50 percent of consumers credit radio for their record purchases. Is that good or bad? Or does radio need more ammo? Gavin poses the questions and gets the answers.
A NEW BIRTH IN HIP HOP.

"BOOF-BAF"
THE FIRST SINGLE FROM THE DEBUT ALBUM
"BLUNTED ON REALITY."
FUGEES (TRANZLATOR CREW)

Produced by LeJam Productions, Inc. Management: DAS Communications

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That's Sho-biz

THE 50% SOLUTION

The Vallie/Gallup poll looks good for radio. But is it enough ammo for sales forces? Beverly Mire looks at the numbers and calls up some names.

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SUPER BILL

Words of wisdom from the only Gavin Seminar keynoter who can claim three Super Bowl rings: Bill Walsh. The coach will whet your appetite for the Seminar as he makes sage connections between sports and this business we call show.

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Howard's End of Year: Wild

**By Ben Fong-Torres**

Howard Stern made several million dollars on New Year's Eve for his pay-per-view "Miss Howard Stern" beauty pageant, saw his radio employer, Infinity Broadcasting Corp., suffer a potential financial setback because of the FCC's indecency fines against him and his company, guessed that he might actually get sacked by Infinity, signed another 10,000 copies of his bestseller, Private Parts, and had meetings with the Fox TV network about entering the late-night wars.

And how were your holidays?

For Stern, the climax, in more ways than one, had to be his raunchy New Year's Eve extravaganza, in which 50 women vied for a $50,000 grand prize. Stern, of course, was the biggest winner of all. While his own E! network reported that the show drew 270,000 customers, paying $39.95 to see the program, Main Events, which marketed the one-hour, 50-minute show, expected sales of more than 300,000 for a $12 million gross, with half that amount going to Stern and his production company.

The show may have cost Stern, however. In Los Angeles in mid-December, Stern and his agent, Don Buchwald, spoke with Fox, which has been looking for a late-night war since the Chevy Chase flameout last October. With pressure surging the network for action, Fox executives began courting Stern.

However, Rupert Murdoch, who owns Fox, is said to have lost interest after seeing the show, which featured Stern, who made his entrance on a toilet, spewing all the obscenities he can't on radio, and which highlighted Lesbians, nudity, graphic takeoffs on Michael Jackson and John Wayne Bobbitt (the latter served as a judge, along with Janis Ian, Tiny Tim, a KKK member, ex-prize fighter Joe Frazier, and others), and scattered verbal attacks on the FCC. While Murdoch was said to be sensitive to the FCC, which has generally been supportive of his varied media interests, Buchwald said Stern had no interest in working with "the faint of heart."

In Los Angeles, Stern also reportedly met with Paramount and director Ivan Reitman to talk about possible future projects. Stern popped onto The Tonight Show December 17.

With Stern buttressed by a Rush Limbaugh visit on David Letterman's Late Show, Stern boosted Leno's ratings to a 5.3/14 share—13 percent higher than Leno's weekly average. Letterman soared to a 7.5/20 share.

In the days before Leno went, Stern found himself embroiled in a mini-controversy over a book-signing. A West Hollywood bookstore, Book Soup, told Stern that it could not afford some $14,000 in fees the city of West Hollywood was imposing for extra security.

A steamed Stern labeled the fees "selective enforcement." Moving to Vroman's in Pasadena, he drew some 10,000 fans to his signing December 16 and autographed thousands of books without incident.

For all his triumphs, however, Stern's year got a sour twist just before his New Year's Eve show, when the FCC announced that it was delaying a decision on Infinity's deals to buy three radio stations for an estimated total of $170 million, pending reviews of indecency complaints against Stern. The delay could cost Infinity, whose agreement for the purchase of KRTH/AM-FM-Los Angeles included deadlines and a clause that pegged the price (reportedly $110 million) to the station's financial performance in the year of the purchase. If the Beasley-owned station has an improved 1994, Infinity will have to pay for it.

Meantime, one FCC commissioner, James Quello, hinted that the Commission is looking into revoking one or more of Infinity's licenses because of Stern's indecency complaints.

Stern said he wouldn't be surprised if Infinity let him go. "I can't win against the government," he said. "How long is Infinity going to put up with this?"

GAVIN Keynote is a Super Bowl Winner

Bill Walsh, the football coach who won three Super Bowls with the San Francisco 49ers, will be a keynote speaker for GAVIN's 1994 Seminar.

Since leaving the Niners, Walsh drew analogies between coaching a football team and managing a business.

"Every product has its season," he says. "A company must set a precise goal and then develop a long-term strategy to reach it. At the same time, as the program progresses, tactics must change and contingencies must be developed to meet unexpected twists and turns. The sales, marketing and management teams must be held together, their spirits kept high and their efforts coordinated for maximum effect."

Announcements of other keynoters and special features of the 1994 GAVIN will be made in the next several issues.
WNCN to New York: Roll Over, Beethoven

WNCN/ FM- New York made what might sound like a simple format move-from longhair to longhair. But, in this case, longhair was classical music; and the new longhair is what the station—rechristened as WAXQ (Q 104.3)—is calling "pure rock," with signature artists including Pearl Jam, Nirvana, Stone Temple Pilots, Aerosmith, and Pink Floyd.

"It's an amalgam of hard rock and modern rock," says GM Randy Bongarten of the format, the result of research by John Parikhia's Joint Communications, who sought a music mix for 18-34 listeners.

Bongarten said Q 104.3 would serve "long-neglected rock fans who have had no station devoted exclusively to current pure rock music." He said that classical music was "oversaturated in the New York City area.

WNCN had tried to carve a niche as a "young classic music station" that employed Top 40 techniques to draw more listeners," with limited success.

On the morning of December 17, Haydn's "Farewell" Symphony ended its era, and, after ten minutes of a ticking, timebomb sound effect, AC/DC took over with " Ain't No Fun (Waiting Round to be a Millionaire)."

One interested listener was Elliott Forrest, an announcer on WNCN until that morning, when he and the staff learned of the format change.

"I have been asked to audition for the new format," he wrote in the New York Times. But, he said, he'd spin the classics for seven years. "I can't give up Mozart and Beethoven for Anthrax and Megadeth (sic) so easily."

Country Stars Campaign For AIDS Awareness

Some four dozen Country artists have joined the fight against AIDS, by way of a series of blunt commercials for radio, TV and print.

The campaign, set for a January 13 launch, is called "Break the Silence," and is led by Mary-Chapin Carpenter and Mark Chesnutt, who came up with the idea for the project after learning that AIDS was spreading twice as fast in rural areas as in urban.

"And it's increasing fastest in the South and at alarmingly high rates among teenagers," says a letter to radio stations from the campaign's radio committee, signed by representatives of a dozen labels. "It's time for the country consumer to be alerted about AIDS by their radio station."

Stations are receiving a 15-track CD underwritten by MCA Records. Artists voicing 30 spots include George Jones, Johnny Cash, Clint Black, John Michael Montgomery, Garth Brooks, Kathy Mattea, Joe Diffie, Marty Stuart, Lee Roy Parnell, Wynonna, Rodney Foster, Charlie Daniels, Billy Ray Cyrus, Mark Miller, Lorrie Morgan, Emmylou Harris, and Chesnutt.

In addition, Tammy Wynette, Kris Kristofferson, Willie Nelson, Dolly Parton, and the Kentucky Headhunters are part of "Break the Silence."

Happy 59th, Elvis Presley

Don't forget: Saturday is Elvis birthday. He would've been 59.

And while the US Postal Service, which scored its biggest ticket-hits with its Elvis stamp last January, has moved on to upcoming series including Nat King Cole, Robert Johnson, Muddy Waters, Howlin' Wolf, Jesse Smith, and Billie Holiday, Elvis continues to live and thrive in the commercial world, with new product ranging from Clint Flippo's majestic, by-the-book tour of Graceland (Collins San Francisco) to a series of plastic figurines from Hasbro Inc. ($40-$50 at Target, Toys "R Us."

Then, of course, the gala worldwide tribute concert planned for October 7 from Memphis. It's shaping up to be another great year for the King.

$20 Million Sale: KMPF Goes Over The Whittinghill

With its sale to Cap Cities, KMPF-Los Angeles is going down as an all-sports station. New management is said to be aiming at a "smart talk" format aimed at 18 to 34 year-old ears.

But for those of a higher demo, KMPF will be remembered as one of the great personality stations of the '60s and '70s.

"It was the show of shows, the radio station of radio stations," says Don Graham, the veteran promotion and marketing whiz. He ran down the DJ lineup of the early '60s: Dick ("Did you Whittinghill this morning") Whittinghill, Ira Cook, Roger Carroll, and Johnny Magnus, with Tess Russell running the music library of a most influential MOR (middle-of-the-road) station.

A&M Records, says Graham, "should put up a monument to KMPF. Roger Carroll broke Tijuana Brass."

In later years, such DJs as Gary Owens, Wink Martindale, and Robert W. Morgan continued the tradition, staying on as the station switched to a big band and nostalgia sound.

In spring of 1992, KMPF turned to sports, but between the economy and the state of LA's pro teams, the station saw its ratings and revenues decline.

Sources say Cap Cities is paying $17 million for the license and another $3 million for KMPF's transmitter property in North Hollywood.

While KMPF will retain some sports presence, carrying Angels, Clippers, and UCLA games, some station staffers expect to be pink-slipped by month's end.

Three Stations Sued: Sexual Harassment

Seven women who worked in sales at three radio stations in Santa Rosa, California, have sued the stations, claiming sexual harassment.

The stations—KXFX, KSRO, and KVIV— are owned by Fuller-Jeffries Broadcasting Company, which, along with operations managers James Kefford, were named as defendants.

Kefford said only that the manner was "a labor dispute," but Patricia Gray, the attorney for the plaintiffs, claimed that Kefford once publicly gave one of her clients a gift wrapped with "sexually explicit photographs of nude men." Also, said Gray, Kefford wrote a bawdy poem to one client, whose single status he allegedly teased in a cruel manner.

And the suit charges that Kefford repeatedly touched the women in a sexually suggestive fashion, and told one to use her looks and body "to improve sales."

Gray said that the women's protests and requests to station management for job reassignments met with deaf ears. "You'd think that given all the attention being paid to harassment issues, she said, "that corporate leaders would think twice about such things."
What a Difference Two Weeks Make

Gavin took its usual two weeks off at year’s end, and the world refused to stop spinning. Stations were bought and sold, changed formats, and banned lyrics; Michael Jackson continued to take a beating; Howard Stern made a few more million. Besides what we’ve covered elsewhere, here’s what happened while we were out.

Michael Jackson: ‘Don’t Treat Me Like a Criminal’

The atmosphere around Michael Jackson continued to get more dangerous, to use a term of his own, but the word for the entertainer was defiant.

After months of attacks from accusers, including a small army of former employees, Jackson went from virtual hiding to high profile on December 22, taking to television to deliver a four-minute plea of innocence.

Speaking from his Neverland ranch in Santa Barbara county, Jackson declared himself “totally innocent” of charges of child molestation, described an examination of his private parts—dictated by his main accuser’s description of Jackson’s genitals—as “the most humiliating ordeal of my life,” and denied the work of the “incredible, terrible mass media.”

But Jackson, who never shied from using the media when he wanted promotion—i.e., the Oprah Winfrey interview—could not escape the spotlight, as he and his attorneys had to deal with a seemingly unending flow of bad news:

- A lawsuit from a group including a small army of former employees, Jackson went from virtual hiding to high profile on December 22, taking to television to deliver a four-minute plea of innocence.
- The first radio station to stop playing his music, pending a resolution of the molestation allegations. KEZK-St. Louis said it didn’t want its listeners to have to think about the charges Jackson is facing.
- Meantime, the Western Region NAACP joined Jackson in criticizing the news media. In a press conference December 20, two days before Jackson’s own defense, the organization said that the star was being “tried and convicted in the press. We’re not going to stand by any longer and allow this to happen.”

‘The Beat’ Goes Off Violent Lyrics

Following WBLS-New York, KPWR and KACE-Los Angeles, and others, KBFT-FM (The Beat)-Los Angeles announced that it was dropping offensive words from rap songs. As did KPWR, The Beat met with members of the Violence Increase the Peace, an advocacy group campaigning to cleanse the airwaves of such words as “nigga,” “bitch” and “ho.”

Bill Graham Documentary Set

Bill Graham Enterprises in San Francisco announced that it was producing a documentary film on the life and times of the late concert producer. Stages: The Life of Bill Graham, will be directed by Bill Couturie, producer of the Academy Award-winning film about the AIDS quilt, Common Threads. The film will be based partly on Bill Graham Presents, the memoirs Graham had written with Robert Greenfield when Graham was killed in a helicopter crash in October, 1991.

His company previously produced The Doors with Oliver Stone, and for years has built and maintained a massive archive of video footage of Graham-produced concerts, dating back to the ’70s.

Judge Blunts Payola Case

Charging government misconduct, a Los Angeles judge dealt a major blow to attempts to retry the payola case against former independent promoter Joe Isgro which was opened four years ago.

“This is a case where the government’s misconduct was as outrageous and egregious as anything that I have seen,” said U.S. District Judge James M. Ideman.

In 1989 the government slapped Isgro with a 57-count indictment that charged him with racketeering, conspiring to defraud Columbia Records, and making payola payments to radio stations, among other counts. Isgro pleaded not guilty and said the government used him as a fall guy rather than go after major record company officials.

In 1990, Ideman dismissed the case, but in September 1992 a federal appeals court reinstated it.

Though he had stopped short of dismissing the case again, Ideman has ruled that Isgro’s former tax lawyer, Dennis DiRicco, a key government witness, cannot give testimony, and that the government can’t call any new witnesses. Without DiRicco’s testimony, the government’s case will lose a lot of steam.
Happy New Year! While we were out After 30 years with Atlantic Records, senior vice president Arif Mardin (below) re-upped with the label, signing a long-term contract. "I am immensely proud to have been able to count Arif as an invaluable associate and a close friend for 30 years," said company chairman/co-CEO Ahmet Ertegun. In Music City, Warner Bros. Nashville vice president of promotion Bill Mayne was upped to senior vice president. Dave Ervin moved in as PD at A/C station KBIG-Los Angeles. He was in Cleveland at WQAL. Gavin Award winner Lou Simon (left) was named senior director, A&R at RCA Records, up from director, market analysis/planning...Rick Chertoff (left) will head up Blue Gorilla Records, which will be administered through PolyGram's Atlas label. Blue Gorilla's first signing is singer/songwriter Joan Osborne...Laura Morgan (left) was appointed director, alternative press at A&M. She was the label's West Coast publicist. ...And more currently Steve Shannon and D.C. Chymes, who were fired from WKQX/Chicago and Tyler is general sales manager of the Dallas-based Jones Satellite Networks...Speaking of the NaB, the association is accepting entries for its 1994 Crystal Radio Awards competition. For information call Sara Lichtenberg or Lynn McReynolds at (202) 429-3590.

After six years at GRP Records, where she was most recently senior director of NAC promotion, Deborah Lewow has joined Warner Bros. as national promotion director for jazz and progressive music. Lewow has been in the music biz for 20 years, and has spent most of that time in jazz promotion. Sub Pop's new college rep is Adam Berenstein. Dave Sanford has joined WACQ as promotion rep. He replaces Jay Harding who's moved on to Reprise...

Jayne Grodd has been promoted to senior director, A&R administration and Sheira Rosenberg to director, advertising and merchandising at ERG. Grodd was director, A&R administration, EMI Records and Rosenberg was manager, advertising and merchandising for ERG...At Sony Music, Richard Bengloff has been appointed vice president, finance, Sony Music Distribution and Richard Chechilo was named vice president, sales and operations, Sony Music Special Projects...At Milan Entertainment, Inc., Jerry Meyer has been named director of product development...John Sanford has taken the position of director of marketing and Peter Suciu has been promoted to director of publicity. Meyer was director of operations and creative services at Savage Records and Hudson was Milan's director of product development. Suciu has been with the company for a year.

It was anything but quiet during the holidays and in the dawning days of 1994. As expected, Sean Phillips, who was named acting PD at KHKS (106.1) KISS-FM-Dallas in October when J.J. McKay resigned, has officially been given the title. All the talk about Phillips bringing "Mr. Ed" Lambert from Z104 (WZEE)-Madison on board got fueled even further when Lambert announced his resignation from Z104 effective early next month. Look for a deal to be finalized as early as today (January 7). Though he won't say where he's headed, there were reports that Ed kept shouting, "Go Emmitt" while watching his Wisconsin Badgers bash UCLA in the Rose Bowl.

After five years in the City Of Brotherly Love, former WIQQ (Q102) PD Mark Driscoll heads south to join Rick Balsbaugh's Pyramid team as VP/DJM of the company's newest property, WQXQ-Charlotte, N.C. The veteran programmer and production ace whose voice is heard on sweepers in numerous markets feels "the time is now for mainstream Top 40 to do its magic again." He will move his production firm to the WQXQ studios.

And talk about mainstream—that's exactly the direction Rick Stacy has taken KKFJ-Phoenix. The switch from crossover to mainstream Top 40 was made the week before Christmas. Heard on the station: Aerosmith, Blind Melon, Gin Blossoms and Bryan Adams, along with Ace Of Base. Robin S, Toni Braxton and the usual suspects. New positioning statement: "We Play The Hits! Power 92..."

There was a frequency switch in St. Louis, as Zimmer Broadcasting moved WKXK ("Xix Country") from 104.1 to 106.5, the now former home of Top 40 WKBQ, which was recently purchased by Zimmer. Also returning to WKBQ for morning duties, Steve (Shannon) and D.C. (Chymes), the duo that was axed after making controversial statements that angered the local chapter of NAACP.

In the wake of Tracy Johnson being let go as PD of Q106 (KKLQ)-San Diego, APD/MD Tom Gjerdum departed the station a few days before Christmas. Earlier this week (January 4), came the news that longtime VP/GM Bob Bolinger has also left the building. Some are speculating Gjerdum might be returning to the Midwest to replace the exiting "Mr. Ed" at Z104, but don't make a big wager on that one.

Steve Leeds, national alternative/video director at PLD, starts off the new year with VP stripes.

A vacant PD chair at WJMO (JAMMIN 92)-Cleveland as Keith Clark removes his nameplate from the door.

Who am I? See page 9 for the answer...
sunshine and make the move west, headquartering in L.A. by early March. Joining the gang at 550 as associate director pop promo, based in New York is Desiree Schuon. If the last name sounds familiar it’s because she is the better half of MTV’s Andy Schuon.

KS104 (KQKS)-Denver PD Chris Davis names afternoon talent Mary “Ch-Cha” Chavez as MD.

Several key promotions at KROQ-Los Angeles as PD Kevin Weatherly ups MD Gene Sandbloom to APD. Assistant music director Darcy Sanders replaces Sandbloom as MD.

As we go to press, we learn that BOSS 97 (WBSS)-Atlantic City, N.J. PD Nick Giono exits. Getting the PD nod is APD/MD Bob Burke, who names Alan Fox as his assistant music director.

At Hollywood Records, VP marketing Jim Martone resigns effective early next month. No replacement has been announced.

Recently seen trading their secrets for success are l-r: Gerry Thompson, Epic Records’ Washington, D.C. rep; Epic recording artist Babyface 92Q (WERQ)-Baltimore APD/MD Kristie Meimar; Suzie Sponder, the label’s director, national singles promotion.

After five years at KDWB-Minneapolis handling nights and most recent PM drive, Bobby Wilde will leave by month’s ends. Bobby is interested in doing the Top 40 “Wilde” thing and can be reached at (619) 949-3056.

Will Larry King be on radio at the end of 1994? A story in the Washington Post indicates that King’s schedule is too hectic and he’s leaning toward a weekly, rather than a daily, show. Larry was quoted as saying, “I love radio, but I don’t need it.”

WEAI-Olney, Illinois trades Janet Jackson for Alon Jackson and makes the switch from Top 40 to Hot Country. PD D.W. Douglas and MD Shawn Clark stay on board. KJLS-Hays, Kansas also leaves the Top 40 fold, opting for A/C. Ken Billinger is PD/OM of the now “Mix 103 FM,” while Todd Pittenger exits.

Hold off on sending that T&R to KLBQ-El Dorado, Arkansas; PD and morning personality Kevin “Crash” Davis won’t be leaving as announced late last year.

WIOQ (Q102)-Philadelphia PD Jefferson Ward promotes assistant MD Maurice DeVoe to MD.

Gavin sends sincere condolences to former record executive Augie Blume on the passing of his wife, Nancy on December 11. Nancy herself spent 35 years in the music industry, much of that time in promotion. She will be missed by her family and many friends.

Tom Joyner joins the growing list of air talents going national via satellite. He started off 1994 by rolling out in over 20 markets including Chicago, D.C, and St. Louis. The one-time “fly jock” is finding out that traveling via the bird isn’t nearly as tiring.

On January 18, RCA Records will release Antenna, the label debut from that little ‘ole Texas trio, ZZ Top. The album’s title celebrates rock and roll radio, especially the high-powered Mexican border stations of the ‘50s and ‘60s that influenced the band and a whole generation of fans. On the new album, the group takes their trade-mark power sound into the ‘90s continuing their live studio recording tradition. The first single and video will be “Pincushion”…

Kings X have finished their new album with producer Brennan O’Brien, who’s worked with Pearl Jam, Stone Temple Pilots and the Red Hot Chilli Peppers. Ty Taylor wrote a song “Dogman” for which was inspired by Rush Limbaugh. The Texas rockers shot a video before the holidays and now a little rehearsing before some heavy touring.

Bits & Pieces:

November 20 and earned Home Box Office (HBO) its second highest rating of the year. Only the Foreman-Bowe fight topped her…Nirvana has asked The Doughboys to open for them on their European tour the ‘boys just finished a Canadian tour opening for Pearl Jam. Motley Crue is set to release their new Elektra album, ‘92 Death De Do Us Part, with their new vocalist John Corabi who moved over from The Scream. Everyone the album is going to shock a ‘lot of folks, it’s so good…Atlantic recording artists Rush will kick off their new tour in Pensacola, Florida on January 22. Not only do Joan Jett and the Blackhearts have out the first single and video for Wayne’s World II and a new album on Blackheart Records entitled Flashback—in March she’ll be releasing a new solo album on Warner Bros. Records. Sometime in 1994 Julic Temple will release a new documentary on the Sex Pistol’s Sid Vicious and his girl friend Nancy Spungen. It will incorporate some lost footage that director Temple shot when he was a London Film School student...Michael Schenker spent the holidays in rehearsals with at least three of the original members of UFO, Phil Mott, Paul Raymond and Pete Way. The quartet performed seven shows throughout December in Germany while looking for a new label…AC/DC won’t be releasing an album early this year after all. The band hung out in Los Angeles right before the holidays in search of a producer and it ended up being American Recordings’ Rick Rubin.

Right before the holidays guitarist Jimmy Page put his hands in cement and signed his name on the Hollywood Rock Walk in Los Angeles. The Black Crowes, Mick Fleetwood, Neal Schon, members of the Red Hot Chilli Peppers, The Sweet and Tattoo Rodeo, Slash Peter Frampton and Eddie Van Halen were on hand to watch the festivities. Page was just passing through L.A. on his way to tour Japan with David Coverdale...President Bill Clinton has always claimed that Paul McCartney is his favorite Beatle, and has being trying to work out a White House Concert for some time now. It just may happen in 1994, now that McCartney’s New World Order tour is coming to a close...Blue Oyster Cult have re-reissued their hit “(Don’t Fear) The Reaper,” for the TV movie version of Stephen King’s The Stand. The band is working on a greatest hits package that’ll be released this year...MCA is working on an 80-track, four-CD boxed set to be released in May in honor of The Who’s 30th anniversary. There’ll be 12 previously unreleased tracks...
Hip/po/pot/a.mus (hip’e pat’e mes) n., pl. -/a.mus.es, -/a.mi’ (-mi’), or -/a.mus [ L < Gr hippopotamos, lit., river horse < hippos (see HIPPO-) + potamos, river, orig., that which goes down < IE base *pet-, to fall, fly > FEATHER, Gr pteryx, wing ] any of a family (Hippopotamidae) of large, plant-eating, artiodactylous mammals with a heavy, thick-skinned, almost hairless body, short legs and stunted ears: they do not subscribe to GAVIN and have never made it out of the swamp.
Don’t get left in the swamp!

Subscribe to the eyes and ears of radio.
Tom Petty has released a new video for "Mary Jane's Last Dance." It features Kim Basinger, who's getting great reviews for her role as Honey Horney in "Wayne's World II." The Petty video is actually a short film and it doesn't have any performance footage or lip synching.

Pro-Pain will embark on a European headline tour that will run through January and part of February. Their openers are Life Of Agony. They go into the studio in late February with an album scheduled to be released in late April. The New York trio are tentatively calling their album "The Truth Hurts," according to bassist/vocalist Gary Meskil. The follow-up to "Foul Taste" is a heavier and will have more guitar embellishments. Some of the new songs are "Slap In The Face," "Cold," "Down In The Dumps" and "Put The Lights Out!"

Edgar Winter loaned "Frankenstein" to the Wayne's World II movie. "I knew the song would be a perfect enhancement to their craziness—they really capture the madness of rock n' roll. The monster lives again!" says Winter. The Texas-bom keyboardist has just come off the road with his new band, which includes Carmine Appice and John Duva. "We went a lot of places throughout America," says Winter, "and we'll probably tour Europe at the end of spring '94." Winter is set to release a new album, Not A Kid Anymore, which he created at his home digital studio. The album was created at his home digital studio. The album was released around Christmas in Germany and will be out in the U.S. by spring.

The Grateful Dead's "From The Vaults" disc has sold more than 100,000 copies. Their latest release isn't exactly a new album, but a double CD recorded live at a show in Tampa in 1973. It's $18.95 and is available only by calling 1-800-323-2300. The new series is called Dick's Picks, after Dick Latvala, the group's official recording archivist since 1985.

Sho-Pieces

ELTON JOHN
Besides the artists Elton John sings with on his album, Duets, he's also appeared on singles with Jennifer Rush, Aretha Franklin, Stevie Wonder, Dionne Warwick and Leslie Duncan.

VELVET UNDERGROUND
Maureen "Moe" Tucker, drummer for the recently re-united Velvet Underground, has spent the past two decades raising five children and working at a Wal-Mart in rural Georgia.

WAYLON JENNINGS
Waylon Jennings' 1977 album Ol' Waylon is the first album by a solo country musician to be certified platinum. Two years earlier, Jennings' album with his wife Jessi Colter, Tompall Glaser and Willie Nelson, titled The Outlaws, became the first album recorded in Nashville to sell a million copies.

QUEEN LATIFAH
Twenty-three-year-old Queen Latifah's was born Dana Owens and grew up in Irvington, New Jersey.

Heart
One of the early milestones in Heart's success story came in the mid-'70s when Heart became a last minute substitution as the opening act for Rod Stewart at a concert in Montreal.

TRISHA YEARWOOD
Lisa Rebecccas Gubernick, the author of Get Hot Or Go Home, Trisha Yearwood The Making Of A Nashville Star, is a senior editor at, of all places, Forbes Magazine. Gubernick's last book was on investor and A&P founder Huntington Hartford.

Parental Advisory
The group Parental Advisory is the first act to be released on Savvy Records, run by Pebbles and distributed by MCA. Pebbles is also an artist manager and has directed the career of the group TLC.

The Band
The Band started out by backing Ronnie Hawkins as early as 1962, but it wasn’t until Bob Dylan hired them in 1965 that they became well-known as his road band.

AARON NEVILLE
Oliver Stone is going to direct a film about Aaron Neville and his brothers. The first draft of a script has just been submitted by Stone to the Neville family for their input.

DOLLY PARTON
It’s rumored that Dolly Parton will make $2 million for her half-hour infomercial pitching Dolly Parton’s Beauty Confidence Collection. The show will debut next month on a variety of television channels.

A Tribe Called Quest
Ali Shaheed and Muammar of A Tribe Called Quest have completed work on their new album, Streams, due out early next year.

Billy Joel
Sixteen years ago this month Columbia records released Billy Joel's first Gold single and #1, "Just The Way You Are."

John Mellencamp
John Mellencamp recently made a generous donation to the University of Indiana for construction of a large indoor sports practice facility that will bear his name.

Diana Ross
Diana Ross’ oldest sister, Barbara Ross-Lee was the first African-American woman to head a U.S. medical school, Ohio University’s College of Osteopathic Medicine.

Phil Collins
Since 1981 Phil Collins has had five solo albums and has worked on another five Genesis albums.

Bruce Hornsby
Bruce Hornsby wrote “Jacob's Ladder” for Huey Lewis & The News in 1987 and “End Of The Innocence,” the 1989 hit for Don Henley.

Meat Loaf
Leslie Aday, the wife of Meat Loaf (Marvin Aday) says, "I don’t mind being called Mrs. Loaf, and I don’t mind being called Mrs. Meat Loaf, but I hate Mrs. Meat."

Neil Young
Spin Magazine has named Neil Young its Artist Of The Year for 1993. The publication cites Young as one who "reflects both a new-informed sensibility and an enduring faith among Woodstock-era fans."

Travis Tritt
On December 6, the Eagles (including Glenn Frey and Don Henley) joined Travis Tritt in, of all places, Winslow, Arizona, to make a video for Tritt’s version of “Take It Easy” from the Common Threads album.

Sho-Bitz: Beverly Mire
Sho-Talk: Sheila Rene

Our Best Wishes and HAPPY BIRTHDAY To:

Norman Schmidt WAFY-Middletown, IA 1/9
Crystal Gayle, Joan Baez, Jimmy Page 1/8
Allen Tibeault WFRC-Athens, GA 1/10
Jim Johnson KHTR-FM-Fullerton, CA 1/10
Stephen Prescott WFSP-Trenton, NJ 1/10
Rod Stewart, Pat Benatar, Donald Fagan, Chris Smith (Kris Kross) 1/10
Brian Zepp WLQ-Cambridge, MN 1/11
Clarence Clemons, Naomi Judd 1/11
Kevin Peterson KDIW-FM-Minneapolis, MN 1/12
Rush Limbaugh 1/11
Howard Stern 1/12
Samuel Sholik 1/12
William Lee Golden, Pers sale (Rayette), Ricky Van Shelton 1/12
Bill Minckler K1G3-Portland, OR 1/13
G.C. Kincer WFXJ-Jenks, KY 1/13
Debby Baker KFAT-FM- Burns, OR 1/13
Dawn Atkinson Wingham Hill Records 1/14
Hugo Cole Chaos Records 1/14
Diane Allender KZDX-Cedar Rapids, IA 1/14
Rob Fiend Gavin 1/14
Billy Walker, Billie Jo Spears 1/14
Gene Knight B100-San Diego, CA 1/15
Ron Ostlund KSY-Fresno, CA 1/15
Lee Adams WYHL-Carlsbad, PA 1/15
Wakeman Linescomb K93/FM-Destin, FL 1/15
Ed Pinka Epic Records 1/15
Brian Landaau Elektra Entertainment 1/15

Births
Our CONGRATULATIONS To SKIP Ewing, singer/guitarist, and his wife, Angel, on the birth of their daughter, Rebecca Lynn. Born December 14 at 1:57 p.m., weighing 5 lbs. 8 1/2 oz. and 18 1/2 inches in length.
**GAVIN TOP 40**

**NEW 40**

**NEW 38**

**NEW 36**

**NEW 35**

**NEW 34**

**NEW 33**

**NEW 32**

**NEW 31**

**NEW 30**

**NEW 29**

**NEW 28**

**NEW 27**

**NEW 26**

**NEW 25**

**NEW 24**

**NEW 23**

**NEW 22**

**NEW 21**

**NEW 20**

**NEW 19**

**NEW 18**

**NEW 17**

**NEW 16**

**NEW 15**

**NEW 14**

**NEW 13**

**NEW 12**

**NEW 11**

**NEW 10**

**NEW 9**

**NEW 8**

**NEW 7**

**NEW 6**

**NEW 5**

**NEW 4**

**NEW 3**

**NEW 2**

**NEW 1**

**Most Added**

**PHIL COLLINS (111)**

**RICHARD MARX (105)**

**ROD STEWART (39)**

**ACE OF BASE (38)**

**WHITNEY HOUSTON (34)**

**Top New Entry**

**ROD STEWART From “MTV’S UNPLUGGED”**

**“Having a Party”**

(Warner Bros.)

**Hot**

**HEART**

“Will You Be There (In The Morning)?”

(Capitol)

**Top Tip**

**ACE OF BASE**

“The Sign”

(Arista)

**Inside Top 40**

There’s nothing like vegging out for two weeks. I only missed two bowl games, but I caught every movie sequel. Now it's time to greet another new year, but why does it still feel like 1993? It always seems like the new year never really starts kicking in until the second or third week in January. In our December 10 edition, we highlighted some of the more memorable quotes from ’93 and promised several more in this issue, so here goes:

“Unless you’re ready to completely immerse yourself in this music,

**Chartbound**

**Most Added**

**PHIL COLLINS**

**ROD STEWART**

**ACE OF BASE**

**WHITNEY HOUSTON**

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“Unless you’re ready to completely immerse yourself in this music,
Kelly, Don Henley, Jodeci, Michael Jackson, Queen Latifah, Funky Poets, Jade.

Dropped: #31 - Meat Loaf ("Anything"), #33 - Elton John & Kiki Dee, #36 - Cher With Beavis & Butt-Head, #37 -

Up & Coming

10

P.M. DAWN - You Got Me Floatin' (Gee Street/PLG)

ZAPP & ROGER - Slow And Easy (Reprise)

MEAT LOAF - Rock 'N Roll Dreams Come True (MCA)

TONY TONI TONE - Lay Your Head On My Pillow (Wing/Mercury)

2 PAC - Keep Ya Head Up (Interscope/Atlantic)

KING OF POP/VIDEO

A TRIBE CALLED QUEST - Award Tour (Jive)

BOY GEORGE - Everything I Need (Shifty Moves/Elektra)

BELLY - Gepetto (4-AD/Sire/Reprise)

MINT CONDITION - You Send Me Swingin' (Perspective/A&M)

SHAT - Yours (Gasoline Alley/MCA)

TO BE CONTINUED... - One On One (eastwest/Atlantic Group)

KENNY G - Sentimental (Arista)

LISA LISA - Skip To My Lu (Pendulum/ERG)

INNER CIRCLE - Rock With You (Big Beat/Atlantic)

COLLAGE - I'll Be Loving You (Metropolitan)

INDIANS - Look Up To The Sky (Polydor/PLG)

EARTH, WIND & FIRE - Spend The Night (Reprise)

ULTRA NATÉ - Show Me (Warner Bros.)

CHANTE SAVAGE - Betcha'll Never Find (RCA)

XSCAPE - Understanding (So So Def/Columbia)

SWV - You're Always On My Mind (RCA)

BRUCE HORNSBY - Rainbow's Cadillac (RCA)

SOUL ASYLUM - Somebody To Shove (Columbia)

GUNS N' ROSES - Estranged (Geffen)

"Without You" (Columbia)

I Love Rock 'N Roll (Reprise)

TOP 40

environment, music must remain a consideration in what determines a hit, the number of releases and the interpretation of what determines a hit really matters. The musical shading of a station seems less important than its dedication to filtering and playing the hits for a particular audience. If it's a song accepted by a particular audience than its dedication to finding and playing the hits for a particular audience is more important than its dedication to finding and playing the hits for a particular audience. Most of my staff is well out of the demo." — Casey Keating, PD KPLZ-Seattle, June 11.

"Great stations don't have formats, great stations transcend formats. The problem is people in other cities try to copy the format." — Scott Shannon, PD WPLJ-New York, August 6.

"I went out of my way to hire personalities. I don't want card-readers. I am willing to go on the air and let people make mistakes, because at least I know they're striving for something." — Brian Burns, PD WKSE-Buffalo, September 17.

"Programmers create the vibe for what's obvious and more than likely they are not out in the places where these records happen. They have their own idea of what a hit single is supposed to sound like. That's because we've all been brought up in the era of chorus/hook-whatever."

— Michael Plen, senior VP, promotion, Virgin Records, September 24.

"I'm amazed that in this day and age any industry, not just ours, can afford to disregard a marketplace. It blows my mind. I don't understand it now and I'll never understand it." — Scott D.J. Finck, national singles director, A&M Records, November 19.

"Basic Top 40 principles are the proven fundamentals of radio. They can be applied in many situations and are not exclusive to a format." — Kevin Weatherly, PD KROQ-Los Angeles, December 3.

So much for reflection. In looking toward the 12 months directly ahead, it's impossible not to sense a certain optimism about Top 40 radio. It's at the highest point it's been for the last two to three years. Expect the debate regarding what is or isn't "mainstream" to continue, but in the end, if it's working, does it really matter? The musical shading of a station seems less important than its dedication to finding and playing the hits for a particular audience. It's a song accepted by a number of different audiences, the case can be made that it's "mass appeal."

Consider an increasingly vague definition of what determines a hit, the number of releases and the various responsibilities PD's have taken on the last three years. In this environment, music must remain a top priority. I can recall a time when you're better off doing Country because these listeners are so knowledgable, they'll cut you no slack." — Brian Phillips, PD 99X (WNNX)-Atlanta, May 21.

"It's amazing, but if I didn't look at the return address, I'd have no idea what market I was listening to. I don't think we're doing a real good job of encouraging people into this business. Most of my staff is well out of the demo." — Casey Keating, PD KPLZ-Seattle, June 11.

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The holiday break was kind to Tom Petty (right) & The Heartbreakers, who doubled their Top Ten at KHKS-Dallas, #13 for KHKS-Dallas, #14 for KGOT and KAFX. Joe Dawson and Scott Thomas at KLYV-Duluth, Iowa list it at #7. ADDs include: KXXX-Bakersfield, WNDU-South Bend, KPXR-Anchorage, WFLY-Albany, XL106.7-Orlando, WFMF-Baton Rouge, WAOA-Melbourne, Fla. and the POWER PIG-Tampa.

XL93-Grand Forks, N.D., who went right on: KLUC-Las Vegas, which scores a 17% HIT FACTOR. Some impressive Top 20 conversions on Fem 2 Fem’s “Obsession,” which scores a 17% HIT FACTOR. Strong for 98.9-FM Rochester at #10, Q99-Salt Lake City #19, XL93-Grand Forks #16, WKST-Hartford #19, KFIR-Phoenix #15, FUN 107-

Fairhaven, Mass. #19, WKSE-Buffalo #14, and others.

WHYT-Detroit and KJYK-Tucson (75 spins) are the first two to report Xscape’s “Understanding” at Number One. Top Ten’s include WPGC #3, FM102 #7, KUBE #3, WQFM #3. KHTN #3, MIX 93.5 #3, KODN #5, WJMN #4, HOT 97.7 #8, KEML #2 and KSTN #4. Twenty-one ADDs include: WHHT, KYKY, WBNP, WSPK/FM, WFLY, WEOW/FM, TOWER 98, WJMN, KYYA, KSTN, WILM, KDFJ, KPST and KLUC.

All-4-One’s “So Much In Love” has built a solid base on the West Coast and it’s starting to spread. Bob Perry, Trevor Carey and Pete Manriquez at HOT 97.7-San Jose are the first to chart it at Number One. It’s also moving in an upward direction at KMLE #3, KYYK #3, KHTN #11, KHTN #13 and MIX 93.5 #15. Added at: WKSE, WKFK, FM102, POWER 94.5, WHYT, KUBE, POWER 106, KQFM, KSTN, etc. will NKOTB kick off 1994 with their first winner in a few years? A number of key programmers jumping out early think so. "Dirty Dawg" goes right on: KLUC-Las Vegas, KFST-Kansas City, WITM-FM-La Crosse, Wis., WHYT-

Detroit, 290-San Diego, KISS 108-Boston, WKSE-Buffalo, Z106.7-Evansville, Ind., WDEK-DeKalb, Ill., KCLD-Cl. KDLK-Del Rio, Texas, KXON-Denver/Salinas, KGHS-Burlington, Iwa, KXXX-Bakersfield, Calif., WATT-Pottsville, Penn., WJAT/FM-Swainsboro, Ga., and KRRG-Laredo, Texas.


A number of stations say they are ready to pop Guns N’ Roses’ cover of the Skyliners’ 1959 hit, "Since I Don’t Have You." Added at #7 at KFIR-Phoenix.

And yes, in our last issue of 1993 I predicted a comeback for the Village People. So what’s Number One on the phones at WSXN-Grand Rapids, Michigan? "Y.M.C.A.

The holiday break was kind to Tom Petty (right) & The Heartbreakers, who doubled their HIT FACTOR up to 28%. "Mary Jane’s Last Dance" is generating top at WSNX-Grand Rapids, Michigan. It’s also Top Ten for WSTW-Wilmingon, WIXF-Jenkins, Ky., KDWB-Minneapolis, KQCR/FM-Cedar Rapids, Iowa and KJYK-Tucson among others.

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And yes, in our last issue of 1993 I predicted a comeback for the Village People. So what’s Number One on the phones at WSXN-Grand Rapids, Michigan? "Y.M.C.A."
At first glance, the result of the recent Vallie/Gallup survey on radio listening habits, which was originally done at the request of the National Association of Broadcasters, was anti-climactic. No one was surprised that 50 percent of the respondents said radio influenced the last record they bought.

What may have been more surprising was the low scores MTV (six percent), record stores (four percent), and print (not mentioned) got. But when Gavin called executives in both radio and records to ask how they felt about radio's 50 percent influence, and if the information could be used to persuade record companies to do more direct buying, we opened up a long-standing can of worms.

What we found most surprising was that a few of the people we talked to didn't want to be identified. The bottom line is that radio ad executives have to go for the buy, and record company executives have to go for airflow, and no one wants to upset the balance.

In theory, radio receives a lot of advertising dollars when retailers, armed with record company money, buy co-op ads. Record companies have approval over stations included in the buy, and often direct it. In some cases, however, the retailer and the record company feel that local newspapers will serve their needs better, and radio gets cut out completely.

So when an advertising executive goes searching for record money, he or she has two stops to make, and sometimes three or four—the label, the retailer, the local distributor and the concert promoter.

"It's good to hear that," said Ellen Miller, a senior account executive at WXRT-Chicago about the survey. "I'm glad radio showed so strongly because one of my problems is that labels continue to use local newspapers to sell their needs, and radio gets cut out completely.

"I'm not surprised at the 50 percent figure," said a San Francisco-based ad executive who requested anonymity. "It shows what I know—we deserve more. But it isn't happening. The chains, like Musicland, Warehouse and Tower, place buys, but except for some mini-buys it's not like branch managers are calling us. Stations like KMET or Live 105, who own the franchise format in their market, might see some direct money, but the rest of us don't.

Emmis Broadcasting President Jeff Smulyan says some of the blame can be taken by salespeople. "Everyone knows radio drives record sales," he says. "We just don't do a good enough job pursuing the advertising dollars. When somebody doesn't buy, it's our job to work them until they do."

"Retailers have a hammer lock on the buys," says Mike Brandt, general manager at Live 105, who though his station pursues direct buys ("we would like it and they would be better served"), aggressively pursues retail dollars. "We try to influence them to spend money with us."

The label executives we spoke to also felt the figure was accurate. In fact, John Brodey, head of marketing and promotion at Giant Records, says his company conducted its own survey when formulating a marketing plan for the latest Color Me Badd album, Time and Chance, and Vallie/Gallup's 50 percent figure was close to what Giant came up with: 55 percent of their respondents said they were exposed to new music on the radio, and 51 percent said radio influenced their record purchases.

The end result of Giant's poll was beneficial to both the label and to radio. Direct buys helped boost the sale of an album that wasn't riding on a strong single or massive video play, plus the massive video play, plus the

competition WXRT-Chicago appears to be a safe buy. It boasts a flexible format balanced by active listeners and under the direction of long-time PD Norm Winer, the station consistently hovers around a 3.0 in the Arbitron ratings. All these things don't separate it from the stigma that radio is a pricey buy.

WXRT's Miller combats that claim by tailoring special packages that offer special rates. Her "After Eight Budget Show" runs from 6 p.m.-3 a.m. and although she has gotten results with her innovative twelve-second, nine-30-second spot offer, the program is still not technically a direct buy because it's tied to tours, which brings in the concert promoter. But, Miller says, it can be considered a direct buy. "It's taken care of by the record company," she says, "so in that sense it comes from the label."

Though Miller's was a good one, it has ups and downs because of its dependence on the concert business. Right now, she doesn't have any direct buy money coming in. "It's slow," she concedes. "Not many tours come through Chicago at this time of the year."
RAP RETAIL

SINGLES

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<td>SNOOP DOGGY DOGG - What's My Name? (Death Row/Interscope)</td>
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<td>DOMINO - Geto Jam (Outburst/RAL/Chaos)</td>
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<td>QUEEN LATIFAH - U.N.I.T.Y. (Motown)</td>
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<td>ICE CUBE - Really Do (Priority)</td>
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<td>JERU THE DAMAJA - Come Clean (Playday/FPR)</td>
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<td>SHAQUILLE O'NEAL - I Know I Got It (S Iz Live)</td>
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<td>SALT-N-PEP A - Shoo (Reel Plateau/London/PLG)</td>
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<td>MC REN - Same 01' S 'T (Ruthless/Relativity)</td>
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<td>SCARFACE - Now I Feel Ya (Rap-A-Lot/Priority)</td>
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<td>TDO SHORT - Money In The Old School (Dangerous MusicLive)</td>
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<td>KRS KROSS - I'm Real (Ruthless/Columbia)</td>
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<td>SOULS OF MISCHIEF - 93 'Til Infinity (Jive)</td>
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<td>ERIK SERMON - Stay Real (Def Jam/Columbia)</td>
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<td>FATHER - 16 (Uptown/MCA)</td>
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<td>DADDY-O - Brooklyn Bounce (Brooklyn/Triad/PLG)</td>
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<td>WU-TANG CLAN - Protect Ya Neck (Wu-Tang/Loud/RCA)</td>
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<td>TAG TEAM - Whoomp! (There It Is) (Bellmark)</td>
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<td>Dr. ONE - Let Me Ride (Death Row/Columbia/Priority/MI)</td>
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<td>JAZZY JEFF &amp; FRESH PRINCE - I'm Looking For The One (To Be With Me) (Jive)</td>
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ALBUMS

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<td>MC BERN - Shock 01' The Hour (Ruthless/Relativity)</td>
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<td>15</td>
<td>9</td>
<td>QUEEN LATIFAH - Black Rain (Motown)</td>
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<td>5</td>
<td>10</td>
<td>ERIK SERMON - No Pressure (Def Jam/Columbia)</td>
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<td>SPICE 1 - 167 (Jive)</td>
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<td>8</td>
<td>12</td>
<td>SCARFACE - The World Is Yours (Rap-A-Lot/Priority)</td>
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<td>14</td>
<td>13</td>
<td>SALT-N-PEP A - Very Necessary (Reel Plateau/London/PLG)</td>
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<td>13</td>
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<td>BLACK MOON - Era Da Stage (Virgin)</td>
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<td>WU-TANG CLAN - Protect Ya Neck (Wu-Tang/Loud/RCA)</td>
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<td>16</td>
<td>16</td>
<td>2 PAC - Strictly 4 My N.I.G.G.A.Z... (Interscope/Atlantic)</td>
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<td>10</td>
<td>17</td>
<td>KRS-ONE - Return Of Da Dragon (Jive)</td>
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<td>19</td>
<td>18</td>
<td>DMX - Right Now (Rap-A-Lot/Priority)</td>
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<td>22</td>
<td>19</td>
<td>DOMINO - Domino (Outburst/RAL/Columbia)</td>
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<td>21</td>
<td>20</td>
<td>DEL THETANKYNOGERSHAPI - No Need For Alarm (Elektra)</td>
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<td>17</td>
<td>20</td>
<td>SOULS OF MISCHIEF - 93 'Til Infinity (Jive)</td>
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<td>18</td>
<td>22</td>
<td>DR. DRE - The Chronic (Death Row/Interscope/Priority/MI)</td>
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<td>4</td>
<td>23</td>
<td>E-40 - The Main Man (Sic Wit It)</td>
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<td>23</td>
<td>24</td>
<td>CYPRESS HILL - Black Sunday (Ruthless/Columbia)</td>
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<td>24</td>
<td>25</td>
<td>DE LA SOUL - Buisness Mind State (Tommy Boy)</td>
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NEW

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<tbody>
<tr>
<td>20</td>
<td>E-40 - The Main Man (Sic Wit It)</td>
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</table>

STRAIGHT OUTTA:
The East Bronx, New York
LABEL: One Love/Mercury
PROMOTION CONTACTS:
Jennifer Perry (One Love) or Brian Samson (Mercury)
LATEST RELEASE: "Jingle Jangle" featuring Black Sheep
ALBUM: Theme + Echo = Krill
THE TITLE MEANS: 'Theme' music of the '70s Blaxploitation era + reverb production styling from the Old School days = The Shit (in Legion lingo).
LITTLE-KNOWN FACT: Cules and Dres went to elementary school together in Queens, and met each other as adults through Chi-Ali.
MUSICAL INFLUENCES: Curtis Mayfield, Isaac Hayes, Leon Haywood
On "hardcore": "It's not how you dress or the words you choose, but what you've been through. Hardcore comes from the heart".
They say: "We are old school, hardcore, slamin' and brand new all at the same time. New rappers gotta come out with designer clothes...but if you like your hip-hop all about rhyming, skills, music, flow, and flavor, you'll go for The Legion."
Gavin A/C

2W LW TW
1 1 1 MICHAEL BOLTON - Said I Loved You...But I Lied (Columbia)
6 4 2 BRYAN ADAMS, ROB STEWART, STING - All For Love (A&M/Warner)
10 9 3 CELINE DION - The Power Of Love (SAG/EMI)
10 2 4 BRYAN ADAMS - Please Forgive Me (A&M)
3 5 5 BILLY JOEL - All About Soul (Columbia)
7 6 6 LINDY RONSTADT - Heartbeats Accelerating (Elektra)
16 10 7 TOM BRAXTON - Breathe Again (Capitol/Arista)
17 13 8 JIMMY CLIFF - I Can See Clearly Now (Cherry)
20 16 9 10,000 MANIACS - Because The Night (Elektra)
19 17 10 ART GARFUNKEL Duet With JAMES TAYLOR - Crying In The Rain (Columbia)
13 11 11 LITTLE TEXAS - What Might Have Been (Warner Bros.)
4 8 12 MARIAH CAREY - Hero (Columbia)
5 7 13 ELTON JOHN & KIKI DEE - True Love (MCA)
8 8 14 JANET JACKSON - Again (Virgin)
— 37 15 PHIL COLLINS - Everyday/Atlantic
9 12 16 JACKSON BROWNE - I'm Alive (Elektra)
24 18 17 MICHAEL MCDONALD - Hey Girl (Reprise)
— 34 18 BRUCE HORNSBY - Rainbow's Cadillac (RCA)
29 23 19 DARYL HALL - Stop Loving Me, Stop Loving You (Epic)
25 22 20 JACK WAGNER - (You're The) Only One Who Knows (BFE/BMG)

NEW 21 ROB STEWART From "MTV's Unplugged" - Having A Party (Warner Bros.)
23 20 22 KIKI EBSEN - My Desire (Capitol/Arista)
— 32 23 SQUEEZE - Loving You Tonight (A&M)
31 26 24 EARTH, WIND & FIRE - Spend The Night (Columbia/Epic)
37 29 25 DONALD FAGEN - Snowbound (Reprise)
14 19 26 KENNY G - Sentimental (Arista)
33 28 27 TEVIN CAMPBELL - Can We Talk (Warner Bros.)
40 33 28 THE CRANBERRIES - Linger (Island/PLG)
39 35 29 BETH NIELSEN CHAPMAN - Say It To Me Now (Reprise)
38 31 30 AIMEE MANN - Stupid Thing (Imago)
15 14 31 LOR RUSO - Rolling Ocean (Major)
11 15 32 LAUREN CHRISTY - Sleep (Mercury)
28 24 33 CLOVE GRIFFIN - Commitment Of The Heart (SAG/EMI)
NEW 34 DOLLY PARTON & JAMES INGRAM - The Day I Fell In Love (Columbia)
18 21 35 EXPOSE - As Long As I Can Dream (Arista)
NEW 36 HEART - Will You Be There (In The Morning)? (Capitol)
NEW 37 AARON ALLSTON - Always (Ultra)
NEW 38 OLETA ADAMS - The Day I Stopped Loving You (Fontana/Mercury)
NEW 39 LISA KEITH - I'm In Love (Perspective/A&M)
22 27 40 RICK ASTLEY - Hopelessly (RCA)

Most Added
RICHARD MARX (110)
PHIL COLLINS (54)
ROD STEWART (43)
HEART (37)
ROBBIE DUPREE (26)

Top Tip
RICHARD MARX
"Now And Forever" (Capitol)

RECORD TO WATCH
ROBBIE DUPREE
"Walking On Water" (Miramar)

Nearly taking over #1 from Michael Bolton, the Adams, Stewart and Sting single, "All For Love," should be king of the hill by the time you read this. The #16 to #9 move for 10,000 Maniac's "Because The Night" comes with 84% of its total stations in quality rotation. Among the strongest believers are WITX, WQTD, KEYW, WFRO, WHAI, KBOI, WTTI, WCKQ and KATW.

Hottest track in the format is Phil Collins' (above) "Everyday," which moved from #34 to #15 during the holiday break. Only seven singles are being played by more A/C stations and it's #2 MOST ADDED with 54 new including KRLD, WLMX, KRNO, KQFX, KFQD, WQIQ, KQIE, WQHQ and WTPR.

Highest debut is Rod Stewart's #21 with "Having A Party." With 43 ADDS this week it already has a 47% HIT FACTOR and party-hearty airplay from the likes of KBIG, WHMI, KELI, KSQ, WCKQ, KOKO, WOBM, WITSX, WQLR, KJMG, KBIO and KFMO.

Gavin A/C #1 Hits From:

1/8/93 WHITNEY HOUSTON - "I Will Always Love You" (Arista)
1/11/91 SURFACE - "The First Time" (Columbia)
1/10/86 DIONNE WARWICK - "That's What Friends Are For" (Arista)
1/14/83 PATTI AUSTIN - "Baby Come Back" (Warner Bros.)

Total Reports:
This Week 184 Last Week 226

Hit Factor is a percentage of stations which will have it in Heavy or Medium rotation.

Reports accepted:
Monday at 8am through 3pm Tuesday
Station Reporting Phone: (415) 495-1990
Gavin Fax: (415) 495-2580

Gavin January 7, 1994

40% Hits
### Up & Coming

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Title</th>
<th>Format</th>
<th>Weeks in Top 20</th>
</tr>
</thead>
<tbody>
<tr>
<td>25</td>
<td>Ray Charles</td>
<td>It</td>
<td>A/C</td>
<td>4</td>
</tr>
<tr>
<td>26</td>
<td>Frank Sinatra &amp; Barbra Streisand</td>
<td>I've Got A Crush On You</td>
<td>Capitol</td>
<td>3</td>
</tr>
<tr>
<td>27</td>
<td>Dolly Parton &amp; James Ingram</td>
<td>The Day I Fall In Love</td>
<td>Columbia</td>
<td>3</td>
</tr>
<tr>
<td>28</td>
<td>Heart</td>
<td>I Love You More</td>
<td>A&amp;M</td>
<td>2</td>
</tr>
<tr>
<td>29</td>
<td>Ray Charles</td>
<td>I Could</td>
<td>Warner Bros.</td>
<td>2</td>
</tr>
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</table>

### Plus Factor

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Format</th>
<th>Increase</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rod Stewart</td>
<td>&quot;MTV's Unplugged&quot;</td>
<td>A/C</td>
<td>46%</td>
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<tr>
<td>Bruce Hornsby</td>
<td>Rainbow's Cadillac</td>
<td>RCA</td>
<td>35%</td>
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<tr>
<td>Dolly Parton &amp; James Ingram</td>
<td>The Day I Fall In Love</td>
<td>Columbia</td>
<td>33%</td>
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<tr>
<td>Phil Collins</td>
<td>Everyday</td>
<td>Atlantic</td>
<td>29%</td>
</tr>
<tr>
<td>Ray Charles</td>
<td>I Could</td>
<td>Warner Bros.</td>
<td>26%</td>
</tr>
<tr>
<td>Lisa Keith</td>
<td>I'm In Love</td>
<td>Perspective/A&amp;M</td>
<td>25%</td>
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<tr>
<td>Heart</td>
<td>Will You Be There</td>
<td>Capitol</td>
<td>24%</td>
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<tr>
<td>Squeeze</td>
<td>Loving You Tonight</td>
<td>A&amp;M</td>
<td>20%</td>
</tr>
<tr>
<td>Aaron Allston</td>
<td>Always</td>
<td>Ultrax</td>
<td>18%</td>
</tr>
<tr>
<td>Earth &amp; Fire</td>
<td>Spend The Night</td>
<td>Reprise</td>
<td>15%</td>
</tr>
<tr>
<td>Qleta Adams</td>
<td>The Day I Stopped Loving You</td>
<td>Fontana/Mercury</td>
<td>15%</td>
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<tr>
<td>K.D. Lang</td>
<td>Just Keep Moving</td>
<td>Sire/Warner Bros.</td>
<td>14%</td>
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<tr>
<td>Donald Fagen</td>
<td>Snowbound</td>
<td>Reprise</td>
<td>13%</td>
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<tr>
<td>Hi-Five</td>
<td>Never Should Have Let You Go</td>
<td>Jive</td>
<td>13%</td>
</tr>
<tr>
<td>Aimee Mann</td>
<td>Stupid Thing</td>
<td>Imago</td>
<td>12%</td>
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</table>

Records which receive the greatest increase in Hit Factor.

**New Releases**

**AARON NEVILLE**  
*I Give You One* (A&M)  
Yet another gem from his Grand Your album, this is one of the most beautiful I've ever heard.

**DAN HILL** with **RIQUE FRANKS**  
*"In Your Eyes"* (Spontaneous)  
Dan co-wrote this with Michael Masser for George Benson more than a decade ago, but this new duet version is fresh and worthy of your attention.

**DARDEN SMITH**  
"Little Victories" (Chaos/Columbia)  
A favorite track from his current album that should triumph in A/C radio and eventually exceed the play of his A/C debut, "Loving Arms."

**BABYFACE**  
"Never Keeping Secrets" (Epic)  
Faces's pillow-talkin' cool is just the ticket for this new single off his The Cool In You album. Sounds like those great ballads from his Tender Love album.

**RICK ASTLEY**  
"The Ones You Love" (RCA)  
Powerful, thought-provoking piece from Astley's Body And Soul album. Great production with elements of a gospel choir on the chorus.

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**ARTIST PROFILE**

**AARON ALLSTON**

- **Label:** Ultrax
- **Promotion contact:** Tim Smith, Triple-Threat Entertainment, (818) 762-4309  
  FAX: (818) 762-2902
- **Current single:** "Always"  
  **Current album:** Always
- **Birthdate:** October 20, 1968  
  **Birthplace:** Arizona  
  **Current residence:** Salt Lake City
- **MUSICAL INFLUENCES:** Steve Wonder, Michael Jackson, Mariah Carey, Earth, Wind & Fire, James Ingram, Kenny Loggins.
- **Favorite record by another musician:** "It's Your Night" by James Ingram.
- **Favorite pastime:** "Being with my family and friends, playing hoops and watching ESPN."
- **Favorite sports teams:** Utah Jazz and San Francisco 49ers.
- **Future plans:** Continue writing, producing and collaborating on many projects.
  **If I weren't a recording artist, I'd be:** "A scout for an NBA team or involved with team management."
  **He says:** "The greatest joy is using your talents to lift people beyond the everyday struggles of life. I hope my music can lift the soul and heal the heart."
Inside Connections

This first GAVIN Chart Connections for 1994 is the result of research from 211 Top 40, 184 A/C and 57 Urban reporting radio stations.

Since last week we checked, the triple-format ranked singles remain the same: Mariah Carey, Janet Jackson, Tevin Campbell and Toni Braxton.

Tracks in common include 11 of Top 40's top 14 also numbered in A/C radio and 25% of all Urban ranked records are also charted at Top 40 radio.

Most connected among

Mariah Carey

the three formats' Most Added this week was

Richard Marx's "Now And Forever," which topped 215 of a possible 395 stations out-of-the-box. Phil Collins' "Everyday" took a more-than-respectable 165 ADDs and Rod Stewart's "Havin' A Party" can celebrate 82 more ADDs.

On the GAVIN GO chart, the new Whitney Houston, "Queen Of The Night," debuts at #23, eight ranks ahead of its main chart debut at #31. Phil Collins' "Everyday" and Richard Marx's "Now And Forever" have already debuted on the GO, a week ahead of their eventual debuts on the main. Also exclusive to the GO chart is the debut of "Soul Asylum's" "Somebody To Shove" at #38.

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The Media Connection

Fresh Prince" Will Smith convincingly plays a gay cop man in MGM's Six Degrees Of Separation, due to hit screens nationwide soon...

New Line Cinema's film Eight Seconds To Glory will buck and bronco on the screen on February 18. The story of rodeo legend Lane Frost features appearances by Vince Gill, Brooks and Dunn, McBride and the Ride and Karla Bonoff. The MCA soundtrack includes tracks by Pam Tillis, Reba McEntire, Mark Chesnutt and more. Garth Brooks has signed a deal with Disney's Touchstone Pictures to develop, act in, and possibly direct films. Brooks reportedly wants to spend more time behind the camera and resist playing a singer for as long as possible. Axel Rose is going before the cameras in Miramax's film Highlander III. The singer plays a war hero, may contribute material to the soundtrack.

Cabin Fever Entertainment has established Cabin Fever Films to extend the company's reach into features. Cowboy Christmas and Saturday Night For Sears are two film projects in development with country music themes... MGM's That's Entertainment III compiles musical numbers culled from the studio's glory days. Footage of Judy Garland, Doris Day and Pino Donaggio. Singer Paul Anka plays a dastardly real estate developer, in the upcoming film Ordinary Magic... Milan Entertainment has just released music from the films of Brian DePalma (Carrie, Dressed To Kill, Body Double) scored by Pino Donaggio. Celine Dion will star in her first television special airing February 6 on the Disney Channel... Dolly Parton stars as Dixie Mason, host of a Chicago cable cooking show, in the CBS-TV fall comedy series Diane's Petits. Country crooners Billy Ray Cyrus and Travis Tritt are among those featured in a series of live telecasts called TNN Texas Spring Break 1994 airing March 16-18... Musician Dweezil Zappa has been inked to provide one of the voices on the USA Network's new animated series Dukeman... Blue Oyster Cult reworked versions of some of their old hits for Stephen King's The Stand, and Kathi Kamen Goldmark, a media escort and part-time musician who organized the all-author band the Rock Bottom Remainders, contributed her song "Heartsaches For A Guy" to the May ABC-TV miniseries... Catch Tom Jones on Jonathan Ross Presents on VH-1 January 23. 

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Marked with an asterisk (*) indicates an individual who supplied assistance in preparing this page.
Gavin Fax: (415) 495-2580
Station Reporting Phone: (415) 495-1990

**Reports accepted:**

- Hit Factor is a percentage of
- Album Cuts...
- **Most Added**
  - VINCE GILL (153)
  - LEE ROY PARNELL (129)
  - MARTINA McBREID (124)
  - RICKY VAN SHELTON (98)
  - LITTLE TEXAS (84)

**Top Requests**

- DOUG STONE
- JOHN MICHAEL MONTGOMERY
- FAITH HILL
- CLAY WALKER

**Inside Country**

- Longtime KMPM-Seattle morning guy Ichabod Caine is moving to crosstown KRPM. The Emerald City show has been announced.
- Today WFRF-Milwaukee "The Bobby Bell Show" is moving to 100.3.
- WGBS-St Louis' "The Rock Show" is moving to 97.3.
- WLLH-Oklahoma City's "The Bob & Tom Show" is moving to 98.9.
- WMJU-Chicago's "The Blake Foster Show" is moving to 101.5.
- WFTT-Atlanta's "The Bobby Bones Show" is moving to 98.9.
- WOLK-Nashville's "The Sherry Cates Show" is moving to 100.3.
- WLSZ-Chicago's "The Tom & Lorenzo Show" is moving to 99.5.
- WLSU-Nashville's "The Sal & Luis Show" is moving to 98.1.
- WLVW-Cleveland's "The Mark & moss Show" is moving to 106.9.
- WQFX-Grand Rapids' "The Steve & Jerry Show" is moving to 104.9.
- WZOU-Cleveland's "The Z" is moving to 107.1.
- WBCN-Boston's "The OP & John Show" is moving to 96.9.
- WOBM-Mobile's "The Big Boys Show" is moving to 94.9.
- WDRX-Nashville's "The Big Boys Show" is moving to 100.5.
- WCLR-Atlanta's "The Big Boys Show" is moving to 92.5.
- WYLD-San Antonio's "The Big Boys Show" is moving to 97.9.
- WLSU-Chicago's "The Sal & Luis Show" is moving to 98.1.
- WLSU-Nashville's "The Sal & Luis Show" is moving to 98.1.
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LOOKING BACK AT '93

The top issue for radio last year had to be the industry’s response to the FCC's rules permitting duopoly. By year's end a great many stations had consolidated under these rules.

In most markets any duopoly combination must not exceed 25% of the audience in average quarter hour share, so at the end of 1993 the question was, "What if the combination exceeds that level later—before or after the sale is approved."

This year the answer seemed to be "It doesn't matter." The combo simply must not exceed that figure in the most recent ratings period as measured by Arbitron (or in non-Arbitron markets by any other available recognized ratings service) prior to filing the sale.

Since the duopoly rule was implemented to compensate for an overpopulation of radio stations, which led to over half the industry losing money during the worst of the recent recession and because an unprecedented number of stations are still going bankrupt and/or dark, many duopoly deals have been designed to obtain economic advantages. This has resulted in a substantial loss of jobs in some markets.

Many operators have found that running groups of stations as cheaply as possible can result in a commensurate loss of audience and revenue, which can actually decrease profit. Interestingly, duopoly operators report that strategic plans for programming and selling the stations are necessary if improved balance sheets are to follow.

Also in 1993, under congressional mandate, the FCC quietly made the Motorola C-Quam stereo system the official national standard for AM stereo transmission, just as the number of AM stereo receivers in cars and trucks in the U.S. passed 20 million and continued increasing. Many AM broadcasters' belief that there's no point in investing in AM stereo because they believe there's no public demand for it is foolish. AM stereo does sound much better than mono, and if you're driving a vehicle with AM stereo and tune in to a stereo AM station you will hear the difference whether you even know what AM stereo is or not—and it will positively influence your listening.

In 1993, existing AM stations were given the opportunity to inform the FCC of their interest in migrating to the expanded band frequencies—1610 to 1700 kHz—to reduce interference on the AM band. Close to 1,000 AM stations wrote in; that’s just short of 20% of all AM stations, many of which don't meet the FCC criteria for interference reduction and, oddly, including many who clearly would not benefit from the move.

The Commission then set about devising a table of allocations that would accommodate at best only about a third of these stations, after which it will announce exactly how qualifying stations are to obtain the opportunity to make this frequency migration. Those that do will be allowed five years of transitional broadcasting on their old frequency, and license terms apparently will not require that the programming be identical before reducing interference by shutting down their old frequency for good.

In radio formats last year, we saw more Top 40 stations soften their sound into what they believe is "Hot A/C," which often simply means Top 40 without the "hard edges" (which may presume to be the definition of A/C itself). It is not surprising that Top 40 stations making such a move often saw losses that led them to the view that Top 40 is dead. This happens every ten years and then someone goes back to real Top 40 and wins.

Country continued to be strong in most markets, but got enough new players that many markets have passed station saturation. AM continued to move toward talk and "niche" formats that often have no demonstrated audience, leading to the view that AM is dead. That view overlooks the fact that mass music formats are still working very well where they're properly implemented. In addition, as the year ended, the all-sports format continued to perform poorly in most markets.

CMT's HOT SHOT PICK of 1994!

Indian OUTLAW
Produced By: James Stroud
Co-produced By: Byron Gallimore
from TIM McGRAW

Indian OUTLAW
"FRESH"
"EXPLOSIVE"
QUICK PHONE REACTION

For 1994, please make a resolution to write me about your thoughts and concerns about our business. Send them c/o GAVIN.
Top Ten Videos

1. SAWYER BROWN - The Boys And Me (Curb)
2. DOUG STONE - I Never Knew Love (Epic)
3. FAITH HILL - Wild One (Warner Bros.)
4. CLINT BLACK - State Of Mind (RCA)
5. DWIGHT YOAKAM - Fast As You (Reprise)
6. CLAY WALKER - Live Until I Die (Giant)
7. BOY HOWDY - She'd Give Anything (Curb)
8. TRISHA YEARWOOD - The Song Remembers When (MCA)
9. TOBY KEITH - A Little Less Talk, A Lot More Action (Mercury)
10. JOHN MICHAEL MONTGOMERY - I Swear (Atlantic)

GUITAR GODS

Rock & Roll Hall of Famer Duane Eddy recently stopped by Junior Brown's sold-out show at Nashville's Station Inn to see what all the fuss is about. Junior is touring in support of his Curb release Guit With It.

PARTIES...

Warner Bros. recently threw a party for Little Texas, celebrating the gold certification of both their debut album, First Time For Everything and their latest Big Time at Market Street Bar in Nashville, while Liberty hosted a gold party for Suzy Bogguss and Billy Dean aboard a riverboat on the Cumberland River. Jimmy Bowen bestowed the honors on Billy for Fire In The Wind and Suzy got her gold plaque for Voices In The Wind. Atlantic chose Nashville's C&S Harley Davidson to host the platinum party for the Confederate Railroad bunch.

NEW RELEASES

VINCE GILL

"Tryin' To Get Over You" (MCA)
Vince, with his perfect tenor, just can't do anything wrong. No arguments, OK?

LEE ROY PARNEILL

"I'm Holding My Own" (Arista)
Lee Roy has done a great job of finding songs that fit his style and range. Like this one written by Tony Arata ("The Dance"). The tune has just the right amount of pride, and lets Lee Roy show off his slide guitar.

MARTINA MCBRIDE

"Life #9" (RCA)
Martina sounds stronger than ever on this rockin' follow-up to "My Baby Loves Me," written by Kostas and Tony Perez.

RICKY VAN SHELTON

"Where Was I" (Columbia)
Ricky does well with these midtempo, heavy backbeat songs. From his Little Texas and Billy Dean aboard a riverboat on the Cumberland River. Jimmy Bowen bestowed the honors on Billy for Fire In The Wind and Suzy got her gold plaque for Voices In The Wind. Atlantic chose Nashville's C&S Harley Davidson to host the platinum party for the Confederate Railroad bunch.

LITTLE TEXAS

"My Love" (Atlantic)
Little Texas starts off the year with one of the week's Most Added records, a soothing, harmony-filled love song that will appeal to your female listeners.

SAMMY KERSHAW

"I Can't Reach Her Anymore" (Mercury)
Between new babies and platinum albums, Sammy's had quite a streak of good luck lately. His latest single is firmly in the Jones' tradition, complete with lots of pathos and, of course, a clever turn of phrase.
**A3 New Releases**

**PHILADELPHIA SOUNDTRACK (Epic)**

A3's first unmitigated home run of 1994. Led by an astounding and somber reading by Bruce Springsteen, if there was ever a doubt as to Bruce's spell over radio, Philadelphia will dispel it. The most customized song of the lot, "Streets Of Philadelphia" is typical tone Springsteen—basic and stark—and it follows the movie's storyline with a riveting pallor. With the Springsteen song as a crown jewel, there are other major works on the soundtrack including an unreleased Peter Gabriel gem, "Lovelstown" co-produced with Daniel Lanois. The Spin Doctors doctor up a faithful cover of John Fogerty's "Have You Ever Seen The Rain?" Neil Young presents the moody title track while the Indigo Girls resurrect Crazy Horse Danny Whitten's "I Don't Wanna Talk About It." Finally, Sade revives a Percy Mayfield blues number. This one looks, smells and feels like an A3 number one.

**CROWDED HOUSE Together Alone (Capitol)**

We're hard pressed to think of a band that combines progressive with melodic better than Crowded House. Together Alone is their boldest experience, stitching acoustic melody with layered electric ecletic. As usual, the unfolding lyrics and unique structures bear repeated listening, creating ample opportunities for "crowding" all dayparts with great music. Recorded at a makeshift New Zealand beach front studio, Together Alone is thirteen songs that are sometimes dreamy, sometimes quirky, sometimes edgy. "Nails In My Feet" is a pretty typical track, identifiable and stylistically swirling. I like the odd sods like "Pineapple Head," "Catherine Wheels" and "Walking On The Spot," imagining how fresh-sounding these songs will sound on the radio.

**TORI AMOS God" (Atlantic)**

Writers the calibre of John Lennon and Andy Partridge have tackled the task of petitioning mr. big, with varying degrees of controversy and sarcasm. Here's a more humble approach, questioning but infinitely more delicate. Tori Amos has the chance to reach her widest adult audience yet, and the timing couldn't be better for all concerned. "God" is minimalist and progressive, a promising first track from an artist whose moment is at hand. Seize it!

**BILLY PILGRIM "Get Me Out Of Here" (Atlantic)**

Put "stir crazy" to four chords and you get "Get Me Out Of Here." While it's not polite to take pleasure in the misery of others, "Get Me Out Of Here" eloquently describes the feeling of being emotionally landlocked. Please note that like Freddy Jones, there is no Billy Pilgrim. Rather, the band is fronted by duo Tori Amos and Andy Partridge.

---

**Most Added**

**PHILADELPHIA SOUNDTRACK (38)**

**TORI AMOS (11)**

**BILLY PILGRIM (7)**

**CROWDED HOUSE (6)**

**COUNTING CROWS (4)**

---

**Top Tip**

E

Broken Toy Shop (Polydor)

PHILADELPHIA SOUNDTRACK

Various Artists (Epic)

A3's favorite vowel debuts highest at #37. Look out for the Philadelphia Soundtrack! 38 out-of-the-box adds is a Gavin A3 record.

---

**RECORD TO WATCH**

**BILLY PILGRIM (Atlantic)**

If you're looking for Billy brush up on your Vonnegut because this Southeastern duo consists of Andrew Hyra and Kristian Bush.

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**Gridbound**

**MORPHINE (Rhodisc)**

**UNCLE TUPelo (Sire/Reprise)**

**LIBERTY HORSES (Gorovision)**

**DEAD CAN DANCE (4-AD)**

**PLAINSONG (Masi)**

**CLIF EBENHARDT (Sharanchie)**

**ELTON JOHN (MCA)**

**JAMES (Fontana/Mercury)**

**THE WALTONS (Warner Bros.)**

**DAVID HALLEY (Dos)**

**NANCI GRIFFITH (Elektra)**

**TORI AMOS (Atlantic)**

**HUFFAMOOSE (7 Records)**

Dropped: #40 Patti Larkin, #42 Dave Alvin, #43 Al Stewart, #48 Richard Barone, Angela Strehli, Aimee Mann.

---

**Editors:**

Kent/Keith Zimmerman

---

**Artist Profile**

**MELISSA FERRICK**

**From:** Ipswich, Mass.

**Latest Release:**

Massive Blur

**Label:** Atlantic

**Contact:** Bonnie Slifkin, 212-275-2247

**Melissa Ferrick talks about album's title:** "The years are flying by. Oh my God, I'm twenty-three now. I toured as an unknown with Morrissey when I was 19. That was '91. Now it's '94. The years have turned into a massive blur."

**The Stark Reality of "Hello Dad."**: "Fortunately that song isn't completely real. I wrote it when I was 17."

**Melissa, the trained musician:** "I played violin starting at age four for 11 years. Then I started playing trumpet, honestly, because it was the instrument you played in the back row. Even though I was the troublemaker, I kept at it. I ended up in a symphony playing in China."

**Her 1994 Resolution:** "Touring is what I want to do, but getting an agent is as hard as getting a record deal. My goal is to get my band on the road."
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Andrew Hyra and Kristian Bush.

Billy, by the way, was the hero of Kurt Vonnegut's Slaughterhouse Five.

HUFFAMOOSE
(7 Records)

Huffamoose are an extremely hip-sounding quartet out of Philadelphia. Sporting the WXPN stamp of approval, actually the band has been gathering airplay well beyond the Philadelphia arena. Sounding like early Talking Heads, Huffamoose vaguely recall the incidently stark period of so-called new wave rock n roll. Using an intentionally sparse arsenal of instrumentation—drums, bass, muted guitar and detached vocals—Huffamoose's poetry and guitar work has a clever and vibrant uniqueness. We like "James," "Celeste" and "Mary."

LAURENCE GOWAN
...but you can call me Larry
(Anthem/Columbia-Canada)

For reasons unknown, Canada is becoming a real haven for progressive adult music. Whether the club audience is older, hipper or what, artists like The Boomers, Bruce Cockburn and Sarah McLachlan seem acclimated to the A' groove. Veteran Canadian performer Lawrence Gowan (formerly Gowan?) has a voice like Terry Reid and a sophisticated, mature swagger to his brand of rock n roll. While you're ringing your friends in Canada trying to hustle up more Boomer discs, ask for a copy of Lawrence Gowan as well. Tracks include "Innocent," "Your Stone Walls," "Dancing On My Own Ground" and our fave, "Moonchild's Psychedelic Holiday."

TODD McMORRIL
a folksinger...a rock band...and a symphony

We didn't say it, THEY did...

"Pete Seeger with a PINK FLOYD attitude..."
SubTones Alternative Music Magazine

"ARENA FOLK..."
Asheville Citizen-Times

"DYLANTHKN THE MOODY BLUES..."
Associated Press

Michele Clarke Promotion 609-589-4229

Gavin January 7, 1994
Most Added

OTHELLO MOLINEAUX (5)
BOB THOMPSON (3)
FLYING MONKEY ORCH. (3)
MARCUS MILLER (2)
GIPSY KINGS (2)
SPIRIT TRAVELER (2)

Top Tip

BOB THOMPSON
The Magic In Your Heart (Ichiban)
1994's first debut at #48.

Chartbound

OTHELLO MOLINEAUX (Big World)
MICHAEL BOLTON (Columbia)
COME TOGETHER BEATLES TRIBUTE (NYC)
PHIL COLLINS (Atlantic)
FRANK SINATRA (Capitol)
Dropped: #46 Chip Davis, Philip Mathieu, Mary Black, Wind Machine, Lou Rawls, Paul Giase.

PARADISE STATION

Start the new year off right with this year's hottest new NAC release.

TORCUATO MARIANO

STANLEY CLARKE - East River Drive (Epic)
FOURPLAY - Between The Sheets (Warner Bros.)
RONNY JORDAN - The Quiet Revolution (4th & Broadway/Island)
BOBBY CALDWELL - Where Is Love (Sin-Drome)
ARTIE TRAUM - Letters From Joubee (Shanachie)
OTTMAR LIEBERT + LUNA NEGRA - The Hours Between Day + Night (Epic)
LARRY CORYELL - Fallen Angel (CTI)
CANDY DULFER - Sax-A-Go-Go (RCA)
BILL CUNLIFFE & FRIENDS - A Paul Simon Songbook (Discovery)
RANDY CRAWFELL - Don't Say It's Over (Warner Bros.)
WARREN BERNHARDT - Family Album (DMP)
JAll AT THE MOVIES BAND - A Man And A Woman Sax At The Movies (Discovery)
ARREN HILL - Devotion (RCA)
JOHN JARVIS - Balancing Act (Liberty)
ANDREAS VOLLENWEIDER - Eolian Minstrel (SBK/ERG)
CHARLES MICHAEL BROTMAN - Pacific Rendezvous (Brainchild)
ALEXANDER ZONJIC - Passion (Reprise)
RAMSEY LEWIS - Sky Islands (GRP)
OSCAR CASTRO-NEVES - Tropical Heart (JVC)
WAYNE HENDERSON - Sketches Of Life (PAR)
FLYING MONKEY ORCHESTRA feat ROB MOUNSEY - Back In The Pool (Monkeysville)
GIPSY KINGS - Love Liberte (Elektra/Musician)
BETH NIELSEN CHAPMAN - You Hold The Key (Reprise)
DAVID LANZ AND PAUL SPEER - Bridge Of Dreams (Narada)
BLONKER - The Tree Of Life (Higher Octave)
IMAGES - ...Maybe The Moon (Fahrenheit)
CLIFFORD CARTER - Welkin' Into The Sun (Nova)
SPIRIT TRAVELER - Playing The Hits Of The Motor City (JVC)
BILLY JOE WALKER, JR. - Warm Front (Liberty)
LEX DE AZEVEDO - Moab (Aubergine)
ROBBIE DUPREE - Walking On Water (Miramar)
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Start the new year off right with this year's hottest new NAC release.
**Jazz/Adult Alternative New Releases**

**MICHAEL MUSILLAMI GLASSART (EVIDENCE)**

GlassArt is a hoppin', direct-to-two-track jazz guitar romp by Michael Musillami, currently entering the Gavin Jazz chart at #41. In his formative days, Musillami gobbled up organ trios and keyboardless jazz bands, so he's used to dancing across the tightrope without a net. GlassArt locks into a few friendly "So What" type bop grooves, but maintains an active energy level. For this demanding one-day, live studio date, Musillami brought in seasoned guns like bassist Ray Drummond, heavy handed Randy B Brecker and sax/flautist Thomas Chapin. GlassArt has as many spacey moments as swinging ones, but it's hardly frantic or overly edgy. In fact, from an acoustic jazz point of view, it's as conventional as it is unconventional. Drummer Steve Clark has an especially light, yet full of wacky chord changes and the title cut's forceful bop. GlassArt is as active as it was moderate, and fear not, CT does not come off as derivative or Muzak in delight, and fear not, CT does not come off as derivative or Muzak in delight, and fear not, CT does not come off as derivative or Muzak in delight, and fear not, CT does not come off as derivative or Muzak in delight, and fear not, CT does not come off as derivative or Muzak in delight, and fear not, CT does not come off as derivative or Muzak in delight, and fear not, CT does not come off as derivative or Muzak in delight, and fear not, CT does not come off as derivative or Muzak in delight, and fear not, CT does not come off as derivative or Muzak in delight, and fear not, CT does not come off as derivative or Muzak in delight, and fear not, CT does not come off as derivative or Muzak in delight, and fear not, CT does not come off as derivative or Muzak in delight, and fear not, CT does not come off as derivative or Muzak in delight, and fear not, CT does not come off as derivative or Muzak in delight, and fear not, CT does not come off as derivative or Muzak in.
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- OTHELLO MOLINEAUX (12)
- LAFAYETTE HARRIS, JR. (9)
- JIM HALL (8)
- WALLACE RONEY (7)

**Top Tip**

**MICHAEL MUSILLAMI**
Glass Art
(Evidence)

Michael Musillami makes a smushing early year debut with Glass Art.

**RECORD TO WATCH**

**BOB THELE COLLECTIVE**
Lion-Hearted
(Baron)

One of jazz's veteran producer/musicians is poised for some New Year's chart action.

**Chartbound**

- LAFAYETTE HARRIS, JR. (Muse)
- BOB THELE COLLECTIVE (Red Baron)
- RICKY FORD (Candid/DA)
- CHRIS WHITE PROJECT (Muse)
- BILL WATROUS (GRP Crescendo)
- OTHELLO MOLINEAUX (Big World)
- ALI RYESON (Red Baron)
- DAVID MURRAY (Red Baron)
- SCOTT HAMILTON (Red Baron)

**Future Plans:** Jacky Terrasson Trio will perform at Bradley's in NYC January 17 - 22, 1994.— J. Olaine
MEATHOOK SEED

PROFILE EDITOR: Sheila Rene

LINEUP: Mitch Harris, guitar; Trevor Peres, vocals; Donald Tardy, drums; Shane Embury, bass on tour.

RECORDED AT: Baby Monster Studios in New York City

PRODUCTION HELP: Napalm Death's sound engineer Steve Gurney and studio engineer Pete Coleman

MITCH HARRIS TALKS ABOUT:

"I just came out in November in the U. S. but it was out in Europe last March. Wherever I did press, which was only in England and Germany, it sold quite well.

THE PROJECT'S HIGHLIGHTS: "It was definitely the final recording in the studio. I wrote eight tracks. Donald learned the drums quickly and Trevor did the vocals. It was killer because it was so easy going. There was no pressure, and if anyone had any ideas we didn't rule them out. I've been in the studio too many times and it was stressful. We were a little bit altered, but just set up a super atmosphere that comes through in the music."

THE SECOND MIX: "The first mix was a bit of a rush. There were a lot of things I wanted to put into the music that we just couldn't do. In the end the album sounded too normal. We went in to mix with the proper technology and then we got samples which we didn't overdo, but introduced very subtly."

THE RECORDING TIME: "We did it all in three and one-half days. It was cool and I happen to think it's good to work under pressure without feeling without feeling "

WRITING: "I was going through a pretty bad patch and I was really depressed when I was writing these songs. I just let everything loose and didn't care about what anyone might think. It's all very personal stuff."

His favorite tune: "Day of Conceiving." What I had in mind was to explain the atmosphere and not the action."

TREVOR PERES: "It was weird. I had all the music in mind and wasn't thinking about who was going to sing it. I was talking with Trevor one night and he told me he always wanted to sing. His influences are Tom Warrior, John Tardy and Henry Rollins. It fit perfectly."

THE BAND'S NAME: "I have this almost maternal fascination with having a son. At the moment I can't fulfill the dream because I want to be there and see him grow up. Even if I had a daughter I'd be so into it. It would make my life worthwhile."

MEATHOOK Seed seemed like the perfect name. My Mom always told me that when I got around to having kids they'd be freaks because I was such a bad kid myself. I'm pretty normal and down to earth but sometimes I do come out with some weird things.

THE ARTWORK: "It was walking down the street one day in Rhode Island and I saw it on a flyer. It's a signpost. I got this really special feeling and decided on the spot that it was what I needed for the album. I'd really like to someday meet the artist sometime."

PREDICTIONS FOR '94: "Most of today's bands seem to be moving away from where they started. The new Napalm project is different, the new Carcass is different. The scene is stagnating and we're trying to move away from it—but not too far. But you have to keep moving. Music is going to change a lot."

NEW NA PALM: "We're finished with the new Napalm Death album. We've matured songwriting-wise and we were not afraid to try something different. We decided to do whatever came from our heart, something very natural. The new progression wasn't forced at all. All the trademarks are still there."

Hard Rock Releases

By Rob Fiend

PRONG

Cleansing

(Epic)

Having just released the pre-release cassette and a flyer informing me that Cleansing won't be in stores until January 25, it may be a little premature for reviewing, but after listening to the tape, I just couldn't help myself. The energetic metallic rock grooves on this tape will hardly keep radio from playing it until the assigned add date, so I don't feel guilty for being over-enthusiastic. Cleansing showcases Prong's imposing hard rock/metal sound which has become increasingly intriguing since their Bag To Differ and Whose Fist Is It Anyway albums. The former established them as a serious metal band that flirted with funny bass lines and other archetypal rock styles. Those funk days are gone having been replaced by vigorous pools of industrial spazz that allow Prong to explore different avenues of '90s hard rock. From the crunching riffs of "Another World Device" to inexhaustible guitar riffs of "Test," Prong never deviates from churning fast-paced chunks of metallized industrial rock which will undoubtedly attract rock metal, rock and industrial listeners. Definitely not lacking in speed, the extreme guitar assaults of Tommy Victor complement his staunch vocals while keeping pace with Ted Parsons' drum bludgeoning and Paul Raven's (Killing Joke) bass slams. The industrial gloom which is most prominent on "Our Of This Misery," melds Prong's metallic music to a higher degree of grittiness, which will only increase the appeal of hard rock listeners. John Bechdel of Murder Inc. and Killing Joke shares his programming and sampling skills to heighten the industrial finish of Prong's complex musical wizardry. Be sure to check out "Whose Fist Is This Anyway," "Suicide," "Not Of This Earth," "Snap Your Fingers, Snap Your Neck," "No Question," "Broken Peace," "Home Rule" and "Cut Rate." Actually, all the tracks deserve a listen.

COURSE OF EMPIRE

Infested

(Zoo)

Most rock stations should have this contagious EP by now, giving your listeners a taste of Course Of Empire's unwavering current rock sound. The first cut, "Infested," features layers of edgy guitar riffs which are supported by head banging tribal drumming that sounds a little like the drum scheme from The Cramps' "Bikini Girls With Machine Guns." Course Of Empire boasts a stern commanding rock sound that occasionally slips into uncharted realms of alternative rock blasts (most evident on the fourth track "Joy."). The second track is a remix of "Infested" which features a husky horn section and echoing lyrics that fade into obscure guitar twisted rhythms. Also included is a cover of Fear's "Let's Have A War," which is performed with punk rock lust and Vapors flair. Course Of Empire will astound the maligning yearnings for heavy guitar in the most thankful listener. If you pride your station on playing current rock, you certainly don't want to miss this one.

CORPORATE DEATH

Multi Death Compilation

(Relapse)

Relapse Records have outdone themselves by offering a slew of some of the most ardent guitar-choking death metal bands to ever wield an ax. The Relapse Multi Death Compilation offers hard-core death metal bands who crank out some serious guitar grinds, vocal growls and quick-temped drumming. The results will convince any rock listeners that this is the ultimate in underground music. With their viciously hard-edged musical style and the occasional offensive lyric, it's very unlikely that any of the bands featured will be played on commercial radio. So it's up to the college radio and the very daring commercial rocker to play the music that our mothers have always warned us about. This compilation includes death metal bands new and old as well as previously unreleased tracks from Incineration, Exit-13, Convulse (my fave), Mortician, Disrupt, Macabre and Phobia. Some bands are harder than others but they all display similar death metal traits including shrieking or growling vocals, low-end guitar grinds which occasionally break out into a jazz fusion jam like on Exit-13's "Societally Provoked Genocidal Contemplation." Hyper drumming is also used frequently. Don't miss Disrupt's "Nind Lock," Suffocation's "Human Waste" and Exit-13's "Diet For A New America." With 29 different hard-core death metal songs to choose from, this greedy CD is made for metal radio.
### Rock Releases

**KING'S X**

**"Dogman" (Atlantic)**

Houston's hard-rock trio has returned with a new single from their upcoming album *Dogman* scheduled for a January 25 release. Blending Jimi Hendrix style guitar grooves with raw '90s rock, King's X delivers an excellent hard rockin' tune that is sure to get many spins on college and commercial rock stations. "Dogman" launches into hip-swinging metallic guitar riffs that dive around vitalized drum bashing and well-executed bass vibes wrapped around harmonizing vocals. With the departure of their long time manager Sam Taylor, the creative guy has been lifted from King's X. Taylor's replacement, Ray Daniels, along with producer Brendan O'Brien (Stone Temple Pilots, Pearl Jam, God), has allowed King's X's hard rock tendencies to emerge naturally. Once college radio begins to give "Dogman" generous airplay, it won't be long before commercial rock radio gets on the wagon.

**DANZIG**

**"Mother" (American/Reprise)**

From the *Tyrant-Demon-Revolution* album comes the single "Mother" which you all should have received and should be spinning. It's nothing new, but it represents current hard rock's infiltration of Album radio. The hard low-end guitar licks and heavy drumming along with Glenn Danzig's howling vocals make this single appealing to hard rock/metal listeners who thrive on current rock.

**DANDELION**

**Under My Skin**

(Ruthhouse/Columbia)

Look for Danzella's first single of the year and give your listeners a taste of complex guitars layered with whirling riffs and hard-edged melodies. This single is another current rock band that has the potential to do well on college as well as on commercial rock radio stations. It's from the 1993 album *I Think I'm Gonna Be Sick*, which didn't really get the airplay it deserved on rock radio, because Danzella was labeled "alternative." These guys rock regardless of what they're called and hard rock/metal listeners will get off on Danzella's immense guitar gigs, rhythmic drumming and riveting vocals. The B side features a very cool live cover of the Stones "Citadel," which rock listeners will get a kick out of. Check it out.

### Most Added

#### Top Tip

**SAM BLACK CHURCH**

**Let It Life**

(Taang!)

"These Boston rockers thrash their way onto the chart becoming the first of the new year."

#### Record to Watch

**CROWBAR**

"Crowbar's upward movement this week's smokin band."

#### Chartbound

**Life Of Agony**

(Roadrunner) "This Time"

**Sleaf**

(Earache/Mosh) "Dragoanut"

* Greta (Mercury) "It Is"

* Muzza Chunka (Rowdy/Arista) "Fishy Pants"

* Fudge Tunnel (Earache/Columbia) "10%"

* Stressball (Reprise) "Dust"
IF YOU ARE DOING TV...

There's new evidence that the image of your station's TV commercial must be carefully constructed to reflect the station's on-air image.

The Radio Network Association recently sponsored the "Imagery Transfer Study." Their primary interest was to find justification for heavy television advertisers to spend more of their budget in network radio, but the fallout of this study is significant for local sales and for the marketing of radio stations.

What the study proved was that a survey respondent, when hearing a TV soundtrack played on the radio, recalls the television visual. "This is a fantastic story for radio," says Dr. Tom Evans, VP research for Westwood One Radio Networks. "It proves the power of the word to generate images. The large increase in recent years of new media has not dulled the human mind to recall images."

The way I see it, the study suggests that the image that you put on your television commercial must be consistent with the image you want your listeners to have of the radio station. The visuals that are in your television commercial will become the visualization of your radio station. The research implication is clear: The image you want your listeners to have of your radio station must be seen on television.

Further, the image you have on television must be supported by the audio you audience hears on your radio station.

Wayne Campbell, VP of marketing for Film House, the leading producer of television commercials for radio stations, says, "The icons selected must help people remember the format of the radio station." He adds, "The images selected must be true, unique, differentiated from other radio stations, and grounded in user benefit."

These factors, which are sort of standard operating procedure, have been proven within the Imagery Transfer Study. "Imagery Transfer" is defined as the "percentage of respondents who can correctly describe the prime visual elements in the commercial or campaign after hearing only the audio." The theory behind imagery transfer assumes a memorable commercial, run frequently on TV, with a large audience that has seen and absorbed the theme and message. The repeated exposure will have built up a mental association between the sight and sound elements in the commercial. Hence, when radio listeners hear the television commercial's audio they associate the television sound and draw a mental picture.

There may be a case here to play your television commercial on your radio station to extend the visualization of the station! Certainly, it would be a cost effective way to extend the television advertising that the station pays so much for.

Campbell says that many of Film House's clients pay the television commercial talent a fee to use their voices on the radio. Sometimes the whole soundtrack is played, sometimes just a portion of the soundtrack, and other times the same artist will cut liners and IDs for the station. The marketing sense of it is to be consistent in the image and extend the awareness of it.

Part of the Imagery Transfer Study showed radio's ability to have listeners create images as well as transfer them. Created images are those that did not appear in either the prepared audio tape or in the video portion of the television commercial. The created images are formed in the person's mind and may be based on an emotional response to the commercial. About 13 percent of the sample created images.

Ron Werth, who is senior VP/research for the Unistar Radio Networks, says, "The most significant finding in the new study is that it reinforces and supports that radio can be a strong element in a media mix."

The Imagery Transfer Study was conducted by Statistical Research, Inc. of Westfield, New Jersey. They are the research company that produces the network radio ratings through the highly respected RADAR reports. The study had a national sample of 858. The in-depth telephone interviews were conducted last spring with a response rate of 60 percent, which is quite good in today's research environment.

A random digit dialing technique was used. An individual 18+ was randomly selected from the household. Each respondent was played two television commercials that were 20 to 30 second segments from a television spot for a long distance service, a fast food restaurant and an automobile manufacturer.

The commercial was randomly placed first or second to avoid any bias that may have been introduced by placement.

Respondents were asked if they had a television and radio, in working order, in the household, and how much they viewed/listened to each medium on a typical day so that the sample could be segmented into lighter and heavier users of the medium. They were asked their attitude about advertising, and whether or not they use the product or service in the category advertised.

The video image was transferred in 76 percent of the cases for automobiles and long distance services and 75 percent for fast foods, but in the important 18-49 demo, the percentage of imagery transfer went up to 81 percent for fast food, 82 percent for automobiles and 79 percent for long distance services.

The practical implications that can be concluded from this study for a radio station about advertising on television are: (1) Radio can be highly efficient to reinforce a television campaign; (2) radio can extend the budget over a longer period, or fill the gaps between flights of television commercials.

"Advertisers can get more mileage out of a television campaign using radio," said Paul Bronstein, vice president of research for CBS Radio Networks. "Radio broadcasters have sold this for years, but now there is research to support it."

For more information, contact the Radio Network Association.
Most Added

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<th>COURSE OF EMPIRE</th>
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<th>THE OTHER TWO</th>
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Top Requests

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<th>THE LEMONHEADS</th>
<th>STONE FREE (THE CURE)</th>
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Top Tip

**BJORK**

"Big Time Sensuality"

(Elektra)

Another hit track and Bjork redebuts at #30.

**Top Requests**

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**Chartbound**

BLIND MELON - "Tones Of Home" (Capitol)
CRASH TEST DUMMIES - "MMM MMM MMM" (Arista)
DID - "Believe" (Radiactive)
swirling guitars. HYPNOTIC GROOVES.

the key to it all
is now in your hands...

we are the beautiful
Add date: January 17th

The lead track from
BLOOD MUSIC, the new album by
chapterhouse

stretch your mind...

DEDICATED ARISTA
Inside Alternative

I hope you enjoyed your time off—I know I sure did! A whole lot of nothing went on, and I haven't had that kind of luxury in quite some time. Please check out the Yellow Pages and notice our new and improved reporting panel. You'll see some new names for Gavin, as well as some that you haven't seen in a while.

Now that we're back, we're heading full speed ahead into the Gavin Seminar, which is set for February 17-19. For any newcomers to the format, we (Alternative types) have a Whenjunggin party the night before (on the 16th) and an East vs. West softball game on Sunday (February 20th). Please keep these events in mind when you're making your travel plans! More details to follow.

Speaking of travel plans, who's not giving away a trip to The Big Day Out festival in Sydney, Australia?

Congratulations to KROQ-Los Angeles' Gene Sandblom and Darcy Sanders, who've been upgraded to assistant program director and music director, respectively.

And more good news for KDGE-Dallas, as the Tales From The Edge CD the station recently released has been selling like crazy, pulling close to 2,000 units shortly before the Christmas holiday! Just to put into perspective, it was the number one seller in the market, beating out, ahem, Tag Team, number one seller in the market, selling live home video are just a few examples of the muscle this German group flexes at home. Now it's our turn. Fury In The Slaughterhouse's simmering sound is going to quietly set your playlist, your phones-maybe even your world-on fire. "Every Generation Got Its Own Disease" is one of those songs that sneaks up on you and completely envelops you in its smoldering intensity. (And if that opening guitar riff sounds familiar—I don't know, I'm thinking Martha And The Muffins' "Echo Beach." What d'ya think?) The Furies debut American album, Mono, is set for release in mid-February. Until then, "Every Generation..." will have to tide you over.

—LINDA RYAN

New Releases

**FURY IN THE Slaughterhouse**

"Every Generation Got Its Own Disease" (RCA)

In their native country, Fury In The Slaughterhouse have the kind of reputation most bands only dream of: sold-out tours, four charted albums, music awards and a hot-selling live home video are just a few examples of the muscle this German group flexes at home. Now it's our turn. Fury In The Slaughterhouse's simmering sound is going to quietly set your playlist, your phones—maybe even your world—on fire. "Every Generation Got Its Own Disease" is one of those songs that sneaks up on you and completely envelops you in its smoldering intensity. (And if that opening guitar riff sounds familiar—I don't know, I'm thinking Martha And The Muffins' "Echo Beach." What d'ya think?) The"Furies debut American album, Mono, is set for release in mid-February. Until then, "Every Generation..." will have to tide you over.

—LINDA RYAN

**REDD KROSS**

"Lady In The Front Row" (Mercury)

I'm thinking maybe they wrote this one about Gavin's own Seana Baruth, as she's been the lady in the front row at plenty of Redd Kross shows. Then again, maybe not. What I can tell you for certain is that "Lady In The Front Row" is the follow-up single to the hit "Jimmy's Fantasy" (Did you catch them perform it on The Tonight Show?) and, in my humble opinion, is far better than said predecessor. Some fabulous fat hooks, blazing guitars, and harmonies to die for that make Redd Kross such a great band, only in a much larger context (i.e. the Beatles and Cheap Trick). This is one you'll actually enjoy playing, so do it.

—LINDA RYAN
THE OTHER TWO
“Selfish” (Qwest/Reprise)

I like a band with a sense of humor, and The Other Two certainly qualify. Let’s forget Joy Division for the moment, and start this story with the four-piece band, New Order. First, Bernard Sumner dipped his fingers in some Electronic paint, then Peter Hook attempted solo-dom—all of which left plenty of time to kill for Gillian Gilbert and Stephen Morris—the, ahem, other two. “Selfish” is an obvious, natural call for any station whose audience responds to bright, shiny dance pop, be it College, Commercial or Top 40, which is where this one will most likely land. In fact, this could be one of 1994’s first Alternative/Top 40 crossovers.

—LINDA RYAN

SHERYL CROW
“Leaving Las Vegas” (A&M)

And here’s 1994’s second big crossover hit, Sheryl Crow’s “Leaving Las Vegas.” Sheryl’s already made an appearance on the A chart and wowed the audience at Gavin’s A Summit last August. Now it’s Alternative radio’s turn to be wowed. “Leaving Las Vegas” has a slow, hypnotic groove that entrances almost as thoroughly as her dusty, whiskey-soaked vocals. And hey, if you don’t believe me, just ask the seven stations that jumped the gun and added this track early, including WDRE, WFNX, KEDG and KPOI. Check it out for yourself and claim genius when the track explodes.

—LINDA RYAN

SPEED THE PLOUGH
Mason’s Box (East Side Digital, 530 North Third Street, Minneapolis, MN 55401)

Those looking for a silver lining in the aftermath of the Feelies breakup (sob) will find it in Speed The Plough. Former Feelie bassist Brenda Sauter takes bass and most vocal duties, and this New Jersey-based outfit utilizes nine people to create a more string-oriented sound than the Feelies’ percussive-heavy groove. “Lock And Key” begins things in a kickback fashion with Sauter’s vulnerable vocals laid bare like a worm on the sidewalk after a steady rain. A burned banjo adds a folksy feel to the guitars, and the drums splash against the pane of Sauter’s meaty bass line. An omnichord and woodwinds give “The Roof Is Off (The Stars Are There And It’s Mighty Cold)” a fleeting feel. As former Trype John Baumgartner and Sauter’s vocals twirl around each other, the woodwinds tiptoe around them, and all of the seemingly disparate elements mesh perfectly. Poetic lines like “In the mason’s box I found/the chalk that marks the end of doubt” make “The Roof Is Off” my favorite track. Much of Mason’s Box has a minstrel air—“Napoleon’s” mandolin and tambourine, and the instrumental “Song’s” lilting woodwinds and delicate keyboards create a sense of traveling musicians. “Follow Your Visions” has a Feeliesque progression and a forlorn sense tinges Sauter’s sober, beautifully self-harmonized vocals. An unspoken confidence and air of serenity hovers over STP’s sound and takes some of the sting out of the disbanding of you-know-who.

—DAVID BERAN

TARNATION
I’ll Give You Something To Cry About! (Nuf Sed, Box 591075, San Francisco, CA 94159)

Just when I was preparing to inscribe 1993’s top ten list in stone, along comes Tarnation, who’ve thrown order into chaos with their full-length debut, I’ll Give You Something To Cry About! Tarnation (along with fellow latecomers Freakwater) have cemented the country presence in my top ten; their steel guitar-threaded, open sky/dry prairie sound conjures the aching loneliness so peculiar to (but still so rare in) country music. The key might be Paula Frazer’s vocals; her smokey pipes resonate with suppressed intensity as it swings from dusky whispered pleading to yearning, full-throated supplication. While Tarnation’s songs don’t boast the emotional intricacy or oblique poetry presented by, say, a Mark Eitzel, they are compelling nonetheless, whether they’re offering a character portrait (like the hopeless prostitute trapped in the “Big O Motel”) or a simple tale of longing (“Do You Fancy Me”). I prefer the starker and acoustic tracks like “Do You Fancy Me” and “Christine.” Tarnation’s all-star cast includes: Paula, who has played briefly with Cloiter and Frightwig; Michelle Cernuto (SF Seals, Weenie Roast), Matt Sullivan from the Wannabe Texans and Lincoln Allen (also a former Seal). Tarnation. Buy it or I’ll Give You Something To Cry About!
JANET JACKSON Because Of Love (Virgin)

Raves everywhere about Janet's tour are keeping her profile high. Agreement was universal that this album would unload a bunch of hits, and here comes number four.

MEAT LOAF Rock 'N Roll Dreams Come Through (MCA)

Among the most exciting combsails in music history was last year's return of the now-slimmed down Meat Loaf. He returns in another stellar performance on a trademark Meat Loaf/Jim Steinman song. It was the obvious choice as the follow-up to the number one "I'd Do Anything For Love (But I Won't Do That)."

CE CE PENISTON I'm In The Mood (A&M)

Who better to get audi-mixes are sure to keep this man who can arguably be called the "greatest guitarist of all-time" the single will of this highly addictive cult album. Raves everywhere about "U.N.I.T.Y" (strictly sweet, creamy butter) and "Black Hand Sicle" or on the nugget tip with "Rough" where her boys Treach, Heavy D and KRS-ONE kick strong flow. This album measures La's growth and is brimming with sassy vocals and smooth harmonies (peep "Listen 2 Me", "I Can't Understand", and "Just Another Day"). Lyricalu, she hasn't missed a step. The Queen just keeps on givin'... So La—what's up on an all-live, straight-ahead jazz album? —THEMIS MSAKA

Albums

J. SPENCER Chimera (MoJazz)

Man, this jazz hip-hop con-nection is gathering more and more steam and is bound to be a hot topic at the upcoming Gavin Seminar. Trebling on sacred ground, J. Spencer's soprano sax combined Coltrane's My Favorite Things sound with the stir-ring studio rhythms of funk/hip hop, then faced it with smooth R&B vocal accents. Chimera has a space, utilitarian studio sound that allows for plenty of space between the instruments and vocals. Bug your Motown rep for a copy of this highly addictive cult gem. —KEITH ZIMMERMANN

LAFAYETTE HARRIS, JR.

Lafayette Is Here (Musso)

Finally! A new talent who isn't a guitar player. Just kidding, folks. Lafayette Is Here marks the sparkling debut by pianist Lafayette Harris, Jr. which flexes between trio, quartet and quintet and is half standards and half originals. The trio segments are way cool and get our vote. "Dearly Beloved" leaps out as an early favorite, as Harris metes out equal doses of rhythm and melody on this toe-tapping selection. Harris' left hand stamps out some leadsl accents on Ellington's "Satin Doll" as his right hand simultaneously crafts some sturdy improv lines. Harris is blessed with an ultra-fast rhythm section. Lonnie Plaxico delivers some swinging pendulum undertones on acoustic bass while drummer Cindy Blackman is adventurous and especially charismatic on drums, reminding us of early Tony Williams. —KEITH ZIMMERMANN

QUEEN LATIFAH Black Reign (Motown)

When we last heard from the Queen on wax, she was on Tommy Boy. She's since made that move to Motown and become and actress in film and television, building the Flavor Unit empire all the while. In the midst of all her success, Latifah's brother Lancelot H. Owens died in a tragic motorcycle accident. Now "Wink" as Latifah calls him watches over his sister as she shines on the most assessive, sensitive, mature album of her career. On Black Reign Latifah tells the world that she's never too busy to rock the party on the mellow tip with "U.N.I.T.Y." (strictly sweet, creamery butter) and "Black Hand Sicle," or on the rugged tip with "Rough" where her boys Treach, Heavy D and KRS-ONE kick strong flow. This album measures La's growth and is brimming with sassy vocals and smooth harmonies (peep "Listen 2 Me", "I Can't Understand", and "Just Another Day"). Lyricalu, she hasn't missed a step. The Queen just keeps on givin'... So La—what's up on an all-live, straight-ahead jazz album? —THEMIS MSAKA

Wondering how to get your message across throughout next year?

1994 Gavin Seminar

The year-round marketing opportunity. Closing soon.

Need we say more?
THE NEWEST H T
FROM THE
MULTI-PLATINUM
ALBUM JANET.

PRODUCED BY JIMMY JAM &
TERRY LEWIS AND JANET JACKSON
MANAGEMENT: TRUDY GREEN
HOWARD KAUFMAN

©1993 VIRGIN RECORDS LTD.
Love always pays off

AARON NEVILLE

The follow-up to the smash hits "DON'T TAKE AWAY MY HEAVEN" and "DON'T FALL APART ON ME TONIGHT"
Written by the same team that brought you "SAVE THE BEST FOR LAST"

From the PLATINUM album THE GRAND TOUR [31454-0086-2/4]

Produced by Steve Lindsey  Executive Producer: David Anderle  Direction: Bill Graham Management

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