

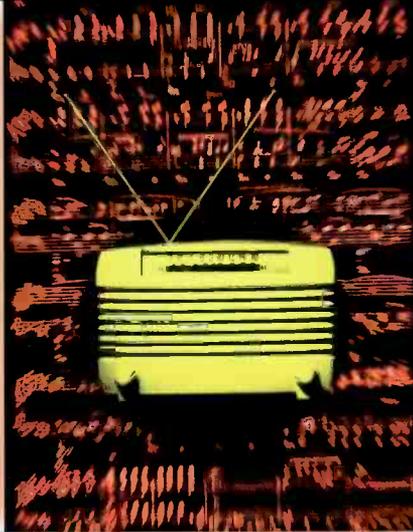
the GAVIN REPORT

ISSUE 1941, FEBRUARY 12, 1993

INFORMATION



RADIO



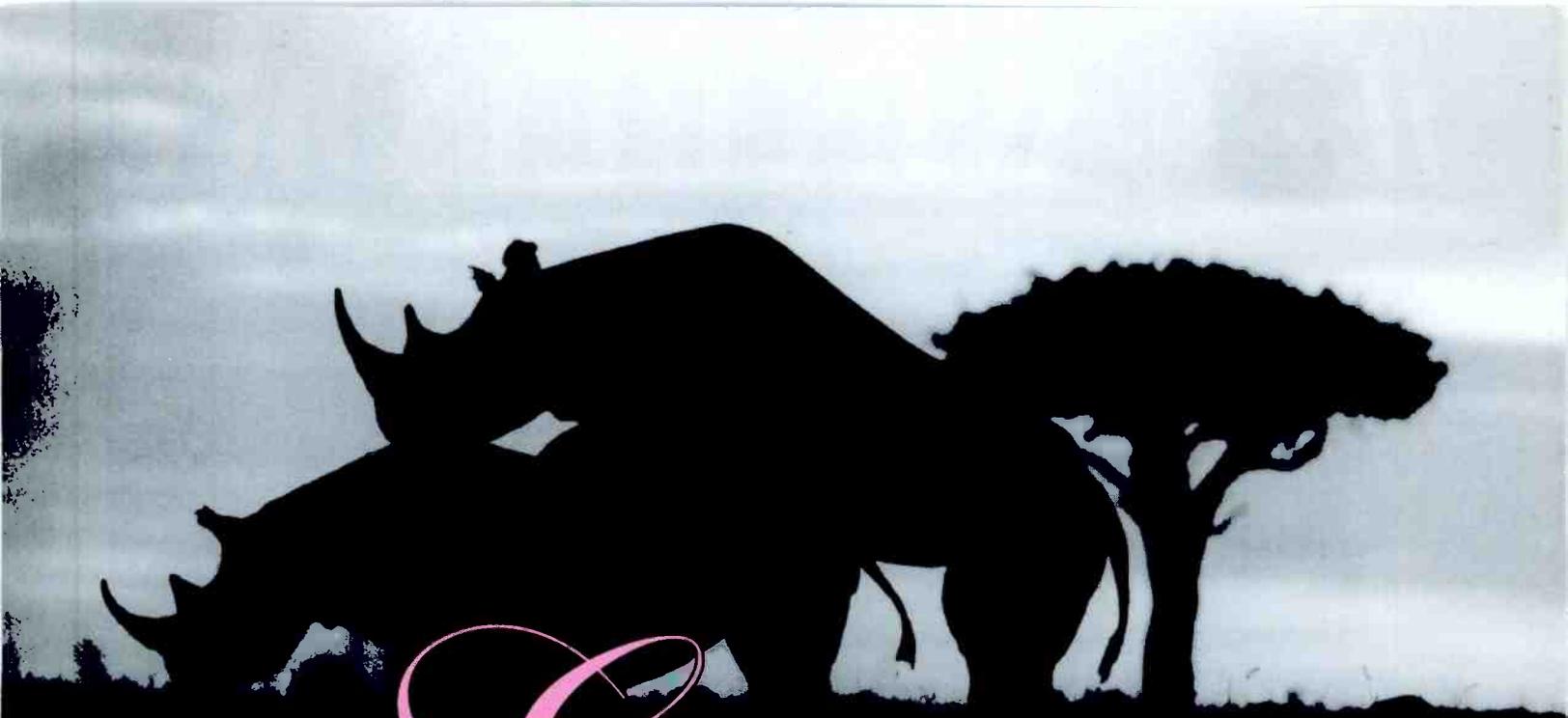
MUSIC



NETWORKING



BRINGING IT ALL TOGETHER AT THE GAVIN SEMINAR



“Easy”

is getting great

PHONE

response at the stations it's on regardless of the

SEX

of the listener.

The international Top Five hit
by

FAITH NO MORE

Happy Valentines Day



GAVIN AT A GLANCE

* Indicates Tie

TOP 40

MOST ADDED

WHITNEY HOUSTON
I Have Nothing (Arista)
ELTON JOHN
Simple Life (MCA)
STING
If I Ever Lose My Faith In You (A&M)

RECORD TO WATCH

BALTIMORA
Tarzan Boy (EMI/ERG)

Hot

BOY KRAZY
That's What Love...
(Next Plateau/London/PLG)



URBAN

MOST ADDED

WHITNEY HOUSTON
I Have Nothing (Arista)
LEVERT
Good Ol' Days (Atlantic)

RECORD TO WATCH

SIMPLE PLEASURE
Never Before (Reprise)

Hot

SILK
Freak Me (Keia/Elektra)



RAP

MOST ADDED

KAM
Peace Treaty (Street Knowledge/eastwest america)
MASTA ACE
Jeep Ass Niguh (Delicious Vinyl/Atlantic)
ICE CUBE
It Was A Good Day (Priority)

RETAIL

Hot

BLACK MOON
Who Got The Props
(Nervous)

RADIO

Hot

ICE CUBE
It Was A Good Day
(Priority)



A/C

MOST ADDED

STING
If I Ever Lose My Faith In You (A&M)
ELTON JOHN
Simple Life (MCA)
SHAWN COLVIN
I Don't Know Why (Columbia)

RECORD TO WATCH

R.E.M.
Man On The Moon (Warner Bros.)

Hot

ELTON JOHN
Simple Life (MCA)



COUNTRY

MOST ADDED

REBA McENTIRE & VINCE GILL
The Heart Don't Lie (MCA)
HAL KETCHUM
Hearts Are Gonna Roll (Curb)
ALAN JACKSON
Tonight I Climbed The Wall (Arista)

RECORD TO WATCH

HANK WILLIAMS, JR.
Everything Comes Down... (Curb/Capricorn)

Hot

REBA McENTIRE & VINCE GILL
The Heart Don't Lie (MCA)



JAZZ

MOST ADDED

LOU RAWLS
Portrait Of The Blues (Blue Note)
JOHNNY GRIFFIN QUARTET + 3
Dance Of Passion (Antilles/Polygram)
ABBEY LINCOLN
Devil's Got Your Tongue (Verve/PolyGram)

RECORD TO WATCH

JOHNNY GRIFFIN QUARTET + 3
Dance Of Passion (Antilles/PolyGram)

Hot

BOB MINTZER BIG BAND
Departure (DMP)



ADULT ALTERNATIVE

MOST ADDED

POCKET CHANGE
Mediterranean Affair (Brainchild/Nova)
PORCUPINE
Look, But Don't Touch (Kazu/Unity)
RALF ILLENBERGER
Soleil (Narada)

RECORD TO WATCH

PAUL BRADY
Songs & Crazy Dreams (Fontana/Mercury)

Hot

NELSON RANGELL
Truest Heart (GRP)



ALBUM

MOST ADDED

MICK JAGGER
Wandering Spirit (Atlantic)
BRIAN MAY
"Driven By You" (Hollywood)
LYNYRD SKYNYRD
"Good Lovin's Hard To Find" (Atlantic)

RECORD TO WATCH

BRIAN MAY
"Driven By You" (Hollywood)

Hot

VAN HALEN
"Won't Get Fooled Again"
(Warner Bros.)



ALTERNATIVE

MOST ADDED

JELLYFISH
Spilt Milk (Virgin)
POSTER CHILDREN
"Clock Street" (Sire/Reprise)
DINOSAUR JR.
Where You Been (Sire/Warner Bros.)

RECORD TO WATCH

PIGFACE
"Alive" (Invisible)

Hot

SHONEN KNIFE
Let's Knife (Virgin)



**WELCOME
SEMINAR GUESTS!**

NEWS

**CHECK OUT THIS YEAR'S
EXPANDED AGENDA**

LEEDS, CARROLL, WONG PROMOTED

PLG EXPANDS ALTERNATIVE AND VIDEO DEPARTMENTS

In his first act as Executive Vice President, PLG, John Barbis has promoted Steve Leeds to Senior Director, Alternative Radio and Video Promotion. In addition, Bill Carroll and Kyle Wong have both been promoted to Associate Director of Alternative Promotion

"The future of the record business is in the alternative arena, and this restructuring is based on that premise," Leeds said. "Bill and Kyle were ideal candidates. They have demonstrated passion and creativity in dealing with alternative media, in developing strate-



Steve Leeds



Bill Carroll



Kyle Wong

gies and executing them. I'm also pleased that they come from the PLG family."

Said Barbis, "The relationship between video, non-commercial radio and commercial alternative radio is a top priority at PLG. That's the energy we're building on." Leeds noted that Tina Dunn will continue as PLG's Manager of National Video Promotion.

for PLG. Both will be based in Los Angeles.

After stints with MCA Records, Blackheart Records, Lefrak Entertainment and MTV, Leeds joined PLG in 1991. He also worked as program director for U-68 (WWHT/TV)-Newark, which was the first profitable full-time outlet for video music programs.

Both stations have desirable signals—KTRH is a clear channel 50,000 watts and KLOL is 100,000 watts.

Quello Named Interim FCC Chair

This week President Bill Clinton named James H. Quello Chair of the Federal Communications Commission (FCC) on an interim basis. Quello replaces Al Sikes, who resigned shortly after Clinton's election.

A former Capital Cities vice president, Quello was nominated to the commission in 1974 by former President Richard M. Nixon. A Democrat, Quello is known for his moderate positions. He will hold the Chair until a permanent replacement is announced.

Evergreen Buys KLOL/KTRH

Evergreen Media Corporation has inked a letter of intent to buy Album radio powerhouse KLOL/FM-Houston and its sister AM KTRH for \$51 million from the Rusk Corporation.

Both stations have desirable signals—KTRH is a clear channel 50,000 watter and KLOL is 100,000 watts.

"Houston has been a radio market that Evergreen Media Corporation has wanted to enter for some

time," said company Chairman/CEO Scott K. Ginsburg. "We are absolutely thrilled to be able to acquire these superior AM and FM broadcast facilities."

KTRH and KLOL have long been owned by the Rusk Corporation, controlled by the Jones Family, which also operates stations in San Antonio and Austin. The sale is subject to FCC approval.

FLYJOCK GROUNDS HIMSELF

Tom Joyner has given up his grueling daily Dallas-to-Chicago commute, and according to an article in the Chicago Sun Times, Joyner will be part of a Satellite Music Network-syndicated morning show, beginning January 1, 1994. The network's Marty Raab acknowledged the Sun Times' story,

but declined comment on the report.

Joyner, who's been racking up frequent flyer miles since 1985, will be leaving the KKDA-Dallas morning show soon, and his contract with WGCI-Chicago is up at the end of the year.

NEWS - Beverly Mire

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Urban Impact!



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ABC Radio Programming for Urban Audiences.

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- **ABC Data:** USA Today Script Service, soundbite cue sheets, news advisories, via printer.
- **Celebrity Satellite Interviews:** Talk to the stars, one-on-one.
- **Exclusive Production Packages:** Elements with attitude to help punch up your library.
- **24-Hour Programming :** ABC/SMN's The Touch A/C format.
- **Soundscan:** Weekly music sales charts for your market.

COMING THIS SPRING:

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abc **ABC RADIO NETWORKS**

New Upper Management at KJAZ

Fourteen-year KJAZ-San Francisco staffer **Bob Parlocha** has been promoted to program director of the station. Former PD/afternoon driver personality **Tim Hodges** has been general manager since last August.

KJAZ bills itself as the world's oldest 24-hour commercial jazz station. Some of its staffers have been with the outlet since its in-

ception in 1959 and Hodges has held his previous posts for the past ten years.

"KJAZ is unique in a lot of ways," Hodges said. "We have listeners who grew up on KJAZ, and they are sharing us with their children now. Understanding the station's needs and the listener's desires is essential to our survival."

LITTLE SEGUES TO VIDEO

Three-time *Gavin* Award-winner (PD of the Year) **Jonathan Little** has accepted a position with the Madison, Wisconsin-based **ProVideo** as Director of Marketing, Radio Video Division. His appointment coincides with the company's announcement of plans to offer video services to the radio industries.

While he was program director at **Z104 (WZEE)** -Madison, WI, the station was named *Gavin's* station of the year four times.

"My twenty-five plus years in radio have shown time and again the need for video solutions to meet radio's challenges," said Little of his new venture. "At ProVideo I'll be associated with talented people and cutting-edge technology. I see exciting times ahead."

VH-1'S RIGHT STUFF

Class will soon be in session for those interested in learning more about the rich history of popular music. Legendary artist **Tom Jones** is slated to host the **VH-1** music variety show "*The Right Time With Tom Jones*," which debuts on Sunday, February 21st.

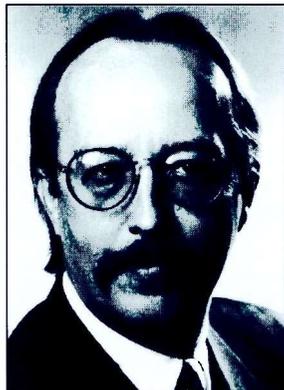
Each of the six half-hour segments are devoted to tracing the origins of a different contemporary music form. The program features Jones in conversation and performance with guests, and the curriculum covers the subjects of pure pop, spirituals/gospel, soul, celtic/country, and rhythm and blues.

The mixed bag of guests includes former Boomtown Rat **Bob Geldof**, **Lyle Lovett**, **Stevie Wonder**, and acts such as **Shakespeare's Sister**, **EMF** and **Erasure**. The program's versatile flavor is enhanced by jack-of-all-music forms Tom Jones, who had his own variety show from 1969-71. The roster of artists he's performed with over the years reads like a who's who list: **Van Morrison**, **Liza Minnelli**, and **Sinead O'Connor** are just the tip of the iceberg.

The series was produced last

year by the British independent network, **ITV**, and will air after **VH-1's** live "*Center Stage*" show. Senior VP of Programming at **VH-1**, **Juli Davidson**, describes the program as "the nineties cousin of the variety show." **VH-1** is confident that the format will appeal to a younger audience as well as its established, more mature demographic. The channel is hoping that the time is right to explore the musical links between past and present by joining contemporary artists with recognized icons.

DAVID BERAN



Craig Applequist is Senior Vice President of Sales for Sony Music.



Walking on air are **Capitol-EMI** executives, who recently attended a band rehearsal previewing songs from **Paul McCartney's** upcoming album, *Off The Ground*. Macca is shown here (do I need to point him out?) with (l-r): **Dean Cameron**, President, Capitol-EMI Records of Canada; **Rupert Perry**, President and CEO, EMIRG UK and EIRE; **Hale Milgrim**, President and CEO, Capitol Records.

RADI-O-RAMA

Brian Burns has exited his position as VP, Editor-in-Chief of *Network Forty*...**Kevin Collins** is no longer MD at **Power 94.5 (KJCK/FM)**-Junction City, KS. PD **Nick Danjer** assumes music duties...At **KHIIH**-Denver, music director **Laurie Cobb** steps down, but remains a part-timer. Cobb is program director for **Radio Action Coalition for the Environment (R.A.C.E.)**. Taking her place at **KHIIH** is **Jamie Kartak**, who'll be taking calls on Tuesdays from Noon-2P...**Tod Hudson** segues from afternoons to mornings with co-host **Jeff Stevens** at **Power 95 (WDJK)**-Dayton, taking the position left vacant by **Joe Mama** who's now doing Country radio in Pittsburgh. Family reasons forced **Rick Marshall**, afternooner at **Mixx 96 FM (KXXO)**-Olympia, WA, to resign his position. He's moving to Kansas City. Taking his spot is morning personality **Jessica West**...Popular Houston radio personality **Donna McKenzie** moves to afternoon drive at **101 KLOL/FM** after six years at crosstown **KZFX**...**Elvis Medina** (hasn't got a stamp yet) can be heard middays on **Y95 (KOY/FM)**-Phoenix. He was most recently doing afternoons and production at **FM102 (KSFM)**-Sacramento, CA...New address for **KS104 (KQKS)**-Denver, CO: 9351 Grant Street,

Thornton, CO 80229. Call (303) 252-1090 or fax (303) 451-0303. MD **Kip Taylor** has exited with no replacement named...New operations manager at **WRLT FM 100 (Radio Lightning)**-Nashville is **Brett Schulte**, previously music consultant for **99X (WNNX)** -Atlanta...Award-winning promotion director **Howard Freshman** has been named Director of Marketing and Promotions for **KEARTH 101 (KRTH/FM)**-Los Angeles. Most recently the 15-year vet was at Spanish-language station **KKHJ**-Los Angeles...**Toni Cruise**, PD at **B104 (KKNB)**-Lincoln, NE leaves to take on middays at **KTMT**-Medford, OR...New to nights at **WDEK/FM**-DeKalb, IL is **Dan Armstrong** from **WABT-Dundee**, IL...Congrats to former **KISM**-Bellingham, WA music director **Michael Jack Kirby**, who steps up to PD/afternoon driver at **KFFM**-Yakima, WA. **KISM** program director **Allan Fee** picks up Dan's MD duties...**I-94FM (WIAL)** is no longer a Top 40 reporter. The adult-leaning station has moved all the way into A/C...Happenings in wine country: **Gareth J. Nicholas** has been promoted to PD at **KVYN**-Napa, CA. He continues as MD and will take calls any day before 1PM...At **KEEZ/FM**-Mankato, MN, PD

continued next page

Country With Clout!



ABC Radio Programming for Country Audiences.

- **Nashville Notes:** Daily country music news stories and soundbites.
- **Country Events Coverage:** From the CMA awards to Fan Fair, our reporters work for you.
- **Celebrity Satellite Interviews:** Go one-on-one with country's stars.
- **ABC News:** Targeting the stories that impact your listeners. Crisis coverage and news events.
- **Exclusive Production Packages:** Sizzling sounds to punch up your library.
- **Special Series:** Country Music Month, Year-End Specials.
- **The #1 Countdown:** American Country Countdown With Bob Kingsley; and America's Music Makers.
- **24-Hour Programming:** ABC/SMN's Country Coast-to-Coast, Real Country formats.
- **Soundscan:** Weekly music sales charts for your market.
- **ABC Data:** Via printer, USA Today Script Service, scundbite cue sheets, news advisories.

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abc ABC RADIO NETWORKS

RADI-O-RAMA*continued from previous page*

Mark Seger leaves to take the PD slot at KLSS-Mason City, IA. Upped to PD is MD Dan Hatter. MD is middayer Tim Allen...WOVV-West Palm Beach's Kurt Kelly is on a talent search for a morning news sidekick, a nighttime personality/music director and a full time swinger. Write: 901 Northpoint Parkway, #201 and #202, West Palm Beach, FL 33407. Call (407) 478-2688.



Jayne Simon has been promoted to Senior Vice-President, Marketing at Zoo Entertainment.



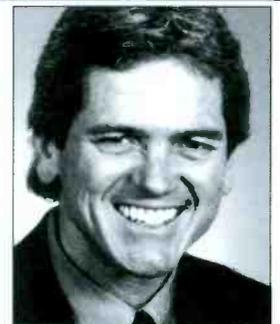
Arista recording artist Kenny G celebrated the release of his first album in four years by inviting radio programmers and retailers to his home for dinner. Shown enjoying the relaxing atmosphere (sitting l-r): Arista's Carla Thomas; KTAA-Fresno's Monique Chambers; Miriam Bisceglia; manager Dennis Turner; KIIS-LA's Jeff Wyatt. Second row (l-r): XHRM-San Diego's Mike Seaberry; Arista's Doug Daniels and Clive Davis; Kenny G; KISN-Salt Lake City's John Dimick; Arista's Rick Bisceglia and Jon Klein; KIIS-L.A.'s Brian Bridgman; Star 94-Atlanta's Lyndie Gorelick and Lee Chesnut; tour manager Collin Cowie; Daphne Lubick; Anne Marie Reggie; KMEL-San Francisco's Keith Naftaly.

ROTATIONS

Michelle Meisner has been hired by Capricorn Records as National Director of Promotion. The former Elektra Sr. National Director of Promotion will be based in San Francisco and can be reached at (415) 777-2299...Three Future Mechanics: **Mechanic Records** has beefed up its marketing staff with Ray Godas, Director of Marketing; John Butler, Director of Alternative Promotion; and Barbara McDonald, Director of Publicity. Godas comes from Roadrunner Records, Butler's from TVT Records...Multiple appointments at Savage: Joel Klaiman is National Manager of Promotion and Marketing. He was an assistant manager for Frank DiLeo Management. Joseph L. Petze is Operations Manager, Marketing and Promotion. He was General Manager of Red Sox Music Productions. Jill Siegel is National Director of Publicity. She comes from Rogers & Cowans where she was Senior Publicist. Jacqueline Saturn has been named Manager of Sales and Advertising...Annie Ohayon leaves Kathryn Schenker and Associates to join Arista Records

continued next page

Gary Richards, known in Rave circles as "Destructo," will oversee promotion of Def American's growing Rave roster.

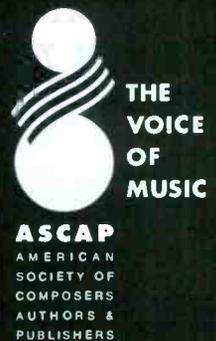


Chuck Thagard is Director of National Promotion for BNA Entertainment.

There's a song everyone is
talking about. But no one is
giving away it's secret.

"The **best** thing *about ASCAP* is that they deal **not** with the sales, *marketing*, or other muck in the music business; their *sole concern* is with **songs** and *artists* and **protecting** them. **ASCAP** is **pure** music."

toad the wet
sprocket



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(213) 883-1000

Chicago
(312) 527-9775

London
011-44-71-973-0069

Puerto Rico
(809) 725-1688

ROTATIONS *continued from previous page*

as Vice President, Publicity. Also at Arista, **Michelle Lieb** joins as Vice President, A&R Soundtracks. She held a similar position at EMI...Congratulations to **MCA Records/Nashville** president **Bruce Hinton**, who has been elected to the executive board of the Music and Industry Chapter for the **City of Hope National Medical Center**...A new indie label has sprung up in Villanova, PA. **Blood Records** hopes to have its first release out by late spring....Check out the 2/8 issue of *People* magazine which chronicles the adventures of **Disney** the cat, who belongs to **Kristine Barrett-Davis**, the Northern California rep for **Hollywood Records**, and her husband, **Mark Davis**. Apparently **Disney** was thought to be a casualty of the 1991 Oakland, CA firestorm, but there's a happy ending, so read the story...

ELEKTRA ENTERTAINS THREE NEW MARKETING REPS

Three veteran Elektra staffers have been named to marketing posts this week, as the company re-structures and strengthens the department. All will hold the title Co-National for Urban Marketing and Promotions.

• **Carter Russell** has been promoted from Promotions Marketing Manager in the Midwest. He has been with the label since the mid-seventies, and will remain based in Chicago.

• **Memphis-based Jaye Howard** was also upped from Promotions Marketing Manager. He will cover Mississippi, Tennessee, Arkansas, Texas, Louisiana, Oklahoma, Alabama and California.

• **Joyce Straws** re-joins Elektra after two years at **Atco/East West** (now **eastwest records america**), where she was a Promotions Marketing Manager. "I'm lucky to get her back,"



Because Wisconsin Congressman **Scott Klug** lives in an apartment furnished only with a mattress, an alarm clock and a TV, **Z104-Madison** "Z Morning Zoo" host **Johnny Danger** took it upon himself to institute the "Frame Scott Klug" fund, and asked listeners to donate a bed frame and other furniture for Klug's apartment. Shown with new belongings (including a lava lamp) being moved by via a listener-donated pickup are l-r: morning show producer **Greg Bair**; Danger; program director "Mr. Ed." **Lambert**.

Kelly Woo Named Gavin Rap Editor

As the Gavin Seminar convenes we are pleased to announce that **Kelly Woo** has been named Rap Editor.

Kelly, who joined the *Gavin Report* in 1990 as an intern, helped the format's previous editor, **Brian Samson**, research the viability of a Rap section, and contributed to its success.

"In replacing **Brian Samson**, we didn't have to look far to find the best possible placement already on our staff," said **David Dalton**, Gavin's Chief Executive Officer. "Kelly deserves this position and has many exciting ideas for the format, which figures prominently in our future plans for the expansion of Gavin."

said **Joe Morrow**, VP of Urban Marketing/Promotions. "She's a strong person who knows the system and is very well-liked because of her professionalism."

"CAN CON" RULES REVISED

The long-standing "Can Con" rules were recently revised, making it easier for a Canadian artist to collaborate with non-Canadians and still have their work classified as Canadian.

Canadian radio is governed by a devree that requires an artist fulfill half of what is called the **MAPL** (music, artist, production, lyrics) rule. When the specific artist meets that requirement, a station can call their song "Canadian" and count it toward the **Canadian Rule** which calls for them to play 25% Canadian music between 6 a.m. and Midnight.

Recently rocker **Bryan Adams** challenged the Canadian Rule when he was only given one point for his album *Waking Up The Neighbors* because he co-wrote it with an Englishman. As a result of his pressure, a Canadian artist collaborating with a non-Canadian will receive 1/2 point each for collaborating with a non-Canadian on lyrics and/or melody, and one full point for being Canadian, thus giving him or her the two points necessary to be considered by radio to be within the Canadian rule.

An artist such as **Celine Dion** is still out of luck however, if she sings material produced and written by non-Canadians.

According to **CKFM-Toronto** music director/assistant program director **Wayne Webster**, the easing of the Can-Con rules will not affect programmers, since most artists meet the requirements. But he cautioned that the **MAPL** rule is extremely serious business. Stations found in violation could face loss of license. "It's not something you play around with," he said.

BIRTHDAYS

Compiled by Diane Rufer
Our Best Wishes and

HAPPY BIRTHDAY To:

Tony Kilbert, Sumertone Records 2/14
Tracy Leshay, Elektra Entertainment 2/14
Bill Edwards, KFMC-Fairmont, MN 2/14
Razzy Bailey 2/14
Don Anti 2/15
Jason Perl, AIM Marketing 2/15
Dennis Allen, KBJJ/FM-Marshall, MN 2/15
Jane Child, Ry Cooder,
Melissa Manchester 2/15
Jo Walker-Meador 2/16
James Ingram, Sonny Bono 2/16
Ivan Rodriguez, The Gavin Report 2/17
Iris Dillon, PLG Records 2/17
Jack Raymond, WEIM-Fitchburg, MA 2/17
Steve Jackson, KYA-Billings, MT 2/17
Steve Kelly, WJER-Dover, OH 2/18
John Carr, KFMO-Flat River, MO 2/18
Ron Morris, WMVA-Martinsville, VA 2/18
Bob David, KWWK/FM-Rochester, MN 2/18
Steve McKay, WSBG/FM-Stroudsburg, PA 2/18
Yoko Ono, Juice Newton 2/18
Tammy Kelly, WDIF-Marion, OH 2/19
Max Volume, KRZQ/FM-Reno, NV 2/19
Steve Holstein, WKGW-Utica, NY 2/19
Smokey Robinson, Lou Christie, Dave Wakeling 2/19
Howie Klein, Sire Records 2/20
Greg Bell, WWIC-Scottsboro, AL 2/20
J. Geils, Douglas Foss (Zaca Creek) 2/20

BIRTHS

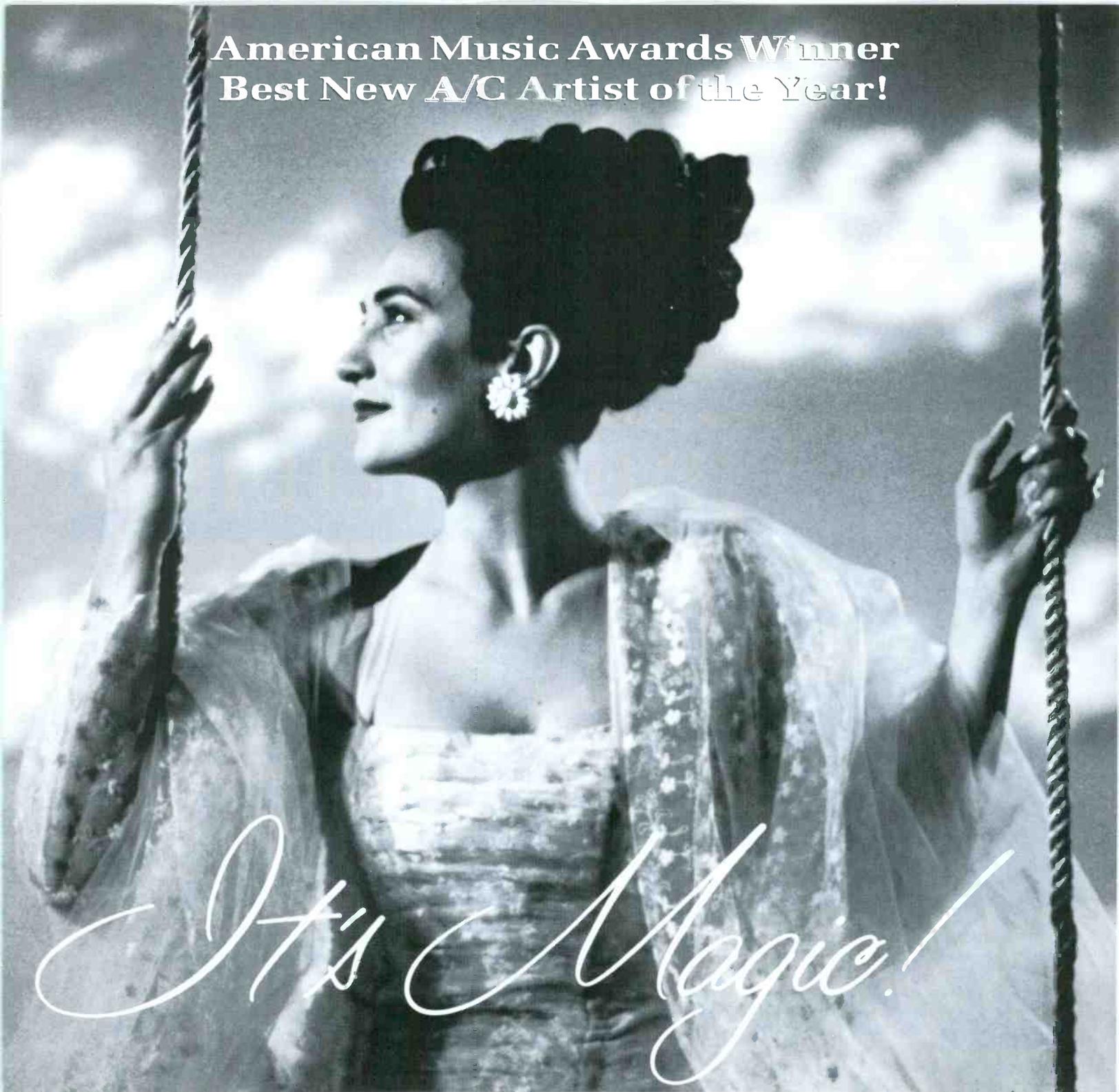
Our CONGRATULATIONS to **TOM SIMON**, Program Director at **KSKU-Hutchinson, KS**, and his wife, **MONICA**, Office Manager at **KSKU**, on the birth of their son, **MATTHEW THOMAS**.
Born February 8.

...CONGRATULATIONS to **DARREN LEE**, Program Director at **WBIZ-Eau Claire/WSPT-Stevens Point, WI**, and his wife, **LORA**, on the birth of their first child, daughter, **EMILEE ROSE**. Born February 8 at 4:05 a.m., weighing 7 lbs. 2 oz.

...CONGRATULATIONS to **MEREDITH** and **CHARLES SCOTT** on the birth of their first child, son, **DEVIN TYLER**. Born January 15, weighing 8 lbs., 7 oz.

...CONGRATULATIONS to **NASTY-NES RODRIQUEZ**, Air Talent at **KUBE/KCMU-Seattle, WA**, and **CARYANNE ORTEGA**, on the birth of their daughter, **KRISTIANNE**. Born January 13, weighing 6 lbs., 14 oz. and 19 1/2 inches in length.

American Music Awards Winner
Best New A/C Artist of the Year!



It's Magic!

k. d. lang "Miss Chatelaine"

From the album *INGENUE*, nominated for five Grammys! Over 900,000 albums sold! Headed for platinum!
Produced by Greg Penny, Ben Mink and k. d. lang Management: Larry Wanagas, Bumstead Productions

Gavin A/C: 36*-31* • R&R A/C: New & Active 27 total stations

WSUL	WKYE	WKOK	WTTR	WINA	Q93	K96/FM	KLSS	KRGR
KFYR	WNUY	WRJC	WRDB	KLCY	KRLT	K103	KKRB	and more!

In these days of tie-ins and combined marketing strategies no medium can remain totally independent, and music is no exception. Taking inventory of music's visual promotion partners—music video, film, television and further offspring such as home videos, laser discs and books, raises the question: can a song stand on its own without visual accompaniment and will it be able to in the future? If not, what is the fate of radio in the face of increasingly sophisticated visual technology?

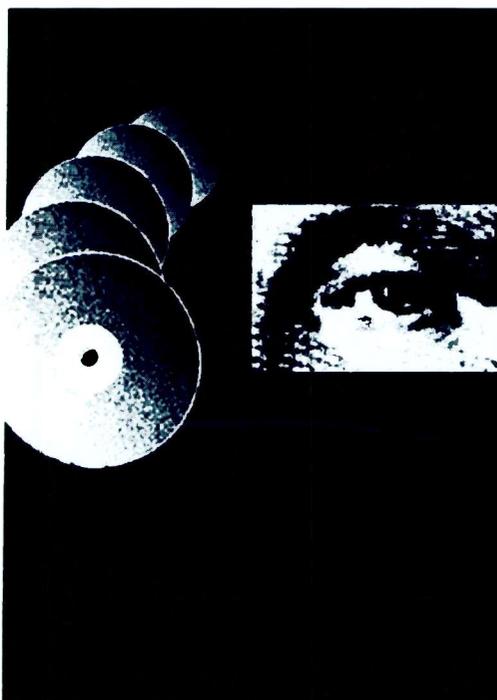
To believe that music videos play second fiddle to actual songs and dismiss them as

of appearance, the reality is that visuals are essential for music to succeed and compete. To reassert the question can a song stand on its own without visual accompaniment and will it be able to in the future? prompts another question. With all of the promotion to be gained, why would it choose to?

As the MTV generation has matured we've seen increasing importance placed on visuals and many artists without visual appeal have slipped from view as well as earshot. Consider the irony of the scores of film actors and actresses that failed during the advent of talking pictures. Sound

Bryson & Regina Belle duet from "Aladdin" or Whitney Houston's "I Will Always Love You" from "The Bodyguard" are inextricably linked with the hit films they appear in. The recent emergence of music videos assembled from films (Queen's "Bohemian Rhapsody" from "Wayne's World" or the Righteous Brother's "Unchained Melody" from "Ghost") proves the further crossover potential. Not only is the song heard in the film and when the film goes to video, but also in music video channels. Once again, the question looms—why would music choose to stand alone?

Is music without pictures an option in the web of multimedia entertainment?



EYEING THE FUTURE

by David A. Beran

became of paramount importance and visuals briefly took a back seat in a visual medium. In the sound medium of music, have visuals usurped the power and relegated music to second banana? In the past, an artist needed at least three or four records to be noticed, and now one song along with a video is proving enough. Billy Ray Cyrus spawned a trend in Country music that prompts labels to send their artists to video training schools to make sure they are comfortable on camera.

Daniel Pearl is a noted director of photography who shoots forty to fifty music videos a year. He recently shot Bon Jovi's "Bed Of Roses," and Genesis' "I Can't Dance," and has made videos with marquee musical artists since 1982. "Songs should be able to stand on their own, but society isn't letting them," Pearl relates. He and colleague Meiert Avis have developed a theory about the future of music after seeing a trend toward tighter budgets for music videos. "Because of the popularity of laser discs, somebody will take a step toward a shorter album with around six songs that all have videos," said Pearl. He went on to theorize that record companies are driving video budgets down to hasten this scenario, and disclosed that when he asked an unnamed label's head of video about it she said, "I can't deny it."

Film is another invaluable bead in the strand of promoting music and the symbiotic relationship takes on higher stakes. Many of today's soundtracks are not only geared to films, but to audiences. Because soundtracks promote films, the marketing importance of linking the two in the public's mind is mandatory. Consider the name recognition that songs such as "The Crying Game," "Ghostbusters," or "Purple Rain" enjoy because there are films by the same title. Hit songs such as the Peabo

Music and television have always enjoyed a co-dependent audio/visual relationship that has translated into cross-promotion. Recently, songs from "The Heights" and "Northern Exposure" became hits, and the programs themselves are successful. Even the modest success of Hank Williams Jr.'s "Are You Ready?/Monday Night Football" theme song makes it clear that television is a powerful promotional tool that should not be ignored.

With visual technology's great strides (laser discs, HDTV, CD-ROM, virtual reality) music must re-evaluate and redefine its role. Apple Computer CEO John Sculley asserts that "multimedia will change the world in the '90's as personal computers did in the '80's and now we're at the point of commercializing it." Multimedia is defined as the convergence of computers with video, film, sound, graphics, animation, photos, and text. With all of these components it's easy for music to get lost in the shuffle and to survive, it may require an "if you can't beat 'em, join 'em" mentality.

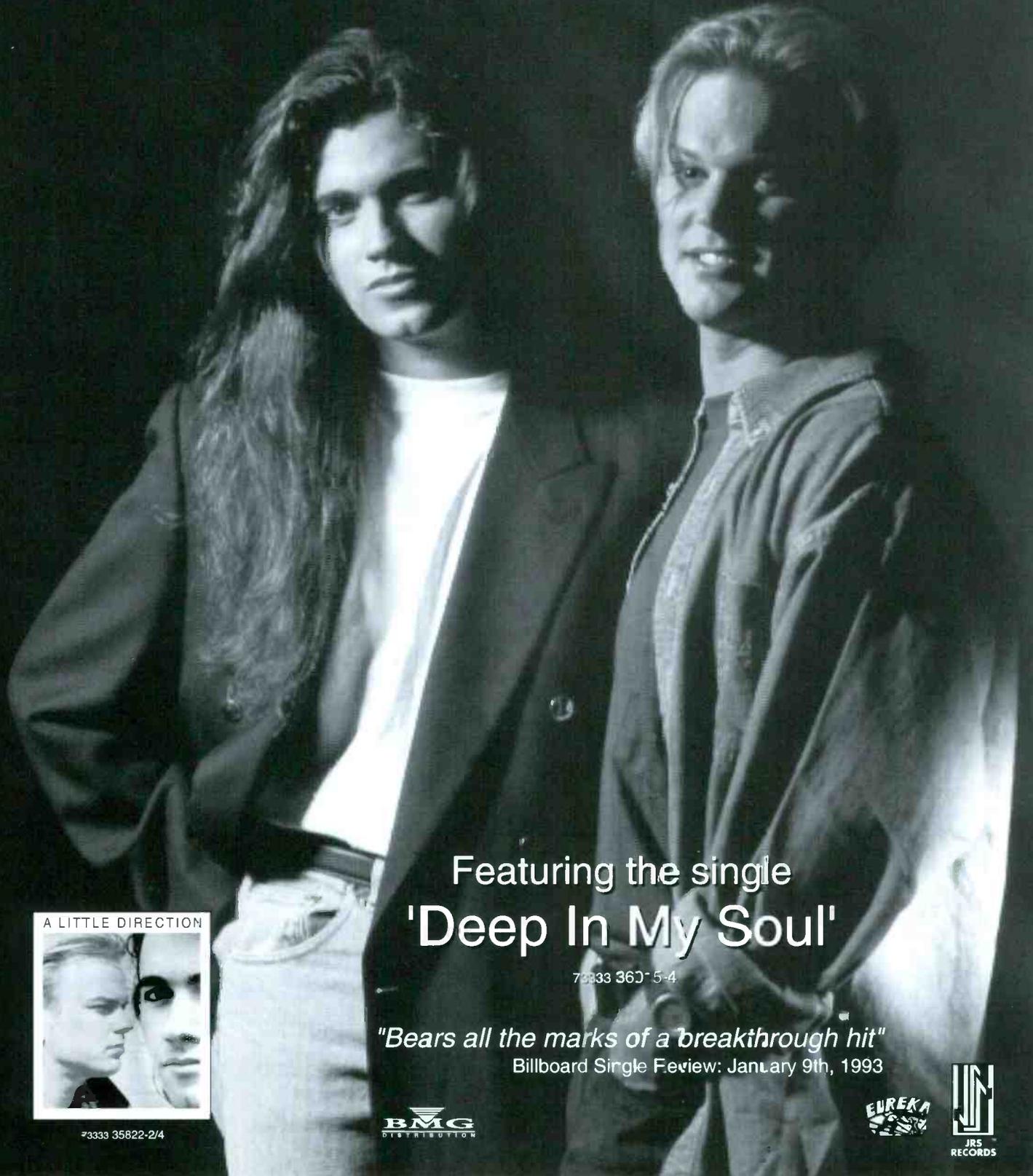
Where does this leave radio? Drive time seems to be the only market it has absolutely cornered for promoting music. For radio to compete it will have to adopt the "if you can't beat 'em..." mindset by linking itself in with visual media and becoming part of the whole entertainment package which encompasses a song. Radio's on-air promotion of film and television must spill over into on-site presence at film screenings and even video stores. Promotion for video releases with a musical angle could involve a radio station picking up the tab for all rentals of the video on its release date. This high profile visibility alters the perception of radio as an audio-only medium. Without a strong link to the blossoming visual media, radio stands alone and vulnerable. ■

promotional fodder may be reassuring to those in the music industry, but it is not realistic. Witness the recent "Achy Breaky Heart" phenomenon that swept the country. While song to video is the natural promotion process, the "Achy Breaky" video was released first and the dance was taught in bars across the nation. The video not only promoted the song, but tapped into a dance, which sparked interest in Billy Ray Cyrus, other dances, and the entire realm of Country music. Ultimately, what evolved was an interest that eclipsed the song itself. "Achy Breaky Heart" would have undoubtedly been a success even without the video, but could it be classified as a phenomenon? Probably not.

It is no accident that megastars such as Michael Jackson, Madonna, and Prince have powerful, easily identifiable visual personas in their music videos. They've recognized the symbiotic relationship whereby visuals enhance music just as music enhances visuals. As much as we may want to shun the glitz and superficiality

acosta•russell

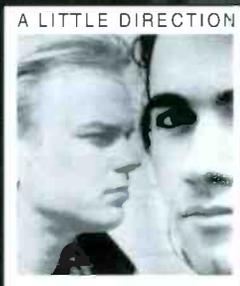
A LITTLE DIRECTION



Featuring the single
'Deep In My Soul'

73333 362 5-4

"Bears all the marks of a breakthrough hit"
Billboard Single Review: January 9th, 1993



73333 35822-2/4

BMG
DISTRIBUTION

EUREKA
RECORDS

JRS
RECORDS

TOP 40

MOST ADDED

WHITNEY HOUSTON (79)
(Arista)

ELTON JOHN (75)
(MCA)

STING (61)
(A&M)

MADONNA (50)
(Maverick/Sire/Warner Bros.)

MICHAEL W. SMITH (40)
(Reunion/RCA)

CERTIFIED

STING
If I Ever Lose My Faith In You
(A&M)

MADONNA
Bad Girl
(Maverick/Sire/Warner Bros.)

TOP TIP

VANESSA WILLIAMS
with **BRIAN MCKNIGHT**
Love Is
(Giant/Reprise)
This former RECORD TO WATCH
is pulling ahead fast in the current
ballad battle.

RECORD TO WATCH

BALTIMORA

BALTIMORA
Tarzan Boy
(EMI/ERG)
Hangin' on the vine since 1986,
Baltimora is about to take another swing on
Top 40 airwaves. Instant reaction at Q106-
San Diego with top ten requests after only
one week.

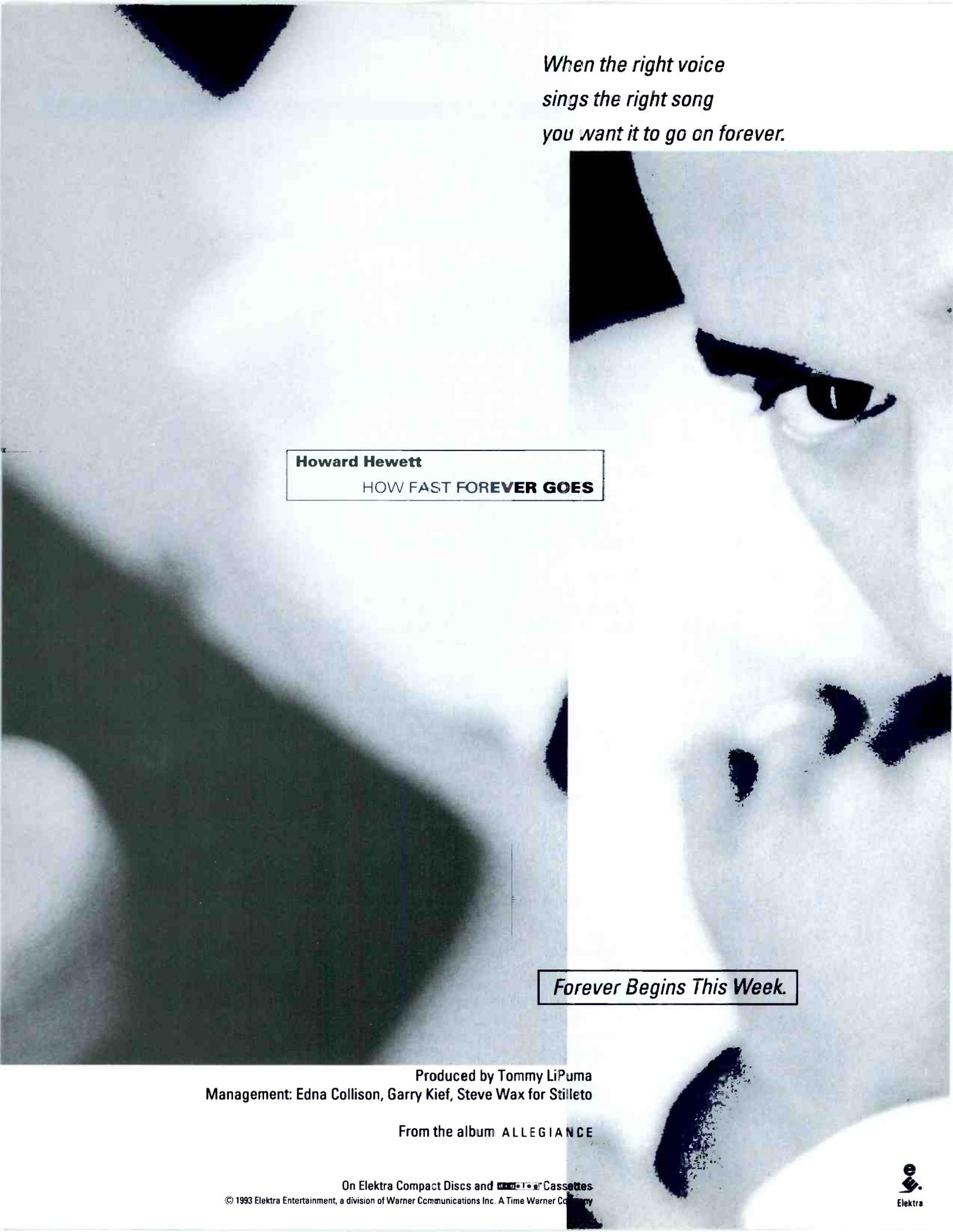
Editor: Dave Sholin
Assoc. Editor: Annette M. Lai

2W LW TW

4	2	1	DURAN DURAN - Ordinary World (Capitol)
3	1	2	PEABO BRYSON & REGINA BELLE - A Whole New World (Columbia)
12	5	3	WHITNEY HOUSTON - I'm Every Woman (Arista)
11	6	4	PATTY SMYTH - No Mistakes (MCA)
5	4	5	PRINCE AND THE N.P.G. - 7 (Paisley Park/Warner Bros.)
9	7	6	PETER GABRIEL - Steam (Geffen)
17	11	7	BON JOVI - Bed Of Roses (Jambco/Mercury)
13	10	8	EN VOGUE - Give It Up, Turn It Loose (eastwest)
10	9	9	DEF LEPPARD - Stand Up (Kick Love Into Motion) (Mercury)
20	12	10	ANNIE LENNOX - Little Bird (Arista)
1	3	11	MADONNA - Deeper & Deeper (Maverick/Sire/Warner Bros.)
25	18	12	SPIN DOCTORS - Two Princes (Epic)
23	19	13	POISON - Stand (Capitol/Enigma)
31	22	14	R.E.M. - Man On The Moon (Warner Bros.)
35	23	15	JON SECADA - Angel (SBK/ERG)
19	16	16	CATHY DENNIS - Irresistible (Polydor/PLG)
33	24	17	BOBBY BROWN - Get Away (MCA)
—	29	18	BOY KRAZY - That's What Love Can Do (Next Plateau/London/PLG)
28	25	19	KENNY G - Forever In Love (Arista)
21	20	20	JUDE COLE - Tell The Truth (Reprise)
18	17	21	SADE - No Ordinary Love (Epic)
6	8	22	RESTLESS HEART - When She Cries (RCA)
29	27	23	ARRESTED DEVELOPMENT - Mr. Wendal (Chrysalis/ERG)
30	28	24	PORTRAIT - Here We Go Again! (Capitol)
—	34	25	UGLY KID JOE - Cats In The Cradle (Stardog/Mercury)
16	21	26	SHANICE - Saving Forever For You (Giant/Reprise)
38	33	27	MARY-CHAPIN CARPENTER - Passionate Kisses (Columbia)
34	30	28	EXTREME - Stop The World (A&M)
—	36	29	JEREMY JORDAN - The Right Kind Of Love (Giant/Reprise)
—	—	30	STING - If I Ever Lose My Faith In You (A&M)
7	13	31	TOAD THE WET SPROCKET - Walk On The Ocean (Columbia)
27	26	32	PETER CETERA duet with CHAKA KHAN - Feels Like Heaven (Warner Bros.)
2	14	33	WHITNEY HOUSTON - I Will Always Love You (Arista)
—	—	34	MADONNA - Bad Girl (Maverick/Sire/Warner Bros.)
—	—	35	INXS - Beautiful Girl (Atlantic)
—	40	36	MICK JAGGER - Sweet Thing (Atlantic)
8	15	37	DAN BAIRD - I Love You Period. (Def American/Reprise)
—	—	38	MARY J. BLIGE - Sweet Thing (Uptown/MCA)
—	—	39	STARCLUB - Hard To Get (Island/PLG)
—	—	40	GLORIA ESTEFAN - I See Your Smile (Epic)

CHARTBOUND

ARTIST TITLE LABEL	*Debuts in Chartbound	Reports	Adds	On	Chart
SUNSCREAM - Love U More (Columbia)		124	37	68	19
10,000 MANIACS - Candy Everybody Wants (Elektra)		113	22	73	18
EXPOSE - I'll Never Get Over You (Getting Over Me) (Arista)		105	26	60	19
ELTON JOHN - Simple Life (MCA)		98	75	11	12
*WHITNEY HOUSTON - I Have Nothing (Arista)		89	79	4	6



*When the right voice
sings the right song
you want it to go on forever.*

Howard Hewett

HOW FAST FOREVER GOES

Forever Begins This Week.

Produced by Tommy LiPuma
Management: Edna Collison, Garry Kief, Steve Wax for Stilleto

From the album ALLEGIANCE

On Elektra Compact Discs and  Cassettes

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Elektra

UP & COMING

Reports accepted Monday and Tuesday 8:30AM-4PM
 Station Reporting Phone: (415) 495-1990
 Gavin Fax: (415) 495-2580

Reports	Adds	On	Chart	
105	—	35	70	SAIGON KICK - All I Want (Third Stone/Atlantic)
102	3	46	53	PAUL McCARTNEY - Hope Of Deliverance (Capitol)
96	7	33	56	DEBBIE GIBSON - Losin' Myself (Atlantic)
93	2	59	32	STEELHEART - Mama Don't You Cry (MCA)
84	19	21	44	VANESSA WILLIAMS with BRIAN MC KNIGHT - Love Is (Giant/Reprise)
70	19	43	8	THE POORBOYS - Guilty (Hollywood)
70	6	48	16	SUZANNE VEGA - 99.9 Fahrenheit Degrees (A&M)
69	9	9	51	JADE - Don't Walk Away (Giant/Reprise)
59	12	21	26	SHAI - Comforter (Gasoline Alley/MCA)
58	9	40	9	VANESSA PARADIS - Be My Baby (Polydor/PLG)
56	1	34	21	THE REMBRANDTS - Maybe Tomorrow (atco/eastwest)
51	11	24	16	WENDY MOTEN - Come In Out Of The Rain (EMI/ERG)
50	40	6	4	* MICHAEL W. SMITH - Somebody Love Me (Reunion/RCA)
47	8	34	5	MAXI PRIEST - One More Chance (Virgin)
42	10	1	31	SNOW - Informer (eastwest)
41	5	30	6	ACOSTA RUSSELL - Deep In My Soul (JRS)
41	2	28	11	SLAUGHTER - Days Gone By (Chrysalis/ERG)
40	1	34	5	ROBIN MILLER - Forever (Beachwood/Break)
38	—	25	13	TREY LORENZ - Photograph Of Mary (Epic)
38	17	16	5	RIVERSIDE - Waterfall (Sire/Warner Bros.)
38	4	27	7	THE HEIGHTS - I'm Still On Your Side (Capitol)
36	—	12	24	dada - Dizz Knee Land (IRS)
34	3	17	14	BAD BOYS BLUE - Save Your Love (Zoo)
34	3	10	21	DIGABLE PLANETS - Rebirth Of Slick (Cool Like Dat) (Pendulum/Elektra)
33	28	2	3	* TLC - Hat 2 Da Back (LaFace/Arista)
32	1	6	25	BIZARRE, INC. - I'm Gonna Get You (Columbia)
31	3	18	10	KURT HOWELL - Does Love Not Open Your Eyes (Reprise)
27	8	15	4	GENE LOVES JEZEBEL - Josephina (Savage/BMG)
27	4	3	20	DR. DRE - Nuthin' But A G Thang (Death Row/Interscope/Priority)
26	—	2	24	LO-KEY? - I Got A Thang 4 Ya (Perspective/A&M)
25	1	3	21	SILK - Freak Me (Keia/Elektra)
24	—	15	9	MITCH MALLOY - Our Love Will Never Die (RCA)
21	1	2	18	* PAPER BOY - Ditty (Next Plateau/PLG)
17	—	1	16	* POSITIVE K - I Got A Man (Island/PLG)
17	7	9	1	* PREFAB SPROUT - If You Don't Love Me (Epic)
17	6	2	9	* NAUGHTY BY NATURE - Hip Hop Hooray (Tommy Boy)
17	11	4	2	* 4 NON BLONDES - What's Up? (Interscope/Atlantic)
16	15	—	1	* GO WEST - What You Won't Do For Love (EMI/ERG)
15	4	5	6	* SWV - I'm So Into You (RCA)
13	5	4	4	* TISHA CAMPBELL - Push (Capitol)
12	5	3	4	* SCREAMING TREES - Nearly Lost You (Epic)
11	—	1	10	* A LIGHTER SHADE OF BROWN - Homies (Quality)
11	—	2	9	* SOUND FACTORY - Understand This Groove (RCA)
11	8	2	1	* BIG MOUNTAIN - Touch My Light (Quality)
10	—	3	7	* WAILING SOULS - If I Were You (Chaos)

Dropped: #31-Celine Dion, #32-Eddie Money, #35-Wreckx-N-Effect, #37-Boyz II Men, #38-Go West, #39-Shai.

*NOTE: Beginning this week, a minimum of ten reports will qualify a record for Up & Coming status.

Mercury Records

BON JOVI "Bed Of Roses"

Exclusive Gavin cover story 1/29!

Gavin Top 40: 11*-7* (189/6)

CTFR 13-8
WZOU 26-23
WPST 5-4
WDIX 29-24
KLYV 24-20
KBEQ ADD
KMIN ADD

WAAL 2-1
Z100 15-11
Q105
Q102 22-19
KQCR 18-9
WKBQ 12-8
KYA 4-1

WPLI ADD
WEGX 20-15
WSTR 28-22
WWIC ADD
WCIL 15-6
KISF 12-10
B94 7-5

KISS108 27-24
WNVZ 9-8
KLRZ 2-1
KDWB 10-5
Z104 15-8
KEGL 5-3
KPLZ D-19



UGLY KID JOE "Cats In The Hat"

Dave Sholin Personal Pick 1/15/93

Gavin Top 40: 34*-25* (152/12)

WHDD 28-15
STAP94 28-26
Y107 28-5
KKRE 34-24
WEBX 21-12
KBSE 10-9
KSOE 30-22

WZOU ADD
WAPE ADD 26
107WIFX 25-13
KLYV 19-16
WKBQ 24-20
KOIX 26-16
KPLZ ADD

94KX 27-20
93QID 26-16
WKHQ 33-22
KWYR 10-4
KOMQ 13-9
ZFUN 20-18

WNVZ 26-20
WABB 15-12
WSNX 8
WCIL 17-15
KSKU 20-10
B94 7-21



VANESSA WILLIAMS with BRIAN MCKNIGHT

"Love Is"

Gavin Top 40 Top Tip! Up & Coming 84/19

KQ 01 23-19
EAGLE ADD 25
WN 11-10
KBEQ 17-13
KTFM 4-2
KMEL 31-28
KPLZ 28-23

WTIC/FM ADD
WPGC 23-23
KDWB D-30
WKBQ ADD
HOT97.7 27-25
PWR106 10

WEOU ADD 27
WPE ADD 30
KQCR 28-18
KISF 32-28
KEON 18-14
Q106 ADD

Z100 26-23
WEBQ 31-26
Z104 ADD
KXFR D-25
KIS 20-19
KSOE 28-18



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HIT FACTOR

Top 40 Research:
Keith Zimmerman

Total Reports This Week **243** Last Week **243**

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

ARTIST TITLE LABEL	Reports	Adds	1-5	6-10	11-20	21-30	Uncharted	Hit Factor	Weeks
DURAN DURAN - Ordinary World (Capitol)	216	1	141	42	25	6	1	96%	6
PEABO BRYSON & REGINA BELLE - A Whole New World (Columbia)	198	6	147	25	17	2	1	95%	8
WHITNEY HOUSTON - I'm Every Woman (Arista)	213	2	40	83	70	16	2	90%	5
PATTY SMYTH - No Mistakes (MCA)	183	2	45	68	57	10	1	92%	7
PRINCE AND THE N.P.G. - 7 (Paisley Park/Warner Bros.)	170	2	119	27	13	6	3	93%	10
PETER GABRIEL - Steam (Geffen)	165	1	78	61	19	3	3	95%	8
BON JOVI - Bed Of Roses (Jambco/Mercury)	189	6	21	54	85	20	3	84%	6
EN VOGUE - Give It Up, Turn It Loose (eastwest)	149	2	55	54	33	2	3	95%	9
DEF LEPPARD - Stand Up (Kick Love Into Motion) (Mercury)	148	—	69	57	21	1	—	99%	9
ANNIE LENNOX - Little Bird (Arista)	164	4	3	33	91	26	7	77%	6
MADONNA - Deeper & Deeper (Maverick/Sire/Warner Bros.)	104	—	54	48	2	—	—	100%	10
SPIN DOCTORS - Two Princes (Epic)	179	11	8	19	99	34	8	70%	6
POISON - Stand (Capitol/Enigma)	174	5	1	20	74	65	9	54%	5
R.E.M. - Man On The Moon (Warner Bros.)	178	11	3	15	63	66	20	45%	5
JON SECADA - Angel (SBK/ERG)	172	7	1	8	61	77	18	40%	5
CATHY DENNIS - Irresistible (Polydor/PLG)	125	1	11	40	57	13	3	86%	8
BOBBY BROWN - Get Away (MCA)	149	2	2	14	70	54	7	57%	5
BOY KRAZY - That's What Love Can Do (Next Plateau/London/PLG)	177	20	1	7	42	68	39	28%	4
KENNY G - Forever In Love (Arista)	146	13	12	20	46	41	14	53%	9
JUDE COLE - Tell The Truth (Reprise)	128	6	18	37	38	21	8	72%	10
SADE - No Ordinary Love (Epic)	109	1	12	26	51	14	5	81%	14
RESTLESS HEART - When She Cries (RCA)	53	1	22	30	—	—	—	98%	13
ARRESTED DEVELOPMENT - Mr. Wendal (Chrysalis/ERG)	103	4	28	18	35	13	5	78%	7
PORTRAIT - Here We Go Again! (Capitol)	112	13	20	13	33	21	12	58%	12
UGLY KID JOE - Cats In The Cradle (Stardog/Mercury)	152	12	2	7	35	63	33	28%	4
SHANICE - Saving Forever For You (Giant/Reprise)	54	1	21	29	2	—	1	96%	16
MARY-CHAPIN CARPENTER - Passionate Kisses (Columbia)	144	9	1	5	26	61	42	22%	5
EXTREME - Stop The World (A&M)	148	4	6	6	40	60	32	35%	6
JEREMY JORDAN - The Right Kind Of Love (Giant/Reprise)	103	15	5	16	40	20	7	59%	11
STING - If I Ever Lose My Faith In You (A&M)	167	61	—	1	7	33	65	4%	2
P. CETERA duet w/ CHAKA KHAN - Feels Like Heaven (Warner Bros.)	112	—	9	18	46	31	8	65%	7
MADONNA - Bad Girl (Maverick/Sire/Warner Bros.)	144	50	—	—	5	41	48	3%	2
INXS - Beautiful Girl (Atlantic)	147	25	1	—	6	43	72	4%	3
MICK JAGGER - Sweet Thing (Atlantic)	126	10	—	—	14	49	53	11%	4
MARY J. BLIGE - Sweet Thing (Uptown/MCA)	90	20	7	2	15	18	28	26%	6
STARCLUB - Hard To Get (Island/PLG)	104	10	2	—	7	32	53	8%	5
GLORIA ESTEFAN - I See Your Smile (Epic)	115	25	—	—	6	32	52	5%	3
SUNSCREEM - Love U More (Columbia)	124	37	1	1	4	13	68	4%	3
10,000 MANIACS - Candy Everybody Wants (Elektra)	113	22	—	2	3	13	73	4%	2
SAIGON KICK - All I Want (Third Stone/Atlantic)	105	—	—	3	19	48	35	20%	5
EXPOSE - I'll Never Get Over You (Getting Over Me) (Arista)	105	26	—	—	1	18	60	—%	3
PAUL McCARTNEY - Hope Of Deliverance (Capitol)	102	3	1	—	15	37	46	15%	4
ELTON JOHN - Simple Life (MCA)	98	75	1	—	4	7	11	5%	2
DEBBIE GIBSON - Losin' Myself (Atlantic)	96	7	—	—	16	40	33	16%	5
STEELHEART - Mama Don't You Cry (MCA)	93	2	—	1	5	26	59	6%	4
WHITNEY HOUSTON - I Have Nothing (Arista)	89	79	1	1	2	2	4	4%	1
VANESSA WILLIAMS with BRIAN MC KNIGHT - Love Is (Giant/Reprise)	84	19	1	1	12	30	21	16%	4

WILD107 - Michael Martin

"This is an absolute smash. A&M is going to have a field day with this artist. This woman has soul and a voice to challenge Whitney -- check it out."

KZFM - Tina Marie Simonet

"This is a ballad worth taking a chance on."

KBEQ - Erik Bradley

"Whitney Houston, Mariah Carey, Dina Carroll."

WXIL - Larry Hughes

"Beautiful ballad with strong vocals - should be a home run with Top Ten potential."

KROC - Bill Davis

"She is the genuine article. Play her now or play her later, but you will play Dina Carroll."

WPXY - John Ivey

"Great first effort from a future multi-format artist."

WIOQ - Glenn Kalina

"I know there's a lot of these ballads out there, but you gotta make room for 'So Close'."

KTFM - Bob Perry

"'So Close' fits our target audience perfectly. Curiosity calls with every play."

WDBR - Jim "Hawk" Moore

"I put 'So Close' on 'Crank It or Yank It' at 8pm last Thursday. At 8:04 a new champion: Dina Carroll. Enough said."

HOT97.7 - Victor Zaragoza

"I know everyone's crazy with ballads right now, but if you are looking at some, here's one of the hottest right now: Dina Carroll's 'So Close'."

DINA CARROLL

"SO CLOSE"

the first single from the new album **So Close** (3-454-0062-2/4)

Produced by Nigel Lewis • Management: Oliver Smallman for First Avenue Management

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DINA CARROLL in a debut performance of songs from her forthcoming A&M album **SO CLOSE**
This incredible performance featuring a full band will be hosted by: Al Cafaro & Rick Stone
Friday, February 12, 8:15 pm
Gavin Convention, Colonial Ballroom, Westin St. Francis Hotel

INSIDE TOP 40

By Dave Sholin

Bob Dylan's battle cry for millions of idealistic kids was "The Times They Are A Changin'." Thirty years later, it seems change is again the operative word, as it's uttered in nearly every sound bite coming out of Washington, D.C.

Of course, it's the changes taking place within our industry that directly affects us day-to-day. Belt tightening may just be getting underway in Bill Clinton's White House, but it's been going on for quite a while in both broadcasting and the record business. A smaller budget requires careful planning, maximizing every possible resource and genuine creativity.

Some of radio's most successful promotions weren't costly,

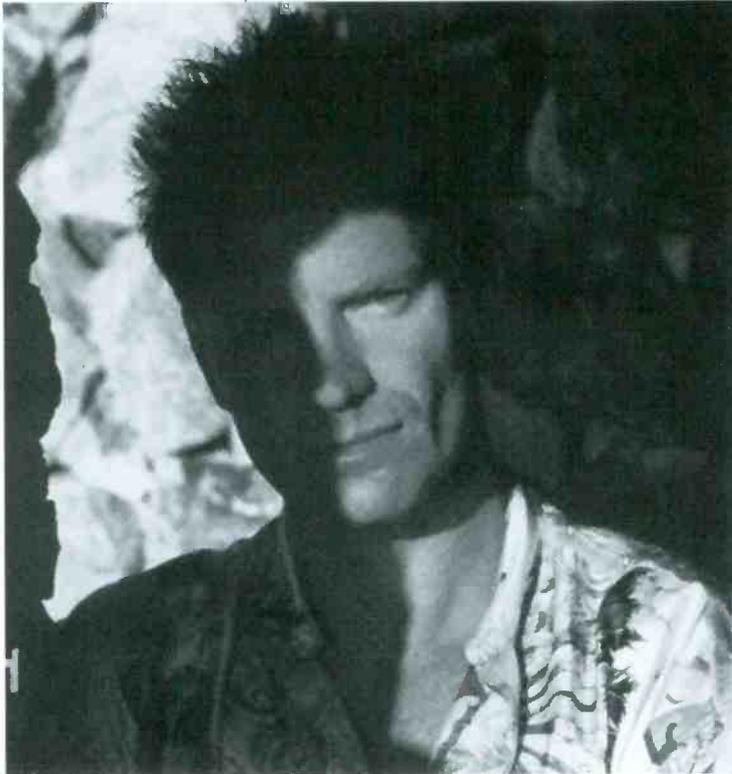
and everyone has heard stories of low-budget productions going on to become major hits. So much for less change in the ol' bank account.

Technological change offers the public a wider variety of entertainment choices on what seems like a daily basis, which in turn forces programmers to compete not only against each other but against other leisure-time activities. New technology also keeps production directors and engineers busy learning new tricks.

Experiments are already in place that will enable consumers in several test markets to purchase their music without ever leaving home. Changes in laws governing station ownership are just beginning to make themselves felt, with the expectation of much more to come in the months ahead. Labels faced with receiving only so much radio exposure on certain acts are exploring other methods of marketing their music and getting it heard by specific audiences. And in a business never short on fantasy or exaggeration, there's a newfound determination to search for reality in ratings, retail activity and radio airplay.

But amidst the swirling winds of change, it's important to remember the qualities that make a hit song or a radio station/personality unique

and compelling remain constant. Those who simply try to imitate or follow a formula won't benefit from this changing environment any more than they did in years past.



By the way, one small change in tracking **Up & Coming**. This week is an expanded listing now showing all titles with ten or more reports rather than the old cutoff of twenty reports.

No waiting for **STING** to explode as he pops on the chart for Mike Zink, PD at 102 ZOO Ashtabula, OH at #21. Also placing top twenty-five in the early going at WAPE Jacksonville, WENZ Cleveland, KLRZ LaRose, LA, Q102 Cincinnati, WJAT/FM Swainsboro, GA, WMQT Marquette, MI, 99X Atlanta WNDU South Bend, IN, WTNV/FM Watertown, NY, WHDQ Claremont, NH, WAAL/FM Binghamton, NY, KBKB Ft. Madison, IA, KGGG Rapid City, SD, 102 KISS Fayetteville, AR, WKBQ St. Louis, KRBL Albuquerque, NM, KLYK Longview/Kelso, WA and B94.7 Redding, CA.

Larry Thomas and Bret Bernard at WIQQ Greenville, MS, are reporting big success for **MARY-CHAPIN CARPENTER's** "Passionate Kisses," with top ten re-

quests (top five during middays) jumping it 14-10. On the move at KGLI 28-22, WKMZ 17-13, WSBG 30-24, WHDQ 17-11, KHOK 18-12, KTUF 32-27, KAKS 34-27, KX92 31-22, KVHT 28-17, KDLK 35-30, KKYS 26-20, KFMI 18-15, ZFUN 38-28, KMOK 24-18, KONG 36-30, etc. New on: Y95, KWWW, WNVZ, Z102, WABB, Z106.7, KOKZ and WIZM/FM.

Another Mary on fire is **MARY J. BLIGE**, who heads into the top thirty at WQGN New London, CT 33-27 following her recent concert appearance. Hot at Q106 San Diego 2-1, KPLZ Seattle 25-18, KHTN Modesto/Merced 15-10, B95 6-4 and POWER 102 Fresno 32-26, KQCR/FM Cedar Rapids 32-24, WHYT 8-6, KJYK Tucson 19-14, KTFM San Antonio 16-13, KYA Billings 32-24, WNKO Newark 24-17, WTIC/FM Hartford 26-19, HOT 97 26-20 and Z100 New York 22-12, KISS 108 25-21 and WZOU Boston 27-21, KKFR Phoenix 32-22. ADDs include: WCGQ, WBPM, TOWER 98, KRBL, KEEZ/FM, WCIL, WHET, KZZT, KS104, etc. Alternative crossover **STARCLUB** started off



the year with a handful of believers and has developed steadily ever since. Scott Hardy, MD at WQCY/FM Quincy, IL, shows a 27-17

move, pulling "top ten calls with strong 18-34 appeal." Also gaining at WJAT/FM 32-27, WLKY 23-19, WHDQ 22-17, KDOG 27-22, KKRL/FM 39-30, KRRG 32-24 and KQKY 29-22.



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FUN107 18-9 HOT97 1-1 KC101 ADD 27 Z100 12-9

BOSS97 7-1 WHYT 9-7 B96 ADD KBEQ 28-17

KJYK 3-1 KKFR 14-9 KTFM 23-18 KOY ADD

KS104 24-21 FM1028-7 HOT97.7 17-11 KMEL 20-16

PW6106 21-11 KPLZ 30-25 92Q WIOQ 4-4

PRO/FM 26-23 PWR96 26-20 PWRPIG 23-20

WJMO 20-15 WWHT 20-15 HOT102 D-18 KKRZ

Q99D-27 Z90 23-21 WILD107 16-12

DAVE SHOLIN PERSONAL PICK 1/29/93

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INSIDE TOP 40

By Dave Sholin

ADDED at: KISM, KROC, WKBQ, WVAQ, KKJO, KLYK, WTFC/FM, KYYY and 102 KISS.

etc. ADDED at: WHYR Saco/Portland, ME, FUN 107 New Bedford, MA, WAVT Pottsville,

on: KZMG, KPXR, KLUC, KHTN, WRCK, KLYV, B96 and Y95.

Impressive move into the top twenty for **WENDY MOTEN** at KTFM San Antonio 25-



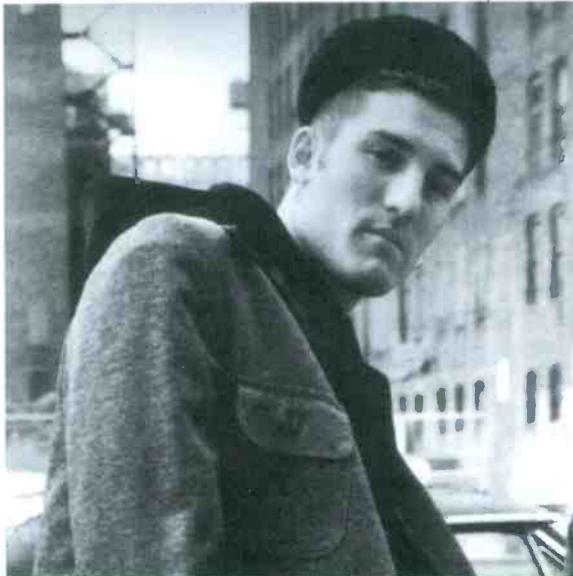
High debut at Q106 San Diego is **SUNSCREEM** at #20, logging 40 plays. Dave Roble, PD at KFMI Arcata, CA, says 12-24s are requesting it and help it climb 30-27. Other upward moves at ZFUN 32-23, Z104 23-21, WNKO 31-28, WIQQ 28-25, WNNJ 27-22, etc. New on: Z100, WBBQ, WSPK, KDWB, POWER 95, WKXX, WNDU, B96.9, KX92, KKRL/FM, KGGG, KBBC/FM, KZMG, KZMC, WSPT, WDEK, KAGO/FM, KISM, etc.

HIT FACTOR is 16% for **VANESSA WILLIAMS** with **BRIAN MCKNIGHT**, charting top twenty for WBHV State College, PA 20-15, KC101 New Haven, CT 23-19, KQCR/FM Cedar Rapids, IA 28-18, WIZM/FM La Crosse, WI 16-12, KMGZ Lawton, TX 31-20, KTFM San Antonio, TX 4-2, KBEQ Kansas City 17-13, WQCY/FM Quincy, IL 33-24 "top ten calls mostly female 18-plus," KQIX Grand Junction, CO 32-27, KDON Monterey/Salinas, CA 18-14, Q96 Imperial Valley, CA 25-19, KGOT Anchorage, AK 23-18 and KPLZ Seattle 28-23.

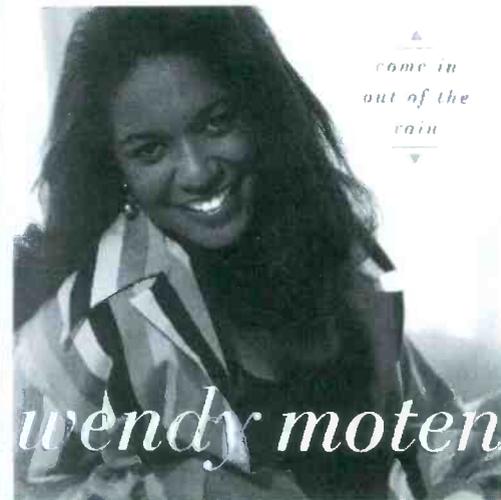
SHAI's "Comforter" takes one of the week's biggest gains at FM102 Sacramento, 26-16. That kind of response is reflected in a number of other markets, including POWER 106 Los Angeles 17-7, KLUC Las Vegas 11-9, KJYK Tucson 12-8, MIX 93.5 Monterey/Salinas 3-1,

PA, KQCR/FM Cedar Rapids, IA, KIXR Ponca City, OK, KYA Billings, MT and WAPE Jacksonville, FL.

Try one month at #1 for **SNOW** on HOT 97



New York. Also hot at KJYK 3-1, BOSS 97 7-1, WSPK 27-21, KKFR 14-9, KTFM 23-18, Q96 19-14, KMEL 20-16, HOT 97.7 17-11, WHYT 9-7, KWIN 27-22, KPLZ 30-25, POWER 102 26-20, KSTN 35-23, FM102 8-7, B95 18-12, etc. New



20. Taking off fast at WCGQ 33-28, HOT 97 22-13 "43 plays," KFFM 21-17, WSTO 27-24, WNNO 28-21, KHTN 6-5, KKYS 30-26, and KISX 32-29. ADDs include: KTDR, Q99FM, Z104, WJMX, MIX 99.9 KHI, KRRG, KCUL (was KEEP), WSEI, KLYV, B106, etc.

New #1 song for Jay and Albie at PGC in D.C. is **SILK's** "Freak Me," powering up 10-1. Also strong at KKFR 24-19, debut #12 HOT 97 (45 plays) and high debut for **BOSS** 97 Atlantic City, NJ at #28.

Thanks to a Listerine commercial and the upcoming **Teenage Mutant Ninja Turtles III** soundtrack, **BALTIMORA's** 1986 release "Tarzan Boy," is doing the encore thing. Tom Gjerdrum at Q106 San Diego takes it 29-14 after only week of play. Tom reports it gets "instant phones—every play generates calls." Demo spread is w-i-d-e! ADDED at: WSTO, KCMQ, B94.7 and expect lots more to follow.

Tony Dee, PD at Q96 Imperial Valley, CA, was first to shout about **BIG MOUNTAIN's** "Touch My Light." It charts #1 for the fifth consecutive week and is pulling number one stats in all categories—callout, sales and requests. New on: B95 Fresno, KTDR

Del Rio, TX, ISLE 95 St. Croix, VI, KJLS Hays/Great Bend, KS, WWWQ Glasgow, KY, KSTN Stockton, CA, KMVR Las Cruces, NM and KONG Lihue, Kauai.



**KMEL
JAMS**

**The
Gavin!**

Lest you think this is going to be an article that's highly technical in content—perish the thought! This article will address an issue as basic to the ratings game as it can get. The entire ratings game is based on two measurement dimensions of radio listening. The dimensions are the number of different people 12+ who listen to the radio station, and how long they listen. From that information comes the rating, share, cume and average quarter hour data that makes or breaks careers.

Just so we can be sure we have the basics down, let me oversimplify some definitions.

1. What does the rating service measure? It measures radio listening in a specific geographical area for a specific period of time among those persons 12 and older.

2. What is radio listening? Listening is having a specific station on for five minutes or more in a quarter-hour period.

3. What is a cume? Cume, cumulative audience, is the number of different persons 12 and older who listened to a radio station at least five minutes during the survey period.

4. What is a survey period? There are really two answers to that question. (1) Each survey respondent participates in the survey by recording their radio listening behavior for a specific length of time. In the case of the Arbitron diary, that length of time is one week and in the case of AccuRatings, one day. (2) The second definition is the length of the entire period for which a ratings report is generated. Arbitron selected a twelve-week reporting period. All respondent information for the three months is processed as if it were one survey rather than as it is collected as twelve surveys.

5. So what is TSL? It is Time Spent Listening? It is measured in quarter-hour increments? A person who listens for one hour counts for four quarter hours and a person who listens for a half an hour counts for two quarter hours. A person who listens for three minutes does not count at all, and a person who listens for seven minutes counts for one quarter hour. A listener who indicates to the rating services that they listened for twenty consecutive minutes will count for two quarter hours.

There has been a running debate over what is more important, Cume or Time Spent Listening. This is somewhat akin to the famous "which came first, the chicken or the egg" argument. The case can clearly be made that without cume there is no audience. And the counter is that if they don't listen for an ex-

by Rhody Bosley

BACK TO THE BASICS: CUME versus TSL

tended period of time, the sales staff cannot get value. Here are four scenarios to show you the significance of the conversation:

- 10 diaries x 20 quarter hours in each diary to Station A = 200 QHrs
- 20 diaries x 10 quarter hours in each diary to Station B = 200 QHrs
- 30 diaries x 5 quarter hours in each diary to Station C = 150 QHrs
- 1 diary x 225 quarter hours in one diary to Station D = 225 QHrs

Who wins the ratings derby? Station D wins in this oversimplified example, with 225 quarter hours. And, yes, there are diarykeepers who indicated listening to a single radio station over two hundred quarter hours in one week.

Time Spent Listening is rather more complex in operation than explained so far, because there are more variables involved. Cume is pretty simple. Just count the noses or count eyes and divide by two! But, TSL is accumulated in various ways. Let's take on listener and show you the variables:

1. Occasions of listening—during the course of the week the listener may tune in the station several times. For example, they listen to the 7 a.m. news each weekday. Credit five occasions of listening. Then on Saturday they listen again at 11 a.m. Credit another occasion of listening for a total of six occasions.

2. Length of time per occasion—The 7 a.m. News is ten minutes in length. Credit five

quarter hours. On Saturday they started listening at 11 a.m. and stopped after the news at noon (a five-minute newscast). Credit another five quarter hours of listening for a week's total of ten quarter hours total and an average per occasion of 1.7 quarter hours.

3. Number of days—in this case six. The station got credit for the listener for six days. This horizontal recycling, that is listening at the same time each day is, in my opinion, critically important to the station's success.

4. More listening occasions can be achieved by "recycling" the listener to another listening location. For example, if the station got this survey respondent to listen in his car on the way to work, the new location would count for another listening occasion and continue to build more quarter hours. For example, the commute is thirty minutes each day Monday through Friday. The person indicates listening the whole time in the car. This equals five more listening occasions and at two quarter hours each. Credit another ten quarter hours to the total.

5. On Saturdays this respondent goes bowling in the afternoon, but when he gets home around 4 p.m., he chooses to listen to the station at home for another twenty minutes. Count another occasion and two more quarter hours while being recycled by daypart, that is, from midday Saturday to late afternoon Saturday and also recycled from morning drive to weekend.

As you can tell, the challenge is to get the one count of cume to add multiple counts of quarter hours in as many ways as possible.

It seems pretty clear that in the ratings race, the more quarter hours the better. It is, after all, the average quarter hour that ratings, persons and share are presented in the book. Does it have to be quarter hours as the base for calculation? No. It could be average half hour or average hour or even average minute. In this country, the quarter-hour convention apparently got started because many radio programs were fifteen minutes in length.

The winner of the ratings game is the radio station that collects the most quarter hours of listening. It makes no difference whether they were achieved by a few listeners listening for long periods of time or vice versa. Unless—note the caveat—reach and frequency analysis is applied. Then, there needs to be a proper balance between cume and time spent listening for the radio station. ●

Gene Loves Jezebel

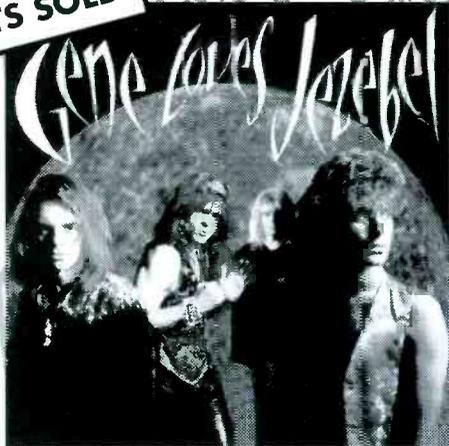
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NOW YOU KNOW.

the GAVIN REPORT

HEAR & THERE

by Sheila Rene

Kyuss is out on tour with Faith No More. Vocalist John Garcia and bassist Scott Reeder were both brimming over with exciting news of the tour. According to Garcia, "They're (FNM) the nicest band we've ever toured with—so much fun to hang out and party with because, like us, they're still fans. They also give us one hundred per cent sound on stage." *Wretch*, their debut album, was written by the band when they were no more than fourteen and was recorded years later, in 1991. Drummer Brant Bjork and guitarist Josh Homme have been friends since they were seven. The new album for Dali/Chameleon is *Blues For The Red Sun* and contains some of the best writing of 1992-93 and shows great insight and maturity. Formed in Palm Springs, California, Kyuss learned their craft in the desert's wide open spaces. They'd just hook up the old "gennie" (generator) and play. Their chief collaborator and best friend is producer Chris Goss from *Masters Of Reality*. With Goss' help they completed the album in two weeks and it was mostly one-take stuff. This band quickly became one of my favorite new bands in 1992 and they're still at the top in 1993. Don't miss their latest...

Cheetah Records has offered "in excess of six figures" as an advance for distribution rights to Ice-T's album *Invasion* according to Tom Reich, president of the Cheetah Distributions Group. The availability of the album resulted from Warner Bros. Records recent decision to drop Ice-T from their roster...

David Bowie's first solo album in six years is entitled *Black Tie White Noise* and is due out in April on *Savage/BMG*. Producer/collaborator

Nile Rodgers also produced Bowie's *Let's Dance*. The album kicks off with "The Wedding," a reworking of the saxophone-driven instrumental Bowie composed for his nuptials. Then there's Morrissey's "I Know It's Gonna Happen Someday," (says Bowie, "It's me doing Morrissey doing me"). *Spiders From Mars* guitarist (and recent Morrissey producer) Mick Ronson is featured. The sax-wielding rock n' roll chameleon collaborates throughout with Jazz great Lester Bowie who plays trumpet, cornet and flugelhorn...

Bits & Pieces: INXS are rehearsing in Italy on the island of Capri. The tour will devour Europe with the U.S. portion rolling out by late spring...The new Billy Squier is just full of surprises. Look for the first single to be out March 17. "Angry" will be a song you'll want to sing again and again. The name of the album is *Tell The Truth* and it's out April 14 on *Capitol Records*...**Sacred Reich** is back with a debut album for *Hollywood Records* called *Independent*. It was produced by Dave Jerden (*Jane's Addiction*, *Anthrax*, *Alice In Chains*, *Rolling Stones*) and contains 11 provocative tracks that'll be out March 2. They'll be rockin' the road with *Pantera*...Get well wishes to *RCA* recording artist *Martha Wash*, who fell while in Chicago on the midwestern leg of her national tour. She was rushed to New York for immediate surgery, and is in recovery at a hospital near her home. The company plans to come up with some very innovative and unique plans to

market "Give It To You" from her self-titled debut album...*Windham Hill/BMG* plan the release of a major debut from Norwegian composer/producer/multi-instrumentalist *Oystein Sevag* entitled *Link* on March 9. His 1991 release, *Close Your Eyes And See* was an Adult Alternative hit and was named *Gavin's* top AA pick of the year...Word has it that guitarist *Pat Travers* has been signed to *Elektra*...*Capitol Records* has announced a release date of March 23 for *The Butthole Suffers* new album, *Independent Worm Saloon*...

Elektra plans to release *Nanci Griffith's* new album *Other Voices, Other Rooms* on February 19. The album is a collection of seventeen folk songs that inspired her as a songwriter. There are songs written by such greats as *Kate Wolf*, *Bob Dylan*, *Woody Guthrie*, *Gordon Lightfoot*, *Townes Van Zandt*, *John Prine* and *Jerry Jeff Walker*. Prine and Dylan perform on the record along with *The Indigo Girls*, *Chet Atkins*, *Emmylou Harris*, *Guy Clark*, *Bela Fleck*, *Iris DeMent* and *Arlo Guthrie*. *Nanci's* tour begins April 2 in Minneapolis, MN...

I didn't win the trip to Germany or even the runner-up prize, but it was still a lot of fun watching those crazy *Van Halen* guys talk about their new first-ever live album and home video/laser disc. The band performed two songs, "Dreams," and their tribute to *The Who*, "Won't Get Fooled Again," live from *Eddie's Studio 5150* in Los Angeles. They took questions from satellite parties from all around the U.S. in between footage from the video that was shot in Fresno, California. The band's first tour date is in Munich, Germany. Sammy, send me a postcard... ●

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STRAIGHT TALK

FROM SECOND STREET

We all know what we're doing—chasing the next hit, blending the perfect sound and, let's face it, looking to generate revenue.

But do we know what's really happening? More importantly, can we predict what is likely to happen?

At the time of the Gavin Seminar, when much discussion hinges on what's wrong, what's right and what may be, here is Gavin's provocative assessment of some of the considerations that should guide our thinking.

Here's a scary thought. Nearly as much time has elapsed between the first Beatles album and the latest R.E.M. album as between Bix Biederbeck and the first Rolling Stones album. Which chunk of time represents the most innovation?

The forties were changed by Duke Ellington and Louis Armstrong. The early fifties, Hank Williams. The early/mid-fifties brought us Elvis. The sixties, the hippie movement fueled by the Beatles, Motown, Bob Dylan and the Stones. The seventies, disco and progressive orchestral music reshaped by a Sex Pistols-driven punk revolution. The eighties? Good question.

The amalgam of five decades of radical change has taken nearly all of the eighties and a portion of the nineties to chew up, swallow and incorporate. In the place of one or two clearly identifiable trends and artist leaders to stamp the eighties and nineties, we have seen the birth of strong subcultural movements like rap, dance, alternative, metal and lately rave, all of which have yet to produce signature acts that personify their own movements. If it seems as if there are no Beatles and Stones of the nineties, maybe it's because music culture has been shattered into so many pieces that the process of breeding artists is going to mean much more than radio

playing music, people hearing it, people buying it, bands touring, tickets sold and acts broken.

Say hello to a new era of music consumerism. Perhaps even say goodbye to the overwhelming importance of the hit single.

Top Forty seems to be entering a phase where it no longer serves the role as the Omnipotent Clearing House of music culture. Partly flawed by its own ongoing corruption and hamstrung by approaching digital technology, maybe we're finally approaching the day where we no longer require its validation. Witness the specific music styles that are able to stand on their own whether or not they spawn a hit single. Look out! We've just entered a new millennium where the concentrated power of radio has been wrestled away from Top Forty and distributed across the dial (and across the pages of Gavin) as formats like Country, Alternative and Adult Radio no longer care whether Top Forty finds it in its heart to interrupt the latest dance diva with music from Enya, Soul Asylum or Hal Ketchum.

Therein lies the rub.

Rock n roll is neither dying nor is it declining because it no longer produces bands and talent that unanimously serve as bookmarkers for a particular decade or social era. Many miles back we passed the

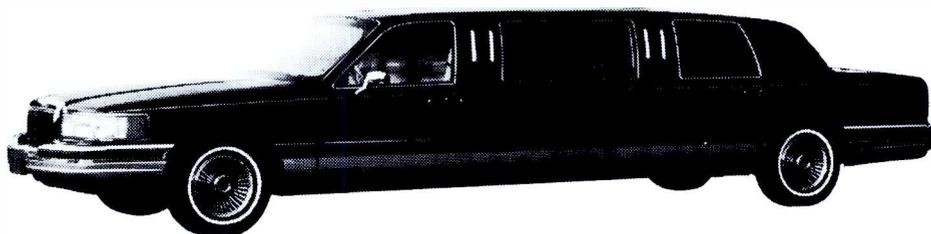
point where a ten, five or two year span can be identified by one single artist's body of work. The music and radio business is now changing accordingly. For better and for worse, we are now experiencing music's awesome transition from art form to industry, from masterpiece to cash cow. The result? Current icons like Bruce Springsteen, Michael Jackson, Prince and Madonna who will be remembered as artists who signed huge contracts reported by the Wall Street Journal. Rock n rollers will soon be like baseball players: well-paid entertainment industrialists striving to achieve impossible first quarter projections.

But look on the bright side. As we enter the mid-nineties, look for those irregular-shaped shards of shattered rock n roll to take roots as new formats born out of a spirit of fragmentation. Disenfranchised listeners will soon be demanding music sweeps that may not so much be format-based as lifestyle related. Using the radio dial as a parallel, look for retail outlets and alternative marketing means to be as diversified as radio has already been forced to become. That means that not only will the Michael Jacksons and Madonnas be seated at the Grand Card Game, but so will the Shawn Colvins, Starclubs and the Joshua Redmans, the derivative innovators of tomorrow. And

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while the size of the stakes may vary, at least the table is getting bigger.

So how is Top 40 standing up to this fragmentation process?

It's always a healthy sign when Top 40 finds those unobvious/ unexpected sounds and artists turning into major hits. What's in? what's out? who's hot? who's not? represents the very, very fleeting world of Top 40.

Out at the moment is the Dance sound so popular just a few years ago, specifically freestyle and traditional rock which had a strong run through most of the eighties. One genre taking over is Alternative, however, EMI VP Michael Steele feels that "what we call the Alternative groups today are going to become the mainstream acts of the nineties."

But before anyone is counted out on the Top 40 level, it's important to stress we are talking about a song-driven format with narrow niches defined by the marketplace. It is that market with distinct regional differences which is making itself felt more and more all the time. It's ironic that the pendulum has swung back to the fifties, sixties and early seventies when regional hits were the order of the day. But now added to the mix is the impact of MTV, VH-1, THE BOX, BET or TNN which makes it possible for all areas of the country to be exposed to what they may not be hearing on their favorite stations.

Even specific audiences such as the Hispanic market have different tastes depending on the locale, according to POWER 106 PD Rick Cummings. "In Los Angeles," says Rick, "Hip hop is working big (in all its various shadings), some House and the occasional Techno record." Instead of the white kids who were into the Techno/rave scene up to about a year ago, he says now, "When you go to a rave in L.A., it's 99% Hispanic."

Top 40 might well have learned that jumping on trends too quickly or emphasizing one sound to the near exclusion of others can have disastrous consequences.

Interestingly, Steele and Cummings, in separate conversations, pointed to the

massive success of Whitney Houston, an artist many felt as was on the decline before she rebounded with one of the biggest hit singles of all time. Both agreed that at any given time, any artist can have a hit if the song is right. In Michael Steele's judgment, from his conversations with stations, all too often, consultants are handcuffed to research and don't allow gut feel to enter the evaluation process.

Top 40 programmers continue to bemoan the ongoing ballad glut, yet year after year,

Jumping on trends too quickly can have disastrous consequences.

those ballads prove to be the biggest hits, i.e. Boyz II Men, Patty Smyth, Elton John, Eric Clapton, Vanessa Williams and Red Hot Chili Peppers as examples in '92. Top 40 has always gone by the theory of letting the cream rise to the top, but now key music intensive PDs and MDs no longer wait for the rise. They talk to each other on a regular basis and find the buzz records that eventually the rest of their peers will end up playing weeks later. We have entered the era of the active record, one that generates big reaction at the club level or in a market where it's gotten significant airplay.

While Top 40 listeners and programmers hone in on what's hot, adults, particularly those over the mystical age of thirty, tend to avoid almost all trendy music forms. Their tastes in music are nearly set for life by the time they begin their fourth decade. Listeners to the mature music formats are neither setting new directions for music nor are they accepting anything that could be seen or heard to rock the boat.

Adult Contemporary radio listeners, an apathetic lot at the best of times, seem to seek musical comfort zones. These zones are constructed with familiar, even old music, at the expense of current unknown material and/or artists.

By not creating its own artists, A/C radio

is being forced more and more to rely on the core artists of other formats. Less than fifteen percent of any national Adult Contemporary chart is made up of artists whose core fan base is A/C. Drawing as it does on the mature side of Top 40 and the urbane side of Country, A/C radio's base of current music is horribly derivative.

Programmers will argue that A/C radio's advantage is in its ability to draw on the best and most mature music of any format with adult appeal, and isn't beholden to manufacture its own. If one were to buy such an argument one could lose considerable sleep trying to cherry pick the future from last year's Top 40 crop.

Since only stations that are currently failing at what they're

doing now will take risks with format changes, look for stations with nothing to lose to take a fresh approach to contemporary adult music in the years to come. If just five percent of a major market's adults would patronize with fervor a station that skews towards new adult music, it can win. Who among us couldn't make a profit with five percent share in a major market?

Look for hybrids of existent formats to bloom in this ever-fragmenting radio spectrum. Expect formats like Urban Adult Contemporary, Hot A/C and Country/Pop fusions to play a larger role in Adult radio formatics. Look for more and more adult acts to seek alternative forms of exposure (other than radio) for their sustenance. Television programs and commercials will fill an ever-widening void left by a format programmers with little concern for its survival.

Urban Adult Contemporary may seem like a natural transition as Urban Contemporary becomes less contemporary and softer in the middle. Yet in the last 12 months artists such as Jodeci, Kris Kross, Arrested Development, Boyz II Men, TLC, Mary J. Blige, and Shai have made a huge impact on radio. These hit artists are a result of record labels' discovery and development of performers who are actually artists in the true sense that they can write, compose, produce as well as

WRT

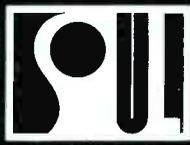
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sing! Established core artists in this format such as Whitney Houston, Prince, Michael Jackson, Chaka Khan, Patti LaBelle and others have been received with equal enthusiasm.

Although this music has been well received, it isn't geared solely for the pleasure and profit for Urban-Contemporary radio. The Urban-Contemporary format isn't *breaking* these artists, but merely *exposing* them, so Crossover formats can pick them up and run with them to the masses.

Labels once directed their energies to one format with a particular artist. However today, labels have their artists' sights set on multiple formats. A release by a group like Arrested Develop-

ment can hit among Rap charts and will quickly move towards the Urban-Contemporary listings, but true impact still isn't realized until Top 40/Crossover has its hand on it.

Urban radio has become a training ground that is often inhibited from reaping the rewards.

There is no doubt that Rap has reaped the benefits of commercial radio and mainstream popularity. More importantly, uncompromising groups such as A Tribe Called Quest, Black Sheep, Cypress Hill and Das EFX have achieved gold and platinum status that was, for a period of time, reserved only for "Pop oriented" acts. This shifting of success is due largely to the support major labels, commercial radio and electronic media (videos). But all three have slipped up at one time or another. This is because there is still a lack of understanding and true commitment to the genre. Realistically, all three sources of support thrive upon Pop culture, meaning they want to be involved with whatever is "in" and commercially viable at the time. And Rap is "in" and it is lucrative.

For one reason or another, many record labels seem to thrive on the notion that if their records go top 10, top 5 or even #1 on the charts, that it will translate directly into sales. This may be true for other formats but certainly not for Rap. Rap is a street-driven

format. Rap fans will buy a record because it sounds good to them, not because it's #1 on the charts. Prime examples of this are Too Short and N.W.A. Both acts received little if any radio airplay with their earlier projects but were able to go platinum. Labels should also be aware of regional likes and dislikes. What works in the South may not work on the West Coast and what works on the West Coast may not work in the East Coast.

Radio stations also need to keep their ears

Today, labels have their artists' sights set on multiple formats.

on the street. Go to the clubs and see what's hitting and what's missing. Hit the retail stores, especially the small Mom & Pop outlets, and see if local acts are making an impact. And most importantly, talk to high school and college students. They are the ones who listen to the stations and buy the records. Radio serves as the link between the record labels and the public.

Programs such as Yo! MTV Raps and Rap City are perhaps the most important as far as reaching the audience on a national level. The Rap generation grew up with television and tends to be visually oriented. A music video can often make or break a song. Local music video shows are also making an impact in breaking new music.

Unfortunately, many of those who are in control still seem to see Rap music as a fad and/or a nuisance. Rap is the voice of the youth and it is rebellious by nature. Any time the music is compromised, then the art form as a whole suffers. If these elements of commercial support slip, then Rap and the entire Hip-hop culture will revert back to the underground and there it will flourish.

From one of the newest to one of the oldest splinters of popular music, the success of Jazz on the airwaves hinges on its ability to pierce mass appeal sensibilities steadily but surely. While practically all of the Jazz

radio outlets nationwide are non-commercial, credibility on a national level is still important to even the smallest of stations. Four years back when the Gavin Jazz charts started up, there was considerable discussion as to the labeling of Jazz. "Contemporary Jazz" was a more melodic and, some claim, "white bread" delivery of America's finest export of the twentieth century. Traditional flavored acoustic Jazz sounds were dubbed "Mainstream" or "Straight-ahead," implying the need for ghettoized block programming.

Luckily, as the Gavin Jazz chart prospered, the golden elements of Bebop took control and the notion of classifying Jazz into those three separate bags diminished, although it's still done

today merely for the casual convenience of description. Today we still see more Jazz melody and composition used as background sounds for posh commercials and as soundtracks for sophisto adult-orientated hit films. Even rappers such as Paris and PM Dawn have predicted—or perhaps dreamed aloud—that Jazz would someday be fused into a radical new street pop vehicle and really turn heads, and at the same time celebrate black culture and lineage in a big way. Ironically there's debate as to whether or not that phenomenon has already taken place.

If such a musical miracle were to fully occur, it could be a wise shortcut for Jazz industry shakers and movers to help guarantee future success and increased visibility. Meanwhile, an unwitting and culturally starved America continues to chew on the gristle of one-hit dance acts as its staple mass appeal Top 40 diet.

Still, Jazz presence is being felt more and more. Smart labels are giving improvisational music a chance by developing well-oiled promotional departments, marketing personnel and budgets. A few labels still don't get the point, banking on the Hollywood major studio grand slam homerun mentality of a few rock/pop crossover acts subsidizing "art music." Yet on the whole it's

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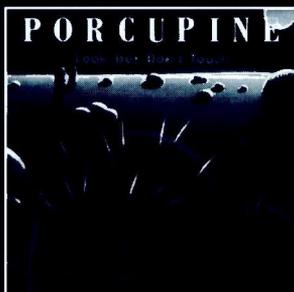
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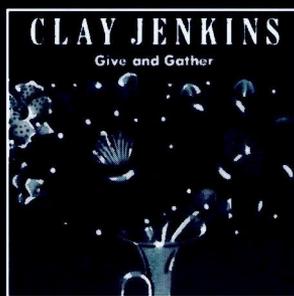
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STRAIGHT TALK

recognized that a successful label taps profitability from as many musical sources as it can while preserving promotional zeal for all formats big and small.

Jazz disciples need to look to the Clinton/Gore victory of 1992 for inspiration, building curiosity and support from the younger demos without diluting the point and purpose of Jazz by sacrificing it to the inexperienced mind. Jazz radio needs to be aggressive in recruiting a younger demographic. Even though nationwide test scores

educational reform. Kids need to be able to express themselves in music department practice rooms rather than on the dangerous street corners of urban America. If you think about it, Jazz is one of the only American entertainment sources that is so closely hinged to the educational system.

As for the growing Adult Alternative format, while we might have lost a few Adult Alternative stations to the recessionary nineties, including KKNW-Seattle, WAMX-Ann Arbor and KOAI-Dallas (which immedi-

Artist development is a must if AA is to shake off accusations of "elevator music."

are still dropping and a fair share of Americans remain as television-addicted couch-potatoes, there are still eager and intelligent young opinion leaders out there to be reached. We need less dry Big Bands and more hot licks and virtuosity on Jazz radio.

Witness the amazing surplus of "young lion" Jazz players like Roy Hargrove, Philip and Winard Harper, Antonio Hart, Chris Hollyday and, yes, Harry Connick, Jr. As these talents accumulate more and more recordings, and as dance, rap and rock n roll lose footing on mass-appeal Top 40, maybe we'll get an infusion of recognizable artists that helped make rock such a huge phenomenon in the sixties, seventies and eighties.

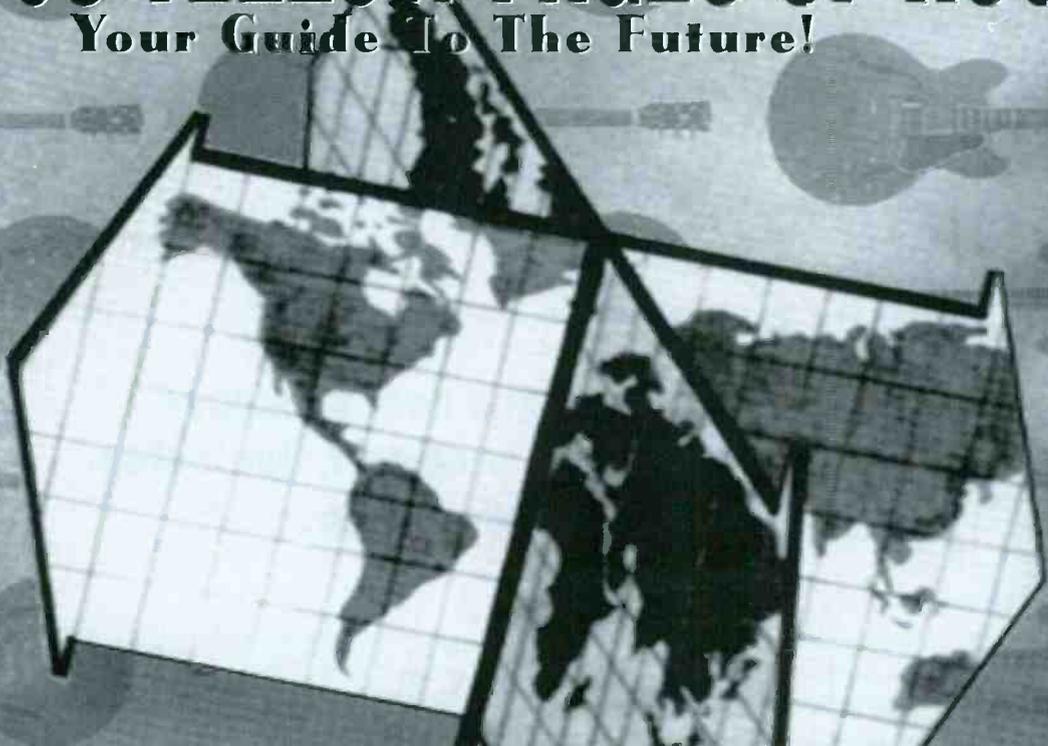
Also, with more efficient and focused government spending in education and the flourishing of music, art and drama programs in secondary schools, perhaps Jazz can harvest more young fans. Jazz radio should reach out to the culturally-starved high schools. Wynton Marsalis seems to be fighting that battle single-handedly. The "Jazz community" must find a way to sell the hipness of the Jazz culture to young people here in America just as they do in Europe and Japan. That can only happen with

ately bounced back), the slack will continue to be picked up by programmers who tire of being third-fiddle Top 40 or A/C stations in their markets. As always, Adult Alternative is one of the most diverse radio formats from one city to another. Each locale has to tweak things differently according to individual market niches—for instance, some stations have to inject more vocals, a Quiet Storm edge or a more pronounced Jazz feel. The larger markets will continue to have the luxury to stray past Jazzy song structures in favor of crafting an artificial automobile environment. Some such stations (The Wave in Los Angeles definitely comes to mind) have become the only aural sanctuary away from the harsh realities of freeway madness. As a result, AA will still have the distinction of worming its way snugly between over-researched A/C, tiresome Classic Rock and brash Urbanized Top 40 power stations. The challenges will remain the same; the larger the market, the easier it is to carve a more specialized niche.

Still, in order to prosper significantly, AA champions must project themselves more with a confident stable of their own signature artists. Artist personality is a must if AA is to shake off frequent accusations of "elevator music" or "wallpaper sounds." Direct mail

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newsletters, increased concert co-presentations and aggressive retail support will help. The older sophisticated CD buyer is still being ignored and belittled. AA radio must do its part to help change that.

AA doesn't have the burden of high priced air talents, shock talk and silly expensive on-air contests. But AA must dabble more in music testing and assess exactly who their listeners are.

Country used to have no problem identifying who its listeners were. Now, however, with stations adopting the Country format faster than you can say Billy Ray, and artists selling albums and concert tickets in record numbers, Country radio has the enviable task of analyzing a larger number and broader demographic than ever witnessed in the past. Yet most in the Country Music community are taking these gains in stride, realizing that in order to maintain its current status the industry has to be careful not to lose sight of what made this music so popular in the first place—substance. "I'm concerned about the format broadening itself to such a point that it dilutes its essence," admits WPOC-Baltimore's Greg Cole. "We need to have a balance for the format to maintain its focus, so that when people tune in, they know it is the *Country* station." Larry Paregis, PD/OM for KRAK/FM and KQBR and OM of KRAK/AM mirrors these concerns. "I sometimes think we are veering into a middle-of-the-road territory, and that frightens me," says Paregis. "Because the whole attraction to Country music is that it's real. When it begins to lose that grasp of reality is when you lose listeners." Kevin Herring, Mercury Nashville's Director of Promotion adds, "My only concern for the Country music industry is that we not rest on our laurels. We need to continually improve to stay on top, and constantly be looking for new and innovative ways to not only make the music, but to promote and market it."

Many of the new listeners that are now tuning into Country radio are teens, a once-

alien breed to the traditionally adult format. Is the format in danger of losing the older listeners by chasing after the fickle tastes of the 90210 crowd? "The unfortunate side effect of 'the new Country' is that we lose some listeners who lean toward a more traditional sound," agrees WYNY-New York's Del De Montreux, but quickly adds, "Although the likes of Mark Chesnutt, Tracy Lawrence and Sammy Kershaw, among others, certainly personify that sound."

Paregis feels that the scope of the music is

As you sign the deal with your independent promoter, don't stop listening to new music.

necessitating narrowcasting. "We are finally reaching the stage where Country can legitimately think about fragmenting—Nowadays you can have a mainstream, a young and a classic Country station in the same market. There was a time when a station could play everything from Mickey Gilley to George Strait but you can no longer do that, unless you're in a market where you're uncontested. But even then it's not safe."

Some in the industry express concern over the influx of bandwagon-jumpers, those who are getting into the format because of the dollar signs. One especially controversial newcomer is CHR-style indie promotion, where promoters offer incentives in order to have exclusive rights over a station's playlist. Jay Albright, General Manager of the BP Consulting Group, has some concerns. "I worry about people in radio—especially in this economy and in small markets—being lured by the opportunities that this kind of promotion brings. While I think it's good that Country radio is now being afforded the kinds of tools and opportunities that have been offered to other formats, I would just like to implore broadcasters not to abandon your responsibility as a programmer. As you sign the deal with your independent

promoter, don't stop listening to new music or stop listening to your audience. When you stop listening to the music, you forget what drives the train. And while it's easy to abdicate that control over your chart—just like it's easy to just play the Top Thirty—you're not doing your station justice," Albright adds. "Can independent promotion ruin Country radio? Of course not. The only people that can ruin Country radio are Country broadcasters."

Finally Cole reminds us to always keep in mind what attracts people to Country music in the first place. "The substance is real—we've got quality songs, great production and a lot of new ideas coming from Nashville which has in turn broadened the listener base."

De Montreux adds, "New younger listeners are discovering us on a daily basis. This is a building process—anyone who has ever gone through a renovation knows it's not an overnight process. When all is said and done, the equity gained by these new Country listeners will benefit us well into the twenty-first century and beyond."

While Country has enfranchised a new generation, Alternative music has burgeoned by uniting the so-called "disenfranchised"—the theory being groups like Alice In Chains, Pearl Jam, Nirvana and others have spoken to the politically invisible, doc Martin-wearing, flannel-shirted youth of America.

But these days, doc Martins are sold at Kinney shoe stores and every Tom, Dick and Harriette has at least one flannel shirt hanging in their closet. What once was the uniform of the disenfranchised has become part of popular culture. Ditto the music. And don't forget, it was the youth vote that put President Clinton into office.

It's a fair bet that more Alternative bands will be crossing into the mainstream over the next few years. Radio may be asking who will be the new Nirvana, while record companies wonder how to sell more records. Coincidentally, the two are related.

If you go by what some people are

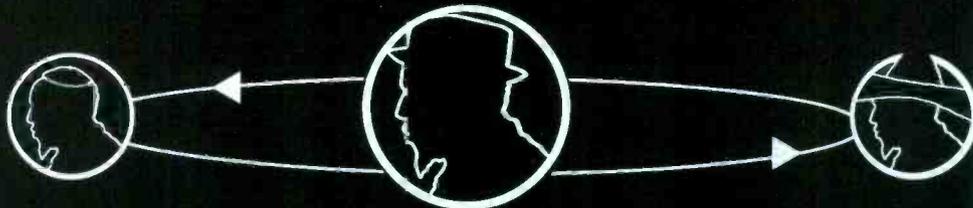
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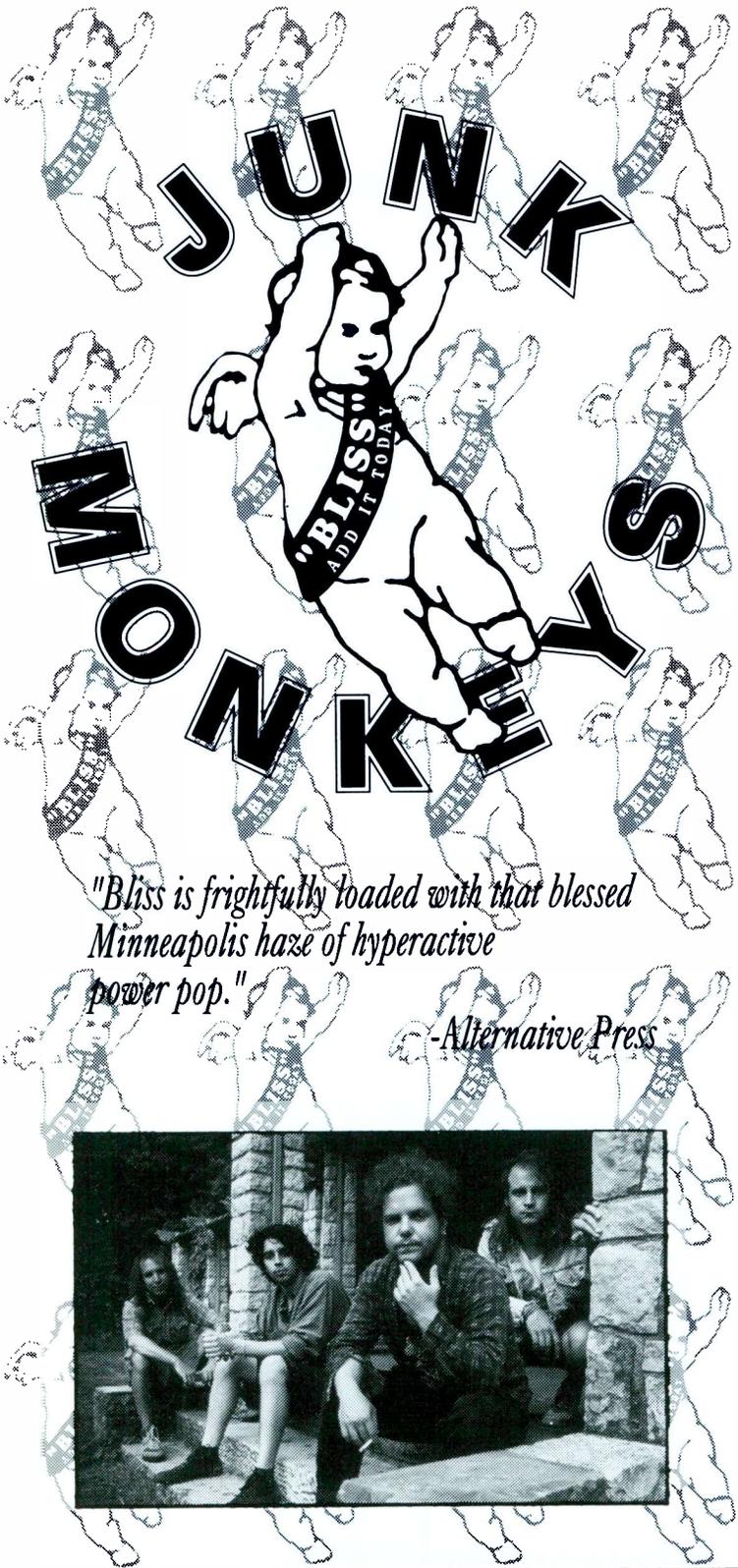
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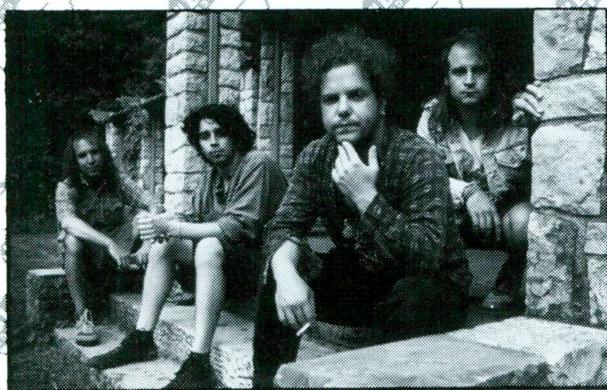
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saying, Chapel Hill, North Carolina is going to be the next Seattle, having spawned college radio darlings like Polvo and Superchunk. Others will point to the Riot Grrrl scene, whose strongest support lies in Olympia, Washington and Washington D.C. Card-carrying members of this movement include bands like Bikini Kill, Bratmobile and Heavens To Betsy.

On the surface, these geographically and musically diverse scenes may not have much in common, when in fact they share some very interesting characteristics. All the bands mentioned make their homes on independent labels, release their music on seven-inch vinyl and are consistent sellers in the indie-leaning, musically-motivated stores. How and why these records continue to sell without any commercial support to speak of is what the labels need to figure out.

Many labels (Elektra and DGC/Geffen spring quickly to mind) are creating marketing departments to try to solve this puzzle. Because they don't have a back-catalogue to rely on to pad their pockets in tough economic times, Geffen Records aggressively explores alternative (small 'a') means of marketing their groups beyond radio and mainstream press.

"Clearly, there are a lot of things selling well that radio is ignoring," says DGC's Mark Kates. Along with Rap as a whole, Kates feels that, "The Hip-hop/jazz thing is musically innovative and recognized by consumers, but right now radio doesn't want to know about it. The Disposable Heroes Of Hiphoprosy have come close to cracking radio, but I feel that there will be a group further down the line that will really open this genre up (to radio)."

Continuing, Kates says that "Sonic Youth doesn't get much airplay, but they are a huge band. We don't sign bands on their ability to get airplay, so we need to develop alternative marketing strategies. Many times a record will sell, but it's hard to pin down exactly why.

"I really feel that the traditional ways of selling music are about to be overthrown. There has to be a reason why these records are selling without buying into the system—look at Garth Brooks, Enigma or Enya. These records are consistent sellers with very little airplay. We need to pay less attention to what the music business is saying and focus on what consumers think. Consumers are discriminating. They buy into a lifestyle—if it's real. It almost has to happen accidentally."

Bev Chin, 4-AD's retail director, notices that "cool record stores exist in places you'd never think they would. I've seen really great stores that sell a lot of alternative product in places like Nashville, Tennessee, Miami and Tampa, Florida and even Boulder and Ft. Collins Colorado." And while these places have some Alternative radio support, Chin also feels that there is another factor at work in these communities.

Perhaps the key word is communities. It has been theorized that the Alternative stations who do well in their market do so because they've responded to the local scene and are tapping into their listener's lifestyle. In other words, they are directly addressing an active audience. And isn't that what good radio is supposed to do?

the GAVIN REPORT/February 12, 1993



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 Jeep Ass Niguh
 (Delicious Vinyl/Atlantic)

ICE CUBE
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 (Priority)

BRAND NUBIAN
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Editor: Brian Alan Samson
 RA = Retail Singles Action

RA LW TW

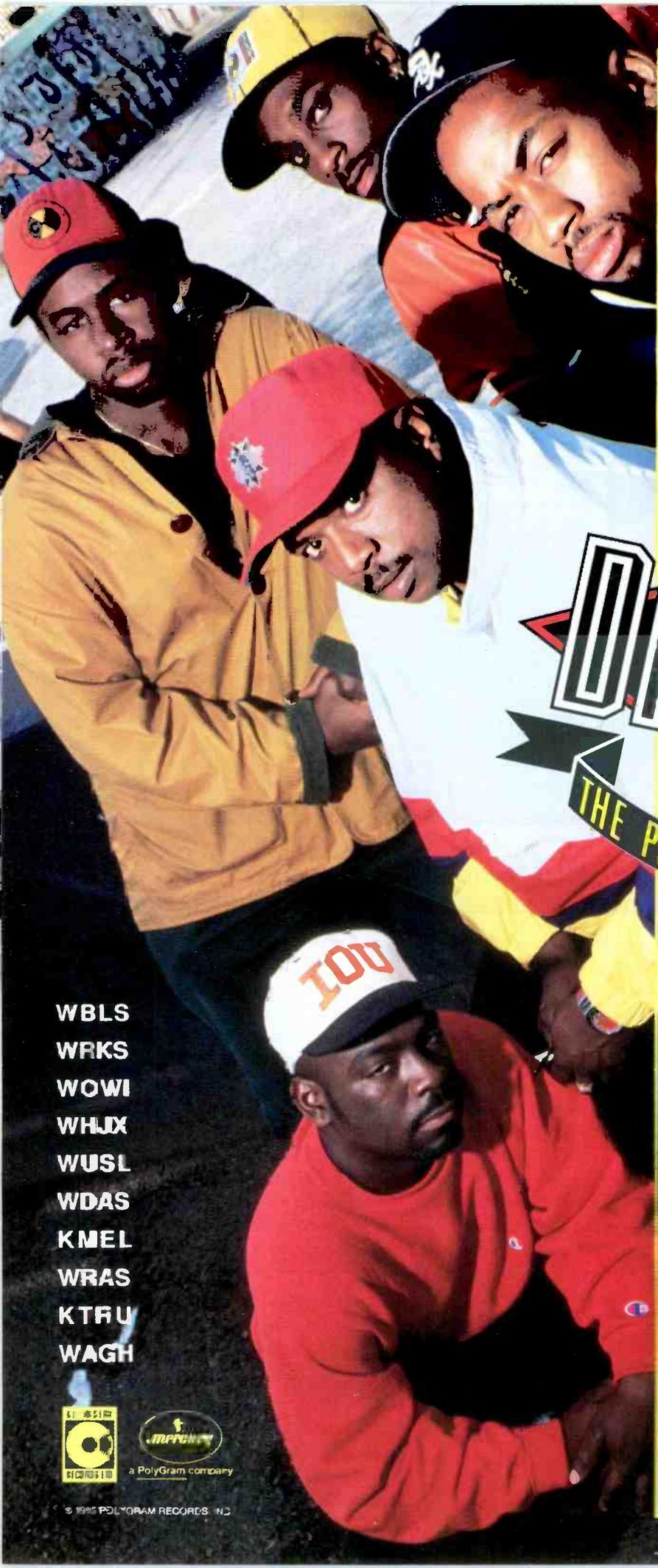
RA	LW	TW	
\$ 2		1	NAUGHTY BY NATURE - Hip Hop Hooray (Tommy Boy)
\$ 1		2	DR. DRE - Nuthin' But A "G" Thang (Death Row/Interscope/Priority/Atl.)
\$ 6		3	HEAVY D. & THE BOYZ - Who's The Man? (Uptown/MCA)
\$ 3		4	DIGABLE PLANETS - Rebirth Of Slick (Pendulum/Elektra)
-- 11		5	DIAMOND AND THE ... - Sally Got A One Track Mind (Chemistry/Mercury)
-- 13		6	REDMAN - Time 4 Sum Aksion (Def Jam/RAL/Chaos)
-- 5		7	KOOL G RAP & DJ POLO - Ill Street Blues (Cold Chillin')
\$ 4		8	BLACK MOON - Who Got The Props (Nervous)
-- 14		9	DA KING AND I - Flip The Script (Rowdy)
\$ 9		10	APACHE - Gangsta B!#ch (Tommy Boy)
-- 7		11	PARIS - The Days Of Old (Scarface)
\$ 16		12	ONYX - Throw Ya Gunz (RAL/Def Jam/Chaos)
\$ 10		13	YOUNG BLACK TEENAGERS - Tap The Bottle (S.O.U.L./MCA)
-- 15		14	PHARCYDE - Ya Mama, Return, Soul Flower (Delicious Vinyl/Atlantic)
\$ 8		15	BRAND NUBIAN - Punks Jump Up To Get Beat Down (Elektra)
-- 22		16	GANG STARR - Gotta Get Over (Remix)/Flip The Script (Chrysalis/ERG)
-- 25		17	MADKAP - Da Whole Kit & Kaboodle (Loud/RCA Records)
-- 19		18	PRIME MINISTER PETE NICE & DADDY RICH - Rap... (Def Jam/Col.)
-- 27		19	LORDS OF THE UNDERGROUND - Funky Child (Pendulum/Elektra)
-- --		20	ICE CUBE - It Was A Good Day (Priority)
\$ 21		21	GRAND PUBA - Check It Out (Elektra)
\$ 18		22	SHOWBIZ & A.G. - Fat Pockets, Diggin', Runaway (London/PLG)
\$ 20		23	POSITIVE K - I Got A Man (Island/PLG)
-- 17		24	DA LENCH MOB - Freedom Got An AK (Street Knowledge/eastwest)
-- 29		25	ALI DEE - Who's Da Flava (EMI/ERG)
-- 26		26	YALL SO STUPID - 85 South (Rowdy)
-- 31		27	C.E.B. - Get The Point (Ruffhouse/Columbia)
-- 30		28	ROUGH HOUSE SURVIVERS - Check Da Back Pack, Dig It (Relativity)
\$ 23		29	DOUBLE XX POSSE - Not Gonna Be Able To Do It (Big Beat)
-- 32		30	KURIOUS - Walk Like A Duck (Hoppoh/Columbia)
-- 24		31	TRESPASS SOUNDTRACK - Trespass, On The Wall (Sire/Warner Bros.)
-- 12		32	ICE CUBE - Wicked (Priority)
-- 33		33	CHUBB ROCK - Yabadabadoo (Select/Elektra)
-- 28		34	HEATHER B - I Get Wreck (Elektra)
-- 35		35	FUNKDOOBIEST - The Funkiest (Immortal)
-- --		36	MASTA ACE - Jeep Ass Niguh (Delicious Vinyl/Atlantic)
-- 37		37	THE GETO BOYS - Damn It Feels Good To Be... (Rap-A-Lot/Priority)
-- --		38	2 PAC - Holla If Ya Hear Me (Interscope/Atlantic)
-- --		39	FREESTYLE FELLOWSHIP - Bullies Of The Block (4th & Broadway/Island)
-- --		40	GREGORY D - Make The Beat Funky (RCA)

CHARTBOUND

*Debuts in Chartbound

PUBLIC ENEMY - Louder Than A Bomb (Remix) (Def Jam/Chaos)
ARRESTED DEVELOPMENT - Mr. Wendal (Chrysalis/ERG)
***KAM** - Peace Treaty (Street Knowledge/eastwest america)

***BRAND NUBIAN** - Love Me Or Leave Me Alone/Travel Jam (Elektra)
***Eazy E** - Only If You Want It (Ruthless/Priority)



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HEAR THE WORDS
"PHAT BEATS,"
ONE NAME
COMES TO MIND,
DIAMOND AND
THE PSYCHOTIC
NEUROTICS

DIAMOND AND THE PSYCHOTIC NEUROTICS

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STUNTS, BLUNTS,
& HIP HOP

"SALLY GOT A ONE
TRACK MIND."

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RETAIL RAP

Retail Research:
Ivan Rodriguez
Rodney Edwards
Janien Harrison

2W	LW	TW	SINGLES
1	1	1	DIGABLE PLANETS - Rebirth Of Slick (Pendulum/Elektra)
2	2	2	POSITIVE K - I Got A Man (Island/PLG)
14	5	3	NAUGHTY BY NATURE - Hip Hop Hooray (Tommy Boy)
4	4	4	APACHE - Gangsta Bl#ch (Tommy Boy)
16	6	5	DR. DRE - Nuthin' But... (Death Row/Interscope/Priority)
3	3	6	BRAND NUBIAN - Punks Jump... (Elektra)
10	9	7	HEAVY D. & THE BOYZ - Who's The Man? (Uptown/MCA)
9	8	8	ARRESTED DEVELOPMENT - Mr. Wendal (Chrysalis/ERG)
5	7	9	WRECKX-N-EFFECT - Rump Shaker (MCA)
24	20	10	BLACK MOON - Who Got The Props (Nervous)
—	22	11	ONYX - Throw Ya Gunz (RAL/Def Jam/Chaos)
8	12	12	EAZY E - 51/50 (Priority)
13	13	13	SNOW - Informer (eastwest)
15	14	14	FATHER M.C. - Everything's Gonna... (Uptown/MCA)
11	15	15	DOUBLE XX POSSE - Not Gonna Be... (Big Beat)
6	11	16	ICE CUBE - Wicked (Priority)
17	17	17	YOUNG BLACK TEENAGERS - Tap... (S.O.U.L./MCA)
—	19	18	DUICE - Dazzey Duks (TMR/ Bellmark)
23	21	19	PAPER BOY - Ditty (Next Plateau/PLG)
7	10	20	DAS EFX - Straight Out The Sewer (eastwest)
—	—	21	WRECKX-N-EFFECT - Knock-N-Boots (MCA)
12	16	22	HOME TEAM - Pick It Up (Luke)
—	23	23	ABOVE THE LAW - V.S.O.P. (Epic)
20	24	24	GRAND PUBA - Check It Out (Elektra)
18	18	25	SHOWBIZ & A.G. - Fat Pockets (London/PLG)

2W	LW	TW	ALBUMS
1	1	1	DR. DRE - The Chronic (Death Row/Interscope/Priority)
7	3	2	HEAVY D. & THE BOYZ - Blue Funk (Uptown/MCA)
2	2	3	ICE CUBE - Predator (Priority)
4	4	4	KOOL G RAP & DJ POLO - Live And Let Die (Cold Chillin')
3	5	5	WRECKX-N-EFFECT - Hard Or Smooth (MCA)
6	6	6	ARRESTED DEVELOPMENT - 3 Years... (Chrysalis/ERG)
5	7	7	REDMAN - Whut? Thee Album (Def Jam/Chaos)
—	—	8	BRAND NUBIAN - In God We Trust (Elektra)
8	8	9	PARIS - Sleeping With The Enemy (Scarface)
—	24	10	KING TEE - Tha Triflin' Album (Capitol Street)
11	11	11	POSITIVE K - The Skills Dat Pay Da Bills (Island/PLG)
10	10	12	DA LENCH MOB - Guerillas... (Street Knowledge/eastwest)
12	12	13	GRAND PUBA - Reel To Reel (Elektra)
9	9	14	TRESPASS SOUNDTRACK - Trespass... (Sire/Warner Bros.)
—	15	15	DUICE - Dazzey Duks (TMR/Bellmark)
14	14	16	DOUBLE XX POSSE - Put Ya Boots On (Big Beat)
—	21	17	SNOW - 12 Inches Of Snow (eastwest/atlantic group)
18	18	18	DIAMOND AND THE ... - Stunts (Chemistry/Mercury)
13	13	19	SHABBA RANKS - X-tra Naked (Epic)
16	16	20	THE GETO BOYS - Uncut Dope (Rap-A-Lot/Priority)
17	17	21	COMPTON'S MOST WANTED - Music To Driveby (Epic)
—	—	22	ABOVE THE LAW - Vocally Pimpin' (Epic)
15	19	23	MAD COBRA - Hard To Wet, Easy To Dry (Columbia)
—	—	24	PAPER BOY - The Nine Yards (Next Plateau/PLG)
20	20	25	PHARCYDE - Bizzare Ride II... (Delicious Vinyl/Atlantic)

NEW HIP HOP RELEASES by Kelly Woo

ROUGH HOUSE SURVIVERS - Straight From The Soul (Relativity) This review is long overdue, considering the product was dropped on us before Christmas, however in our defense, we didn't think so many people would sleep on these kids from New Rochelle, NY. So, once again, set them alarm clocks and wipe the crust from your eyes. Featuring MC Bert, JB, Kev Smooth, and DJ Swinn, this debut album offers a new vision for those who are looking for a taste of a new flava. From the group's rhymes to Tony Dofat's production, this album is a reflection of up and coming talent, and should've received much play on the airwaves. The phattest tracks include "Can U Dig It?," with a guest all-star rhyme performance by CL Smooth, "So Survivors We Can Rhyme" and "We Come To Get Wreck," which exhibits the mic skills of Brand Nubian's Sadat X. Also on making a cameo appearance is Grand Puba, who adds his opinion on "Stick Da Butt Out". The singles currently being worked "Check Da Back Pack/Rough House" could also use more airplay at most stations.

Do yourself and your listeners a favor and call the crew at Relativity for a copy of the full length album because it definitely deserves more attention than it has received. Contact the Illustrious and Praiseworthy Mohammed Ali at (718) 217-3600. **ROD EDWARDS**

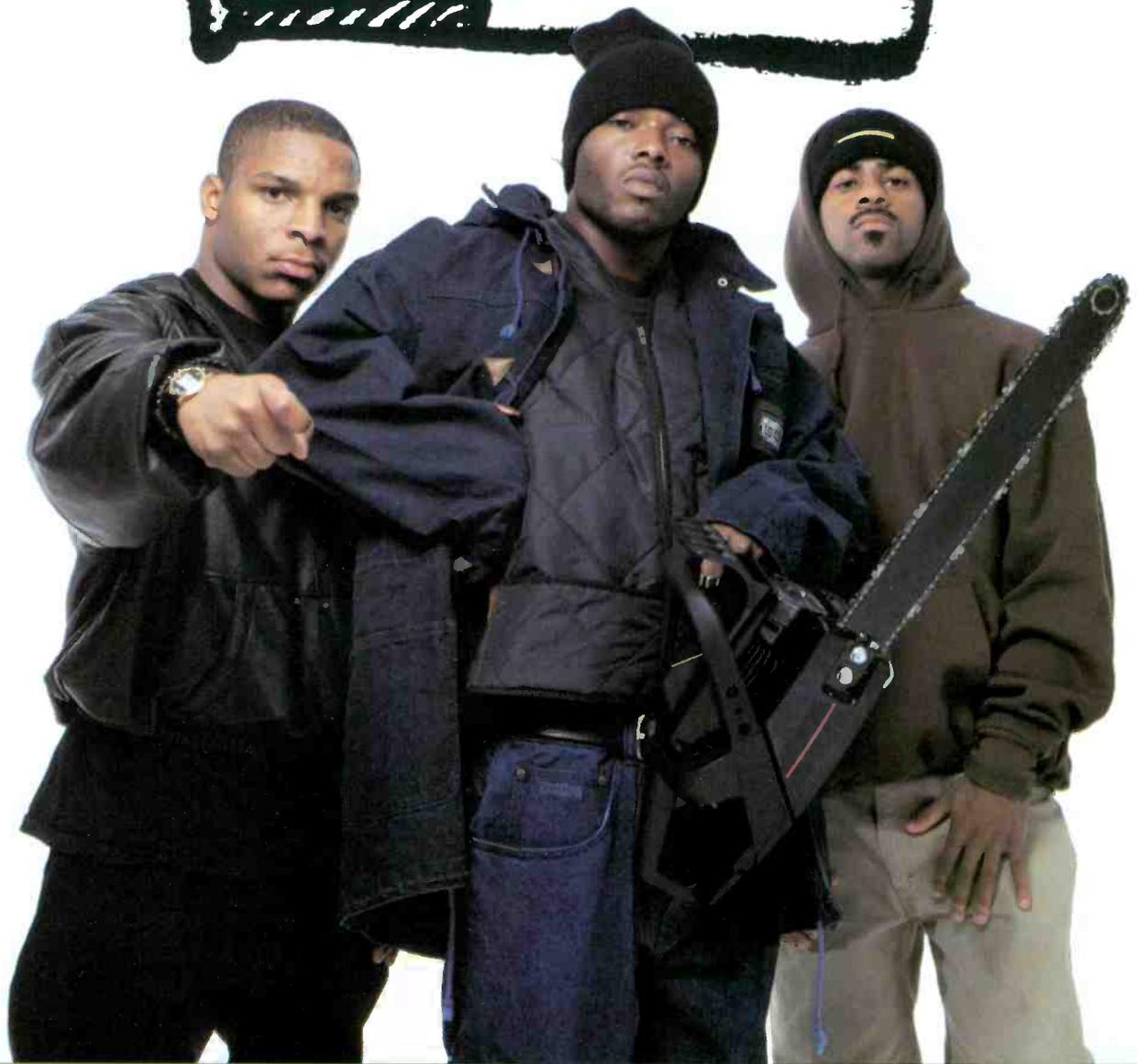
RUNAWAY SLAVES - Booty Mission (Yo, Yo Where The Ho's At) (Savage) Coming out of the Baltimore/Washington D.C. area is the five-man crew known as Runaway Slaves. Starting out as an instrumental track, "Booty Mission's" got the hook of the month and will have B-boys chanting it wherever they roam. The uptempo groove, laced with a snappy horn loop and funky bassline, should keep the heads noddin' and the dance floor movin'. Check the "Say Ho Mix" for a slower, harder flavor. Contact Jill Siegel or Lois Najarian at (212) 262-1540. **K-WOO**

FUNKDOOBIEST - Bow Wow Wow (Immortal/Epic) Known as the third leg of The

Soul Assassins, (Cypress Hill and House Of Pain are the other two), Funkdoobiest is finally here with their commercial release, "Bow Wow Wow." After making some serious noise with their promotional single, "The Funkiest," Sondoobie, DJ Ralph M and Tomahawk Funk once again kick the funky ill flava with the help of DJ Muggs and DJ Lethal. The rhyme flow is the illest we've seen in a while and with Muggs and Lethal behind them, there's no telling where they'll go. Don't forget to check the B-side, "I'm Flippin' On 'Em." Contact Adrian Miller at (310) 657-9500. **K-WOO**

The Gavin Report sends our sincere condolences to the family and friends of Harry Fobbs, Sr., father of Harry Fobbs of EMI Records Group. Mr. Fobbs passed away on January 29, 1993. Harry Jr. will be attending the Gavin Rap Forum '93 and words of support will be appreciated. He can be reached at his office after the convention at (212) 492-1241. Peace.

naughty BY NATURE

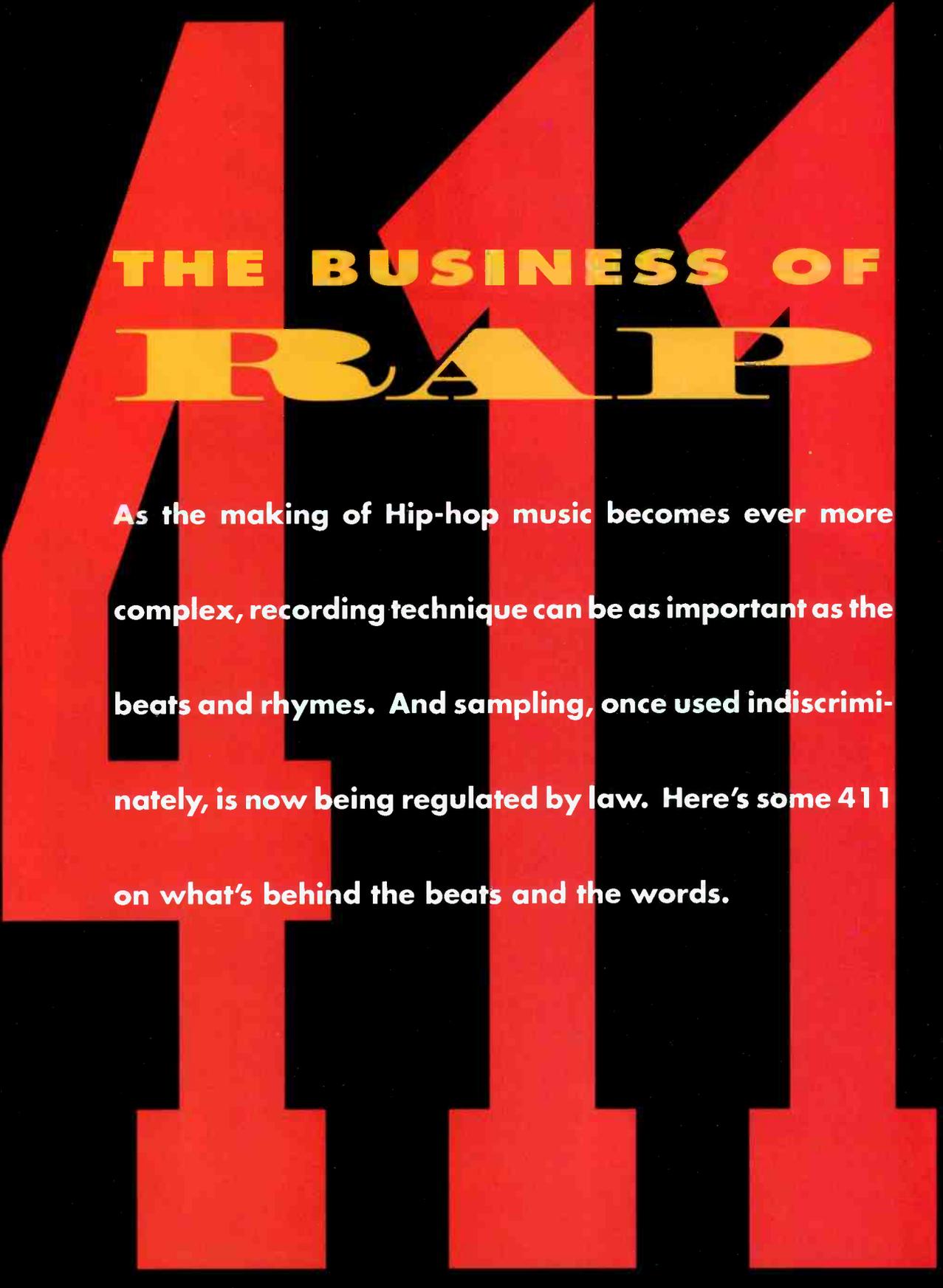


FEB 23

19 NAUGHTY III

Written and produced by Naughty By Nature; Executive Producers: Benny Medina, Queen Latifah and Sha-Kim





THE BUSINESS OF RAP

As the making of Hip-hop music becomes ever more complex, recording technique can be as important as the beats and rhymes. And sampling, once used indiscriminately, is now being regulated by law. Here's some 411 on what's behind the beats and the words.

SAMPLES SELL

Sampling clearance houses clear the air for rap recordists

BY JON VARMAN

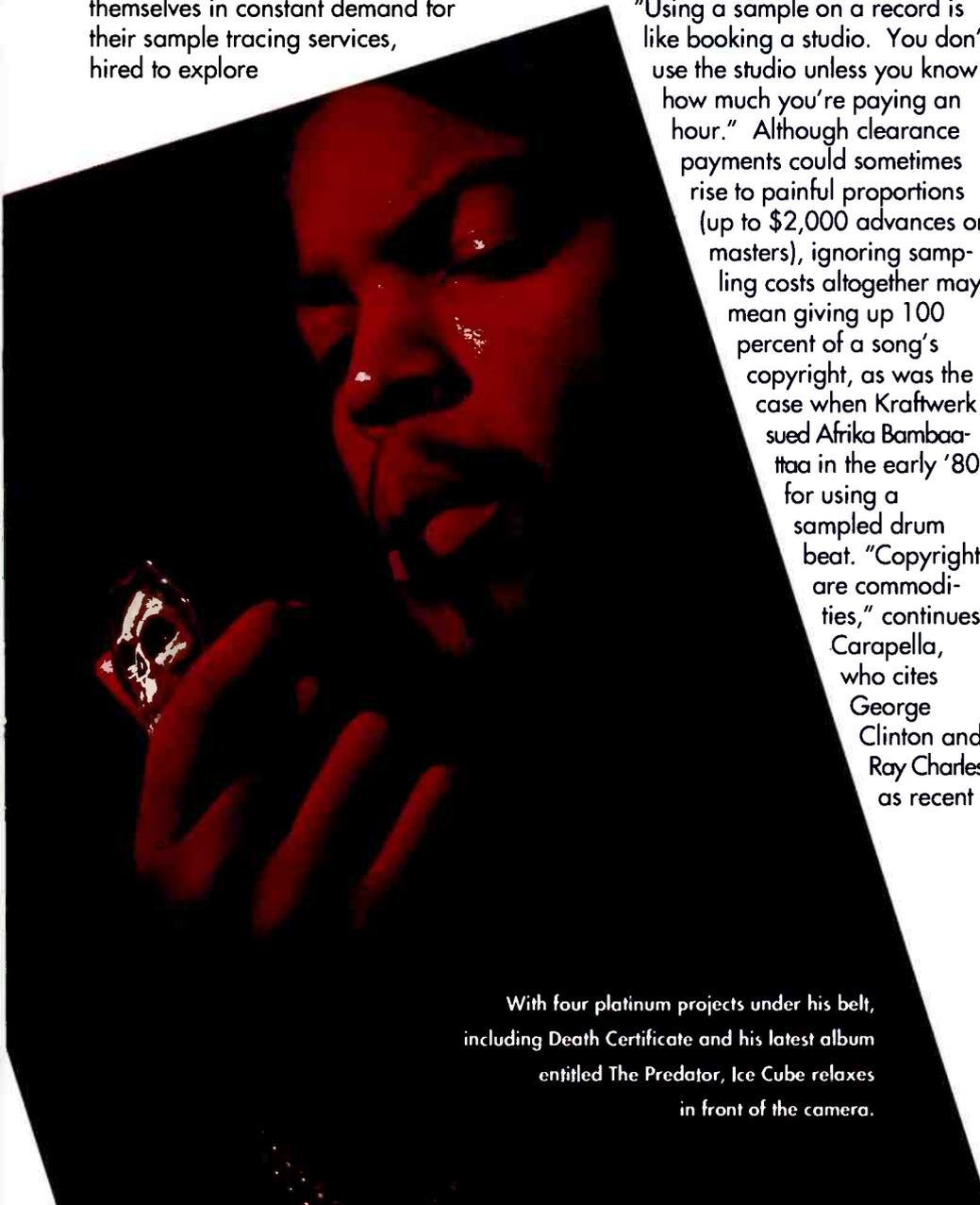
In the light of recent suits against a slew of rappers and rap producers, sampling clearance houses have been doing gangbusters business, helping record companies to safeguard against ugly legal battles while carving out a substantial niche for themselves in the rap recording community.

Since their recent inception into the music industry, companies with names such as Clearance 13'-8", Diamond Time and Sample Doctor have found themselves in constant demand for their sample tracing services, hired to explore

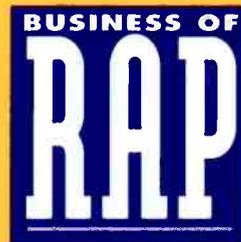
brave new worlds (and ancient lands) in the etymological quest for the lost sample. These days, rarely will you find a record company or entertainment entity bold enough to buck the system by releasing sampled material without the benefit of a security blanket, courtesy of a sampling clearance house.

"Our purpose is to catch the problems in preproduction before they arise in post production," says Cathy Carapella, V.P. of Operations at Diamond Time, Ltd.

"Using a sample on a record is like booking a studio. You don't use the studio unless you know how much you're paying an hour." Although clearance payments could sometimes rise to painful proportions (up to \$2,000 advances on masters), ignoring sampling costs altogether may mean giving up 100 percent of a song's copyright, as was the case when Kraftwerk sued Afrika Bambaataa in the early '80s for using a sampled drum beat. "Copyrights are commodities," continues Carapella, who cites George Clinton and Ray Charles as recent



With four platinum projects under his belt, including Death Certificate and his latest album entitled *The Predator*, Ice Cube relaxes in front of the camera.



STOKIN' IT UP

Getting Street-Smart In The Rap Studio

BY STOKER

Rap music has come a long way since the days of turntables and the vibes of The Furious Five. MIDI dumping, striping SMPTE and CD special-effects sampling have become the norm for rap engineering, while favorite pastimes, such as record scratching, have been relegated to the backburner. Even though the face of rap and rap mixing has changed over the years, it is still a music that remains deeply entrenched in its original roots. Vintage equipment and age-old beats, combined with the perks of modern technology, have helped rap become a high-tech force that has managed to maintain its familiar, streetwise sound.

Before actually mixing a rap single, the first thing I do is set up the drum machines, mic the rapper and equip the DJ so that he has everything he needs at his fingertips. The rapper will usually preprogram his drum beats, but the DJ must be able to sample spontaneously with nothing standing in the way of his creative mind-flow. Some drum machines I like to work with are the SP1200 by E-mu and the MPC60 by Akai. The SP1200 has a 10- or 12-second sampling time, which gives you just enough time to put all your beats, loops and bass lines together, and carry them around in one compact box. As far as miking goes, an AKG 414 is my best

BUSINESS OF RAP

bet. While working on Ice Cube's album *Death Certificate*, I miked Cube with a 414 and put him in a U-shaped alcove with a massive acoustic blanket draped over one side. I was looking for a really dead sound and through some simple experimentation, I found it.

GOING TO THE DUMP

After I'm done with preproduction, I'll stripe the SMPTE timecode and prepare for what will eventually be the biggest part of the production process: the MIDI-dump. The drum machine receives SMPTE from tape and is told exactly when to start its playing pattern. This enables you to play back a second pass of loops and drums in the same exact time as the original pass. When I start the MIDI-dump, I'll EQ the drums and prepare them so that they'll sound like a record is streaming right out of the drum machine. To me, this is insurance guaranteeing that what I'm putting on tape is going to sound great when we actually mix the song.

PUMP UP THE VOLUME

I record at really loud levels (+9). You're dealing with a lot of noise on these grungy samples, some of which are 10-15 years old, and basically, the louder you can get a sample on tape, the less hiss there will be. Sometimes a band (yes, a band) will come in to liven up the samples or lay down a few tracks, yet I always make sure to retro-engineer the sound so that the songs will have an earthy feel to them. You don't want to bury the music under too much technology. This is where vintage equipment such as a Moog keyboard or a classic console can really enhance your recording. *Death Certificate* was mixed on an old 6068 Neve, which used to make its home at Abbey Road Studios. Another old-fashioned goodie is the UREI 1176 compressor; however, it's wise not to use too much compression



beneficiaries of the sampling phenomenon. "And the fact of the matter is—you don't get paid for your song, you get paid for your copyright."

As record companies continue to seek out sampling clearance services (Warner Bros. has made it a must for their rap artists), clearance "doctors" such as Hope Carr, president of Clearance 13'-8", continue to find themselves in high demand for their labor. "In the beginning, business was not booming because people would only clear large sections of songs," says Carr, "but now we're

Warner Bros. has made it (sampling clearance) a must for their rap artists.

getting smaller samples to clear and everyone wants to claim a publishing interest, especially when it comes to rap." One of Hope Carr's clients, ex-3rd Bass member Pete Nice, has coped with the sampling witchhunt simply by recording live music jams over old records, and then sampling snippets of his own live-

band overdubs. "Sampling has grown from the garage into big money," says the man behind such rap hits as "Gas Face" (a gibe at Hammer) and "Pop Goes To Weasel" (a successful attempt to melt Vanilla Ice). "Unfortunately, there's a certain amount of greed out there."

For all its negative hype, however, the sampling phenomenon has proven to be a boon to musicologists, publishers and clearance houses alike, all of whom have tapped into previously unforeseen sources of revenue.

In recent months, even record companies have begun to get into the action, sending their executives and attorneys back to school to sharpen their musicological skills. "No matter what happens, there will always be a place for people like me," says the owner of Sample Doctor, Rod Moskowitz. "Clearing is a long, tedious process and we have the contacts to get it done quicker and sooner than anybody else."

While enthusiastic about rap's current status, Moskowitz has a less optimistic outlook when it comes to the future of sampling. "In my opinion sampling is not going to last for more than five years," asserts Moskowitz, "because most people see that it may be cheaper to get a live musician to replay a song rather than sampling it. In this case, you're not dealing with the master rights and there's no up-front money involved." So, if live sound is the future of rap, where does that leave sampling clearance houses? "When live musicians come in to do a song, the artist will still have to seek publishing clearance," says the Sample Doctor himself, "And that's where we come in." ●

SOUL ASSASSINS



"BOW WOW WOW"
TO DA FUNK...

COLLEGE ADD DATE 2-18-93 IN-STORE DATE 3-2-93

PRODUCED BY DJ MUGGS & DJ LETHAL FOR SOUL ASSASSINS PROD.

Management: Burzono Entertainment



BUSINESS OF RAP

when you're working with bass drums or thick beats. If your Roland 808 sample (the bass drum of rap) isn't rumbling the speakers, then you haven't captured the full essence of the rap experience.

SAMPLE CITY

Sampling records and television programs continues to play a large role in rap music, albeit a different one. Since royalty fees are now enormous, you'll find many rappers acting out bits or making up their own TV sounds. On Cube's album we worked with the George Lucas Sound Effects Library, utilizing their CDs for gun-shots, screams, and a whole variety of scenarios. That doesn't mean rappers have stopped sampling. They've just gotten more cautious about what and how they sample something. In order to keep track of all the samples we used on *Death Certificate*, we had someone sit in the studio with a pen and pad and take inventory of every sample, right down to the last James Brown screech. As the engineer, this took a lot of the onus away from me and put it on the legality shelf, where it belongs.

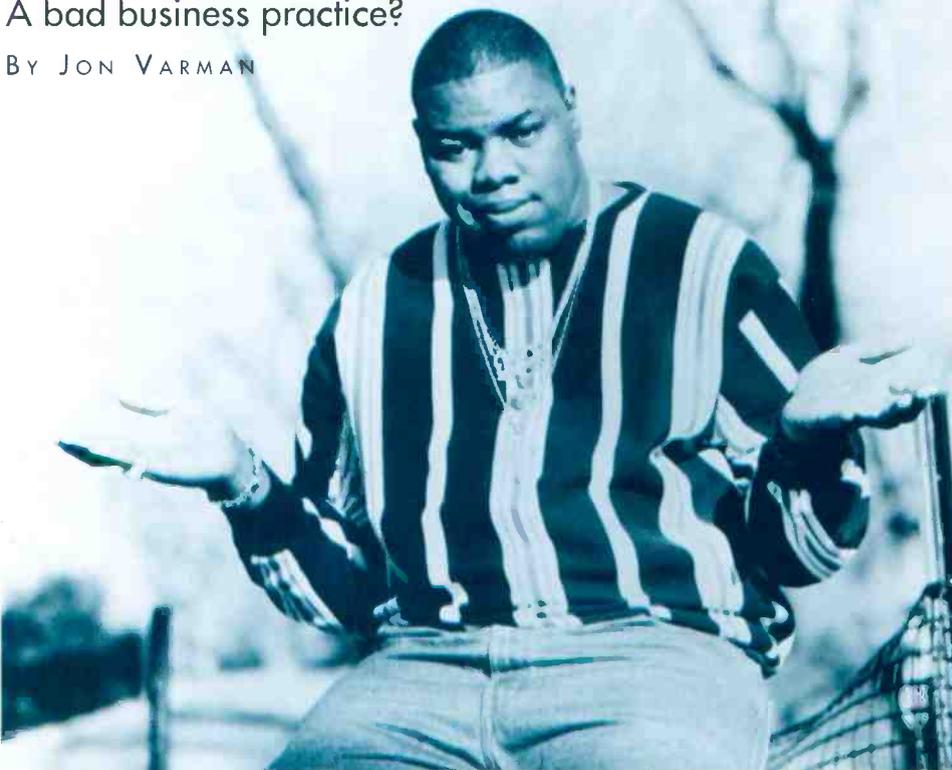
SAMPLING GEAR

As far as equipment goes, I like using the Akai S900 sampler, which came out in 1985 or 1986 and is still one of the best samplers around. You can spend somewhere around five grand on an Akai S1000 and get a great machine, or spend \$300 on Macintosh software for the Akai S900 and you'll have everything you'll ever need in this aging machine. Basically, obsolescence rules. And always remember, the thing to know about rap mixing is that you're generally aiming your sound at your average B-boy with a serious bottom-end box. ●

SAMPLING:

A bad business practice?

BY JON VARMAN



Last year, *EQ* featured BMV Digital Studios in its "Room With A VU" section and unwittingly photographed what would soon be the birthplace of scandal. BMV was the facility used to record rapper Biz Markie's song "Alone Again," which turned out to be the most controversial rap tune put on vinyl since "Fuck The Police" by N.W.A.

Unfortunately for The Biz, the government didn't just give the rotund rapper a slap on the wrist for bad language (as was the case with N.W.A.), but instead threw the entire judicial book at him, citing him for violation of U.S. copyright laws and condemning his use of an 8-bar sample from the song "Alone Again (Naturally)," which was originally recorded by Raymond "Gilbert" O'Sullivan in 1972. In a decision that was considered "stern" by some and "fitting" by others, Judge Kevin T. Duffy of Federal District Court in Manhattan barred Biz Markie's album *I Need A Haircut* from being sold at retail stores, leading to Warner Bros.' subsequent removal of the record from shelves and display racks across the nation. With this court decision Biz Markie joins

the ever-growing legion of rappers (De la Soul, Rob Base, Beastie Boys) who have been reprimanded in one way or another for using an unwarranted sample. But what the court calls an "8-bar sample," Biz Markie calls a remake, one which O'Sullivan should be happy was resurrected in the first place. "It's a good song," says The Biz, "but they're trying to say that all my wealth came from that one record, which is crazy. I was out there rapping for eight years, man. Eight years!" The album in question was out for approximately six months before its removal.

Although some industry insiders say that this will accelerate the trend towards more live music and less record sampling, Biz Markie's producer, Cutmaster Cool V, says that sampling is here to stay. "You can use whatever sample you want," says Cool V, "but you need the right people to give you permission for it. In our case, there was a mix-up between the lawyers and the record company and we were left on the outside. If we had known that clearance wasn't granted, we would have never used the record in the first place"

February 12, 1993/the GAVIN REPORT

ICE CUBE

it was a good day

THE NEW SINGLE AND VIDEO
FROM THE PLATINUM ALBUM

THE PREDATOR

"Ice Cube is generating instant phones
whenever it airs. There are tremendous
sales of the LP in Houston."

Quincy McCoy, P.D.,
KBXX-FM Houston

"'It Was A Good Day' is an intoxicating
slow jam depicting a rare trouble free
day in the life of Cube."

Bob Christgau,
Village Voice

"Ice Cube is jammin'! Our audience
loves him."

Barbara Prieto,
WKYS-FM Washington

HEAVY ROTATION CN



PRIORITY
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By facing up to the various responsibilities that go along with the sampling process, it may seem that rappers and rap producers may finally be one step ahead of the legal powers that be. However, even as rap insiders look towards modern technology to disguise and alter unauthorized samples, new problems seem to be looming over the musical horizon. Excessive royalty costs, combined with the time-consuming process of locating copyright owners, contribute to the shroud of infeasibility surrounding the sampling practice.

Plus, to make matters worse, a whole new crop of sampling skirmishes have found their way into the courtroom.

Marley Marl and L.L. Cool J are currently being challenged for sampling—rapper's beware—an age-old drum track, while the self-proclaimed King of Pop himself, Michael Jackson, is being zapped for sampling 67 second of the Cleveland Orchestra's rendition of Beethoven's Ninth Symphony.

Meanwhile, The Biz is back to work on a

new album which will still retain its humorous edge and feature sampled goodies from the sound vault at BMV Digital Studios. And what of the fate of the scourged record, I Need A Haircut? Cutmaster Cool V says that the album has virtually disappeared from the face of the earth. But if you did happen to get your hands on a copy you're in luck. Can you say—collector's item? ●

The Business of Rap © Reprinted by kind permission of EQ, the recording & sound magazine

VINTAGE GOODS

BY JON VARMAN

E-mu's SP-1200 can easily be found in most rap studios. The trick is getting your hands on one.

What do Jeff Townes (a.k.a. Jazzy Jeff), Mario Caldato, Jr., Eric Sadler and Marley Marl have in common? Besides mixing for some of the biggest names in the rap community, these rap-mavens swear by the SP-1200 sampling/drum machine from E-mu Systems. This highly-prized unit can often be heard banging out beats across the rap-ready air-waves, providing the snare and bass back-drops for a bevy of artists including The Beastie Boys, L.L. Cool J and Salt 'N' Pepa, just to name a few.

Eric Sadler, owner of Street Element, calls the SP-1200 "the starting point of all jams," while Teddy Riley attributes E-mu's invention with incredibly warm sounds. However, for all its incredible kudos, the fact remains that the SP-1200 is a rare-breed—a drum/sampling machine that is magnanimously adored, yet painstakingly absent from E-mu's current production line.

"People who currently own SP-1200s do not want to let them go," says Rob Faulkner, marketing communications manager at E-mu Systems.

"The demand is so high that people have taken out ads in the paper looking for them, willing to pay as high as \$3,000 for one." Part of the machine's allure is

due to its unique user interface which is particularly suited for the rap project studio owner/engineer as well as producers and songwriters. The Tune/Decay mode enables the user to record snappy rhythms while waggling a favorite sound (cowbell, agogos, etc.) up and down at random pitches. Other features that make the SP-1200 one of the premier rapmasters include great SMPTE chasing abilities, easy loading disc set-up and stellar overall performance.

So what options exist for those who want to get their hands on one of these vintage works-of-art? Well, the prospect of the SP-1200 being reintroduced into the industry is currently under consideration, reason being that while project studios continue to gain in popularity, the demand for the SP-1200 continues to grow as well, making it impossible for E-mu to ignore the public at large. Meanwhile,

interested parties can look into purchasing E-mu's Emax II Digital Sound System, the combination keyboard/sampler that offers the best in new and old school sounds. ●



(Ed. Note: Since the original publication of this article, E-mu System has made a limited edition run of approximately five hundred units in black housings. For more information, call E-mu Systems at (408) 438-1921.)

about to
let SH*T
Loose
in 93



©MICHELE R.S.

**HEAVY
D
& THE
BOYZ**

Rap, like any other genre, has had its share of "one hit wonders." In fact, longevity is an adjective seldom used, considering Hip-hop's relatively short

from Sean "Puffy" Combs, Vice President of A&R and Artist Development for Uptown Records. "Puffy told us to try a more street-flavored sound, so we pressed up 'You Can't

teen cuts of pure butter—no artificial flavor.

Aside from music, the Hevster wants to act. Having already appeared in several television shows and landing a small role in Ed Lover and Doctor Dre's upcoming movie, "Who's The Man?," the overweight lover is taking acting lessons. And that's not all. Currently, he's working on his own Uptown Entertainment television pilot, "Little League," with Universal Studios and Fox-TV where he serves as a consultant to the writers and overseer of all musical content. He's also starting up his own label, "Music 4 Life Records."

The "Boyz" are DJ Eddie F, who is the founder and President of Untouchables Entertainment, G-Whiz, is the group's creative consultant and the late Trouble T-Roy to whom the Peaceful Journey album is dedicated.

Although Heavy D & The Boyz are not known for tackling serious issues, Eddie F says, "There's a lot going on in the Black community on a daily basis. We felt it was important to take a stance and educate." The approach they chose was to insert pieces of a

candid interview between cuts where Heavy D talks about the importance of the Black woman, the condition of our ghettos, the loss of loved ones and self respect. But the deepest message appears not in the music but in the liner notes:

"...What we seem so often to take advantage of has been seen through my eyes as an unforgivable sin...LIFE...An irreplaceable gift, an unforgettable memory, an irresistible challenge. I have lost and I have lost, I have felt life and I have felt death. We're dying too fast by the hands of our own. The hands that bled from picking cotton, that bled from shackles, that bled from fighting for freedom. In vain? Is it all just in vain? I'd rather not cry again, I'd rather not say good-bye again. Let us live, let us live..."

No question. Heavy D IS the man. ●



history. But that's starting to change. Heavy D & The Boyz' resume reads like this: First album, Living Large, debuted in 1986 and certified gold; second album, Big Tyme, went platinum-plus; third album, Peaceful Journey, went platinum-plus. Now, seven years deep into their musical career, Heavy D & The Boyz release their fourth, and what may be their best album, entitled Blue Funk.

"I've never been more proud of any work I've done," says Heavy D. Blue Funk is an effort that shines in a different light than what many of his Pop fans might expect.

"I think doing the same thing would have been letting my fans down," Heavy D continued. "Even though they expect to hear the same thing, they would have been bored with it. I put extra effort into this."

Heavy D's move toward a harder-edged sound came as a suggestion

See What I Can See' on the B-side of 'Don't Curse' and it blew up," said Heavy. "I thought I was going to get criticized for changing styles, but so far the response has been great."

So why is this project the sweetest of all? "The longevity factor definitely has something to do with it," answered Heavy, "that plus the fact that we have been together for so long and are still able to kick out dope music. We have our creative differences and arguments, but at the end of the day we forget all about that. We're family."

The whole concept behind Blue Funk is simple. "Blue" is not so much the color or emotion, but the cool feel and flavor that sets the mood, and "Funk" is the vibe of the beats. Calling out to some of the dopest producers to handle musical arrangement, "the big belly man," along with co-executive producers DJ Eddie F and Puffy, put together thir-

MASTA ACE

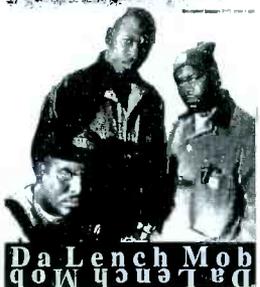
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"BRAINIAC
DUMB
DUMBS
BUS
THE
SCIENTIFICAL..."

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September 1992
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a Black Music Trade Magazine



DON'T SLEEP ON...

ONE NUT NETWORK

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URBAN CONTEMPORARY

MOST ADDED

WHITNEY HOUSTON
I Have Nothing
(Arista)

LEVERT
Good Ol' Days
(Atlantic)

TOP TIP

WHITNEY HOUSTON
I Have Nothing
(Arista)

Whitney already has two singles on the chart. Now she's looking at a third release with no signs of slowing down.

RECORD TO WATCH



SIMPLE PLEASURE
Never Before
(Reprise)

"Never Before's" catchy hook makes this upbeat love song a radio natural.

Editor: Betty Hollars
Associate Editor: John Martinucci

2W LW TW

1	1	1	JADE - Don't Walk Away (Giant/Reprise)
10	6	2	BOBBY BROWN - Get Away (MCA)
3	3	3	EN VOGUE - Give It Up, Turn It Loose (eastwest)
4	4	4	MARY J. BLIGE - Reminisce (Uptown/MCA)
14	7	5	ALEXANDER O'NEAL - Love Makes No Sense (A&M)
20	11	6	WHITNEY HOUSTON - I'm Every Woman (Arista)
13	10	7	CE CE PENISTON - Crazy Love (A&M)
15	12	8	ARRESTED DEVELOPMENT - Mr. Wendal (Chrysalis/ERG)
17	14	9	MICHAEL COOPER - Shoop Shoop (Never Stop Givin' You Love) (Reprise)
16	16	10	MEN AT LARGE - So Alone (eastwest)
2	2	11	HI-FIVE - Quality Time (Jive)
19	13	12	POSITIVE K - I Got A Man (Island/PLG)
6	5	13	FREDDIE JACKSON - Me & Mrs. Jones (Capitol)
27	20	14	SWV - I'm So Into You (RCA)
33	25	15	R.KELLY and PUBLIC ANNOUNCEMENT - Dedicated (Jive)
9	8	16	TEVIN CAMPBELL - Confused (Qwest/Warner Bros.)
24	18	17	MIKI HOWARD - Release Me (Giant/Reprise)
36	29	18	SHAI - Comforter (Gasoline Alley/MCA)
31	23	19	DIGABLE PLANETS - Rebirth Of Slick (Cool Like Dat) (Pendulum/Elektra)
7	9	20	SILK - Happy Days (Keia/Elektra)
29	27	21	JACCI MCGHEE - It Hurts Me (MCA)
—	37	22	NAUGHTY BY NATURE - Hip Hop Hooray (Tommy Boy)
—	35	23	TLC - Hat 2 Da Back (LaFace/Arista)
28	28	24	THE S.O.U.L. S.Y.S.T.E.M. - It's Gonna Be A Lovely Day (Arista)
22	24	25	PEABO BRYSON & REGINA BELLE - A Whole New World (Columbia)
34	30	26	THE GOOD GIRLS - It Must Be Love (Motown)
39	33	27	TREY LORENZ - Photograph Of Mary (Epic)
40	34	28	KRIS KROSS - It's A Shame (Ruffhouse/Columbia)
—	—	29	SILK - Freak Me (Keia/Elektra)
—	—	30	SADE - Kiss Of Life (Epic)
—	38	31	RACHELLE FERRELL - Welcome To My Love (Capitol)
—	40	32	CHUCKii BOOKER - I Should Have Love You (Atlantic)
35	32	33	GENE RICE - Come A Little Closer (RCA)
—	—	34	LO-KEY? - Sweet On U (Perspective/A&M)
5	15	35	AFTER 7 - Baby I'm For Real (Virgin)
—	39	36	EDDIE MURPHY - I Was A King (Motown)
23	26	37	RUDE BOYS - Go Ahead And Cry (Atlantic)
—	—	38	BIG BUB - Tellin' Me Stories (eastwest)
12	22	39	WHITNEY HOUSTON - I Will Always Love You (Arista)
—	36	40	HEAVY D. & THE BOYZ - Who's The Man? (Uptown/MCA)

CHARTBOUND

ARTIST TITLE LABEL	*Debut in Chartbound	Reports	Adds	Heavy	Medium	Light	Hit Factor	Weeks
DR. DRE - Nuthin' But A G Thang (Death Row/Interscope/Priority)		29	2	9	11	7	68%	3
C.E.B. - Get The Point (Ruffhouse/Columbia)		29	2	—	8	19	31%	3
CHANTE MOORE - It's Alright (Silas/MCA)		29	9	—	4	16	13%	2

It's Time for Change

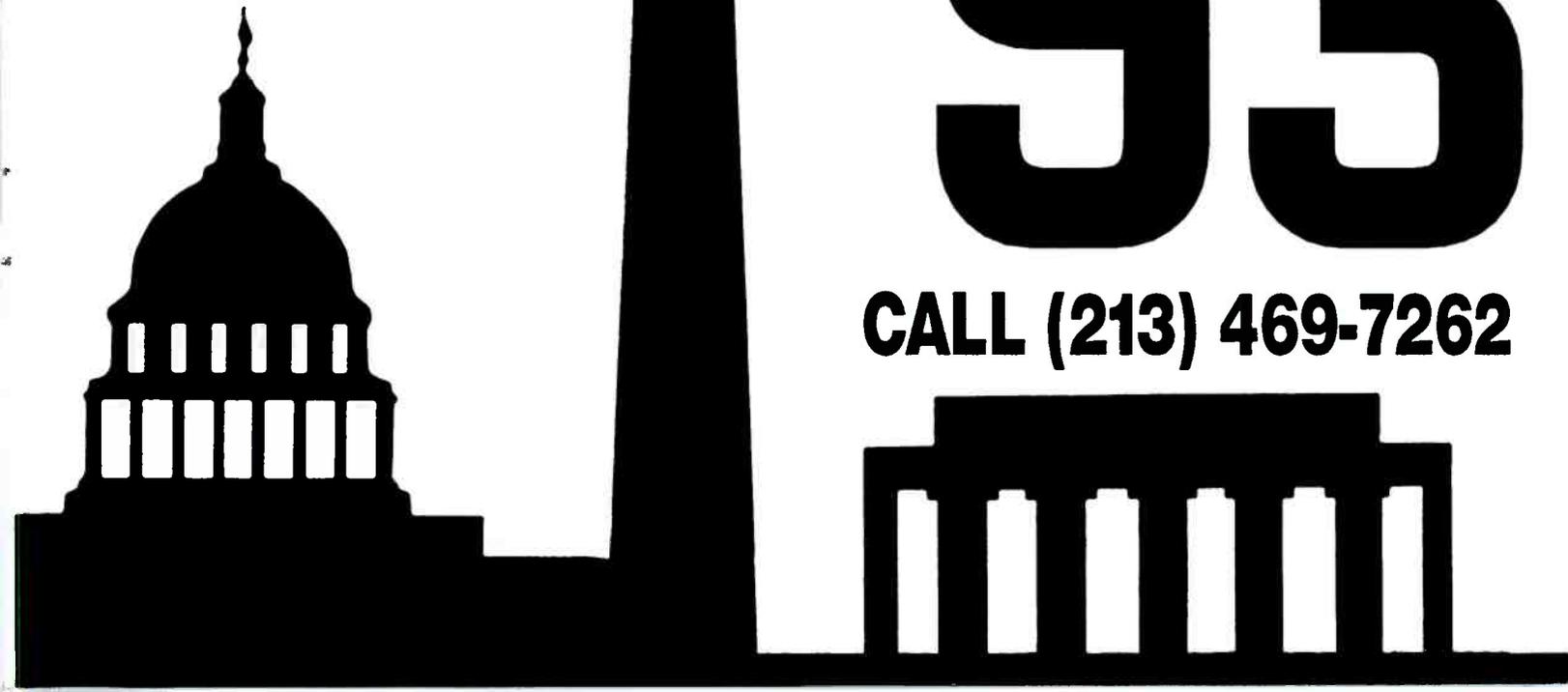
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'93

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Gavin Fax: (415) 495-2580

Reports	Adds	ARTIST TITLE LABEL
28	2	MARTHA WASH - Give It To You (RCA)
28	5	INTRO - Love Thang (Atlantic)
26	12	* AFTER 7 - Can He Love U Like This (Virgin)
25	6	SHABBA RANKS - Muscle Grip (Epic)
25	20	* WHITNEY HOUSTON - I Have Nothing (Arista)
24	2	MIKE DAVIS - Slow Motion (Jive)
23	19	* LEVERT - Good Ol' Days (Atlantic)
22	5	* SIMPLE PLEASURE - Never Before (Reprise)
20	1	SNOW - Informer (eastwest)

DROPPED: #17-Stephanie Mills, #19-Prince & The N.P.G.,
#21-Patti LaBelle, #31-Tisha Campbell.

INSIDE URBAN

TLC lookin' might Platinum

TLC was recently presented with a double-platinum album for their Laface debut, *Oooooohhh...On The TLC Tip*. Pictured (l-r): TLC's T-Boz, Lisa "Left Eye" Lopes and Chilli. Back row (l-r): Arista President Clive Davis, Laface Presidents Antonio "L.A." Reid and Kenny "Babyface" Edmonds.



This week makes three weeks at #1 for Jade's "Don't Walk Away," but now their immediate threat is from Bobby Brown who's at #2 with "Getaway." Looking at the bottom half of the Top 10 we see several artists jamming up the works. Alexander O'Neal's "Love Makes No Sense" (7-5), Whitney Houston's second release from the Bodyguard Soundtrack, "I'm Every Woman" (11-6) and Ce Ce Peniston's "Crazy Love" (10-7). Elsewhere in the Top ten Arrested Development's "Mr Wendal" moves 12-8 while picking up adds at WBLS/FM-New York, NY and WYLD/FM-New Orleans, LA.. Michael Cooper lands 5 adds at stations like KJLH and KKBT-Los Angeles, WABD-Clarksville, TN, WZND-Normal, IL and WKGC-Panama City, FL, which gives him a 14-9 move. Men At Large get a second wind as they move to 10 after a two week stay at #16. R. Kelly and Public Announcement's "Dedicated" has four new believers and the result was a great week as they move 25-15. Two of last week's Most Added records became this week's top

debuters: Silk's "Freak Me," came on highest (#29), and that makes them this week's Hot. Sade's second single, "Kiss Of Life," debuted at 30. Only two other records made it on to the chart this week. Lo-Key? "Sweet On U" at #34 and Big Bub's at #38. Whitney isn't pulling any punches—"I Have Nothing," is the Most Added and Top Tip this week. Programmers have been waiting for this single, and 20 adds this week is the indicator. Keep an eye on Simple Pleasure's "Never Before." Actually, don't just watch it—give it a spin!
Peace, John.

ALBUM CUTS

SIMPLE PLEASURE - Voice Inside My Dream
WHITNEY HOUSTON - I Have Nothing
TREY LORENZ - Wipe All My Tears Away
MARY J. BLIGE - I Don't Want To Do Anything/What's The 4-1-1?

NEW RELEASES

BY JOHN MARTINUCCI

REGINA BELLE - *If I Could* (Columbia)
Regina is ready to release her third album, *Passion*, and if the sound of "If I Could" is an indicator the album is appropriately titled. Ms. Belle delivers a heart-warming ballad that speaks of something adults wish and hope for the next generation. Out-of-the-box adds include WGCI/FM, WZAK, WJMI, WRNB, KFXZ, KKDA, KGRM, KJMZ.

STEPHANIE MILLS - *Never Do You Wrong* (MCA)

Producer Vassal Benford drops Stephanie in the middle of a Hip-hop beat which, on the Radio Version, cleverly incorporates the twangy guitar from George Benson's "Give Me The Night" with Steph's own background vocals from her 1980 release, "Never Knew Love Like This Before." Addictive, check it out!

HOWARD HEWETT - *How Fast Forever Goes* (Elektra)

Howard delivers a superb vocal on a ballad that grieves over the loss of a once-meaningful relationship. Serious cross-over production.

PRINCE MARKIE DEE - *Typical Reasons* (Swing My Way) (Soul Convention/Columbia)

When you hear the album version of "Typical Reason," you'll notice how Mark Morales (aka Prince Markie Dee) and partner Mark C. Rooney have flavored current music. Their production credits include Mary J. Blige, Trey Lorenz, Christopher Williams and Father MC. On Markie's second release from his album, *Free*, he encourages a woman who is being mentally and physically abused by her boyfriend to swing his way, 'cause Markie will treat her right.

CARON WHEELER - *In Our Love* (EMI)

This single combines Miss Wheeler's vocal harmony with the sound of tribal drums and is reminiscent of the days she sang with Soul II Soul. For even mo' flava, be sure to peep the club remix, as a touch of funk is added to the joint. **ROD EDWARDS**

GRAND PUBA Featuring MARY J. BLIGE - *Check It Out* (Elektra)

The grand man of metaphors and rhyme stylin' ("I drink a Snapple and I wet my Adam's apple...") combines with Mary J. Blige on this catchy, head-noddin' single. Be sure to do what the title says on Puba's remix, as his production skill speaks for itself. **ROD EDWARDS**

HIT FACTOR

Urban Research
Betty Hollars/John Martinucci

Hit Factor is a percentage of stations which have it in Heavy or Medium rotation, ie: 100 stations playing the record- 60 stations have it in Heavy or Medium rotation- Hit Factor = 60%

Total Reports This Week **61** Last Week **61**

	Reports	Adds	Heavy	Medium	Light	Hit Factor	Weeks
JADE - Don't Walk Away (Giant/Reprise)	59	—	50	8	1	98%	10
BOBBY BROWN - Get Away (MCA)	57	1	37	18	2	96%	6
EN VOGUE - Give It Up, Turn It Loose (eastwest)	53	1	48	5	—	100%	10
MARY J. BLIGE - Reminisce (Uptown/MCA)	55	2	44	7	4	92%	13
ALEXANDER O'NEAL - Love Makes No Sense (A&M)	58	—	28	24	6	89%	6
WHITNEY HOUSTON - I'm Every Woman (Arista)	57	3	22	29	6	89%	6
CE CE PENISTON - Crazy Love (A&M)	50	—	20	23	7	86%	7
ARRESTED DEVELOPMENT - Mr. Wendal (Chrysalis/ERG)	46	2	27	11	8	82%	6
MICHAEL COOPER - Shoop Shoop (Never Stop Givin' You Love) (Reprise)	50	5	21	20	9	82%	8
MEN AT LARGE - So Alone (eastwest)	45	2	28	12	5	88%	10
HI-FIVE - Quality Time (Jive)	43	—	36	7	—	100%	15
POSITIVE K - I Got A Man (Island/PLG)	44	1	21	18	5	88%	9
FREDDIE JACKSON - Me & Mrs. Jones (Capitol)	43	1	29	12	2	95%	8
SWV - I'm So Into You (RCA)	52	3	9	26	17	67%	5
R.KELLY and PUBLIC ANNOUNCEMENT - Dedicated (Jive)	53	4	4	34	15	71%	4
TEVIN CAMPBELL - Confused (Qwest/Warner Bros.)	40	—	22	12	6	85%	11
MIKI HOWARD - Release Me (Giant/Reprise)	42	—	10	25	7	83%	7
SHAI - Comforter (Gasoline Alley/MCA)	48	7	12	21	15	68%	6
DIGABLE PLANETS - Rebirth Of Slick (Cool Like Dat) (Pendulum/Elektra)	40	2	14	18	8	80%	6
SILK - Happy Days (Keia/Elektra)	35	—	23	9	3	91%	13
JACCI MCGHEE - It Hurts Me (MCA)	37	1	13	15	9	75%	10
NAUGHTY BY NATURE - Hip Hop Hooray (Tommy Boy)	38	3	8	19	11	71%	3
TLC - Hat 2 Da Back (LaFace/Arista)	44	5	4	18	22	50%	3
THE S.O.U.L. S.Y.S.T.E.M. - It's Gonna Be A Lovely Day (Arista)	35	2	10	14	11	68%	6
PEABO BRYSON & REGINA BELLE - A Whole New World (Aladdin's Theme) (Columbia)	33	—	11	18	4	87%	10
THE GOOD GIRLS - It Must Be Love (Motown)	39	—	5	18	16	58%	6
TREY LORENZ - Photograph Of Mary (Epic)	39	3	1	22	16	58%	5
KRIS KROSS - It's A Shame (Ruffhouse/Columbia)	35	5	3	21	11	68%	5
SILK - Freak Me (Keia/Elektra)	38	11	7	10	21	44%	2
SADE - Kiss Of Life (Epic)	41	11	1	7	33	19%	5
RACHELLE FERRELL - Welcome To My Love (Capitol)	35	5	1	19	15	57%	5
CHUCKii BOOKER - I Should Have Love You (Atlantic)	36	5	—	16	20	44%	3
GENE RICE - Come A Little Closer (RCA)	30	1	4	14	12	60%	8
LO-KEY? - Sweet On U (Perspective/A&M)	38	9	—	9	29	23%	2
AFTER 7 - Baby I'm For Real (Virgin)	25	1	15	8	2	92%	15
EDDIE MURPHY - I Was A King (Motown)	33	2	—	16	17	48%	4
RUDE BOYS - Go Ahead And Cry (Atlantic)	24	—	15	6	3	87%	14
BIG BUB - Tellin' Me Stories (eastwest)	31	2	—	11	20	35%	3
WHITNEY HOUSTON - I Will Always Love You (Arista)	22	—	15	6	1	95%	12
HEAVY D. & THE BOYZ - Who's The Man? (Uptown/MCA)	28	—	2	11	15	46%	6

CROSSOVER CHART

LW	TW	
1	1	PORTRAIT - Here We Go Again! (Capitol)
4	2	BOBBY BROWN - Get Away (MCA)
5	3	EN VOGUE - Give It Up, Turn It Loose (eastwest)
2	4	WHITNEY HOUSTON - I'm Every Woman (Arista)
3	5	JADE - Don't Walk Away (Giant/Reprise)
7	6	ARRESTED DEVELOPMENT - Mr. Wendal (Chrysalis/ERG)
13	7	MARY J. BLIGE - Sweet Thing (Uptown/MCA)
10	8	P. BRYSON & R. BELLE - A Whole New ... (Columbia)
17	9	SNOW - Informer (eastwest)
19	10	DIGABLE PLANETS - Rebirth Of ... (Pendulum/Elektra)
6	11	LO-KEY? - I Got A Thang 4 Ya (Perspective/A&M)
25	12	SHAI - Comforter (Gasoline Alley/MCA)
22	13	DR. DRE - Nuthin' But... (Death Row/Interscope/Priority)
20	14	KENNY G - Forever In Love (Arista)
29	15	SILK - Freak Me (Keia/Elektra)

LW	TW	
12	16	PRINCE & THE N.P.G. - 7 (Paisley Park/Warner Bros.)
18	17	TREY LORENZ - Photograph Of Mary (Epic)
21	18	PAPER BOY - Ditty (Next Plateau/PLG)
16	19	POSITIVE K - I Got A Man (Island/PLG)
8	20	WHITNEY HOUSTON - I Will Always Love You (Arista)
9	21	WRECKX-N-EFFECT - Rump Shaker (MCA)
14	22	SHANICE - Saving Forever For You (Giant/Reprise)
—	23	NAUGHTY BY NATURE - Hip Hop Hooray (Tommy Boy)
—	24	WENDY MOTEN - Come In Out Of The Rain (EMI/ERG)
11	25	HI-FIVE - Quality Time (Jive)
—	26	N 2 DEEP - Toss Up (Profile)
—	27	SWV - I'm So Into You (RCA)
—	28	WHITNEY HOUSTON - I Have Nothing (Arista)
23	29	BOYZ II MEN - In The Still Of The Night ... (Motown)
28	30	FATHER M.C. - Everything's Gonna Be... (Uptown/MCA)

ADULT CONTEMPORARY

MOST ADDED

STING (62)
(A&M)

ELTON JOHN (58)
(MCA)

SHAWN COLVIN (44)
(Columbia)

**VANESSA WILLIAMS w/
BRIAN McKNIGHT** (39)
(Giant/Reprise)

WHITNEY HOUSTON (38)
(Arista)

TOP TIP

STING
If I Ever Lose My Faith In You
(A&M)

Nearly a hundred A/C's
are stung already.

RECORD TO WATCH



R.E.M.

Man On The Moon
(Warner Bros.)
One small step for R.E.M.
One giant leap for A/C?

Editor: Ron Fell
Assoc. Editor: Diane Rufer

2W LW TW

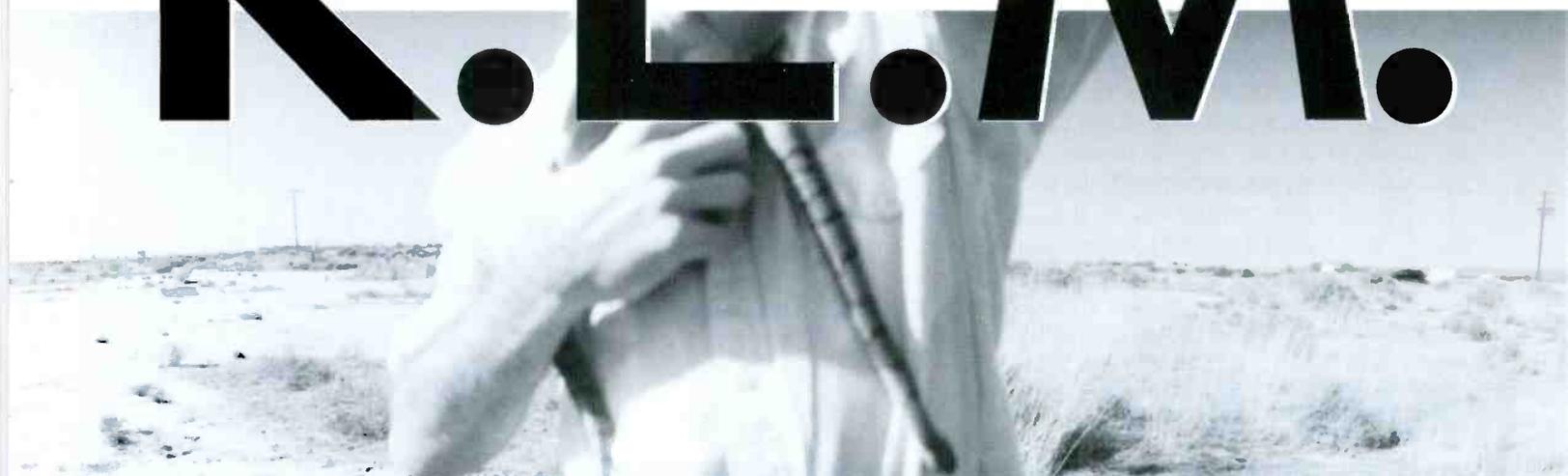
1	1	1	PEABO BRYSON & REGINA BELLE - A Whole New World (Columbia)
2	2	2	GO WEST - Faithful (EMI/ERG)
3	3	3	PATTY SMYTH - No Mistakes (MCA)
5	4	4	KENNY G - Forever In Love (Arista)
6	5	5	CATHY DENNIS - Irresistible (Polydor/PLG)
26	12	6	PAUL McCARTNEY - Hope Of Deliverance (Capitol)
13	9	7	JUDE COLE - Tell The Truth (Reprise)
10	8	8	SADE - No Ordinary Love (Epic)
4	6	9	CELINE DION - Love Can Move Mountains (Epic)
8	7	10	MICHAEL JACKSON - Heal The World (Epic)
18	13	11	DURAN DURAN - Ordinary World (Capitol)
23	17	12	MARY-CHAPIN CARPENTER - Passionate Kisses (Columbia)
24	19	13	JON SECADA - Angel (SBK/ERG)
12	10	14	BONNIE RAITT - All At Once (Capitol)
37	25	15	MICHAEL BOLTON - Reach Out (I'll Be There) (Columbia)
17	14	16	TOAD THE WET SPROCKET - Walk On The Ocean (Columbia)
22	20	17	BOYZ II MEN - In The Still Of The Night (I'll Remember) (Motown)
7	11	18	RESTLESS HEART - When She Cries (RCA)
—	37	19	ELTON JOHN - Simple Life (MCA)
34	27	20	WHITNEY HOUSTON - I'm Every Woman (Arista)
—	33	21	GLORIA ESTEFAN - I See Your Smile (Epic)
16	16	22	KURT HOWELL - Does Love Not Open Your Eyes (Reprise)
31	26	23	WENDY MOTEN - Come In Out Of The Rain (EMI/ERG)
—	31	24	MICHAEL W. SMITH - Somebody Love Me (Reunion/RCA)
9	15	25	WHITNEY HOUSTON - I Will Always Love You (Arista)
11	22	26	GENESIS - Never A Time (Atlantic)
19	18	27	EDDIE MONEY - Save A Little Room In Your Heart For Me (Columbia)
20	21	28	NEIL YOUNG - Harvest Moon (Reprise)
15	24	29	PETER CETERA duet with CHAKA KHAN - Feels Like Heaven (Warner Bros.)
36	32	30	ANNIE LENNOX - Little Bird (Arista)
—	36	31	k.d. lang - Miss Chatelaine (Sire/Warner Bros.)
—	—	32	VANESSA WILLIAMS with BRIAN MC KNIGHT - Love Is (Giant/Reprise)
—	—	33	BERNARD OATTES - Throw Your Fears To The Wind (Sin-Drome)
14	23	34	SWING OUT SISTER - Not Gonna Change (Fontana/Mercury)
—	38	35	INDIGO GIRLS - Ghost (Epic)
—	—	36	INXS - Beautiful Girl (Atlantic)
—	—	37	C. CHRISTOPHER w/JANE EUGENE - I'm Gonna... (Virgin/Charisma/ECCO)
—	—	38	SHAWN COLVIN - I Don't Know Why (Columbia)
—	—	39	10,000 MANIACS - Candy Everybody Wants (Elektra)
30	30	40	COLLIN RAYE - In This Life (Epic)

CHARTBOUND

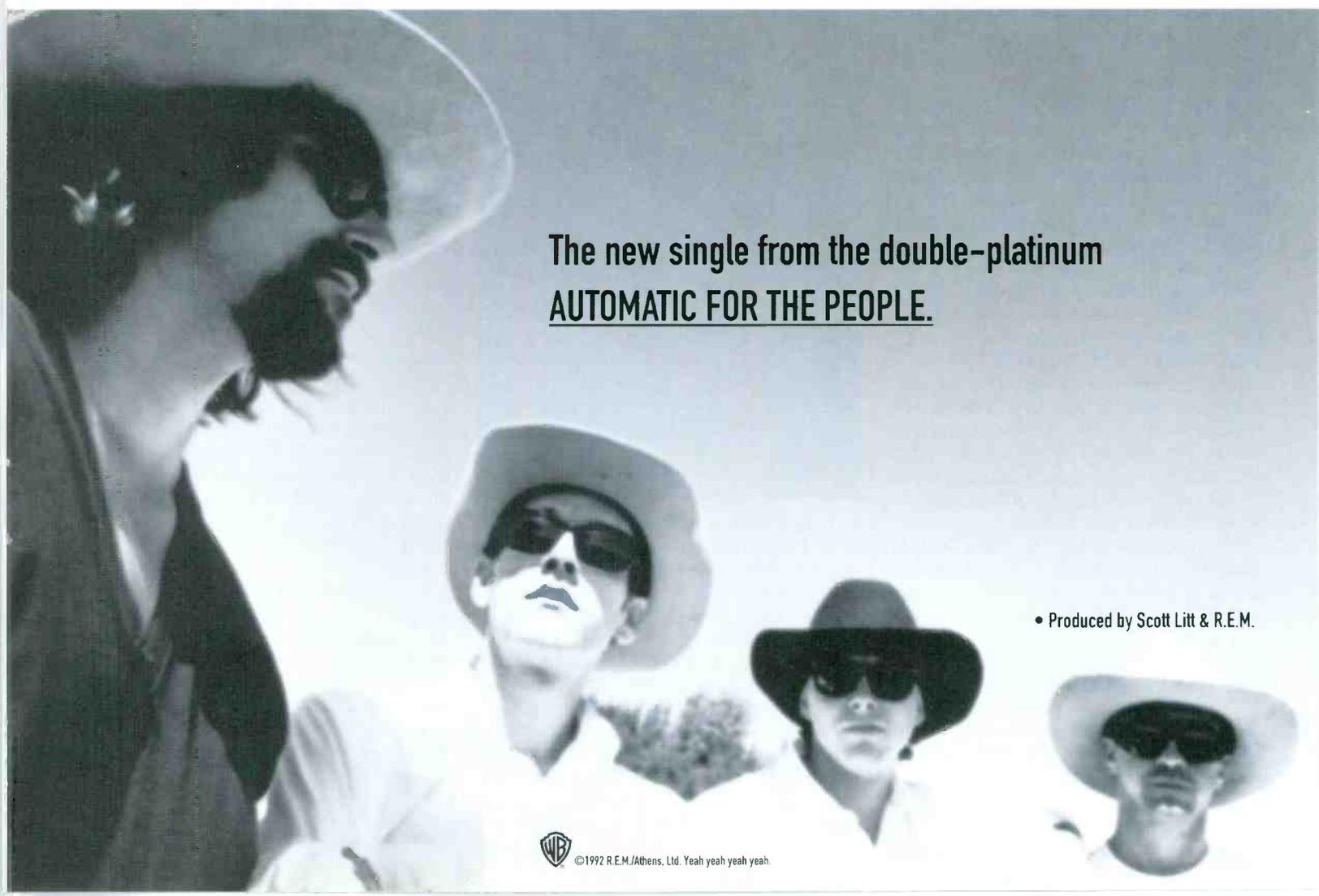
ARTIST TITLE LABEL	*Debuts in Chartbound	Reports	Adds	Heavy	Medium	Light	Hit Factor	Weeks
STING - If I Ever Lose My Faith In You (A&M)		96	62	4	13	17	17%	2
JOAN BAEZ - Stones In The Road (Virgin)		59	15	4	20	20	40%	3
DEBBIE GIBSON - Losin' Myself (Atlantic)		55	3	—	25	27	45%	5
RACHELLE FERRELL - Welcome To My Love (Capitol)		53	23	—	10	20	18%	2

“★★★★★. Shimmers with new, complex beauty.” —Rolling Stone

R.E.M.



MAN ON THE MOON



The new single from the double-platinum
AUTOMATIC FOR THE PEOPLE.

• Produced by Scott Litt & R.E.M.



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REVIEWS

BY DIANE RUFER & RON FELL

HOWARD HEWETT

How Fast Forever Goes (Elektra)

A chilling production piece that demands attention. HEWETT's voice has never sounded more powerful and convincing.

CAROLE KING

Lay Down My Life (King's X/Rhythm Safari)

A living legend who still makes relevant and worthwhile music in this, her fourth decade of writing. A song of commitment and dedication in the "you've got more than a friend" mode.

R.E.M.

Man On The Moon (Warner Bros.)

For those who've not lost all their religion here's something in which to believe. Invoking the spirit of the late Andy Kaufman and even latter Elvis Presley, Stipe & Co. summon both real and imagined deeds and images.

RESTLESS HEART featuring WARREN HILL

Tell Me What You Dream (RCA)

The Eagles emulation is even more obvious than on the group's WHEN SHE CRIES single as this one is co-written by latter day Eagle Timothy B. Schmidt. There's every reason to expect this one to duplicate the huge airplay success of the former.

DINA CARROLL

So Close (A&M)

To listen to the lyric you'd think no one gets between Dina and her Calvin or whatever his name is. How about an "in your face" ballad sung by an exceptionally gifted singer who debuts in a live showcase at this week's Gavin seminar?

Reports	Adds	ARTIST TITLE LABEL
40	4	WARREN HILL - The Passion Theme (Milan/BMG/RCA)
39	38	* WHITNEY HOUSTON - I Have Nothing (Arista)
37	6	ACOSTA RUSSELL - Deep In My Soul (JRS)
35	15	* EXPOSE - I'll Never Get Over You (Getting Over Me) (Arista)
33	32	* RESTLESS HEART with WARREN HILL - Tell Me What You Dream (RCA)
29	29	* NICKY HOLLAND - Tongue-tied And Twisted (Epic)
23	6	* RITA COOLIDGE - Love Lessons (Caliber/Critique)
21	6	* R.E.M. - Man On The Moon (Warner Bros.)
21	11	* VANESSA PARADIS - Be My Baby (Polydor/PLG)
21	11	* KIM CARNES - Gypsy Honeymoon (EMI/ERG)
20	3	* PETER GABRIEL - Steam (Geffen)

Dropped: Vonda Shephard, Fleetwood Mac (Doll), Journey, Elton John, Kenny Loggins, Michael Bolton, Fleetwood Mac (Stop).

INSIDE A/C by Diane Rufer and Ron Fell

Nearly a three-way tie at #1 as PEABO and REGINA lead in HEAVY rotation, GOWEST leads in stations and PATTY SMYTH in HIT FACTOR.

PAUL McCARTNEY is the only significant rustler in the Top Ten as he leaps to #6 with nearly 200 players and an 85% four-week HIT FACTOR.

MARY-CHAPIN CARPENTER is having the hit of her A/C life-to-date with "Passionate Kisses" (the only ones that count). With 15 new stations, the station total is 167 with 78% committed to quality rotations. New at KYMG/FM, WWDE, WBDX/FM, KSAL, KLSS and KZLT etc.

JON SECADA is making it three in a row, with "Angel" about to go Top Ten with 170 players-135 of 'em in quality rotation. Among the 17 new this week are WZNY, KBOI, WKGW, WELI, KMGQ, KKOR etc.

HOTTEST track in the format is the modestly titled "Simple Life" by ELTON JOHN. It leaps to #19 on the chart after only two numbered weeks and its 26% increase in HIT FACTOR this week leads the format. Only six records are on more A/Cs. All this and a #2 MOST ADDED with 58 new.

"Somebody Loves Me" by MICHAEL W. SMITH is at #24 after two chart weeks and scores 25 more ADDs this week including Y92, WFAS, WZNY, KLTA, WVLT, KSDN and WFPS.

Top debut this week is VANESSA WILLIAMS and BRIAN McKNIGHT's "Love Is," with an opening rank of 32, with 108 players and 39 of those are new including WMJQ, KCRE, KSSK, WEIM, KBOI, KBLQ, KEYW/FM, KKIQ and KMAN.



Congratulations to unknown BERNARD OATTES on his freshman debut on the A/C chart at #33 with 86 stations a 50% HIT FACTOR and another 19 ADDs including KAAK, KRNO/FM, WHMS, KFYZ, KSCB and KVVN/FM.

In two working weeks SHAWN COLVIN's brilliant "I Don't Know Why" has debuted at #38 with 93 stations and it's once again a MOST ADDED with 44 new including K103, KIDX/FM, KTID, WKYE, WMT/FM, WIVY/FM, WQLH/FM, WQLR, WFRO,

WTPI and KMGQ.

Last issue's RECORD TO WATCH, JOAN BAEZ's "Stones In The Road" gathered 15 more A/C stations and now has 59 on it as it moves into CHARTBOUND. Helping pave the way to the chart are WEIM, WMVA, KFMO, KLWN, KYMN, KAAK, KCRE and KWXX.

Our current RECORD TO WATCH, R.E.M.'s "Man On The Moon," debuts in UP & COMING, in its first week of release with 21 stations on it. This single should be a baby boomer favorite and is now on WCSO, WQLJ, WMVA, WZLT, KCHA, KLKC and rotating at CKFM, WXPS, WMXX, WQEN, KKSI, KLBO and WCPZ.

CAROLE KING

LAY DOWN MY LIFE

PRODUCED BY CAROLE KING AND RUDY GUESS

FIRST SINGLE FROM THE FORTHCOMING ALBUM

COLOUR OF YOUR DREAMS

FOLLOW UP TO THE GRAMMY NOMINATED

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HIT FACTOR

A/C Research:
Diane Rufer/Ron Fell

Hit Factor is a percentage of stations which have it in Heavy or Medium rotation. ie: 100 stations playing the record- 60 stations have it in Heavy or Medium rotation- Hit Factor = 60%
Total Reports This Week **233** Last Week **235**

	Reports	Adds	Heavy	Medium	Light	Hit Factor	Weeks
PEABO BRYSON & REGINA BELLE - A Whole New World (Aladdin's Theme) (Columbia)	207	—	173	24	10	95%	11
GO WEST - Faithful (EMI/ERG)	209	3	166	29	11	93%	14
PATTY SMYTH - No Mistakes (MCA)	202	—	168	27	7	96%	7
KENNY G - Forever In Love (Arista)	196	6	157	25	8	92%	11
CATHY DENNIS - Irresistible (Polydor/PLG)	181	7	150	18	6	92%	8
PAUL McCARTNEY - Hope Of Deliverance (Capitol)	197	9	77	92	19	85%	4
JUDE COLE - Tell The Truth (Reprise)	161	5	102	46	8	91%	10
SADE - No Ordinary Love (Epic)	162	1	105	44	12	91%	13
CELINE DION - Love Can Move Mountains (Epic)	157	—	97	48	12	92%	13
MICHAEL JACKSON - Heal The World (Epic)	152	2	96	40	14	89%	9
DURAN DURAN - Ordinary World (Capitol)	158	4	70	64	20	84%	6
MARY-CHAPIN CARPENTER - Passionate Kisses (Columbia)	167	15	51	80	21	78%	6
JON SECADA - Angel (SBK/ERG)	170	17	39	96	18	79%	6
BONNIE RAITT - All At Once (Capitol)	148	2	75	59	12	90%	10
MICHAEL BOLTON - Reach Out (I'll Be There) (Columbia)	170	24	35	90	21	73%	6
TOAD THE WET SPROCKET - Walk On The Ocean (Columbia)	142	5	59	60	18	83%	8
BOYZ II MEN - In The Still Of The Night (I'll Remember) (Motown)	139	10	52	61	16	81%	9
RESTLESS HEART - When She Cries (RCA)	135	—	62	54	19	85%	15
ELTON JOHN - Simple Life (MCA)	179	58	28	66	27	52%	3
WHITNEY HOUSTON - I'm Every Woman (Arista)	136	17	25	65	29	66%	5
GLORIA ESTEFAN - I See Your Smile (Epic)	157	35	11	78	33	56%	3
KURT HOWELL - Does Love Not Open Your Eyes (Reprise)	109	1	45	51	12	88%	14
WENDY MOTEN - Come In Out Of The Rain (EMI/ERG)	127	11	17	70	29	68%	6
MICHAEL W. SMITH - Somebody Love Me (Reunion/RCA)	138	25	8	71	34	57%	4
WHITNEY HOUSTON - I Will Always Love You (Arista)	108	—	42	42	24	77%	12
GENESIS - Never A Time (Atlantic)	110	—	33	47	30	72%	14
EDDIE MONEY - Save A Little Room In Your Heart For Me (Columbia)	106	—	29	60	17	83%	9
NEIL YOUNG - Harvest Moon (Reprise)	95	—	36	45	14	85%	7
PETER CETERA duet with CHAKA KHAN - Feels Like Heaven (Warner Bros.)	93	—	24	45	24	74%	17
ANNIE LENNOX - Little Bird (Arista)	89	11	12	49	17	68%	7
k. d. lang - Miss Chatelaine (Sire/Warner Bros.)	97	18	8	39	32	48%	4
VANESSA WILLIAMS with BRIAN MC KNIGHT - Love Is (Giant/Reprise)	108	39	2	49	18	47%	4
BERNARD OATTES - Throw Your Fears To The Wind (Sin-Drome)	86	19	5	38	24	50%	4
SWING OUT SISTER - Not Gonna Change (Fontana/Mercury)	71	—	14	37	20	71%	10
INDIGO GIRLS - Ghost (Epic)	75	12	5	31	27	48%	5
INXS - Beautiful Girl (Atlantic)	81	26	5	26	24	38%	3
CHARLES CHRISTOPHER w/JANE EUGENE - I'm Gonna... (Virgin/Charisma/ECCO)	69	7	5	23	34	40%	3
SHAWN COLVIN - I Don't Know Why (Columbia)	95	44	—	22	29	23%	2
10,000 MANIACS - Candy Everybody Wants (Elektra)	84	34	3	14	33	20%	2
COLLIN RAYE - In This Life (Epic)	53	—	8	29	16	69%	11

PLUS FACTOR

Records which received the greatest increase in HIT FACTOR

	LW	TW	Increase
ELTON JOHN - Simple Life (MCA)	26	52	26%
GLORIA ESTEFAN - I See Your Smile (Epic)	31	56	25%
JOAN BAEZ - Stones In The Road (Virgin)	15	40	25%
MICHAEL W. SMITH - Somebody Love Me (Reunion/RCA)	36	57	21%
PAUL McCARTNEY - Hope Of Deliverance (Capitol)	65	85	20%
10,000 MANIACS - Candy Everybody Wants (Elektra)	—	20	20%
MICHAEL BOLTON - Reach Out (I'll Be There) (Columbia)	54	73	19%
BERNARD OATTES - Throw Your Fears To The Wind (Sin-Drome)	32	50	18%
CHARLES CHRISTOPHER w/JANE EUGENE - I'm Gonna... (Virgin/Charisma)	22	40	18%
SHAWN COLVIN - I Don't Know Why (Columbia)	5	23	18%
RACHELLE FERRELL - Welcome To My Love (Capitol)	—	18	18%
STING - If I Ever Lose My Faith In You (A&M)	—	17	17%
k. d. lang - Miss Chatelaine (Sire/Warner Bros.)	33	48	15%
INXS - Beautiful Girl (Atlantic)	25	38	13%

the GAVIN REPORT

P.D. NOTEBOOK

The technology that underlies the radio and music businesses has been accelerating in recent years, and just keeping up with where we're headed has been one of the thrusts of the Gavin Seminar during the '80s and '90s.

It was at the 1986 Gavin meeting that I first heard about the CD-interactive technology that is now becoming a reality. A former record company executive was making the case that in embracing CD technology, record companies were being very shortsighted by not looking ahead to control the many future extrapolations of CD technology. Sure enough, computer companies are the ones developing "CD-ROM" today, and that includes "interactivity"—the ability of the person using the disk to explore its possibilities. This could lead to videodisk movies that have alternate plot twists or endings, for example, depending on the viewer's wishes.

Production wiz and nationally-renowned air personality, Bobby Ocean, who you may run into at the seminar this weekend, sent me a clipping from a San Francisco newspaper last October which brings the matter full circle—to interactive music on CD!

Here's a discussion starter: According to an article by Jeffrey Jolson-Colburn of the *Hollywood Reporter*, Todd Rundgren, who has been a musical innovator for twenty-five years now, has created an "interactive album," and is now looking for a record label or an *electronics manufacturer* to release it. The article says, "Rundgren has constructed the music in segments so that listeners to CD-I or CD-ROM players can change the songs or build their own tunes using a joystick—sort of like a 'musical LEGO.' The work has been constructed so that it will still make musical and lyrical sense in all its varia-

by Eric Norberg

tions." Rundgren noted the album could be different every time you hear it! "I want to start getting people familiar with the idea of a musical database," he said.

Other technological topics bound to be dis-

asters or other catastrophes, without any intervention or decisions from air staff. There's also talk of an EBS role in the widely-discussed forthcoming "RDS" or "RBDS" "radio data system" which works only for FM, and which raises questions of how AM stations—which frequently are in the best position to provide

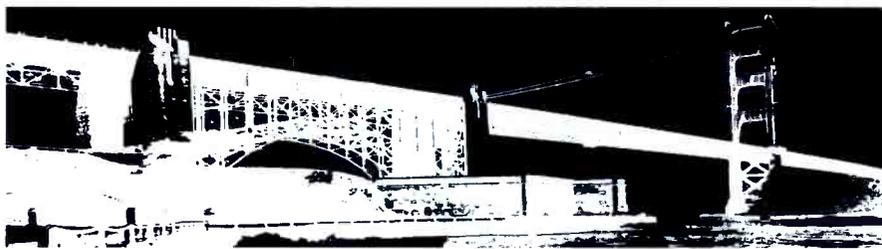
emergency information in small towns and in rural areas—can participate. The NAB gave lip service to including AM in any RDS standard, but since the means to transmit an inaudible data stream isn't present in AM, it was to be a format-selector system only, based on an extensive memory of the formats of existing AM stations in each locality, re-downloaded to

update it periodically, if the listener took the trouble to do so. (FM can transmit a data stream as a multiplexed subcarrier and thus can transmit format codes, motorist warnings and EBS information on a continuous basis through RDS.) Not only is the "parity" espoused by the NAB for AM not present, but no manufacturer at this time has expressed an interest in building equipment for any RDS other than the FM type. Not good news for AM. On the other hand, RDS probably can be included in an AM in-band digital standard.

Then there's the programming the new technology supports. As usual, there'll be many discussions about that. How to distinguish formats when they seem to be moving closer together? Do you seek to broaden the appeal of your station, or narrowcast more intensively? And the ever-popular "Does Top 40 have a future?" (My answer is, "Of course.")

I'll be wandering the halls of the Westin St. Francis Hotel this weekend, looking for ideas for future columns. Your input is essential. When you see me, let's talk! ●

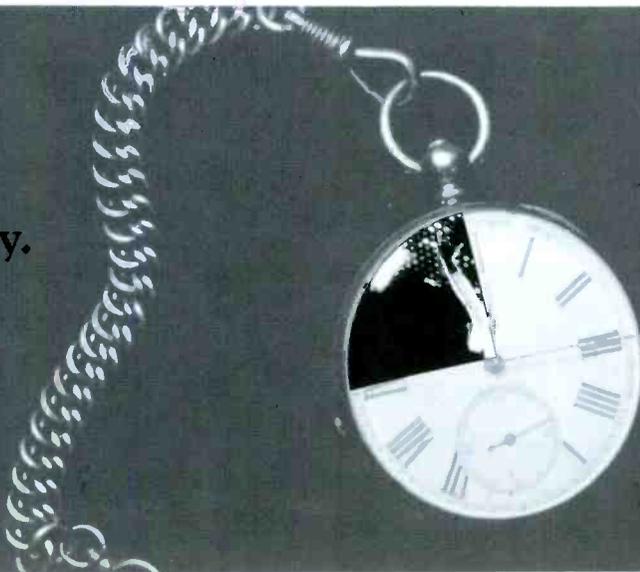
WELCOME TO SAN FRANCISCO



cussed at the Seminar this weekend include DAB or Digital Audio Broadcasting, particularly now that high fidelity digital stereo has been transmitted experimentally in the past year, underneath FM and AM stations within the existing radio bands. The U.S. is apparently the only country pursuing in-band DAB as its primary choice for digital radio at this time, and it appears the concept will work. Other countries, for now, seem to favor moving all-digital broadcasting to a separate high-frequency band, around 1500 MHz, which the United States currently has reserved for the guidance systems of Patriot missiles. However, if we are to use these missiles anywhere but within the United States, it's becoming increasingly clear their guidance frequencies will have to be changed, opening up the same band here!

And there's EBS. The FCC is looking toward changing the Emergency Broadcast System fundamentally by having wireless EBS networks capable of seizing a station and switching it to emergency broadcasting when regionally or locally necessary, because of natural

Time waits for nobody.



COUNTRY

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

MOST ADDED

- REBA McENTIRE & VINCE GILL (157)
(MCA)
- HAL KETCHUM (148)
(Curb)
- ALAN JACKSON (132)
(Arista)
- CHRIS LeDOUX (77)
(Liberty)
- STEVE WARINER (58)
(Arista)
- SAMMY KERSHAW (58)
(Mercury)

TOP REQUESTS

- WYNONNA
- DIAMOND RIO
- CONFEDERATE RAILROAD
- LORRIE MORGAN
- JOHN ANDERSON

RECORD TO WATCH



HANK WILLIAMS JR.
 Everything Comes Down To
 Money And Love
 (Curb/Capricorn)
 Sixty reporters the first week out
 including WRKZ, KRAK, WSM, KMPS,
 KIKK, WCUB, KRKT, WKQR, etc.

2W	LW	TW	
4	2	1	WYNONNA - My Strongest Weakness (Curb/MCA)
8	6	2	SAWYER BROWN - All These Years (Curb)
7	5	3	SUZY BOGDUSS - Drive South (Liberty)
11	7	4	LORRIE MORGAN - What Part Of No (BNA Entertainment)
6	3	5	CONFEDERATE RAILROAD - Queen Of Memphis (Atlantic)
10	8	6	BILLY DEAN - Tryin' To Hide A Fire In The Dark (Liberty/SBK)
5	4	7	JOHN ANDERSON - Let Go Of The Stone (BNA Entertainment)
9	9	8	SHENANDOAH - Leavin's Been A Long Time Comin' (RCA)
16	14	9	ALABAMA - Once Upon A Lifetime (RCA)
14	11	10	COLLIN RAYE - I Want You Bad (And That Ain't Good) (Epic)
15	13	11	McBRIDE & THE RIDE - Just One Night (MCA)
17	15	12	MARY-CHAPIN CARPENTER - Passionate Kisses (Columbia)
12	12	13	ROBERT ELLIS ORRALL - Boom! It Was Over (RCA)
20	16	14	GEORGE STRAIT - Heartland (MCA)
19	18	15	PAM TILLIS - Let That Pony Run (Arista)
18	17	16	MARTY STUART - High On A Mountain Top (MCA)
2	1	17	DIAMOND RIO - In A Week Or Two (Arista)
23	19	18	TANYA TUCKER - It's A Little Too Late (Liberty)
21	20	19	MARK CHESNUTT - Ol' Country (MCA)
28	23	20	CLINT BLACK - When My Ship Comes In (RCA)
22	21	21	DEBORAH ALLEN - Rock Me (In The Cradle Of Love) (Giant/Nashville)
31	25	22	GARTH BROOKS - Learning To Live Again (Liberty)
24	24	23	RADNEY FOSTER - Nobody Wins (Arista)
25	26	24	BILLY RAY CYRUS - She's Not Crying Anymore (Mercury)
35	29	25	BROOKS AND DUNN - Hard Workin' Man (Arista)
30	27	26	RESTLESS HEART - Mending Fences (RCA)
29	28	27	KATHY MATTEA - Standing Knee Deep In A River (Mercury)
37	30	28	MARK COLLIE - Born To Love You (MCA)
32	31	29	RICK VINCENT - Best Mistakes I Ever Made (Curb)
—	35	30	AARON TIPPIN - My Blue Angel (RCA)
—	32	31	LITTLE TEXAS - I'd Rather Miss You (Warner Bros.)
—	34	32	PALOMINO ROAD - Why Baby Why (Liberty)
—	40	33	SAMMY KERSHAW - She Don't Know She's Beautiful (Mercury)
—	—	34	ALAN JACKSON - Tonight I Climbed The Wall (Arista)
1	10	35	TRAVIS TRITT - Can I Trust You With My Heart (Warner Bros.)
—	38	36	NEAL McCOY - Now I Pray For Rain (Atlantic)
—	37	37	JOY WHITE - True Confessions (Columbia)
—	—	38	REBA McENTIRE & VINCE GILL - The Heart Won't Lie (MCA)
—	—	39	STEVE WARINER - Like A River To The Sea (Arista)
—	—	40	DOLLY PARTON - Romeo (Columbia)

CHARTBOUND

ARTIST TITLE LABEL	*Debuts in Chartbound	Reports	Adds	Heavy	Medium	Light	Hit Factor	Weeks
GIBSON MILLER BAND - High Rollin' (Epic)		159	49	1	24	134	15%	2
* HAL KETCHUM - Hearts Are Gonna Roll (Curb)		156	148	—	8	148	5%	1
TRACY BYRD - Someone To Give My Love To (MCA)		148	18	—	41	107	27%	3
REMINGTONS - Nobody Loves You When You're Free (BNA Entertainment)		141	8	—	47	94	33%	4
LARI WHITE - What A Woman Wants (RCA)		134	38	—	14	120	10%	2
KENTUCKY HEADHUNTERS - Honky Tonk Walkin' (Mercury)		128	14	1	42	85	33%	3

“ALIBIS”

THE BRAND NEW SINGLE FROM

TRACY LAWRENCE

BILLBOARD'S BEST NEW MALE ARTIST FOR 1992

ACM NOMINEE FOR BEST NEW MALE ARTIST 1993

TRACY'S ALBUM "STICK AND STONES"
NEARING PLATINUM

SINGLE AVAILABLE IN 7" AND CASSINGLE



Tracy's New Album "ALIBIS" In Stores 3/9/93

Music Matters Management

THE ATLANTIC GROUP



UP & COMING

Reports accepted Mondays at
8AM through 3PM Tuesdays
Station Reporting Phone (415) 495-1990
Gavin Fax: (415)-495-2580

Reports	Adds	Weeks	ARTIST TITLE LABEL
108	37	2	DOUG SUPERNOW - Honky Tonkin' Fool (BNA Entertainment)
91	77	1	* CHRIS LeDOUX - Look At You Girl (Liberty)
65	18	2	TIM MENSY - She Dreams (Giant/Nashville)
60	7	3	CIMMARON - Can't You Just Stay Gone (Alpine)
60	55	1	* HANK WILLIAMS JR. - Everything Comes Down...(Curb/Capricorn)
59	7	3	SKIP EWING - Losing You Is New To Me (Liberty)
54	35	1	* TRACY LAWRENCE - Alibis (Atlantic)
49	42	1	* CLINTON GREGORY - Look Who's Needing Who (Step One)
40	5	3	DAVID FRIZZELL W/ED BRUCE - The One That Got Away (JRS/BFE)
31	1	4	ROBIN RIGHT - I Like A Man To Drive (Playback)

Dropped: #22-R. McEntire (Take It), #33-S.D. Campbell, #36-D. Stone, J. Robertson, C. Wright, B. Burnette, R. McDowell.

INSIDE COUNTRY

#1 ONE YEAR AGO TODAY
GARTH BROOKS -
What She's Doing Now

#1 FIVE YEARS AGO TODAY
THE JUDDS -
Turn It Loose

#1 TEN YEARS AGO TODAY
CRYSTAL GAYLE -
Til I Gain Control Again



While in Los Angeles preparing for his two charity concerts benefitting South Central L.A. and his appearance at the Super Bowl, Garth Brooks stopped by the Roy Firestone show for a taping of "Up Close." From left: Garth, Liberty's Charlie Lico and Firestone.

GAVIN SEMINAR '93...A big Country Crew welcome to all of you joining us here in San Francisco for this year's Gavin Seminar. It promises to be a great event, from our Country Kick-Off Cocktail Reception on

Thursday night to the premier of Friday night's Multi-Label Country Banquet. Saturday's Country session will feature Oren Harari on "Your Next Job Up The Ladder Of Management," Marlene Augustine and Melanie Jordin on "Community Involvement: PSA Announcements Are Not Enough," Bob Eatman discussing Talent Contracts, Carson Schreiber on The History Of Jingles Country In Radio, Reg Johns on Database Marketing, C. C. McCartney Don Langford on Music Research and Brother Phelps on Thirty Days On The Road. Our annual Saturday new artist luncheon will feature John Berry, Rick Vincent, Corbin Hanner, Tim Ryan and Brother Phelps. For those of you not able to attend, we'll be recapping the seminar next week in Inside Country, as well as announcing the winners of this year's Gavin Awards.

COUNTRY HAPPENINGS... Congratulations to Larry Pareigis, who has been named Operations Manager of Sacramento's KRAK/AM, KRAK/FM and KQBR. He also serves as Program Director for both KRAK/FM and KQBR. How long 'til he runs for governor?...Speaking of KRAK/FM, Shane Benway is now handling the evening shift at the station...Congratulations to WXBM-Pensacola/Mobile's Danny Sommers and his wife Rosie on the birth of their son, Richard Brandon, on February 6th...Gary Sinks has been promoted to Music Director at KGCH-Sidney...Congratulations to Tom Jordan and the folks at KBUL-Reno—the Reno Gazette Journal reports that the latest Arbitron shows the station a strong number one...Doug

NEW RELEASES

BY LISA SMITH & CYNDI HOELZLE

REBA McENTIRE AND VINCE GILL - *The Heart Don't Lie* (MCA)

These two Oklahomans have become TV stars lately, singing this duet on the American Music Awards, the CMA 35th Anniversary and Evening Shade. All the exposure has just made us love the song even more; Reba and Vince sound heavenly together.

HAL KETCHUM - *Hearts Are Gonna Roll* (Curb)

Ketchum can do no wrong as far as we're concerned. This song starts out with a "Small Town Saturday Night" groove but it swings even harder than his first hit. No doubt this will be Ketchum's year.

CHRIS LEDOUX - *Look At You Girl* (Liberty)

It's nice to hear LeDoux's now-familiar voice sing a love song. He's no Vince Gill, but his voice has character and warmth. A charming song.

HANK WILLIAMS, JR. - *Everything Comes Down To Money And Love* (Curb/Capricorn)

Hank feels very strongly about this Dave Loggins/Gove Scrivenor song and that conviction comes across in his delivery.

TRACY LAWRENCE - *Alibis* (Atlantic)

Just try not to be taken in by this engaging waltz. This boy can sure sing a Country song.

CLINTON GREGORY - *Look Who's Needing Who* (Step One)

Country's top indie act continues to crank out the hits. Even without his trademark hat and fiddle Gregory is at the top of his game.

Downs moves from KKRD to KYQQ-Wichita as Program Director...Carl Geisler is the new PD/MD KOYN-Paris.

Talk to you next week. The Gavin Country Crew

ALBUM CUTS

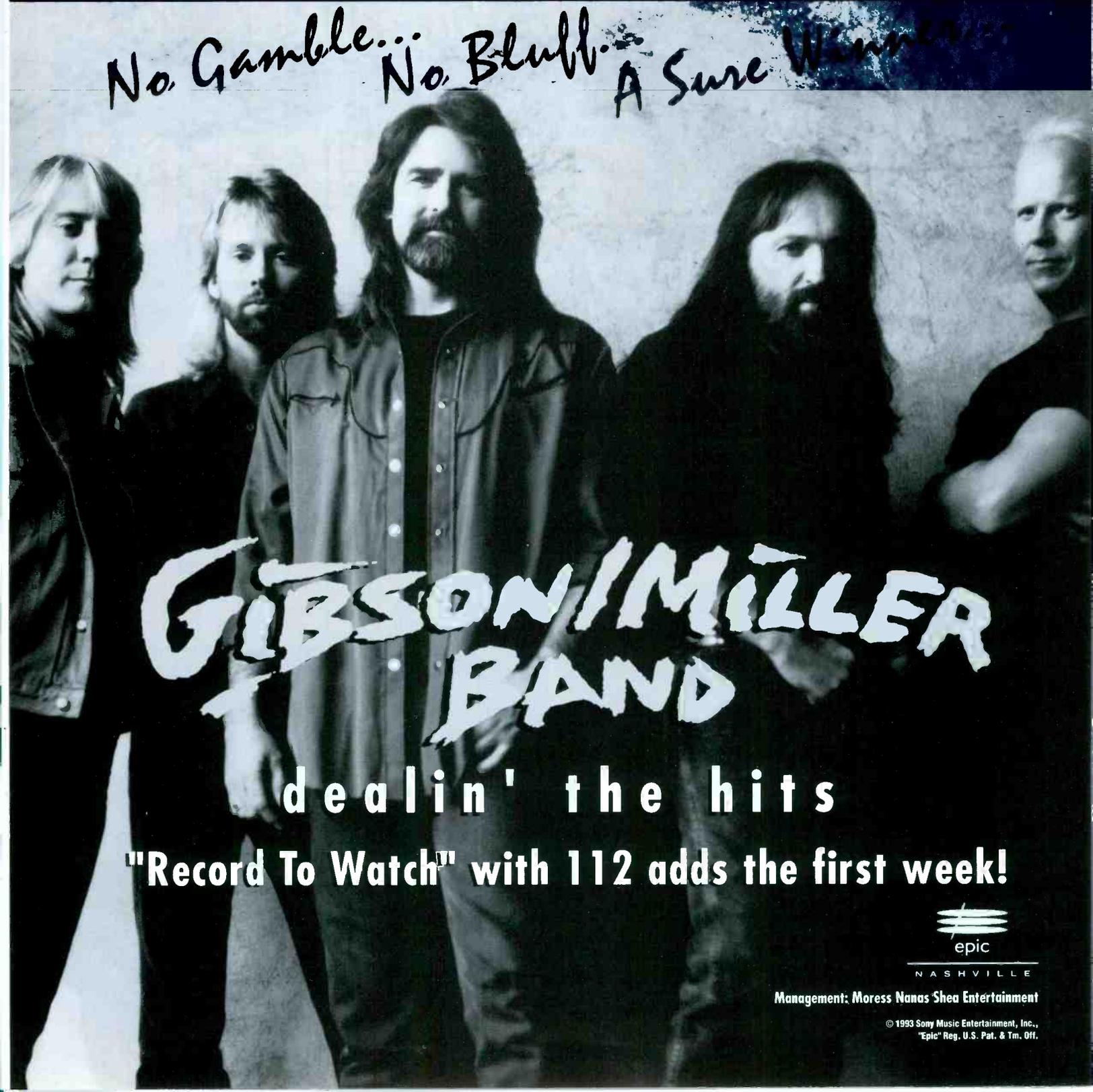
GARTH BROOKS - That Summer/Every Now And Then
BILLY DEAN - We Just Disagree
PAM TILLIS - Cleopatra, Queen Of Denial

GIBSON/MILLER BAND *Is On A Roll...*

HIGH ROLLIN'

the new single from **WHERE THERE'S SMOKE**

No Gamble... No Bluff... A Sure Winner



**GIBSON/MILLER
BAND**

dealin' the hits

"Record To Watch" with 112 adds the first week!



NASHVILLE

Management: Mores Nanas Shea Entertainment

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HIT FACTOR

Country Research:
Lisa Smith/Elmo Greer/Cyndi Hoelzle

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

Total Reports This Week **221** Last Week **221**

	Reports	Adds	Heavy	Medium	Light	Hit Factor	Weeks
WYNONNA - My Strongest Weakness (Curb/MCA)	220	1	213	6	1	99%	9
SAWYER BROWN - All These Years (Curb)	221	—	203	16	2	99%	10
SUZY BOGGUSS - Drive South (Liberty)	220	—	204	14	2	99%	9
LORRIE MORGAN - What Part Of No (BNA Entertainment)	221	—	197	22	2	99%	8
CONFEDERATE RAILROAD - Queen Of Memphis (Atlantic)	218	—	203	11	4	98%	12
BILLY DEAN - Tryin' To Hide A Fire In The Dark (Liberty/SBK)	220	—	173	45	2	99%	8
JOHN ANDERSON - Let Go Of The Stone (BNA Entertainment)	215	—	181	30	4	98%	11
SHENANDOAH - Leavin's Been A Long Time Comin' (RCA)	220	—	151	62	7	96%	12
ALABAMA - Once Upon A Lifetime (RCA)	221	1	143	75	3	98%	7
COLLIN RAYE - I Want You Bad (And That Ain't Good) (Epic)	220	—	141	76	3	98%	10
McBRIDE & THE RIDE - Just One Night (MCA)	218	—	148	62	8	96%	12
MARY-CHAPIN CARPENTER - Passionate Kisses (Columbia)	220	—	123	89	8	96%	6
ROBERT ELLIS ORRALL - Boom! It Was Over (RCA)	218	1	133	72	13	94%	13
GEORGE STRAIT - Heartland (MCA)	221	2	64	147	10	95%	6
PAM TILLIS - Let That Pony Run (Arista)	221	1	54	158	9	95%	6
MARTY STUART - High On A Mountain Top (MCA)	215	1	51	147	17	92%	8
DIAMOND RIO - In A Week Or Two (Arista)	182	—	146	24	12	93%	12
TANYA TUCKER - It's A Little Too Late (Liberty)	220	1	33	170	17	92%	5
MARK CHESNUTT - Ol' Country (MCA)	217	1	26	172	19	91%	6
CLINT BLACK - When My Ship Comes In (RCA)	219	3	12	188	19	91%	5
DEBORAH ALLEN - Rock Me (In The Cradle Of Love) (Giant/Nashville)	210	2	43	135	32	84%	10
GARTH BROOKS - Learning To Live Again (Liberty)	220	3	9	184	27	87%	4
RADNEY FOSTER - Nobody Wins (Arista)	219	2	16	158	45	79%	5
BILLY RAY CYRUS - She's Not Crying Anymore (Mercury)	219	1	8	170	41	81%	5
BROOKS AND DUNN - Hard Workin' Man (Arista)	220	7	4	160	56	74%	3
RESTLESS HEART - Mending Fences (RCA)	213	2	5	149	59	72%	5
KATHY MATTEA - Standing Knee Deep In A River (Dying Of Thirst) (Mercury)	212	4	5	137	70	66%	6
MARK COLLIE - Born To Love You (MCA)	212	4	1	119	92	56%	4
RICK VINCENT - Best Mistakes I Ever Made (Curb)	182	5	8	115	59	67%	11
AARON TIPPIN - My Blue Angel (RCA)	192	14	1	80	111	42%	3
LITTLE TEXAS - I'd Rather Miss You (Warner Bros.)	190	9	1	78	111	41%	4
PALOMINO ROAD - Why Baby Why (Liberty)	174	13	3	87	84	51%	6
SAMMY KERSHAW - She Don't Know She's Beautiful (Mercury)	197	58	—	53	144	26%	2
ALAN JACKSON - Tonight I Climbed The Wall (Arista)	186	132	—	29	157	15%	2
TRAVIS TRITT - Can I Trust You With My Heart (Warner Bros.)	119	—	66	32	21	82%	9
NEAL McCOY - Now I Pray For Rain (Atlantic)	165	21	—	50	115	30%	3
JOY WHITE - True Confessions (Columbia)	151	12	2	67	82	45%	5
REBA McENTIRE & VINCE GILL - The Heart Won't Lie (MCA)	175	157	1	24	150	14%	1
STEVE WARINER - Like A River To The Sea (Arista)	172	58	—	27	145	15%	2
DOLLY PARTON - Romeo (Columbia)	161	34	2	35	124	22%	2

TOP SELLING ALBUMS

1. GARTH BROOKS - The Chase (Liberty)
2. GEORGE STRAIT - Pure Country Soundtrack (MCA)
3. REBA McENTIRE - It's Your Call (MCA)
4. BILLY RAY CYRUS - Some Gave All (Mercury)
5. ALAN JACKSON - A Lot About Livin'... (Arista)
6. BROOKS AND DUNN - Hard Workin' Man (Arista)
7. VINCE GILL - I Still Believe In You (MCA)
8. WYNONNA - Wynonna Judd (Curb/MCA)
9. MARY-CHAPIN CARPENTER - Come On Come On (Columbia)
10. BROOKS AND DUNN - Brand New Man (Arista)

Based on correspondents' research

TOP TEN VIDEOS - EUROPE

1. SUZY BOGGUSS - Drive South (Liberty)
2. SAWYER BROWN - All These Years (Curb)
3. DOUG STONE - Too Busy Being In Love (Epic)
4. DWIGHT YOAKAM - Suspicious Minds (Reprise)
5. BILLY RAY CYRUS - These Boots Are Made... (Mercury)
6. BILLY DEAN - Tryin' To Hide A Fire In The Dark (Liberty)
7. MARY-CHAPIN CARPENTER - Passionate Kisses (Columbia)
8. TANYA TUCKER - It's A Little Too Late (Liberty)
9. GEORGE STRAIT - Heartland (MCA)
10. PAM TILLIS - Let That Pony Run (Arista)

Courtesy of Country Music Television 

the GAVIN REPORT

BIOFEEDBACK

by Ron Fell

GLORIA ESTEFAN

Thirty-five-year-old Gloria Estefan was born Gloria Fajardo in Havana, Cuba. Her father was a bodyguard for Cuban President Fulgencio Batista, the man who preceded Fidel Castro.

THE BLACK CROWES

Just for fun, Chris Robinson, Marc Ford and Steve Gorman of The Black Crowes have formed a side band called Big Toe. They've used the new configuration to explore blues, country and soul.

MICHAEL JACKSON

It is estimated that 125 million people around the world saw Michael Jackson's halftime performance at this year's Superbowl.

STARCLUB

During 1962, The Beatles performed at the Star-Club in Hamburg, Germany for 61 nights. Obviously, no other venue in the world, including The Cavern in Liverpool, can claim more Beatles gigs.

MICK JAGGER

In 1960, Mick Jagger and Keith Richards were teenage choir boys singing Handel's Messiah in London's Westminster Abbey for Queen Elizabeth II.

WHITNEY HOUSTON

In real life Whitney Houston's bodyguard is a man named David Roberts.

STING

One of Sting's bandmates in Police was Andy Summers. Sting and Andy re-united in Germany last year to record a song called WHY DON'T YOU ANSWER under the group name of Eberhard Schoener Dance Society.

FLEETWOOD MAC

Stevie Nicks insists that she will not return to Fleetwood Mac. Her plans are to complete recording a new solo album.

DURAN DURAN

When Simon LeBon joined two-year-old band Duran Duran in 1980, he had just finished getting a degree in drama from Birmingham University.



TRISHA YEARWOOD

Former MTM Records receptionist, Trisha Yearwood has signed on to promote Revlon cosmetics as part of the company's \$10 million advertising campaign.

ELVIS COSTELLO

It's no secret where Declan McManus got his stage name Elvis, but where did the Costello come from? It's his mother's maiden name.

DIONNE WARWICK

The first regular host of the television show Solid Gold was Dionne Warwick.

MICHAEL BOLTON

The Four Tops version of REACH OUT I'LL BE THERE was a hit in 1966.

KENNY G

Says saxman Kenny G of the new President Bill Clinton's sax technique, "I think Bill would enjoy any Stan Getz record. He has the same vibe as Getz—a mellow tone and he likes to slide into his notes, which Getz did."

BILLY RAY CYRUS

We've already got a title for the next Billy Ray Cyrus album. It's called, It Won't Be The Last.



JOHN GORKA

"WHEN SHE KISSES ME"

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JAZZ

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MOST ADDED

- PORTRAIT OF THE BLUES - LOU RAWLS (MANHATTAN)
- DANCE OF PASSION - JOHNNY GRIFFIN (ANTILLES/POLYGRAM)
- DEVIL'S GOT YOUR TONGUE - ABBEY LINCOLN (VERVE/POLYGRAM)
- IF I COULD BE WITH YOU - MARCUS ROBERTS (NOVUS/RCA)
- ALGO NUESTRO - CHARLIE SEPULVEDA (ANTILLES/POLYGRAM)
- HERE NO EVIL - VINNY VALENTINO (PAR)

TOP TIP

WYNTON MARSALIS SEPTET
 CITI MOVEMENT
 (COLUMBIA)

Wynton's ballet score pirouettes its way onto the chart at #33.

RECORD TO WATCH



JOHNNY GRIFFIN QUARTET + 3
 DANCE OF PASSION
 (ANTILLES/POLYGRAM)

Johnny Griffin adds a distinct brass trio—trombone, tuba and French horn—to this latest solo offering.

Co-Editors: Keith Zimmerman/Kent Zimmerman

2W	LW	TW	
2	2	1	AL GREY - Fab (Capri)
1	1	2	CHARLES FAMBROUGH - The Charmer (CTI)
3	3	3	HARRY CONNICK, JR. - 25 (Columbia)
7	4	4	HENDRIK MEURKENS - Clear Of Clouds (Concord Jazz)
12	5	5	ETTA JONES - Reverse The Changes (Muse)
16	8	6	DONALD BROWN - Cause And Effect (Muse)
32	20	7	BILLY CHILDS - Portrait Of A Player (Windham Hill Jazz)
18	11	8	CINDY BLACKMAN - Code Red (Muse)
—	24	9	BOB MINTZER BIG BAND - Departure (DMP)
6	6	10	JACKIE McLEAN - Rhythm Of The Earth (Antilles/PolyGram)
46	22	11	BILLY TAYLOR - Dr. T (GRP)
8	9	12	TITO PUENTE'S GOLDEN LATIN JAZZ ALLSTARS - Live At The Village Gate (Tropijazz)
4	7	13	JIMMY HEATH - Little Man Big Band (Verve/PolyGram)
—	27	14	YELLOWJACKETS - Like A River (GRP)
10	10	15	MAYNARD FERGUSON - Footpath Cafe (Avion)
49	25	16	BOBBY MILITELLO - Heart & Soul (Positive Music)
36	28	17	PAQUITO D'RIVERA - La HabanaRioConexion (Messidor)
15	13	18	GENE HARRIS QUARTET - Like A Lover (Concord Jazz)
17	14	19	PLAS JOHNSON - Hot Blue & Saxy (Carell)
11	15	20	DAVID BENOIT - Letter To Evan (GRP)
24	21	21	MIKE METHENY - From Then 'Til Now (Altenburgh)
21	19	22	BOBBY LYLE - Secret Island (Atlantic)
9	12	23	GERI ALLEN - Maroons (Blue Note)
14	17	24	TED ROSENTHAL - Calling You (CTI)
31	26	25	RON JACKSON - A Guitar Thing (Muse)
25	23	26	ALEX MURZYN - Cross Currents (Kamei)
48	35	27	MOTOHIKO HINO - Sailing Stone (Gramavision)
26	34	28	RAMSEY LEWIS - Ivory Pyramid (GRP)
5	16	29	MIKE STERN - Standards (And Other Songs) (Atlantic)
13	18	30	RUSSELL MALONE - Russell Malone (Columbia)
30	32	31	LEO GANDELMAN - Visions (One Globe)
42	36	32	JOHNNY LYTLE - Moonchild (Muse)
—	—	33	WYNTON MARSALIS SEPTET - Citi Movement (Columbia)
—	50	34	FRED JACOBS - Time Change (M/Art)
39	37	35	BRIAN HUGHES - Under One Sky (Justin Time/Bluemoon)
—	—	36	JIMMY SCOTT - Lost And Found (Rhino/Atlantic)
41	38	37	MARCOS ARIEL - Hand Dance (Nova)
—	—	38	JEFF LINSKY - Rendezvous (Kamei)
19	31	39	GARY BURTON & FRIENDS - Six Pack (GRP)
—	—	40	MARCUS ROBERTS - If I Could Be With You (Novus/RCA)
20	29	41	WALLACE RONEY - Seth Air (Muse)
47	47	42	JIMMY BRUNO TRIO - Sleight Of Hand (Concord Jazz)
23	33	43	VARIOUS ARTISTS - Pride Of Lions (Sony Masterworks)
22	30	44	DON GROLNICK - Nighttown (Blue Note)
—	—	45	RICHARD ELLIOT - Soul Embrace (Manhattan)
45	42	46	LEW TABACKIN QUARTET - I'll Be Seeing You (Concord Jazz)
33	39	47	RONNIE LAWS - Deep Soul (PAR)
40	46	48	GIOVANNI HIDALGO - Villa Hidalgo (Messidor)
43	48	49	KEIKO MATSUI - Cherry Blossom (White Cat)
44	49	50	VITAL INFORMATION - Easier Done Than Said (Manhattan)

CHARTBOUND

*Debuts in chartbound

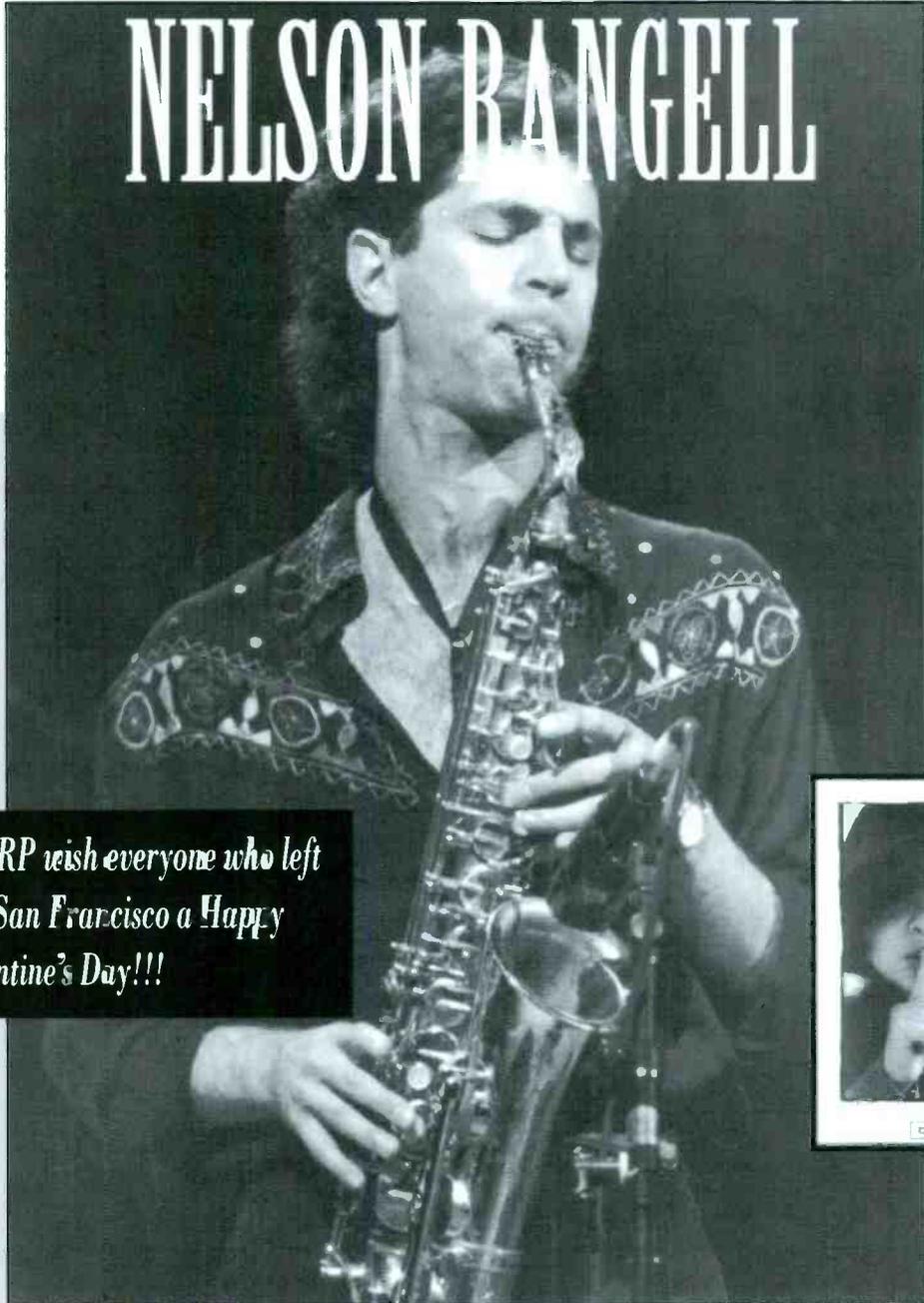
- *LOU RAWLS (MANHATTAN)
- *CHARLIE SEPULVEDA (ANTILLES/POLYGRAM)
- RENE McLEAN (TRILOKA)
- *JOHNNY GRIFFIN QUARTET + 3 (ANTILLES/POLYGRAM)
- *ABBEY LINCOLN (VERVE/POLYGRAM)
- A JAZZ VALENTINE (MUSIC MASTERS)

- HENRY THREADGILL (TAYLOR MADE)
- REBECCA PARRIS (MUSIC MASTERS)
- JAZZ AT THE MOVIES (DISCOVERY)
- CAL SCOTT (TAMARACK)
- PETITE BLONDE (LIPSTICK)
- *HANK JONES (VERVE/POLYGRAM)

- *VINNY VALENTINO (PAR)
 - *KAZUMI WATANABE (GRAMAVISION)
 - JUAN CARLOS QUINTERO (NOVA)
- Dropped: #40 Steps Ahead, #41 Eliane Elias, #43 Toshiko Akiyoshi Jazz Orchestra, #44 Angelo DiPippo, #45 Frank Morgan.

LISTEN TO YOUR HEART

NELSON RANGELL



*Your friends at GRP wish everyone who left
their heart in San Francisco a Happy
Valentine's Day!!!*



UP & COMING RELEASES FROM GRP:

Lee Ritenour "Wes Bound"	ships to radio 2/18
Phillip Bent "The Pressure"	ships to radio 2/18
Acoustic Alchemy "The New Edge"	ships to radio 3/4
Laima "Tango"	ships to radio 3/4
Yutaka "Another Sun"	ships to radio 3/18



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MOST ADDED

- MEDITERRANEAN AFFAIR - **POCKET CHANGE** (BRAINCHILD)
- LOOK, BUT DON'T TOUCH - **PORCUPINE** (KAZU/SONIC ATMOSPHERE)
- SOLEIL - **RALF ILLENBERGER** (NARADA)
- PORTRAIT OF THE BLUES - **LOU RAWLS** (MANHATTAN)
- COOL GROOVE STYLES - **BLUE KNIGHTS** (IC/DA)
- TIE*
- THE SOTO KOTO BAND (HIGHER OCTAVE)
- TIE*
- NINO - **NINO TEMPO** (ATLANTIC)

TOP TIP

NELSON RANGELL
TRUEST HEART
(GRP)

This week's runaway Top Tip gets right down to business at #21!

RECORD TO WATCH



PAUL BRADY
SONGS & CRAZY DREAMS
(FONTANA/MERCURY)

A brilliant retrospective of where Paul Brady came from. From the angry Hard Station trax to the 1992 remixes, S&CD is classic catch-up Brady.

Co-Editors: Keith Zimmerman/Kent Zimmerman

2W LW TW

2	2	1	KENNY G - Breathless (Arista)
3	3	2	BRIAN HUGHES - Under One Sky (Justin Time/Bluemoon)
4	4	3	RICHARD ELLIOT - Soul Embrace (Manhattan)
1	1	4	SADE - Love Deluxe (Epic)
5	5	5	LEO GANDELMAN - Visions (One Globe)
9	6	6	MAX LASSER'S ARK - A Different Kind Of Blue (Real Music)
7	9	7	KEIKO MATSUI - Cherry Blossom (White Cat)
13	11	8	ALEX MURZYN - Cross Currents (Kamei)
10	8	9	PASSENGER 57 with STANLEY CLARKE - Soundtrack (Epic)
12	10	10	RONNIE LAWS - Deep Soul (PAR)
6	7	11	BOBBY LYLE - Secret Island (Atlantic)
15	14	12	VITAL INFORMATION - Easier Done Than Said (Manhattan)
18	16	13	KOINONIA - Koinonia (Bluemoon/Wigwam)
14	12	14	ALPHONSE MOUZON - The Survivor (Tenacious)
8	15	15	FATBURGER - On A Roll (Sin-Drome)
27	17	16	JAN HAMMER - Beyond The Mind's Eye (Miramar)
42	27	17	PETER GORDON - Double Play (Positive Music)
24	19	18	RICK BRAUN - Intimate Secrets (Mesa)
37	22	19	PRESTON REED - Border Towns (Liberty)
38	24	20	ANGELA BOFILL - I Wanna Love Somebody (Jive)
—	—	21	NELSON RANGELL - Truest Heart (GRP)
50	37	22	CAL SCOTT - Second Thought (Tamarack)
33	31	23	WARREN HILL - "Passion Theme" Body Of Evidence OST (Milan/BMG/RCA)
11	13	24	MIKE OLDFIELD - Tubular Bells 2 (Reprise)
25	25	25	JUAN CARLOS QUINTERO - Through The Winds (Nova)
23	23	26	DAVID BENOIT - Letter To Evan (GRP)
17	18	27	UNCLE FESTIVE - Drive Down The Sun (Bluemoon)
30	30	28	THE CONNECTION - Inside Out (Shanachie)
19	26	29	LARRY CARLTON - Kid Gloves (GRP)
20	21	30	SHAWN COLVIN - Another Round Of Blues, Climb On, Polaroids (Columbia)
21	29	31	NORMAN BROWN - Just Between Us (MoJazz/Motown)
26	32	32	RAMSEY LEWIS - Ivory Pyramid (GRP)
22	28	33	GEORGE DUKE - Snapshot (Warner Bros.)
—	40	34	YELLOWJACKETS - Like A River (GRP)
31	33	35	STEPS AHEAD - Yin-Yang (NYC)
16	20	36	EKO - Logikal (Higher Octave)
44	39	37	JAMES LEE STANLEY - The Envoy (Beachwood)
29	35	38	MARCOS ARIEL - Hand Dance (Nova)
28	34	39	JUSTO ALMARIO - Heritage (Bluemoon)
32	36	40	PRAISE - Love (Giant/Warner Bros.)
—	41	41	JOHN ROBERT - Three Steps From Tomorrow (ASWINI) (Ashwini)
—	50	42	JEFF LINSKY - Rendezvous (Kamei)
39	45	43	CAL BENNETT - Local Hero (Nova)
—	—	44	INCOGNITO - Tribes, Vibes And Scribes (Verve Forecast/PolyGram)
—	—	45	MARS LASAR - The Eleventh Hour (Real Music)
—	49	46	ANN REED - Hole In The Day (A Major Label)
—	—	47	AYMAN - Moon Shines Last (Real Music)
—	—	48	RALF ILLENBERGER - Soleil (Narada)
—	47	49	TOYS SOUNDTRACK - Soundtrack (Geffen)
—	—	50	PAUL BRADY - Songs And Crazy Dreams (Mercury)

CHARTBOUND

*Debuts in chartbound

- ***POCKET CHANGE** (BRAINCHILD)
- ***ROYCE CAMPBELL** (SIN-DROME)
- ***CHRISTOPHER FRANKE** (SONIC IMAGE)
- ***PORCUPINE** (KAZU/SONIC ATMOSPHERE)
- ***JAZZ AT THE MOVIES** (DISCOVERY)
- ***BLUE KNIGHTS** (IC/DA)

- ***BRUCE DUNLAP** (EMERALD GREEN)
- ***D-INFLUENCE** (EASTWEST/ATLANTIC GROUP)
- ***LOU RAWLS** (MANHATTAN)
- ***CIRO HURTADO** (ROM)
- ***SOTO KOTO BAND** (HIGHER OCTAVE)
- ***NINO TEMPO** (ATLANTIC)

FEAR OF SUCCESS (TRI)

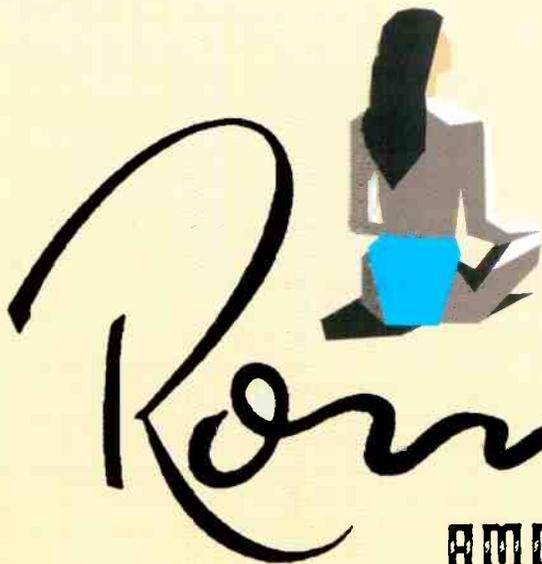
Dropped: #38 Alison Brown, #42 Gerald Veasley, #42 Northern Exposure, #44 Crystal Wind, #46 Peter Gabriel, #48 Thomas Dolby, Patrick O'Hearn, Bagdad Cafe.

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THE NEWEST ALBUM IN CHIP DAVIS'
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Romance, the new release in Composer Chip Davis' acclaimed Day Parts series, crisscrosses different time periods and cultures to evoke a seductive array of musical colours, textures and moods. Featured is Davis' own love affair with the Orient in *Yam Seng* and *Kanbai* together with an intoxicating assemblage of original and classical compositions performed by various American Gramophone artists. **Romance**. It's an affair to remember. Available now from American Gramophone.



AMERICAN GRAMAPHONE®

SUBCHARTS

LW TW

POST-BOP

1	1	AL GREY - Fab (Capri)
14	2	BILLY CHILDS - Portrait Of A Player (Windham Hill Jazz)
2	3	CHARLES FAMBROUGH - The Charmer (CTI)
3	4	ETTA JONES - Reverse The Changes (Muse)
7	5	DONALD BROWN - Cause And Effect (Muse)
6	6	HARRY CONNICK, JR. - 25 (Columbia)
15	7	BOB MINTZER BIG BAND - Departure (DMP)
16	8	BILLY TAYLOR - Dr. T (GRP)
5	9	JACKIE McLEAN - Rhythm Of The Earth (Antilles/PolyGram)
10	10	CINDY BLACKMAN - Code Red (Muse)
12	11	HENDRIK MEURKENS - Clear Of Clouds (Concord Jazz)
9	12	MAYNARD FERGUSON - Footpath Cafe (Avion)
4	13	TITO PUENTE'S GOLDEN LATIN JAZZ... - Live ... (Tropijazz)
20	14	BOBBY MILITELLO - Heart & Soul (Positive Music)
11	15	JIMMY HEATH - Little Man Big Band (Verve/PolyGram)
8	16	PLAS JOHNSON - Hot Blue & Saxy (Carell)
19	17	RON JACKSON - A Guitar Thing (Muse)
13	18	GENE HARRIS QUARTET - Like A Lover (Concord Jazz)
18	19	DAVID BENOIT - Letter To Evan (GRP)
25	20	YELLOWJACKETS - Like A River (GRP)
23	21	PAQUITO D'RIVERA - La HabanaRioConexion (Messidor)
21	22	MIKE METHENY - From Then 'Til Now (Altenburgh)
26	23	JOHNNY LYTLE - Moonchild (Muse)
—	24	WYNTON MARSALIS SEPTET - Citi Movement (Columbia)
—	25	MOTOHIKO HINO - Sailing Stone (Gramavision)
—	26	JIMMY SCOTT - Lost And Found (Rhino/Atlantic)
17	27	GERI ALLEN - Maroons (Blue Note)
29	28	JIMMY BRUNO TRIO - Sleight Of Hand (Concord Jazz)
22	29	RUSSELL MALONE - Russell Malóne (Columbia)
—	30	FRED JACOBS - Time Change (M/Art)

Culled from a select sample of Jazz-intensive reporters.

LW TW COMMERCIAL ADULT ALTERNATIVE

1	1	KENNY G - Breathless (Arista)
3	2	RICHARD ELLIOT - Soul Embrace (Manhattan)
2	3	SADE - Love Deluxe (Epic)
4	4	PASSENGER 57 with STANLEY CLARKE - Soundtrack (Epic)
6	5	KEIKO MATSUI - Cherry Blossom (White Cat)
13	6	NORMAN BROWN - Just Between Us (MoJazz/Motown)
5	7	FATTBURGER - On A Roll (Sin-Drome)
7	8	RONNIE LAWS - Deep Soul (PAR)
11	9	BRIAN HUGHES - Under One Sky (Justin Time/Bluemoon)
16	10	ALEX MURZYN - Cross Currents (Kamei)
10	11	BOBBY LYLE - Secret Island (Atlantic)
9	12	ALPHONSE MOUZON - The Survivor (Tenacious)
12	13	LEO GANDELMAN - Visions (One Globe)
14	14	GEORGE DUKE - Snapshot (Warner Bros.)
15	15	MAX LASSER'S ARK - A Different Kind Of Blue (Real Music)
17	16	JAN HAMMER - Beyond The Mind's Eye (Miramar)
21	17	WARREN HILL - "Passion Theme" (Milan/BMG/RCA)
22	18	ANGELA BOFILL - I Wanna Love Somebody (Jive)
19	19	VITAL INFORMATION - Easier Done Than Said (Manhattan)
8	20	MIKE OLDFIELD - Tubular Bells 2 (Reprise)
—	21	RAMSEY LEWIS - Ivory Pyramid (GRP)
23	22	THE CONNECTION - Inside Out (Shanachie)
20	23	KOINONIA - Koinonia (Bluemoon/Wigwam)
26	24	LARRY CARLTON - Kid Gloves (GRP)
28	25	DAVID BENOIT - Letter To Evan (GRP)
—	26	PRESTON REED - Border Towns (Liberty)
29	27	GERALD VEASLEY - Look Ahead (Heads Up)
27	28	RICK BRAUN - Intimate Secrets (Mesa)
24	29	SHAWN COLVIN - Another Round Of Blues, Climb On (Columbia)
—	30	JAMES LEE STANLEY - The Envoy (Beachwood)

Culled from Gavin Commercial AA Reporters only.

JAZZ/ADULT NEW RELEASES

LOST AND FOUND - JIMMY SCOTT (RHINO/ATLANTIC)

When it comes to **Jimmy Scott**, we've only seen the tip of the iceberg. In 1992 he recaptured the heart of jazz and R&B fans, and gained new ones with his **Sire** release, **All The Way**. He toured with **Lou Reed** and **David Byrne**, making up for lost and wasted days of yesteryear. Nobody can match Scott's intricate phrasing and puncturing vocal range. Listeners hungry for bluesy sophistication, as well as writers and music historians anxious for tales of triumph and irony, are gladly drinking from the well of his talent. Yes, **Lost And Found**, is a reissue from the early seventies, but its story is as fascinating as the music in the bytes. During the fifties, encumbered by a court injunction from **Savoy Records**, Scott's career was marred because his recordings were pulled off the market. He went underground, and worked in Cleveland as a hotel shipping clerk. Producer **Joel Dorn** produced two LPs worth of sessions that spent the next twenty years lost, until Dorn himself rediscovered them. Standards like the riveting, molasses-paced theme from "Exodus," "Day By Day" and "Unchained Melody" aren't spiced up with fast-paced scatting and noodling. Instead they're strung out to their absolute thinnest strands of open-nerved interpretation. Tempos, lyrics and vocal inflections

are slowed to a crawl if need be, ignoring commerciality. And, in the music world's typical fashion, such a lack of commercial hectoring has created a successful and polished effort. Scott represents a victory for the little guy in more ways than one. With more live shows and recordings, it can only get sweeter.

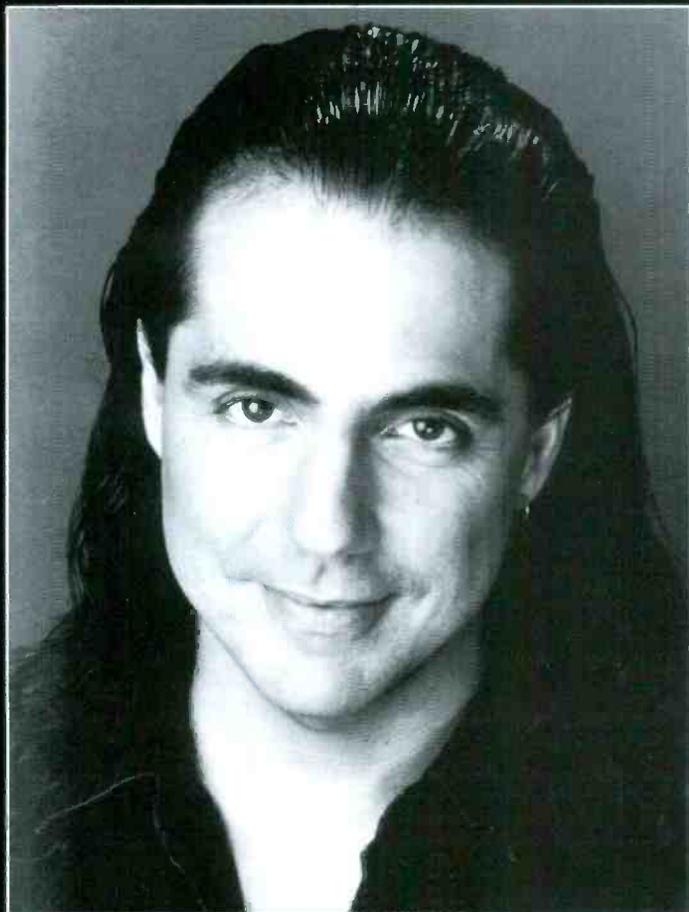
THE ELEVENTH HOUR - MARS LASAR (REAL MUSIC)

Australian keyboardist **Mars Lasar** brings Adult Alternative a syntho spacecape. It has the churning, rockish undercurrents that made **William Orbit** a long standing AA staple. **The Eleventh Hour** is another effort to take away the fluffy ambience that many synth discs have delivered to AA lately. On it there's more bass, sampled rhythms and bottom boom. "Corroboree" compounds that feel with some symphonic dramatic build up. And that's where **The Eleventh Hour** succeeds best—with its edgy rhythms. If not for anything other than sheer novelty, AA should tune into "Cellular City," a track that sounds like it's embedded in some rhythmic loops from a galloping horse and some cellular beep tones. Given the current controversy over cellular microwaves, this track is very timely. Plus it's cleverly arranged with a purring female voice, compressed guitar riffs and an ominous Sci-fi warning about ozone depletion. Butt it up against the **Enigma**

ditty, "The Principles Of Lust."

IF I COULD BE WITH YOU - MARCUS ROBERTS (NOVUS/RCA)

Another bouquet from solo pianist **Marcus Roberts**, who continues his love affair with Sunday afternoon hymns and rags, cabaret standards, timeless melodies and Bop chestnuts. Instead of being onstage with bands, Roberts goes for pressed-in-the-pages authenticity. **Scott Joplin's** "Maple Leaf Rag" is played mid-tempo somewhere between its original piano roll slow and a brothel-beat quick step. As usual Marcus delivers a robust and full-bodied reading, with occasional quick, classical-styled fingerings. The flashy Harlem twenties are preserved in **James P. Johnson's** stridin' "Carolina Shout." It looks like Marcus Roberts uses **If I Could Be With You** as an opportunity to add popular composition to his usual grist of blues, jazz and Bop. Since stride and rag were early American pop genre, so much the better to throw in a rag, barrel house version of **Cole Porter's** "What Is This Thing Called Love" as a prelude to **Duke Ellington's** anthem "Mood Indigo," which Marcus theatrically draws out to eight minutes and features some astounding right hand flash. **If I Could Be With You** is Roberts' most carefree batch of solo pastiche.



ACOUSTIC

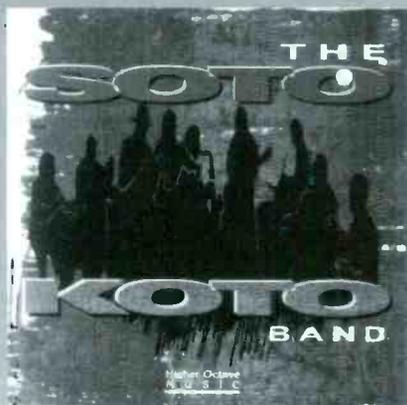
HIGHWAY is the stunning solo instrumental debut from **Craig**

Chaquico (cha-key-so).

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WONB KTAO KCSS WESQ

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album

BY KENT ZIMMERMAN

MARTYN JOSEPH



DAVID THORP

BEING THERE - MARTYN JOSEPH (EPIC)

A vital new songwriter from England sings a superb collection of universal songs. A well-traveled troubadour with thirsty boots, **Martyn Joseph** comes to us from the motorways of Great Britain, and the songs show it. **Being There** was produced by **Ben Wisch** (who crafted **Marc Cohn's** stunning debut), and listening to it is the next best thing to watching **Peter Sellers** as the sweet, innocent **Chauncey Gardner** in the movie of the same name. In fact, Joseph has an innocent streak himself as heard on the album's most beautiful track, "Dolphins Make Me Cry." Cohn appears on "I Will Be Waiting" while the opening title track contains the album's catchiest chorus line, "Poll tax, blurred facts, good job there's not a soul tax." Joseph is both an excellent guitarist and lyricist—sort of an nineties **Ralph McTell**. His portrayals of the streets of London could be Anytown, USA. Sound intriguing? Here's the good news. Martyn Joseph makes his American debut at the **Gavin Seminar Unplugged** session Thursday night at 10PM. Come and watch a little slice of history. After the record takes off, the lucky ones will be able to say, "I saw him first at the Gavin!" Other trax: the role-playing "Working Mother" and "Reminded Of Heaven."

"SLEEPING SATELLITE" - TASMINE ARCHER (EMI/ERG)

Yes! A treasure of a song from England that's multi-formatted and fresh. There should be a race across the dial when it comes to breaking this song. As the seconds tick away, the song keeps

right on building, with guitars, keyboards and a fantastic chorus. Proven overseas, "Sleeping Satellite" is already being picked up as an import by smart album programmers aiming at hip adults. Remember the name—**Tasmin Archer**.

"DRIVING ALOUD (RADIO STORM)" - ROBYN HITCHCOCK & THE EGYPTIANS (A&M)

As eccentric as ever, God bless his soul, **Robyn Hitchcock** gets to the acoustic core of his soul. Yet the song is so loud you sorta forget the acoustic-ness and get into the rowdiness of it all. Oozing with his usual brand of cleverness and melody ("I've got a Harrison Ford poster rolled up in my desk"), **Robyn** rools. By the way, **Robyn** appropriately appears on **Gavin Unplugged** as well!



"SPEED OF THE SOUND OF LONELINESS" - NANCY GRIFFITH (ELEKTRA)

Possibly one of the very best when it comes to telling a story with a guitar, **Nanci Griffith** wipes the slate clean with a brand new album, a new label and a new lease on life. Here she's joined by another master, **John Prine**, who wrote the song. "Speed Of The Sound Of Loneliness" is a sort of male equivalent to **Rosanne Cash's** "Seven Year Ache" with a little physics thrown in. You guessed it, **Nanci Griffith** appears on **Gavin Unplugged**.

SPILT MILK - JELLYFISH (CHARISMA)

Here's a band whose music is synonymous with **Gavin Seminar** time. Using a variety of sound

colors, **Jellyfish** succeed in making bright and visual music without even picking up a video camera. Throughout **Spilt Milk** you'll hear swatches of **Beatles**, **Badfinger**, **Queen**, **Beach Boys** and **Supertramp** amidst their dense presentation. In between valiant efforts to re-cut parts of **Pet Sounds** and **Abbey Road**, **Jellyfish** have devised fourth generation **Fab Four/Beach Boy** harmonies that defy the laws of gravity. The dichotomy of **Jellyfish** is that while on record their music is lush, on stage they play as a gritty quartet that includes a unique stand-up drum system. I like "New Mistake" and "The Ghost At Number One." The grand finale, "Brighter Day" features a **Lennoesque** vocal track stitched with a **McCartneyish** "Martha My Dear" chorus line. Interesting right down to the last decaying note of the orchestra (a la **Sgt. Pepper**).

BACK TO THE LIGHT - BRIAN MAY (HOLLYWOOD)

As powerful as this solo album is, it's a wonder **Brian May** hasn't recorded more. Aside from a rave-up with **Eddie Van Halen** years ago, this is virtually **Brian's** debut as a pilot. The results are awesome, and dripping with layers of guitars and drama. Vocally there's an obvious debt to **Freddie Mercury**. You can't help but emulate a bit of the greatness of someone you trod the boards with for years. **Back To The Light** represents a five year battle waged inside **May's** home studio in the English countryside. While the guitar work (presumably **Brian's** homemade guitar powered through an arsenal of **Vox AC30's**) is a wonder to behold track after track, the absolute apex of **BTTL** is, ironically, a piano-oriented ballad titled "Too Much Love Will Kill You." Read into the title what you will, it's a killer. Dare I say that **BTTL** eclipses much of **Queen's** final output? Oblivious to time and trends, the songs stand

up to whatever high-decibel scrutiny you care to crank out. Obviously the louder the better! Other trax: love the operatic and bluesy "Nothin' But Blue."



FRIDAY NIGHT IS KILLING ME - BASH & POP (SIRE/REPRISE)

Bash & Pop is fronted by **Tommy Stinson**, formerly of the **Replacements**! A little **Keith Richards**, a bit of **Johnny Thunders**, **Bash & Pop** bash and pop onomatopoeically with all the reckless abandon you'd expect. This is the other side of the coin of **All Shook Down**, the final **Replacements** disc. Without **Paul Westerberg's** quality control, **Friday Night Is Killing Me** is all bounce and jive. Songs like "Tickled To Tears," "Never Aim To Please" and "Loose Ends" possess all the fun of the 'mats without the serious baggage. This is rock n roll that's instinctual and primal. Recorded with snap, crackle and pop, **FNKM** is carefully careless and ridiculously wonderful. Love this guy **Steve Foley** on tubs. He and **Stinson's** guitar attack keep **B&P** brutally honest.

MUSIC - 311 (CAPRICORN/WARNER BROS.)

Ready for this? A synthesis of rock, rap and reggae by five white guys. You'll not find a clearer example of how culturally mixed America has become. **311** retaliate by rocking the rap and mixing gravel guitars with the funkiest snare on the planet and adding a few nasty lyrics to boot. Stepchildren of the funk rap rock movement started by the **Chili Peppers**, **311** is raw, rude and ripping, a veritable cultural **Frankenstein's** monster. I love "Welcome," "Freak Out" and the vaguely **Rasta Hendrixish** "Paradise." Check 'em out, **Friday night**, live at the **Gavin**.

hothouse flowers

hothouse flowers

SONGS FROM THE RAIN

Hothouse Flowers

break the silence with
11 new songs that stir up
a tempest of feelings and images.

"Songs From The Rain", the forthcoming
album on London compact discs and cassettes.
Featuring the first track, "Thing Of Beauty."

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See HOTHOUSE FLOWERS and STARCLUB live at the Great American Music Hall Feb 11 during the Gavin Convention.

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Hook.
Harmony.

STARCLUB 

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Starclub.

The eponymously titled debut
album is a rush of guitar stoked energy.
The kind of record that makes you like music again.

INCLUDES
Hard To Get & Let Your Hair Down

Join the  on Island compact discs and cassettes.



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ISLAND

ALBUM

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 Gavin Fax: (415) 495-2580

MOST ADDED

- WANDERING SPIRIT - MICK JAGGER (ATLANTIC)
- "DRIVEN BY YOU" - BRIAN MAY (HOLLYWOOD)
- "GOOD LOVIN'S HARD TO FIND" - LYNRYD SKYNYRD (ATLANTIC)
- "WON'T GET FOOLED AGAIN" - THE WHO (WARNER BROS.)
- TIE
- "IF I EVER LOSE MY FAITH IN YOU" - STING (A&M)
- "TURN IT UP OR TURN IT OFF" - DRIVIN' N' CRYIN' (ISLAND/PLG)

TOP TIP

FREDDIE MERCURY
 "LOVE KILLS"
 (HOLLYWOOD)

The late Freddie Mercury and guitarist Brian May revive the Queen sound with separate solo releases. Mercury debuts highest at #35.

RECORD TO WATCH



BRIAN MAY
 "DRIVEN BY YOU"
 (HOLLYWOOD)

Brian will join Freddie as a solo act next week on the chart.

Editor: Kent Zimmerman

2W LW TW

2W	LW	TW	Artist - Album (Label)
1	1	1	R.E.M. - Moon, Ignoreland, Drive, Sidewinder, Night Swimming (Warner Bros.)
12	4	2	MICK JAGGER - Sweet Thing, Don't Tear Me Up (Atlantic)
2	2	3	KEITH RICHARDS - Eileen, Wicked, 999 (Virgin)
3	3	4	JAYHAWKS - Waiting, Clouds, Sun, Take Me, Wichita, Crowded (Def American/Reprise)
16	6	5	DAN BAIRD - The One I Am, I Love You Period. (Def American/Reprise)
11	9	6	IZZY STRADLIN & THE JU JU HOUNDS - Somebody Knockin', Shuffle It All (Geffen)
4	5	7	PETER GABRIEL - Frog, Steam, Digging, Loved (Geffen)
--	34	8	STING - If I Ever Lose Faith In You (A&M)
10	8	9	SPIN DOCTORS - Two Princes, Olsen's Blues, Miss (Epic)
14	10	10	BLACK CROWES - Sometimes, Illness, Thorn, Sting, Remedy (Def American/Reprise)
21	11	11	SOUL ASYLUM - Black Gold, Somebody, Runaway Train, Without (Columbia)
15	13	12	JEFF HEALEY BAND - Heart Of An Angel, Cruel (Arista)
33	21	13	PAUL McCARTNEY - Hope Of Deliverance (Capitol)
17	14	14	BON JOVI - Bed Of Roses, Keep The Faith (Jambco/Mercury)
5	12	15	NEIL YOUNG - Unknown Legend, War Of Man (Reprise)
9	7	16	EXTREME - Stop The World, Rest In Peace (A&M)
--	30	17	VAN HALEN - Won't Get Fooled Again (Warner Bros.)
24	16	18	PEARL JAM - Black, Jeremy, Even (Epic)
46	27	19	TRAGICALLY HIP - Courage (MCA)
32	24	20	POISON - Stand (Capitol)
13	19	21	PATTY SMYTH - No Mistakes, Sometimes Love (MCA)
28	23	22	BAD COMPANY - This Could, How About That (atco/eastwest/atlantic group)
18	15	23	DAMN YANKEES - Mister Please, Where You Goin' Now (Warner Bros.)
--	36	24	UGLY KID JOE - Cats In The Cradle, So Damn Cool, Neighbor (Mercury)
50	37	25	INXS - Beautiful Girl, Taste, Heaven, Not Enough, Baby Don't (Atlantic)
6	17	26	JUDE COLE - It Comes Around, Start The Car (Reprise)
7	20	27	DEF LEPPARD - Stand Up, Have, Make Love, Tonight, Rocked, Heaven (Mercury)
42	35	28	10.000 MANIACS - Rockville, Candy Everybody Wants, Days, Noah's Dove (Elektra)
8	18	29	ARC ANGELS - Too Many Ways To Fall, Angels (DGC)
29	31	30	THE REMBRANDTS - Johnny Have You Seen Her? (atco/eastwest/atlantic group)
27	33	31	GIN BLOSSOMS - Mrs. Rita, Lost Horizons (A&M)
47	38	32	DIXIE DREGS - Medley (Take It Off The Top) (Capricorn)
23	26	33	SHAWN COLVIN - Another Round Of Blues, Climb On, Polaroids (Columbia)
43	47	34	DADA - Dim, Dizz Knee Land, Surround (IRS)
--	--	35	FREDDIE MERCURY - Love Kills (Hollywood)
45	43	36	RONNIE WOOD - Somebody, Josephine, Show Me (Continuum)
--	49	37	ANNIE LENNOX - Little Bird, Broken Glass, Why (Arista)
49	48	38	STARCLUB - Hard To Get, Call My Name (Island/PLG)
20	22	39	SAIGON KICK - All I Want, On The Way (Third Stone/Atlantic)
--	--	40	ROBBEN FORD & THE BLUE LINE - Robben Ford & The Blue Line (Stretch/GRP)
--	45	41	JACKYL - Down On Me, Lumberjack (Geffen)
22	25	42	FLEETWOOD MAC - Paper Doll (Warner Bros.)
--	--	43	JESUS JONES - The Devil You Know, Right Decision, Zeroes (Food/SBK/ERG)
--	--	44	4 NON BLONDES - What's Up, Dear Mr. President (Interscope/Atlantic)
--	--	45	DRIVIN' N' CRYIN' - Turn It Up Or Turn It Off (Island)
--	--	46	JOHN CAMPBELL - Wild Streak (Elektra)
44	41	47	ALICE IN CHAINS - Angry Chair, Them Bones, Down In A Hole (Columbia)
--	--	48	THE WALLFLOWERS - Shy Of The Moon (Virgin)
--	--	49	LYNYRD SKYNYRD - Pure, Faith, Smokestack (Atlantic)
--	--	50	BIG HEAD TODD - Broken Hearted Saviour (Giant/Warner Bros./Alias)

CHARTBOUND

*Debuts in chartbound

- *TESTAMENT (ATLANTIC) "PRACTICE"
- *JELLYFISH (CHARISMA) "GHOST"
- *PHISH (ELEKTRA) "CHALK"
- *ELVIS COSTELLO (WARNER BROS.) "JACKSONS"
- *GENE LOVES JEZEBEL (SAVAGE) "SWEET"

- TRIUMPH (VICTORY/PLG) "CHILD"
- *DURAN DURAN (CAPITOL) "ORDINARY WORLD"
- *MR. REALITY (CHRYSALIS/ERG) "SHE GOT ME"
- THUNDER (Geffen) "LOW LIFE IN HIGH..."

- Dropped: #28 Journey, #29 Nirvana, #39 Dream Theatre, #40 Johnny Winter, #42 Screaming Trees, #44 Temple Of The Dog, #46 Delbert McClinton, #50 Paul Weller, Sugar.

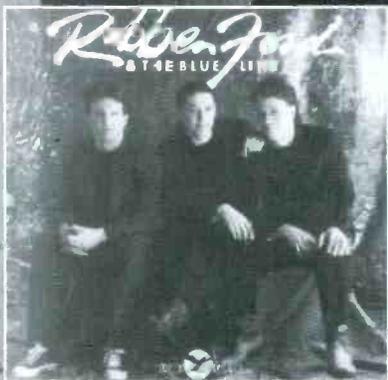
Robben Ford

& THE BLUE LINE

THE BROTHER (FOR JIMMIE & STEVE)"

A NEW SINGLE FROM THE GRAMMY NOMINATED RECORDING

WBAB	KFOG	KBCO
KTCZ	KDKB	KATP
WPLR	KKEG	WDHA
KFMG	KFMX	WRUF
KBAT	KECH	KEYJ
KOKJ	WMVY	WSMI
KMKF	KTHX	KXGO
KSPN	KINK	KFMY



STRETCH RECORDS



DIGITAL MASTER

ALTERNATIVE

MOST ADDED

- SPILT MILK - JELLYFISH (VIRGIN)
- "CLOCK STREET" - THE POSTER CHILDREN (SIRE/REPRISE)
- WHERE YA BEEN? - DINOSAUR JR. (SIRE/WARNER BROS.)
- BUTTHOLE SURFERS (CAPITOL)
- "WE ARE THE NORMAL" - GOO GOO DOLLS (WARNER BROS.)

TOP TIP

BETTIE SERVEERT
 PALOMINE
 (MATADOR)

Holland rocks! A big debut this week from Holland's Bettie Serveert.

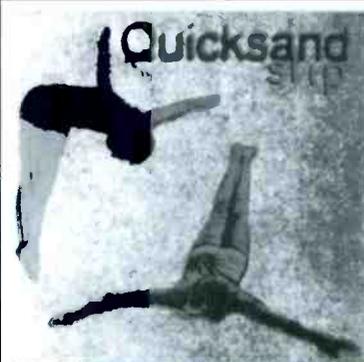
COMMERCIAL RECORD TO WATCH



PIGFACE
 "ALIVE"
 (Invisible)

Alive and kickin' on X-96 and WHTG!

COLLEGE RECORD TO WATCH



QUICKSAND

SLIP (POLYDOR/PLG)
 Already slippin' on WBNY, KUCI, WXCI, WDCR, KDVS, KCOU, etc.

2W	LW	TW	
13	3	1	BELLY - Feed The Tree, Gepetto, Slow Dog (4-AD/Reprise)
1	1	2	NED'S ATOMIC DUSTBIN - Not Sleeping, Walking, Intact, Swallowing, Who Goes (Chaos)
6	6	3	THE THE - Dogs Of Lust, Slow Emotion, Love Is (Epic)
7	7	4	JESUS JONES - The Devil You Know, Right Decision, Zeroes (Food/SBK/ERG)
4	4	5	R.E.M. - Moon, Ignoreland, Drive, Sidewinder, Night Swimming (Warner Bros.)
5	5	6	SOUL ASYLUM - Black Gold, Somebody, Runaway Train, Without (Columbia)
2	2	7	10,000 MANIACS - Rockville, Candy Everybody Wants, Days, Noah's Dove (Elektra)
10	8	8	KING MISSILE - Detachable Penis, Martin Scorsese (Atlantic)
18	12	9	STARCLUB - Hard To Get, Call My Name (Island/PLG)
8	10	10	THE SUNDAYS - Love, Goodbye, What Do You, More, Wild Horses (DGC)
20	17	11	ELVIS COSTELLO & THE BRODSKY QUARTET - Jacksons, Weakness (Warner Bros.)
—	31	12	DINOSAUR JR. - Start Choppin' (Sire/Warner Bros.)
3	9	13	PETER GABRIEL - Frog, Steam, Digging, Loved (Geffen)
14	14	14	FREEDOM OF CHOICE COMPILATION - White Flag, Redd Kross, Sonic Youth (Caroline)
28	22	15	STEREO MC'S - Connected (4th & Broadway/Island)
50	26	16	ULTRA VIVID SCENE - Blood And Thunder (4-AD/Chaos)
32	18	17	808 STATE - One In Ten, Moses (Tommy Boy)
11	11	18	THOMAS DOLBY - Eastern Bloc, I Love You Goodbye, Silk Pyjamas (Giant/Reprise)
—	39	19	SHONEN KNIFE - Riding On The Rocket (Virgin)
23	20	20	WEEN - Push Th' Little Daisies, Fantasy, Flies (Elektra)
21	21	21	NIRVANA - Sliver, Molly's, Turnaround, Son Of A Gun (DGC)
35	33	22	SLOAN - Underwhelmed, I Am The Cancer (DGC)
—	46	23	STING - If I Ever Lose Faith In You (A&M)
24	24	24	THERAPY? - Nausea, Teethgrinder (A&M)
25	25	25	PAVEMENT - Texas, Frontwards, Feeding, Shoot (Matador)
19	19	26	SUNSCREEM - Love U More, Broken English (Columbia)
27	27	27	DURAN DURAN - Ordinary World (Capitol)
29	28	28	TRAGICALLY HIP - Courage (MCA)
12	13	29	INSPIRAL CARPETS - Two Worlds Collide, Generations, Dragging Me (Elektra/Mute)
38	30	30	NEW FAST AUTOMATIC DAFFODILS - Stockholm (Mute/Elektra)
15	15	31	JULIAN COPE - Fear Loves This Place (Island)
9	16	32	DANIEL ASH - Get Out Of Control, Foolish Thing (B. Banquet/Columbia)
—	—	33	BETTIE SERVEERT - Tom Boy (Matador)
46	35	34	SAND RUBIES - Goodbye (Polydor/PLG)
—	—	35	FASTBACKS - Gone To The Moon (Sub Pop)
—	—	36	CANDYSKINS - Wembley, Tired Of Being Happy (DGC)
39	37	37	CHRIS KOWANKO - One Too Many Times, Grey Canyon (Morgan Creek)
45	38	38	ROCKET FROM THE CRYPT - Hippy Dippy Do (Cargo)
16	23	39	SUZANNE VEGA - 99.9, Blood Makes, Rock In, When Heroes (A&M)
—	40	40	CELL - Fall, Wild (DGC)
—	45	41	POOH STICKS - The World Is Turning On (Zoo)
—	—	42	GENE LOVES JEZEBEL - Sweet Sweet Rain, Josphina, Break The Chain (Savage/BMG)
49	43	43	MICK JAGGER - Sweet Thing, Don't Tear Me Up (Atlantic)
44	44	44	COME - Fast Piss Blues, Submerge (Matador)
33	36	45	INXS - Beautiful Girl, Taste, Heaven, Not Enough, Baby Don't (Atlantic)
—	—	46	BIG HEAD TODD - Broken Hearted Saviour (Giant/Warner Bros./Alias)
—	—	47	SCHOOL OF FISH - Take Me Anywhere (Capitol)
17	29	48	NENEH CHERRY featuring MICHAEL STIPE - Trout, Money Love, Buddy X (Virgin)
—	—	49	JELLYFISH - The Ghost At Number One (Charisma)
—	50	50	VANILLA TRAINWRECK - Merry Go Round, Wait, Murderstar (Mammoth)

CHARTBOUND

*Debuts in chartbound

- PURE** - PUREAFUNALIA (REPRISE)
- NAKED SOUL** - "LONELY ME LONELY YOU" (SCOTTI BROS.)
- BASH & POP** - FRIDAY NIGHT IS KILLING ME (SIRE/REPRISE)
- ROLLINS** - THE BOXED LIFE (IMAGO)
- BLEACH** - "TRIP & SLIDE" (CHAMELEON/ELEKTRA)
- POSTER CHILDREN** - "CLOCK STREET" (SIRE/REPRISE)

Dropped: #32 Michael Penn, #34 Dada, #41 Flowerhead, #42 Sugar, #47 Black 47, #48 Lulabox, #49 Darling Buds.

808state



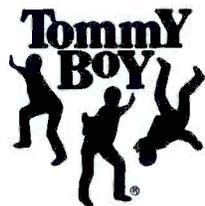
Dear friends,

Sorry we couldn't be there to share in the fun but as you can see we're busy on the European cocktail lounge circuit preparing for our big U.S. tour starting March 20th. Hope to see you soon then.

The boys in the band...Darren Darrington

Graham Massey

Andy Barker



SUBCHARTS

TW

COMMERCIAL INTENSIVE

- 1 **R.E.M.** - Moon, Ignoreland, Drive, Sidewinder (Warner Bros.)
- 2 **THE THE** - Dogs Of Lust, Slow Emotion, Love Is (Epic)
- 3 **BELLY** - Feed The Tree, Gepetto, Slow Dog (4-AD/Reprise)
- 4 **SOUL ASYLUM** - Black Gold, Somebody, Runaway Train (Columbia)
- 5 **PETER GABRIEL** - Frog, Steam, Digging, Loved (Geffen)
- 6 **STARCLUB** - Hard To Get, Call My Name (Island/PLG)
- 7 **JESUS JONES** - The Devil You Know, Right Decision (Food/SBK/ERG)
- 8 **STING** - If I Ever Lose Faith In You (A&M)
- 9 **INSPIRAL CARPETS** - Two Worlds Collide, Generations (Elektra/Mute)
- 10 10,000 MANIACS - Rockville, Candy Everybody Wants (Elektra)
- 11 NED'S ATOMIC DUSTBIN - Not Sleeping, Walking, Intact (Chaos)
- 12 THE SUNDAYS - Love, Goodbye, What Do You, More (DGC)
- 13 **TRAGICALLY HIP** - Courage (MCA)
- 14 **DADA** - Dim, Dizz Knee Land, Surround (IRS)
- 15 **INXS** - Beautiful Girl, Taste, Heaven, Not Enough, Baby Don't (Atlantic)
- 16 SUNSCREAM - Love U More, Broken English (Columbia)
- 17 DURAN DURAN - Ordinary World (Capitol)
- 18 THOMAS DOLBY - Eastern Bloc, I Love You Goodbye (Giant/Reprise)
- 19 **STEREO MC'S** - Connected (4th & Broadway/Island)
- 20 **BOB STATE** - One In Ten, Moses (Tommy Boy)
- 21 **MICK JAGGER** - Sweet Thing, Don't Tear Me Up (Atlantic)
- 22 SUZANNE VEGA - 99.9, Blood Makes, Rock In, When Heroes (A&M)
- 23 **NEW FAST AUTOMATIC DAFFODILS** - Stockholm (Mute/Elektra)
- 24 ELVIS COSTELLO & THE BRODSKY... - Jackson (Warner Bros.)
- 25 **SAND RUBIES** - Goodbye (Polydor/PLG)
- 26 GIN BLOSSOMS - Mrs. Rita, Lost Horizons (A&M)
- 27 SUGAR - If I Can't, Helpless, Good Idea, The Act (Rykodisc)
- 28 **DINOSAUR JR.** - Start Choppin' (Sire/Warner Bros.)
- 29 **BIG HEAD TODD** - Broken Hearted Saviour (Giant/Warner Bros./Alias)
- 30 **SCHOOL OF FISH** - Take Me Anywhere (Capitol)

TW

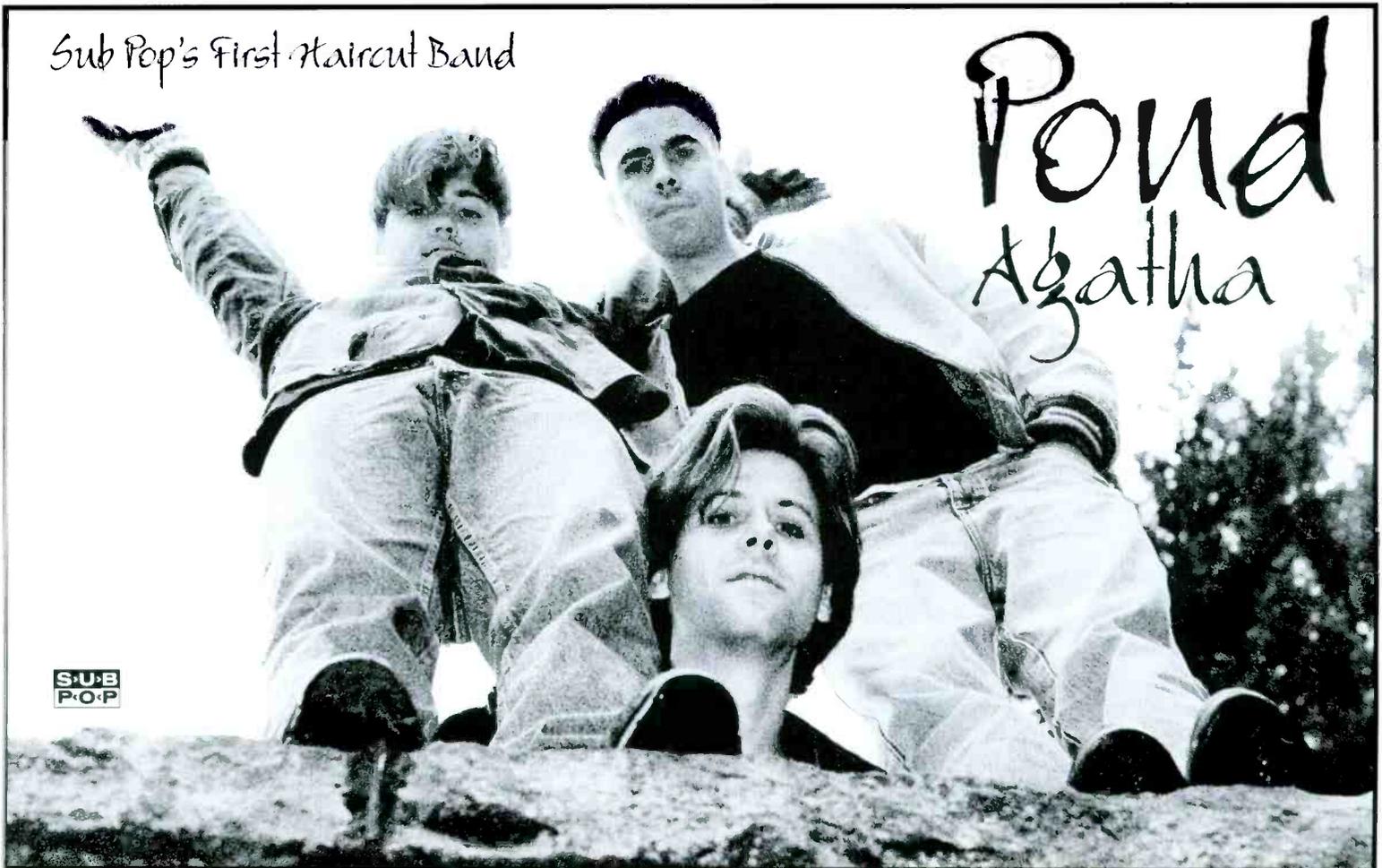
COLLEGE INTENSIVE

- 1 **BELLY** - Feed The Tree, Gepetto, Slow Dog (4-AD/Reprise)
- 2 FREEDOM OF CHOICE COMPILATION - White Flag (Caroline)
- 3 KING MISSILE - Detachable Penis, Martin Scorsese (Atlantic)
- 4 **SHONEN KNIFE** - Riding On The Rocket (Virgin)
- 5 THERAPY? - Nausea, Teethgrinder (A&M)
- 6 **THE THE** - Dogs Of Lust, Slow Emotion, Love Is (Epic)
- 7 ROCKET FROM THE CRYPT - Hippy Dippy Do (Cargo)
- 8 NED'S ATOMIC DUSTBIN - Not Sleeping, Walking, Intact (Chaos)
- 9 PAVEMENT - Texas, Frontwards, Feeding, Shoot (Matador)
- 10 **BETTIE SERVEERT** - Tom Boy (Matador)
- 11 **FASTBACKS** - Gone To The Moon (Sub Pop)
- 12 WEEN - Push Th' Little Daisies, Fantasy, Flies (Elektra)
- 13 **SLOAN** - Underwhelmed, I Am The Cancer (DGC)
- 14 **JESUS JONES** - The Devil You Know, Right Decision (Food/SBK/ERG)
- 15 VANILLA TRAINWRECK - Merry Go Round, Wait (Mammoth)
- 16 **ULTRA VIVID SCENE** - Blood And Thunder (4-AD/Chaos)
- 17 **ELVIS COSTELLO & THE BRODSKY...** - Jacksons (Warner Bros.)
- 18 JULIAN COPE - Fear Loves This Place (Island)
- 19 **LOIS** - Davey, Spray, Staring At The Sun (K)
- 20 **CELL** - Fall, Wild (DGC)
- 21 JAWBREAKER - . (Communion)
- 22 COME - Fast Piss Blues, Submerge (Matador)
- 23 **STEREO MC'S** - Connected (4th & Broadway/Island)
- 24 **POOH STICKS** - The World Is Turning On (Zoo)
- 25 NIRVANA - Sliver, Molly's, Turnaround, Son Of A Gun (DGC)
- 26 **DINOSAUR JR.** - Start Choppin' (Sire/Warner Bros.)
- 27 **ROLLINS BAND** - Dio Story (Imago)
- 28 **OVERWHELMING COLORFAST** - She Said (Relativity)
- 29 THE SUNDAYS - Love, Goodbye, What Do You, More (DGC)
- 30 **TAD** - Salem (Sub Pop)

Sub Pop's First Haircut Band

POND

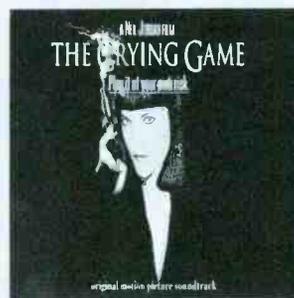
Agatha



SUB
P.O.P



The Crying Game Boy George



The first single
from the original
motion picture
soundtrack

“The Crying Game”

**The song everyone is
talking about. But no one
is giving away its secrets.**

Play it at your own risk.



alternative new releases

BY LINDA RYAN

starlings

that's it you're in trouble
sick puppy

THE STARLINGS - "THAT'S IT YOU'RE IN TROUBLE" (ANXIOUS/ATLANTIC)

In the same way that Kurt Ralske is Ultra Vivid Scene, The Starlings is New Zealand-born Chris Sheehan. After paying his dues in what became a highly successful group (The Exponents) in his homeland, Sheehan expatriated himself to London and found himself paying dues of a different kind—dealing with a heroin addiction. His first Stateside release, "That's It You're In Trouble," is a sparse, bright pop song that belies Chris' past troubles, focusing instead on a more naive, almost childlike time. The B-side, however, is a horse of a different color. "Sick Puppy" is a dark, disturbing snapshot about what seems to be violent sex and murder. It's a unique introduction to Chris Sheehan's work, that's for sure. Expect the album out soon. LINDA RYAN



ROBYN HITCHCOCK & THE EGYPTIANS - "DRIVING ALOUD (RADIO'S STORM)" (A&M)

Robyn Hitchcock describes his upcoming album as, "Undisguised folk truths drawn from decades of campfire wisdom, nurtured on a diet of the Band, Beach Boys or Billy Bragg." Wait. Did he say folk? "Driving Aloud (Radio's Storm)" is a surprisingly fleshy appendage of what's supposed to be an acoustic body of work. The dead-on harmonies, amply supplied by Morris Windsor and Andy Metclafe, help this track to shine brighter than you might expect from the band in this kind of environment. Robyn always manages to make the B-side/extra track something special, and this is no exception.

"Allright Yeah" features a killer slide guitar (Robyn, you still manage to surprise me!) and is such a perfect pop song I can't help wondering why it wasn't included on the album. Expect the full album, Respect, later this month. LR

JUNK MONKEYS - "BLISS" (METAL BLADE/ WARNER BROS.)

The Junk Monkeys brand of "loud and fast rules" rock and roll will be a hit with anyone that, as frontman David Bierman once said, "likes good guitar music, four chords and a can of beer." I'd say that's at least half the

alternative inside

Congratulations to PLG's STEVE LEEDS, who is now Senior Director, Alternative Radio and Video Promotion. In an adjacent move, KYLE WONG and BILL CARROLL have been upped to Associate Director of Alternative Promotion.

More good news as Def American announces the hiring of GARY RICHARDS to its promotion staff. Richards, also known as "Destructo" in the Rave world, will work the label's ever-growing Rave music roster, starting with the DIGITALORGASM album.

In the radio world, Live 105's RICHARD SANDS just celebrated his ten-year anniversary at the station! And I'm sure I don't need to underscore that, in radio, a ten year stay in the same city, with the same company is nothing less than remarkable.

Congratulations, Richard! Here's to ten more.

By now you should all know that JONATHAN L. is back at KUKQ, Phoenix as PD and afternoon air talent.

KFJC will celebrate its 33rd anniversary with a 33 1/3 celebration that will run from February 19-28. Alumni should call (415) 949-7260 for more information. (Dave Gottlieb, this means you!)

For those of you reading this at home, sorry we didn't see you in San Francisco. We'll get you next year. Those of you who are reading this at the Seminar, will you please help me get MIKE EDWARDS and IAIN BAKER out of the virtual reality machine so I can have a chance to try it? Thank you.

Look for an extensive Seminar recap/wrap-up in next week's issue. ●

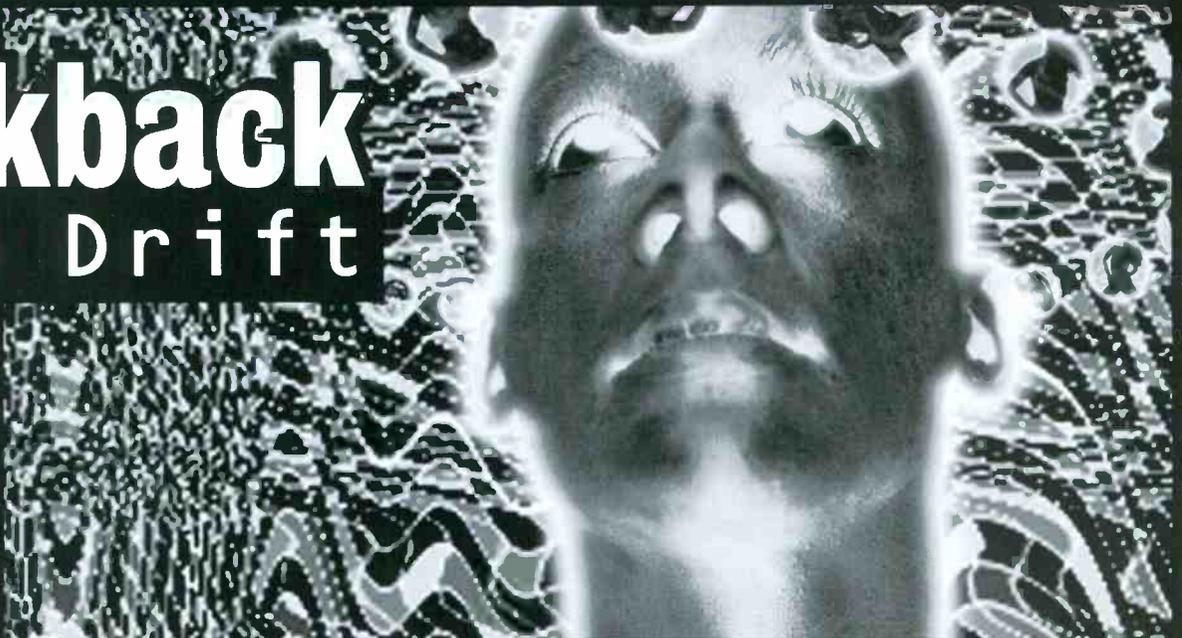
Shriekback Psycho Drift

the new single

from the album
Sacred City



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D.D. Wood

"Louie Cooper"

From her debut album

Tuesdays Are Forever

HR-61370-2/4



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O N Y O U R D E S K N O W

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ALTERNATIVE NEW RELEASES continued

world's population! The thing is, the Junk Monkeys write solid—really solid—songs that harken back to—well, somewhere between the garage and the bar. They probably haven't shaken the "Replacements-sounding" albatross from their necks with this one, but love it for what it is: good guitar music, four chords and please pass the beer. LR

ST. ETIENNE - "YOU'RE IN A BAD WAY" (WARNER BROS.)

Last year St. Etienne cracked American radio with a housed-up version of Neil Young's "Only Love Can Break Your Heart," and its follow-up, "Nothing Can Stop Us." They're back with a Dusty Springfield-does-Motown bid for the top of the charts—and they just might get it, too. "You're In A Bad Way" is a damn catchy song to begin with, but add to that Sarah Cracknell's whispery vocals and the contemporary spin they've put on Motor City's trade-

mark sound, and the combination is unbeatable. This one's hard to turn off! LR

TELEVISION PERSONALITIES - CLOSER TO GOD (SEED RECORDS)

Some of us have been a part of Dan Treacy's wacky world for quite some time. Now that I think about it, I find it hard to believe that Television Personalities have been quietly existing for over ten years. Good Lord, I'm getting old. Well, I may be getting older, but the band's music is still fresh as a daisy. Treacy's meanderings are colorful glimpses of neurotica—a sort of tweaked-out, pop-art art show for your ears. You'll hear riffs nicked from The Beatles and The Byrds throughout many of the songs, but there's plenty of fun poked at the whole peace-loving, guru-worshipping era. Favorite tracks include "Hard Luck Story Number 39," the waltzing "Razorblades & Lemonade," the pop-filled, Byrds riff-

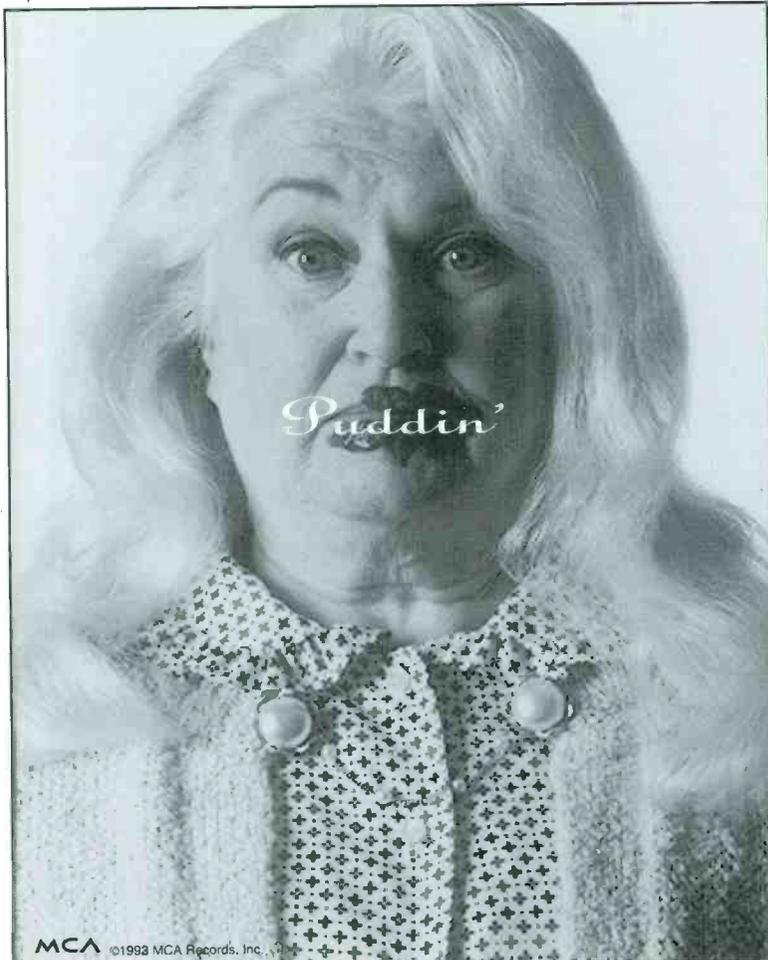
off "Me And My Big Ideas," the hilarious "I See Myself In You" and "We Will Be Your Guru." There are nineteen tracks on this album to choose from, so turn off your mind, relax and float downstream. LR

BEST KISSERS IN THE WORLD - PUDDIN' (MCA)

Best Kissers In The World are from the Northwest, but they've taken their cues from a more eastern latitude. The Kissers borrow a bit from the Replacements, particularly from the 'Mats Pleased To Meet Me era, as their new EP, Puddin', is garage and raw, but controlled, somewhat predictable, and radio-friendly just the same. I thought they'd been signed to Sub Pop, 'cause of that CD-5 that came out last year, but Puddin' has turned up on MCA. My fave track here is "Melanie," an irresistible little pop offering, but each track has its own particular appeal: "Pickin' Flowers For" is of the straight ahead garage rock school, "60 Seconds" boasts a tinge of metallic fuzz, "Smoke Rings" seems slightly southern fried, and "Laughable" (my second fave) is a meatier Superchunky tale of unrequited lust. I relate. SEANA BARUTH

NUDESWIRL- (MEGAFORCE ENTERTAINMENT)

What radio needs is to get away from the boring mainstream music that dominates the airwaves and to start focusing on the emergence of Current Rock. Fortunately the folks at Megaforce realize this and pursue this format vigorously, and deliver another loud musical gem, Nudeswirl. These boys from New Jersey are destined join the ranks of such established rockers as Soungarden, Alice in Chains, Smashing Pumpkins, Gruntruck and My Sisteser's Machine. Some have compared this band to Led Zeppelin which I hate to do because you can't compare any band to the mighty Zep. The only element of Led Zep that Nudeswirl may cop is the addictive nature of their songs. Saturated with blistering feed-back guitar and backed by frontman Shane Green's flippant, siren-like vocals, Nudeswirl's disc delivers an impressive array of loud rock n' roll tunes. Check out "Gordon's Corner", "F Sharp", "Disappear", "When I'm Dead", "Three"—aw hell, listen to every cut—the whole album is great. Hipswaying and head banging, Nudewswirl is a welcome addition to the hard rock community. ROB FIEND



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2. THE THE - THE DOGS OF LUST
3. JESUS JONES - THE DEVIL YOU KNOW
4. STEREO MC'S - CONNECTED
5. DINOSAUR JR. - START CHOPPIN'
6. BELLY - FEED THE TREE
7. NINE INCH NAILS - WISH
8. SLOAN - UNDERWHELMED
9. SUGAR - IF I CAN'T CHANGE YOUR MIND
10. THERAPY - NAUSEA

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EDITED BY SEANA BARUTH



NICE - (Feel Good All Over, P.O. Box 148428 Chicago, IL 60614)

A band that pairs a marine biologist and a belly dancer is bound to make you feel good all over, not to mention nice. This Australian three-piece's members are assembled from scraps of past projects which include the Cannanes, Nasty, and Disband. If you've never heard of any of these bands don't drop a stitch and make up for it by checking out Nice. "All For You" is the first track that gives ears cause for a second glance. Randall Lee and Susannah Stuart-Lindsay duet to the lazy strains of a guitar that orbits around a firmly anchored bass. The instrumental "Theme From Nice" has a Spanish-tinged, Feltish feel and "Anthem" is empowered by Susannah's suggestive vocals. Nice hits their stride on the infectious "Circuit Diagram" wherin Susannah sings of car carnations and laments about sigh science as a tamborine punctuates an endearing guitar. If your bag is mellow stuff along the lines of Grenadine, then you've made a new friend, and that's always nice. DAVID BERAN

THE CLAVENS - (Shady Deal, 1001 Page St., Box 43, San Francisco, CA 94117)

It's always refreshing to hear hunger lurking in the opening strains of a record; the Bay Area's Clavens have that uncommon, palpable craving. "Doin' Time" pairs flailing percussion with coin-jingling smooth guitar work and earnest vocals that began to grow on me after a few spins. Jiffy Conlan turns in spirited crooning on a cover of the Saints' "Memories Are Made Of This" and "No One No Way's" simple guitar funk shouts volumes. Most of the thirteen tracks feature either exclusively male or female singing, so it's a treat when they team up. "Hanging With You" is a harmonized celebration and "Not So Strange" blends infectious Byrd-like guitar with gliding harmonies. It's rare to hear such accomplished production on a first effort. Credit Chris Haynes and the Clavens themselves for guiding their own destiny. DB

TAD - SALEM (Sub Pop, 1932 First Ave. Suite #1103, Seattle, WA 98101)

Seismic rumblings in the Northwest have alerted the Christian Right that the end of the world is at hand. In fact, that cataclysmic noise is the work of Sub Pop's TAD Doyle. The former butcher from Idaho is wielding his crazy guitar once again, and each time TAD releases new material the tunes hit



harder. This three-cut EP, *Salem*, is no exception. Festering with classic metal rhythms and saturated with TAD's patented squirrly, piercing guitar, Salem will leave grunge fiends salivating. TAD is a master at mating heavy metal romp and grungy ooze—he slams the two together to create a sound so intense it rips through the human skull with the efficiency of a chainsaw. Adding TAD will heighten your credibility as a hard-rocking station, leaving the less adventurous radio stations to entertain those with tame ears. If you're itchin' for some hard rock guitar spuzz, request TAD and enjoy your massive dose. ROB FIEND



VIGILANTES OF LOVE - KILLING FLOOR (Fingerprint, P.O. Box 834, Montrose, CA 91021)

Ah—a tale of two Bills—the Guardians of Amore, purveyors of terrific countrified (countrific?) rock. Yes, the Vigilantes of Love (a.k.a Bill Mallonee and Billy Holmes) have honed in on my genre-love. *Killing Floor* sweeps a myriad of acoustic instruments under Mallonee's honest, straining vocals to create some truly gratifying tales. "Eleanor," an absolute gem—both melodically and lyrically—praises the unappreciated love and dedication of former First Lady Eleanor Roosevelt. Others for the somber-minded are the mandolin-fested, soldier's song "Andersonville" and the tragic, accordion-woven "I Can't Remember." "The River of Love" and "Anybody's Guess" are fiercer—the latter might even see you shaka-shaka-shakin' it across the great divide that lies between strict "alternative" fans and those that dab their lobes with a bit o' the rural. Take a stab at the *Killing Floor*. BLANE M. MALL

three guitars.
four songs.
a sound.
runt e.p.

dig

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DINOSAUR JR

hey jr., behave yourself!

Mascis walks into the room with all the enthusiasm of someone called to jury duty. The legendary Dinosaur Jr. guitarist has a reputation for being notoriously nonplussed and uncooperative during interviews. He selects a bulging macintosh apple from the nearby fruit basket and judiciously chomps on it between mumbles of wisdom.

The latest Dinosaur Jr. Sire/Warner Brothers effort, *Where You Been*, is vaulting to the top of Alternative/College radio charts. Darlings of College radio since their 1985 inception, the band's combination of relentlessly distorted guitar and Mascis' plaintive, anguished vocals is a proven formula. 1991's *Green Mind* garnered buckets of critical praise, and *Where You Been* picks up right where the band left off.

My chat with J happened while he was producing Tad's new record back in mid-January. As we sat in the recording studio's upstairs lounge, drumbeats wafted up from below. It's true what you've heard about Mascis being apathetic and lethargic in conversation. He's both of those ics. But here's the thing. As he sullenly weathered my questions, those downstairs drumbeats

took on the color of a truer, hidden pulse. I was reminded that his anemic demeanor belies a seething side—the side that plays live at ear-shattering volumes and prefers the amps to be turned up so that "I can feel it in the back of my legs."

The roots of J Mascis and Dinosaur Jr. are buried deep in the well of punk and hardcore music. Amherst, Massachusetts doesn't exactly seem like a cutting edge hotbed, but while growing up there in the late seventies and eighties J experienced the advent of Boston's youthful, disillusioned punk scene. Mascis' signature theme of alienation is easy to spot in the lines he wrote during his days as drummer for the hardcore band Deep Wound.

*Raised on baseball and apple pie
Then slowly my spirit began to die
Realizations filled my mind
Our diseased culture got left behind...*

Mascis dropped the drums and took up guitar with a vengeance when Dinosaur Jr. first slithered from the depths onto land eight years ago. The lineup included high school chums Murph on drums and Lou Barlow on bass. The band graduated from the small

Homestead label to join the ranks of SST before signing with Sire/Warner for *Green Mind*. A mystery remains as to why Barlow left the band around the time of *Green Mind*, and when prodded Mascis only reveals that "we didn't get along personally." Mike Johnson has assumed bass duties and Barlow has gone on to form Sebadoh, targeting some none-too-



flattering lyrics at Mascis. These days, Mascis seems to treat this as water under the bridge. He's immersed himself in the new record and side projects, including producing other bands. One of these projects was playing guitar on Gumball's Butch Vig-produced *Wisconsin Hayride* EP. I asked J what Vig (whose credits include Sonic Youth and the Pixies) was like to work with. "He's a slavedriver, but he does it in a way that doesn't bother the band." Mascis was recently at the helm for the latest, soon-to-be-released FIREHOSE disc and is currently busying himself producing Tad.

What's his own style? "If something doesn't happen, I don't think playing it over again ten times is gonna help," J explains. "I believe in coming back to it the next day."

Where You Been's ten tracks were laid down at Woodstock, New York's Dreamland studio and produced by Mascis himself. A common perception is that J is Dinosaur Jr., but he semi-dismisses the notion. "It's not a solo thing, but it is probably more than a lot of other bands." The record is a mixed bag of both acoustic and splintering electric guitar, falsetto vocals, and songs featuring instruments ranging from an organ to a classical four-piece. "This one's got more extremes than *Green Mind*," says Mascis. "It's mellower and harder." The abundance of falsetto on the record "just kinda happened," and J acknowledges that "I definitely like the string quartet on 'Not The Same.'" The album boasts three videos, and ardent Dino fan Matt Dillon recently directed the one for "Get Me."

Many Alternative bands that have jumped ship to major labels experience growing pains, but Mascis doesn't lament the move to Sire/Warner. "I don't know what's different about it. Things are different regardless of what's happening all the time, so it's not really different fundamentally." Plans to tour include a one week swing to England in March before a bit of touring in the States. Mascis smiled bemusedly when he recalled touring the last album. "Nirvana opened for us at the Warfield. Now it would be the other way around." ●

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It's weird, but when I was in Minneapolis—the only time I've ever been to Minneapolis—on a two-hour layover, the touted tourist attraction, the THING THEY WANTED EVERYONE TO KNOW about Minneapolis was that their city was home to the WORLD'S LARGEST ENCLOSED SHOPPING MALL. In some sort of absurd fantasy, I'd dreamed of stepping off the plane in the burg whose music shaped my young life to an announcement like: "Welcome to Minneapolis, home of the Replacements, Husker Du and Soul Asylum," and being greeted by an unwashed entourage who'd loop flannel around my neck whilst little birds whistled "I Will Dare" and wound dreadlocks in my hair. Then I'd be invited to the the Soul Asylum practice space for a couple of cold Leinenkugel's and an impromptu set. Instead, the disembodied lady informed me via loudspeaker that shuttle buses left every twenty minutes for the WORLD'S LARGEST ENCLOSED MALL.

In many ways, Minneapolis is the lost city. It's bright moments—as the musical mecca of the early and mid-eighties—were quickly eclipsed as Seattle went super-nova. Minneapolis was outshined—to borrow a phrase. But Seattle owes a lot to those Twin Cities. Flannel as fashion was first recognized in Minneapolis. And you can bet Pearl Jam's Eddie Vedder has some Replacements records sandwiched between Black Sabbath and Gordon Lightfoot in his record collection. Hell, Eddie Vedder was head-banging right behind me at a recent Soul Asylum show in Seattle. It may be out of the spotlight, but the Minneapolis music scene still thrives, and, finally, it looks like at least one of the forefathers of flannel-rock will earn a gold record. After ten years, three labels, and thousands of legendary live shows, Soul Asylum's getting some long-deserved attention.

Back in October, though, SA frontman Dave Pirner wasn't being cocky, and he hid me over the phone for inflating his hopes. Then, *Grave Dancer's Union*, the band's latest disc, had just been released and the first single/video, "Somebody To Shove," wasn't yet in domination rotation on MTV. "I don't get my hopes up," Pirner sighed. "You can't have big expectations in a rock

band. It's gonna be publicly humiliating if (the label) puts all this incredible hype into this record and nobody buys it, you know? So we'll see..."

Pirner had reason to be cautious. Soul Asylum had just wrapped up a discouraging couple of years. Their 1990 release on A&M, *...And The Horse They Rode In On*, was, at the time, their masterwork. *Horse* boasted Pirner's most solid, consis-



tent songwriting to date, and producer Steve Jordan managed to capture the band's live density and intensity without sacrificing depth or clarity. *Horse* was also virtually ignored. While touring exhaustively behind the record, Pirner developed tinnitus (an auditory disorder characterized by constant ringing in the ears), and Soul Asylum's future began to look sketchy. Pirner neatly sidestepped any questions regarding his hearing, but Soul Asylum guitarist Dan Murphy, calling from his Minneapolis home (NOT the WORLD'S LARGEST ENCLOSED SHOPPING MALL), proved more forthcoming. As he explained, "It was a pretty grueling tour—we were playing small clubs and Dave developed tinnitus from it. It's something we have to be smart about. Basically what we do is try to play softer onstage and we try not to play tiny stages where you're like two feet away from a guitar amp or cymbal.

It's a fairly common for people who've been in rock bands, but I think it's a completely manageable situation."

Exhausted by touring, worried about Pirner's hearing, and disappointed in *Horse's* performance, Soul Asylum decided that they'd made their last record for A&M. "We did six or seven weeks on the road," Murphy said, "and when we came back we lost our tour support and A&M

material. The record's production, courtesy Michael Beinhorn, is a factor, but the songs seem subtly altered, perhaps because tinnitus-beleaguered Pirner wrote quietly, alone, without the band. "(The record) was written differently, without a real end to it because we were between labels. So I was kinda writing songs for myself. The band wasn't practicing, so I just wrote what sounded good to me on an acoustic guitar. I figured that if I could just start there and get something to sound good with just me playing and singing it, it would only get more interesting as the band got involved. Usually, I'll just bring in parts of songs and then sort of work 'em out with the band. But this time around I wanted everything to be done before I even brought it to the band."

The new pairing with Columbia has proved exceedingly advantageous for Soul Asylum. Grunge punched a hole in the previously impenetrable commercial radio defensive line, and the band and label have made the most of the opening. Soul Asylum have tackled Leno and Letterman, intercepted the opening slot on the Keith Richards' tour, and, on the MTV inaugural ball, fumbled—very entertainingly indeed—in front of millions. About Columbia, guitarist Dan Murphy joked, "Yeah, it was pretty funny actually. When we were getting signed to Sony, we went to the president's office—we had this big meeting up there. And he called in a few of his henchmen and stuff and he was like, 'listen, don't fuck this band over. They've got way too many friends in the industry.'"

With *Grave Dancer's Union*, Soul Asylum's fan base has swelled way beyond that (influential?) industry contingent. Some 300,000 people have purchased the disc (*those* certainly weren't industry fans), but nonetheless, you'll never step off a Minneapolis-bound plane and hear a disembodied lady promote Minneapolis music's local heroes. I mean, Paul Westerberg got just a tiny bit famous, and I'm told that no one in the Twin Cities even knows where he lives anymore. That's why the WORLD'S LARGEST ENCLOSED SHOPPING MALL is so perfect. No matter how famous it gets, it'll never be able to hide. So tell all your friends. And while you're at it, mention Soul Asylum, won't you? ●

CLASSIFIEDS

JOB OPENINGS

MORNING ANNOUNCER, two-time finalist for Gavin small/medium market country station of the year. T&R: Roger Lewis, KXIA Radio, 124 W. Main St. Marshalltown, IA 50158. EOE [2/12]

NEWSPERSON/SIDEKICK NEEDED IMMEDIATELY, One of America's premiere small/medium market A/Cs, needs a qualified candidate, must be passionate about the news and information that interests and affects the lives of our listeners. T&Rs, plus photo: Doug Daniels, K-97 FM Radio, 88 Waddles Run Rd. Wheeling, WV 26003. EOE [2/12]

DRIVE TIME PLUS TV! Unique AM & FM. Cable TV outlet, located sixty miles outside New Orleans, is looking for more than just a good set of pipes. If you want more than the rest, send T&R for future openings: Tom Gregory, KLEB AM/FM Radio, 315 Callais Ln. Golden Meadow, LA 70357. EOE [2/12]

MORNINGS/PRODUCTION position open at 85,000 Watt AC in small Northwest city. T&R: John Foster, KXXO Radio, P.O. Box 7937, Olympia, WA 98507. EOE [2/12]

EXPERIENCED AIR TALENT/PRODUCTION PRO, Send us your best!! T&R: Greg Ellendson, KOJM/KPQX Radio, P.O. Box 7000, Havre, MT 59501. EOE [2/12]

DRIVE TIME AT NEEDED for progressive adult FM in Rocky Mountain town! T&R: Sean Lowman, KZJH Radio, P.O. Box 2620, Jackson, WY 83001. EOE [2/12]

HOT COUNTRY MORNINGS. No corny joke writers need apply. Great company, great opportunity. No calls, please. T&R: Bruce Logan, WZKS Radio, 612 4th Avenue, Suite 100, Louisville, KY 40202. EOE [2/12]

TOP 40 WXTQ/FM, #1 small market station in college town, seeks up and coming Talent. We need a Midday person with experience. If you're used to low pay, send T&R: Mike Alexander, 300 North Columbus Road, Athens, OH 45701. EOE [2/12]

QUALITY RECORDS, an independent record label, specializing in Rap, Top 40, Alternative and Reggae, is looking for interns/assistants immediately. This is a rare opportunity to learn College promotion, publicity and marketing. Call (818) 955-7020, or write 3500 West Olive Avenue, Suite 650, Burbank, CA 91505. [2/12]

MORNING NEWS/CO-HOST at 3KW FM Country in a Top 50 metro. Experience required, females/minorities encouraged to apply. No calls, please. T&R&photo: PD, 2963 Derr Road, Springfield, OH 45503. EOE [2/5]

WFMS/WGGR, both need Program Directors. T&R: WFMS Radio, 8120 Knue Road, Indianapolis, IN 46250. EOE [2/5]

KSKG is accepting T&Rs for future openings. Send to: Steve Janas, 1217 S. Santa Fe, Salina, KS 67401. EOE [2/5]

COUNTRY SUPERSTATION KPLE, needs PM Drive Communicator. Writing and production a must, plus appearances, a team player and worker! T&R: Terry Hunt, PO Box 1230, Temple, TX 76503. EOE [2/5]

CLASSIC ROCK, The Fox in Fargo, ND is looking for a hot Morning Personality! Send me your best. T&R: Tim Richards, PO Box 9919, Fargo, ND 58106. [2/5]

THE NEW KNBA is looking for future AT for all shifts. Must be creative and reliable. Rush T&R: Eric Brown, 3267 Sonoma Blvd., Vallejo, CA 94590. [2/5]

KMOK, Lewiston, ID, is currently accepting applications for future openings. Live and work in a beautiful area and improve your skills with a progressive and growing broadcast company. Great people, great facilities! No calls, please. T&R: Aaron Taylor, 805 Stewart, Lewiston, ID 83501. [2/5]

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TEAM PLAYER with fifteen years experience. Drive-time Hot A/C Oldies personality seeking fulltime position in Major or Large markets. JON-ERIC STEVENS: (402) 474-6408. [2/12]

HIGH ENERGY Personality seeking Afternoons or Nights at your Top 40. Good phones, great references. All markets. RICH: (815) 395-8214. [2/12]

FUN, BRIGHT, ENTHUSIASTIC 100kw Classic Rock announcer seeking larger market. "I want the job." WALLY BANKS: (218) 532-2434. [2/12]

EXPERIENCED HOT A/C, currently MD/AT at Top 40. Production, phones, remotes and appearances. Prefer West Coast, but will consider anywhere. CHRIS WANT: (602) 680-0182. [2/12]

MAJOR MARKET EXPERIENCE, Great ratings and talented in A/C, AA and Country. JIM SEAGULL: (408) 624-7551. [2/12]

PD/AT AVAILABLE, 12 years radio experience. A/C, Light A/C, Country. Great track record. Looking for small or medium market. JOHN C. BATES: (800) 745-6495. [2/12]

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Pacific Northwest or West Coast. GAIL: (714) 435-0603. [2/12]

GREAT MUSIC/SPORTS VOICE! Voice of Contra Costa Lady Comets finishing off a fairly successful basketball season. We might even make the playoffs. Still love radio, though, and seeking Sacramento-Modesto gig. FRANK BUTERA: (510) 223-1534. [2/12]

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FIFTEEN-YEAR PRODUCTION/Asst. PD/MD/AT with Top 40, A/C and Country experience. Skilled in multi-track and digital recording. Prefer West Coast, but will consider anywhere. J.R.: (805) 773-3362. [2/5]

SMOOTH, ADULT COMMUNICATOR, seeking Adult Alternative gig. Victim of a downsizing plan. GREG: (609) 646-4055. [2/5]

EXPERIENCED MORNING TALENT seeks stable, small/medium market. Top 40 and Album. JOHN: (502) 465-6726. [2/5]

PD/PERSONALITY ON-AIR in major California market seeking f/t challenge. Sixteen years experience, all formats. Production, promotions, continuity. MARK: (408) 688-5604. [2/5]

FIVE-YEAR VET, varied and versatile. All markets in Northern California. KATHY: (707) 765-0266. [2/5]

MODERN ROCK/ALBUM musicologist. Six year pro looking for gig at killer station. Will relocate. MARK: (612) 591-1679. [2/5]

EXPERIENCED DJ, all formats, but prefer Top 40. Will relocate. GARTH BAKER: (702) 289-3238. [2/5]

SEVENTEEN-YEAR PD/AT, knowledgeable, focused, great production, promotions, leader. Seeks small/medium market, long term opportunity in Midwest. Top 40, A/C, Country. JOHNATHAN: (402) 464-8185. [2/5]

SERVICE REQUEST

KELO: FM needs current Jazz service from all sources. Weekly Sunday night Jazz program from 6PM-12Mid. Send to: Reid Holsen, 500 S. Phillips, Sioux Falls, SD 57102, or call (605) 331-5350. [2/5]

KRCB: FM station needs to build music library. Primarily AA/Eclectic, send to: Tim Tattan, 5850 LaBath Avenue, Rohnert Park, CA 94928. [2/5]

KBUS: Top 40 seeks service from all labels. Send to: KBUS Radio, 2775 NE Loop 286, Paris, TX 75460. [2/5]

PERSONAL PICKS

SINGLES by Dave Sholin



DINA CARROLL
SO CLOSE

DINA CARROLL - *So Close* (A&M) All it took was one listen to Dina's debut album to understand why she is one of the most highly-touted new voices of '93. It's also no surprise that she's already earned a string of hits in the U.K. But it's this tastefully-produced, rhythmic ballad that's sure to find its way onto Urban Contemporary, A/C and Top 40 playlists. Looking forward to her special performance at the Gavin Seminar. If you're reading this in San Francisco, don't miss it (Friday night following the gala cocktail party).

FAITH NO MORE - *Easy* (Slash/Reprise) In the category "Most Surprising Entry Of The Year," this could well end up being the winner hands down. This 1977 Commodores' ballad is hardly the kind of song one would expect Faith No More to cover and that of course makes it all the more special. Great concept brilliantly executed. Whatever you do, don't miss checking out the outrageous video on this month's Gavin Video Magazine.

GO WEST - *What You Won't Do For Love* (EMI/ERG) Peter Cox and Richard Drummie are known for their original works, but here's one of those rare times they go to the oldies vault to resurrect Bobby Caldwell's signature song from 1979. The timeless quality of this tune makes it a perfect choice, and the duo's own spin on it heightens its contemporary feel even more.

JOEY LAWRENCE - *Nothin' My Love Can't Fix* (Impact/MCA) It seems Joey Lawrence was born to be on stage, his dream since he was a pre-schooler in Philadelphia. Currently seen on NBC's teen ratings winner "Blossom," he now makes his singing debut doubling as co-

writer of this hot track. Only sixteen, Joey's arrival on the music scene clearly demonstrates his versatile ability as one of the brightest new stars.

SWV - *I'm So Into You* (RCA) A few short years after singing New Edition songs in the hallways at school, Cheryl Gamble (Coko), Leanne Lyons (Lelee) and Tamara Johnson (Taj) are about to build a fan base of their own. SWV stands for "Sister With Voices" and hearing this trio's exceptional harmonies, it's easy to understand how they got that name. Those voices combined with this slammin' production is also real easy to get into.

ALBUMS by Ron Fell



MICK JAGGER - *Wandering Spirit* (Atlantic) The man is forty-nine years old and still has all the necessary rock 'n' roll senses: The strut, the bravado, the streetwise urban guerilla soul. A coupla covers like Frederick Knight's I'VE BEEN LONELY FOR SO LONG (with Lenny Kravitz) and Bill Withers' USE ME fit between the pith and vinegar of the self-penned SWEET THING and the rockin' PUT ME IN THE TRASH. The tension and passion of the Jagger swagger coupled with the cutting-edge production of Rick Rubin give the project its ethic and its timeless credibility. The Keith Richards' riffs are obvious in their absence but the Jagger style doesn't suffer. From the generous assortment of fourteen tracks running more than fifty-four minutes I like the aforementioned tracks and the riff 'n' roll of MOTHER OF A MAN and the wistful muse of ANGEL IN MY HEART. A wild and wonderful exposition of talent in less than an hour. Worth the trip.

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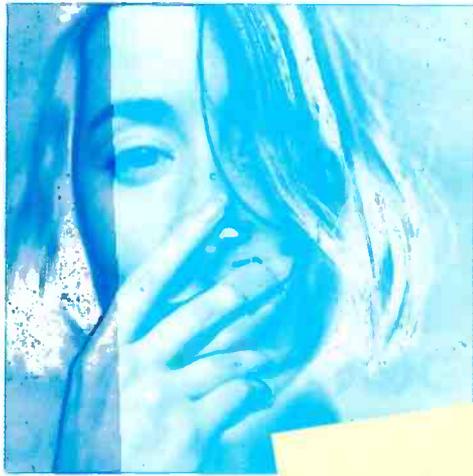
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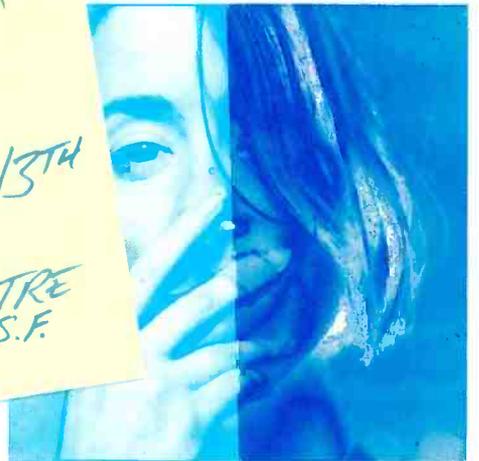
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→ SUZANNE VEGA

w/ KITCHENS OF DISTINCTION SAT NIGHT FEB 13TH

9:00 WARFIELD THEATRE S.F.

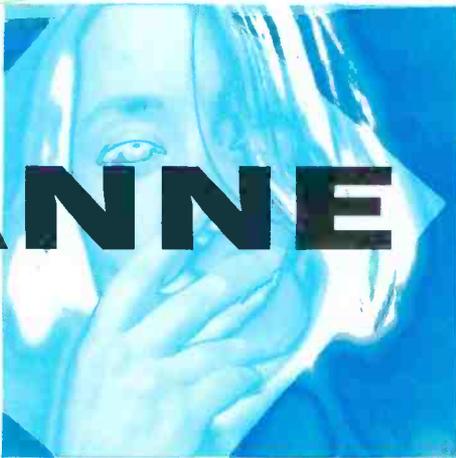
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the new single from

SUZANNE VEGA

FROM THE ALBUM **99.9F°** [31454-0005-4/2]



PRODUCED BY MITCHELL FROOM

Executive Producer:
Ronald K. Fierstein

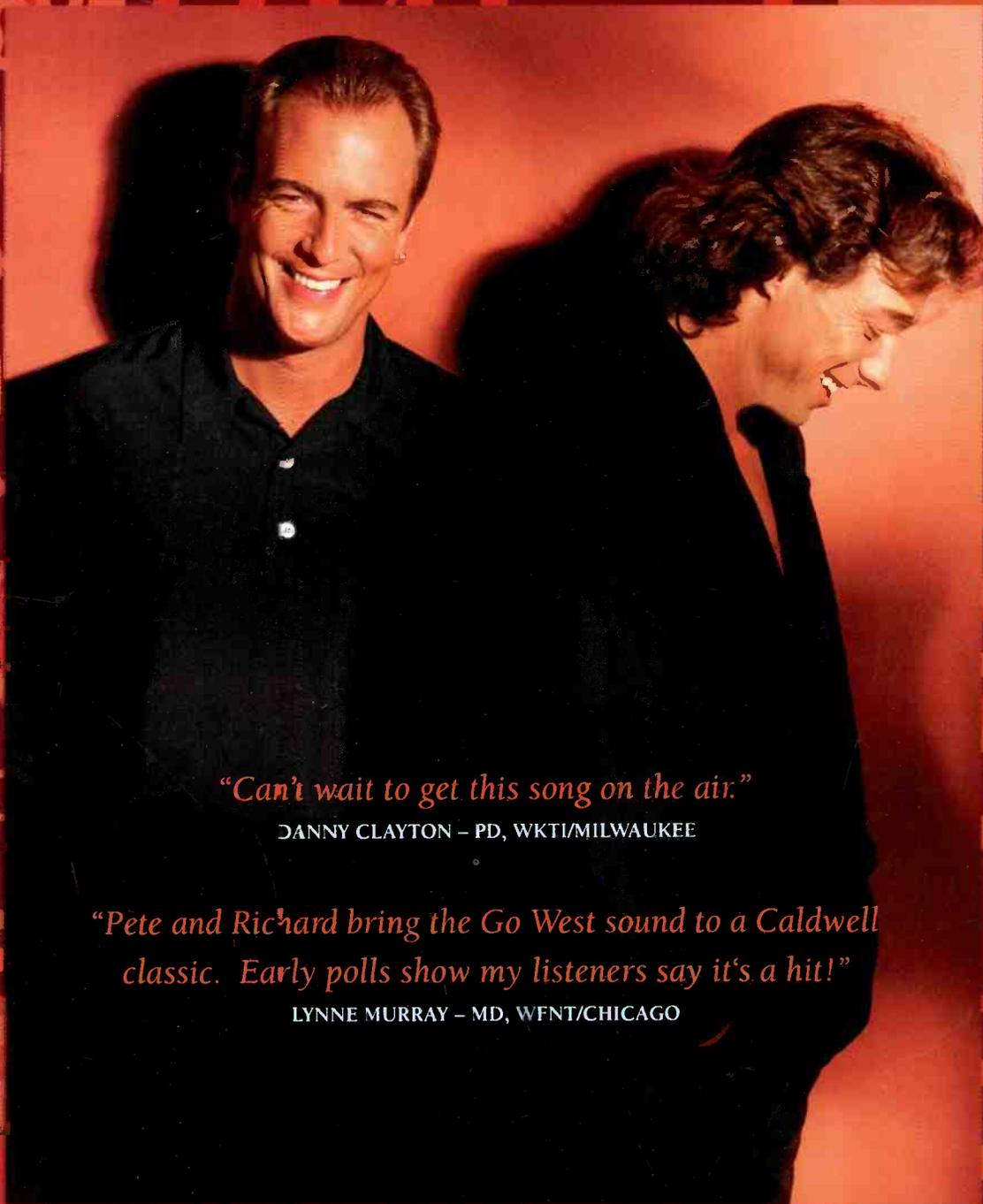
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GO WEST



"Can't wait to get this song on the air."

DANNY CLAYTON - PD, WTKI/MILWAUKEE

"Pete and Richard bring the Go West sound to a Caldwell classic. Early polls show my listeners say it's a hit!"

LYNNE MURRAY - MD, WFNT/CHICAGO

"what you won't do for love"

the follow up single to the Top 5 hit "faithful"
from the album Indian Summer

GO WEST are PETER COX and RICHARD DRUMMIE

Produced & Arranged By Ron Fair. Executive Producer: Ron Fair. Management: John Glover for Blueprint Management. Mixed by Tom Lord Alge. Remixed by Steve Hodge.

EMI Records Group

