At The Crossroads:
The NEW Respectability of A/C Music

Bosley: The “Weighting Game”

Eric Norberg On Enhancing Your Station’s Sound
The new single from: **Good Stuff**

Produced by Nile Rodgers

Direct Management Group
### Top 40

**Most Added**

<table>
<thead>
<tr>
<th>Artist</th>
<th>Song Title</th>
<th>Label</th>
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</thead>
<tbody>
<tr>
<td>PM DAWN</td>
<td>I'd Die Without You</td>
<td>(Geest Street/LaFace/Arista)</td>
</tr>
<tr>
<td>EN VOGUE</td>
<td>Free Your Mind</td>
<td>(Afo/East/West America)</td>
</tr>
<tr>
<td>MICHAEL W. SMITH</td>
<td>I Will Be Here For You</td>
<td>(Reunion/Geffen)</td>
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**Record To Watch**

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<thead>
<tr>
<th>Artist</th>
<th>Song Title</th>
<th>Label</th>
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<tbody>
<tr>
<td>SPIN DOCTORS</td>
<td>Little Miss Can't Be Wrong</td>
<td>(Epic)</td>
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### Urban

**Most Added**

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<tr>
<th>Artist</th>
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<tbody>
<tr>
<td>TREY LORENZ</td>
<td>Someone To Hold (Epic)</td>
<td>(Atlantic)</td>
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**Record To Watch**

<table>
<thead>
<tr>
<th>Artist</th>
<th>Song Title</th>
<th>Label</th>
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<tbody>
<tr>
<td>BRUCE SAUNDERS</td>
<td>Touch You There (RCA)</td>
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### Rap

**Most Added**

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<tr>
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<th>Song Title</th>
<th>Label</th>
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<tbody>
<tr>
<td>PETE ROCK &amp; C.L. SMOOTH</td>
<td>Straighten It Out (Elektra)</td>
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**Record To Watch**

<table>
<thead>
<tr>
<th>Artist</th>
<th>Song Title</th>
<th>Label</th>
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</thead>
<tbody>
<tr>
<td>GANG STARR</td>
<td>Ex Girl To Next Girl</td>
<td>(Chrysalis/ERG)</td>
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### A/C

**Most Added**

<table>
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<th>Artist</th>
<th>Song Title</th>
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<tr>
<td>MICHAEL W. SMITH</td>
<td>I Will Be Here For You</td>
<td>(Reunion/Geffen)</td>
</tr>
<tr>
<td>ANNE LENNOX</td>
<td>Walking On Broken Glass</td>
<td>(Arista)</td>
</tr>
<tr>
<td>CURTIS STIGERS</td>
<td>Never Saw A Miracle (Arista)</td>
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**Record To Watch**

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<thead>
<tr>
<th>Artist</th>
<th>Song Title</th>
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<tbody>
<tr>
<td>BILLY RAY CYRUS</td>
<td>Could've Been Me (Mercury)</td>
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### Country

**Most Added**

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<tr>
<th>Artist</th>
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<tbody>
<tr>
<td>MARY-CHAPIN CARPENTER</td>
<td>We Shall Be Free</td>
<td>(Liberty)</td>
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**Record To Watch**

<table>
<thead>
<tr>
<th>Artist</th>
<th>Song Title</th>
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<tbody>
<tr>
<td>THE RIPPINGTONS feat.</td>
<td>Weekend In Monaco (GRP)</td>
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### Jazz

**Most Added**

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<thead>
<tr>
<th>Artist</th>
<th>Song Title</th>
<th>Label</th>
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</thead>
<tbody>
<tr>
<td>BENNY CARTER</td>
<td>Harlem Renaissance (Music Masters)</td>
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**Record To Watch**

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<tr>
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<th>Song Title</th>
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<tbody>
<tr>
<td>BRUCE FORMAN</td>
<td>Forman On The Job</td>
<td>(Kamei)</td>
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### Adult Alternative

**Most Added**

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<thead>
<tr>
<th>Artist</th>
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</thead>
<tbody>
<tr>
<td>JEREMY WALL</td>
<td>Stepping To A New World (Amherst)</td>
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**Record To Watch**

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<tr>
<th>Artist</th>
<th>Song Title</th>
<th>Label</th>
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</thead>
<tbody>
<tr>
<td>BELA FLECK AND THE FLECKTONES</td>
<td>UFO TOFU (Warner Bros.)</td>
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### Album

**Most Added**

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<th>Song Title</th>
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<tbody>
<tr>
<td>PETER GABRIEL</td>
<td>&quot;Digging In The Dirt&quot;</td>
<td>(Geffen)</td>
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**Record To Watch**

<table>
<thead>
<tr>
<th>Artist</th>
<th>Song Title</th>
<th>Label</th>
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<tbody>
<tr>
<td>ERIC CLAPTON</td>
<td>Unplugged (Reprise)</td>
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### Alternative

**Most Added**

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<thead>
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<th>Artist</th>
<th>Song Title</th>
<th>Label</th>
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<tbody>
<tr>
<td>SUZANNE VEGA</td>
<td>99.9F (A&amp;M)</td>
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* Indicates Tie
Van Stone to KHMX

Zapoleon Opens Own Consultancy

Longtime Nationwide Communications programming chief and MIX 96.5 (KHMX)-Houston program director Guy Zapoleon, who is one of radio's most respected veterans, has decided to start up his own consultancy. Nationwide will be his first client.

"My goal is to offer a customized, full-service consultancy," Zapoleon told the Gavin Report. "My slogan is going to be 'custom, not cookie-cutter.' I don't believe you can go in and just take the same format or the style of the format and pigeon-hole it into each market. Every market is different and you have to customize your approach to that marketplace and the competitive environment."

Zapoleon has been with Nationwide in various capacities since 1985. He was named group program director in 1986 and national program director in 1988. He has been program director at MIX 96.5 since 1990. Nationwide president Steve Berger praised Zapoleon by saying Guy has "been a student of the radio business all of his adult life. He's seen and heard it all and is ready to share his knowledge with other people. It's rare that an individual can take his passion from childhood into his adult life like Guy has."

Zapoleon plans to specialize in Hot A/C and Top 40, and will officially put out his shingle on November 15.

Taking Zapoleon's place as program director at KHMX is Dave Van Stone, who has been working with the Pollack Media Group since May. Van Stone headed up the company's four-month-old Top 40 division. The move took the industry, and Van Stone himself, by surprise.

"I had no intention of leaving," said Van Stone, who in 1985 and 1986 was Nationwide's Group Director of Programming Services. "Jeff's (Pollack) been great. This came out of left field."

"I know everybody there—it's like going home. I've got some pretty big shoes to fill—Zapoleon is a tough act to follow. This is the ultimate situation. There are so many strengths—the station's doing great—so it's going to be an exceptional experience to get in there and work with so many great players." Van Stone will start at KHMX on September 21.

MOJAZZ FROM MOTOWN

Motown Records this week announced it's first foray into the jazz world with the debut of Mojazz.

"Mojazz is an idea whose time has come," said Jheryl Busby, President/CEO of Motown. "We're merely answering the call to acknowledge this great American art form."

Heading up the new division is Steve McKeever, who's title is GM/Sr. V.P. of A&R, Motown. Mojazz was McKeever's brainchild. "The new label is a bold experiment in music," he said. "Mo Jazz artists are keeping the tradition of jazz alive, thereby preserving a slice of Americana."

The label's first release, already on programmers' desks, is Norman Brown's Just Between Us. Other acts already signed include Norman Connors, pianist Eric Reed, multi-instrumentalist Foley, vocalist Milira and the Brazilian jazz group Terra Sul.

LABELS WON'T TAKE RAP

Time Warner's decision to accept Ice-T's decision to pull "Cop Killer" from the Body Count album, after it sparked a national controversy, is causing a ripple effect, and other labels are becoming gun shy to release rap projects dealing with the sensitive issues of police brutality and violence.

Consider:

A&M has asked rapper Tragedy, also known as Intelligent Hoodum, to remove a song from his upcoming release, Black Rage. The track "Bullet" chronicles a retaliatory police shooting.

Hollywood Basic Records (distributed by Elektra Entertainment), has forced the group Boo-Ya Tribe to drop the song "Shoot Em Down" from their new EP, Rumors Of A Dead Man. "Shoot 'Em Down" purportedly could be interpreted as a call to violence against police officers.

Rapper Paris is readying his second release for Tommy Boy, and the label is taking heat over possible cover graphics. The picture in question portrays President Bush in the sights of a gun.

Did Time Warner's "Cop Killer" decision set a precedent that other labels are sticking to? A&M's President Al Cafaro told Tragedy continued next page

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the GAVIN REPORT/September 4, 1992
Introducing
Core Call Out Research.
A New Call Out Company that Targets
Your Station’s Core Listeners.

Core listeners represent up to 80% of your
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enough core listeners in their
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weekly sample.

And when 80% may not even
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or Jodie Renk at (818) 345-2035.
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**Quote:**

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WRVV(FM), The River  
Harrisburg, PA

Well, with the help of Jay Albright and Jim LaMarca, we’ve ended up with a great radio station. Jay helped us make exactly the right format choice. Jim and our Operations Manager Chris Tyler have worked extremely well together. In three months and one book, we went from #10 to #3 in the market*. But revenues were the first to show the station was doing well: billings have been doubling every month. We’ve built one of the most outstanding Rock AC stations in the country. And the most exciting experience in my 45 years in radio.

---

Call John Sherman, VP/Sales and Marketing. He’d like to give you a quote.

---

**Cloudy Skies at Fairmont**

Contrary to earlier reports, Fairmont Communications has announced that it has “voluntarily” filed Chapter 11 to preserve assets and reorganize its capital structure.

According to a company spokesperson, it will be business as usual for Fairmont, which currently owns one stand-alone FM station and four AM/FM combos.

“Our advertisers, listeners and employees should not see any difference in our operations,” they said. “The filing was made for reasons related only to the capital structure of our company...no staffing reductions are anticipated.”

Fairmont’s money woes stem from its failure to obtain permanent financing and, according to the spokesperson, “the company’s creditors’ inability to reach a consensus on restructuring outside of court.” Apparently Fairmont has been trying to stabilize its financing since as far back as 1987. The recession, which brought down ad revenue, didn’t help either.

The Marine Midland Bank has assured Fairmont that it will work with the company’s current management “while the company’s financial structure is reorganized under court protection.”

**THRASHER TO REPRISE AS VP**

This week Eric Thrasher was named Vice President of Black Music Promotion at Reprise Records.

Thrasher, whose career began in 1975 when he was manager of Soul Brothers Records in his hometown of Little Rock, comes to Reprise after spending six years at Motown, most recently as National Promotion Director.

“I am very excited about the opportunity to work with the Warner/Reprise family and with music industry leaders such as Benny Medina and Ray Harris,” Thrasher said. “And, of course, I look forward to working with all the high-caliber artists found on the Reprise label.”

“Eric is truly a natural resource in black music promotion,” said Benny Medina, Warner Bros. Records Sr. Vice President A&R/General Manager, Black Music Division. “Exceptional experience, enthusiasm and know-how combine to make him one of the most respected names in our industry. I join with the rest of the company in extending him a heartfelt welcome to Reprise.”

**Tanter To KSRF/KOCM as MARS/FM Goes Jazzy**

Well-known Los Angeles programmer Lawrence Tanter has been named program director of 103.1 FM. 103.1FM includes two stations, KSRF-Santa Monica and KOCM-Newport Beach. KOCM simulcasts KSRF’s programming.

Though station officials declined to give detailed information, the outlet’s new jazz programming replaces techno-rock station MARS/FM which breathed its last last week. The format switch will take place on September 7.

Tanter, who is known to Los Angeles Lakers fans as the public address announcer for the team’s home games, has programmed KACE/FM, KLIT/FM, KUTE/FM and KJLH/FM, all in Los Angeles. “We are pleased to welcome a professional of Lawrence Tanter’s caliber to the new team,” said station owner Ken Roberts.

**Bisson Upped at Columbia**

Columbia Records exec Todd Bisson has been promoted to National Director, Alternative Music Promotion. He was National Manager, Alternative Music Promotion.

Bisson, who is located in New York, will not only run Columbia’s Alternative and Adult Alternative promotion department, but he will coordinate the efforts of the Sony College Rep Department and Progressive Music Marketing.

---

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For details, call Carol Anne Strippel, 410-955-2849.

HEALTH NEWS FEED

NEWS

Bisson cont. from previous page

Management.

"As Alternative music becomes more and more important in the mix, I'm so glad that Todd will be leading the format into the nineties for Columbia," said label Senior Vice President, Promotion Burt Baumgartner. "His insight into developing and breaking new Alternative artists will be welcomed."

RADI-O-RAMA

Bulletin: This just in: Pyramid Broadcasting, which owns 11 radio stations and Atlantic Radio, which owns four stations have agreed to a merger. Info next week...A change of heart: KNAX-Fresno, CA PD/morning talent Brad Chambers has decided not to take the KRAK-Sacramento PD position as reported earlier. EZ Communications VP of Programming, Tim Murphy, is looking to fill the position...Jan Jeffries has been upped to Operations and Program Director for KHTX/KRST-Riverside/San Bernardino, CA. Jeffries has been the morning man on KHTS since earlier this year...At KROG/FM-Medford, OR, Michele Michaels has moved to morning drive from afternoon drive, and takes over MD duties. Michele will take calls from 11A-5P daily...Former B96 (WBBM/FM)-Chicago air personality Baltazar can now be heard from 6-10P on Hot 97 (WQHT)-New York...Alistair Jeffs has been named Public Affairs Director at KUSF-San Francisco. He replaces Fil Slash, who left the station to take an on-air position at KKDJ-Fresno...At KXXR/FM-Kansas City, MO, the new music coordinator and 10-2P personality is former Q106.5 (KYQJ)-Wichita MD/night personality Alan Smith...After 3 years at WBXX-Battle Creek, MI 2-1/2 at #1, OM Joe Dawson left the building September 4. Joe can be reached at (616) 965-4520...New MD at KKNB-Lincoln, NE is Ken Williams, who moves from his 7P-12M air slot to 3-7P...Chris Bailey is the new PD at KKYB-Bryan/College Station, TX. Chris worked with the station's GM Mike Connor at Y99-Tyler, TX in the mid-eighties and had great success, so the two are ready to re-live history...Northern Exposure Jeremy Todd is the new MD at KPXR-Anchorage, AK...News from Sunny 108 (KSYZ)-Grand Island, NE: Afternoon personality/MC Crash Davis (aka Todd McCarty) is leaving the station to handle the swing shift at 93KROCK (KRRK)-Omaha...Changes at KKYX/FM-San Angelo, TX: MD Robert Elfman has been upped to PD and moves to the 3-7P air shift. Former PD Scotty Snipes moves to 7P-12M and takes over production duties. No new MD has been named...The Carolina Chapter of the Young Black Programmers Coalition (YBPC) will hold its third annual masquerade ball and awards show on October 10. Proceeds will benefit YBPC's scholarship drive and professional bound program. For information call Frankie Darcel or Netta Wright at (704) 333-0131...The fifth annual National Conference of College Broadcasters will be held November 19-22 at the Omni Biltmore Hotel in Providence, RI. Formally the National Association of College Broadcasters, Associate Director JoAnn Forgett at (401) 855-2225...Craig Swope has purchased what used to be KZFF/FM and now is Eagle 103 (KQLE)-Carson City, NV, and changed the station's format to Hot A/C. He also owns KPTL/L-A-Carson City, which has switched from A/C to oldies...The Traveler's Radio Guide is an up-to-date listing of radio stations in California and Nevada. For info write The Traveler's Radio Guide, P.O. Box 1085, Pleasanton, CA 94566..."Gad Doiter is Vice President, International Marketing, Epic Records.

Jason Whittington is Director of Sales for Geffen and DGC Records.

ROTATIONS

As we went to press we learned that Windham Hill has suffered staff cutbacks. Details next week...In San Francisco, a federal appeals court has re-instated felony charges against Joe Isgro, Ray Anderson and Jeffrey Monka. The three were originally indicted in 1989 on a total of 57 charges in connection with alleged payola...Virgin's Michael Plen is moving his base of operations to New York, but expect to see a lot of him on the West Coast. He's going to be a bi-coastal executive...Stephen Sharp is Senior Director of National Promotions at Asylum Records. He was most recently Regional Promotion Manager West Coast for Artist Records...Geina Horton, Regional Promotion Manager for Giant Records, was laid off effective August 25. Her territory, which was Northern California, will be absorbed by the company's L.A. office. The seven-year promotion vet has also worked at Chrysalis. She also has radio experience, with stints in the Carolinas as well as at Y108 and KBPI-Denver. Geina's looking to stay in records and can be reached at (415) 255-9635...At Capricorn, Joe Babka has been named Southeast Regional Promotion Manager. He moves to the label from EMI-Minneapolis, where he was Promotion/Marketing Manager...The newly-formed TNT Records has begun staffing, beginning with Dito Godwin who's Senior VP A&R and veteran promotion ace Ray Tusken, who's VP Promotion...Former Los Angeles Times pop music critic Duff Marlowe has been appointed Senior Director, A&R for Chrysalis...continued next page
WHAT DO 1,500 RADIO STATIONS KNOW THAT YOU DON'T?

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To subscribe, or for more information, call Irene Minett at ABC Radio Networks at (212) 456-5582.
ROTATIONS cont. from previous page

Records...Peter Ganbarg has been upped from A&R Manager to Director of A&R at SBK Records...Mary Hyde is National Publicity Director for Warner/Reprise Records' Nashville Division. She returns to the label after two years hiatus...Capitol's Dave Rothstein lost all his possessions in a fire that engulfed his apartment building in the early a.m. hours on Monday, August 24. Dave escaped with only his Sawyer Brown jacket and Poison hat. If you'd like to call and cheer him up, try (510) 814-3122...What's expected to be the world's largest songwriters convention, Songwriters Expo 16, will be held October 31 and November 1 in Los Angeles. For info call (213) 467-7823...John Gaydon has been named managing director of PolyGram Television International (PTI)...At Columbia Records, Chrissy Murray has been appointed Director, Black Music Publicity...Former S.O.U.L. and Def Jam executive Bill Stephney has inked at joint venture deal with Tommy Boy. Stepsun Entertainment will be a separate entity from Tommy Boy, with its own A&R, marketing, promotion and creative services department. Joining Stephney will be former S.O.U.L. and Def Jam staffer Dawn Greco, and former 4th and Broadway national director of promotion Tanya Cepeda...Congratulations to Jason Minkler who was named Warner Bros. Marketing Manager of The Year. Jason works out of Denver. Also honored at WEA's sales meetings, held recently in Los Angeles, was Darren Eggleston of the company's Detroit branch. Darren was named Rookie of the Year...What do you do when you rear end a truck in the Lincoln Tunnel, and only when the handcuffs are on do you realize your driver's license expired three years ago?? If you're PLG's Senior Director, Top 40 Joe Riccitelli (now known as "Crash"), you call your boss, Johnny Barbi first, and then you call Z-100's Frankie Blue and get your Cathy Dennis record added. Joe's out of jail—but can he drive??

Tom Gorman has been named Vice President of Promotion at Imago Recording Company.

Adrian L. Miller is Director of Rap Music/A&R at Buzz Immortal Records.

BIRTHDAYS
Compiled by Diane Rufer
Our Best Wishes and HAPPY BIRTHDAY To:
Thom Walsh, WQHQ-Salisbury, MD 9/5
Elaine Locatelli, Columbia Records 9/6
Yvonne Olson, Network Forty 9/6
Carl Cross, Arista Records 9/6
Alexis Bronson, Touche Records 9/6
Kourtney Robbins 9/6
Kathy Goodin 9/6
Ce Ce Peniston, David Allen Coe, Mel McDaniel 9/6
Sheilah Bowman, Metro Traffic 9/7
Chris Jonz, Warner Bros. Records 9/7
Tom Hughes, KWNG-Red Wing, MN 9/7
Pat Linton, KDFI-FM-Decorah, IA 9/7
Kevin Collins, POWER94-S Junction City, KS 9/7
Chrisie Hynde (Pretenders) 9/7
Jay Ziskrout, Arista Records 9/8
Mike Stone, KLYK-Longview, WA 9/8
Laura Jacobsen, WYTE-Stevens Pt., WI 9/8
Bob Galliani, Galliani Bros. Marketing 9/8
Jim Lee, KFAT/FM-Covallis, OR 9/9
Bill Kanui 9/9
Tom Wopat, Billy Preston 9/9
Dave Stewart, Freddy Weller 9/9
Michelle Meisner, Elektra Entertainment 9/10
Les Garland, Video Jukebox Network 9/10
Ginger McFadden, RCA Records 9/10
Hollywood Harrison, KQID-Alexandria, LA 9/10
Tony Bazis, KRCK-Omaha, NE 9/10
Michael Newman, KGON/FM-Salinas, CA 9/10
Chris James, Q104-Gadsden, AL 9/10
Joe Feliciano, Tommy Overstreet 9/10
Maureen Guinan, Elektra Entertainment 9/11
Kim White 9/11
Hosh Gureti, KMEL-San Francisco, CA 9/11
Joe Patti, WVLV-Vineland, NJ 9/11
Harry Corrnick Jr. 9/11
Keith Nafily, KMEL-San Francisco, CA 9/12
Roger Vestal, WZDQ-Jackson, TN 9/12
Ron Herbert, Jeff McCluskey & Associates 9/12
George Jones, Barry White, Maria Muldaur 9/12

WEDDINGS
Our WEDDING BELLS rang on August 29th for KEITH CHAMBERS, Marketing/Music Director at Broadcast Programming, and his fiancée, DENEEN RICHARDSON.

...WEDDING BELLS rang on September 12th for TOM STARR, Seattle Promotion Manager for EMI Records, and his fiancée, MICHELLE FARRIS.
Our CONGRATULATIONS and Best Wishes to the happy couples!!

Yes! I want to be a Gavin subscriber.

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FORMAT

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the GAVIN REPORT
MARILLION

THE NEW SINGLE

"NO ONE CAN"

From the album

"Six Of One, Half - Dozen Of The Other"

38 STATIONS AFTER JUST ONE WEEK!
### MOST ADDED

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<tr>
<th>Artist</th>
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<td>PM DAWN</td>
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<tr>
<td>EN VOGUE</td>
<td>(Atco/EastWest America)</td>
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<tr>
<td>MICHAEL W. SMITH</td>
<td>(Reunion/Geffen)</td>
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<td>BAD COMPANY</td>
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<tr>
<td>THE CURE</td>
<td>(Fiction/Elektica)</td>
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<tr>
<td>CATHY DENNIS</td>
<td>(Polydor/PLG)</td>
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### CERTIFIED

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<td>CATHY DENNIS</td>
<td>You Lied To Me</td>
<td>(Polydor/PLG)</td>
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<td>How About That</td>
<td>(Atco/EastWest America)</td>
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### TOP TIP

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<tr>
<td>ERASURE</td>
<td>Take A Chance On Me</td>
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<td>Modern treatment of the Abba</td>
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<td>noteworthy chart</td>
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### RECORsed TQ WATCH

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<td>uptempo Rock 'N Roll</td>
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<td>medicine for the Fall.</td>
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Editor: Dove Sholin
Assoc. Editor: Annette M. Loi

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### CHARTBOUND

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<td>I Wanna Make Love To You</td>
<td>(Impact/MCA)</td>
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<td>LINDSEY BUCKINGHAM</td>
<td>Countdown</td>
<td>(Reprise)</td>
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<td>PM DAWN</td>
<td>I'd Die Without You</td>
<td>(Gee Street/LaFace/Arista)</td>
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**SLAUGHTER** - Real Love (Chrysalis/ERG)

**EN VOGUE** - Free Your Mind (Ato/ EastWest America)

**MICHAEL W. SMITH** - I'll Be Here For You (Reunion/Geffen)

**GEORGE LAMOND** - Where Does That Leave Love (Columbia)

**TYLER COLLINS** - It Doesn't Matter (RCA)

**THE CURE** - Letter To Elise (Fiction/Elektra)

**ERASURE** - Take A Chance On Me (Mute/Elektra)

**SASS JORDAN** - You Don't Have To Remind Me (Impact/MCA)

**MATERIAL ISSUE** - What Girls Want (Mercury)

**THE PARTY** - Free (Hollywood)

**DAVID CASSIDY** - For All The Lonely (Scotti Brothers)

**SNAP** - Rhythm Is A Dancer (Arista)

**CROWDED HOUSE** - Weather With You (Capitol)

**SOFIA SHINAS** - The Message (Warner Bros.)

**THE COVER GIRLS** - Thank You (Epic)

**ARRESTED DEVELOPMENT** - People Everyday (Chrysalis/ERG)

**STEVE PLUNKETT** - When The Tables Turn (Quality)

**BEACH BOYS** - Hot Fun In The Summertime (Brother)

**MARILLION** - No One Can (Capitol)

**BABYLON A.D.** - So Savage The Heart (Arista)

**FASTER PUSSYCAT** - Nonstop To Nowhere (Elektra)

**VOICES** - Yeah! Yeah! Yeah! (Zoo)

**BILLY JOEL** - All Shook Up (Epic)

**CHARLES CHRISTOPHER** - Think About It (Charisma)

**WAILING SOULS** - All Over The World (Chaos/Columbia)

**CRACKER** - Happy Birthday To Me (Virgin)

**SPIN DOCTORS** - Little Miss Can't Be Wrong (Epic)

**MORRISSEY** - Tomorrow (Sire/Reprise)

**A.B. LOGIC** - The Hitman (Interscope/Atlantic)

**STEVIE B** - Pump That Body (LMR/Epic)

**TIMMY T.** - Cry A Million Tears (Quality)

**Dropped:** #34 - Technotronic, #38 - Rodney Crowell, #40 - The Outfield, Howard Jones, Rozalla, Lionel Richi, Indecent Obsession, The Men, House Of Lords, Curtis Salgado and the Stilettos.
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<td>BRYAN ADAMS - Do I Have To Say The Words? (A&amp;M)</td>
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<td>CATHY DENNIS - You Lied To Me (Polydor/PLG)</td>
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<td>BAD COMPANY - How About That (Atco/EastWest America)</td>
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<td>RHYTHM SYNDICATE - I Wanna Make Love To You (Impact/MCA)</td>
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<td>LINDSEY BUCKINGHAM - Countdown (Reprise)</td>
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<td>PM DAWN - I'd Die Without You (Gee Street/LaFace/Arista)</td>
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<td>SLAUGHTER - Real Love (Chrysalis/ERG)</td>
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<td>3</td>
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<td>THE CURE - Letter To Elise (Fiction/Elektra)</td>
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<td>56</td>
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<td>1</td>
<td>—</td>
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<td>ERASURE - Take A Chance On Me (Mute/Elektra)</td>
<td>59</td>
<td>20</td>
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<td>3</td>
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Total Reports This Week 250 Last Week 248

Hit Factor is a percentage of stations playing a record which also have it Top 20, ie: 100 stations playing the record- 60 stations have it in their Top 20. Hit Factor = 60%
From its earliest days, two "Ts" have gone together—teens and Top 40 radio. Sacrificing a loyal base of teen listenership has proven disastrous for way too many stations over the years. Today many programmers are still scratching their heads, wondering what happened and what they can do to recover.

Consultant Garry Wall, in his weekly newsletter "Media Madness," sends along some fascinating information, compiled by Northbridge, Illinois-based Teenage Research Unlimited (TRU). TRU has completed ten years of studying teen behavior and attitudes, and some startling changes have occurred.

Here's their Top Ten list: 1) TEENS ARE LESS MATERIALISTIC. In the past five years, equating money and success has declined by 50%. Only 32% of teens think money is important in 1992. 2) TEENS CARE MORE ABOUT SOCIAL ISSUES. Nearly two-thirds say that they care more about making the world a better place. Biggest issues: AIDS, drinking and driving, the environment. 3) TEEN ATTITUDES TOWARD FAMILY/RELIGION IN DECLINE. Though a majority still find both important, each issue finds teens 20% less likely to agree than five years ago. 4) RAP EMERGES AS A CULTURAL FORCE. Almost 80% of teens say that rap is "in," making it their favorite kind of music. 5) AFRICAN-AMERICAN INFLUENCE IS POWERFUL. Extending to entertainment and fashion as well as music, it's even spreading into mainstream television "Fresh Prince..." "In Living Color," "A Different World." 6) TEENS TEND TO PERSONALIZE THEIR OWN FASHION. Unlike past generations, today's teens tend to dress individually. As a result, teen fashions encompass many styles. 7) SPORTS ARE IN. Both for males and females. Ten years ago, it was mostly males and a few females. Today, most teens like sports. Boys average ten hours a week playing/attending sports; girls average six hours. 8) TEENS ARE ECONOMICALLY MORE POWERFUL. Since 1986, teen earning power has increased by 50%, and tops $95 billion annually. 9) TEEN POPULATION IS ON THE RISE. For the first time in seventeen years, the number of twelve-to-nine-year-olds is growing at a group. The census bureau projects this trend to continue until at least the year 2005. 10) ADVERTISERS ARE RECOGNIZING TEENS MORE THAN EVER. From MTV to teen magazines and other alternative advertising. Sponsors want the teen market. Radio doesn't get its share, and maybe it's because radio doesn't recognize the real value of teenaged listeners, or how to reach beyond media buyers.

Next week, Garry shares his views on the reluctance of owners and GMs to embrace the teen audience.

He'll also be printing a special issue of "Media Madness" for those attending the NAB. I would especially urge you to get a copy and read his first commentary, "Re-thinking Research."

Momentum keeps building for k.d. LANG, with some programmers previously on the fence now firm believers in the wide appeal of this song. Top Ten at WAPE, WJMX, WZQQ, WBBQ, WJAT/FM, WZDO, Q95FM, THE END, Q107, 102 KISS, WNNO, KVHT, KKEZ, KGZS, KEEZ/FM, KWOD and KQIX ADDS include: KISI Los Angeles, KDWB Minneapolis, Z100 New York, WDFX Detroit, WQPO Harrisonburg, VA, KPAT Sioux Falls, SD, KKY'S Bryan, TX, WFMF: Baton Rouge, LA, WLZ Cadillac, MI, KF1Z Idaho Falls, ID, etc.

When talking hot, it's impossible to overlook KWS, who charts #1 for the second week at Z100 and shows a HIT FACTOR growth of 29% to 41%. Exploding at WPST 22-15, B94 28-21, Q105 22-17, WRX 34-21, WHDQ 38-27, WYKS 37-29, TOWER 98 30-18, WTCF 18-12, KFMC 37-27, WCIL 23-12, KBQW 14-9, WBKB 16-6, KMGR 22-17, KZMG 30-24, KEM 29-22 and KWOD 20-10. WNCI Columbus moves JADE into the Top Ten 12-10 joined by KISS 108 Boston 11-10, WILL/FM Willimantic, CT 13-6, WQGN Groton, CT 13-10, KIMN Ft. Collins, CO 11-8, etc. Strong gains at WAOA 26-19, MIX 99 9KHI 23-16, FUN 107 22-16, WDFX 19-13, WKBQ 18-12, WABB 21-13, KSTN 20-13, KISI 26-19, KQOD 24-24 and B95 18-11. Top ten female requests for SWING OUT SISTER's "Am I The Same Girl?" at KBBF Madison, IA where MD Todd Wise charts it 27-18 and reports response is especially good from "upper demo women who recognize the song." New on: POWER 102, MIX 96.5, BOSS 97, KC101, Q95FM, WAKA, KKHT, WGIQ, Y94, KSZYM/FM, KQQU, KCHH, KISX, WDIX, WMME/FM, WLVY, WYAV/FM, MIX 107.3, WDFX and WPLJ. Early positive reaction to BAD COMPANY's "How About That" has it listed top thirty in quite a few markets including WAAL/FM Binghamton "week's biggest winner - 28-22," WNNI Daytona Beach, KZ103 Tupelo, WPST Trenton, WJET Erie, 93QID Alexandria, WDF Marion, WYNNU2FM Jackson, WNSL Laurel/Hattiesburg, XL93 Grand Forks, KDWB Minneapolis, WQCY/FM Quincy, WTBX Duluth, KEGL Dallas, KWTX Waco, FM104 modesto/Stockton, etc.

ERASURE's rendition of "Take A Chance On Me" rolls up a 10% HIT FACTOR thanks to early top twenty action at B94.7 Redding 3-2, 104 KRBE Houston 9-9, B96 Chicago 23-15 and Q102 Cincinnati 10-8. Coming on board this week: WBEC/FM Pittsfield, WPST Trenton, POWER 99 Atlanta, WDJX Louisville, WTCF/FM Saginaw, MI, KKY'S Bryan, TX, POWER 106 Los Angeles, Q106 San Diego, etc. (Annette M. Lai) Boosted by 80 ADDS, PM DAWN jumps from 21 reports to 101 and goes from RECORD TO WATCH last week to CHARTBOUND. Gaining at early believer KWIN Stockton 6-3 along with Q106 18-13, KS104 12-8, KME 11-8, KTFM 27-20, KJYK 20-18, WLFX 27-20 and KISS 108 28-21. It's just the beginning for the SPIN DOCTORS at THE END in Cleveland where after 11 weeks, it busts into their Top Ten with a 13-10 move. ADDs include: KEGI, KWOD, WPST, WQYY, KXXR, WJAT/FM, WPST, WLVY, KAFF, WBBQ, WAAL/FM, KTMT, KQIX, WZYQ, WYKS, WKMZ, WFC, KCCQ, KMOK, etc. HIT FACTOR climbs to 16% for VOICES' "Yeah! Yeah! Yeah!" with the hottest movement at WPGC 10-7, POWER 106 18-14, KHTN 21-19 and KMLE 23-13. New on: HOT97.7, B94, KDOG, KJYK, WQGN, KZMC, WWQV and 93QID.

MD Chuck Tisa at EAGLE 106 Philadelphia flashes that THE HEIGHTS (band from Fox Network television show of the same name) are generating about thirty calls an hour. Fox has been playing the song in promos for the show and they've bought tons of radio time around the country. Buzz is getting loud and Capitol says it should be on your desk soon. Official ADD date is September 21st.

Also, an election year special is causing a lot of interest—"Hard Times" by FRESH BUSH AND THE INVISIBLE MAN on I.R.S. Will Bill Clinton demand equal time?

September 4, 1992/tthe GAVIN REPORT
### MOST ADDED

**PETE ROCK & C.L. SMOOTH**  
Straighten It Out  
(Elektra)

**CHUBB ROCK**  
Lost In The Storm  
(Select/Elektra)

**YZ**  
Return Of The Holy One  
(Livin' Large)

**DIAMOND & THE PSYCHOTIC NEUROTICS**  
Best Kept Secret  
(Chemistry/Mercury)

**MAY MAY**  
When I Enter His Mind  
(Scotti Bros.)

### TOP TIP

**COMMON SENSE**  
Take It EZ  
(Relativity)

Takin' it EZ this week are Jeff B of WTUL-New Orleans and Rob 1 & The Fly-ID Crew of KCSN-Northridge, CA.

### RECORD TO WATCH

**SHANTE**  
Deadly Rhymes  
(Livin' Large)

Down 'wit the Big Mama this week are Rockbarry of KUCR-Riverside and K-Nyce of WJMH-Greensboro, NC.

### CHARTBOUND

**N 2 DEEP** - Back To The Hotel  
(Profile)

**MILES DAVIS/EASY MO BEE** - The Doo Bop Song  
(Warner Bros.)

**CYPRRESS HILL** - Real Estate  
(Ruff House/Columbia)

**SCARFACE** - Money And The Power  
(Rap-A-Lot/Priority)

**FU SCHNICKENS** - True Fuschnick  
(Jive)

**FATHER MC** - One Nite Stand  
(Uptown/MCA)

**KID SENSATION** - The Weekend  
(Nastymix/Ichiban)

**CRUSAVERS FOR REAL HIP HOP** - That's How It Is  
(Profile)

Dropped: #27 Gang Starr, #32 Dr. Dre, #33 Black Sheep, #36 Nubian Cracker, #40 Ultra Magnetic MC's, Percee-P & Ekim, The Bomb Flexi-Disc.
GET BETWEEN A ROCK AND A SMOOTH PLACE

the follow-up single and video to the #1 "They Reminisce Over You (T.R.O.Y.)" from the album Mecca and the Soul Brother

Produced by DJ Pete Rock for Untouchables Entertainment
Co-Produced by CL Smooth for Untouchables Entertainment
Executive Producers: Edward Ferrell (DJ Eddie F) for Untouchables Entertainment and Mr. Dance Rcss

On Elektra Compact Discs and "Magnetic" Cassettes

NEW HIP HOP RELEASES by Brian A. Samson

Yo! I'm back to wrek in full mental focus and ready to share a wealth of street knowledge with you from the South. As most of you know, after Jack The Rapper, Darryl Linsey and I took the Alamo mobile and took an indepth street tour through Atlanta, Columbus, GA, Montgomery, AL, Birmingham, Charlotte, NC, Greensboro, Norfolk, VA, Richmond, Washington, D.C., Baltimore, MD, Philadelphia, and ended in New York. From this tour we had the valuable opportunity to meet most of our Radio and Retail correspondents in each city. To those of you who thought I was just kickin' the leisure thing, let me tell you it was more of educational vacation. From this tour of South and Northeast will come a profile of each region within the next two months. Highly recommend such a tour to all Retail and Radio promotion reps, the experience is priceless. Now back to the bizzwacks...

First shout goes to Jamison Grillo, formerly of P.W.L. America, on his hiring as National Director of College & Mixshow Promotions at Tommy Boy Records. Congrats to Albie as he moves into a soon to be announced Marketing position. Give them the honors at (212) 722-2211...Congrats to Delicious Vinyl's National Director of Urban Promotions Tom Bracamontes who will make the East Coast move to Tommy Boy records by the end of September. Give him the shout at (212) 465-2700...Shouts to Def Jam's Thomas "DJ Ebony" Lytel as he makes the inside move from their Mid-Atlantic Region to the post of National Director Radio Promotions. Give him props at (212) 420-0790...Look for the newly added Reggie-Dancehall show at 102Jamz-Greensboro, NC, hosted and produced by Gavin Rap Reporter DJ K-Nyc. He needs immediate service, so contact him...I wanna send special thanks to the co-sponsors of the first annual Gavin Membrane Exchange gathering. A deep supportive shout goes to DJ Nab and the staff of NAYTON TIME Syndicate along with WRAS-Atlanta's Talib & Randall Moore. Special shoutout to Eric & Ern at Priority Records, Marthe Reynolds & J.C. at P.W.L. America, Albie & John Monroe at Tommy Boy, Hamburger Harry & Linsey "Newwld" Williams at ERG, Rockbarry at Hollywood Basic, Jimmy O at Ichiban, Sincere at PLG and Darryl "D-Money" Linsey...Special thanks to Darryl Chambers of Armands Retail-Philadelphia for hosting a slammin' dinner gathering of Philadelphia's Radio and Retail executives. Special hospitable shouts to: Bill Brown & Craig Davis-Xpert Promotions, Bruce Webb-Webb's Department Store, King James, Michael Smith-Tower, Steve Wright-Armands Retail, JoJo-Impact, Phillip E. Dickerson, Don Mack-WUSL, Joe Colari-WUSL, Colby Colb-WUSL, Al Knight & A.J.-WKDU, Jazzy Jeff, Schooly D, Cash Money, CEB-Rags To Riches Records, Rob Plummer, Frank Verik-Cat Club, Fox Hall on Broad Street, and Jackie-Mahones. Special shout to our new Gavin Rap Reporter DJ Byron "Zulu" Franklin & DJ J-Ski from Q102-Philadelphia. Zulu & J produce a three hour Rap show entitled "The Hip Hop Review" every Sunday 6-9pm. Contact him at (609) 844-6474...Bailey Communication's Hip Hop Countdown & Report is slammin' hard at Frank Schefield's WHOV-Hampton, VA Saturday afternoon. To subscribe to the industry's number one syndicated Rap network contact Greg Johnson at (213) 969-0011...C'ya!
The Kris Kross krazy continues with the ride of a lifetime:

"I Missed The Bus" the new single from the Triple Platinum album, "Totally Krossed Out."

Don't miss Kris Kross on tour:

**September**

1. Norfolk, VA
2. Baltimore, MD
3. Richmond, VA
4. Long Island, NY
5. New York, NY
6. Hershey, PA
7. Buffalo, NY
8. Washington, DC
9. Pittsburgh, PA
10. Maple, ON
11. Williams Barre, PA
12. Roughhouse, NY
13. Atlanta, GA
14. Raleigh, NC
15. Charlotte, NC
16. Phoenix, AZ
17. Los Angeles, CA
18. Irvine, CA
19. Bakersfield, CA
20. Santa Clara, CA
21. Kansas City, MO

**October**

1. Memphis, TN
2. Chicago, IL
3. Detroit, MI
4. Highland Heights, OH
5. Kitchener, ON
6. Nashville, TN
7. Louisville, KY
8. St. Louis, MO
9. San Bernardino, CA
10. Fresno, CA
11. Sacramento, CA
12. Reno, NV

You'll be pissed if you miss it.
In my last article, I explored the concept of bias in probability surveys. We know there is bias in every survey. We just need to know what the nature of the bias is, and the degree to which it might affect the results. Research companies routinely employ mathematical models to remove bias; however, my article also admitted that such bias remains.

I hear many broadcasters using terms like "truth" and "accuracy" when referring to the numbers printed in an Arbitron report. First of all, we don't know what the "truth" is. We believe the research companies are measuring radio listening behavior, but we don't know that for a fact. The last time the radio industry tried to validate radio listening measurement techniques was in 1965 with All Radio Methodology Study (ARMS). Much has changed in the radio industry and in society in the nearly thirty years since ARMS. It may be time to find out whether Arbitron's diary, or any other method, is really measuring the public's tuning behavior.

We can quickly learn the accuracy of the survey the way Arbitron measures accuracy. They look at data gathering as a process. They just calculate the actual number of human mistakes. For example, they may compare data entry work to the actual diary or check edits versus the Station Information files. They will always track to find out if the stated methodology was followed. Accuracy as used by many broadcasters connotes that the survey results are correct. Researchers use a term called "reliable" that measures the "goodness" of the number. Reliability answers the question as the chances of the same number occurring again if the survey was repeated. The back of the Arbitron book has a reliability table. For every cume and average quarter hour rating in the report, you can go to the trouble of calculating the range that number has. For example, a 3.0 rating may mean that in 95% of the cases should this survey be repeated, the resulting estimate will fall between 2.5 and 3.5.

So, the radio survey has bias. Most research companies want to remove as much bias as possible because they want to properly represent the population they are measuring. Can they remove all bias? No. Some bias cannot be accounted for. Human nature being what it is, we can at least say that a certain type of bias may be consistent from survey to survey. For example, the percentage of people who lie about their exact age. As long as it does not seriously affect radio listening estimates, it is tolerable.

How is bias removed? Another dirty word to radio broadcasters is applied here. "Weighting" is the mathematics used to remove bias.

The process is called simple balancing. It considers certain attributes of the respondents that will not allow them to count for more than their fair share of the population. In an Arbitron radio survey the controls for bias are age, sex, race/ethnicity, and sampling using (county, portion of county, HDBA, HDHA). These are called the "marginals." The process weights up or down the value of each diary based on the percentage of the population it represents. In the Arbitrends there is also balance for a month. No single month's sample can represent more than one-third of the three-month survey.

Check page 3A of an Arbitron Local Market Report. You'll note that for each demographic group there is an estimate of the population as a percentage of all those 12+. There are sixteen marginals for age and sex. You'll then see the percentage of diaries returned to Arbitron from each population group (% Unweighted). We know that radio listening behavior varies between men and women and by age group. Therefore, if any one group is over- or under-represented, it could distort the findings of the survey. Hence, fewer diaries are returned from an age/sex cell than the percentage of this group in the populations, these diaries are weighted up. For example, if the population of Men 18-24 represents 6% of the total 12+ population, but only 4% of the unweighted in-tab percentage, these diaries are then weighted up 50% to adjust for the under-delivery of the sample for that age/sex cell.

There is also a marginal for each sampling unit within the Metro, TSA or ADI. Check page 2B to find out whether a particular sampling unit was weighted up or down. Compare the percentage of in-tab by sampling unit versus the percentage of population.

If you get the Station Mechanical from Arbitron, you will see that each diary has an individual weight which is the cumulative effect of the sample balancing process. This weight is called the Person-Per-Diary-Value (PPDV). You will learn that in relation to all other diaries that are in-tab, this diary represents this many "people." Notice the hedging remark in the previous sentence. This one diary's PPDV is relative to all other diaries in-tab.

The full name for this statistical process (for Arbitron trivia buffs) is "Iterative Marginal Weighting." In marginal weighting, the balancing is against 12+. When the computer calculates one marginal, it causes the other marginals to change. In order to balance against the population, the computer keeps refining the estimate. Each pass of the sample through the computer is called an "iteration." Most markets require about six iterations in order to balance.

Is all this sample balancing good or bad? Yes and no. It's good to remove the bias of differential return of sample by critical determiners of behavior like age and sex. It is good to remove the effect of differential return from ethnic and racial groups whose choice of stations and listening patterns are known to be different. It is also good to remove the bias of sampling unit and differential return. Stations that can cover only one part of a metro area versus all counties are mighty glad that some compensation is made to adjust the survey so that one portion of the metro versus another is neither over nor under-represented in the final analysis. Weighting is bad if the percentage of diaries from one of the marginal classes is extremely low by comparison, or if the actual numbers of diaries in-tab are so few as not to give a meaningful reading. We've all seen "Strange Numbers" from time to time. Too few diaries is often the case. And, their impact is heightened by them being weighted up.

This is just the tip of the iceberg in understanding "sample balancing" within the ratings system. At least you now have a better appreciation for the process of getting the diaries to represent the population.
**URBAN CONTEMPORARY**

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**RECORD TO WATCH**

**BRUCE SAUNDERS**

Touch You There (RCA)

Although title leads one to believe it's a ballad, surprise—you can dance to the infectious tune.

**TOP TIP**

**VANessa WILLIAMS**

Work To Do (Wing/Mercury)

Vanessa certainly must be wallowing in her "Comfort Zone," releasing what looks like her fifth! hit from the album.
UP & COMING

ARTIST TITLE LABEL

- 5 DON-E - Love Makes The World Go Round (Gee Street/Island/PLG)
- 6 MIKE DAVIS - Ain't No Stoppin' Us Now (Jive)
- 8 * MICHAEL COOPER - Let's Get Closer (Reprise)
- 22 * TREY LORENZ - Someone To Hold (Epic)
- 22 1 WENDY MOTEN - Step By Step (EMI/ERG)
- 4 * THE GOOD GIRLS - Just Call Me (Motown)
- 3RD AVENUE - Let's Talk About Love (Solar/Epic)
- 6 * PRINCE MARKIE DEE & THE SOUL CONVENTION - Trippin. (Columbia)
- 7 * BRUCE SAUNDERS - Touch You There (RCA)


INSIDE URBAN

BOBBY BROWN RELEASED AT PARTY!

Simply titled “Bobby,” the long-awaited Bobby Brown album was released with a flourish on August 25. Shown at the album release party are (L-R) Andu Nekin, Asst. GM, Home Audio, Matsushita; David Weitzner, President, MCA Recreation Services; Al Teller, Chairman, MCA; newcomers Whitney Houston and Bobby Brown; Sid Sheinberg, President, MCA Inc.; Richard Palmese, President, MCA Records; Ernie Singleton, President, Black Music, MCA; Louie Silas, Jr., Exec. VP A&R, Black Music, MCA.

BOBBY BROWN'S “Hummin' Around” snaps BTM's three-week streak at number one. Gregg Diggis, WKYS-Washington, D.C., makes Chuckii Booker's "Games" his RTW saying, "We're just getting great phones on it." Thomas Bacote, WIOA-Atlanta, makes PM Dawn's "I'd Die Without You" his RTW saying, "Well produced and a good sounding record—another monster from the 'Boomerang' soundtrack." Sylvester Ryal, WWCR-Albany, agrees, saying, "Excellent slow jam that will undoubtly do well in all formats! I must give it up for the act!" Rockey Love, KB9-Monroe, makes LOKEY1's "I Got A Hang 4 Ya" his RTW saying, "ConfunkShun never sounded so good!" Stan Boston, WNHC-New Haven, agrees saying, "This smooth ConfunkShun-sounding song should do well with young and old. It has the potential to be a big debut for this new group." Rick Neal, KJMM-Anchorage, makes K.M.C. KRU'S "Nothin' But A Party" his RTW saying, "If radio or clubs play this record it will be nothing but a party. It's slammín'—especially the Butcher's R&B mix. Check it out." Kimberly Kaye, WKFX-Jackson, like MIKE DAVIS' "Ain't No Stoppin' Us Now" saying, "Great remake of the McFadden & Whitehead tune—great adult song." Stan Allen, WMX-1 Tupelo, likes BRUCE SAUNDERS' "Touch You There" saying, "I'd say he's goin' to 'touch the top ten really soon!" We agree and make it our Record To Watch—adds at KJLH, WLOU, KQAR, KGK, KBMS, and WJFX. Basil Smikle, WBBR-Ithaca, makes CARON WHEELER'S "I Adore You" his RTW saying, "The hottest song from the 'Mo Money' soundtrack is looking to move rapidly up the charts ahead of everybody else." Caryn Lee, WZM-NA, says "Hummin' Around" and adds, "I think this is about to go through the roof! Exploding!" Pamela Hall, WHUR-Washington, D.C., likes AFTER 7's "Kickin' It!" and says, "Receiving good phones as it climbs the chart." Top Tip, VANESSA WILLIAMS' "Work To Do" is already in medium rotation at WKYS, WRKS, WVCR and WMZX, and has been added at WOWJ, KJMX, KMJJ, KQXL, WXFA, WLOU, WPEG, WWDM, WWHO, WWOT, KARW, KKFX and KJMM. Chao for now, Betty.

NEW RELEASES

by John Martinucci

PM DAWN - 'I'd Die Without You' (Gee Street/Island/Arista)
The Boomerang Soundtrack is set adrift once again with help from the laidback duo PM Dawn. Prince Be and DJ Minutemix put together another beautiful ballad where smooth beats and piano patters create a dreamy atmosphere that could easily find you taking a mental vacation.

EnVOGUE - 'Free Your Mind' (Atlantic)
Ever since I saw Cindy, Terry, Dawn and Maxine rock the house on Saturday Night Live with a hard-hittin' version of "Free Your Mind," I've been sold on it. After talking to some of the 17 programmers who added EnVogue this week, I decided that if any of you guitar-shy questionnaires play any of Michael Jackson's guitar-laden tracks, Janet's "Black Cat" or have contributed to the Isley Brothers success, then these fiercely funky divas have a three words for you—"Free Your Mind."

JOE PUBLIC - I've Been Watchin' (Columbia)
Joe Public is coming with the third from their self-titled debut album. The foursome keeps it coming with a hip-hop flavored R&B groove laced with a helluva hook.

KRIS KROSS - I Missed The Bus (Ruffhouse/Columbia)
The two Chris have been heating the airwaves since their debut back in February. "I Missed The Bus" is the third release from their multi-platinum album, Totally Krossed Out. The duo's braggadocio style is put on hold as they comment of the mishaps of missing the bus. Check it out: Kris Kross (who is pushing 13) already have a biography out. It's available in your local hip bookstore.

THE "HALLELUJAH" CHORUS (Various Artists) - HALLELUJAH! (Reprise)
Quincy Jones conducts an all-star chorus featuring performers from the secular and Gospel music worlds. Because there's so much talent contributing to this powerful track, there's just not enough space to list names. Adapted and composed by Michael O. Jackson and take 6's Mervyn Warren and Mark Kibble, this lead selection is part of the Handel's Messiah. A Soulful Celebrations project whose proceeds will benefit the Children's Defense Fund. Prepare to be uplifted.

ALBUM CUTS

O'JAYS - Can't Say Goodbye (Bebe's Kids Soundtrack)
MARRY J. BLIGE - I Don't Want To Do Anything
MC LYTE - Ice Cream Dream (Mo' Money)
BIG DADDY KANE - A Job Ain't Nothin' But Work (Mo' Money)
LARRY SPRINGFIELD - Stand By My Woman
MINT CONDITION - Single To Mingle
ISLEY BROTHERS - Searching For A Miracle/Red Hot

The Gavin Report/September 4, 1992
### HIT FACTOR

**Reports** | **Adds** | **Heavy** | **Medium** | **Light** | **Hit Factor Weeks**
--- | --- | --- | --- | --- | ---
Bobby Brown - Humpin' Around (MCA) | 64 | 1 | 57 | 7 | — | 100% | 6
HI-FIVE - She's Playing Hard To Get (Jive) | 64 | — | 55 | 8 | 1 | 98% | 7
R. Kelly and Public Announcement - Slow Dance (Hey Mr. DJ) (Jive) | 62 | 1 | 57 | 5 | — | 100% | 8
Freddie Jackson - I Could Use A Little Love (Right Now) (Capitol) | 64 | — | 56 | 6 | 2 | 96% | 9
Rude Boys - My Kinda Girl (Atlantic) | 62 | 1 | 52 | 8 | 2 | 96% | 10
Ralph Tresvant - Money Can't Buy You Love (Perspective/A&M) | 63 | — | 58 | 5 | — | 100% | 10
Boyz II Men - End Of The Road (Motown) | 62 | — | 59 | 3 | 1 | 98% | 10
Chaka Khan - You Can Make The Story Right (Warner Bros.) | 57 | — | 40 | 14 | 3 | 94% | 10
Jade - I Wanna Love You (Giant/Reprise) | 58 | 1 | 36 | 19 | 3 | 94% | 8
Tevin Campbell - Alone With You (Qwest/Warner Bros.) | 62 | 4 | 21 | 33 | 8 | 87% | 6
Jodeci - I'm Still Waiting (MCA) | 62 | 5 | 21 | 31 | 10 | 83% | 7
Mary J. Blige - Real Love (MCA) | 62 | 5 | 21 | 29 | 12 | 80% | 8
After 7 - Kickin' It (Virgin) | 59 | 2 | 12 | 42 | 5 | 91% | 5
Troop - Sweet November (Atlantic) | 59 | 1 | 7 | 39 | 13 | 77% | 5
Al B. Sure! - Right Now (Warner Bros.) | 61 | 2 | 1 | 44 | 16 | 73% | 4
Arrested Development - People Everyday (Chrysalis/ERG) | 53 | 3 | 15 | 27 | 11 | 79% | 4
East Coast Family - 1-4 All-4-1 (BIV 10/Motown) | 51 | — | 15 | 27 | 9 | 82% | 7
Gerald Levert - Can You Handle It (Atco/EastWest America) | 58 | 2 | 3 | 38 | 17 | 70% | 4
Babyface featuring Toni Braxton - Give U My Heart (LaFace/Arista) | 46 | — | 32 | 12 | 2 | 95% | 11
Miko Howard - Ain't Nobody Like You (Giant/Reprise) | 58 | 2 | 4 | 32 | 22 | 62% | 4
Miles Davis - The Doo-Bop Song (Warner Bros.) | 45 | 1 | 21 | 19 | 5 | 88% | 8
Melisa Morgan - Through The Tears (Pendulum/Elektra) | 44 | 2 | 15 | 20 | 9 | 79% | 8
Caron Wheeler - I Adore You (Perspective/A&M) | 55 | 5 | 3 | 26 | 26 | 52% | 4
EPMD - Crossover (RAL/Def Jam/Chaos) | 46 | 1 | 8 | 26 | 12 | 73% | 8
Lorenzo - Real Love (Alpha International) | 40 | 1 | 23 | 11 | 6 | 85% | 13
Third World - Committed (Mercury) | 38 | — | 10 | 21 | 7 | 81% | 11
TLC - Baby-Baby-Baby (LaFace/Arista) | 33 | — | 21 | 8 | 4 | 87% | 14
Brian McKnight - The Way Love Goes (Mercury) | 36 | — | 15 | 16 | 5 | 86% | 14
Michael Jackson - Jam (Epic) | 35 | — | 14 | 16 | 5 | 85% | 10
Rhonda Clark - Must Be Real Love (Tabu/A&M) | 37 | 2 | 1 | 20 | 16 | 56% | 5
Das Effx - Mic Checka (Atco/EastWest America) | 34 | 3 | 4 | 16 | 14 | 58% | 5
Chuckii Booker - Games (Atlantic) | 41 | 18 | 1 | 8 | 32 | 21% | 2
Voices - Yeah! Yeah! Yeah! (Zoo) | 35 | 4 | — | 16 | 19 | 45% | 3
Father MC - One Nite Stand (Uptown/MCA) | 37 | 6 | — | 14 | 23 | 37% | 3
Full Force - Quickie (Capitol) | 34 | 1 | 1 | 12 | 21 | 38% | 3
Lisa Stansfield - A Little More Love (Arista) | 30 | — | 4 | 21 | 5 | 83% | 8
Lio-Key? - I Got A Thang 4 Ya (Perspective/A&M) | 29 | 9 | — | 6 | 23 | 20% | 2
The Cover Girls - Wishing On A Star (Epic) | 28 | — | 10 | 13 | 5 | 82% | 11
Gary Brown - Somebody's Been Sleepin' In My Bed (Capitol) | 23 | — | 5 | 13 | 5 | 78% | 11
Lionel Richie - My Destiny (Motown) | 22 | 1 | 1 | 12 | 9 | 59% | 5

### Crossover Chart

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**September 4, 1992**
**ADULT CONTEMPORARY**

**MOST ADDED**

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<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
</tr>
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<tbody>
<tr>
<td>MIKE W. SMITH (70)</td>
<td>70</td>
<td>Patty Smyth - Sometimes Love Just Ain't Enough (MCA)</td>
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<tr>
<td>ANNE LENNOX (54)</td>
<td>54</td>
<td>Peter Cetera - Restless Heart (Warner Bros.)</td>
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<td>STEVE EMERSON, SUZY BOGGUS</td>
<td>3</td>
<td>Celine Dion - Nothing Broken But My Heart (Epic)</td>
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<tr>
<td>CURTIS STIGERS (31)</td>
<td>31</td>
<td>Billy Joel - All Shook Up (Epic)</td>
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<tr>
<td>LINDSEY BUCKINGHAM (26)</td>
<td>26</td>
<td>Jennifer Warnes - Rock You Gently (Private Music)</td>
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<tr>
<td>BRENT BOURGEOS (25)</td>
<td>25</td>
<td>Rodney Crowell - What Kind Of Love (Columbia)</td>
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<tr>
<td>ELTON JOHN</td>
<td>1</td>
<td>Elton John - The One (MCA)</td>
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<tr>
<td>Lindsey Buckingham (26)</td>
<td>26</td>
<td>Watson Phillips - Give It Up (SBK/ERG)</td>
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<tr>
<td>BRYAN ADAMS</td>
<td>9</td>
<td>Bryan Adams - Do I Have To Say The Words? (A&amp;M)</td>
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<td>SWING OUT SISTER</td>
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<td>Swing Out Sister - Am I The Same Girl (Fontana/Mercury)</td>
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<td>CAROLE KING</td>
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<td>Carole King - Now And Forever (Columbia)</td>
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<tr>
<td>KURT HOWELL</td>
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<td>Kurt Howell - We'll Find The Way (Reprise)</td>
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<tr>
<td>LIONEL RICHIE</td>
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<td>Lionel Richie - My Destiny (Motown)</td>
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<td>EPHRAIM LEWIS</td>
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<td>Ephraim Lewis - Drowning In Your Eyes (Elektra)</td>
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<td>TOAD THE WET SPROCKET</td>
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<td>Toad The Wet Sprocket - All I Want (Columbia)</td>
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<td>OLIVIA NEWTON-John</td>
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<td>Olivia Newton-John - Deeper Than A River (Geffen)</td>
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<td>DAVID SANBORN</td>
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<td>David Sanborn - Bang Bang (Elektra)</td>
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<tr>
<td>RICHARD MARX</td>
<td>22</td>
<td>Richard Marx - Take This Heart (Capitol)</td>
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<tr>
<td>ERIC CLAPTON</td>
<td>23</td>
<td>Eric Clapton - Layla (Reprise)</td>
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<tr>
<td>BEACH BOYS</td>
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<td>Beach Boys - Hot Fun In The Summertime (Brother)</td>
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<td>JON SECADA</td>
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<td>Jon Secada - Just Another Day (SBK/ERG)</td>
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<tr>
<td>CURTIS SALGADO &amp; THE STILETTOS</td>
<td>26</td>
<td>Curtis Salgado And The Stiletto's - I Shouted Your Name (Sire/Warner Bros.)</td>
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<tr>
<td>LINDSEY BUCKINGHAM</td>
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<td>Lindsey Buckingham - Countdown (Reprise)</td>
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<tr>
<td>LINDA EDER AND PEBBO BRYSON</td>
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<td>Linda Eder And Peabo Bryson - You Are My Home (Angel/Capitol)</td>
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<tr>
<td>CURTIS STIGERS</td>
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<td>Curtis Stigers - Never Saw A Miracle (Arista)</td>
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<tr>
<td>BONNIE TYLER</td>
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<td>Bonnie Tyler - Bitterblue (RCA)</td>
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<tr>
<td>CHARLES &amp; EDDIE</td>
<td>33</td>
<td>Charles &amp; Eddie - Would I Lie To You? (Capitol)</td>
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<tr>
<td>SHAKESPEAR'S SISTER</td>
<td>34</td>
<td>Shakespear's Sister - Stay (London/PLG)</td>
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<tr>
<td>KENNY LOGGINS</td>
<td>35</td>
<td>Kenny Loggins - If You Believe (Columbia)</td>
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<tr>
<td>GENESIS</td>
<td>36</td>
<td>Genesis - Jesus He Knows Me (Atlantic)</td>
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<tr>
<td>COREY HART</td>
<td>37</td>
<td>Corey Hart - Always (Warner Bros.)</td>
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<tr>
<td>ANNIE LENNOX</td>
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<td>Annie Lennox - Walking On Broken Glass (Arista)</td>
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<td>PETER WHITE</td>
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<td>Peter White - Dreamwalk (Sin-Drome)</td>
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<tr>
<td>EN VOUGE</td>
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<td>En Vogue - Giving Him Something He Can Feel (Atco/EastWest America)</td>
</tr>
</tbody>
</table>

**TOP TIP**

**MICHAEL W. SMITH**
I Will Be Here For You
(Reunion/Geffen)

Fabulous first week for the start of his sophomore A/C effort.

**RECORD TO WATCH**

**BILLY RAY CYRUS**
Could've Been Me
(Mercury)

A track that will help make him a constant rather curiosity.

**CHARTBOUND**

<table>
<thead>
<tr>
<th>ARTIST</th>
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</tr>
</thead>
<tbody>
<tr>
<td>MICHAEL W. SMITH</td>
<td>I Will Be Here For You (Reunion/Geffen)</td>
<td>70, 70</td>
</tr>
<tr>
<td>SONIA</td>
<td>Walk Away Love (I.O./RCA)</td>
<td>67, 8, 1, 30, 28, 46%</td>
</tr>
<tr>
<td>SUZY BOGGUS</td>
<td>Letting Go (Liberty)</td>
<td>59, 14, —, 25, 20, 42%</td>
</tr>
<tr>
<td>EMERSON, LAKE &amp; PALMER</td>
<td>Affairs Of The Heart (Victory Music/PLG)</td>
<td>59, 16, 2, 16, 25, 30%</td>
</tr>
<tr>
<td>STEVE PLUNKETT</td>
<td>When The Tables Turn (Quality)</td>
<td>56, 6, 3, 21, 26, 42%</td>
</tr>
<tr>
<td>DAN HILL</td>
<td>Dance Of Love (Quality)</td>
<td>55, 24, —, 11, 20, 20%</td>
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</tbody>
</table>

**Reports** | **Adds** | **Heavy** | **Medium** | **Light** | **Hit Factor** | **Weeks**
--- | --- | --- | --- | --- | --- | ---
70 | 70 | — | — | — | 46% | 1
67 | 8 | 1 | 30 | 28 | — | 5
59 | 14 | — | 25 | 20 | 42% | 3
59 | 16 | 2 | 16 | 25 | 30% | 3
56 | 6 | 3 | 21 | 26 | 42% | 5
55 | 24 | — | 11 | 20 | 20% | 2

**KID STARR**

**VICKY HART**

**CHARTBOUND**

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COMING HOT ON THE HEELS OF ONE OF THE BIGGEST HITS OF THE YEAR

THE NEW SINGLE

"COULD'VE BEEN ME"

FROM

BILLY RAY CYRUS

A/C Mix On Your Desk Now

Gavin Record To Watch
R&R Most Added
MAC Most Added

FROM "SOME GAVE ALL"

• The #1 LP in the country
  14 weeks straight
• Nearing quadruple platinum

Produced by

JOE "TICK" SCAIFE

Management: JACK MCTADDEN

© 1992 Polygram Records, Inc.
JOHN McVIE’s
GOTTA BAND WITH LOLA THOMAS “NOW I KNOW”
GAVIN A/C 33*-28* 91 STATIONS 69% HIT FACTOR
Wahr Add
KbaU Add
WrfC Add
Kbolheavy
Kfmo heavy
Kkrb heavy
Also On:
Waff, wtsx, kcre, ktid, wabj, wem, wfro, whai, whsy, wttt, wgmt, klss

K.D. LANG
“CONSTANT CRAVING”
GAVIN A/C 31-27 74% HIT FACTOR
16 WEEKS ON THE CHART
R&R 4*
AMONG THE CURRENT BELIEVERS IN A CONSTANT CRAVING
Kbig k103 kesz kost kmjc
Krno wffx wmjq wmxv wzny
Y92 kmxv b100 kelo wbxm
Wwde Wbsb

COREY HART
“ALWAYS”
GAVIN A/C DEBUT 37* 88 STATIONS
Wmtz add
Kbol Add
Klss Add
Wyco add
Wcod Add
Wrfc Add
Wahr Add
Already On
Wqlr, wkdq, wsul, kkld, kaaK, kKuZ, wsky, kbg, wckq
KURT HOWELL
"WE'LL FIND THE WAY"
GAVIN A/C 14*-12* 156 STATIONS 88% HIT FACTOR
63 HEAVY REPORTS INCLUDING:
WQLR  WFFX  WAHR  KTID  KKUZ
KKLD  KBOL  KAAK  KFYR  WEIM
WFRO  WHAI  KCMJ  KLWN
ALSO ON:
KMJC, WKYE, WBDX, K103, KELO, KMXV, KRNO,
WLDR, WIVY, KESZ, KIDX, WZNY, Y92

ERIC CLAPTON
"LAYLA"
GAVIN A/C HOT 30*-23* 138/18
67% HIT FACTOR
WMXV ADD  KESZ ADD  KELO ADD  KRLT ADD
KITA HEAVY  KFOR HEAVY  WFFX HEAVY  WELI HEAVY
ALSO ON:
WBSB, WZNY, KMXV, CKFM, Q104, K103, KKLD, WSKY, WQLR,
KSDN, KIDX, WLDR

LINDSEY BUCKINGHAM
"COUNTDOWN"
GAVIN A/C HIGHEST DEBUT 29*
4TH MOST ADDED 115/26
WKYE ADD  B100 ADD  WMT/FM ADD  WOBM ADD
WFRO ADD
ALSO ON:
KMXV, KMJC, K103, WQLH, WSUL, WFFX, WEIM, KXLK, KKLD
UP & COMING

Reports Added

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<th>ARTIST/TITLE/LABEL</th>
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<tr>
<td>KENNY ROGERS - I'll Be There For You (Reprise)</td>
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<tr>
<td>DANCE WITH A STRANGER - Everyone Needs A Friend (RCA)</td>
<td>36</td>
<td>3</td>
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<td>DEVON SQUARE - Bye Bye Route 66 (Atlantic)</td>
<td>33</td>
<td>4</td>
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<tr>
<td>FIRST CALL - I'll Always Come Back To You (Epic)</td>
<td>32</td>
<td>7</td>
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<td>MARY-CHAPIN CARPENTER - I Feel Lucky (Columbia)</td>
<td>29</td>
<td>4</td>
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<td>DAVID CASSIDY - For All The Lonely (Scotti Brothers)</td>
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<td>11</td>
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<td>BRET BOURGEOIS - Funky Little Nothing (Charisma)</td>
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<td>ROBIN CROW - Sleepwalking (Rendezvous/RCA)</td>
<td>27</td>
<td>3</td>
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<td>E - Are You &amp; Me Gonna Happen (Polydor/PLG)</td>
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<td>RITA COOLIDGE and LEE GREENWOOD - Heart Don't.. (Critique/Caliber)</td>
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<td>BILLY RAY CYRUS - Could've Been Me (Mercury)</td>
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<td>BOYZ II MEN - End Of The Road (Motown)</td>
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<tr>
<td>JOE COCKER - Now That The Magic Has Gone (Capitol)</td>
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Dropped: Howard Jones, Vanessa Williams, Annie Lennox (Why), Bruce Cockburn, Sophie B. Hawkins.

INSIDE A/C by Diane Rufer and Ron Fell

With 90% of her play in HEAVY, PATTY SMYTH's "Sometimes Love Just Ain't Enough" takes the #1 slot from PETER CETERA's "Restless Heart."

BILLY JOEL's "All Shook Up" benefits from "Honeymoon In Vegas" hot first week at the box office (it beat Clint Eastwood's "Unforgiven" among others.) A healthy 92% of all players are committed to quality rotations. Moving into the Top Ten at #8 is WILSON PHILLIPS' "Give It Up," with 82 HEAVY reports and 12 more ADDs including K100, KAVV/FM, KKLD, KPAY, KXLL, WBMM/FM, KSSK/FM and KB01.

UP #24 to #19 to #13, LIONEL RICHIE's "My Destiny" scores another dozen ADDs this week including WQH/FM, KBOI, KMAS, KWLO, KWNG, KVAV/FM and WCPZ etc.

EPHRAIM LEWIS' "Drowning In Your Eyes" blasts into the A/C Top Twenty with 148 stations and a better than two-thirds HIT FACTOR. Among the new are WSFL, Q104, WOBE/FM and WFPS. The HOTTEST track in the format is ERIC CLAPTON's acoustic version of "Layla" from his new Unplugged album. The new include KESZ, WMXV/FM, KELO/FM, KBAU/FM, WABJ and WLVT.

The "Countdown" continues for LINDSEY BUCKINGHAM as he leads all newcomers onto the chart by debuting at #29. More than half the format is on it, while nearly 60% of stations on it more than a week are HIT FACTORing. New at WMT/FM, WKB, WFKO, B100 and WOBM/FM.

The newest CURTIS STIGER, "Never Saw A Miracle," may turn-out to be the biggest hit from his debut album. In three weeks it already has charted at #31 with a third straight week in the MOST ADDED box where it is averaging 38 ADDs a week. New for KI103, WBDX/FM, KTID, WGMT, WJLK, WAFL and WEL etc.

Labelmate of Mr. STIGERS and cover girl of this week's Gavin, ANNIE LENNOX, debuts at #38 with a two-week airplay total of 112 station and 54 are new this week. New at CKFM, KAAK, KIDX/FM, WBYE, JOY99, KESZ, KBLQ, KEYI, WMT/FM and WBDX/FM.

Congratulations to MICHAEL W. SMITH for winning #1 MOST ADDED this week with 70 stations out-of-the-box including WZYN, KKUZ, WQLR, WLDR, KMJC/FM, KKLD, KESZ, KBOI, WEIM, WHAI, WCKQ and WT5X.

Last week's RECORD TO WATCH, EMERSON, LAKE & PALMER's "Affairs Of The Heart," gathered 16 new ADDs, bringing its A/C total to 59 stations. Those new are WBEC, WPXZ, WCVA, WGCD, WMQ, WNHC, KLBQ, KWAT, KGKW, WHIZ, WLKI/FM, KBOI, KCRE, KGLE and KLOG. Now in rotations are WMNW, WSSY, KAYL, KLKC, KLRQ, KSCB, KZLT, WJJY, WDN, WLDW, WRCO, WWGZ, KBMG, JOY99, Q92/FM among others.

Proving he's not a one hit phenomenon, BILLY RAY CYRUS's "Could've Been Me" debuts in UP & COMING in its first week of release. ADDed at 21 A/Cs with WHAI, WEIM, WMSQ, WZLT, WOH, KLSS, KZLT, WQLR, WDKQ, KKKL and KTID included.
ALBUM SALES FAST APPROACHING 600,000

DO YOU BELIEVE IN US

THE FOLLOW-UP SINGLE AND VIDEO TO THE TOP 5 HIT "JUST ANOTHER DAY"

Dave Verderery,
MD/KBIG-Los Angeles
"Jon Secada's 'Just Another Day' was a #1 record for KBIG-look for really big things from this artist."

Geno Pearson,
MD/KHMX-Houston
"Great uptempo follow up to a #1 smash. Sounds like Jon Secada will be around for a long time."

Produced by Emilio Estefan Jr., Jorge Casas and Clay Oswald
Management: Emilio Estefan Jr. for Estefan Enterprises, Inc.
**HIT FACTOR**

A/C Research: Diane Rufer/Ron Fell

<table>
<thead>
<tr>
<th>Artist(s)</th>
<th>Title</th>
<th>Label</th>
<th>Reports</th>
<th>Adds</th>
<th>Heavy</th>
<th>Medium</th>
<th>Light</th>
<th>Total</th>
<th>Hit Factor</th>
<th>Weeks</th>
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<tr>
<td>PATTY SMYTH</td>
<td>Sometimes Love Just Ain't Enough</td>
<td>MCA</td>
<td>209</td>
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<td>3</td>
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<td>PETER CETERA</td>
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<td>Warner Bros.</td>
<td>204</td>
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<td>171</td>
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<td>7</td>
<td>96%</td>
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<tr>
<td>CELINE DION</td>
<td>Nothing Broken But My Heart</td>
<td>Epic</td>
<td>196</td>
<td>7</td>
<td>139</td>
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<td>91%</td>
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<tr>
<td>BILLY JOEL</td>
<td>All Shook Up</td>
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<td>JENNIFER WARNES</td>
<td>Rock You Gently</td>
<td>Private Music</td>
<td>176</td>
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<td>126</td>
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<td>What Kind Of Love</td>
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<td>WILSON PHILLIPS</td>
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<td>SBK/ERG</td>
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<td>66</td>
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<td>7</td>
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<td>BRYAN ADAMS</td>
<td>Do I Have To Say The Words?</td>
<td>A&amp;M</td>
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<td>84</td>
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<td>SWING OUT SISTER</td>
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<td>Fontana/Mercury</td>
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<td>KURT HOWELL</td>
<td>We'll Find The Way</td>
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<td>75</td>
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<td>46</td>
<td>86</td>
<td>14</td>
<td>83%</td>
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<tr>
<td>MADONNA</td>
<td>This Used To Be My Playground</td>
<td>Sire/Warner Bros.</td>
<td>148</td>
<td>—</td>
<td>80</td>
<td>51</td>
<td>17</td>
<td>88%</td>
<td>11</td>
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<tr>
<td>KATHY TROCCOLI</td>
<td>You've Got A Way</td>
<td>Reunion/Geffen</td>
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<td>—</td>
<td>60</td>
<td>56</td>
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<td>13</td>
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<tr>
<td>BONNIE RAITT</td>
<td>Come To Me</td>
<td>Capitol</td>
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<td>47</td>
<td>65</td>
<td>24</td>
<td>81%</td>
<td>9</td>
<td></td>
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<tr>
<td>GLENN FREY</td>
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<td>—</td>
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<td>66</td>
<td>15</td>
<td>88%</td>
<td>12</td>
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<tr>
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<td>Drowning In Your Eyes</td>
<td>Elektra</td>
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<td>All I Want</td>
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<td>DAVID SANBORN</td>
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<td>RICHARD MARX</td>
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<td>ERIC CLAPTON</td>
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<tr>
<td>BEACH BOYS</td>
<td>Hot Fun In The Summertime</td>
<td>Brother</td>
<td>112</td>
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<td>58</td>
<td>21</td>
<td>81%</td>
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<tr>
<td>JON SECADA</td>
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<td>SBK/ERG</td>
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<td>CURTIS SALGADO and the STILETTO'S</td>
<td>I Shouted Your Name</td>
<td>JRS/BFE</td>
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<td>K.D. LANG</td>
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<td>Sire/Warner Bros.</td>
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<td>16</td>
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<td>JOHN McVIE'S &quot;GOTTA BAND&quot;</td>
<td>Now I Know</td>
<td>Warner Bros.</td>
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<td>14</td>
<td>49</td>
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<td>LINDSEY BUCKINGHAM</td>
<td>Countdown (Reprise)</td>
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<td>Angel/Capitol</td>
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<td>CURTIS STIGERS</td>
<td>Never Saw A Miracle</td>
<td>Arista</td>
<td>114</td>
<td>31</td>
<td>6</td>
<td>38</td>
<td>39</td>
<td>36%</td>
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<tr>
<td>KENNY LOGGINS</td>
<td>If You Believe</td>
<td>Columbia</td>
<td>82</td>
<td>—</td>
<td>19</td>
<td>40</td>
<td>23</td>
<td>71%</td>
<td>17</td>
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<tr>
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<tr>
<td>KENNY LOGGINS</td>
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<td>82</td>
<td>—</td>
<td>19</td>
<td>40</td>
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<td>71%</td>
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<td>Jesus He Knows Me</td>
<td>Atlantic</td>
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<td>22</td>
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<td>COREY HART</td>
<td>Always (Warner Bros.)</td>
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<td>ANNIE LENNOX</td>
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<td>23</td>
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<td>PETER WHITE</td>
<td>Dreamwalk (Sin-Drome)</td>
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<td>38</td>
<td>17</td>
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<tr>
<td>EN VOGUE</td>
<td>Giving Him Something He Can Feel</td>
<td>Atco/EastWest America</td>
<td>71</td>
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<td>9</td>
<td>41</td>
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**PLUS FACTOR**

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<th>LW</th>
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<td>LINDSEY BUCKINGHAM</td>
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<td>25%</td>
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<tr>
<td>ANNIE LENNOX</td>
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<td>31</td>
<td>25%</td>
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<td>ERIC CLAPTON</td>
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<td>SUZY BOGGUSS</td>
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<td>MARY-CHAPIN CARPENTER</td>
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<td>27</td>
<td>20%</td>
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<td>DAN HILL</td>
<td>20</td>
<td>20</td>
<td>20%</td>
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<tr>
<td>OLIVIA NEWTON-JOHN</td>
<td>46</td>
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<tr>
<td>COREY HART</td>
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<td>42</td>
<td>18%</td>
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<td>23</td>
<td>38</td>
<td>15%</td>
</tr>
<tr>
<td>CHARLES &amp; EDDIE</td>
<td>36</td>
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<td>11%</td>
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<td>DANCE WITH A STRANGER</td>
<td>17</td>
<td>27</td>
<td>10%</td>
</tr>
<tr>
<td>DEVON SQUARE</td>
<td>17</td>
<td>27</td>
<td>10%</td>
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</tbody>
</table>

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%
BANG BANG
DAVID SANBORN

the new single and video
from the album Upfront
Produced by Marcus Miller
Management: Patrick Rains & Associates

Gavin A/C 21*
129/10 75% Hit Factor
R&R A/C 28.24*

Gavin Top 40 37*34*
R&R CHR 39*33*

DROWNING IN YOUR EYES
EPHRAIM LEWIS

the new single and video
from the debut album Skin
Produced by Kevin Bacon and Jonathon Quarmby
for Manna Productions
David Harper Management Ltd.
Executive Producer: Mick Cater

Gavin A/C 23*18*
148/12 68% Hit Factor
R&R A/C Breaker 27*22*

Gavin Top 40 39*35*
R&R CHR Debut 37*

On Elektra Compact Discs and "Elektra" Cassette
It's the summer of 1992. That means anyone who was a fan of Top 40 radio in its early days (the mid-fifties) is, at the very least, in his or her mid-forties. Chances are that person has outgrown today's Top 40 and has sought refuge in other forms of contemporary music radio. If recent reports can be believed, Adult Contemporary, the most listened to music format in American radio, has absorbed the fallout over the past decade. Yet Adult Contemporary radio is perceived as a format with relatively insignificant impact on music sales. The format is still in search of a meaningful identity, and still suffers from being defined by its detractors by what it doesn't play rather than by what it does play. Such perception is hardly universal, but there's enough of a consensus to prevent the format from claiming its appropriate place in the hearts and minds of the record industry.

The "conventional wisdom" goes something like this:

• A/C radio has no demonstrable enthusiasm for the current music it plays. Few currents are played per hour and those chosen are already proven and are "risk-free."
• A/C radio listeners don't spend much money on pre-recorded music or live concerts, nor do they watch much MTV or VH-1.
• The only remaining activists among adults who patronize new music are Country fans. All other adults want classic oldies.
• Adults are not made to feel comfortable in record stores and those adults who do patronize retailers are only there to continue their conversion of favorites from vinyl to compact disc.

Some of the above "wisdom" is, unfortunately, still true. The format is not current-driven, as most successful A/C stations win by playing more music from 1991 and earlier than from 1992. A/C can, and does, become a validator of certain adult-appealing records by its desire and ability to play the true format hits, not for weeks at a time, but for many months at a time, whereas its more youthful competitors, such as Top 40, burn hits to a crisp and often have to retire even great records a few weeks after introduction.

The commonly held belief that adults recently re-entered the marketplace only to convert their vinyl to compact disc is true, but changing at the same time. Adults are slowly regaining confidence in retailers, and their faith in the technical excellence of the hardware has completely re-awakened the recently disenfranchised audiophile who had given up
Richard Marx — “Chains Around My Heart” FROM RUSH STREET
Tom Cochrane — “Washed Away” FROM MAD-MAD WORLD
Joe Cocker — “Now That The Magic Has Gone” FROM NIGHT CALLS
Portrait — “Here We Go Again?” FROM PORTRAIT
Rachelle Ferrell — “‘Til You Come Back To Me” FROM RACHELLE FERRELL
Bemshi — “Where’s My Daddy” FROM WOMANCHILD

CAPITOL ARTISTS AND THEIR NEW SINGLES...
It's a winning platform any way you play it on Capitol compact discs and cassettes.
on vinyl and didn't accept the metal cassette as a fair substitute. According to recently published data on prerecorded music sales in the U.S., 58% of all dollar volume in sales is attributed to adults over the age of 25, and nearly 40% of all sales were made to persons over 30 years of age. When you consider that this is a nearly $8 billion industry, the adult must become a target of any intelligent record company.

Since we last took space in this magazine to create a forum for A/C radio, perhaps the biggest single positive statement made about the music has come from within the corporate bosom of major record companies as many—not all but many—have given capable men and women the title Vice President of Adult Contemporary Music. We salute the companies on their wisdom and are happy to see some parity coming to play within the hierarchy of companies who have had VPs in lesser formats for decades.

We recently polled national Adult Contemporary promotion executives at the leading record companies on these and other A/C-related issues and found, not surprisingly, that conventional wisdom comes up short on reality.

Adult Contemporary radio does sell music and can do so in large numbers. Among the scores of recent examples cited were:

Natalie Cole's Unforgettable With Love album

Bonnie Raitt's Nick of Time and Luck of the Draw albums

Jennifer Warnes' "Rock You Gently" single

Bette Midler's "Wind Beneath My Wings" single

k.d. lang's "Constant Craving" single and Ingenuous album

Beth Nielsen Chapman's self-titled debut album

Celine Dion & Peabo Bryson's "Beauty And The Beast" single

Kenny Loggins' Leap Of Faith album

John Secada's "Just Another Day" single

Kathy Troccoli's "Everything Changes" and "You've Got A Way" singles

Swing Out Sister's "Am I The Same Girl" single

Denny Mosesman of Warner Bros./Reprise notes, "There is no question that A/C radio sold Beth Nielsen Chapman. We had no video, no tour, no TV exposure, no Top 40 airplay and we sold well over 200,000 albums. I can give you a list of markets where sales immediately followed airplay on certain A/C radio stations. The fact that some A/C stations refused to play Beth in the light of this information is truly surprising to me."

Claire West, Geffen's National A/C/NAC/Jazz Promotion Director, besides citing numerous examples of acts broken at A/C radio, notes the secondary importance of A/C radio as co-supporters, along with Top 40, in the development of such format staples as Richard Marx, Elton John, Mariah Carey, etc. Says West, "When an artist breaks at A/C...they stay broken because of the time and effort it takes to establish an artist at the adult level."

"Retailers have responded by changing the look and feel of their stores, making them more consumer-friendly."

--- JERRY LEMBO

The survey came to the conclusion that it would be more healthy for Adult Contemporary music if radio could find ways to play more artists more often. One of the most severe criticisms of A/C radio is its unwillingness to play unproven music often enough for it to prove itself. And equally frustrating is the mixture of "too much" older music at the expense of "fresh" new music. RCA's Bonnie Goldner, a Vice President of Promotion, is among the many who'd like to hear more new music. "It would provide more opportunity for songs to cross over to other formats," she said. "Conversely, I have seen hit records, such as Alabama's, sell an additional 100,000 plus units when A/C airplay kicked in after the album had been a success at Country."

If you want to wind-up Denny Mosesman, ask him about the one thing that gets his goat. Denny will tell you, "I still can't believe so many A/C stations will not play a record because it has no Top 40 play. In many cases the A/C station is watching too closely a Top 40 station that has its own problems." Denny
"Special thanks to the Gavin A/C reporting stations for the overwhelming support on Rodney's Top 10 single, 'What Kind of Love'."

Jerry Lembo  
VP, A/C Promotion

Elaine Locatelli  
Director, A/C Promotion

David Forman  
Assoc. Director, A/C Promotion

See Rodney Crowell perform live Saturday, September 12th at the NAB's Marconi Awards.

Rodney Crowell

What Kind of Love


Heard by millions on The Tonight Show.

What Kind of Love  
Some Kind of Song.

COLUMBIA
goes on to note that some major A/C stations are "afraid of being the only station in town on a particular record. It's very sad."

It's certainly in the record companies' best interest to sell more music. When asked what record companies thought A/C radio could do to further promote the success of adult music, the suggestions were wide ranging. Atlantic's Mary Conroy said, "Programmers need to develop a dialogue with the local record store. Let the manager know what records have been added to the playlist," and Epic's Lynn Forman suggested a special program on new music once a week. Columbia A/C-tion Captain Jerry Lembo's laundry list included: "Work aggressively with local label reps for time buy support on core and developing artists. Sponsor in-store appearances and events. Identify music played on the station as a listener service. Publish a station playlist and distribute it retail and remotely."

Also noted was radio's continued lack of on-air identification of new music. Laura Hinson of the PolyGram Label Group wonders if radio got the message during 1989's WHEN YOU SAY IT PLAY IT campaign. Hinson pleads with A/C radio to back announce and/or pre-announce new artists. Admittedly, Adult Contemporary radio is a broadly-encompassing umbrella of infinitely different formats. Common among the majority are these desires: To reach contemporary adults; to take audience away from and/or accept refugees from Top 40 radio; to provide a music-intense, familiarity-based playlist that creates a comfort zone for the post-adolescent radio listener.

The newest incarnation in the ever-widening spectrum of A/C is what's known as Hot A/C. No definition exists for "Hot A/C." "From all appearances, the energy level is kicked-up a notch or more from more conventional A/C. Some, including yours truly, would call a majority of self-professed Hot A/Cs closet Top 40s. Ideally those Hot A/Cs could best be pegged as playing those songs that appeal to both traditional Top 40 listeners and true Adult Contemporary listeners. There's no secret that, with the advent of Rap and, to a lesser degree, Dance, some Top 40s have bailed on the traditional concept of true Top 40.

"A/C has gained so much recognition recently within the record companies due largely to the fact that we can break new artists through the format."

--KERRY WOOG & BILL CASON

Irene Vargas of Warner/Reprise thinks Hot A/Cs play the artists who are true "mainstream Top Forty." Arista's Mark Rizzo praises those Hot A/Cs that credit their audience with "still having a pulse and wanting to hear some crossover music."

RCA's Goldner says these stations are "part of a broader movement to further fragment the format as a whole" and "are primarily concerned with adapting certain types of Top 40 records to their own programming." Elektra's Linde Thurman calls Hot A/Cs "the wave of the future."

Geffen's Claire West has identified the impact of Hot A/Cs. She says they appeal to the active record buyers and seem to put new music in the foreground.

The format's critical need to develop its own music and artists was articulated by RCA's Goldner: "It's important for A/C radio to develop its own new artists. A/C radio cannot depend upon Top 40 to develop the adult artists of the future. It would therefore be prudent for the format to take control of its own [musical] destiny and break its own artists (such as Warren Hill)." Atlantic's Conroy takes it a step further by warning, "If A/C doesn't develop and support adult-appeal artists, they will be forced with having to choose from more youth-oriented acts that Top 40 is supporting." A/C's recent efforts to develop its own music has gotten the attention of Mercury's Kerry Wood and Bill Cason, who proudly note, "The A/C format has gained recognition from record companies because we can break new artists through the format."

Noting the tremendous sales figures for Country acts like Garth Brooks, Wynonna Judd, Billy Ray Cyrus, etc., we wondered if record companies thought Country music was getting more attention at A/C radio these days. The opinions were mixed, ranging from the affirmation of Claire West to the reservation of Mary Conroy and A&M's.
### Top 40 Correspondents

#### Upper Midwest

- **Ames, IA** (McCloud/Johnson-KCCD) 515-232-1430
- **Des Moines, IA** (Schaafsma/McNabb-KIB-AM) 515-282-5812
- **Davenport, IA** (Wright/Johnson-KLZ-AM) 515-468-1951
- **Iowa City, IA** (Davis/Rose-KXIC) 319-356-4598
- **Cedar Rapids, IA** (Posnansky/Spencer-KRBK) 319-556-7650
- **Evansville, IN** (Smith/Schmitt/KFCA) 812-422-7426
- **Terre Haute, IN** (Willis/Spencer/KHTQ) 812-232-8336
- **Champaign, IL** (Johnson/Blackburn-KUHL) 217-367-9550
- **Mount Zion, IL** (Brown/Spencer-KWDM) 608-927-7930

#### Rocky Mountain

- **Billings, MT** (Charlie FOX 95) 406-652-2280
- **Bozeman, MT** (Potter/Kipnis-KYVL) 406-556-3700
- **Butte, MT** (Johnson/Johnson-KBUT) 406-243-4710

#### Far West

- **Las Vegas, NV** (KNDU/Day-KMEX) 702-721-9970
- **Phoenix, AZ** (Fisher/Caporale-KFYI) 602-793-4500
- **Salt Lake City, UT** (KSL/Carlin-KSL) 801-777-1070

#### Southwest

- **San Antonio, TX** (Medrano/Johnson-KWEX) 210-731-7000
- **El Paso, TX** (Medrano/Johnson-KTSA) 915-566-9770
- **Laredo, TX** (Medrano/Johnson-KLMX) 956-427-1900

#### Central

- **St. Louis, MO** (Morrison/Johnston-KKCO) 314-644-1380
- **Pittsburgh, PA** (McCloud/Perry-KDKA) 412-357-1000
- **Cleveland, OH** (McCloud/Perry-KVON) 216-641-2500

#### Northern Midwest

- **Minneapolis, MN** (Wolter/Johnson-KSTP) 612-526-5100
- **Madison, WI** (Perry/Johnson-KHUR) 608-257-3500
- **Milwaukee, WI** (McCloud/Perry-KCGR) 414-964-7800
- **Wausau, WI** (Perry/Johnson-KQBL) 715-843-2100
- **St. Cloud, MN** (McCloud/Perry-KSTP) 320-258-3700

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### Other Regions

- **Kirkville, MO** (Kirkville, MO) 660-763-7000
- **Stevens Point, WI** (Kirkville, MO) 663-765-7575
- **Madison, WI** (Kirkville, MO) 661-765-7575
- **Fort Collins, CO** (Kirkville, MO) 663-765-7575
- **Grand Junction, CO** (Kirkville, MO) 663-765-7575

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### Music Artists

- **Upper Midwest**
  - **Sum 41**, *Dysfunction*
  - **Marillion**, *Super不由得*
  - **The Cure**, *Disintegration*

- **Rocky Mountain**
  - **Metallica**, *The Black Album*
  - **Rush**, *The Fourth Stage*
  - **Pink Floyd**, *The Dark Side of the Moon*

- **Far West**
  - **AC/DC**, *Back in Black*
  - **The Eagles**, *Hotel California*
  - **Dire Straits**, *Brothers in Arms*

- **Southwest**
  - **The Who**, *Quadrophenia*
  - **The Rolling Stones**, *Sticky Fingers*
  - **Pink Floyd**, *The Division Bell*

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### Additional Information

- **Kirkville, MO** (Kirkville, MO) 660-763-7000
- **Stevens Point, WI** (Kirkville, MO) 663-765-7575
- **Madison, WI** (Kirkville, MO) 661-765-7575

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### Contact Information

- **Billings, MT** (Charlie FOX 95) 406-652-2280
- **Bozeman, MT** (Potter/Kipnis-KYVL) 406-556-3700
RAP Northeast

SGNE: SPRINGFIELD, MA - RANDY KRUPKE
WRBZ: BOSTON, MA - MAUHA WHITE
WRRB: BOSTON, MA - BRIAN D. "D" NUNI
WHDH: BOSTON, MA - RUSTY PENDLETON (10)
WJSN: SPIN CITY, CT - LARRY MCKAY
WBFM: TAYLOR F.M., MA - DANNY DADDY

East Orange, NJ - JOE SMITH (1)
MOVIE RECORDS: 714-425-7753

Top 10
1. P. Rock & CL
2. J. Convo
3. J. Convo
4. J. Convo
5. J. Convo
6. J. Convo
7. J. Convo
8. J. Convo
9. J. Convo
10. J. Convo

Mid Atlantic

EAST ORANGE, NJ - JOE SMITH (1)
MOVIE RECORDS: 714-425-7753

Top 10
1. P. Rock & CL
2. J. Convo
3. J. Convo
4. J. Convo
5. J. Convo
6. J. Convo
7. J. Convo
8. J. Convo
9. J. Convo
10. J. Convo

Philadelphia, PA - COLBY D. MACK DJ/JOE RAND
WULS: 215-609-1800

Top 10
1. B. Rock & CL
2. J. Convo
3. J. Convo
4. J. Convo
5. J. Convo
6. J. Convo
7. J. Convo
8. J. Convo
9. J. Convo
10. J. Convo

South Atlantic

ATLANTA, GA - RANDALL MOORE
WRAS: 404-651-2240

Top 10
1. B. Rock & CL
2. J. Convo
3. J. Convo
4. J. Convo
5. J. Convo
6. J. Convo
7. J. Convo
8. J. Convo
9. J. Convo
10. J. Convo

Southeast

ATLANTA, GA - NINA BODIE
THOMAS: 404-682-1812

Top 10
1. B. Rock & CL
2. J. Convo
3. J. Convo
4. J. Convo
5. J. Convo
6. J. Convo
7. J. Convo
8. J. Convo
9. J. Convo
10. J. Convo
Northwest

ANCHORAGE, AK

HEALIWS. KJMJ 967-582-5529

Add: Cherokee, Denver, Colo.

FORD, W.J. (BROOKS/FM) 206-626-2463

HOT: C. Lou, Bob, Brown, F. Jackson, Alo, Le, S.

BOSTON, MA (MACASSAEL/CRANE-VW/CAM/FM) 617-236-5686

Add: Babyface, F. Jackson, Covergirls, 3rd Street Band.

CALIFORNIA, CA

TODAY, WA

TOM REDDICK KKFX 206-728-1250


South

WESTMINSTER, MD (BRIAN BODDON-WTRR) 410-848-5511


Baltimore, MD (FISHER/GIBBINS/FM) 410-866-9272

"Johnny Have You Seen Her?"

With outstanding vocal harmonies and their trademark sound, the new album UNTITLED takes us for an artistic ride.

Produced by The Rembrandts
Management: George Ghi, Mogul Entertainment Group
Andrea Paulini.
West sees a parallel with the early '80s
"Urban Cowboy" phase, but notes that it's a response to today's economic and social climate. "Times are tough and adults are responding to the lyrics and simplicity of melody that definitely shows through in Country music," West also offered a note of caution: "The only danger I see with this movement is the blurring of musical lines that obviously distinguish two very competitive formats.'

Conroy feels that although there is no apparent move toward Country music at A/C radio, "There should be. If the artist enjoys high visibility (Garth Brooks, Wynonna, etc.) and the record fits, A/C shouldn't hesitate to play it. A&M's Paulini doesn't hear a specific trend toward Country but said, "There does seem to be a trend to produce Country records with more of a Pop feel, creating possibilities for crossover."

Even if A/C radio can and does motivate its listeners to shake disposable dollars out of their recessionary wallets, some of the better-known retailers and lesser-known mom 'n' pop poms have to reinvent themselves as professional retailers with an environment in which an adult music purchaser can feel comfortable. We wondered if the panel felt retailers were making a conscious effort to regain adult consumers.

Lynn Forman sees a big difference between two kinds of stores. Lynn says, "I've always believed that the mall stores cater more to adults than the free-standing store." Bill Cason and Kerry Wood think the average music retailer is still somewhat "intimidating" to adults—a point further confirmed by Claire West who spoke of the damage done by indifferent sales clerks. "Unfortunately, many record stores and chains have almost gone out of their way to blow off the adult buyer," she said.

Arista's Mark Rizzo has been there when "an adult consumer with money to spend didn't feel at home in a store filled with purple-haired employees." He further adds, "Putting adult-appealing product in a more convenient, more visible spot is a smart move." Columbia's Lembo cites the currently exceptional sales of Country music, Pop boxed sets, etc. as proof that retailers are coming around to making their floor adult-oriented. "Retailers have responded by changing the look and feel of their stores and clerks, making them more consumer friendly," he observed.

Warner Music Group Chairman Bob Morgado, though not interviewed for this piece, did set a fresh new tone during his keynote address at this year's National Association of Recording Merchandisers (NARM) convention in New Orleans, when he implored merchants to re-introduce themselves to a currently unattended mass of potential buyers. Morgado said, "Traditionally the music business has been content to let each successive generation of consumers ride off into the sunset as they age. We can no longer afford to allow that to happen."

Before our friends in A/C radio get upset with our rather one-sided look at a critical relationship, let us assure you that the Gavin Report has every intention of sampling radio executives' opinions on the state of A/C. We welcome comments and suggestions from radio, and promise to make similar space available for the other side of the story in an upcoming issue. Stay tuned.

Linde Thurman
National Associate Director of A/C Promotion for Elektra Entertainment

Irene Vargas
National A/C Promotion Manager for Warner Bros./Reprise Records

Kerry Wood
Vice President of A/C Promotion for Mercury Records
STIRRING UP THE PERFECT MIX... NOW THRU '93

HOT CURRENTS...

CURTIS STIGERS

"NEVER SAW A MIRACLE"

#1 ADDED OUT-OF-THE-BOX!

The fast-reacting new single from his debut album CURTIS STIGERS.

ON TOUR WITH ERIC CLAPTON

ANNIE LENNOX

"WALKING ON BROKEN GLASS"

#1 ADDED OUT-OF-THE-BOX!

The follow-up to her Top 5 A/C smash "WHY."

From her solo debut album DIVA, now well-past Gold.

HOT FUTURES...

NEW MUSIC COMING SOON FROM:

TAYLOR DAYNE   EXPOSÉ   KENNY G   BARRY MANILOW

Little could we have known that the 1990 Eurythmics album, *We Too Are One*, would be the last from David A. Stewart and Annie Lennox. One of the eighties' most prolific and bountiful collaborations may have thrived and even succeeded on equal doses of contention, competition, friction and the violently creative mood swings of its twin towers.

The androgynous Scot, Annie Lennox, and her mystical partner, David, created such timeless classics as *Sweet Dreams (Are Made Of This)*, *Here Comes The Rain Again* and *Would I Lie To You?*, and backed them up with adventurous videos and live performances. Though filled with creative differences the Eurythmic partnership endured because both Stewart and Lennox understood the fine art of giving their music marketable depth through shameless self-promotion and exotic, boldly visual performances.

While David's restlessness could be satisfied with outside production chores, Annie had no apparent outlet until the group played its last gig in Rio de Janeiro. At that point, Annie, who had recently married German filmmaker Uri Fruchtmann, decided to take some time off to have her first child, a daughter, Lola, now a year and a half old. Lola's birth seemed to re-vitalize Annie; she decided that developing a solo career should be her next move.

With her feet firmly planted in the future, Annie Lennox is out promoting her debut solo album, *Diva*, recorded with producer Stephen Lipson. The album's first single, *Why*, has been widely embraced as one of the finest and most enduring singles of her entire career.

As the album's second single, *Walking On Broken Glass* started to take off, I talked with a happy and self-assured Lennox.
RON FELL: Your solo album, *Diva*, comes after nearly a three-year absence from recording. When the Eurythmics broke up, did you have a solo career mapped out? ANNIE LENNOX: No, not at all, far from it. I had no plans, and I didn’t want to have any plans. I just had a nice empty diary which looked very healthy to me.

RF: How did you feel after the Eurythmics farewell concert in Rio?

AL: I felt a lovely sense of relief.

RF: How would you characterize the decade of collaboration between you and Dave—were you satisfied with the result?

AL: I was totally satisfied with it in the creative sense. I think it was incredibly fruitful, and despite all our differences and our difficulties, I think we managed extraordinarily well—we kept our heads above water while keeping sane and making music. I’m quite surprised, really, at the extent of our work and I think the quality of it was consistent.

RF: Which Eurythmics songs are you most proud of?

AL: I’m very fond of a song called “You’ve Placed A Chill In My Heart,” which never struck a chord in terms of hit material here, but in terms of music and content I think it was an incredibly powerful piece of work. “Here Comes The Rain Again” was the song that really launched us in the international sense and I still really love that song. I think it works very well still, even though it was twelve years ago.

RF: Legend has it that that song was created in a half-hour session filled with total frustration between you and Dave.

AL: Yes, it was. Very often creative tensions do bring forth creative results, and very often those were the sort of situations we were in. Dave was always very enthusiastic, so I would be the one saying “no” and he would be the one saying “yes.” Between the two of us, we created something that had some quality.

RF: You’ve said that writing lyrics for some of your songs is like doing a crossword puzzle.

AL: It depends. It’s always very elusive, it’s a very strange thing. Perhaps people think it’s a simple process to sit down and write a song, but I’ve never found it to be so, I’ve always found it very exciting.

RF: There seems to be a completeness in the way you’ve been describing your professional breakup with Dave. You’ve said that it is not likely that the Eurythmics will ever play again. Is that still true?

AL: I would say so, yes.

RF: How different is it working solo?

AL: The writing process is different. When there is just you and the walls of the room that you’re in and the blank piece of paper—I find it very daunting, frankly. But in another sense, once the ideas have been forthcoming, there is a certain sense of freedom, because I am ultimately responsible for that work that I do. So I don’t have to be concerned with another person’s tastes or agreeing with another person.

RF: Tell me about the album’s producer, Steve Lipson. I don’t know his work.

AL: Steve Lipson has worked a great deal with Trevor Horn, and he worked with Frankie Goes To Hollywood and Simple Minds. I hadn’t actually heard of Steve myself, because I don’t know who people are who do these kinds of things. But it was suggested to me that I meet him. We started to work together, and I think he was a very good choice.

RF: Different producers bring a different set of skills to the project—what do you think Steve’s strengths are?

AL: Steve is a craftsman, and he’s totally dedicated to the work at hand. He works incredibly hard and he’s there at every moment. He’s not someone who is on the telephone half the time. He’s listening to the original ideas, making suggestions for arrangements at every stage of the song. He has an incredible work capacity.

RF: Has the birth of your daughter Lola changed you?

AL: Well, of course. The simplest way to answer that question is to say it’s changed me as much as it changes anybody. To a degree, my life is much more stable. Not only because I have a child, but because I have a marriage that seems to have been working pretty well for the past four years. In that context I am supported very well emotionally. I don’t have the instability of living my life out of suitcase like I had for so many years.

RF: Do you have any plans for touring?

AL: No.

RF: In the past, the Eurythmics created an album’s worth of videos in advance. You’ve done that again with *Diva*.

AL: I see the video medium as being connected to what I do musically. Since I had no plans to tour, my manager, Simon Fuller, came up with the idea to make a longform video. It seemed to be the obvious thing to do. Sophie Muller, who directs the videos, and I are very good friends, and we have a very good understanding of each other. Our approach is very simplistic. We don’t go in for elaborate storyboards and incredibly high budgets—in fact we do a lot of our work spontaneously. It wasn’t a marketing ploy, just a way to get the songs across in a visual sense.

RF: You’ve always been visual.

AL: It’s something that I’m naturally inclined to.

RF: What’s next for you?

AL: I don’t map anything out. I’m in a unique position. I can play the game my way, and that means that I can allow myself the luxury of being a human being, as opposed to being some kind of robot. It is a fantastic situation because I call the shots. That’s quite special. I’m not saying that I am a dictator—it has nothing to do with that. I’m a realist; I realize that people do want to see me, but I never wanted to live this, and I’ve made that decision. I’m giving the record company the best that I can and they realize that. I have the benefit of going away and playing things by ear, as opposed to having these full diaries and schedules that just dictate your life.
Lisa Stansfield, Arista Records recording artist, brought the crowd to their feet at a recent sold-out performance at New York City's Radio City Music Hall. Backstage after the show, Arista execs were on hand to greet the ever-talented Ms. Stansfield. Left to right: Jack Roemer, Senior VP; Tom Ennis, VP of Product Management; Rick Bisceglia, Sr. VP Promotion; Richard Sanders, VP of Artist Development; Ray Lott, Executive VP/General Manager; Gerry Griffith, Sr. VP of Black Music; Ms. Stansfield; Clint Davis, President; Ken Levy, VP of Creative Services; Jazz Summers, Manager; Doug Daniels, VP of R&B Promotion.

After a recent concert held at the Universal Amphitheater in Los Angeles, Sire/Warner Bros. Recording Artist k.d. lang flashed a happy smile with some backstage well-wishers. Pictured (l-r) Jennifer Grossherdt, National A/C Director of Warner Bros. Records; Jill Ramsdell, McD Promotion; Ms. lang; Kim Amidon, Music Director (AM co-host for KOST Los Angeles); Janine Wolf, Unistar Radio Network; Kevin McDonald, McD Promotion.

If you care to be photofilmed send your A/C shots to Diane Rufer, c/o the Gavin Report.
nothing hotter

Patty Smyth

sometimes love just ain't enough

with Don Henley

from her self-titled new album produced by Roy Bittan

r&r 6-1
gavin 2-1

nothing better

vince gill

"i still believe in you"
the title track, no. 1 country hit and ac debut of the grammy award-winning platinum artist
from his new album • now shipping gold • produced by Tony Brown

grayson hugh

"soul cat girl"
the first single and video from his new album road to freedom
produced by Bernard Edwards
How To Read & Use The Gavin A/C Pages

by Ron Fell and Diane Rufer

The Gavin Report established its A/C pages in 1967. At that time, a reporter panel of approximately fifty adult pop music stations were participating. Our research was tabulated in pencil on note pads and calculated on a manual adding machine. Many years later, our panel is up to more than two hundred and twenty-five stations and the information we receive is processed on a sophisticated Hewlett Packard office computer system.

Our research is only as good as the information we’re able to input. Each of our reporting stations does its own research to determine what it plays, and how frequently. Most Gavin A/C stations report their currents in three rotations: HEAVY, MEDIUM and LIGHT. Stations also report their ADDS and all DROPS (records which have been reported in rotations previously but are being taken out of current rotations).

Once a station’s playlist has been entered, our computer system gives each HEAVY rotation mention seven points, each MEDIUM mention five points, each LIGHT mention three points, each ADD one point and each DROP (whether to recurrent or off-air entirely) minus one point.

The computer-generated data summaries allow us to rank the forty most active records in the format, thus creating the chart itself. Part of the necessary analysis done by the Gavin’s A/C department (Diane Rufer and Ron Fell) is to interpret the growth and the fatigue of each record in its statistical profile and to determine its potential for continued growth. Any charted record the editors feel is likely to look better next week will have the artist’s name in bold type with an underline. Thus, an underlined record is one which has the stats to actually have a higher number rank next week. There is a critical difference between an underline on Gavin and records highlighted in other trades and tip sheets. To the best of our knowledge, such highlighted records elsewhere are being designated for their performance that week and such a highlight is by no means a projection for the following week.

Beyond the chart itself are other critical points. The MOST ADDED may be the simplest and most understood category. Pure and simple, this category ranks the five most added records in the format that week.

The TOP TIP category is a record which, in the opinion of the Gavin A/C department, will be the next issue’s highest chart debut. Since this category was initiated, we’ve been correct more than 90% of the time.

RECORD TO WATCH is a hunch call. A record chosen for this category is never an obvious play in Adult Contemporary radio. Such records are usually and unfortunately prejudged as being less than perfect for the format by many programmers. In our educated opinion, such prejudice should be re-evaluated. Often these RECORDS TO WATCH have proven themselves in other formats first or are just plain too good to ignore, even though their popularity in the format has yet to be validated. Quite often a RECORD TO WATCH will accumulate more than twenty ADDS the week following its designation as RECORD TO WATCH, and nearly all go on to prove themselves as significant chart plays.

CHARTBOUND records are those with enough early airplay and/or significant rotations commitments to chart the following week. Usually it takes more than 50 reports to make CHARTBOUND, yet on rare occasions, records with more than one hundred reports may still be in CHARTBOUND because they may not yet have the total points necessary to rank in the top forty of A/C stats.

UP & COMING represents other popular A/C records which have yet to make it to CHARTBOUND or the chart. The minimum number of stations required to make UP & COMING is twenty, but a record may not remain in the category if the number of DROPS exceeds the number of ADDS. Any record may re-debut in following weeks if it maintains more than twenty total stations and once again has more ADDS than DROPS.

INSIDE A/C is our attempt to give some personality to the statistics. In this section, we choose to highlight records that are extremely active. Often their mere movement doesn’t tell the whole story.

A few years back, Gavin instituted the HIT FACTOR portion of our pages to create a means by which programmers can determine how well a record is doing once it has been played. HIT FACTOR is a percentage of those stations who’ve added a record that are committed to significant rotations. As an example if a record is part of the reported playlist at 100 stations and among those 100 stations 30 stations report HEAVY rotation, 26 stations report MEDIUM rotation, 29 stations report LIGHT rotation and 15 stations report it as an ADD, the record’s HIT FACTOR is calculated by adding only the number of HEAVYs and MEDIUMS together and dividing by the number of total stations. The math on that would be 30 plus 26 divided by 100 = 56%.

HIT FACTOR is Gavin’s way of qualifying rather than quantifying information. We feel that the truest barometer of record’s success is not in the accumulation of stations, but in the success ratio from only those stations who have played the record. Smart programmers will look to HIT FACTOR to judge a record’s true performance.

Last, but certainly not least, is our PLUS FACTOR category. PLUS FACTOR is merely a ranking of record based on their weekly increase in HIT FACTOR. PLUS FACTOR reflects the conversion upward in rotation from LIGHT rotation and ADDS to significant rotation (HEAVY or MEDIUM).

We hope that the above explains to your satisfaction any questions you may have had about Gavin’s Adult Contemporary section. If we haven’t answered everything, please let us know.
"Ladykiller"

ALREADY ON:
KOKO  WDND  WMTZ
KIOO  WXVL  KOEL
KCHA  KWXX  KAYL

"Nicky Holland got her first break writing with Tears For Fears. Now she is a solo singer/songwriter with a cool song about a sweet talker."

THE GAVIN REPORT

Produced by Derek Nakamoto and Nicky Holland

"Feel So High"

Soulful, Sultry and Unique

TRUE BELIEVERS:
WEIM  KKLD  WFFX  KKRBR  KWXX  KZLT
WRCO  KKOY  KBHT  WZLT  WBEC  KCOR
Q92/FM  WOHS  KCHA

Produced by Ashley Ingram

WATCH FOR TREY LORENZ - GOING FOR ADDS SEPTEMBER 14
Twice a year we like to look back on the performance of records that receive special certification on the Gavin A/C chart pages. We look at the final peak performance of each week’s MOST ADDED, TOP TIP and RECORD TO WATCH.

As you can see from the following tables, those records that were #1 MOST ADDED peaked at an average of #3 on the chart. That group included nine eventual #1’s and only one record failed to make the Top Five.

TOP TIP, the record that the Gavin A/C department felt would be the highest chart debut the following week, averaged a peak of #7, including seven eventual #1’s, and only one record failed to make it to a Top Sixteen peak.

The weekly RECORD TO WATCH is always a hunch call and never includes an obvious adult hit. It resulted in an average chart peak of #27. The following tables represent results for the first half of 1992.

### MOST ADDED

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KICKIN' IT

the jammin' first single
from their forthcoming album TAKIN' MY TIME.
takes AFTER 7 to new heights.

And they started at the top.
Their platinum debut sent a series of No. 1 and Top Ten hits like
CAN'T STOP, READY OR NOT and HEAT OF THE MOMENT soaring up the R&B and Pop charts.

So Watch for Kevon, Melvin and Keith - AFTER 7 - to be KICKIN' IT up the charts again.

## TOP TIP

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## RECORD TO WATCH

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"Imagine an accessible Todd Rundgren and you've got a clear picture of the Brent Bourgeois potential. Not afraid to reduce expectations to a simple pop song, Brent may have his biggest A/C hit with this ditty."

A/C Review 8/14/92

"FUNKY LITTLE NOTHING"
THE DEBUT SINGLE FROM THE
FORTHCOMING BRENT BOURGEOIS ALBUM
A MATTER OF FEEL

PRODUCED BY GLENN ROSENSTEIN AND BRENT BOURGEOIS
BILL GRAHAM MANAGEMENT
ON CHARISMA TAPES AND COMPACT DISCS © 1992 CHARISMA RECORDS AMERICA, INC.
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<td>STEVIE WONDER - Part-time Lover</td>
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<tr>
<td>06/14/91</td>
<td>CHER - Love And Understanding</td>
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<td>PAULA ABDUL - Rush Rush</td>
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<td>01/13/89</td>
<td>ROY ORBISON - You Got It</td>
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<td>MARIAH CAREY - I Don’t Wanna Cry</td>
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<td>08/01/86</td>
<td>HUEY LEWIS &amp; THE NEWS - Stuck With You</td>
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<td>05/08/87</td>
<td>WHITNEY HOUSTON - I Wanna Dance</td>
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<td>LINDA RONSTADT w/AARON NEVILLE - When Something...</td>
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<td>ANITA BAKER - Talk To Me</td>
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<td>SIMPLY RED - Stars</td>
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<td>06/28/91</td>
<td>ROD STEWART - The Motown Song</td>
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<td>10/04/91</td>
<td>MICHAEL BOLTON - When A Man Loves A Woman</td>
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<td>KATHY TROCCOLI - Everything Changes</td>
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<td>BARBRA STREISAND &amp; DON JOHNSON - ‘Til Love...</td>
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<td>11/01/85</td>
<td>DIONNE WARWICK &amp; FRIENDS - That’s What Friends...</td>
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<td>02/01/91</td>
<td>WILSON PHILLIPS - You’re In Love</td>
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<td>07/11/86</td>
<td>LIONEL RICHIE - Dancing</td>
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<td>09/28/90</td>
<td>BETTE MIDLER - From A Distance</td>
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Performing by
DOLLY PARTON
WITH LES TAYLOR

From the original motion picture soundtrack album, Straight Talk (HR-61303-2/4)

Written by Dolly Parton and Bill Owens.

Produced by Greg Ladanyi and Dolly Parton.

Available on Hollywood Records Compact Discs and Cassettes

the GAVIN REPORT

BRUCE SPRINGSTEEN
Famous for his long live concerts, Bruce Springsteen's personal record is four hour and thirty eight minutes set on New Year's Eve 1980 at Nassau Coliseum on Long Island.

OLIVIA NEWTON-JOHN
In the U.K., the Olivia Newton-John duet with John Travolta, YOU'RE THE ONE THAT I WANT, is still the fifth-biggest selling single of all time.

GARTH BROOKS
When Garth Brooks' album, Ropin' The Wind, sold five million copies in its first three months of release last year, it became the biggest and fastest selling non-Rock album ever.

WILSON PHILLIPS
After rejecting the names Leda and Gypsy, Wendy Wilson, Carnie Wilson and Chynna Phillips decided on the group name of Wilson Phillips.

BILLY JOEL
The new Billy Joel single, ALL SHOOK UP, the Presley classic from 1957, was written by Otis Blackwell who a year earlier provided Elvis with another huge hit, DON'T BE CRUEL.

PETER GABRIEL
Ralph Gabriel, father of singer/songwriter Peter Gabriel, helped develop the first Pay-Per-View cable television system in the world. The system, known as Dial-A-Program was created in the late 1950's in Hastings, England, but its patents expired before it could be properly exploited.

ANNE LENNOX
Before launching her post-Eurythmics solo career, Annie Lennox had two opportunities to sing duets. In 1985, the white Soul diva sang SISTERS ARE DOING IT FOR THEMSELVES with Aretha Franklin and in 1988 she sang PUT A LITTLE LOVE IN YOUR HEART with the Reverend Al Green.

HERB ALPERT
Herb Alpert's 1979 single, RISE, was the last instrumental to reach number one on the Gavin Report's Top 40 chart.

CAROLE KING
The 1971 album, Tapestry, Carole King's second solo album, remains as one of the biggest selling albums of all time, as sales have exceeded 14 million copies worldwide.

MEGADETH
The very first Megadeth album, "Killing Is My Business And Killing Is Good," released in 1985, featured a cover of THESE BOOTS ARE MADE FOR WALKING, the Nancy Sinatra hit. The Megadeth version can be heard on the soundtrack for the film "Dudes."

BOBBY BROWN
Robert Baresford Brown made his stage debut at the age of three when his mother reportedly shoved him on stage during an intermission of a James Brown concert in Boston. Eight years later he was a founding member of the group New Edition.

WAS (NOT WAS)
The next Was (Not Was) album will feature a Kim Basinger and Ozzy Osbourne duet.

SHAKESPEARE'S SISTER
Marcella Detroit of Shakespeare's Sister used to be known as Marcy Levy, and a decade ago she was singing backup for the likes of Eric Clapton. Levy/Detroit is also listed as co-author of Clapton's LAY DOWN SALLY.

SWING OUT SISTER
Corinne Drewery and Andy Connell, better known as Swing Out Sister, scored their biggest hit to-date with their first single, BREAKOUT, in 1987. At the time, Swing Out Sister was a trio, with Martin Jackson as its other original member. Jackson left after the group's debut album.

DEF LEPPARD
In 1977 the group Def Leppard formed in Sheffield, England. They were originally known as Atomic Mass, but soon changed their name to Def Leppard after passing on a different, but more common spelling of Deaf Leppard.

BEACH BOYS
Beach Boys' producer Terry Melcher, a long-time friend of the band, is the son of actress Doris Day.

GUNS 'N' ROSES
W. Axl Rose's real name is either William Bailey or William Rose, a situation that comes from the fact that his biological father's last name was Rose, but he grew up in a family where the father's last name was Bailey. Axl is a nickname he adopted while playing in his earliest Lafayette, Indiana Rock bands.

ANNE LENNOX
Before launching her post-Eurythmics solo career, Annie Lennox had two opportunities to sing duets. In 1985, the white Soul diva sang SISTERS ARE DOING IT FOR THEMSELVES with Aretha Franklin and in 1988 she sang PUT A LITTLE LOVE IN YOUR HEART with the Reverend Al Green.

PETER CETERA
The first two times Peter Cetera released solo singles he went to number one. His debut came in 1986 with THE GLORY OF LOVE (from the "Karate Kid II" soundtrack). His follow-up, three months later, was THE NEXT TIME I FALL, a duet with Amy Grant.

MORE BIOFEEDBACK - see page 61
"Love Never Fails"
A sound every bit as original and melodic as her name.

WTSX WEIM WLLH
KITZ J1.07 WCRA
WRCO KBHT KOKO
WXVL WCVA Q92/FM
WZLT KWXX KGY
KYMN WMSQ WOHS

ALREADY ON 32 STATIONS
INCLUDING:
KOKO KBMG KKOY WNNC KFMO
KKS1 KITZ KLKC KQKD KWXX
WBLG WOHS KLZY WJJY WSSY
WCVA WZLT WAVU KTLB KAAK
KNIM KCHA WFR0 WXVL WRCO
KOEL WWGZ WEIM Q92/FM
KRDI/FM KLRQ WWO0K/FM

Produced by Shane Keister
Management: Janice Roeg and Joe Boyland for Legend Artist Management.
I have always believed the the program director should be responsible not only for what is programmed but for the visceral impact a station has on the listener. This takes the PD into the realm of audio processing, and, for the most part, I’ve found chief engineers being receptive to the idea of PD’s becoming involved in the station’s actual sound. Nothing beats the teamwork of a good program director and a good engineer.

I’ve always been interested in ways new technology and new audio concepts can be applied to broadcasting. In the August 17, 1990 issue of the Gavin Report, I wrote about the Q-Sound special stereo enhancement technique. As it turned out, that was shortly before we began to see it used in mastering records. Q-Sound is a computer-directed re-imaging process that allows sound to seem to come from outside (and above) the sound field. But, as I pointed out to them, it has to be customized for each recording, and thus has no application in a radio station audio chain. (Subsequently, a couple of bad mixes, which cancelled the vocals in mono, have put Q-Sound under a bit of a cloud; but the process does not inevitably cause such problems, and wouldn’t have in these cases if the engineers who mixed them had checked them in mono to be sure of broadcast compatibility.)

But today brings to your attention a device that appears to work when placed in an audio chain where inputs vary, suggesting it may have a place in broadcasting. In an industry where expensive “stereo enhancement” devices have been sold which, to my ear, have little or no perceptible effect, this one could be revolutionary. But, so far, I have heard of no radio station experimenting with it, and I haven’t had the chance to do so myself; so, at this point, I’m nudging it in your direction, and suggesting that if you have the opportunity to borrow the device or trade it out from an audio dealer in your area, and try it out, I would love to present the results here, good or bad.

It’s the “Hughes AK-100 Sound Retrieval System.” (SRS) Hughes is the aircraft company owned by GM, and although I don’t know whether this technology is being used in General Motors’ car radios yet, it has been incorporated successfully into a high-end Sony stereo TV receiver, to expand the stereo image beyond the close-spaced speakers necessarily found in stereo TV sets. In reading reports about this product (which lists at $499), the only drawback I have seen mentioned is a possible bass rumbling when used in mono. It’s not clear whether this noise, if it exists, is the result of stereo processing of a mono signal, or a byproduct of mono decoding of a SRS-processed stereo signal. Either could be a problem for radio. In any event, this is something you would want to listen for if you elect to give this a try on the air.

Since the device has a fairly low input-overload ceiling, it would probably placed after the program compressor, and before the peak limiter with the outputs an inputs adjusted to protect the unit, yet yield satisfactory modulation on the air.

The most thorough test of the device I have seen was done by Julian Hirsch in Stereo Review magazine. If you want to look it up in your local library, it’s on pages 32 and 33 of the March, 1992 issue. Hirsch, who has been testing high fidelity product for longer than the majority of Gavin Report readers have been alive, and is highly respected in the field, commented that “the SRS processing had an unmistakable effect whose magnitude and specific characteristics depended on the relative and absolute settings of the CENTER and SPACE controls. To some degree, the processing did extend the sound stage. The resulting sound was certainly different, and it might well appeal to many listeners.”

The sound stage appeared extended mainly when the speakers were close together, which could mean the primary benefit might be for “boom boxes” (and perhaps in cars?), without — Hirsch seems to imply — much negative effect on those listening on conventional stereo systems or on headphones. This alone would be a considerable benefit for broadcasters, making the station stand out from others on some types of stereo receivers, without disadvantages on the rest.

It also seems clear from Hirsch’s testing that overdoing the processing may make the sound bass-heavy in a way that may not improve station sound on all receivers. So if you’re testing this device on the air, keep the effect subtle, and judge it primarily on “boom box” type receivers, making sure the sound is not unfavorably colored on other receivers.

If you want more information, or can’t locate the product in your area, write to Hughes Audio Products, P.O. Box 7000, Rancho Santa Margarita, CA 92688.

If you try it on the air, send me your report and I’ll print it!

In the midst of their current sold-out U.S. tour, The Black Crowes performed for two hours at Toronto’s C. Rose Lord Park for 75,000 fans, thanks to Q-107. The police estimated that the fans filed into the park at a rate of one thousand per minute for the few tunes, and the show had to be postponed for 45 minutes to allow the largest number of people to get settled in for the free concert. It was a peaceful day with an organized food drive whose donations exceeded all such previous events.

Skew Siskin (German slang for crazy bird) lead singer Nina C. Alice gave a call recently to share her excitement over her new Giant Records album and her tour. Alice has been working on her career for 15 years, writing and playing in various bands in Berlin. In 1981, she was playing drums in a punk band, but now, because she wants to react with the audience she’s lead vocalist. Around 1989, guitarist Jim Voxx became part of Alice’s dream, and he stuck with her through many demos and one of them ended up with Aerosmith manager Tim Collins and Bon Jovi manager Doc McGhee. About their first meeting, Alice remembers, “All of a sudden three limous pulled up in front of our basement studio in Berlin. We didn’t know who they were

at first. We are very lucky and we can be very proud about the people and what they’ve done for us. We got a lot of help.” The next step came in August, 1991 when they spent all their money to fly their equipment to Boston and showcase for a big group of record/managent people which led to signing with Giant and finding manager Marty Wolff. About the record, Nina says, “It took three months in actual time, but it was spread over a longer period because bassist Nik Terry and drummer Joey Rautenberg had normal jobs and I was scheduling gigs and publicity. Jim was earning money recording with other bands.” Alice’s biggest thrill so far was hearing her first single, “If The Walls Could Talk,” sandwiched between Motorhead and AC/ DC on Los Angeles radio. The band, and especially Nina, has a healthy appreciation for 70s bands and pay tribute to them on the album with songs like “Out Of Control” and of course the cover of the Kinks classic “All Day And All Of The Night.” “My father listened to the Kinks a lot, and I saw them on ‘Saturday Night Live’ fifteen years ago. I have a great respect for them. Actually, our band likes to cover old songs because it helps us to feel that feeling. It’s like dedication to our idols — people we really respect a lot. It’s helpful and healthy.” When asked about her name she explained, “My Mom loved ‘Alice In Wonderland—that’s where the Alice came from. The “C” stands for Caroline, a great old Southern name. In 1967 my Mom was a wild hippie chick living in San Francisco’s Haight Ashbury.” There’s no doubt that when you hear Nina C. Alice for the first time, you’ll hear those rock strong and roll vibes and one helluva voice. The band’s equipment is on the way to Los Angeles and after some warm-up dates in California, it’s the wide open road for these crazy birds. Final note: Skew Siskin has just been confirmed to showcase the “Industry Night” of Concrete’s “Foundation Forum,” set for October 1, 2 and 3 at Los Angeles’ Stouffer Concourse Hotel...If you’re a fan of CBS’ “Northern Exposure,” be sure to watch the September 21 episode. Two songs by Skew Siskin will be played during the program, and an entire set has been written into the script around Chris the DJ and this “very hot new German band.” What a way to announce yourself to the world...
**CLASSIFIEDS**

**JOB OPENINGS**

A/C KKIQ/FM, WITH BRAND NEW STUDIOS, is seeking an experienced part-time Disc Jockey. Females and minorities encouraged to apply. No calls please. T&R: Jim Hamilton, 7901 Stoneridge Drive, Suite 525, Pleasanton, CA 94586. [8/28]

GREAT COMPANY looks for great experienced Hot A/C PD. T&R: 516 SE Morrison, Suite 910, Portland, OR 97214. EOE [8/28]

PITTSBURGH NEEDS A JAZZ WIZARD! WDUQ has a rare opening for a Music Director, who will help our Jazz identity continue to grow by hosting a daily program and doing all sorts of other community-oriented work. We don't want a Golden Throat or a member of the Jazz Police—we want someone who knows and loves Jazz, enjoys being a team player, and has a strong creative streak and thinks independently! T&R: Dave Becker, WDUQ Radio, Duquesne University, Pittsburgh, PA 15262. EOE [8/28]

FULL-SERVICE KASI seeks a Morning Host, with possible programming duties. T&R: Dr. Kinn McCloud, 415 Main Street, Ames, IA 50010. EOE [8/28]

JIM INGSTAD BROADCASTING seeks a Morning Personality for Oldies station in Mason City, IA, and for a Country station in Fort Dodge, IA. T&R: Tim Fleming, PO Box 1300, 341 Yorktown Pike, Mason City, IA 50401. EOE [8/28]

WE HAVE AN IMMEDIATE OPENING for a bright, energetic, creative Morning Talent for a small market station with major market fun and thinking in today's hottest format—Country! T&R: Mike Nei, KHYE Radio, 2615 W. Devenshire Avenue, Hemet, CA 92543, or call (714) 925-9000. [8/28]

IMMEDIATE FULL-TIME AT OPENING: Gold-based A/C in Pocomoke, Maryland. New facility. T&R ASAP: Will Locato, PO Box 815, Pocomoke, MD 21851. EOE [8/28]

KTAO-TAOS, NM has a rare opening for a full-time position. Must have a strong knowledge of Adult Rock, along with production skills. T&R: Brad Hockmeyer, KTAO Radio, PO Box 1844, Taos, NM 87571. EOE [8/28]

TOP 40 KHTY (97), Santa Barbara is looking for a weekend AT. No calls please. T&R: KHTY Radio, 1330 Cacique Street, Santa Barbara, CA 93103. [8/28]

FUTURE DRI VETIME OPENING. Excellent, creative production a must. T&R: Darrell Johnson, 114 S. 4th Street, Yakima, WA 98901. [8/28]

WANTED! MORNING DYNASTY FOR DIXIE! Women who have a good time. T&R: Morning, PO Box 278, Anniston, AL 36202. [8/28]

2104, SEEKING THE BEST NIGHTPERSON for 6-11 shift. Must be personality-oriented with minimum three years experience. T&R: Mr. Ed, 5721 Tokay Blvd., Madison, WI 53719. EOE [8/28]

100,000 WATT A/C in SW Kansas is accepting tapes for all daysparts. T&R: Mark David, KSGB/FM Radio, PO Box 3125, Liberal, KS 67905. [8/28]

100,000 WATT TOP 40 has a rare opening yesterday. No card readers please. Team player with lots of energy on and off the air: Production/Assistant Program Director. Must be able to write. T&R & photo ASAP: Rod Phillips, WDDJ Radio, PO Box 450, Paducah, KY 42002. [8/28]

SAN DIEGO, NORTH COUNTY A/C KGOS needs a TV personality. T&R: Ron Lane, PO Box 949, Carlsbad, CA 92018. EOE [8/28]

IMMEDIATE OPENING FOR F/T AT on the beautiful Oregon Coast. KZUS FM/AM, Newport is searching for warm and one-to-one Country communicator with strong production and news writing skills. Females strongly encouraged to apply. No calls please. T&R: Kirs Thomas, PO Box 568, Toledo, OR 97391. [8/28]

COUNTRY KHTY 104.5 needs a killer Morning show now! T&R: Dan Mason, 7111 South Virginia, Suite D-3, Reno, NV 89511. EOE [8/28]

COUNTRY WQS needs a PD/AM Drive Personality. T&R: WQUS Radio, 2743 Perimeter Parkway, Augusta, GA 30909. [8/28]

FULL SERVICE KXRO/KDUX needs a News Director ASAP! Community involvement a must. T&R: Roger Nelson, Pioneer Broadcasting, PO Box 47, Aberdeen, WA 98520 [8/28]

WDF, a hip small market: Top 40 needs a News hound with good delivery. No calls please. T&R: WDF Radio, PO Box 10,000, Marion, OH 43302. [8/28]

FIFTEEN - YEAR RADIO VETERAN is starting out thanks to a new GM. Can your station afford to pass up an experienced, personable Announcer and creative production wizard? Call BRIAN at (608) 372-7812 and find out. Prefer Wisconsin, but will consider all offers. [8/28]

SAN FRANCISCO/SAN JOSE/MONTEREY PENINSULA is on-air in all three markets. Sixteen PD, promotions, produc- tion. Major market experience. MARK: (408) 688-5604. [8/28]

AFRO-AMERICAN BROADCASTER with European major market experience. Positive, motivated team player. Big clear, enunciating pipes. Will move. SYLVER: (612) 476-8530. [8/28]

FORMAT OF FUTURE ROCK. Six years experience as AT/MD/PD. Know what music works. Fluent in Top 40, Album and Alternative. Look forward. Will go anywhere. TREY: (305) 294-0393. [8/28]

ON-AIR PRO seeking a new challenge. Programmed the highest-rated Easy Listening station in the country. Presently MD for the Klove Radio Network. Let’s talk. PETE: (707) 528-1122. [8/28]

PD WHO CAN DIRECT TALENT and work with Sales. Top 40 or Hot Country. RON: (508) 829-2715 or 274-1070. [8/28]

PLAYIN’ THE GAME with over five years of AT experience Desire lift show in Upper Midwest. Top 40, A/C and other interests including Sales, Promotion and more. JON G.: (612) 763-5054 or 763-3131. [8/28]

WANT TO MAKE YOUR MORNING SHOW HILARIOUS? Skits, voices, bits and calls. Ideal for early morning risers. Ready to bring your ratings up. IDEO ALL: (415) 957-1181. [8/28]

WOLJ/FM, small market Hot A/C covering 22 counties across North Mississippi, needs aggressive, dedicated air personalities yesterday! Production plus. T&R ASAP: Steve Kelly, PO Drawer 1077, Oxford, MS 38655, or call (601) 234-5107. [8/28]

FEMALE JOCK with five years multi-format experience, seeks on-air and possible PD position at Alternative, A/C or Adult Urban station. ROSALYN COLLINS-SHAY: (510) 654-0174. [8/28]

TEN YEARS ON-AIR with programming experience, working B/E/F and a home in the Midwest, preferably Missouri. RANDY: (510) 785-8782. [8/28]

FIVE YEAR VETER: Voice, MD, Programming and Promotions experience. KATHY: (707) 765-0266. [8/28]


HAVE HEADPHONES WILL TRAVEL anywhere on this planet! Talented, experienced medium market DJ ready to rock! A/C, Top 40, Oldies, Country or Album. JOHN: (309) 653-6641. [8/28]

THIRTEEN YEARS COUNTRY AT/PD AVAILABLE. Winning attitude, positive results, sales-oriented and driven. Three years former KASE-Austin, TX. Latest ARB shows #1 for 5th year with 8 point increase and an average share of 25 All markets considered. TERRY RYAN: (409) 260-1812. [8/28]

**SERVICE REQUEST**

WKMQ: Top 40 station (with Rock lean) requests Album service to supplement our Top 40 format. We do not wish to discontinue our Top 40 service. Send to: Gary Michaels, 1636 W. King Street, Martinsburg, WV 25401, or call (304) 263-8858. [8/28]

WKMX: Country station needs service from all labels. Send to: Bruce O’Connell, PO Box 2525, Kingsland, GA 31548. [8/28]

KQPT: Switched format to Adult Rock. Need Album and Alternative service from all labels. Send to: Carrie Kanka, 13910 Olson Drive, Rancho Cordova, CA 95670. [8/28]

KROG: Hot A/C with specialty weekend programs, seeking A/C, Top 40 and Adult Alternative service from all labels. Send to: Michele Michaels, 820 Crafer Lake Avenue, Suite 206, Medford, OR 97544, or call (503) 776-0392. [8/28]

WGNX: Recently switched to Country format and seeking product from all labels. Send to: Mike Diamond, PO Box 429, Logan, OH 43138. [8/28]

WEGO: Station needs service from all Hip Hop/Palp and Dance Hall Reggae labels. LP and 12" vinyl only for mix show. Send to: Jeff Devaney, 416 Pulteney Street, Geneva, NY 14456. [8/28]
**MOST ADDED**

1. **STANDING IN THE SHADOWS**
   - **JEREMY WALL** (AMHERST)

2. **CARRY ON**
   - **BOB MINTZER**, **GEORGE BENBASSAT** (Owl)

3. **WHAT A JAZZ**
   - **BENNY CARTER** (MUSIC MASTERS)

4. **CLEAR OUT OF THIS WORLD**
   - **HELEN MERRILL** (ANTILLES/POLYGRAM)

5. **YOUR MOVE**
   - **29TH STREET SAXOPHONE QUARTET** (ANTILLES/POLYGRAM)

6. **WEEKEND IN MONACO**
   - **RIPPINGTONS** (GRP)

**TOP TIP**

- **SIMPKINS, TATE & PERSON**
  - Just Friends (Muse)

- **BELA FLECK & THE FLECKTONES**
  - UFO TOFU (WARNER BROS.)

Low debuts this week as the chart freezes up for the Fall rush. Person and crew have an airplay edge of 47 to 38, but don't count Bela out of the chase.

**RECORD TO WATCH**

- **THE RIPPINGTONS featuring RUSSELL FREEMAN**
  - Weekend In Monaco (GRP)

Mighty fine Jazz crossover potential for this AA favorite—over a dozen new adds this week.

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**CHARTBOUND**

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**Debut charts**

- **GEOFF KEEZER** (DIW)
- **MARK LADLEY TRIO** (ALTERNBROUG)  
  *RIPPINGTONS*
- **I REMEMBER JACO** (NOVUS/ROCA)
- **M'BOMB** (BLUemoon)
- **GEORGE JINDA & WORLD NEWS** (JVC)
- **BOB MINTZER, ET AL** (OWL)
- **HELEN MERRILL** (ANTILLES/POLYGRAM)
- **TOM BORTON** (BLUemoon)
- **ART FARMER** (ENJA/KOC)
- **KEN PEPLICKI** (CONCORD JAZZ)
- **DON GRUSIN** (GRP)
- **BRIAN KEANE** (MANHATTAN)
- **29TH STREET SAXOPHONE QUARTET** (ANTILLES/POLYGRAM)

- **JEREMY WALL** (AMHERST)
- **BOB NELL** (NEW WORLD)

Dropped: #40 Hugh Masekela, #47 Christopher Hollyday, #48 Andy Narell, #49 Mario Bauza, #50 Count Basie Orchestra, Dwight Sils.
SHADES-JOHN GREINER
(ALTENBURGH)
John Greiner is one honkin’, bar-talkin’ tenor sax dude. He finds an odd ‘n sods sheet thing by Wayne Shorter and Coltrane called “Thing In D Flat,” and—whoop—resurrects “Trane in three minutes fifty seconds flat. Shades is one street smart session, conjuring up the punk of those low brow get, yet pleasingly enthusiastic, foreign films that occasionally tower over the summer blockbusters. Standards are the game here, but his sound is as robust as a pint of bitter at closing time. Hmmm. Make that two pints. We like the brooding original, “Shades.” Looking for something charmingly obscure? Try “Like Someone In Love,” recorded live on JG’s DAT at a Jazz pub in Wausau, Wisconsin. Blow the roof off it, John.

JUST BETWEEN US - NORMAN BROWN
(MOJAZZ/MOTOWN)
Mo better, mo Jazz, mo Norman Brown! A new guitar star is born! Out of the gate with the opening “Stormin’” (as opposed to simply “Breezin’”), newcomer Norman Brown wields his axe impressively. Using a combination of octaves, bop tones and tasteful pyrotechnics, Norman Brown juxtaposes his Jazz with a big fat set of contemporary studio trax. Not since George Benson have we heard such an impressive bridge of traditional meets people-pleasing feelgood. By track six, “Too High,” hold on to your pacemaker as Brown trades licks with no less than Stevie Freaking Wonder (backed by Boyz II Men), and stands his own ground in an exciting shootout. The drums are kicking! Stevie is wailing on harp and singing the track, making “Too High” more like lifetime achievement than merely a cover. We enjoyed Just Between Us practically from stem to stern. The soloing is superb throughout—one of those rare examples of traditional playing taking the direct route to the hearts and souls of the people. Easily one of the year’s best AA releases!

YOUR MOVE - 29TH STREET SAXOPHONE QUARTET (ANTILLES/ISLAND)
This is the sixth 29th Street Saxophone Quartet release since the group formed in 1982. What makes their albums extraordinary is that sans rhythm tracks, lucky listeners can really understand how brilliant saxophone playing can be. Of all the saxophone quartets, few have swung so high on the agenda. Songs like “Just One More Thing” show what a national treasure Ed Jackson, Bobby Watson, Rich Rothenberg and Jim Hartog are.

EXCHANGE (MESA BLUEMOON)
One of our very favorite keyboard duos has always been Exchange. You can always count on them to release more of their “mini life soundtracks.” So with many tracks ruthlessly bastardizing synch music, it’s precious to have the few out there actually doing it right—using the best balance between serenity and drama. Possibly feeling the need to expand, Steve Sexton and Gerald O’Brien have incorporated five vocal pieces (counting the opening “oohs and ahhs” heard on “A State Of Grace” and the spoken words of “In This Place”). However, while there is a shortage of male AA vocals, we still can’t help going back to “future classic” Exchange material like “Beyond Reach” or “The Last Romance.” I can hear this now, blaring through our rent speakers, as the Zimmermen navigate the L.A. freeways, listening to The Wave at full blast. Also try “Islands” and the beautiful “Meridian.”

2000 - CUSCO (HIGHER OCTAVE)
Cusco, a group headed up by music publisher Michael Holm and keyboardist/arranger Kristian Schultz, releases their most ambitious project to date. Like Cusco’s 1988 debut, Apurimac, which was inspired by a trip to the source of the Amazon River, 2000 is comprised of ten themes Cusco composed for one Heinz Sielmann, to be used on his television series on the plight of wild animals and the changes in nature over the last thirty years. This time around, Cusco’s music is bolstered by strings, brass and woodwinds.
the GAVIN REPORT

ADULT ALTERNATIVE

2W LW TW
1 1 1 PAT METHENY - Secret Story (Geffen)
2 2 2 JENNIFER WARNE - The Hunter (Private Music)
3 3 3 KEN NAVARRO - The Labor Of Love (Positive Music)
25 4 RIPPINGTONS feat. RUSS FREEMAN - Weekend In Monaco (GRP)
5 6 5 EVERETTE HAR - Everette Harp (Manhattan)
7 4 6 BRIAN KEANE - Common Planet (Manhattan)
8 10 7 FLIM AND THE BB'S - This Is A Recording (Warner Bros.)
11 9 8 DON GRUSIN - No Borders (GRP)
22 9 BOB JAMES/EARL KLUGH - Cool (Warner Bros.)
9 5 10 T SQUARE - Megalith (Columbia)
10 7 11 ART PORTER - Pocket City (Verve Forecast/PolyGram)
13 12 12 NAJEE - Just An Illusion (EMI/ERG)
6 8 13 AL HARREAU - Heaven And Earth (Reprise)
26 16 14 HIROSHIMA - Providence ( Epic)
16 15 15 MARILYN SCOTT - Smilie (Sin-Drome)
28 16 GEORGE JIN & WORLD NEWS - World News (JVC)
14 13 17 TOM BORTON - The Lost World (Bluemoon)
18 17 18 PAUL McCANDLESS - Premonition (Windham Hill Jazz)
38 19 BELA FLECK & THE FLECKTONES - UFO TOFU (Warner Bros.)
23 18 20 SWING OUT SISTER - Get In Touch With Yourself (Fontana/Mercury)
21 20 21 JOHN TESH - The Games (TGT)
12 14 22 BONEY JAMES - Trust (Spindletop)
19 24 23 CABO FRI - Sophistication (GWE)
4 11 24 STRUNZ & FARAH - Americas (Mesa)
21 25 25 DWIGHT SILLS - Second Wind (Columbia)
35 27 26 LESLIE LETVEN - Make It Right (Sin-Drome)
27 26 27 VINX - I Love My Job (Pangaea/IRS)
17 5 28 JOAN ARMATRADING - Square The Circle (A&M)
47 29 JIM CHAPPELL - In Search Of The Magic (Real Music)
39 30 30 JOE McBride - Grace (Heads Up)
15 23 31 DAVID SANBORN - upfront (Elektra)
37 36 32 CLANNAD - Anam (Atlantic)
29 33 33 RODNEY FRANKLIN - Love Dancin' (Nova)
33 34 34 LLOYD GREGORY - Wonderful (Paradise)
41 35 35 MITCH WATKINS - Strings With Wings (Enja)
47 36 36 TOOTS THIELEMANS - The Brasil Project (Private Music)
31 37 37 ANNIE LENNOX - Diva (Arista)
34 38 38 ROBIN CROW - Electric Cinema (Rendezvous/RCA)
32 39 39 RENE TOLEDO - The Dreamer (GRP)
38 43 40 SOUL II SOUL - Keep On Moving (Virgin)
41 BERNARD OATTS - Frame By Frame (Sin-Drome)
20 32 42 EVERYTHING BUT THE GIRL - Acoustic (Atlantic)
25 43 3 SPYRO GYRA - Three Wishes (GRP)
44 WINDOWS - From The Asylum (Blue Orchid)
28 44 45 GROVER WASHINGTON, JR. - Next Exit (Columbia)
46 46 KISS THE SKY - Kiss The Sky (Motown)
47 BARCELONA GOLD - Anita Baker (Warner Bros.)
50 48 48 MR. FINGERS - Introduction (MCA)
44 48 49 MILES DAVIS - Doo Bop (Warner Bros.)
50 50 PAUL SPEER - Collection 991: Music + Art (Miramar)

CHARTBOUND

WALTER BEASLEY (MERCURY)
JEREMY WALL (AMHERST)
LIGHTSTREAM (FRESH WATER)
JOHN NILSEN (MAGIC WING)
ALMA DEL SUR (NARADA)
MANTICA (JUSTIN TIME)

*EXCHANGE (MESA BLUEMOON)
DAVOL (SILVER WAVE)
JOHN GORKA (HIGH STREET/WINDHAM HILL)
CHRIS FALSON (BROKEN)
MIKE GEALER (POSITIVE MUSIC)
EPHRAIM LEWIS (ELEKTRA)

*RICHY KICKLIGHTER (POLYSTAR)
*ERIC CLAPTON UNPLUGGED (REPRISE)
*CUSCO (HIGHER OCTAVE)
KITARO (GEFFEN)
*TAMIYA LYNN (LIBERTY)

Reports accepted Thursdays only
9AM-3PM

Co-Editors: Keith Zimmerman/Kant Zimmerman

MOST ADDED

1. EXCHANGE (MESA BLUEMOON)
2. STEPPING TO A NEW WORLD - JEREMY WALL (AMHERST)
3. KING'S HIGHWAY - RICHY KICKLIGHTER (POLYSTAR)
TIE
UNPLUGGED - ERIC CLAPTON (REPRISE)
5. INTIMACY - WALTER BEASLEY (MERCURY)

TOP TIP

JIM CHAPPELL
IN SEARCH OF THE MAGIC (REAL MUSIC)

BERNARD OATTS
FRAME BY FRAME
(SIN-DROME/CGR)

On jumper and one highest debut Jim Chappell races 47-29. Bernard Oattes is this weeks highest debut at #41.

RECORD TO WATCH

WALTER BEASLEY
INTIMACY
(MERCURY)

Crowding the concept of "intimacy" by doubling his airplay from eleven out-of-the-box adds to twenty-two believers.

*Debuts in chartbound

56

the GAVIN REPORT/September 4, 1992
There are 2 ways that Break Thru can help you:

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

2. Independent College Radio Promotion.

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Most Added

GARTH BROOKS (158) (Liberty)
MARY-CHAPIN CARPENTER with JOE DIFFIE (112) (Columbia)
RESTLESS HEART (103) (RCA)
MARTY STUART (99) (MCA)
STEVE WARINER (92) (Arista)

Top Requests

BILLY RAY CYRUS
VINCE GILL
ALAN JACKSON
CHRIS LeDOUX
AARON TIPPIN

Record to Watch

MARY-CHAPIN CARPENTER with JOE DIFFIE
Not Too Much To Ask (Columbia)
112 adds the first week out including heavy-hiters like KASE, WDFA, KJUG, WSTX, KUZZ, WPOC, KMPS, WFLS, etc.

Chartbound

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<th>Artist Title Label</th>
<th>Reports</th>
<th>Adds</th>
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<th>Hit Factor</th>
<th>Weeks</th>
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<td>DARYL &amp; DON ELLIS - No Sir (Epic)</td>
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<td>21</td>
<td>108</td>
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<td>RESTLESS HEART - When She Cries (RCA)</td>
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<td>STEVE WARINER - Crash Course In The Blues (Arista)</td>
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<td>MARY-CHAPIN CARPENTER - No More Heroes (Columbia)</td>
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*Debuts in Chartbound

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RCA

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Warner Bros.

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Atlantic

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Epic

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Mercury

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Liberty

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Curb/MCA

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Warner Bros.

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Liberty/SBK

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Warner Bros.

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Arista

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Curb

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Columbia

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Arista
GARTH BROOKS

“We Shall Be Free”

FROM THE SOON TO BE RELEASED ALBUM

The Chase
UP & COMING

<table>
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<th>ARTIST/TITLE/LABEL</th>
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<tr>
<td>MARY-CHAPIN CARPENTER w/JOE DIFFIE - Not Too...(Columbia)</td>
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<td>CORBIN/HANNER - Just Another Hill (Mercury)</td>
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<td>MAC MCANALLY - The Trouble With Diamonds (MCA)</td>
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<td>CLEVE FRANCIS - How Can I Hold You (Liberty)</td>
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<td>JJ WHITE - One Like That (Curb)</td>
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<td>GEEZIELAwLS - Help, I'm White, And I Can't Get Down (Step One)</td>
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<td>HANK WILLIAMS JR. - Lyin' Jukebox (Curb/Capricorn)</td>
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<td>CIMARON - Long Ride Back (Alpine)</td>
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<td>THE MAVERICKS - This Broken Heart (MCA)</td>
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<td>TOY CALDWELL - Midnight Promises (Cabin Fever)</td>
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<td>JEFF KNIGHT - Someone Like You (Mercury)</td>
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<td>WOOD BROTHERS - Alcohol Of Fame (K-TEL Country)</td>
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<td>REBECCA HOLDEN - The Highway Runs Both Ways (Curb)</td>
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<td>JERRY JEFF WALKER - Last Night I Fell In Love Again (Rykodisc)</td>
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<td>HOLLY &amp; THE HEYMakers - Swinging Doors (Reprise)</td>
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<td>MARK CHESNUTT - Bubba Shot The Jukebox (MCA)</td>
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<td>TIM McGRaw - Welcome To The Club (Curb)</td>
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<td>JO-EL SONNIER - Hello Happiness Again (Liberty)</td>
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<td>CLINTON GREGORY - Who Needs It (Step One)</td>
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Dropped: #18-T. Lawrence, #36-L.R. Parnell, #38-M. Chesnutt, K. Tobin.

INSIDE COUNTRY

#1 ONE YEAR AGO TODAY
LIONEL CARTWRIGHT - Leap Of Faith

#1 FIVE YEARS AGO TODAY
ROSANNE CASH - The Way We Make A Broken Heart

#1 TEN YEARS AGO TODAY
KENNY ROGERS - Love Will Turn You Around

On a recent radio meet 'n' greet through Baltimore, Radney Foster and Arista's Denise Nicholas took time out to attend a Baltimore Orioles baseball game. Radney (left)—a baseball nut—was thrilled to find out that Orioles catcher Chris Hoiles is a huge Country music fan, and was even more thrilled when Chris took him on a tour of the O's clubhouse.

ANDREW'S AFTERMATH...Hurricane Andrew certainly took its toll last week. Johnny Walker at KMDL-Lafayette reports that their tower was knocked down during the storm and they were off the air for almost a week. But we're already hearing stories about radio gearing up to help Andrew's victims. At WFMX-Statesville's 3rd annual Country Homecoming Concert on September 12, they are setting up barrels for people to deposit their loose change and calling it "Ante Up For Andrew." WCTQ-Venice—who unfortunately weren't hit by Andrew—joined in the relief effort, sending supplies and helping to fly nurses in to the hardest hit areas.

RADIO HAPPENINGS...Craig Cantey is the new Music Director at WSCP-Pulaski. Dan Dunn has moved over to sales...The owners of KFMS-Las Vegas are buying crosstown KEYV, and, until FCC approval, will be taking over the station on Labor Day on an LMA basis. No word on the format yet, but KFMS's Doug Shane has been promoted to corporate VP and KEYV GM Tom Humm will now manage both stations...Congratulations to the good folks at WPOC-Baltimore on being named the CMA Large Market Station of the Year. CMA Award show co-host Reba McEntire, who was in the area, came to the station to make the announcement...Congratulations also to John Crenshaw, who's been promoted to APD at WSSL-Greenville...The Country Crew sends its best wishes to WRKZ-Hershey's Dandelion, who is recovering from surgery...KJUG-Tulare has a new morning man. Dave Daniels (aka Dave Williams at KFRG-San Bernardino) takes over the slot, while PD Larry Santiago moves to middays.

NEW RELEASES

by Lisa Smith & Cyndi Hoelzle

MARK CHESNUTT - Bubba Shot The Jukebox (MCA)

Well, the wait is over. The wackiest tale from Chesnutt's Longnecks and Short Stories is upon us. Mark is definitely up to the challenge, confidently singing even the stranger lines. Supersonic Country.

BROOKS AND DUNN - Lost And Found (Arista)

It looks like Brooks and Dunn's platinum debut album is about to yield another smash. The fifth single off the collection comes on slow and sly, quickly drawing you in.

JEFF KNIGHT - Someone Like You (Mercury)

We were hooked by the intriguing storytelling of Knight's first two singles. "Someone Like You," a sweet, catchy love song, will hopefully put the spotlight on this modern day Roger Miller.

STACY DEAN CAMPBELL - Baby Don't You Know (Columbia)

We can't help it—this record makes us swoon. Campbell sings with a heartbreaking vulnerability that fits this Jamie O'Hara song perfectly.

CLINTON GREGORY - Who Needs It? (Step One)

A honkytonk lament from the man with the silver fiddle. You ask, Who needs it? Judging from the early adds this week, the answer is clear: radio.

TIM McGRaw - Welcome To The Club (Curb)

We really liked "Holiday In," Mcgraw's first single, but unfortunately it got lost in the fog. His second effort is even stronger and it looks like the wheels are turning this time.

NASHVILLE HAPPENINGS...Congratulations to our pal Nancy Richmond who has been promoted to Southwest Country Regional Promotion Manager for Columbia, based in Dallas. No replacement has been named...It was a very special evening for selected industry folks when Kathy Mattea performed an acoustic set of material from her upcoming album at the Bluebird Cafe in Nashville last Tuesday night...Two labels have new offices. Mercury's new address is 60 Music Square West, Nashville, TN 37203, 615-320-0110 and fax 615-327-4856; Atlantic's new address is 1812 Broadway, Nashville, TN 37203, 615-327-9394 and fax 615-329-2003.

ALBUM CUTS

TRAVIS TRITT - TROUBLE CLEVE BLACK - The Hard Way MARY-CHAPIN CARPENTER - Passionate Kisses ALABAMA - I'm In A Hurry HONEYMOON IN VEGAS - Suspicious Minds (Yoakam)

the GAVIN REPORT September 4, 1992
BIOFEEDBACK

by Ron Fell

FREDDIE JACKSON
The newly-svelte Freddie Jackson has lost more than forty pounds during the past year.

LIONEL RICHIE
ENDLESS LOVE, the magical duet between Lionel Richie and Diana Ross, still has the distinction of being the biggest selling single in Motown Records' history.

MICHAEL W. SMITH
A decade ago, Michael W. Smith was playing piano and writing with and for Amy Grant. Of his early compositions, FIND A WAY, was a hit for Amy in 1985.

ERIC CLAPTON
Eric Clapton’s nickname, “Slowhand,” was given to him in 1963 by Giorgio Gomelsky, the Yardbirds then-manager only days after Clapton was hired to replace guitarist Top Topham in the group.

AL JARREAU
Fifty-two-year-old Al Jarreau didn’t record his first album, We Got By until he was thirty-five.

RICKY VAN SHELTON
Legend has it that while growing up in Grit, Virginia, another Ricky Shelton lived in the same area and to avoid confusion with things like mail, the soon-to-be-popular Ricky Shelton added his middle name, Van, to make things easy for everyone. Thus, his last name is really Shelton, not the Dutch-origin “Van Shelton.”

JETHRO TULL
Those Heavy Metal maniacs, Jethro Tull, should lock up next year’s Grammy Awards for hard rockin’ if their new live album, A Little Light Music is released in the U.S. before the NARAS deadline, which is the end of September. The album was recorded earlier this year in Europe and the Middle East.

STACY DEAN CAMPBELL
"BABY DON'T YOU KNOW"
On Your Desk Now! For Adds 9/14, On Columbia 1-800-467-DIAL Please Call "Baby"... Or She’ll Call You

September 4, 1992/the GAVIN REPORT
# HIT FACTOR

Country Research: Lisa Smith/Elma Greer/Cyndi Hoelzle

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<thead>
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**TOP SELLING ALBUMS**

1. **BILLY RAY CYRUS** - Some Gave All (Mercury)
2. **GARTH BROOKS** - Ropin' The Wind (Liberty)
3. **WYNONNA** - Wynonna Judd (Curb/MCA)
4. **CLINT BLACK** - The Hard Way (RCA)
5. **BROOKS & DUNN** - Brand New Man (Arista)
7. **MARTY STUART** - This One's Gonna Hurt You (MCA)
8. **GARTH BROOKS** - Beyond The Season (Liberty)
9. **CHRIS LeDOUX** - Whatcha Gonna Do With A Cowboy (Liberty)
10. **MARY-CHAPIN CARPENTER** - Come On Come On (Columbia)

Based on correspondents' research

**TOP TEN VIDEOS**

1. **VINCE GILL** - I Still Believe In You (MCA)
2. **BILLY RAY CYRUS** - Could've Been Me (Mercury)
3. **LITTLE TEXAS** - You And Forever And Me (Warner Bros.)
4. **DOUG STONE** - Warning Labels (Epic)
5. **SAMMY KERSHAW** - Yard Sale (Mercury)
6. **AARON TIPPIN** - I Wouldn't Have It Any Other Way (RCA)
7. **DIAMOND RIO** - Nowhere Bound (Arista)
8. **COLLIN RAYE** - In This Life (Epic)
9. **MARK CHESNUTT** - I'll Think Of Something (MCA)
10. **TRISHA YEARWOOD** - Wrong Side Of Memphis (MCA)

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 222 Last Week 222
SLIDE ON THIS - RONNIE WOOD (CONTINUUM)

While it’s an obvious and shameless comparison, Ronnie Wood’s Slide On This seems to have been recorded in a similar spirit as Keith Richard’s first solo outing. Both push on the envelope of blues rock in an exciting and “out” fashion. While there are obvious pleasers like “Josephine” and the soulful “Somebody Else Might,” this point in his career Wood isn’t afraid to experiment with tones, grooves and song structures. No doubt about it, Slide On This contains some pocket groove songs like “Show Me,” but it’s the experimental stuff like “Ain’t Rock N Roll” (featuring scraps of U2) that keeps the listener on his or her toes. Even the slide solos push the parameters of intonation. In the past, Ronnie Wood has had a tendency to record his records with a sloppy swagger, as if there’s a party at Woody’s house. While Slide On This does have a festive atmosphere, the tight miking (again, like Keith’s solo outing) keeps the music intimate and honestly accountable. No aeroplane hanger mixes allowed.

“I LOVE YOU PERIOD” - DAN BAIRD (DEF AMERICAN)

After an unlikely bout with platinum success in 1986, the Georgia Satellites issued two more albums and then, as leader Dan Baird admits, “I had a real bad attitude so I fired myself.” The quotable Baird is back in spades with more of his Faces-induced boogie, this time under the executive helm of Def madman Rick Rubin (“Here’s a man who wanted to reunite Foghat, so you’ve got to figure he likes things basic.”). Baird obviously still worships in the church of Every Picture Tells A Story. “I Love You Period” has that clever Rod Stewart/Jack Daniels/Dutch Cleanser grit. Punctuated lines of the week “I love you period/Do you love me question mark/please please exclamation point/I want to hold you in parenthes-

WHY WE FIGHT - JOHN WESLEY HARDING (SIRE/REPRISE)

Having lived with this one for a few weeks, I’ve come to appreciate British songwriter John Wesley Harding’s literacy. Throughout Why We Fight, each song is a freestanding story and style, with a recurring references to God and religion. Harding is currently transplanted in the Bay Area, and Why We Fight is his tribute to quite a few American styles, as he attempts to climb out from under all of those Elvis Costello/My Aim Is True comparisons. Harding seems to have gotten the hang of America, as songs like “The Truth” possess a zany yet authentic denim sensitivity, including describing God’s voice like this: “It wasn’t the voice I’d expect to hear/It was thin and unclear like Richard Gere.” “Ordinary Weekend” is a wordy, uptempo talking blues. Produced by Los Lobo Steve Berlin, Why We Fight is another example of a dedicated outsider’s admiration for the kind of homegrown America-rooted folk style we tend to take for granted.

“BENEATH THE DAMAGE AND THE DUST” - PETER HIMMELMAN (EPIC)

Add the word prolific to prophetic when you’re describing Peter Himmelman. He’s relentless about cranking out those songs, as well he should be. I’d rank him as one of the finest unrecognized writers in America. Here’s proof. Check out the electric version followed by the acoustic piano rendition. Guitars and pianos aside, the song itself is a beauty.

“BIG GOODBYE” - GREAT WHITE (CAPITOL)

As Great White themselves proclaim over and over on the chorus, “nemorelies.” “Big Goodbye” (especially the superior 4:18 edit) play it straight from the hip. The chords are big, the chorus infectious, the mix tidy and sweet. If, like me, you find bleached blonde metal bands one of your guilty pleasures, you’ll like this one.

MR. REALITY (SBK/ERG)

Two things I like about Mr. Reality. One is that they describe themselves as an “acoustic rock band.” The other is that they’re willing to take the risk of not releasing a predetermined emphasis track. It really doesn’t matter, since “In My Yard” is surfacing as the consensus. Mr. Reality come from New Jersey, and like the Bruce and Jovis before them, they like to mix a little of that acoustic strum to their brand of power rock. Disenchanted with power chords, songwriter/guitarist Gordon Brown, bassist Rob Tanico and singer Peter Scherer have taken a refreshing off-road path.

THE PAHINUI BROS. (PRIVATE MUSIC)

Believe it or don’t, the name Pahinui is whispered in reverence around the hallowed halls of Gavin. It was in the 70s that Ron Fell turned us on to the magic of slack key. Not long after, brother Keith Z. went to Hawaii and, in lieu of flowered leis and macadamia nuts, brought back a pile of slack key albums (with Ry Cooder performing on them even back then). As every Hawaiian worth his or her hula dollars knows, musician/highway worker Gabby Pahinui was the undisputed high priest of slack key guitar. In fact, the fear was that Gabby would leave this world without passing on his legacy. Well, it looks like the family lineage has saved the art form. Joining the Pahinui Brothers are luminaries like Cooder, David Lindley, Jim Keltner, Dwight Yoakam and digital master recorder Lee Herschberg. Dig the Hawaiian version of John Lennon’s “Jealous Guy.”
## MOST ADDED

1. "DIGGING IN THE DIRT" - PETER GABRIEL (Geffen)
2. "REST IN PEACE" - EXTREME (A&M)
3. "JUST A LOSER" - ROBERT CRAY (Mercury)
4. "COUNTDOWN" - LINDSEY BUCKINGHAM (Reprise)
5. "BIG GOODBYE" - GREAT WHITE (Capitol)
6. "ONLY FOOL IN TOWN" - GARY MOORE (Charisma)
7. "KILL THE MESSENGER" - JOHN WESLEY HARDING (Sire/Reprise)

## TOP TIP

**PETER GABRIEL**
"DIGGING IN THE DIRT" (Geffen)

**ROBERT CRAY**
"JUST A LOSER" (Mercury)

Radio "digs" Gabriel as he captures Most Added honors and debuts high and mighty at #27. Robert Cray has an impressive chart week at #39.

## RECORD TO WATCH

**MICHAEL PENN**
"SEEN THE DOCTOR/ STRANGE SEASON" (RCA)

Resourceful fans can gather up to four new trax from two radio EP's floating around. "Seen The Doctor" is rockin' and Beatlesque. "Strange Season" is a more of an acoustic alternative rock entry.

Editor: Kent Zimmerman

## ALBUM

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<td>UGLY KID JOE - Neighbor ( Mercury)</td>
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## CHARTBOUND

"JOHN WESLEY HARDING (SIRE/REPRISE) "MESSENGER"
INDIGO GIRLS (EPIC) "JOeking"
"SOMETHING HAPPENS (CHARISMA)"SUFFER" DAISY"
"MICHAEL PENN (RCA) "DOCTOR" "STRANGE"
GIN BLOSSOMS (A&M) "JEALOUSY"
LYNCH Mob (Elektra) "DREAM"

"THE ZOO (CAPRICORN/WARNER BROS.) "REACH"
THE REMBRANDTS (ATCO) "JOHNNY"
GRAHAM PARKER (CAPITOL) "RELEASE"
FASTER PUSSYCAT (ELEKTRA) "NONSTOP"
"THE WALLFLOWERS (VIRGIN) "ASHES"
HARDLINE (MCA) "HOT CHERIE"
"ALVIN LEE (DOMINO) "REAL LIFE"

"ASIA (JRS) "RAIN"
"JACKYL (Geffen) "ALONE"

Dropped: #34 Bonham, #40 Guns N' Roses, #42 Cracker, #44 George Harrison, #48 Sonny Landrath, Slaughter.

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*Debut in chartbound*
**THE FIRST FEMALE SERIAL KILLER**

1. "DIGGING IN THE DIRT" - PETER GABRIEL (GEFFEN)
2. "PLEASE YOURSELF" - THE DARLING BUDS (CHAOS)
3. "TONE OF HOME" - BLIND MELON (CAPITOL)
4. COPPER BLUE - SUGAR (RYKO)

*JOHNNY HAVE YOU SEEN HER?* - THE REMBRANDTS (ATCO/EWA)

---

**TOP TIP**

SUZANNE VEGA
99.9 F
(A&M)

Making some noise with a hot debut at #16!

---

**COMMERCIAL RECORD TO WATCH**

**MISS WORLD**

"THE FIRST FEMALE SERIAL KILLER"
(Atlantic)

Another first for KUKU, KJON, KBAC, WHTG, WNCS and KTAO.

---

**COLLEGE RECORD TO WATCH**

20 SUPER....EXPLOSIONS!

VARIOUS ARTISTS
(PRAVDA)

Stations having fun with this one include WRUV, KDVS, KFRR, WTUL, WRAS, WWFS and KCPN.

---

**CHARTBOUND**

*Debuts in chartbound*

**SWALLOW** - BLOW (4-AD)

**MARY'S DANSIS** - "LEAVE IT ALONE" (MORGAN CREEK)

**SMASHING ORANGE** - THE GLASS BEAD GAME (AMERICAN NATIVE)

**DARLING BUDS** - "PLEASE YOURSELF" (CHAOS)

**BLIND MELON** - "TONES OF HOME" (CAPITOL)

**THE REMBRANDTS** - "JOHNNY HAVE YOU SEEN HER?" (ATCO/EWA)

Dropped: #33 U2, #34 Temple Of The Dog, #36 L7, #39 The Soup Dragons, #40 Los Lobos, #42 Carter USM, #43 Chris Connelly, #46 The Mighty Lemon Drops.
Well, this year's Reading Festival was a cold, wet and muddy affair—and I loved every minute of it. English weather sucks in a major way. I was miserable while I was there, but now that I'm in a warm, dry office thinking about it all, I had such an excellent time. I know, I know—I should just move there and stop waxing romantic about it.

Someone else who should move there is MATT PINFIELD. You don't understand just how big a star this guy is until you walk down the street with him and watch Wonder Stuff fans recognize him from the video, point to him, wave at him and do double-takes as he walks by. It was hilarious! And by the way—the new Pinfield T-shirts (Red Hot Chili Pinfield) have hit the streets!

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The first three packages I opened contained the SOFT BOYS collection, THE PLIMSOULS collection and a JUST SAY YESTERDAYCD. Can you say "time warp"? And damnit if I don't love them all!

Look for Gavin's second Alternative video compilation to arrive in your mail in about three weeks! Watch me make a ham out of myself, and abuse me accordingly.

I'm glad to hear that, even though they took apart the entire station in preparation, Hurricane Andrew never hit New Orleans' WTUL. Better safe than sorry, even if it was a bitch to put it all back together!

NEW RELEASES

SUGAR - COPPER BLUE (RYKO)

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to bet makes more appearances
at the top of critic's year-end lists
than any other—and with good
reason. Most of the songs on
Copper Blue have that sort of
glitter-coated, barbed-wire-kisses
vibe that endeared many a heart
to Husker Du. And while I think
Mould's solo work was underappreciated, if the songs on
Copper Blue are anything to go
by, I think it's given him a certain
confidence about his songwriting.
He's certainly turned in a
articulate, passionate performance
on this one! Needless to say, this
is the album you'll play at the
office, at home and in your car.
Rock-solid. Favorites include
"Helpless," "A Good Idea," "If I
Can't Change Your Mind,"
"Hoover Dam" and "The Act We
Act." This album makes a jet-
lagged, two steps behind Tues-
day bearable—and there just isn't
a greater compliment than that!
LINDA RYAN

CHRIS HARFORD -
"LIVING END" (ELEKTRA)
What many of you will notice on
first listen to Chris Harford's
single "Living End" is his un-
usual vocal style. It's safe to say
that's what attracted Elektra
when they saw him play at the
New Music Seminar in 1991. Hey,
there really is a Santa Claus! Al-
though he may be unknown to
some fans of the mid/late eight-
ties band Three Colors will re-
member him), Chris has an im-
pressive list of guest artists on his
debut album (Richard Thompson,
Loudin Wainwright, members of
Ween, The Proclaimers, etc.),
which leads me to believe that
they've been privy to something
special that, until now, has been
kept under wraps. Give it a listen—or two! LR

MISS WORLD -
"THE FIRST FEMALE
SERIAL KILLER" (ATLANTIC)
Here's another debut offering with an impressive "who's who"
line-up: Miss World is fronted by
the ex-Spiritual Cowboy Jonathan
Perkins who enlisted the steady
crops of (ex-Pretenders) Martin
Chambers, with Jimmy Taylor
and Peter Noone rounding out the
band. With it's killer intro,
the drums initially seduce you
and keep you rockin' steady for
nearly four minutes. Of course,
Jonathan Perkins' vocals have
a quirkiness about them that will
captivate you on first listen—the
same way you were hooked the
first time you heard John Astley's
"Jane's Getting Serious." And
that song went on to sell millions
of bottles of ketchup for Heinz!
Yes, I think you'll like this one.
LR

SHRIEBACK -
"THE BASTARD SONS OF
ENOCH" (WORLD DOMINATION)
Shrieback returns with another
dark, dungeous dance-pop track
guaranteed to get you moving in
a manner that only Shrieback
can. The band's strength has al-
ways been their ability to make
industrial-leaning dance good
eough—poppenaugh—for radio
and the public at large. With
bands like Ministry and Nine Inch
Nails breaking new ground at
radio, I don't think anybody's
going to mind that "The Bastard
Sons Of Enoch" isn't as overly
catchy (read: commercial) as some
Shrieback singles have been in
the past. There are five mixes to
choose from, so put on your danc-
ing shoes and pick your poison!
LR

MARY'S DANISH -
AMERICAN STAND
(MORGAN CREEK)
Rolling up like a pack of hogs on
a blistering high-noon, Mary's
Danish is back in town. With
Julie Ritter and Gretchen Seagers'
growling/honey harmonies on
top and the rest of the band rock-
ing underneath, this album offers
much more than "standard" fuel.
Take a pilgrimage to the "faith
doom explosion" with "God Said"
or let yourself be driven through
"Leave It Alone"—a relentless
kiss-off song. I like the smoky/bluesy "Oddly Lonely Soul, It's A Hard
Road" and the cool, sweet har-
monies of "The Living End," but
also check out "Porcupine,"
"Weeping Tree," "Under Water" and
the unlabeled fourteenth track—a Thelma And Louise-type
version of "I Fought The Law."
Hell—try 'em all, but watchout—
this American Standard just
might run you down. BLANEM.
MALL

SHINEHEAD - Sidewalk
University (Elektra Entertainment)
I love Shinehead. Really. He has
a way with words, he mixes
genres with ease and his albums,
like a John Irving novel or a
Whoopie Goldberg joke, get you
smiling. However, when you re-
alize the seriousness of some of
his messages, you wonder just
what it is you're smiling about.
That's how well Shinehead sucks
you in. Sidewalk University's
opening track and single, "Try
My Love," is part rap/part new
jack swing and cleverly cops a
line from a Del-Fonic's song—see
if you can find it. "Friendly Ad-
vice" quotes Bob Marley and "The
Race Of Life" incorporates—of
all people—Paul Simon. Also
check out the title cut, then move
on to "I Can Make It Right" and
the re-worked versions of Sting's
"Englishman in New York" (called here "Jamaican In New
York"). Paul McCartney's "Let
'Em In" ("Let Them In") and
Steve Wonder's "I Just Called
to Say I Love You." Isn't that how
this started? I have to say it again.
I love Shinehead. This'll be up
there when I remember 1992's
best. BEVERLY MIRE

This is Gordon Keen. He's
in Eugenius. Dig it.

120 MINUTES
SUNDAY NIGHTS 12:00PM-2:00AM/11:00PM-1:00PM CENTRAL
1. MORRISSEY - TOMORROW
2. MINISTRY - N.W.O.
3. SONIC YOUTH - 100%
4. P.J. HARVEY - SHEELA NA GIG
5. KITCHENS OF DISTINCTION - SMILING
6. PAUL WESTERBERG - DYSLEXIC HEART
7. CATHERINE WHEEL - I WANT TO TOUCH YOU
8. THE CURE - LETTER TO ELISE
9. RED HOT CHILI PEPPERS - BREAKING THE GIRL
10. CARTER USM - THE ONLY LIVING BOY IN NEW CROSS

the GAVIN REPORT/September 4, 1992
PERSONAL PICKS

SINGLES by Dave Sholin

B-52's - Tell It Like It T-1-15 (Reprise) By now, the trademark singing style of Kate Pierson, Fred Schneider and Keith Strickland have become a staple at Top 40 and Alternative radio. If you're in a good mood, they make you feel ever better and if you're down, they're likely to bring on a smile. Last time around, it was Don Was getting the nod as producer, but this time it's Nile Rodgers' turn. Each producer has made this free-wheeling trio's music sparkle.

JON SECADA - Do You Believe In Us (SBK/ERG) With competition as fierce as ever for any newcomer, it's quite an accomplishment when a debut effort is received the way Jon's has been. Aided by producer Emilio Estefan, he virtually exploded onto the Top 40 and A/C scene. The former Miami Sound Machine singer/songwriter now builds on his initial success with this sensational follow-up.

UTAH SAINTS - Something Good (London/PLG) Whoever said sampling isn't an art hasn't checked out this outrageous track put together by two club deejays from London. Energized by a sample of Kate Bush's "Cloudgusting," Jez Willis and Tim Garbutt turn in a production bound to get any listener's attention immediately. ADDED at KS104 Denver this week.

CE CE PENISTON - Inside That I Cried (A&M) After three uptempo releases, some may wonder if it's possible to slow the former Miss Black Arizona down. Well, finally, here's the answer in this soft, pretty yet mournful plea about a final attempt to hold onto that special love. Annette M. Lai informs me it's one of CeCe's personal favorites.

CROSSOVER PICK

SPIN DOCTORS - Little Miss Can't Be Wrong (Epic) Best described to me as Party/Pop Rock, this week's RECORD TO WATCH is one part Black Crowes, one part Tom Cochrane, but most of all totally original and totally exciting. Surprisingly, New York's New School Of Jazz was the launching pad for this crew who already boast impressive retail action. Top Ten at Album radio, it's just the right prescription for Top 40 right now.

NEXT WEEK

AL JARREAU

ALBUMS by Ron Fell

ERIC CLAPTON - Unplugged (Duck/Reprise) The whole MTV Unplugged concept is now becoming an industry unto itself, as any musician with real chops has to prove it can be done, unplugged and not wired. As the antithesis to the infamous "trackdates," a form of performance well-known to MTV and its summer roadshows, unplugged performances reduce the star to the basics and with that comes our opportunity to witness the performance in an intimate environment. Clapton's presentation is a natural, given his certified qualifications as a master guitarist and a curator/preservationist of American roots rhythm and blues. Lead by the recent hit single, TEARS IN HEAVEN, and backed up by the acoustic undertones of Derek and the Dominos' classic LAYLA, this set gets its edge from the assumed spontaneity and improvisation. Those qualities are mixed with the intimacy and the journeyman's knowledge of each song's inner strengths and meanings, which are best projected in an acoustic setting. Another bonus is the healthy ratio of guitar pickin' to singin'. Certainly, in the modern era, Clapton has lived or died by his vocals and here we're only treated to one pure instrumental, the delicate SIGNE. But his resurrection of awesome blues standards by such Depression icons as Robert Johnson and Big Bill Broonzy makes this project vital and reverential in its essence.

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Gavin Top 40:
Debut in Up & Coming
24 Stations
Out-Of-The-Box
including:
KWOD  THE END
WLVY  WAVT
WMDM  WJAT
WIFX  WWKF
WWWQ  B106
KCCQ  KEEZ
KKCK  WGBQ
WNNO  WQCY
KFBQ  KHOK
KQKY  KZMC
KAFX  KDLK
KRRG  KTDR

"Tomorrow"
Produced by Mick Ronson • Remixed by Steve Peck
From the new album YOUR ARSENAL

But your audience does. 286,781 of them have picked up
Morrisey's new album, Your Arsenal, in the last four
weeks. It's No. 1 on R&R's New Rock album charts.
“brilliantly unself-conscious songwriting... sticks in your head without pop-rock formulas”

Pulse

breakthrough
artist

breakthrough
video

"Sorry About The Weather" debuted this week as Breakthrough Video on MTV

breakthrough
now

To the album It's Only Time