our competitors—are now saying, “That station’s not weird any more—it’s just hip.” And that’s what we have going for us.

MAX: Some of us are starting to get complaints that we’re Classic Alternative now.

TOM: That’s why it’s really important for stations to look at their production and the whole presentation on-air besides the music, because as you lean on your library you don’t want to become stale like the AORs.

KEVIN: We feel like we’re on the verge of something happening here. Our music and our audience are coming together at the right time. The right demos—the important ones—are now going to be our demos. How do we avoid “Classic Alternative?”

MAX: I think if our stations keep the structure we have in place now—that is, keep playing at least fifty percent of the hour current and the other fifty percent library that goes back eight or nine years—if we maintain this very current-intensive feel, at least we’ll always be open to new music. For some reason, AOR pulled in their reigns at the end of the seventies and part of that was because of consultants and their “500 best researching songs.”

RICHARD: Also, it’s important to keep weeding out your golds as times goes on and the years...
Divine Styler
Spiral Walls Containing Autumns Of Light

Spiral Walls Containing Autumns Of Light

Feature: "In A World Of U"

Produced, Written, Arranged and Performed by Divine Styler
pass. Some of the stuff, as you evolve forward, doesn’t sound right anymore, and you need to keep weeding out so your blend is right.

ANDY: One of the major differences between AOR and Alternative is that AOR is trying to prevent tune-out and hold on to the past, while Alternative is trying to create tune-in—with sarcasm, creative promotions, buzz records etc. We want to give them a reason to come back.

CONSULTANTS-
THE FINAL WORD

MAX: Keep them away from your playlist because most don’t have a clue what’s going on. Other than the music, these formats are about wacky senses of humor and anybody schooled in classic AOR background isn’t going to relate to that. And yea, you have to do what’s best for your market, but keep the consultant outside of it.

ANDY: You have to keep the consultant thing straight. They are not necessarily the evil if they work for you. They’ve got to work with you—they can’t deliver a format to you, they’re there to consult with you on your format on your station in your market. You’ve got to work with them the same way you do with the trades or a retailer or any sort of advisor. Use them in ways other than music—your promotions, marketing, developing your talent or morning show, etc. They’re there to work for you and if you don’t like the way they’re doing it—let them go. You should be in control of them, not the other way around. The consultant should not be going around you to the general manager. Make sure the relationship is set up between you and the consultant. There’s no reason why the GM should be in the mix. And if you don’t want the consultant there—let him go.

We are working on putting together a series of tapes from this year’s Seminar. This should be especially helpful if you couldn’t make it this year, or would like the entire session (this is the abridged version) for reference. Give Kent a jingle (415) 495-1990 and/or look for an ad in future issues.

NEW RELEASES

RIDE - GOING BLANK AGAIN (REPRISE)
Mercilessly shattering the “sophomore slump” myth, RIDE deliver their new album, Going Blank Again—ten tracks guaranteed to raise an eyebrow or two from fans and critics alike. And why is that? The main reason is that Ride have written a collection of songs—not just swirly guitar bits around a decent melody—but actual songs. And they are quite a few unpretentious, out-and-out pop tunes to boot. There’s also more breathing room this time around and in this case, less-dense means the subtle details within the song are audible. An indie pop kid at heart, it’s no surprise that I’d go for the ultra-pop sound of “Twisterella,” “Mousetrap,” “Time Of Her Time,” “Cool Yer Boots,” and “Time Machine,” which has a fat bass that Jah Wobble would be proud of. And hey, if you’re looking for that “Ride sound,” try “Not Faded,” “Chrome Waves” and the single. Raising a few eyebrows—sure, but more importantly, Ride raise a few smiles. LINDA RYAN

THE CURE - “HIGH” (ELEKTRA)
After a long absence, the first single from their forthcoming album Wish finds The Cure in top form. “High” sparkles and shimmers in a romantic, wistful way—much the same way “Pictures Of You” did. Propelled along by the band’s signature bass and weaving guitar sound, “High” could very well be The Cure’s biggest hit to date. Starting on the West Coast on June 21, their concert promises to be one of this Summer’s most talked about events. (Hey, besides being Seana Baruth’s birthday, June 21st is the Summer Solstice—red wine and naked people dancing around a miniature Stonehenge and, well, maybe not.) Summer’s looking up. LR

GHOST OF AN AMERICAN AIRMAN - “HONEY CHILD” (HOLLYWOOD)
Don’t let the name fool you—Ghost Of An American Airman is a four-piece from Belfast, Ireland. And like the images that spring to mind when you mention Belfast, the band’s sound is a lush, green one with an undercurrent of tension throughout. The strong, smooth vocals on “Honey Child” are accented by

k.d. LANG - INGENUE (SIRE/WARNER BROS.)
After about three years, k.d Lang returns with a beautiful new album, Ingenue. Forget the country k.d.,/cos this time around twang’s out and love songs are in. Although we were privy to her romantic side via her contribution to the Red Hot And Blue project, k.d. takes her stunning crooning talents one step further on Ingenue. Highlighted by sparse, minimalist production, her voice rings clear and ever-so-sweet. Some of my favorites include the aching “Save Me,” “Mind Of Love,” “Season Of The Hollow Soul” and “Constant Craving.” She’s the sort of talent who’s good at just about anything she puts her mind to—Ingenue is evidence of that. LR

Dream About You,” which calls to mind some of the heady pop gems of his former band The Plimsouls. In a week with some major players going for adds, this track came in number four Most Added. Obviously you like what you hear—I’ll second that! The album will cross your desk shortly. LR
CURVE
DOPPELGÄNGER

the debut album featuring
FAÎT ACCOMPLI

Produced by CURVE and FLOOD. Management by RAYMOND COFFER

charisma ©1992 Charisma Records America, Inc.
ringing guitars and rapid-fire drums—which both start and end the song. According to my local paper, these guys are currently on the road with fellow Northerners, Stiff Little Fingers. Catch them when they hit your town, 'cos I have a feeling these guys rock pretty hard live.

THE CAVE DOGS - SOUL MARTINI (CAPITOL)
The Cavedogs are a band that can easily find their way around a pop melody. On Soul Martini, the band—with the help of producer Michael Beinhorn—manage to keep their pop sensibilities intact while toughening up their sound a tad. If you saw them play live at the Gavin Seminar, you'll know that the new album rings true to the band's live sound. Start with the single and move onto "Love Grenade," "Sorrow (Boots Of Pain)," "III," and "Tarzan And His Arrowheads." LR

SOUNDGARDEN - RUSTY CAGE EP (A&M)
Although this is another track culled from the Badmotorfinger album, please don't give this EP the 'been there, done that' treatment, because the extra, non-album tracks make this a fresh offering. Soundgarden does Devo? Is this a typo or something? No, it's not a typo, and "The Girl U Want" never sounded so good. Also included on this EP is a version of Black Sabbath's "Into The Void" and "Show Me," which was written by the band's newest member, Ben Shepperd. Just when you thought they couldn't get any hotter, LR

BUFFALO TOM - LET ME COME OVER (BEGGARS BANQUET/ RCA)
There's a full-fleshed exuberance to Buffalo Tom, a high-flying, enveloping energy that makes me catch my breath—or sometimes even forget to breathe. It's not that they're an overwhelmingly happy band—indeed, their swelling, crashing hooks often accompany desperation-tinged lyrics rendered particularly angst-y by the gravelly and grating voice of frontman Bill Janovitz. I think, rather, that Buffalo Tom grips me because of their passionate commitment to expressing their frustration and continuing to determindly struggle against the things that thwart them. I'm quite fond of most of the tracks on Let Me Come Over, the Beantown trio's third full-length, but you might start with "Tailights Fade," "Velvet Roof," the stomping-and-slinging anthem "Staples," the Uncle Tupelo-ish "Darli" and "Stymied," and "Saving Grace." SEANA BARUTH

FATIMA MANSIONS - TIMA MANSIO DUMPS THE DEAD (RADIOACTIVE RECORDS)
The politics of binging and purging are given equal time here, as the Fatima Mansions indulge in synthesized swirls then strip their sound down to a stark minimum. "Only Losers Take The Bus (Dump The Dead)" is a juggernaut combining thumping guitars with a manic drum machine. A thick, repetitive riff combines with distorted vocals on the cover of Ministry's "Stigmata" and R.E.M.'s "Shiny Happy People" is defaced and sculpted into an apocalyptic rap. The instrumental "V.N. (Apology)" ushers in a far less hectic sound. Synthesizers are replaced by piano and jagged vocals become soothing on "Behind The Moon," a lulling track with a haunting chorus. Be prepared to suddenly shift gears from hyperspace to a halting cruise and test out the airbags. DAVID BERAN

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PRINCE AND THE N.P.G. - Money Don't Matter 2 Night (Paisley Park/Warner Bros.)
Fed up with the recession? Who isn't? It's Prince to the rescue, weaving a tale especially relatable in these hard economic times and setting it into motion with a totally accessible, instantly likeable Pop production. So great to hear him creating music like this once again.

EN VOUGE - My Lovin' (You're Never Gonna Get It) (Ato/EastWest America)
Artist development is what it's all about, and this San Francisco Bay Area foursome clearly demonstrates that their dazzling 1990 debut was only a glimmer of their potential. Writers/producers Thomas McElroy and Denzil Foster provide the material and these Funky Divas do the rest. What harmony! What grace! They just don't make them any sweeter.

RED HOT CHILI PEPPERS - Under The Bridge (Warner Bros.) Up 'til now, major Top 40 success has eluded these wild men of Modern Rock, but that's likely to change. Longtime fans of the band know this effort isn't exactly the type of sound they're known for, but that didn't stop them from having enormous success with this track on the Alternative chart. Expect Pop audiences to embrace a sensational track that defies categorization.

THE CURE - High (Elektra) Sometimes dark and brooding, the eccentric Robert Smith and this ultra-talented crew are unpredictable. Those Wishing to cure the blahs don't have to look any further than this breezy arrangement which musically complements the coming change of season. One of their best ever.

CROSSOVER PICK

2 PAC - Brenda's Got A Baby (Interscope/Atlantic)
Sensitive to the mood of the street, Digital Underground's Tupac Shakur, the star of the film "Juice," has written a powerful statement dealing with the tragedy of teen pregnancy and the vicious cycle of drug abuse and poverty.
Blend that subject matter with a hauntingly beautiful melody and the result is an incredibly potent combination. Hot at WPGC Washington, D.C. 19-11 with ADDs at: HOT 97.7 San Jose and KMEL San Francisco.
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high is the first single and video from the cure's forthcoming new album *wish*.

produced by david m. allen and the cure
mixed by mark saunders

THE ADDS OF MARCH.
Keith Sweat “Why Me Baby?” • Howard Jones “Lift Me Up”

METALLICA “Nothing Else Matters” Most Added,
MTV #1 Requested, Grammy Winner

THE SUGARCUBES “Hit” Most Added, MTV Buzz Bin