MAINTAINING THE MOMENTUM
Country Artists and Industry Leaders Address That Challenge Inside

DWIGHT YOAKAM PROFILED

The Grammy Effect — News Analysis
YOU GOT **ALL YOU WANTED** IN THE SUMMER.
YOU **WALKED ON THE OCEAN** IN THE FALL.
THIS WINTER, YOU SHOULDN’T **TAKE THESE THINGS FOR GRANTED**.

**TOAD THE WET SPROCKET**

*I WILL NOT TAKE THESE THINGS FOR GRANTED*

It's the song that ended more than 300 shows in the last 18 months. With a bang. And with sales of "Fear" in excess of 800,000 copies and an appearance at the inaugural ball, Toad's uncompromising sound is reaching across all formats. Don't take this one for granted. **COLUMBIA**

Produced, recorded and mixed by Gavin MacKillop. Management: Blake & Bradford.
### Top 40 Most Added

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<thead>
<tr>
<th>Artist</th>
<th>Song</th>
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<tr>
<td>TOM COCHRANE</td>
<td>No Regrets (Capitol)</td>
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<tr>
<td>EN VOGUE</td>
<td>Love Don't Love You</td>
<td>eastwest</td>
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<td>NENEH CHERRY</td>
<td>Buddy X (Virgin)</td>
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**Record to Watch**

- **Belly**
  - Feed The Tree (4-AD/Sire/Reprise)

### Urban Most Added

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<tr>
<th>Artist</th>
<th>Song</th>
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<tr>
<td>MARY J. BLIGE</td>
<td>Sweet Thing (Uptown/MCA)</td>
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<tr>
<td>D-INFLUENCE</td>
<td>Poor Me (Anka)</td>
<td>(Atlantic)</td>
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**Record to Watch**

- **D-Infuence**
  - Good 4 Us (eastwest)

### Rap Most Added

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<th>Artist</th>
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<tr>
<td>CB4</td>
<td>Soundtrack (MCA)</td>
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<tr>
<td>PETE ROCK &amp; C.L. SMOOTH</td>
<td>Lots Of Lovin (Elektra)</td>
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<tr>
<td>POSITIVE K</td>
<td>Ain't No Crime (Island/PLG)</td>
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### Retail Hot

**Ice Cube**

- It Was A Good Day (Priority)

### Jazz Most Added

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<th>Artist</th>
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<tr>
<td>JOE HENDERSON</td>
<td>So Near, So Far (Verve/PolyGram)</td>
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<tr>
<td>SPIKE ROBINSON</td>
<td>Reminiscin (Capri)</td>
<td></td>
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<tr>
<td>DANIOLO PEREZ</td>
<td>(Novus/RCA)</td>
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**Record to Watch**

- **ERIC LEEDS**
  - Things Left Unsaid (Paisley Park/Warner Bros.)

### Alternative Most Added

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<th>Song</th>
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<tr>
<td>STEVE LAURY</td>
<td>Keepin' The Faith (Denon)</td>
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**Record to Watch**

- **4 Non Blondes**
  - "What's Up?" (Interscope/Atlantic)

### Album Most Added

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<th>Artist</th>
<th>Song</th>
<th>Label</th>
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<tbody>
<tr>
<td>LENNY KRAVITZ</td>
<td>&quot;Are You Gonna Go My Way&quot; (Virgin)</td>
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<tr>
<td>ERIC CLAPTON</td>
<td>&quot;Running On Faith&quot; (Reprise)</td>
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<tr>
<td>PETER GABRIEL</td>
<td>&quot;Kiss The Frog&quot; (Geffen)</td>
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**Record to Watch**

- **Hammerbox**
  - "Hole" (A&M)

### Country Most Added

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<tr>
<td>JOHN MICHAEL MONTGOMERY</td>
<td>I Love The Way You Love Me</td>
<td>(Atlantic)</td>
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<tr>
<td>DWIGHT YOAKAM</td>
<td>Ain't That Lonely Yet (Reprise)</td>
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<tr>
<td>RICKY VAN SHELTON</td>
<td>Just As I Am (Columbia)</td>
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**Record to Watch**

- **Joe Diffie**
  - Honky Tonk Attitude (Epic)

### Adult Alternative

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<tbody>
<tr>
<td>SPECIAL EFX</td>
<td>Play (JVC)</td>
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<tr>
<td>LEE RITENOUR</td>
<td>Wes Bound (GRP)</td>
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<tr>
<td>ROBERTO PERERA</td>
<td>Dreams &amp; Desires (Heads Up)</td>
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**Record to Watch**

- **Oystein Sevag**
  - Link (Windham Hill)

### Masters of Reality

- **She Got Me** (Chrysalis/ERG)
Disastrous Week Showcases Radio's Strength

NEW YORK
During the first of two spectacular incidents that occurred last week, the as-yet-unsolved bombing of the World Trade Center in New York City that left five people dead and more than 1,000 injured, radio brought the world right to the center of the action. News stations called offices where people were trapped, announcers gave instructions on how to cope with the situation, and firefighters gave their on-the-spot impressions of the disaster.

"After fifty-six minutes we reopened," said Hot 97.7PD Joel Salkowitz. "We spoke to a woman on the phone, 911 was on, and she gave instructions on how to get out," said Bob Bucci, midday personality, Laura Francis, the self-styled Jesus Christ has called the station on numerous occasions. "Last week my midday personality, Laura Francis, had me listen to this guy who called her up and played guitar. I thought, 'he's really good.' "

According to KWTX PD Dave Christopher, the self-styled Jesus Christ has called the station on numerous occasions. "Last week my midday personality, Laura Francis, had me listen to this guy who called her up and played guitar. I thought, 'he's really good.' "

President Clinton’s plan to raise $4.1 billion over the next four years by selling the airwaves to broadcasters, satellite operators and private users (also known as spectrum auction) has been greeted with skepticism by some radio executives and brokers who see the move as a step backward in radio’s rebound.

"Radio is already leveraged to the hilt. The effect of more borrowing to purchase frequencies would be devastating." Pyramid Broadcasting CEO Rich Balsbaugh was incensed by the idea. "Everything this guy (Clinton) does makes me believe Hillary should be president," he said. "Radio is rebounding and he wants to put it in a tailspin. I can’t imagine who would advise him to do that. The radio industry has worked hard to rebound and it seems like every time there’s a light someone comes along to tackle us."

MidContinent president Dave Martin phoned from Washington, D.C. where he’s closely following the progress of spectrum auction, and is holding dialogues with congressmen and senators. Martin’s opinion differs from Stevens’ and Balsbaugh’s. "Spectrum auction is being pressured by Vice President Gore’s aide Roy Neal. A vote happened today, the results of which aren’t in.

"We need money," he said of the budget deficit. "Let’s face it - this problem is not going to go away. The big thing is we need to exempt broadcasters from spectrum auctions. Sell all the ‘garage door space you want, but exclude broadcasters. The question here is not if spectrum auction is going to happen, it’s when."

"We spoke to a woman on the thirty-first floor who didn’t know how to get out," said Bob Bucci, news director at WABC. "We spoke to the firefighter who opened up the elevator and found ten people unconscious, and we gave out numbers for people to call so they could go on the air."

"People called us from inside the building and we put them on the air," said Terry Raskyn, managing editor at WCBS/AM. "We got one thousand calls during the afternoon, each asking for instructions."

For the most part, music stations stuck with their regularly-scheduled programming, but with stepped-up news reports. "Our afternoon personality Jeff Thomas lives across the street from the World Trade Center," said Hot 97.7PD Joel Salkowitz. "He called in right away with a report, and we continued to break into our programming all afternoon."

Adult Alternative station CD101 and Country outlet WYNY have transmitters on top of the towers and were thrown off the air. "After fifty-six minutes we resumed our regular programming," said CD101 program director Shirley Maldonado. "We came back on with more news and live traffic reports."

The World Trade Center will closed at least a week. Maldonado told The Gavin Report that New York Governor Mario Cuomo has an office in the building, and he said he plans to be working there next week.

"We’ll see," she said of the plan. WACO, TEXAS David Koresh, the 33-year-old leader of a religious cult whose compound just outside of Waco, Texas was raided beginning Sunday, was a familiar character to Waco disc jockeys.

According to KWTX PD Dave Christopher, the self-styled Jesus Christ has called the station on numerous occasions. "Last week my midday personality, Laura Francis, had me listen to this guy who called her up and played guitar. I thought, ‘he’s really good.’ "

During the siege, which as of presstime is still going on, KWTX received a call from a person within the compound to apprise them of the situation inside. He indicated, that there are enough firearms within the compound to make an ugly situation grisly.

The Gavin Report March 5, 1993
40 TOP TENS & 13 MILLION PLUS SALES IN JUST 3 YEARS

THANKS RADIO, WE COULDN'T HAVE DONE IT WITHOUT YOU.

OUR COUNTRY'S GOLD & PLATINUM STANDARD

ALAN JACKSON:
Here In The Real World
DOUBLE PLATINUM
Don't Rock The Jukebox
DOUBLE PLATINUM
A Lot About Livin'
(And A Little 'Bout Love)
PLATINUM PLUS
Combined Album Sales Over 5 Million

DIAMOND RIO:
Diamond Rio
PLATINUM
Close To The Edge
GOLD

BROOKS & DUNN:
Brand New Man
TRIPLE PLATINUM
Hard Workin' Man
ALREADY PLATINUM

PAM TILLIS:
Put Yourself In My Place
GOLD PLUS
Homeward Looking Angel
GOLD

STEVE WARINER:
I Am Ready
NEAR-GOLD

ARISTA. ARTISTRY AND EXCELLENCE.

© 1993 Arista Records, Inc., a Bertelsmann Music Group Company
PolyGram Boasts Big Gains in '92

PolyGram posted its eighth straight year of growth in 1992, with CD sales surging by 13%. This comes despite an 11% drop in cassette sales and a whopping 60% drop in vinyl sales.

Success of the conglomerate was helped along by its record divisions where Billy Ray Cyrus, whose Mercury debut Some Gave All sold over 7 million copies worldwide. Other artists who helped buoy the corporation were Lionel Richie (Motown), Def Leppard and Bon Jovi. One of the few places where sales weren’t especially strong was the classical division, which didn’t match the success it enjoyed in 1991.

“During 1992 we made significant progress with the implementation of our strategy for future growth,” said Alain Levy, PolyGram’s president and chief executive officer. “Given the substantial investments we made in music, manufacturing and filmed entertainment during the continued recession, last year’s performance is particularly credible.”

Big Gains in '92

PolyGram Boasts

Chernoff Becomes Sports 'FAN

Veteran album radio programmer Mark Chernoff, PD at WXRK/FM-New York pulled off a big surprise this week when he decided to take the programming helm at XRK’s sister AM station, all-sports WFAN. Chernoff has been working for parent company Infinity since 1989, first at WJFK-Washington and then New York.

“I love working for Infinity,” said Chernoff, who no longer has to take on-air barbs from Howard Stern. “I had a great time at K-Rock over the past four years. As far as my new position is concerned, I love sports and look forward to the challenge and excitement it has to offer.”

Chernoff replaces Mark Mason.

TWO-STEPPING AT RCA NASHVILLE

Appropriate timing are the operative words at RCA Records, as it makes staff announcements during the Country Radio Seminar.

On the A&R side, Nashville producer Garth Fundis joins the label as Vice President of A&R. A Nashville resident since 1971, this is Fundis’ first position at a label. He’s known for his work with Don Williams, the late Keith Whitley, Trisha Yearwood and Collin Raye.

“The addition of Garth Fundis to the staff at RCA/Nashville solidifies the musical, professional and personal profile of this company said RCA Records label head Thom Schuyler. “It is very meaningful to me and this entire staff at RCA that Garth has accepted this opportunity to be an integral part of this great family.”

Mike Wilson has been named Director/Field Promotion. He was RCA’s Regional Promotion Manager. In addition, Ginger McFadden has been upped to Southwest Regional Promotion Manager and Scott Hoffman moves into McFadden’s former slot of Gavin Secondary Promotion Representative. McFadden has been with the label for seven years and Scott, most recently in Administration/Services, has been with the label for two.

The winner of the R. Kelly “Dedicated” promotion from Jive Records is Steve Wall from KKKX in Bakersfield, CA.

Congratulations, Steve from your friends at Jive and the Gavin Report.

CD JEWEL BOX: SHRINKING PAINS

The ball is over and midnight is approaching for CD longboxes which will turn into jewel-boxes on April 1. Excess packaging is being trimmed away from CDs in an attempt to be environmentally conscious and save on shipping and storage costs. The retail transition from longbox to jewel will be far from an overnight one, as confusion has merchandisers scrambling to adapt to the format change.

A majority of accounts will use long plastic keepers before completely converting to the jewel box. These include Wherehouse Entertainment, Camelot Music, and the Musicland Group. Accounts focusing on jewel-box-only packaging include Tower Records, Streetside Records, and Strawberries Inc. Eventually, all would prefer to merchandise CDs live without longboxes or keepers.

Security is becoming a major concern for stores in the transition. Source tagging involves an electronic article surveillance (EAS) tag placed on product by manufacturers, and NARM has not set an industry standard for tagging. Matt Brown, of Tower Records in Dublin, CA., said that “our security staff is increasingly busy stopping shoplifters and theft is on the rise.”

According to Brown, the conversion is gradual and confusing. “Around 80% of our shipments are in longboxes and at the moment we’re ripping off the cardboard covering. No uniform way was discussed to do it, and we’re not certain we’ll have jewel-boxes exclusively by the April 1 deadline.”

DAVID BERAN
Got a lot of people living out in the street
And people going hungry without
nothing to eat
And in this land of plenty this shouldn’t
be going on
We’ve got enough for everybody
We’re just gonna have to pass it along

CHARLIE DANIELS

AMERICA,
I BELIEVE IN YOU

EARLY BELIEVERS

WNCQ WRKZ WYNY WMMK
WJAT WKD WSC WPCM
KHOZ KQUS KWH WFR
WYQ KJAM KLQL KMHL
KQD KSJB WCDK KCD
KVDB WAOW WATZ WAXX
WLJE WONW WXXQ KF
KTEX KGCH KIML KLYQ
KSNI KFLS KICE KZUS

and many more!
Loads of talk floating around about the fate of Eagle 106 (WGEZ)-Philadelphia. Programming is down to the bare bones—Mark Driscoll and Patty Steele’s liners are off. The buzz has the station going “Male A/C,” or “Rock A/C.” Does Bill Betts, PD of Album Station KBPI-Denver figure into the equation?...Nothing final on the Shamrock/Malrite deal... Arbitron will be testing on-air announcements in Atlanta this spring, in an attempt to raise response rates...Last year’s Gavin Award winner (Major Market APD/MD) Kevin McCabe is leaving Hot 97 (WQHT)-New York to become Associate Director of Charts/Radio at Billboard. We want that plaque prominently displayed in your new office, Kevin!...Lyndon Abell is out at WENZ-Cleveland, even though his 18-34 numbers were up. Lyndon’s APD, Rick Michaels, has been upped to PD and Eric Murphy is APD/MD. The station’s format is still in place...Following Brian Thomas’ departure from Variety 101 (WVRI)-Orlando, national personality J.J. Ryan and late nighter Steve Meade were let go. They can be reached at (407) 495-8989 and (407) 365-4565 respectively. Thomas is now PD at Q-105 (WRBQ)-Tampa...Howard Stern has added Boston to his mas...Steve Moore has been named Manager of Communications to the Marketing Department of ABC Radio Networks. New address for KLTT-Fargo, ND is 2501-13th Avenue, SW Suite 201, Fargo 58103...Beth Gaston’s the new MD at WUVA-Charlottesville, VA...

**ROTATIONS**

**Kenny Buttice** has left Gasoline Alley to join Maverick as VP/Promotion...Roger Smith’s position as National Top 40 Director for eastwest records america has been eliminated. He can be contacted at (310) 474-1675...Former Giant honcho Charlie Minor is starting his own marketing/promotion/consulting firm and he’ll be working with Jeff McClusky & Associates...Columbia has finally named a replacement for Kevin Knee as Northern California rep. Sandy Thompson, the label’s Denver rep is in the process of relocating and will start in three weeks...John Uppendahl has launched his own public relations and marketing company called, appropriately, Uppendahl Entertainment. His initial client roster is pretty impressive: Boyz II Men, Shanice and Bobby Ross Avila. The address is 8489 West Third St., Los Angeles 90048. Phone (213) 653-4474 and fax (213) 653-4476...At RCA, Linda Moore has been appointed Director, Black Music Publicity. She was an account executive with the Terrie Williams Agency...Futurist Records has signed its first artist, the Williams Agency...Futurist Records has signed its first artist, the Williams Agency...Futurist Records has signed its first artist, the Williams Agency...Futurist Records has signed its first artist, the Williams Agency...

**Bill Pfordresher has joined Zoo Entertainment as National Director, CHR Promotion.**

**Kenny Ortiz has been appointed Vice President, A&R, Black Musical R&L Records.**

**BIRTHDAYS**

**Compiled by Diane Rufer**

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

- David Dalton, The Gavin Report 3/7
- Stan Pierce, KRLT-So. Lake Tahoe, CA 3/7
- Tom Gregory, KBAU/FM-Golden Meadow, LA 3/7
- Peter Wolf 3/7
- Scott Burton, WRCK-Utica, NY 3/8
- Chantay Taylor, Imago Records 3/8
- David Beran Sr. 3/8
- Randy Meisner, Mickey Dolenz 3/8
- Carole Bayer Sager 3/9
- Jeffrey Osborne, Jimmie Fadden (Nitty Gritty Dirt Band) 3/9
- Doug Hayden, WHFX-Brunswick, GA 3/10
- David Perl, A&M Records 3/10
- Deborah Zimmerman 3/10
- Ed Rufer 3/10
- Burt Bacharach, Neneh Cherry, Jasmine Guy 3/10
- Vinnie Brown, WRK/FM-New York, NY 3/11
- Drew Ha, Nervous Records 3/11
- Stacy Earl 3/11
- Sheila Chlanda, Tucu & Associates 3/12
- Clint Gaige, WCVA-Culpeper, VA 3/12
- Jim Mickelson, KKAT-Salt Lake City, UT 3/12
- Al Jarreau, James Taylor, Graham Coxon (Blur) 3/12
- Jan Teifeld, MCA Records 3/13
- Kerwin Kitzman, WHSB-Alpena, MI 3/13
- Ron Atkins, KMJQ-Houston, TX 3/13
- Mike Casey, WCAY/FM-Brockton, MA 3/13
- Steve Chizimas, WGMT-Burke Mtn, VT 3/13
- Neal Sharpe, WJET-Erie, PA 3/13
- Adam Clayton (U2), Neil Sedaka, J.R. Sayles (Joe Public) 3/13

**BIRTHS**

Our **CONGRATULATIONS** to LAURIE DeYOUNG, Air Talent at WPOC-Baltimore, MD and her husband, ED, on the birth of their daughter, PARRIS CHAPIN. Born February 27.

**CONGRATULATIONS TO CHRIS GILBRETH**, General Manager/Air Talent at KHSS-Walla Walla, WA, and his wife, DEBRA, on the birth of their son, SEAN MICHAEL. Born February 23 at 8:22 a.m.

**CONGRATULATIONS TO ANDREW REED**, Music Director of KUCV-Vacaville, CA and his wife, JOANIE, on the birth of their first child, daughter, OLIVIA MILLIE. Born February 19 at 10:59 a.m.

**CONGRATULATIONS TO JOE MCEWEN, VP of A&R for Sire Records, and his wife, MARY ELLEN CATANEO, VP of Publicity for Columbia Records, on the birth of their son, CHRISTOPHER JOSEPH.** Born February 11, weighing 10 lbs., 7 oz.
AT A TIME WHEN BALLADS ARE EVERYWHERE, REAL REACTION IS RIGHT HERE:

"I'll Never Get Over You (Getting Over Me)"

Their powerful new single is reacting everywhere it's played:

MIKE EDWARDS, PD-WKSE "Surprisingly very early calls. Shows early tremendous potential 18-24 females in particular."

STEVE SMITH, PD-KKFR "This romantic ballad has teen appeal with immediate single sales."

CRUZE, PD-WKBQ "A monster female record, getting great requests at WKBQ."

HAWK HARRISON, MD-PWRPIG "Huge female appeal that is doing well in the middays... I will give it two thumbs up!"

BILLY SANTIAGO, PD-KBFM "An across-the-board, all-demo, female record. Exploding in sales and requests."

From the album of their career, EXPOSE.

We don't say it's real...unless it is.
THE GRAMMY EFFECT:
How Does The Awards Impact Relate To Radio?

There was a time when the battle to turn that Grammy nomination into one of those cute little gramophones took place on radio. But in the same way that lobbying for Oscars now takes place mostly on TV, the battleground for achieving Grammy status has spread to other media.

doesn’t necessarily affect KIIS’ programming because, usually, winning songs have already had a good run on the station.”

On the other hand, KMEL-San Francisco program director Keith Naftaly said that renewed sales affects his programming. “Grammy Awards definitely generate sales, and since KMEL is very retail active, they influence us in that way. They also give more credibility to artists, like Jon Secada, with polarized appeal.”

Naftaly also said a Grammy can add life to a record or artist that’s begun to sag, and give shine to a tarnished image. “A ‘Best New Artist’ award for Arrested Development helps burnt-out recurrents become more fresh sounding and the Grammy Legend Award to Michael Jackson is helping continue his transformation into a more positive light.”

While renewed sales make radio take a new look at an artist, it brings the smell of money to record companies. Taking home six Grammys has made Eric Clapton the hero of the Reprise sales department, an honor he shares with labelmate k.d. lang, who has turned her one win into multiple dollars.

“It’s wonderful!” said Lou Dennis, Sr. VP/Director of Sales for Warner/Reprise, of the label’s windfall. “As happened with Christopher Cross and the Doobie Brothers, the ensuing publicity is as important as the Grammy.”

Obviously so. The Grammys outlets. This puts the album close to 5 million in sales. That figure will be boosted by the release of “Running On Faith,” a radio-only single that will further spur sales of Unplugged.

Lang’s retail success is just as impressive. “As a result of her appearance and winning the Best Pop Vocal Performance,” said Dennis, “lang went from 71 to 18 at the Florida-based Specs and from 87 to 25 at National Record Mart. The same thing happened when she appeared at the Brits

That less reliant attitude cuts both ways, for hard-headed radio programmers are now much more likely to take notice of how hot an artist is this week, this day even, than be influenced by accolades for past achievements - even if an album is still riding high on the sales chart.

“Grammy Awards really impact sales,” said KIIS-Los Angeles MD Brian Bridgman. “Clapton’s Unplugged was number ten and is number two (behind Bodyguard) in this week’s retail report. That sales, and since KMEL is very retail active, they influence us in that way. They also give more credibility to artists, like Jon Secada, with polarized appeal.”

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Obviously so. The Grammys

As Naftaly mentioned, Michael Jackson, until recently the hit of the tabloids, is once again a media darling after his prime time appearance with Oprah Winfrey and his recognition as a legend. As a result of the two appearances, Dangerous, criticized for not having lived up to sales expectations, started sprinting out of record outlets.

"Sales were frenzied starting the week before Oprah, and continued for the two weeks leading up to the Grammys," said Sony VP, Sales, Jim Scully. “Over the weekend (after the Grammys) sales snowballed further, and

Anthony Kiedas of the Red Hot Chili Peppers (far left) congratulates Eric Clapton (far right) as Warner Bros. President Lenny Waronker and Board Chairman Mo Ostin (smiling) look on.

Grammy winner Producers/LaFace President Antonio “L.A.” Reid; Atlantic Records Co-Chairman and NARAS Trustee Award winner Ahmet Ertegun; Arista President Clive Davis.
The Gavin Report welcomes letters.

March 5, 1993/ The Gavin Report

**LETTERS**

In the recent "Straight Talk" article in Gavin (February 12) regarding independent promotion it is suggested that CHR indices have contracts with radio stations that give them exclusive rights over a station's playlist. At this time we would like to make it clear that Jeff McClusky & Associates does not have one such contract with any radio station they deal with. Our goal in the Country format is to be "proactive," providing radio with additional tools and information about records, promotional ideas to Promotion Directors, Program Directors, and Music Directors weekly. Sponsored conference calls, hosted by key programmers with other programmers, seems to be a very effective tool for everyone involved.

Topics range from programming, philosophies, promotions and air talent to record research and current playlists. These are two of the services that we are providing for radio.

We have no plans to introduce what was called in the article "CHR-style indie promotion" to Country radio. We are committed to the purpose of breaking artists and developing positive relationships with radio stations.

Ed Mascione, Sr. Vice President/Promotion
Bobby Young, Vice President/Promotion
Jeff McClusky & Associates/Nashville

"I really had a good time this year and I actually learned something. You and your staff continue to put on the best seminar-informative, enlightening, flowing and the brain synapses were excellent.

Jessica Perry
San Diego, California

...I learned a great deal at the Country session on Saturday morning and I had a lot of fun at the banquet on Saturday night.

Lee Mergner
JazzTimes Magazine

"...I really enjoyed the panels and the overall program. I was very impressed with the organization and logistics...the supporting materials, including the directory, tickets and daily updates were excellent.

Nancy Newcomer
KMGG
Santa Barbara, California

Another outstanding Gavin this year! Highlights for Me Being on the Jazz Jukebox Jury, Jeff Beal, Joshua Redman and of course Wynton...

Brad Stone
KSJS
San Jose, California

Thank you once again for inviting me to participate in the Top 40 Breakfast...It was enjoyable and inspiring, and as always I appreciate the opportunity to help further communications, understanding and growth among my peers in radio, friends in records and folks in related fields who help us all improve and prosper. I brought home some great food for thought from those I spoke with.

Suren Wrostok
KRBE
Houston, Texas

It was the best convention I've ever attended. The sessions were meaningful and thought-provoking...I think all of us walked away from there feeling very good.

Dennis Constantine
KBCO
Boulder, Colorado

...Thanks for giving me the opportunity to suggest, develop and maintain a panel at the Gavin Seminar...and thanks for being the best outlet and most supportive place for this format [Jazz/AA] to evolve. You truly are a class act.

Toni Schonel
KIFM
San Diego, California

The seminars were very informative, the cocktail party awesome and the banquet was a thrilling experience. The artists that performed did an excellent job too.

Mark A. Reid
KQKY
 Kearney, Nebraska

...it was my first Gavin (seminar) and I really enjoyed it!

Lori Dax
Arista Nashville

The Gavin Report welcomes letters.

Write to: Letters, the Gavin Report, 140 2nd St., San Francisco, CA 94105
the GAVIN REPORT

MOST ADDED

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<td>NENEH CHERRY</td>
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<td>JOEY LAWRENCE</td>
<td>(36)</td>
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<td>DEPECHE MODE</td>
<td>(36)</td>
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<td>BOY GEORGE</td>
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EN VOGUE (48) (eastwest)
NENEH CHERRY (46) (Virgin)
JOEY LAWRENCE (36) (Impact/MCA)
DEPECHE MODE (36) (Sire/Reprise)
BOY GEORGE (33) (SBK/ERG)

CERTIFIED

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<td>JOEY LAWRENCE</td>
<td>Nothin' My Love Can't Fix</td>
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TOP TIP

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<td>The Crying Game</td>
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Nothing more top of mind than the movie that is getting a big boost thanks to this amazing Pet Shop Boys' production.

RECORD TO WATCH

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<td>BELLY</td>
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This #1 Alternative track is poised to hit Top 40's hot button.

TOP 40

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<td>POORBOYS</td>
<td>Guilty (Hollywood)</td>
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WHEN I DO WRONG
I DO IT SO RIGHT

THE NEW SINGLE
FROM HER ALBUM
PINK MISCHIEF

JEANNETTE KATT

BAD GIRL. GOOD RADIO.

PRODUCED, ENGINEERED AND MIXED BY BRIAN MALOUF.
CO-PRODUCED BY MATT WINEGAR

MANAGEMENT: FRANK DILEO

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### UP & COMING

Reports Add: 4 To COMING

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

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<td>RIVERSIDE - Waterfall (Sire/Warner Bros.)</td>
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<td>NOEL - Hearts On Fire (Mercury)</td>
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INSIDE TOP 40

By Dave Sholin

In a final recap of Gavin Seminar '93, the focus turns to music. During both the "Top 40 Small/Medium Market" and "Music Director 101" discussions, appeals went out to labels for greater attention in the area of artist development.

Most vocal on the issue was Michael Newman, from KDON Monterey/Salinas, CA, winner of Medium Market PD and Station Of The Year honors. Michael asserts that the format has been hurt by so-called "one hit wonders," who offer little in the way of star power.

"The public, especially adults, don't want a bunch of name talent they can't relate to. They want to hear artists they know, have heard about and have seen on television."

EMRG's recent media campaign for Jon Secada is, in his opinion, a brilliant example of how to build name recognition and it's something he'd like to see more companies do in the future. Newman stresses the difficulty of maintaining a sense of "show biz, glamour, Hollywood," when playing a steady succession of recognizable talent.

As to the claim that Top 40 is song-driven, he agrees but qualifies that by saying, "The public, especially adults, don't want a bunch of name talent they can't relate to. They want to hear artists they know, have heard about and have seen on television."

EMRG's recent media campaign for Jon Secada is, in his opinion, a brilliant example of how to build name recognition and it's something he'd like to see more companies do in the future. Newman stresses the difficulty of maintaining a sense of "show biz, glamour, Hollywood," when playing a steady succession of recognizable talent.

Adding to the problem is oldies overkill namely, "too many remakes. Think about it," he says, "it's possible to have an entire set of old hits redone by contemporary artists." Citing performers such as Wendy Moten and Dina Carroll, who were showcased at the Seminar, Michael is optimistic that things are turning around and feels companies no longer want to just "throw out a single to see if it sticks," but are looking to build a solid roster of talent for the long term.

Meanwhile at the "Music Director 101" session, the consensus was that it's time to do away with limiting terms that categorize music and radio stations. Dana Lunden, MD at WTCI/FM Hartford, CT and winner of this year's Large Market APD/MD Award, stated it clearly, "We are a contemporary music station"—placing the emphasis on the word contemporary.

Like they did later on at the "Urban/Top 40 Crossover" meeting, things got heated when the subject turned to needless lines drawn between what defines Urban or Crossover. WPIC Washington, D.C. MD Albie D., another award winner as Top 40 Major Market APD/MD Of The Year, said he runs out of patience when he's told certain promotions or new releases that he asks for require approval from the Urban department. Albie placed the blame on labels for causing the growing polarization between black and white.

Applause accompanied his comment on the common misconception that white people don't like black music. Breaking down walls, promoting understanding and as Dana Lunden put it, "getting away from the black/white thing." is a positive goal requiring total cooperation and commitment.

"We'll wait 'til next year for a progress report."

Chart momentum spurred by strong request action, thanks to his solid teen fan base, is giving JOEY LAWRENCE plenty of early steam. He enters the top thirty at XL93, WXTQ, TOWER 98, WMME/FM, FUN 107, KKFR, WKBQ, HOT 97.7, KZMG, KPXK, KYKX, WIZM/FM, KLYV, BOSS 97, etc.


"FAITH NO MORE's "Easy" is generating excellent response—pulling top five phones," according to Terry Hailey at WWKF Union City, TN, where it climbs 23-17, WPST Trenton, NJ is first to chart it Top Ten 13-10 and strong gains at KTMT 36-27, WAAL 26-21, WYAV FM 32-26, WYKS 39-31, WKQX 29-23, 93QID 35-28, ZFUN 36-24 and Y95 25-20. ADDs include: KISM, KDOG, KGGG, WKLY, WNSL, B94.7, WNFI, KROC, KJLS, KPKY, etc.

No other movie is getting as much press or creating as much talk as the Academy Award nominee for "Best Picture"—"The Crying Game." Wayne Coy takes the BOY GEORGE title track, Top Ten at WNVZ Norfolk, VA 13-10. Top fifteen at 104 KRBE Houston (28 plays) and B94.7 Redding, CA 22-14 "number two requests" with 36 plays. ADDed at: Z100, WPLJ, Q106, WCCU, KCOI/FM, KZKX, KPSI, KRBL, WAVT, WXMK, etc.

SILK's "Freak Me" boasts a 50% HIT FACTOR.

"It's not often that a song stays at #1 for seven weeks! BIG MOUNTAIN's "Touch My Light" has done that at Q96 Imperial Valley, CA and PD Tony Dee reports, "mass audience appeal and our upper demos are just getting into it." Bruce St. James at KYKX Tucson confirms that it gets calls "every time it's played. Stands out on the air," gaining 28-24. Excellent growth at ISLE 9517-10, WCLI 28-23, B95 14-12, KRBL 29-17 and WIQQ 28-24.

Twenty-seven plays makes Alternative smash BELLY #1 at 99X Atlanta. Charted at THE END Cleveland 22-19 and THE MAX Colorado Springs debuts "Feed The Tree" at #26, plus 12 ADDs. Marking its third consecutive week at #1 on the Alternative chart, this is definitely one to keep track of.


Francisco's KMEL takes it Top Ten 12-7 and PD Keith Naftaly not only feels it's headed to #1 but, "the group will be a future core artist for the format." Hot at BOSS 97 27-17, KKFR 9-8, HOT 97.7 31-20, FM102 18-14, WSPK 39-29, POWER 106 13-10, KLU 22-13, KCAQ 25-20, KHTN 23-16, etc.

John Hampton, PD at KSTN Stockton, CA, says SWV's "I'm So Into You," has caught fire, moving 27-16 "top five requests—95% female 12-plus and strong retail reports." San
CHARLES & EDDIE ARE BRINGING DOWN THE HOUSE

CHARLES & EDDIE ARE BRINGING DOWN THE HOUSE

CHARLES & EDDIE ARE BRINGING DOWN THE HOUSE

THE UNFORGETTABLE FOLLOW-UP TO THEIR SMASH DEBUT SINGLE "WOULD I LIE TO YOU?"

WOULD I LIE TO YOU?

TOP 10 U.S. SINGLE
#1 SINGLE IN 10 COUNTRIES
1.6 MILLION SINGLES SOLD WORLDWIDE

SOU'LD OUT ON CAPITOL COMPACT DISCS AND CASSETTES

Produced by Josh Deutsch. Management: Hit & Run America/

DUOPHONIC

Over 750,000 Albums Sold Worldwide

"...ONE OF THE MOST IMPORTANT SOUL DISCOVERIES OF THE DECADE."

-NME

"CHARLES & EDDIE CREATE...PARADISE!"

- ENTERTAINMENT WEEKLY

"...THIS IS HEAVENLY STUFF."

- BILLBOARD

"...TWO SERIOUS CONTENDERS (NOT PRETENDERS) TO A MIGHTY, MIGHTY THRONE."

- PEOPLE
### MOST ADDED

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<td>ICE CUBE - It Was A Good Day (Priority)</td>
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<td>HEAVY D &amp; THE BOYZ - Who's The Man? (Uptown/MCA)</td>
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<td>KAM - Peace Treaty/Y'all Don't Hear... (Street Knowledge/eastwest)</td>
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<td>$13</td>
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<td>ONYX - Throw Ya Gunz (RAL/Def Jam/Chaos)</td>
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<td>$14</td>
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<td>Kool G RAP &amp; DJ POLO - Ill Street Blues (Cold Chillin')</td>
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<td>APACHE - Gangsta B!#ch (Tommy Boy)</td>
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<td>GANG STARR - Gotta Get Over (Remix)/Flip The Script (Chrysalis/ERG)</td>
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<td>17</td>
<td>MASTA ACE - Jeep Ass Niguh (Delicious Vinyl/Atlantic)</td>
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<td>DA KING AND I - Flip The Script (Rowdy)</td>
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<td>PARIS - The Days Of Old (Scarface)</td>
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<td>GRAND PUBA - Check It Out (Elektra)</td>
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<td>21</td>
<td>PRIME MINISTER PETE NICE &amp; DADDY RICH - Rap... (Def Jam/Columbia)</td>
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<td>2 PAC - Hollar If Ya Hear Me (Interscope/Atlantic)</td>
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<td>23</td>
<td>PHARCYDE - Ya Mama, Return, Soul Flower (Delicious Vinyl/Atlantic)</td>
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<td>POSITIVE K - I Got A Man (Island/PLG)</td>
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<td>FUNKDOOBIEST - Bow Wow Wow (Immortal)</td>
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<td>COMMON SENSE - Breaker 1/9 (Relativity)</td>
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<td>YOUNG BLACK TEENAGERS - Tap The Bottle (S.O.U.L./MCA)</td>
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<td>$28</td>
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<td>ALI DEE - Who's Da Flava (EMI/ERG)</td>
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<td>ROUGH HOUSE SURVIVORS - Check Da Back Pack, Dig It (Relativity)</td>
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<td>C.E.B. - Get The Point (Ruffhouse/Columbia)</td>
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<td>$31</td>
<td>31</td>
<td>KURIOS - Walk Like A Duck (Rapphoh/Columbia)</td>
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<td>$32</td>
<td>32</td>
<td>GREGORY D - Make The Beat Funky (RCA)</td>
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<td>33</td>
<td>CHUBB ROCK - Yabadabadoo (Select/Elektra)</td>
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<td>$34</td>
<td>34</td>
<td>KING TEE - Got It Bad Yo (Capitol Street)</td>
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<tr>
<td>$35</td>
<td>35</td>
<td>EAZY E - Neighborhood Sniper, Only If You Want It (Priority)</td>
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<td>$36</td>
<td>36</td>
<td>PETE ROCK &amp; C.L. SMOOTH - Lots Of Lovin/It's Not A Game (Elektra)</td>
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<tr>
<td>$37</td>
<td>37</td>
<td>WU-TANG CLAN - Protect Ya Neck (Wu-Tang)</td>
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<tr>
<td>$38</td>
<td>38</td>
<td>DOUBLE XX POSSE - Not Gonna Be Able To Do It (Big Beat)</td>
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<td>$39</td>
<td>39</td>
<td>TIM DOG - I Get Wrecked (Ruffhouse/Columbia)</td>
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<tr>
<td>$40</td>
<td>40</td>
<td>COMPTON'S MOST WANTED - Def Wish II (Epic)</td>
</tr>
</tbody>
</table>

### RADIO RAP

**Record to Watch**

- Boss Deeper (DJ West/Columbia)
- Boss gets a lot more radio support this second time around including KCPR-San Luis Obispo, CA and WNYU-New York, NY.

Editor: Kelly Woo
RA = Retail Singles Action

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**Chartbound**

*Debuts in Chartbound*

ARRESTED DEVELOPMENT - Mr. Wendal (Chrysalis/ERG)
BROKIN ENGLISH KLIK - Hardcore Beats (Wild Pitch/ERG)
*WRECKXX-N-EFFECT - Wreckxx Shop (MCA)
*FLAVOR UNIT MCS - Roll Wit The Flava (Flavor Unit)
*JAMES BROWN - Can't Get Any Harder (Scotti Bros.)

Dropped: #33 Showbiz & AG, #35 Brand Nubian (Punks), #36 Yall So Stupid, #38 Da Lench Mob, #40 Freestyle Fellowship.
March 5, 1993/the GAVIN REPORT

**NEW HIP HOP RELEASES by Kelly Woo**

**YAGGFU FRONT - Lookin' For A Contract (Mercury)**
If you're wondering where their name comes from, don't ask me 'cause I don't have a clue. What I do know is the members of Yaggfu Front are jazz-trained musicians and the live instruments used on the album include the use of electronic keyboards, trumpet, flugelhorn and stand-up bass. The first single is about the trials and tribulations of the band's attempt to get a record deal. Mixshow DJs may find the fat bassline on the B-side, "Sally Got A..." more suitable. Both are definitely worthy of your pickin'. Give K-WOO at (212) 691-8805. K-WOO

**ART OF ORIGIN - Unration-AL (Ill Labels/Def American)**
The men in purple and black are back with their second single, and this one hits you in the grill like a ten-pound sledgehammer. Paying dues since the mid-eighties, Chino and Kenny made their mark on the Hip-hop map with their debut single "No Slow Rollin'" back in September of '92. "Unration-AL" should well be on mixshows with its in-face kick & snare drum and merciless lyrical flow. The production is tight, and not one but two radio edits are available for your pickin'. Don't sleep or you might slip. Give Dan "Can I get a step stool?" Charmaz or "Q" a call at (818) 973-4545. K-WOO

**FLAVOR UNIT MC's - Roll Wit Tha Flava (Flavor Unit/Epic)**
It started out as the Flavor Unit Posse, then Flavor Unit Management and now it's Flavor Unit Records. With the birth of this new division, members of the Flavor Unit "Clubhouse" got together on this track to wreck shop. In order of appearance is Treach, Chip Fu, Freddie Foxxx, Queen Latifah, Heavy D, D-Nice and Dres—need I say more? According to D-Nice, who produced the track, none of the MC’s knew what the others were doing lyrically. "The idea was for everybody to do what they do—display their distinctive flavor...everyone just dropped what they felt should be on the track." Hats off to the Queen (or is it CEO) for the new label. Give G-Man a call at (201) 333-4883. K-WOO

**GETO BOYS - Crooked Officer (Rap-A-Lot/Priority)**
In the light of the Rodney King "re-trial," the Geto Boys have appropriately released the first single off their forthcoming album, "Til Death Do Us Part." Returning from solo projects are Bushwick Bill and Scarface, but not returning is Willie D, who has decided to remain solo. In his place is Big Mike of The Convicts who has appeared on the single, "The Unseen" from the "Uncut Dope" album. The new trio has taken on the task of addressing officers of the law who abuse their power. The powerful message and good production should garner some serious attention. A radio edit is provided, the Club Remix may be worth the editing time. Contact Matt Lipper at (212) 691-8805. K-WOO

**KENNY DOPE PRESENTS THE MAD RACKET - Donnadda (Big Beat/Atlantic)**
Break beat records come and go but the ones that are constantly sought after always seen to have Kenny "Dope" Gonzalez's name on them. Here is yet another one of his projects and this one has caught the attention of more than a few mixshow DJs. Unlike other break beat records, this one has been getting out right anyway, despite being as a transition. "Loops are courtesy of A Tribe Called Quest, Cypress Hill, Das EFX, and Showbiz, so it's definitely worth having in the crate. Contact Matt Lipper at (212) 691-8805. K-WOO
MARY J. BLIGE
Sweet Thing
(MCA)

TOP TIP
GERALD ALSTON
Send For Me
(Motown)

By phone, fax, mail or message in a bottle, Gerald’s passionate love song reaches eight new believers.

RECORD TO WATCH
D-INFLUENCE
Good 4 We
This British band funks-up a soul track whose icing on the cake is Sarah Webb’s sultry vocals.

MARTHA WASH - Give It To You (RCA)
UP & COMING

Reports
Add
ARTIST TITLE LABEL
28 8 GERALD ALSTON - Send For Me (Motown)
27 3 CARON WHEELER - In Our Love (EMI/ERG)
26 2 SHABBA RANKS - Muscle Grip (Epic)
25 4 D-INFLUENCE - Good 4 We (eastwest)
24 3 ICE CUBE - It Was A Good Day (Priority)
24 1 DINA CARROLL - So Close (A&M)
24 — PRINCE MARKIE DEC & THE SOUL CONVENTION - Typical Reason (Columbia)
24 2 SYBIL - You're The Love Of My Life (Next Plateau/PLG)
23 5 NONA GAYE - The Things That We All Do For Love (Third Stone/Atlantic)
20 — WALTER BEASLEY - If You Ever Loved Someone And Lost (Mercury)

DROPPED: #25-Miki Howard (Release), #31-CeCe Peniston, #38-Hi-Five, Snow.

INSIDE URBAN

Feeling mighty Grammy happy Celebrating and hanging out together long enough for a photo shoot at the post-Grammy festivities were EMI executives with Arrested Development, who won Grammys for "Best New Artist" and "Best Rap Performance by Duo Or Group" for "Tennessee," and Jon Secada, winner of "Best Latin Pop Album." Otro Dia Mas Sin Verte. Pictured (back l-r) Jim Fifield, President and CEO, EMI Music; Baba Oje, Arrested Development; Charles Koppelman, Chairman and CEO, EMI/PLG North America; Taree, AD; Daniel Glass, President and CEO, EMI/PLG; Jon Secada, Headliner, AD. (center) Rasa Don, AD. (front) Speech, AD.

Landing top honors this issue is Whitney Houston's "I'm Every Woman," who not only bumped hubby Bobby Brown but stepped over #2 Alexander O'Neal's "Love Makes No Sense" in the process. Sade enters the Top 10, with a 15-10 move, as her second single "Kiss Of Life," picks up adds at WXYV/FM-Baltimore and KRUS-Ruston, LA on the way. The rest of the Top 10 shows little movement but most songs retain their underlines. There are a few stalls just outside the Top 10 that should be temporary. Digable Planets' "Rebirth Of Slick" holds at #12, staying at #13 is TLC's "Hat 2 Da Back" and Naughty By Nature's "Hip Hop Hooray" is at #14 for a second week. All three of these records show potential for upward movement, but things were tight this week. Moving three spaces this week to #16 is Whitney's other release, "I Have Nothing," which finds adds at WQQK/FM-Nashville and KGRM-Granbling, LA. Reaching the Top 20 with a tremendous move of 35-20 is Regina Belle, some of her eight adds include WPEG-Charlotte, NC; WVKO-Columbus, OH; WCKX-Jackson, TN and KJLH-Los Angeles. Trailing close behind Ms. Belle is Chante Moore with "Treat Me Like A Man" moving 34-21. Keep an eye on Top Tip, Gerald Alston and Record Report's "Love U Like This" a strong week resulting in a 36-24 gain. Regina Belle switches to "Pep Talk" from her upcoming album. Established mixer/producer Steve "Silk" Hurley creates a danceable Hip-hop track that compliments newcomer Tene Williams’ (pronounced: Te-nay) warm, rich vocals.

NEW RELEASES

BY JOHN MARTINUCCI

JADE - One Woman (Giant/Reprise)
This is the follow-up to "Don't Walk Away," which sat at the top of the Urban Contemporary chart for three weeks. Joi, Tonya and D. drop a ballad that sets the tone for a relationship: "Treat me like a lady/you got to take the time to show me that I'm your one and only..." Nice.

TENE WILLIAMS - Give Him A Love He Can Feel (Pendulum/Elektra)
Check your mailbox for this new release. Established mixer/producer Steve "Silk" Hurley creates a danceable Hip-hop track that compliments newcomer Tene Williams’ (pronounced: Te-nay) warm, rich vocals.

AZ-1 - With You (Scotti Bros.)
On their second single, AZ-1 show off their diversity as songwriters, producers and singers. Check out this sexy love song that's tender with the heart.

NORMAN CONNORS - Remember Who You Are (Malazz)
Bandleader/producer/drummer Norman Connors releases the title track from his upcoming album. Featured vocalist Phyllis Hyman lends her emotionally-inspired vocals to this anthem-like track.

ALBUM CUTS

SIMPLE PLEASURE - Voice Inside My Dream
TREY LORENZ - Wipe All My Tears Away
MARY J. BLIGE - I Don't Want To Do Anything/What's The 4-1-1?

March 5, 1993: the GAVIN REPORT
## HIT FACTOR

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

### Total Reports This Week

<table>
<thead>
<tr>
<th>LW</th>
<th>TW</th>
<th>HIT FACTOR Report</th>
<th>Hits</th>
<th>Heavy</th>
<th>Medium</th>
<th>Light</th>
<th>Last Week</th>
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<td>61</td>
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### Crossover Chart

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<th>HIT FACTOR Report</th>
<th>Hits</th>
<th>Heavy</th>
<th>Medium</th>
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<th>Last Week</th>
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<td>22</td>
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### Chart Details

**LW** - Last Week

**TW** - This Week

**WHITNEY HOUSTON** - I'M Every Woman (Arista)

**ALEXANDER O'NEAL** - Love Makes No Sense (A&M)

**SWV** - I'm So Into You (RCA)

**MICHAEL COOPER** - Shoop Shoop (Never Stop Givin' You Love) (Reprise)

**SHAI** - Comforter (Gasoline Alley/MCA)

**MEN AT LARGE** - So Alone (eastwest)

**R. KELLY & PUBLIC ANNOUNCEMENT** - Dedicated (Jive)

**BOBBY BROWN** - Get Away (MCA)

**ARRESTED DEVELOPMENT** - Mr. Wendal (Chrysalis/ERG)

**SIMPLE PLEASURE** - Never Before (Reprise)

**MARY J. BLIGE** - Sweet Thing (Uptown/MCA)

**KRIS KROSS** - It's A Shame (Ruffhouse/Columbia)

**EDDIE MURPHY** -

**THE GOOD GIRLS** - It Must Be Love (Motown)

**CHUCKII BOOKER** - I Should Have Love You (Atlantic)

**BIG BUB** - Tellin' Me Stories (eastwest)

**JACCI McGHEE** - It Hurts Me (Keia/Elektra)

**SADE** - Kiss Of Life (Epic)

**ARRESTED DEVELOPMENT** - Mr. Wendal (Chrysalis/ERG)

**DIGABLE PLANETS** - Rebirth Of Slick (Cool Like Dat) (Pendulum/Elektra)

**TLC** - Hat 2 Da Back (LaFace/Arista)

**NAUGHTY BY NATURE** - Hip Hop Hooray (Tommy Boy)

**WHITNEY HOUSTON** - I Have Nothing (Arista)

**GINGA** -

**REGINA BELLE** - If I Could (Columbia)

**CHANTE MOORE** - It's Alright (Silas/MCA)

**TREY LORENZ** - Photograph Of Mary (Epic)

**RACHELLE FERRELL** - Welcome To My Love (Capitol)

**WHITNEY HOUSTON** - I Have Nothing (Arista)

**LEVERT** - Good OI'Days (Atlantic)

**DR. DRE** - Nuthin' But...(Death Row/Intersc/Priority/AtI)

**WHITE** -

**JADE** - Don't Walk Away (Giant/Reprise)

**JUDITH millER** -

**INTRO** - Love Thang (Atlantic)

**LEON** -

**RAE RUSSELL** -

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

**LORENZO** - I Can't Stand The Pain (Alpha International)

**MARY J. BLIGE** - Reminisce (Uptown/MCA)

**MARTHA WASH** -

**DEE DEE MITCHELL** -

**THE GOOD GIRLS** - It Must Be Love (Motown)

**EDDIE MURPHY** - I Was A King (Motown)

**KRIS KROSS** - It's A Shame (Ruffhouse/Columbia)

**MADONNA** -

**SIMPLE PLEASURE** - Never Before (Reprise)

**MEN AT LARGE** -

**R. KELLY & PUBLIC ANNOUNCEMENT** - Dedicated (Jive)

**MARY J. BLIGE** - Reminisce (Uptown/MCA)

**LW** - Last Week

**TW** - This Week

**IT** -

**SADE** - Kiss Of Life (Epic)

---

**IT** -

**HIT FACTOR** - Urban Research

**BETTY HOLMES/JOHN MARTINCI**
MICK JAGGER
Twenty-nine years ago Mick Jagger had designs on acting in a proposed film by Stanley Kubrick. As it turned out, the film, “A Clockwork Orange,” wasn’t made for another six years and the role Mick hoped to play went to Malcolm McDowell.

SADE
Three of the eight musicians currently on tour with Sade have been performing with her since back in the early eighties when they were known as Pride. Keyboard player Andrew Hale, sax man Stuart Matthewman and bassist Paul Denman have been constant musical companions to Folasade Adu.

D-INFLUENCE
The vocalist for the British four-piece band D-Influence is Sarah Ann Webb.

DURAN DURAN
We know that Duran Duran takes its group name from a character in Jane Fonda’s film “Barbarella.” What may not be known is the band’s first gig was in their native Birmingham, England at a club called Barbarella’s.

EN VOGUE
In a strange bit of qualifying, En Vogue’s current album Funky Divas was nominated for a Grammy in the R&B category while one of its singles, FREE YOUR MIND was nominated for Best Rock Performance.

CAROLE KING
The Off-Broadway musical “Tapestry,” based on thirty songs of Carole King, has opened in Manhattan.

MARY-CHAPIN CARPENTER
Mary-Chapin Carpenter spent some of her childhood growing up in Japan where her father was the publishing director of the Asian edition of Life Magazine.

LOU RAWLS
Early in his career Lou Rawls sang with and was managed by the legendary Sam Cooke.

LORRIE MORGAN
The National Cosmetology Association has nominated singer Lorrie Morgan as one of its Top Ten Female Stylemakers Of The Year. Others nominated included Cindy Crawford, Demi Moore and Candice Bergen.

JUDE COLE
Before getting his solo career going, Jude Cole was in two bands with chart success: Moon Martin & The Ravens and The Records. He also was a hired gun in bands for Del Shannon, Bill Thorpe and Dwight Twilley.

CARLY SIMON
Carly Simon’s opera for children, “Romulus Hunt,” made its world premiere in New York. The project, which deals with a 12-year-old boy coping with his parents’ divorce, was commissioned by The Kennedy Center in Washington, D.C. and The Metropolitan Opera Guild in New York City. The opera is co-written by Simon’s usual collaborator, Jacob Brackman.

KIM CARNES
Kim Carnes was the first artist signed to EMI-America when it set up operations in 1978.

EVAN CLAYTON
On March 13, 1965 Eric Clapton resigned from the Yardbirds, claiming they became “too commercial.”

PAUL McCARTNEY
On March 12th, Paul and Linda McCartney celebrate their 24th wedding anniversary.

NEIL YOUNG
One of Neil Young’s hard-to-get albums is a 1989 mini-album called Eldorado which was officially released in Australia, New Zealand and Japan.

NANCI GRIFFITH
So proud is Nanci Griffith of her chosen style, that she’s credited with coining the phrase Folkabilly.
MOST ADDED

<table>
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<th>Label</th>
<th>Week</th>
<th>LW</th>
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<tbody>
<tr>
<td>CELINE DION</td>
<td>(Epic)</td>
<td>7</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>GO WEST</td>
<td>(EMI/ERG)</td>
<td>4</td>
<td>2</td>
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<tr>
<td>MADONNA</td>
<td>(Maverick/Sire/Warner Bros.)</td>
<td>13</td>
<td>3</td>
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<tr>
<td>RESTLESS HEART w/WARREN HILL</td>
<td>(RCA)</td>
<td>10</td>
<td>4</td>
<td>4</td>
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<tr>
<td>WHITNEY HOUSTON</td>
<td>(Arista)</td>
<td>24</td>
<td>7</td>
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</tbody>
</table>

CELINE DION (48) (Epic)
GO WEST (44) (EMI/ERG)
MADONNA (38) (Maverick/Sire/Warner Bros.)
RESTLESS HEART w/WARREN HILL (32) (RCA)
WHITNEY HOUSTON (31) (Arista)

TOP TIP

CELINE DION
Water From The Moon (Epic)

Our #1 MOST ADDED this week, is a sure debut next week.

RECORD TO WATCH

BOY GEORGE
The Crying Game (SBK/EMIRG)

Surprise!

CHARTBOUND

<table>
<thead>
<tr>
<th>Artist/Title</th>
<th>Label</th>
<th>Reports</th>
<th>Adds</th>
<th>Heavy</th>
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<th>Light</th>
<th>Hit Factor</th>
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<tr>
<td>CELINE DION - Water From The Moon</td>
<td>(Epic)</td>
<td>56</td>
<td>48</td>
<td>—</td>
<td>2</td>
<td>6</td>
<td>3%</td>
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<tr>
<td>KIM CARNES - Gypsy Honeymoon</td>
<td>(EMI/ERG)</td>
<td>52</td>
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<td>MARILYN SCOTT - Photograph</td>
<td>(Sin-Drome)</td>
<td>50</td>
<td>8</td>
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<td>ERIC CLAPTON - Running On Faith</td>
<td>(Duck/Reprise)</td>
<td>48</td>
<td>12</td>
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<td>20</td>
<td>16</td>
<td>41%</td>
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*Debuts in Chartbound

Editor: Ron Fell
Assoc. Editor: Diane Rufer

Produced by Dave Clark and Freddie Mercury. Remix production by Nile Rodgers. Written by Dave Clark and John Christie.
UP & COMING
Reports accepted Mondays and Tuesdays 8AM through 3PM reporting phone: (415) 495-1990
Gavin fax: (415) 495-2580

Reports
Artists
Title
Label
46
8
WARREN HILL - The Passion Theme (Milan/BMG/RCA)
43
15
DINA CARROLL - So Close (A&M)
43
14
CAROLE KING - Lay Down My Life (King’s X/Rhythm Safari)
40
38
*MADONNA - Bad Girl (Maverick/Sire/Warner Bros.)
37
14
NANCI GRIFFITH - Speed Of The Sound Of Loneliness (Electra)
36
4
VANESSA PARADIS - Be My Baby (Polydor/PLG)
32
15
*BOY GEORGE - The Crying Game (SBK/ERG)
31
30
*SAYWER BROWN - All These Years (Curb)
30
13
*BOY KRAZY - That's What Love Can Do (Next Plateau/London/PLG)
25
13
*BARRY MANILOW - If Tomorrow Never Comes (Arista)
25
8
*ROSANNE CASH - Seventh Avenue (Columbia)
23
5
*JENNI MULDAUR - Black Clouds (Warner Bros.)

Dropped: Genesis, Charles Christopher w/Jane Eugene, Kurt Howell, Whitney Houston, Acosta Russell, Rita Coolidge, Peter Gabriel.

INSIDE A/C by Diane Rufer and Ron Fell

GLORIA ESTEFAN’s move #13 to #8 to #3 is the big news inside the Top Ten, as “I See Your Smile” picks up 35 new HEAVY rotation commitments.
DURAN DURAN’s “Ordinary World” survives handsomely from a ranking decline a few weeks back to move #12 to #9 this week, with 175 A/Cs on board. New include KKLD, K103, KLSY, WINA, KCRE, KWLO and WSKY.
The VANESSA WILLIAMS/BRIAN MCKNIGHT duet, “Love Is,” moves #24 to #15 to #9 with 46 new players and a 25% increase in HIT FACTOR during that two-week span. This week’s new include WZNY, KWAV/FM, KJLN, WJBR, KSDN and WSFL.

We’re scratching our collective heads trying to figure out why nearly 30% of the format has yet to ADD the STING single. Fully 74% of all players are committed to quality rotations including WFFX, KBOL, WFAS/FM, WRQX, WMXB, KRNQ/FM, KTID, WCKQ and WNYR.
HOTTEST track in the format is the RESTLESS HEART/WARREN HILL collaboration, “Tell Me What You Dream,” which is at #18 after only its second chart week. HIT FACTOR soars 27% (the best increase in all of A/C) and only 12 records are being played at more stations. New for Y92, WMJQ, KMGQ, WWDE, JOY99, WKGW, etc.

Right on RESTLESS HEART’s tail is WHITNEY HOUSTON’s “I Have Nothing” which has a #32 to #19 chart move, a 23% increase in HIT FACTOR and 31 more ADDs including WBEC/AM, WNYR, WEVA, WOHJ, KFMO, KTLB/FM, KYMN and KVRH. Rotating at WCVA, WSKY, KCHA, KGLD, KOEL, WRCO and KZY.

Number one MOST ADDED and our TOP TIP for a strong chart debut next issue is CELINE DION’S “Water From The Moon.” Already included in this new moon phase are KESZ, WIVY/FM, WMT/FM, KMYC, WIVY/FM, KAAK, WQLR, WMXB, WCKQ, WQFL and WEIM.

Last week’s RECORD TO WATCH, NANCI GRIFFITH’S cover of JOHN PRINE’S “Speed Of The Sound Of Loneliness,” gathered 14 ADDs, bringing the station total to 37. Among the new are WBC/A/AM, WNYR, WEVA, WOHJ, KFMO, KTLB/FM, KMYC and KVRH. Rotating at WCVA, WSKY, KCHA, KGLD, KOEL, WRCO and KZY.

Our current RECORD TO WATCH, “The Crying Game” by BOY GEORGE, debuts in UP & COMING thanks in part to another 24 ADDs from the likes of WTPI, WEI, WYWM, WKW/K/FM, WLDW, KBVQ, KCRE, KQI and WLET. It’s also the format’s highest chart debut at #33.

A cool #34 debut for GO WEST’s “What You Won’t Do For Love.” It was second most ADDED with 44 new including WBDX/FM, KLSY, KMJC, WWDE, WJLK, WTR, WQLH/
Grammy Winner!
American Music Awards Winner, Best New A/C Artist of the Year!

From the album INGENUE, over 1 million albums sold!
Produced by Greg Penny, Ben Mink and k.d. lang
Management: Larry Wenagas, Bunetailed Productions
Gavin A/C: 22*-20*  76% Hit Factor  •  R&R A/C: Debut-29*

Check out all these great quotes . . .

Scott Taylor, KOSI-Denver
“Everytime we play MISS CHATELAINE, the phones go ballistic! This record is a smash!”

Amy Molega, KESZ-Phoenix
“MISS CHATELAINE is bringing instant positive reaction from both men and women—so get up, blow some bubbles and add it—it works!”

Ted Morrow, WARM98-Cincinnati
“It’s eclectic and sexy with a blend of her past and hopefully her future direction. A great follow-up to CONSTANT CRAVING. Different is good!”

Gary Balaban, WLIF-Baltimore
“The more you hear it the more you like it—even my 5 and 7 year olds can tell it’s a hit! In only two weeks we’ve gone from Light to Heavy.”
<table>
<thead>
<tr>
<th>Song Title</th>
<th>Artist</th>
<th>Report</th>
<th>Add</th>
<th>Heavy (%)</th>
<th>Medium (%)</th>
<th>Light (%)</th>
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<tr>
<td>Simple Life</td>
<td>Elton John</td>
<td>218</td>
<td>2</td>
<td>173</td>
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<td>Hope Of Deliverance</td>
<td>Paul McCartney</td>
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<td>I See Your Smile</td>
<td>Gloria Estefan</td>
<td>202</td>
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<td>Reach Out (I'll Be There)</td>
<td>Michael Bolton</td>
<td>190</td>
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<td>Angel (SBK/ERG)</td>
<td>Jon Secada</td>
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<td>Patty Smyth</td>
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<td>Passionate Kisses</td>
<td>Mary-Chapin Carpenter</td>
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<td>Ordinary World</td>
<td>Duran Duran</td>
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<td>Love Is (Giant/Reprise)</td>
<td>Vanessa Williams with Brian McKnight</td>
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<td>Somebody Love Me</td>
<td>Michael W. Smith</td>
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<td>A Whole New World (Aladdin's Theme)</td>
<td>Peabo Bryson &amp; Regina Belle</td>
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<td>If I Ever Lose My Faith In You (A&amp;M)</td>
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<td>Come In Out Of The Rain (EMI/ERG)</td>
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<td>Tell The Truth (Reprise)</td>
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<td>Tell Me What You Dream (RCA)</td>
<td>Restless Heart with Warren Hill</td>
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<td>89</td>
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<td>I Have Nothing (Arista)</td>
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<td>Miss Chatelaine (Sire/Warners Bros.)</td>
<td>K.D. Lang</td>
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<td>In The Still Of The Night (I'll Remember)</td>
<td>Boyz II Men</td>
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<td>Throw Your Fears To The Wind (Sin-Drome)</td>
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<td>Faithful (EMI/ERG)</td>
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<td>Candy Everybody Wants (Elektra)</td>
<td>10,000 MANIACS</td>
<td>111</td>
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<td>I'm Every Woman (Arista)</td>
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<td>Man On The Moon (Warner Bros.)</td>
<td>R.E.M.</td>
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<td>Heal The World (Epic)</td>
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<td>When She Cries (RCA)</td>
<td>RESTLESS HEART</td>
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<td>Welcome To My Love (Capitol)</td>
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<td>How Fast Forever Goes (Elektra)</td>
<td>HOWARD HEWETT</td>
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<td>What You Won't Do For Love (EMI/ERG)</td>
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<td>I'll Never Get Over You (Getting Over Me) (Arista)</td>
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<td>Tongue-tied And Twisted (Epic)</td>
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<td>Ghost (Epic)</td>
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<td>No Ordinary Love (Epic)</td>
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<td>57</td>
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### PLUS FACTOR

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<tr>
<th>Song Title</th>
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<th>Increase</th>
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<tr>
<td>Tell Me What You Dream (RCA)</td>
<td>Restless Heart w/Warren Hill</td>
<td>27%</td>
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<tr>
<td>Man On The Moon (Warner Bros.)</td>
<td>R.E.M.</td>
<td>24%</td>
</tr>
<tr>
<td>I Have Nothing (Arista)</td>
<td>Whitney Houston</td>
<td>23%</td>
</tr>
<tr>
<td>Running On Faith (Duck/Reprise)</td>
<td>ERIC CLAPTON</td>
<td>23%</td>
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<tr>
<td>How Fast Forever Goes (Elektra)</td>
<td>HOWARD HEWETT</td>
<td>23%</td>
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<tr>
<td>Speed Of The Sound Of Loneliness (Elektra)</td>
<td>NANCY GRIFFITH</td>
<td>21%</td>
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<tr>
<td>Tongue-tied And Twisted (Epic)</td>
<td>NICKY HOLLAND</td>
<td>20%</td>
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<tr>
<td>Photograph (Sin-Drome)</td>
<td>MARILYN SCOTT</td>
<td>16%</td>
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<tr>
<td>What You Won't Do For Love (EMI/ERG)</td>
<td>GO WEST</td>
<td>16%</td>
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<tr>
<td>Candy Everybody Wants (Elektra)</td>
<td>10,000 MANIACS</td>
<td>15%</td>
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<tr>
<td>Gypsy Honeymoon (Epic)</td>
<td>KIM CARNES</td>
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<tr>
<td>Love Is (Giant/Reprise)</td>
<td>VANESSA WILLIAMS with Brian McKnight</td>
<td>13%</td>
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<tr>
<td>Welcome To My Love (Capitol)</td>
<td>RACHELLE FERRELL</td>
<td>13%</td>
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<tr>
<td>I Don't Know Why (Columbia)</td>
<td>SHAWN COLVIN</td>
<td>12%</td>
</tr>
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</table>
On Your Desk Now!

"Running On Faith"
4:30, Edt

Eric Clapton

Winner Of Six Grammy® Awards, including
Album Of The Year

Album Produced by Russ Titelman
Executive Producer For MTV: Joel Gallen
Management: Roger Forrester

©1993 Reprise Records.
the GAVIN REPORT

COUNTRY

MOST ADDED

<table>
<thead>
<tr>
<th>Artist Name</th>
<th>Title</th>
<th>Label</th>
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<tr>
<td>JOHN MICHAEL MONTGOMERY</td>
<td>I Love The Way You Love Me</td>
<td>Atlantic</td>
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<tr>
<td>DWIGHT YOAKAM</td>
<td>Ain't That Lonely Yet</td>
<td>Reprise</td>
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<tr>
<td>RICKY VAN SHELTON</td>
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<td>Columbia</td>
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<tr>
<td>TRISHA YEARWOOD</td>
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<td>MCA</td>
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<td>JOE DIFFIE</td>
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TOP REQUESTS

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<td>MARY-CHAPIN CARPENTER</td>
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<td>GEORGE STRAIT</td>
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<td>DOLLY PARTON</td>
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<td>Columbia</td>
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<tr>
<td>BROOKS &amp; DUNN</td>
<td></td>
<td>Arista</td>
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<tr>
<td>GARTH BROOKS</td>
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<td>RCA</td>
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RECORD TO WATCH

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<tr>
<td>JOE DIFFIE</td>
<td>Honky Tonk Attitude</td>
<td>Epic</td>
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CHARTBOUND

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<th>Light</th>
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<tr>
<td>TOBY KEITH</td>
<td>Should've Been A Cowboy</td>
<td>Mercury</td>
<td>162</td>
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<td>*DWIGHT YOAKAM</td>
<td>Ain't That Lonely Yet</td>
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<td>134</td>
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<td>*JOHN MICHAEL MONTGOMERY</td>
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<td>129</td>
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<td>CLINTON GREGORY</td>
<td>Look Who's Needing Who</td>
<td>Step One</td>
<td>118</td>
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<td>91</td>
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</tbody>
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*Debuts in Chartbound Reports

Editor: Lisa Smith
Assoc. Editor: Cyndi Hoelze
HITS from ATLANTIC to the PACIFIC

SAM HARRELL  
West Coast Manager  
Los Angeles

JIM WEST  
Southwest Manager  
Dallas

BRYAN SWITZER  
VP Promotion  
Nashville

DEBBIE BELLIN  
Nat'l Promotion Coord.  
Nashville

BILL HELTEMES  
Midwest Manager  
Cincinnati

LARRY KING  
Southeast Manager  
Atlanta

ATLANTIC NASHVILLE IS

ROGER BALLARD
AARON BARKER
CONFEDERATE RAILROAD
MARTIN DELRAY
DEAN DILLON
RAY KENNEDY
TRACY LAWRENCE
ROBIN LEE
NEAL MCCOY
JOHN MICHAEL MONTGOMERY
JEFF STEVENS

MARCH 3  
Visit the ATLANTIC Suite #5544  
Following the Artist Attendee Reception

MARCH 4  
9:30 PM  
NEAL McCoy OPENS THE  
SEMINAR SHOWCASE (Stage A)

MARCH 6  
7:00 PM  
CONFEDERATE RAILROAD —  
New Faces Show  
(Visit the ATLANTIC Suite after the show)

HAVE A GREAT SEMINAR
UP & COMING

INSIDE COUNTRY

#1 ONE YEAR AGO TODAY
ALABAMA - Born Country

#1 FIVE YEARS AGO TODAY
REBA MCENTIRE - Love Will Find Its Way To You

#1 TEN YEARS AGO TODAY
JOHN ANDERSON - Swingin'

KVOX/Fargo Music Director Scott Winston plays Big Brother to Pam Tillis at her recent show in Fargo. Pam and Lionel Cartwright performed at the station-sponsored event.

WELCOME ALL CRS ATTENDEES...Many of you will see this issue of Gavin while attending the Country Radio Seminar in Nashville. Lisa Smith, Cyndi Hoelzle and Lisa Austin are attending CRS-24 (while Elma

Greer holds down the fort in San Francisco) and we’re anxious to meet as many of you as possible. So look for us!!

COUNTRY HAPPENINGS...Country Crew congrats are in order for some of our favorite people. KNIX-Phoenix PD R.J. Curtis has been named the new PD at KZLA-Los Angeles, a move that takes R.J. back to his hometown. Way to go R.J.!! And more changes are underway at RCA/Nashville. Mike Wilson has been named the National Director of Field Promotion, Ginger McFadden takes over as South-west Regional Promotion Manager (RCA/ Nashville's first female Regional Promotion Manager!) and Scott Hoffman takes over as Gavin Promotion Manager...Richard Landis is leaving his post as VP, A&R at BNA Entertainment effective March 8. Due to recent publishing success on releases by Billy Ray Cyrus, Lorrie Morgan and Vince Gill, Landis is forming an independent production/publishing company in Nashville. In addition, Landis and Giant/Nashville President James Stroud will be opening a commercial recording facility in Nashville...Congratulations to Michael Bailey and all the folks at KRRV-Alexandria on being named as the Louisiana Association of Broadcasters' Radio Station of the Year for 1993—this makes the third time in the last four years...Longtime Gavin friend Ted Cramer has been named Program Director at WDAF-Kansas City...Reba McEntire, Randy Owen and George Strait will be the hosts for the 28th Annual Academy of Country Music Awards. They'll be held on Tuesday, May 11 from 8-11 PM, marking the first time that a Country music awards show has occupied a network's entire three hour prime-time schedule. Talk with you next week. Enjoy the Semi-

narr!! The Gavin Country Crew

NEW RELEASES

BY LISA SMITH & CYNDI HOELZLE

RICKY VAN SHELTON - Just As I Am (Columbia)
This song, written by Larry Boone and Paul Nelson is very well suited for Shelton's rich baritone.

JOE DIFFIE - Honky Tonk Attitude (Epic)
Diffie changes his attack a bit, and shoots this one straight from the hip. His singing is more straightforward, and the result is a hard-driving dancefloor hit.

JOHN MICHAEL MONTGOMERY - I Love The Way You Love Me (Atlantic)
Montgomery makes it all seem so easy, by singing this song so beautifully and effortlessly. It's a wonderful choice for a second single, because it shows a more expressive side of Montgomery.

TIM McGRAW - Walking Down Memory Lane (Curb)
McGraw's follow-up to "Welcome To The Club" is a jumpin' Joe Diffie/ Lonnie Wilson song.

GEORGE JONES - Wrong's What I Do Best (MCA)
Even with all the soundalikes on the radio, there's no doubt that this is Jones. The song sounds as though it was written just for him, and contains all his vocal trademarks.

WYLIE AND THE WILD WEST SHOW - Doctor My Heart (Cross Three)
Wylie rips up this cool Bakersfield shuffle, which he co-wrote with Kostas. He's gathered a following through the video exposure he's received on CMT. Give this a spin and you'll hear why.

ALBUM CUTS

RUN C&W - Itchy Twitchy Spot
GARTH BROOKS - That Summer/Dixie Chicken
BROOKS & DUNN - Rock My World
ALAN JACKSON - Chattahoochee

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the GAVIN REPORT/March 3, 1993
GET THE PICTURE

HEARING IS BELIEVING

© 1993 WARNER BROS. RECORDS INC.
Country music’s current overwhelming popularity is not an overnight phenomenon. Country’s best and brightest have been keeping a keen eye on the format’s changes for the past decade.

GEORGE JONES: “A lot of my hopes have been fulfilled in the last few years. It’s come back more to traditional Country, the way it should have stayed. Now that we’ve got new Country artists that are bringing traditional Country music back it sure has made me happy.” January 24, 1992

DOLLY PARTON: “Country music has turned itself back around to where it’s now what I was doing years ago, when I couldn’t make a living at it!” July 7, 1989

BUCK OWENS: “I always kept my eye on the Country scene, I listened to everything and waited until I thought the time was right, until the pendulum started to swing back to the roots of Country, good straight hard honky tonk Country. Then I began to get interested again.” November 25, 1988

JIMMY Olander (DIAMOND RIO): “Real Country people are putting out real Country music. We had a while there where everything was ‘let’s slick up this Country and make it a little more pop sounding.’ But that stuff doesn’t really make the wash. I like the traditional stuff, but we’ve also got great friends in Restless Heart. They’re much more progressive sounding but it’s very genuine. That’s what’s important.” June 7, 1991

RAIDENY FOSTER: “I think Nashville is opening up to more styles and more diversity of what Country music is.” October 30, 1987

GEORGE STRAIT: “From talking to people in radio since I started recording, it seems to me they want to hear music that sounds Country and is Country. They say to me, ‘Don’t change what you’re doing. Keep on sendin’ that Country music.’” October 11, 1985

LARRY STEWART (RESTLESS HEART): “I see the Country market being in almost the same spot that the pop market was a few years back. The kinds of music that were getting on the pop chart were so diversified that you saw the beginnings of an A/C chart, a Top 40 chart and an AOR chart. I see that happening to Country music—not at the exclusion of traditional Country, but there are so many diverse influences that I think it’s a wide open market.” May 23, 1986

STEVE WARINER: “I heard a lot of people talking about the trend of pop acts coming over to Country, and it seems like a lot of people aren’t accepting the pop acts as real Country artists. Country fans are die-hard and very loyal. They’re wondering, ‘Where were these pop acts ten years ago?’” November 8, 1985

K.D. LANG: “(Pop) radio has to decide if they want to play a record with steel guitar, and Country radio has to figure out whether they want to play a girl with short hair.” February 2, 1990

DWIGHT YOAKAM: “The biggest change in the Country Music industry has to do with the Nashville Network and Country Music Television. They are an enormous conduit for the genre, one like you’ve never seen in the history of the form before.” March 5, 1993

ALAN JACKSON: “In Country music the songs are real-life stories. The lyrics are something that people have lived, or can relate to. I think that’s why people like George Jones or Merle Haggard have been able to keep a career so long, because they have great songs. Being a songwriter gives you the opportunity to give people a part of yourself.” July 19, 1991

RANDY TRAVIS: “If you think about it, Country music and the Blues have a lot in common, especially when you think about how someone like George Jones sings Country music. Country’s really a close kin to the blues.” March 2, 1990

VINCE GILL: “After we recorded ‘When I Call Your Name’ I thought, ‘If this is not a Country hit record, then I don’t know if I can make one.’ It seemed like it had every element that you needed, and it felt great right from the top.” March 8, 1991

AARON TIPPIN: “I’m thankful that I’ve been able to do what I want with my music, because I love Country music. I don’t do it by force, I do it by choice. I believe in what I’m doing, I’m very proud to be a Country artist. To be labeled a hillbilly, man, you’re not hurting my feelings!” June 7, 1991

CLINT BLACK: “I never seriously considered doing any other kind of music. All the stuff I wrote was Country, so it was the natural way to go.” October 6, 1989

GARTH BROOKS: “I came here thinking that Country music needed me, that there was a hole in Country music that I could fill, and I didn’t dream that there would be a million other people thinking the same thing.” November 2, 1989

BILLY DEAN: “When I first started in this business, I thought you just recorded your album, sent it to record stores and they sold it. I didn’t realize that there was a whole process involved. Realizing what goes on made me a better artist, a better writer and a better business person.” October 2, 1992
At ARISTA NASHVILLE, it’s been an incredible 3 years with 40 TOP TENS AND 13 MILLION PLUS SALES. The secret to our success is the same as it’s always been: Artistry, Excellence... and Radio. We’d like to thank Country Radio for voting ARISTA “COUNTRY LABEL OF THE YEAR” and ALLEN BUTLER “COUNTRY PROMOTION VICE PRESIDENT OF THE YEAR.”

It’s a vote of confidence to our commitment, and to our artists:

BROOKS & DUNN, DIAMOND RIO, RADNEY FOSTER, ALAN JACKSON, DUDE MOWREY, LEE ROY PARNELL, PAM TILLIS, STEVE WARINER, and MICHELLE WRIGHT

Thanks, radio, for all your support. Hang on to your hats, friends...we’re just getting started.

ARISTA: ARTISTRY AND EXCELLENCE. ALWAYS.
## HIT FACTOR

**Country Reports:**
- Lisa Smith/Elmo Greer/Cyndi Hoelzle

### Top Selling Albums

1. **REBA McEntire** - It's Your Call (MCA)
2. **GEORGE STRAIT** - Pure Country Soundtrack (MCA)
3. **GARTH BROOKS** - The Chase (Liberty)
4. **BILLY RAY CYRUS** - Some Gave All (Mercury)
5. **BROOKS & DUNN** - Hard Workin' Man (Arista)
6. **ALAN JACKSON** - A Lot About Livin' (Arista)
7. **MARY-CHAPIN CARPENTER** - Come On, Come On (Columbia)
8. **ALABAMA** - American Pride (RCA)
9. **WYNONNA** - Wynonna Judd (Curb/MCA)
10. **JOHN MICHAEL MONTGOMERY** - Life's A Dance (Atlantic)

### Top Ten Videos

1. **SAWYER BROWN** - All These Years (Curb)
2. **MARY-CHAPIN CARPENTER** - Passionate Kisses (Columbia)
3. **BILLY DEAN** - Tryin' To Hide A Fire In The Dark (Liberty/SBK)
4. **GEORGE STRAIT** - Heartland (MCA)
5. **COLLIN RAYE** - I Want You Bad (And That Ain't Good) (Epic)
6. **TANYA TUCKER** - It's A Little Too Late (Liberty)
7. **PAM TILLIS** - Let That Pony Run (Arista)
8. **CLINT BLACK** - When My Ship Comes In (RCA)
9. **MARK CHESNUTT** - O' Country (MCA)
10. **McBride & THE RIDE** - Just One Night (MCA)

*Courtesy of Country Music Television*
LOOK OUT... HERE'S TROUBLE!

THE INCREDIBLY "RED" HOT, FAST STEPPIN', NEW SINGLE FROM

SAWYER BROWN

The sound is unmistakable... with the wild electricity of a live wire, this up-beat, fast movin', brand new single from one of country music's hottest groups will be landing ON YOUR DESK MARCH 9th.

From the CURB Records Album CAFE ON THE CORNER

GOING FOR ADDS MARCH 15th
here can be no doubt that the '90s are shaping up to be the decade of Country Music. Let's look at the facts: Approximately one out of every five commercial radio stations in the U.S. is now programming Country music—the latest count shows 2,574 stations providing listeners with America's hottest format. In the top 50 markets the average format share for Country is 11.8. Country Music Television is the fastest-growing basic cable network in the country. In 1992, more Country albums released (within the last two years) went platinum than any other music format. And we all know that Garth Brooks was the number one selling recording artist in 1992.

While all this is certainly cause for celebration, it's unwise to take this growth for granted. The obvious question now is how do we keep building. We asked the Country winners of the 1993 Gavin Awards to give us their view on what we, as a format, need to do to keep this red-hot streak going.

LARGE MARKET STATION OF THE YEAR
Larry Daniels, General Program Manager, KNIX Radio, Phoenix.

"In order for Country radio to keep up the momentum, we need to continue to monitor our listeners. For example, radio was unafraid to switch from a more oldies-oriented format to a current-oriented format when the new product began to outshine the past product...and the listeners were asking for a change. As long as Nashville continues to develop exciting new artists and the music continues as strong as it is today, Country should continue its strength for some time. However, we can't always expect Country to be the HOT format, we're going to experience a leveling-off period, but from this point on, I believe Country will be at or near the top in radio listening."

LARGE MARKET PROGRAM DIRECTOR OF THE YEAR
Tim Murphy, Vice-President, KMPS-Seattle

"The worst thing that could happen to Country is to start believing our own press and get comfortable. We can grow, but only if we continually improve. Turning out, and playing, product that is 'just as good as...' or 'sounds just like...' will eventually kill us. You can only coast when you're going downhill."

MEDIUM/SMALL MARKET STATION OF THE YEAR
Coyote Calhoun, PD/MD, WAMX-Louisville

"I foresee a problem with the oversaturation of too many Country stations in one market. It has shades of what happened twelve years ago during the Urban Cowboy days, when people got into the format just because it was hot. I hope the people that get into this format are committed to winning and are committed to staying in it for the long haul."

MEDIUM/SMALL MARKET PROGRAM DIRECTOR OF THE YEAR
Jim Asker, PD/MD, WFLS-Fredricksburg, VA

"During these past few years while other formats have niched themselves into a corner and in many cases right out of their identity, we have flourished in our diversity. That, in my opinion, is the main key to continued growth and success. I think it's a wonderful thing to attend a Garth or Reba concert and see teenagers rubbing elbows with grandparents. It's the only format where the likes of George Jones can co-exist with great contemporaries like Diamond Rio. We're truly the Top 40 of the '90s.

I'm not afraid to say that I grew up on and still love great rock 'n' roll. The heart of rock is not dead. In many ways it just slipped into a cowboy hat and moved to Nashville. The greatest aspects of rock are in today's Country—the urgency of Radney Foster, the soul of Lee Roy Parnell, the charm and innocence of Garth Brooks and the warmth of Billy Dean. Whether or not we hold on to these important qualities will determine our future.

I'll always remember the magic of buying my first album when I was nine. All these years later that magic still holds every time I tear
into a brand new CD's shrink wrap. I honestly believe that, for whatever research and whatever tools you use to make music decisions, the love for the music must be there first."

**LARGE MARKET MUSIC DIRECTOR OF THE YEAR**
Buddy Owens, MD, KNIX-Phoenix

"Undoubtedly the most exciting time for Country music radio is now. With all the fast rising superstars and new faces coming on the scene, the quality of the music has risen so rapidly...but so has the number of first-time artists on the air. We must now nurture this generous wealth of talent and establish the backbone of the format for the coming years. Country music was built on stars with staying power—our ability to see that this is accomplished may be the most important thing we do."

**MEDIUM/SMALL MARKET MUSIC DIRECTOR OF THE YEAR**
Wade Carter, Music Director, KXXY-Oklahoma City, OK

"I'm concerned with the direction the music's going in. It seems like Nashville is trying to broaden the base of Country music for the new Country fans, and the music's getting too contemporary and popish. We have to remember that these new fans came over to Country to get away from the other formats. They came to us when we were playing mainstream, traditional Country. I just hope that we keep seeing strong COUNTRY songs coming out of Nashville."

**PROMOTION VICE-PRESIDENT OF THE YEAR/LABEL OF THE YEAR**
Allen Butler, VP of Promotion, Arista Records

"Keep making great (undeniable) Country Music. By this I mean that we should keep making music that fits our format's diverse listening audience. This active Country lifestyle fan - 18-45 years old - loves 'real Country music,' buys Country music, and goes to clubs and Country concerts."

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**REGINAL PROMOTION MANAGER OF THE YEAR**
Dale Turner, Director of National Promotion, RCA Records

"Country radio must continue to be smart in their marketing approach—it's important to stay aggressive with current music. One reason we didn't sustain the Urban Cowboy success was the music business became un-focused in the attempt to hold the cross-over audience. The music community needs to stay true to the format that truly is hot. Keep it fresh, but stay true. Non-crossover Country is selling big numbers!"

**PROMOTION MANAGER OF THE YEAR/LABEL OF THE YEAR**
Rosey Fitchpatrick, Promotion Manager, MCA Records

"In order to maintain the momentum that we have seen in the Country market, we must be open to innovative ideas and new and unique artists. We must also continue to give radio great music from established and developing artists for their listeners. If the public likes what they hear, Country product will be able to keep its gold and platinum status in today's entertainment industry."

March 5, 1993/the GAVIN REPORT
Dwight Yoakam. The name still conjures all that is cool about Country music. Back in 1986, when Yoakam lit up the scene with Guitars, Cadillacs, Etc. Etc., nobody knew quite what to expect from this brash kid, who wailed with the best of them and insisted that he played hillbilly music, goddamnit. You couldn’t read an interview without hearing him lecture about Hank Sr., Lefty Frizzell, Flatt & Scruggs, and all that was real and passionate about classic Country music. In the process Dwight brought new listeners to the format, who never realized how Country music could touch their lives and woke others from their Urban Cowboy stupor. His records sold across the board—to middle-aged Stonewall Jackson fans and to young punk rockers who’d seen Dwight do his thing in L.A., opening shows for Los Lobos and the Violent Femmes.

Six years and five gold or platinum albums later, a lot has changed. The once stormy relationship between Dwight and the rest of the Country industry is history. He is recognized as a consummate artist, and his latest record, This Time, set for release March 23, is eagerly awaited.

Dwight concedes that he has changed a great deal since 1986. Not only has he matured as an artist, he has also relaxed a bit. “I had a much greater sense of urgency then,” he admits. “Now I have a greater sense of contemplation. I've settled into a place where I’m expressing myself in a somewhat different voice.” His attitude is reflected on This Time, an album on which, for perhaps the first time, Dwight isn’t wearing his influences on his sleeve. Not that he doesn’t still love the arrangements and form of classic Country music. He just doesn’t have to shout about it anymore, and is able to concentrate on realizing his own voice.

BY CYNDI HOELZLE
Dwight's longtime friend, collaborator, guitarist and producer, Pete Anderson, has been with him from the very beginning and has seen Yoakam undergo this subtle transformation. "There's a lot that's different about this record," agrees Anderson. "It's really the first record we've made where we just took all the boundaries down. There are things (on this record) that we wouldn't have done two or three records ago. I broke a lot of rules that would have been 'Dwight Yoakam Rules' in the past."

Dwight explains that they didn't set out to break rules on This Time; rather, they approached the recording with no rules at all. "This was the least preconceived album in regards to arrangements," he says. "It was very wide open when we set down with the band, and that's why you hear the elements that you hear. Remember that my perimeters are self-imposed. When that's the case, you're able to remove or expand them. I felt that my musical statements on the preceding albums were valid, but that they were complete statements and there was no need to further articulate them. It was time to allow my music latitude."

A great example is "Home For Sale," a stone-Country song from start to finish. Instead of the fiddle STEEL guitar arrangement you would expect, Dwight moans the song to the backing of a Hammond organ and dobro. "We started with the organ sound in rehearsals," Dwight explains. "I think it juxtaposes the innate genre of the song with something so outside the accepted perimeters for a "hard-core Country song" that the song becomes its own animal. That's what I have been working to achieve as an artist."

Associate producer Dusty Wakeman, who, like Anderson, has been with Yoakam since the first project, also sees the slight shift. "With each album we've widened the perimeters," Wakeman muses. "This one really shows the range of what Dwight is capable of doing."

"Dwight's really come into his own," Anderson agrees thoughtfully. "He is no longer just a Country/bluegrass/honkytonk singer, but is now able to fill a gap left by someone like Del Shannon or Roy Orbison—the kind of artists that were classic pop singers, but with a Country aesthetic."

Dwight also continues to mature as a songwriter. His previous album featured his first stab at co-writing, work he did with Roger Miller and Kostas. "My first experience with co-writing was with Roger Miller on 'It Only Hurts When I Cry,'" says Dwight. "He said that song title in my head, and at a Grammy function I told Roger about how I was such a fan of his early stuff with Ray Price, specifically 'Invitation To The Blues.' I said, 'I've got this great shuffling idea, it's only a title so far, called 'It Only Hurts When I Cry.' He said, 'I like that!' I said, 'I would be really honored if you'd write one with me-I've never co-written.' He said, 'Neither have I.' He equated writing to a cat having her kittens—it's something you crawl off underneath the house and do alone. I told him that was the best analogy I'd ever heard. Songwriting is an inexplicable, spooky little dance you do by yourself."

"So we got together and did our spooky dance," laughs Dwight. "And it really worked. I was a wonderful experience. I feel very honored and blessed, obviously never realizing that within a year and a half Roger would be gone. To be in the presence of an innately brilliant man was a blessing, and I'll always cherish that."

"So when Tony Brown gave Pete a copy of Kostas' 'Turn It On, Turn It Up, Turn Me Loose,' Pete suggested we write together. He called me and said, 'It's almost as if you wrote this song! And it was. Stylistically it sounded like I could have written that song."

"Kostas is a Greek immigrant, who moved to Montana at the age of six. So his slant on things is slightly perpendicular to the rest of the songwriting world. We got together and it was wonderful—a great experience. It was almost as if I had another resource that was me. I can't explain it any other way. We just sat there together with two guitars and let it kind of swirl around the room. I'm not trying to lead this into anything more ethereal than it already has gotten to, but he and I experience a certain charismatic energy with each other."

"I think it's important to leave a certain amount of mystery surrounding songwriting," Dwight continues. "Roy Orbison and I talked about that one time. I met him on an airplane going from Dallas to Nashville. I'm blessed for having had the experience of knowing Roy. We were on this plane and we broke through clouds and it was a glorious Sunday morning, and we talked the whole flight. It was brilliant. He talked about the mystery of the voice and asked me if I thought it was mysterious that my voice was another person. He said it felt like his voice had a separate life."

"Anyway, enough of the mystery," Dwight laughs. "What a contradiction of terms for Dwight Yoakam to be talking so esoterically. It's very ironic because I'm such an analytical literal person. My nature is to be absolutely dissecstively analytic. But with songwriting I have to leave it in a place that's not."

Tabloid fans will fast-forward through all this talk about the songwriting muse, to find out what they really want to know: Did Dwight write any of This Time's songs about his much-publicized romance and breakup with actress Sharon Stone? Dwight insists that none of the songs were specifically inspired by Stone, and adds a little wearily, "Sharon and I dated for only five weeks. (The publicity is) unfair to Sharon and also to me. But it comes with the territory."

Since he occupied his superstar territory during Country's most explosive years, I had to ask Dwight what changes he's seen in the format. He gives his usual studied assessment. "The biggest change in the Country music industry has to do with the Nashville Network and Country Music Television, and the impact that they have had on the marketing of Country music and its artists. I don't think that you would have had Garth Brooks and Billy Ray Cyrus, with the kind of phenomenal sales that each of them have experienced, without those two entities. They now impact, in a far greater way, about twice the number of homes than MTV. And you combine that with VH-1 also being willing to program a peripheral amount of Country music and you've got an enormous conduit for the genre, like you've never seen before in its history. That's what distinguishes this current cycle of commercial success for Country music from the previous cycles. Whether you're talking about the Urban Cowboy movement of the early eighties, or the outlaw movement of the middle seventies or the Countrypolitan movement of the sixties, you've never had a conduit into the majority of the homes in the country before."

"This is not to undermine or denigrate the power of radio in any way," he adds. "On the contrary, I think it has accelerated the proliferation of Country Music on radio."

With insights like these, Dwight could have a bright career on the lecture circuit, but right now he's got other things occupying his time. He's planning a 75-city North American tour beginning in May, and also has more than a few acting jobs in the hopper. He has a small role inRed Rocks West, a film starring Nicholas Cage and Dennis Hopper, which is set for release this summer. He's also starring in a Peter Fonda-directed play at Los Angeles' Met Theatre called "Southern Rapture." "It's a play that I had found and thought should be done, but I didn't really know if I'd ever have the time to do it. Sally Kirkland convinced me to do it, she's gonna be in it with me," Yoakam says. "It's a great allegorical piece by a playwright named Joe Tidwell. I'm also working on a couple treatments, I'm trying to get one turned into a screenplay now," he adds. "And, there's a movie that I'm hoping to shoot with Peter Fonda. He will be director, and I hope to act in one of the principal roles. It's a great script written by David Veloz called 'Ginger Snaps.'"

When you learn more about Dwight's past, it is not so surprising that this hillbilly cat is exploring his acting and songwriting talents. "I went to Ohio State for a year or so and then went to L.A. City College for awhile, focusing on history and philosophy. I would have continued that line of study if I hadn't been so distracted by music. I wanted to be a guitar player when I was young. (I idolized) everyone that ever had a guitar around their neck on TV, that slung it with style and some degree of danger. And that includes Jerry Lee, even through he strapped himself to a piano bench. I discovered acting as another emotional expressive release when I got into high school. I would say that in my youth I was totally infatuated with music and later acting—anything that involved performing."

Seems like things haven't changed. Dusty Wakeman related an anecdote from the recording sessions of This Time. "One night Billy Gibbons from ZZ Top and Dwight and their dates came by the studio," Wakeman recalls. "This was early in the evening, and they were going out for dinner. Dwight didn't want to sing, so we got the girls to sit down right in front on the window and say, 'Come on, we want to hear you sing one.' All of the sudden he was on stage with an audience and that's all it took. He went out there and whipped out three songs in a row, which never happens. We turned the lights down and put the spotlight on him. Four hours later they were still there."
The Gavin Report

Most Added

1. PLAY - SPECIAL EFX (JVC)
2. WES BOUND - LEE RITENOUR (GRP)
3. DREAMS AND DESIRES - ROBERTO PERERA (HEADS UP)
4. THE VIEW FROM HERE - TOM GRANT (VERVE FORECAST)
5. LAUREN CHRISTY (MERCURY)
6. LINK - OYSTEIN SEVAG (WINDHAM HILL)
7. MEDITERRANEAN - CHUCK LOEB (DMP)
8. THINGS LEFT UNSAID - ERIC LEEDS (PAISLEY PARK/WARNER BROS.)

Top Tip

BRIAN BROMBERG (NOVA)
RAY OBiedo
STICKS AND STONES (WINDHAM HILL JAZZ)

Record to Watch

OYSTEIN SEVAG
LINK (WINDHAM HILL)

Chartbound

*SPECIAL EFX (JVC) - Bruce Dunlap (EMERALD GREEN)
*LEE RITENOUR (GRP) - CIRO HURTADO (ROM)
*ROBERTO PERERA (HEADS UP) - CHIP DAVIS ROMANCE (AMERICAN GRAMAPHONE)
*TOM GRANT (VERVE FORECAST) - *ERIC LEEDS (PAISLEY PARK/WARNER BROS.) - DEBORAH FRANCIOSE (NORTH STAR)
*LAUREN CHRISTY (MERCURY) - BRUCE DUNLAP (EMERALD GREEN)
*OYSTEIN SEVAG (WINDHAM HILL) - CIRO HURTADO (ROM)

Dropped: #38 Mike Oldfield, #40 Juan Carlos Quintero, #42 David Benoit, #44 Steps Ahead, #45 George Duke, #46 Larry Carlton, #49 Uncle Festive, Voix Bulgares, Billy McLaughlin.
**JAZZ REVIEWS**

**THINGS LEFT UNSAID - ERIC LEEDS**
(PAISLEY PARK/WARNER BROS.)

Never mind that sax pro Eric Leeds and his band smoked big time at the Gavin Seminar/KJAZ live broadcast/Warner Bros. Jazz Nite-fest. Things Left Unsaid enunciates loud and clear. Sure, Leeds' previous, Times Squared, was essentially sessions from Prince's tape vault recorded under the alias of Madhouse. This new disc is much more Eric. "Two Sisters," the forceful and opulent highlight of TLU, deals directly and intimately to us Jazz impressionable types who were stunned by first our taste of Bitches Brew and the syncopated sound jabs of Weather Report. As the song crescendos to the second half, we relive those twinkling electric piano riffs alongside those famous stepped-on, broken funk rhythms. Most of the tracks on TLU swell to the beat of a large ensemble, minus the streamlined sterility of the usual Big Band schemes. Equally proficient on tenor and baritone sax, flute and keyboards, Leeds melts into the band arrangements as opposed to hovering over them. "Aguadilla," co-written with Prince, is a nutty nonette treat where Leeds performs on all the aforementioned instruments. Eric's music is Jazz ensemble sounds based on Jazz discipline and structure, but traces of Latin, free jazz, Pop changes, Fusion legatos and Bop swing veer in and out of the mix like sweeping cinematic camera shots. Things Left Unsaid says a mouthful. We experienced it live. It's fantastic.

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- **THE MENS THEY COULDN'T HANG**
- **THE SPIRIT MERCHANTS**
- **KATELL KEINEG**
- **THE WOULD BE'S**
- **THE GOLDEN HORDE**
- **THE SPIRIT MERCHANTS**
- **THE WOULD BE'S**
- **THE YOUNG DUBLINERS**

**March 5, 1993 THE GAVIN REPORT**
### MOST ADDED

1. SO NEAR, SO FAR - JOE HENDERSON (VERVE/POLYGRAM)
2. REMINISCING - SPIKE ROBINSON (CAPRI)
3. DANIEL PEREZ (NOVUS/RCA)
4. THINGS LEFT UNSAI'D - ERIC LEEDS (PAISLEY PARK/WARNER BROS.)
5. DREAMS & DESIRES - ROBERTO PERERA (HEADS UP)

**TIE**
WES BOUND - LEE RITENOUR (GRP)

### TOP TIP

**MARLON JORDAN**
THE UNDAUNTED (COLUMBIA)

Young trumpet talent Marlon Jordan makes an undaunted leap onto the chart at #25 with a total of sixty-two reports.

### RECORD TO WATCH

**ERIC LEEDS**
THINGS LEFT UNSAI'D (PAISLEY PARK/WARNER BROS.)

Prince's former sax player charts his own visions with nine colossal performances. Besides, he's from Pittsburgh.

### CHARTBOUND

<table>
<thead>
<tr>
<th>Artist</th>
<th>Label</th>
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<tr>
<td>WALTER NORRIS</td>
<td>CONCORD JAZZ</td>
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<td>CLAY JENKINS</td>
<td>KAZU/UNITY</td>
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<td>*DEBORAH FRANCIOSE</td>
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*Debuts in chartbound

**JOE HENDERSON** (VERVE/POLYGRAM)
**SPIKE ROBINSON** (CAPRI)
**RAY OBIENO** (WINDHAM HILL JAZZ)
**ROBERTO PERERA** (HEADS UP)
**STEVE LAURY** (DENON)
**DANIEL PEREZ** (NOVUS/RCA)
**ERIC LEEDS** (PAISLEY PARK/WARNER BROS.)

Dropped: #31 Tito Puente, #35 Bobby Lyle, #36 David Benoit, #37 Jackie McLean, #40 Brian Hughes, #41 Jimmy Bruno Trio, #45 Geri Allen, #47 Marcos Ariel.
**MOST ADDED**

1. “ARE YOU GONNA GO MY WAY?” - LENNY KRAVITZ
   (VIRGIN)
2. “RUNNING ON FAITH” - ERIC CLAPTON
   (REPRISE)
3. “KISS THE FROG” - PETER GABRIEL
   (GEFFEN)
4. “BIKER LIKE AN ICON” - PAUL McCARTNEY
   (CAPITOL)
5. “BLACK GOLD” - SOUL ASYLUM
   (A&M)

**TOP TIP**

MASTERS OF REALITY

“SHE GOT ME”

(CHRYSLIS/EMIRG)

ERIC CLAPTON

“RUNNING ON FAITH”

(REPRISE)

Masters Of Reality jump 42-30 while master guitarist Eric Clapton debuts with his new single at #40.

**RECORD TO WATCH**

4 NON BLONDES

“WHAT’S UP?”

(INTERSCOPE)

This band knows that, blonde, brunette or redhead, the year of the woman is kicking into high gear.

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**CHARTBOUND**

*Debuts in chartbound

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<td>MICK JAGGER - Sweet Thing, Don’t Tear Me Up, Wired (Atlantic)</td>
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<td>STING - If I Ever Lose Faith In You (A&amp;M)</td>
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<td>R.E.M. - Moon, Ignoreland, Drive, Sidewinder, Night Swimming (Warner Bros.)</td>
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<td>SPIN DOCTORS - Two Princes, Olsen’s Blues, Miss (Epic)</td>
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<td>PETER GABRIEL - Frog, Steam, Digging, Loved (Geffen)</td>
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<td>JAYHAWKS - Waiting, Clouds, Sun, Take Me, Wichita, Crowded (Def American/Reprise)</td>
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<td>TRAGICALLY HIP - Courage (MCA)</td>
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<td>BAD COMPANY - This Could, How About That (atco/eastwest/atlantic group)</td>
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<td>DAN Baird - The One I Am, I Love You Period. (Def American/Reprise)</td>
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<td>UGLY KID JOE - Cat's In The Cradle, So Damn Cool, Neighbor (Mercury)</td>
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<td>SOUL ASYLUM - Black Gold, Somebody, Runaway Train, Without (Columbia)</td>
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<td>BLACK CROWES - Sometimes, Illness, Illness, Thorn, Sting, Remedy (Def American/Reprise)</td>
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<td>BON JOVI - Bed Of Roses, Keep The Faith (Jambco/Mercury)</td>
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<td>DIXIE DREGS - Medley (Take It Off The Top) (Capricorn)</td>
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<td>JACKYL - Down On Me, Lumberjack (Geffen)</td>
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<td>MASTERS OF REALITY - She Got Me (Chrysalis/ERG)</td>
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<td>10,000 MANIACS - Rockville, Candy Everybody Wants, Days, Noah’s Dove (Elektra)</td>
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<td>BIG HEAD TODD - Broken Hearted Saviour (Giant/Warner Bros./Alias)</td>
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<td>ERIC CLAPTON - Running On Faith, Lonely, Layla (Reprise)</td>
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<td>DEF LEPPARD - Tonight, Stand Up, Have, Make Love, Rocked, Heaven (Mercury)</td>
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<td>LIVING COLOUR - Leave It Alone (Epic)</td>
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<td>EXTREME - Stop The World, Rest In Peace (A&amp;M)</td>
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<td>RONNIE WOOD - Somebody, Josephine, Show Me (Continuum)</td>
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<td>JESUS JONES - The Devil You Know, Right Decision, Zeros (Food/SBK/ERG)</td>
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<td>THUNDER - Low Life In High Places (Geffen)</td>
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<td>SHAWN COLVIN - Another Round Of Blues, Climb On, Polaroids (Columbia)</td>
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<td>CARL PERKINS - I Ever Lose Faith In You (A&amp;M)</td>
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<td>PETER GABRIEL - Frog, Steam, Digging, Loved (Geffen)</td>
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<td>SUICIDAL TENDENCIES - Better (Atlas)</td>
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<td>BIG HEAD TODD - Broken Hearted Saviour (Giant/Warner Bros./Alias)</td>
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<td>JELLYFISH - The Ghost At Number One, Sebrina, Joining (Charisma)</td>
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<td>ALICE IN CHAINS - Rooster, Angry Chair, Them Bones, Down In A Hole (Columbia)</td>
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<td>LENNY KRAVITZ - Are You Gonna Go My Way (Virgin)</td>
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**TESTAMENT** (ATLANTIC) “PRACTICE”

HOTHOUSE FLOWERS (POLYGRAM/PLG) “THING OF BEAUTY”

4 NON BLONDES (INTERSCOPE) “WHAT’S UP?”

THE BEAUTIES (GASOLINE ALLEY/MCA) “MOTHER’S”

*Screaming Trees* (EPIC) “SHADOW”

DADA (IRS) “DIM”

**BELLY** (SIRE/REPRISE) “FEED THE TREE”

SUICIDAL TENDENCIES (EPIC) “BETTER”

ASIA (PYRAMID) “HEAVEN ON EARTH”

LOVEMONGERS (CAPITOL) “BATTLE”

TOAD THE WET SPROCKET (COLUMBIA) “HOLD” “GROUNDED”

Dropped: #32 Patty Smyth, #47 Annie Lennox, #48 John Campbell.

March 5, 1993/The Gavin Report
the GAVIN REPORT

MOST ADDED
1. "LOS ANGELES" - FRANK BLACK (ELEKTRA)
2. "ARE YOU GONNA GO MY WAY?" - LENNY KRAVITZ (VIRGIN)
3. NOT IN KANSAS ANYMORE - BASEHEAD (IMAGO)
4. JUPITER AND TEARDROP - GRANT LEE BUFFALO (SLASH)
5. "BEING SIMPLE" - THE JUDYBATS (SIRE/REPRISE)

TOP TIP
HOTHOUSE FLOWERS "THING OF BEAUTY" (POLYDOR/PLG)
A beauty of a debut at #31.

COMMERCIAL RECORD TO WATCH
700 MILES "WATERSHED" (RCA)
Already going the distance on KFSR, KUCI, WXCI, KSJS, etc.

COLLEGE RECORD TO WATCH
HAMMERBOX "HOLE" (A&M)
"Holed" up on both sides of the country—THE END and WHTG lead the way!

ALTERNATIVE

2W LW TW
1 1 1 BELLY - Feed The Tree, Gepetito, Slow Dog, Angel (4-AD/Sire/Reprise)
2 2 2 THE TH - Dogs Of Lust, Slow Emotion, Love Is (Epic)
3 3 3 JESUS JONES - The Devil You Know, Right Decision, Zeros (Food/SBK/ERG)
4 4 4 DINOSAUR JR. - Start Choppin', Out There, What Else (Sire/Warner Bros.)
5 5 5 SHONEN KNIFE - Riding On The Rocket, Twist Barbie (Virgin)
6 6 6 ULTRA VIVID SCENE - Blood And Thunder (4-AD/Chaos)
7 7 7 KING MISSILE - Detachable Penis, Martin Scorsese (Atlantic)
8 8 8 DEPECHE MODE - I Feel You (Sire/Reprise)
9 9 9 STING - If I Ever Lose Faith In You (A&M)

808 STATE - One In Ten, Moses (Tommy Boy)
R.E.M. - Moon, Ignoreland, Drive, Sidewinder, Night Swimming (Warner Bros.)
JELLYFISH - The Ghost At Number One, Sebrina, Joining (Charisma)
CANDYSKINS - Wembley, Tired Of Being Happy, Everybody Loves (DGC)
STEREO MC'S - Connected, Everything, Step It Up (4th & Broadway/Island)
SCHOOL OF FISH - Take Me Anywhere (Capitol)
LIVING COLOUR - Leave It Alone (Epic)
SLOAN - Underwhelmed, I Am The Cancer (DGC)
SOUL ASYLUM - Black Gold, Somebody, Runaway Train, Without (Columbia)
ELVIS COSTELLO & THE BRODSKY QUARTET - Jacksons, Weakness (Warner Bros.)
BETTIE SERVEERT - Tom Boy (Matador)
GOO GOO DOLLS - We Are The Normal (Warner Bros.)
ROBYN HITCHCOCK - Driving Aloud (A&M)
SCHOOL OF FISH - Take Me Anywhere (Capitol)
ROBYN HITCHCOCK - Driving Aloud (A&M)
SOMETHING FOR THE LETTERS - The Longest Day, The Call Of The Wild, The Dark (Sire)

STING - If I Ever Lose Faith In You (A&M)
I Feel You (Sire/Reprise)

CHARTBOUND
*Debut in chartbound
GIN BLOSSOMS - "SHUT UP AND SMOKE" (A&M)
POND - POND (SUB POP)
BEST KISSERS IN THE WORLD - PUDDIN' (MCA)
BOY GEORGE - "THE CRYING GAME" (SBK/EMIRG)
4 NON BLONDIES - "WHAT'S UP?" (INTERSCOPE)
THE STARLINGS - VALID (ATLANTIC)
Dropped: #35 The Fastbacks, #44 Freedom Of Choice Compilation, #49 Sunscreen.

Editor: Linda Ryon

the GAVIN REPORT/March 5, 1993
new band, new album

lulabox

featuring

i believe
THE PURSUIT OF HAPPINESS

cigarette dangles

The smoldering first track from the new album, THE DOWNWARD ROAD.

Produced and Mixed by Ed Stasium

Representation: Jeff Rogers for Swell

© 1993 PolyGram Records, Inc.
ST. ETIENNE - SO TOUCHING (SIRE/WARNER BROS.)

St. Etienne's new album is an ultra-cool piece of pop music. Whether you look at it from a contemporary or retro point of view, it's still an ultra-cool piece of pop music. Truth is, St. Etienne's sound is a little bit of both—the music is definitely inspired by some heavy past-tense grooves, but the often-wise-cracking lyrics (from "Mario's Cafe": "Jackie wants to meet the Glitter Band/Dilworth is a strange and lovely man/If Eubank wins the fight and did you see the KLF last night?" Or from "You're In A Bad Way"): "Jeans are old and your hair's all wrong. Don't you know that crewws and trainers are out again?") put St. Etienne squarely in the present. Even though they raged on three of my favorite bands (The Wonderstuff, The Neds and Jesus Jones) in one interview, I still like them, and you will too. Start with the single "You're In A Bad Way" (I dare anybody not to sing along with this Dusty Springfield-voiced number). Move to the album's opener, "Mario's Cafe," and then try "Leathourd," "Conchita Martinez" and "Avenue." Slip this one in your player, kick back with a cappuccino and enjoy the rest of your day.

LINDA RYAN

LULABOX - LULABOX (RADIOACTIVE)

Lulabox is three-piece band fronted by vocalist Mary Cassidy, who, despite "doing time" in an English all-girl Catholic school, is responsible for the band's fiery, erotic lyrics. (Believe me, if you went to an all-girl Catholic school as Seana and I did, that dichotomy makes perfect sense.) Mary, American-born Stephen Ferrara and Welsh-born Mike Cozzi honed their skills in London, where the band is based. And, as Mary says, "spent a long time experimenting until we got our sound together." By the sound of their eponymous debut, I'd say their "experiment" was a success! Along with the sensual "Ride On," with which you are now familiar, check out "I Believe" (either version, "Ivory Hill," "Love Street") and "Giving It All Away." Spend some time with Lulabox and get lost in their chaotic, erotic musical vision.

STRAIGHT OUTTA IRELAND - VARIOUS ARTISTS (SCOTTI BROS.)

Just in time for St. Patrick's Day comes Straight Outta Ireland, a compilation featuring Irish bands—some of which you'll be familiar with (The Men They Couldn't Hang, Fatima Mansions and The Young Dubliners) and others waiting to be discovered. The music on this compilation pretty much runs the Alternative gamut—everything from sparse acoustic sounds to moody pop (represented although, unfortunately, there's nothing outrageously loud and noisy like, say, Therapy!). Starting at the beginning is your best bet. I like the 10,000 Maniacs-ish The Would Be's ("My Radio Sounds Different In The Dark"), the catchy pop of The Young Dubliners ("Mama") and The Men They Couldn't Hang ("You're The One"), the charming Kettie Keeng ("Destiny's Darling") and the noisy pop of The Golden Horde ("Endless Weekend"). There's quite a bit to choose from, so make a cuppa tea and enjoy yourself.

Linda Ryan

THE JUDYBATS - "BEING SIMPLE" (SIRE/WARNER BROS.)

I hope the Judybats' new single pleasantly surprises you as much as it did me. "Being Simple" shows off a more serious side to this Georgia-based band, and I must say, they wear it well. If you were at all on the fence about the Judybats' last effort, one listen to this slow charmer will convince you that "Being Simple" is an absolute must for your playlist. Best surprise of the week.

Linda Ryan

DR. ALBAN - "IT'S MY LIFE" (ARISTA)

Most of you know that disco/techno isn't exactly my cup of tea, but when I hear something that I like I figure it's a bit of a miracle and I should tell you about it. As

Compiled by Kent Zimmerman

GAVIN ALTERNATIVE

COMMERICAL INTENSIVE

1 BELLY - Feed The Tree, Gefpetto, Slow Dog, Angel (4-AD/Sire/Reprise)
2 THE THE - Dogs Of Lust, Slow Emotion, Love Is (Epic)
3 R.E.M. - Moon, Ignoreland, Drive, Sidewinder (Warner Bros.)
4 JESUS JONES - The Devil You Know, Right Decision (Food/SBK/ERG)
5 STING - If I Ever Lose Faith In You (A&M)
6 DEPECHE MODE - I Feel You (Sire/Reprise)
7 SOUL ASYLUM - Black Gold, Somebody, Runaway Train (Columbia)
8 10,000 MANIACS - Rockville, Candy Everybody Wants, Days (Elektra)
9 TRAGICALLY HIP - Courage (MCA)
10 PETER GABRIEL - Frog, Steam, Digging, Loved (Geffen)
11 DINOSAUR JR. - Start Choppin', Out There (Sire/Warner Bros.)
12 STEREO MC'S - Connected, Everything (4th & Broadway/Island)
13 MICK JAGGER - Sweet Thing, Don't Tear Me Up, Wired (Atlantic)
14 ROTHOUSE FLOWERS - Things Of Beauty (Polydor/PLG)
15 JELLYFISH - The Ghost At Number One, Sebrina, Joining (Charisma)
16 THOMAS DOBLY - Eastern Bloc, I Love You Goodbye (Giant/Reprise)
17 DADA - Dim, Dizz Knee Land, Surround (IRS)
18 CANDYSKINS - Wembley, Tired Of Being Happy (DGC)
19 TASMIN ARCHER - Sleeping Satellite (EMI/ERG)
20 ROBYN HITCHCOCK - Driving Aloud (A&M)
21 SCHOOL OF FISH - Take Me Anywhere (Capitol)
22 808 STATE - One In Ten, Moses (Tommy Boy)
23 DURAN DURAN - Ordinary World, Come Inside (Capitol)
24 STARCLUB - Gone To The Moon (Island/PLG)
25 GOD GOD DOLLS - We Are The Normal (Warner Bros.)
26 LIVING COLOUR - Leave It Alone (Epic)
27 BIG HEAD TODD - Broken Hearted Saviour (Giant/Warner Bros./Alias)
28 GIN BLOSSOMS - Shut Up & Smoke, Mrs. Rita, Lost Horizons (A&M)
29 SAND RUBIES - Goodbye, Hit The Breaks, Your Life Story (Atlas/PLG)
30 NED'S ATOMIC DUSTBIN - Not Sleeping, Walking, Intact (Chaos)
an import. "It's My Life" has successfully tried the waters on KROQ and Live 105—no easy task, I assure you. Now, Dr. Alban's "mad creation" is available domestically, which means it's only a matter of time before this one tears things up at your station. Start it on the mix-show if you have to—just get it on-the-air. LR

LOTION - "HEAD" (KOKOPOP)

As far as I know, this marks Lotion's debut offering—and what an impressive debut it is. The A-side (yes, we're talking nifty white vinyl, folks), "Head," is a jagged pop masterpiece that reminds me of a darker Miracle Legion, circa The Backyard. There's a little-kid naivete to the lyrics that's as intriguing as it is endearing, and aside from the solid hook, is a huge plus for this New York-based band. The flipside, "She's Weird City," although less edgy, has attracted WHTG's Matt Pinfield's undivided attention. A-side or B-side, this Kramer-produced offering scores a direct hit. LR

THE MIGHTY MIGHTY BOSSTONES - SKA-GORE, THE DEVIL AND MORE (MERCURY)

Anyone who's ever seen this Boston band knows that a good time is guaranteed for all. I wouldn't be surprised if Mercury picked these guys up on the strength of their live shows. The MMB's incorporate a bit of ska, reggae and hardcore into their sound, which is why you'll find covers of Bob Marley and Minor Threat on this EP. As you can imagine, it's an experience better heard than read about. Out of these six self-produced songs, I find myself leaning more toward the ska offerings. Without doubt, start with the Marley cover, "Simmer Down," and move onto "Somebody I Suppose" and "Drugs And Kittens/I'll Drink To That," which was recorded live. And a good time is still being had by all. LR

THE FLUID - purplemetalflakemusic (HOLLYWOOD)

The next in the line of Sub Pop alumni to graduate to a major is the Fluid. They've often been mistaken for Northwesterners, but the band hails from Denver, Colorado—but don't hold that against them. The Fluid infuse more blues (and occasionally, psychedelia) into their heavy grunge than most bands of their ilk, prompting me to imagine what Sister Double Happiness might have sounded like had they developed in Seattle. Of the twelve tracks on purplemetalflakemusic (hey, does Metal Flake Mother know about this?), I prefer "She Don't Understand," "Mister Blameshifter," and "Change," the most strongly melodic tracks. SEANA BARUTH

ALTERNATIVE NEW RELEASES

THE MIGHTY MIGHTY BOSSTONES - SKA-GORE, THE DEVIL AND MORE (MERCURY)

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120 MINUTES

1. BELLY - FEED THE TREE
2. DINOSAUR JR. - START CHOPPIN'
3. DEPECHE MODE - I FEEL YOU
4. THE THE - DOGS OF LUST
5. STEReo MC's - CONNECTED
6. KING MISSILE - DETACHABLE PENIS
7. ROBYN HITCHCOCK - DRIVING ALOUD (RADIO STORM)
8. ULTRA VIVID SCENE - BLOOD AND THUNDER
9. NED'S ATOMIC DUSTBIN - WALKING THROUGH SYRUP
10. THE CANDYSKINS - WEMBLEY

the GAVIN REPORT/March 5, 1993
FRANK BLACK - LOS ANGELES (4AD/ELEKTRA)
The debut single from prior Pixie Black Francis/Frank Black prompted me to dust off the headphones for a tour of L.A. The journey opens with a low key Velvet Underground “Sunday Morning”-type xylophone and Frank Francis coocing an acoustic guitar. Then signature, gargantuan guitar descends and speed fever pace kicks in with an anthemic assault. The final two minutes are a Beatlesque departure. Remember how the Beatles ended a lot of their later songs with transcending changes? Here, Frank coos as this trip winds down, and we're given a glimpse of what to expect on the full-length due out soon. DB

**alternative inside**

Kent Zimmerman had business in New York this week, so I got to do the Alternative and Album charts. (Lucky me!) I noticed that 4 NON BLONDES' “What's Up?” is starting to really heat up over on the Album side. Ditto Top 40. If you missed it the first time around, you might want to go back and check it out.

LIVE 105 is planning an Earth Day event that will raise money for environmental causes, and need some items of value to auction off. Earth Day is about five weeks away, so please give GABBY MEDIECKIE or RICHARD SANDS a holler ASAP. And while you're at it, ask them about MODERN ROCK CRUISE NO. SEVEN and their FREE CONCERT SERIES.

WWCD announces the addition of two new Accounts Managers, TIMBASSETT and MARK NORDSTROM as well as new Assistant News Director, JIM BLEIKAMP. They just keep growing and growing!

JOHN ROSENFELDER has turned in his resignation at DGC/Geffen Records, and is looking to pursue other options. John's had three multiplatinum years with the company, so get him while he's hot! Give him a bell at (213) 857-5815. Good luck John! We'll hear from you soon.

In a related move, Geffen's former Boston local TED VOLK will move to Los Angeles to fill Rosenfelder's vacant position.

If, for some strange reason or another, you're home watching television on Friday, March 19, you might want to check out MTV's Spring Break special, DAYTONA BEACH ROCKS. Set to play the event are THE BLACK CROWES, SOUL ASYLUM, LENNY KRAVITZ, LIVING COLOUR and STONE TEMPLE PILOTS. Frankie and Annette will not be attending.

If you are reading this on Friday, MATT PINFIELD will be hosting 120 on Sunday, March 7 and his guest will be DEPECHE MODE.

St. Patrick's Day is coming up soon and I know that means many stations will alter regular programming a little to feature artists from the Emerald Isle. The following is an off-the-cuff list of groups (some more Alternative than others) from Ireland to help you with this task...


Like I said, this is an off-the-cuff list so if I forget someone I don't really want to hear about it, okay?

BELLY still reigns supreme on the chart and holds a nearly a hundred point lead over the competition. It looks like the real race will start after DEPECHE MODE, who move 13-8, release their album in mid-March.

ROBYN HITCHCOCK, who just celebrated a birthday on March 3, jumps 37-15. There are forty-two stations supporting the Respect album including newcomers KKDJ, WRIL, KTAO.

Another massive leap comes from LIVING COLOUR, who go 43-17. There are thirty-five stations on, including three new players this week—91X, KRZQ, KTAO.

With a 39-23 move, things look healthy for Buffalo, New York's Goo Goo Dolls. They've got HEAVY support from KKDJ, KACV, WXRT, WPT, KRCK, KCOU, WHTG, WBNY, WCBR and WICB.

Our highest debut (31) this week comes from THE HOTHOUSE FLOWERS, qualifying them for TOP TIP. Four new players this week—91X, KRZQ, KTAO and WRAS.
quite frankly, I'm in search of evidence to assist those in radio who suffer from the symptoms of "Third-Month Syndrome." I would like to enlist your help in determining if this syndrome is real, imagined, or a mysterious malady aimed at radio broadcasters.

It has happened to almost every radio station. Management has carefully extrapolated the Arbitrends. They are right on course for a rating book. Good may mean up or consistent, the Arbitrends. They are right on course for a

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"Third-Month Syndrome."

Well, we all know what happened. The station was either mentioned in fewer diaries than other months, as a percentage of all diaries returned, or the mentions that were garnered accounted for less time listening to the station. The question is "why" did the ratings drop? Examine the variables that may be applicable to the situation.

The first place most look at is Arbitron's distribution of diaries over a three-month period. Did they have an equal or unequal distribution between months? Do not confuse a calendar month with an Arbitron month. In fact, to avoid the confusion, Arbitron internally calls them survey "phases." Hence, this article could be renamed the "Third-Phase Syndrome."

Okay, the distribution of diaries was 30% in the first month, 33% in the second month and 36% in the third month. Is this a big deal? Not really. Had it been 25%, 33% and 42% it might have had some impact. Why? Sampling balancing is applied differently in Arbitrends, the Quarterly Report and AID. Your analysis would be complicated by the different approaches to calculation. Each being different is fine until the distribution of sample is not relatively equal. You are about to enter the waters of a highly technical argument that probably will not get you a solution. Sufficient it to say that an unbalanced sample distribution by month makes the analysis more difficult.

Everybody knows that Arbitron floods the market in the third month in order to meet quota. NOT! Study the process. Arbitron may add sample into any month to compensate for a lower than anticipated response rate. Arbitron manages response rate (the percentage of the designated sample that returns an in-tab diary) into two components. The consent rate is the percentage of households that agree to keep the diary. The return rate is the percentage of diaries mailed compared to the percentage of diaries returned that can be used. The non

useable diaries are counted as if not returned. Hence, if the consent rate is lower than anticipated, Arbitron adds sample almost immediately (within a couple of weeks). If the return rate is faltering, then the sample will likely be added in the third month because the return rate cannot be calculated until the processing of the monthly Arbitrends about 21 days after the end of a monthly period.

Except in Continuous Measurement markets, the process is ongoing. Therefore, any month could be higher than any other month. Arbitron rolls out their monthly in-tab chart once in awhile to prove their point, but it usually falls on deaf ears because it just seems logical that the third month will be higher. It would risk the future of the station on betting on Arbitron's success or failure to get sample in-tab for any given month.

Is there a difference in sample distribution by sampling unit? This could be an important factor in metros that cover a large geographic area because signal contours may not cover the whole market. Arbitron breaks markets into sampling units in order to control the unequal distribution of sample.

Is there a major difference between the in-tab diaries as a percentage of the total and the age/sex cell population as a percentage of the total? Arbitron does seek to reach the 12+ target sample published in the front of each market report, however they do not select sample by household size, by age or by sex. They order 12 one-week samples to produce a quarterly report. It is a good idea to study how well Arbitron did at reaching the various age, sex and ethnic groups. This information is published in the market report and on Arbitrends.

Many stations stop their search for the "Third-Month Syndrome" at the Arbitron doorstep. But many another variables can be at work in the marketplace that can affect the outcome of the survey.

A station in a large market suffered an audience erosion of 25% from Summer to Fall after having been consistent in its performance for years. The analysis studied Arbitron, but others recommended looking elsewhere. An AID run was done by week at the suggestion of the markets research guru. "So, what happened in week seven and after that was different from weeks one through six. Why did the audience 'disappear' in the seventh week?" The answer was elusive, but highly likely due to a change made by the station. It had been giving away $1,000 a day the first six weeks of the survey period and in the seventh, due to budgetary restraints, stopped the contest. The station claimed nothing had changed. If you stop giving away thousands of dollars to listeners a percentage of the audience will erode because they are "contest seekers" who will go elsewhere when their brand of entertainment is gone.

Another station took a ratings hit in the period from Thanksgiving to the end of the survey. What happened? Well, we're really not sure but we have a suspicion. The station did not change but the audience's needs changed. The station was in the country format. I asked if they played any Christmas music on the station. Not until Christmas Eve was the response. Well, could the audience have had a desire to hear Christmas and gone elsewhere to hear it? A religious station showed increased sharing with the country station. If your station is absolutely consistent but the audience's needs change, there is a change in the market.

Is your station advertising throughout the survey or is it picking the third month to win all those diarykeepers in one month? The diarykeeper is involved with the process for about three weeks, two weeks prior to getting the diaries and the one week of keeping the diary. Is your competitor running a major promotion or advertising campaign? This can be a big change in the market that must be accounted for.

Now, if you have evidence of a "Third-Month Syndrome" get it to me so we can find out what's really going on. ●
for those entering radio on the perform-
ing end, probably the biggest initial mis-
conception is the idea that to be an an-
nouncer you should learn how to sound like one! I
know that when I was getting started I took it as
a complement when people told me I had a "radio
voice," or—worse yet—when they told me I
sounded really different off the air than when
they heard me on the radio.

Just as in acting, however, the goal is to learn
your craft so well that nobody thinks you’re using
technique at all. In radio, that means sounding
like “a real person” on the air. Your listeners will
relate best to you when it sounds like you’re a per-
son, not an announcer. Be clear on this, though:
That doesn’t mean “technique” is bad! It means
that your technique becomes so good that it en-
hances the way your present yourself, without
itself showing!

Here’s one way to tell if you’re getting there.
Use your professional speaking techniques every
time you speak. Do your friends and family react
as if you’re showing off or putting on airs? Then
you haven’t made your technique transparent
enough! And that means it isn’t correct on the air
yet, either. people are more tolerant of announc-
ers sounding like “announcers” on the air be-
cause, of course, they are announcers. But they
don’t relate to them as well—or respond as well to
them and the commercials they deliver—if they
sound like “announcers” instead of friends! Since
that’s your goal, keep trying, off the air as well as
on. When you get it down, you’ll be amazed at
how well people respond to you in all situations.

This year at the seminar, my musical treat
at Ray Greiner’s annual listening party
was provided by Geffen’s Warren
Christensen who brought along new music from
Coverdale*Page and Aerosmith. Coverdale and
Page recorded with two of my favorite musicians,
drummer Denny Carmassi (Heart) and bassist
Ricky Phillips (Baby’s, Bad English) plus two
studio musicians. The self-titled album will be
out March 16. Tunes that stood out were ”Take
Me For A Little While,” “Pride And Joy,” “Over
And Out,” “Shake My Tree” and “Waiting On
You.” Aerosmith will call their new album Get A
Grip. The first single, “Living On The Edge,” will
be out in March and the planned follow-ups are
”Talk Of The Town,”...RCA/Reunion artist
Michael W. Smith recently kicked off a 63-city
“Change Your World” tour in Pensacola, FL.
Between February and May, Smith will crisscross
the country and play to an estimated 750,000
people. His new album, Change Your World, is
already Gold...Me Phi Me is opening for Sade
on her current tour. With just one album under his
belt, Me is already a veteran on the circuit having
gone out with both Arrested Development
and The Levellers. Hope you didn’t miss him on the
March 4 “Arsenio Hall Show”...

Producers Corner: Mark Dodson is currently
working on The Almighty on a new Polydor
album. He’s just completed work with Jan
Baker’s Pink (formerly The Front) and is responsi-
bile for the latest Ugly Kid Joe album, America’s
Least Wanted...Flotsam and Jetsam producer Neil
Kernon just finished a week’s worth of produc-
ing and mixing another “hot” band from the
Seattle area, Dr. Unknown. I saw them last year
when I was in the Emerald City for the NAMA
convention and picked them to click. Kernon also
finished a new demo for Epic’s Nevermore (for-
merly Sanctuary), which will be used to attract
new management...Eddie Kramer has finished
recording some of Kiss’ live shows which will be
used for Kiss Alive III. This will be Kiss’ 25th
album and their seventh produced by Kramer
(including all three live records). Kramer’s next
projects will be with New York’s Ancestors, and
soon after he’ll spend time with Nerve Circus and
Virgin Jungle. After that, he’ll be producing a
Jimi Hendrix tribute record for Warner Bros.
Records...

Rock singer Vince Neil will be releasing his
debut solo album, X-Posed, on Warner Bros.
April. It was originally planned for a February
10th release—the date that marked his one year
anniversary of being fired from Motley Crue. Of
the album, Neil said, “Good things take time and
this album’s definitely no exception. We’re mak-
ing sure it’s the best music we can make, and we
plan to deliver. It’s worth the wait.” His band
includes guitarist Steve Stevens, drummer Vicky
Foxx, bassist-turned-rhythm guitarist-turned-
bassist Robbie Crane and rhythm guitarist Dave
Marshall (Fiona, Paradise). Ron Nevison (Led
Zeppelin, Ozzy Osbourne, UFO, Damn Yan-
kess) produced. Nevison also produced Holly-
wood Films’ “Encino Man,” the soundtrack that
featured Neil’s “You’re Invited But Your Friend
Can’t Come”...
PERSONAL PICKS

SINGLES by Dave Sholin

ERIC CLAPTON - Running On Faith (Duck/Reprise) Last week's Grammy sweep was public acknowledgment of Clapton's one-of-a-kind artistry as well as the heart, soul and musicianship of his Unplugged masterpiece. Millions who bought the album over the past year confirm the music's broad appeal, which is now certain to get a boost from yet another gem from this collection. Released to radio only, the CD single will not be available commercially, but listeners are bound to turn it up every time it's played.

TOAD THE WET SPROCKET - I Will Not Take These Things For Granted (Columbia) One indictment of the frenzied pace in modern day life is lack of appreciation for those little pleasures. Taking that one step further, songwriter Glen Phillips uses the backdrop of a relationship to heighten an awareness of love's simple beauty. A haunting melody only adds to the impact of each phrase.

Celine Dion - Water From The Moon (Epic) Celine's rapid ascent to musical stardom seemed inevitable from the moment she reached American audiences in 1991 with "Where Does My Heart Beat Now." In the short timespan between her debut album and this follow-up, that awesome vocal presence has only gotten stronger. Pairing this remarkable singer with the songwriting skill of Diane Warren spells slam dunk—and the result is just that.

CHARLES & EDDIE - House Is Not A Home (Capitol) Everytime I hear these two it's difficult to believe they met by chance on a New York subway. It sounds much more like destiny that put Charles Pettigrew and Eddie Chacon in the studio to re-invent the art of blending Pop and Soul. They prove once again how perfect that combination is on this third single from their debut album.

NOEL - Hearts On Fire (Mercury) Noel's hit "Silent Morning" broke out of his hometown of New York City and took off quickly everywhere it got played. Judging by this new release, the years in between have altered his sound quite a bit. A number of influences converge to create a style all its own.

RESTLESS HEART featuring WARREN HILL - Tell Me What You Dream (RCA) Accomplishing the rare feat of scoring a Top 40, A/C and Country crossover hit with "When She Cries," this talented group of players take it up a notch, putting even more of a Pop spin on their latest effort. This super melody is strengthened by sax player Warren Hill, who adds the perfect touch.

ALBUMS by Ron Fell

NANCI GRIFFITH - Other Voices/Other Rooms (Elektra) Dare I say that historical American Folk music was, for its time, the lyrical equivalent of today's Rap music. Today there are few examples of rap-less working-class social commentary. But through the vision of Nanci Griffith, a confessed folk-nostalgic, an effort is being made to pass through to the next generation a body of work inspired by the composers and musicians of Folk music from the heartland depression of the dust bowl to the fertile lyrical soil of modern more tradition. Inspired by the likes of Woody Guthrie, Malvina Reynolds, Bob Dylan, Townes Van Zandt and John Prine, the Griffith project unwinds in a plaintive tapestry of reverential vintage reproduction. This anthology is wonderfully documented with thoughtful liner notes and an accompanying supplemental disc, Present Echoes, that pairs the original artist's version with Nanci's cover. I particularly like her versions of ARE YOU TIRED OF ME DARLING, Kate Wolf's ACROSS THE GREAT DIVIDE (both with Emmylou Harris), Townes Van Zandt's TECUMSEH VALLEY, John Prine's SPEED OF THE SOUND OF LONELINESS, Woody Guthrie's DO RE MI (with Guy Clark) and Malvina Reynolds' TURN AROUND (with Chet Atkins). I almost apologize for my subjectivity, because it's kind of like ranking moments in history. These songs had a time and a place unto themselves, and free-standing, they were as bold and potent as anything in their time. Thanks to Nanci Griffith for the preservation. Now, about the second volume........

Boyz II Men

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Albums by Ron Fell

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