

the GAVIN REPORT

ISSUE 1843 FEBRUARY 15, 1991

LIFE, LIBERTY & THE PURSUIT OF FREE EXPRESSION



GAVIN SEMINAR FREEDOM FRIDAY, FEBRUARY 15TH

A TRILOGY OF EVENTS

ADVISORY
EXPERIMENTAL SERIES

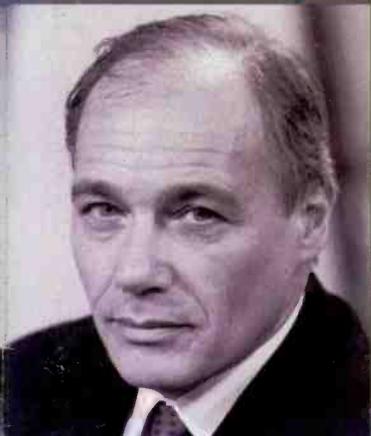
10:00am FIRST AMENDMENT ROUNDTABLE:
EVALUATING OUR FREEDOM • HOSTED
BY DR. OREN HARARI, FEATURING FIVE
DISTINGUISHED EXPERTS



12:30pm THE CUTTING EDGE: THE
POWER OF LYRIC AND POETRY
HOSTED BY POET QUINCY TROUPE
WITH GUESTS ROGER McGUINN,
PARIS & LUKA BLOOM



3:00pm SPECIAL KEYNOTE EVENT:
DIRECT FROM THE SOVIET UNION,
VLADIMIR POZNER





SUNDAY - ALICE NELSON



MONDAY - ALICE IN WONDERLAND



TUESDAY - ALICE COOPER



WEDNESDAY - ALICE B. TOKLAS



THURSDAY - ALICE HYATT



FRIDAY - ALICE WALKER



SATURDAY - ALICE EVERYDAY



Can You Match The Correct Alice With His/Her Everyday Routine

- A) Writing superb novels with Whoopi in mind.
- B) Serving up chow with Mel, Flow and Vera.
- C) Jumping through the looking glass.
- D) Bringing sunshine to your house most everyday.
- E) Stroking boa constrictors at high decibels.
- F) Bowling with "Sam The Butcher."
- G) Procuring recipes for mind-altering delicacies.

"ALICE EVERYDAY"

The New Single From

BOOK OF LOVE

Produced by Ted Ottaviano and Ben Grosse

Management: Steve Wax/Garry Kief STILETTO Management



© 1991 Sire Records Company

GAVIN AT A GLANCE

* Indicates Tie

TOP 40

MOST ADDED

ROBERT PALMER
Mercy Mercy Me (The Ecology)/I Want You (EMI)
THE ESCAPE CLUB
Call It Poison (Atlantic)
DARLING BUDS
Crystal Clear (Columbia)

RECORD TO WATCH

MICHEL'LE
Something In My Heart (Ruthless/Atco)

Hot

LONDONBEAT
I've Been Thinking About You
(Radioactive/MCA)



URBAN

MOST ADDED

TEDDY PENDERGRASS
It Should've Been You (Elektra)
THE BOYS
Thanx 4 The Funk (Motown)
SURFACE
All I Want Is You (Columbia)

RECORD TO WATCH

RIFF
My Heart Is Failing Me (SBK)

Hot

SALT-N-PEPA
Do You Really Want Me
(Next Plateau)



RAP

MOST ADDED

DJ QUIK
Born And Raised In Compton (Profile)
THREE TIMES DOPE
Peace Ya' Self (Arista)
STETSASONIC
No B.S. Allowed (Tommy Boy)

RETAIL

Hot

GANG STARR
Who's Gonna Take The Weight
(Chrysalis)

RADIO

Hot

STET
No B.S. Allowed
(Tommy Boy)



A/C

MOST ADDED

ROBERT PALMER
Mercy Mercy Me (The Ecology)/I Want You (EMI)
WILSON PHILLIPS
You're In Love (SBK)
RICK ASTLEY
Cry For Help (RCA)

RECORD TO WATCH

HARRIET
Temple Of Love (East West America)

Hot

WILSON PHILLIPS
You're In Love (SBK)



COUNTRY

MOST ADDED

ALABAMA
Down Home (RCA)
VINCE GILL
Pocket Full Of Gold (MCA)
TANYA TUCKER
Oh What It Did To Me (Capitol Nashville)

RECORD TO WATCH

LARRY BOONE
I Need A Miracle (Columbia)

Hot

WAYLON JENNINGS
The Eagle (Epic)



JAZZ

MOST ADDED

EDDIE HARRIS
A Tale Of Two Cities (Night/Virgin)
CANNONBALL ADDERLEY
Radio Nights (Night/Virgin)
DAKOTA STATON
(Muse)

RECORD TO WATCH

EDDIE HARRIS
A Tale Of Two Cities (Night/Virgin)

Hot

HERB GELLER
A Jazz Song Book (Enja)



ADULT ALTERNATIVE

MOST ADDED

RAY OBIEDO
Iguana (Windham Hill Jazz)
CHUCK GREENBERG
From A Blue Planet (Gold Castle)
BEN TANKARD
Keynote Speaker (Tribute)

RECORD TO WATCH

ERICH AVINGER
Si (Heart Music)

Hot

PAT COIL
Steps (Sheffield)



ALBUM

MOST ADDED

GREAT WHITE
"Call It Rock N' Roll" (Capitol)
THE FIXX
"How Much Is Enough" (Impact)
BAD COMPANY
"Stranger Stranger" (Atco)

RECORD TO WATCH

HAVANA 3AM
"Reach The Rock" (IRS)

Hot

THE FIXX
"How Much Is Enough"
(Impact)

the **FIXX**

ALTERNATIVE

MOST ADDED

FRAZIER CHORUS
"Cloud 8" (Charisma)
JOHN WESLEY HARDING
The Name Above The Title (Sire/Reprise)
THE PERFECT DISASTER
Heaven Scent (Fire)

RECORD TO WATCH

EPMD
Business As Usual (Def Jam/Columbia)

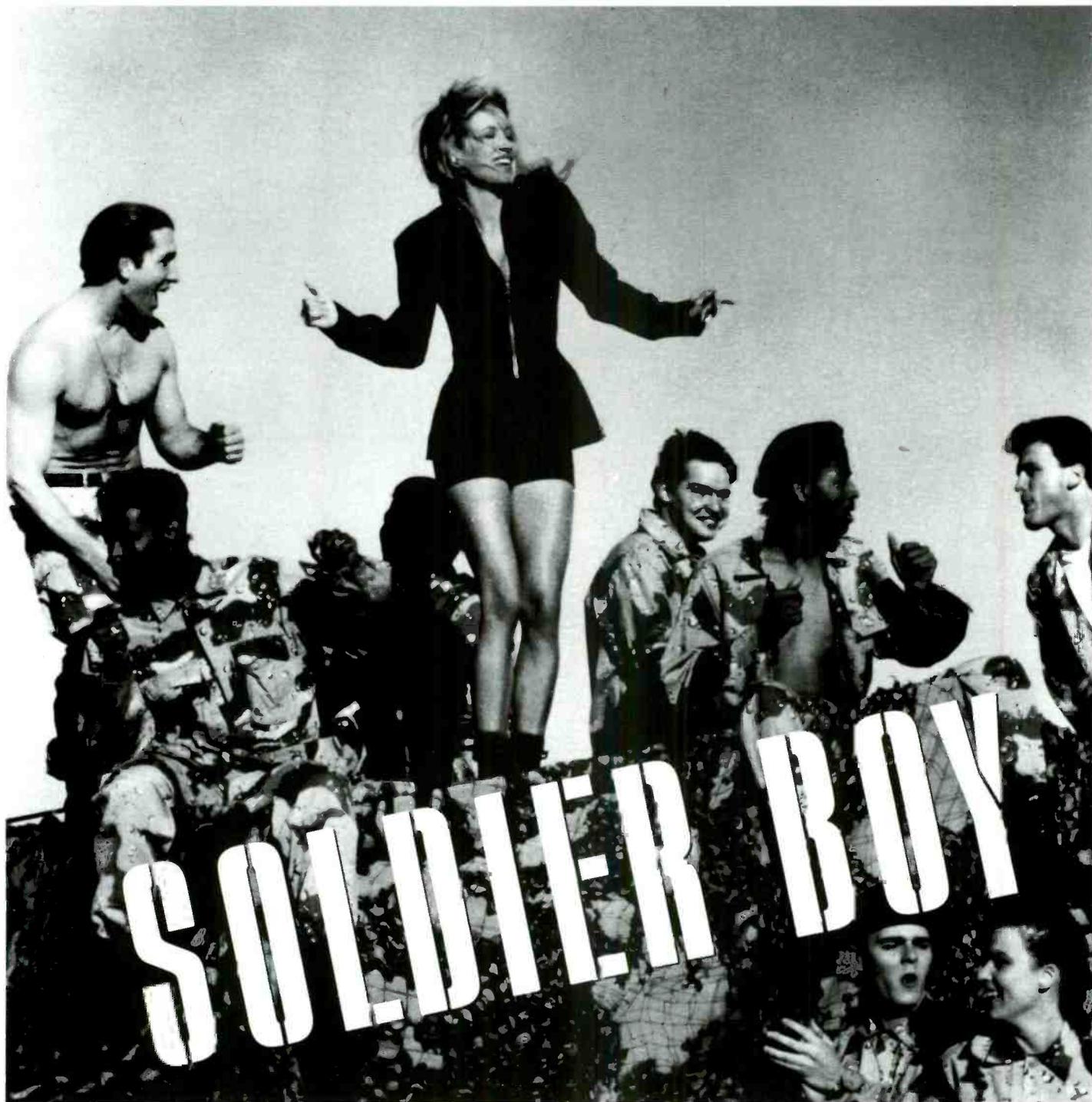
Hot

ELEVENTH DREAM DAY
Lived To Tell (Atlantic)



A TRIBUTE TO THE AMERICAN SOLDIER

**AS HEARD ON THE FOLLOWING RADIO STATIONS: WHYT, WDMX, WGN, WHOT,
WJET, KDLK, WZDQ, WIFX, WOVO, WHHT, KEEP, KLIV, KFMC, WEGZ, WLVI,
KVHT, WYNU, WMDM, KLBQ, WHAJ, KIMN, KJLS, KFMA, KNEN, WKPQ, KLIS . . .
STRONG DEALER RESPONSE AND HEAVY PHONES!**



The new Boston Dawn single from her debut album "Something Serious,"

on AMERICAN SOUND RECORDS

via AMERICAN RECORD DISTRIBUTION, INC. through *Cema* DISTRIBUTION

Music, Video, Posters, Demos - Available from your local distributors.

The Single 4JM-76352 - "Soldier Boy"

The Cassette D21-S-75751 - "Something Serious"

The CD D41-H-75751 - "Something Serious"



American Record Distribution, Inc. 1500 E. Chevy Chase Dr., Glendale, CA 91206 (818) 500-0090 • FAX (818) 500-0617

www.americanradiohistory.com

BOSTON
DAWN



IMPACT CONTINUES TO STAFF

The newly-formed **Impact Records** continues to beef up its staff, this week by naming **John Hey** Vice President, Album Promotion and **Randy Nicklaus** Senior Vice President A&R.

Hey and Impact Senior VP/Promotion **Bruce Tenenbaum** and CEO **Allen Kovac** have been colleagues for a long time, so his joining the company is natural. "I...couldn't think of anyone more qualified for the position," said Tenenbaum. "John's credentials are impeccable and his work ethic is beyond reproach."



John Hey



Randy Nicklaus

"I'm am truly delighted to join my longtime friend Allen Kovac in the building of this great company," said Hey.

Randy Nicklaus joins Impact after working as Vice President, A&R at **Left Bank Management**. He worked with label President **Jeff Sydney** and Kovac there for two years.

"Randy Nicklaus is a major creative contributor to the Impact cause," said Sydney. After working with him at **Left Bank Management**, where he did an outstanding job, Allen Kovac and I knew that he was the person we wanted to head Impact's A&R activities."

Both appointments are effective immediately.

RADI-O-RAMA

Hello from the beautiful Westin-St. Francis Hotel in lovely Baghdad-By-The—oops! scratch that, politically incorrect—Sin City By The Bay. I'm hoping everyone I know notices that I've

kept the same job for over two years! Another impossibility conquered!...Regret in Anaheim: **KEZY** is sorry to see PD **Craig Powers** leave. He has agreed to stay on until a replacement is found...Former **WVAY**-West Dover, VT PD/MD **Stacey McCoy** is on the loose. She's at the Seminar, so if you run into her offer her a job or call her at 802-464-7268. They've split Stacey's job, and the new PD is **Peggy Apple** and the new MD is **Joan Pace**...The folks at **WROR**/FM-Boston fooled the guessers by changing calls to **WBMX** (MIX 98.5) and heading—you guessed it—Hot A/C...Is **Todd Fisher** in line for the B-104 Baltimore slot left open when **Steve Perun** left for Beantown?...**WQYK**-Tampa Morning Man **Dan Stevens** and fellow deejay **Randy Price** emceed "The Super Bowl of Motor Sports" held at Tampa Stadium and attended by 50,000 folks. They judged the "Ugly Truck Contest." We won't touch that one, Dan...Word is flying thick and fast that **Rick Gillette** will be leaving



Steve Backer has been appointed Vice President, Alternative and Video Promotion at **Epic Records**. He's been with **Sony Music** since 1981 (when it was known as **CBS Records**) as Manager, College Marketing. In 1986 he was made Director, Video Promotion, a position he held until this assignment.



Jean Johnson has been added to the **Giant Records** staff as Senior Director Promotion. She comes from **Epic Records** where she was Director National Promotion, Top 40.



At **SBK**, **Jennifer Grossberndt** has been named National Director, A/C and Jazz Promotion. She was Director, National A/C Promotion for **EMI Records**.

IT'S ALL RELATIVE

As a result of restructuring and diversification, **Relativity Records** has announced the promotion of **Cliff Cultreri** to Vice President and the appointment of **Alan Grunblatt** to Vice President of Marketing.



Cliff Cultreri



Alan Grunblatt

As one of this country's top independent labels, **Relativity** enjoyed a successful 1990. They gathered three gold records and an equal number of Grammy nominations.

Cultreri has been upped from VP of A&R. In that position he brought rockers **Joe Satriani** and **Steve Vai** to the label.

Grunblatt comes to the label from **RCA** where as Vice President of Product Management and worked successful campaigns for **Cowboy Junkies** and **DJ Jazzy Jeff** and the **Fresh Prince**.



EMI recording artists **Roxette** have finished up work on their new album "Joyride", which will follow their ultra-successful first album "Look Sharp." Shown buffing the new stuff l-r: Producer **Clarence Ofverman**; **Roxette's Marie Fredriksson**; Engineer **Alar Suurna**; **Roxette's Per Gessle**.

OVERNIGHT SENSATION

Anna Marie

“THIS COULD TAKE ALL NIGHT”

The New Single From

Anna Marie's

Self-Titled Debut

Produced By Michael Jay For Captain Hook Productions

© 1991 MCA Records, Inc.

MCA

www.americanradiohistory.com

WHYT-Detroit for **Eagle 106 (WEGX)**-Philly...At **106RTB**-Vincennes, IN MD **Mike Lauf** adds PD to his name...Bad news from **KJ105 (KJJG)**-Spencer, IA. A short in a light fixture caused a fire that destroyed, among other things, the music library. PD **D.B. Cooper** is looking to replace their depleted supply of Top 40 and classic Top 40 material. Please send materials to: 2303 West 18th, P.O. Box 4128, Spencer, IA 51301. Call 712-262-6393 (temporary phone 'til new lines are set up) for more info...No, not a Gulf update, a golf update. Look for **Video Jukebox** honcho **Les Garland** to caddy for **Tommy Armour III** at the L.A. **Open** telecast on CBS Saturday and Sunday February 23 and 24...New to **Z100 (WBIZ)**-Eau Claire, WI afternoons is **Adam Savage**...**Amy Lynn** is leaving her afternoon shift at **KXLV**-Cambridge, MN to do evenings at **KRDI**-Decorah, IA...New Promotion Director at Top 40 **WLRW**-Champaign, IL is **Jennifer Rusnak** who replaces **Tony Brinati** who moves to the station's sales department as an Account Manager...Out at **WABJ**-Adrian, MI is **Paul Matthews**; Taking music call during the afternoons is **GM Bruce Goldsen**...**WFAL**-Falmouth (Cape Cod)-MA has ditched Top 40 for A/C satellite programming... **LOOK-ING**: **Pete McRae**, formerly 6-10PM personality at **Q95FM (WKQI)**-Detroit. He prefers an afternoon gig. Call 313-967-1174...**KIIS**/FM morning show producer **Jack Silver** has been named Executive Producer of **Rick Dees Weekly Top 40**. He continues as **Dees'** producer on **KIIS** mornings...**Bonneville Broadcasting** is offering a monthly compact disc music update for Adult Contemporary hits. Call **Rich Washer** at 1-800-631-1600 for details...

ROTATIONS

Okay. Lots of names at **Mercury**: **Tony Smith** joins as Vice President, Top 40 Singles;

Don Coddington joins as National Manger Top 40 Promotion based in New York; **Katie Arnold Pedretty** is named National Manager for Top 40 Promotion based in Los Angeles; **Doug Burton** has been promoted to Director of Album Radio/Alternative Promotion based on the West Coast; Lastly, four College Representatives, whose names have not been released, will work with College/Alternative Promotion Manager **Tim Hyde** and Director, Album Radio Promotion **Drew Murray**...Moving from radio to records is **Anthony Miles** who joins **Elektra Entertainment** as Promotional Marketing Manager/Detroit. He was PD at **Power 97 (KYRK/FM)**-Las Vegas, NV...**Kris Wrech** has been promoted to Manager, Artist Development at **Arista**. She was Coordinator...New A&R Manager at **I.R.S.** is **Robert Woodruff**, new to the label from **Geffen Records** where he was in the production department. Also new to **I.R.S.** is **Tricia Higgins**, West Coast Manager, Publicity. She was Account Group Coordinator at **J. Walter Thompson**...Congrats to the Boston branch of **PolyGram** where **Don Masters** was named **Mercury** Promotion Man of the Year; **Paul Wennick** was named Branch Manager of the Year; **Joe Riccatelli** was named **Polydor** Promotion Man of the Year...**Jacqueline Rhinehart** is now National Director, Artist Development, The Rhythm & Black Music Group, **Mercury Records**. She was Director, R&B Publicity for **Arista Records**...Look's like La Whitney's Super Bowl warbling of the National Anthem is a hit. Stations are picking it up like crazy, and the **Video Jukebox Network** worked out an arrangement with ABC/TV to run the anthem and got enough requests to make it #6 in requests after only two days of play...A scholarship program has been named for **Warner Bros.** artist **Joe Sample**. The **Joe Sample UNCF Rhodes Scholarship Program** will encourage young African Americans to participate in the rebuilding of their communities and society.



On January 29, **Priority Records** hosted a press conference and label president **Bryan Turner** (r) presented **Rock & Roll Confidential** publisher **Dave Marsh** (l) with a check for \$10,000 to support Marsh's untiring efforts to fight censorship. Speaking that day were rappers **Ice Cube**, **Kid Frost**, **No Face** and "Yo! MTV Raps" host **Ed Lover**. The money was raised from sales of Priority's recent compilation "Explicit Rap". Marsh appears at this year's **Gavin Seminar** session "Guarding and Evaluating Our Freedom", Friday at 10 a.m.

BIRTHDAYS

Compiled by **Diane Rufer**

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

Iris Dillon, Virgin Records 2/17
Steve Kelly, WJER-Dover, OH 2/17
John Carr, KFMO-Flat River, MO 2/18
Ron Morris, WMVA-Martinsville, VA 2/18
Bob David, KWWK/FM-Rochester, MN 2/18
Dan Dunn, WSCP-Pulaski, NY 2/18
Juice Newton, Yoko Ono 2/18
Danny Austin, KLUA-Kona, HI 2/19
Steve Holstein, WKGW-Utica, NY 2/19
Smokey Robinson, Dave Wakeling (General Public) 2/19
Howie Klein, Sire Records 2/20
Greg Bell, WWIC-Scottsboro, AL 2/20
J. Geils, Douglas Foss (Zaca Creek) 2/20
David Geffen 2/21
Bruce Reiner, Profile Records 2/21
Russ Shafer, WKSW-Urbana, OH 2/21
Scott McKenzie, WIQQ-Greenville, MS 2/21
Dann Glunt, WXVX-Monroeville, PA 2/21
Mary-Chapin Carpenter, Nina Simone 2/21
Cheryl Kovalchik, Windham Hill Records 2/22
Trevor Carey, B95-Fresno, CA 2/22
BJ, WLAS-Jacksonville, NC 2/22
Jim Nelly, KFYE/FM-Fresno, CA 2/22
Rodney Holley, WOXD-Oxford, MS 2/22
Don Craig, KFMA-Jerome, ID 2/22
Amanda Michaels, KCRF-Lincoln City, OR 2/22
Teddy Gentry (Alabama), Ranking Roger (General Public) 2/22
Dave Michaels, KOTM-Ottumwa, IA 2/23
Johnny Winter, Brad Whitford 2/23

BIRTHS

Our **CONGRATULATIONS** to **MAC DANIEL**, Music Director of **KPLX**-Dallas, TX and his wife, **KATHY**, on the birth of their daughter, **HALEY JANE**. Born February 8th at 4:26 PM, weighing 7 lbs., 13 oz. and 19" in length.
 ...**CONGRATULATIONS** to **RANDY HOCK**, VP of Rock Promotion for **MCA Records**, and his wife, **RONNI**, on the birth of their son, **IAN LAWRENCE**. Born February 8th.

PROGRAMMING

You've digested the latest ratings and it caused your ulcer to act up.

I'll help you fix the ratings and your stomach without major surgery.
Call me for diagnosis and rates. And stop worrying.

-- Jonathan W. Little

“Many elements contribute to a station winning year in and year out. Jonathan's expertise in programming is underscored by a track record of success few in our industry can match.”

-- Dave Sholin, Top 40 Editor
The Gavin Report

“When Jonathan was creating a dynasty in Madison radio, his were the kind of stations everyone wanted to be working at. Now, having him bring those strategies and insights to help us launch KIOA's new AM/FM simulcast, I can see why! Jonathan Little means BIG results!”

-- Kipper McGee, General Manager
KIOA AM/FM

“People have asked me, 'Why don't you buy a radio station? Aren't you tired of traveling?' If I ever did buy a radio station, one of my first three phone calls would be to Jonathan Little! Because radio is a lot easier to sell when you have great programming. I've worked at a radio station programmed by Jon Little. That was a dream situation. And I've worked for a station that tried to compete against Jon Little. A nightmare.”

-- Chris Lytle, Seminar Leader
Chris Lytle & Associates

“When it comes to music formats in radio, programmers are a dime a dozen. But when it comes to music formats with personality that win big audiences and revenues, real programmers are a scarce commodity. Count Jonathan Little as among the best of this elite group of winners.”

-- Dr. Frank E. Parcels, Professor
Dept. of Communication Arts
Eastern Illinois University

JONATHAN LITTLE

◆ Programming and Management Consultation ◆

5709 Hempstead Road, Madison WI 53711 • 608-271-8884 / FAX 608-271-9189

"FREE" SPEECH, DOLLARS AND THE PUBLIC

ON RATINGS & RESEARCH

By Jhan Hiber

It's time for another Gavin Seminar! That's the good news. The bad news is that I can't be there for the first time in years, due to other unbreakable commitments. So, rather than gab in the hallways with many of you about a key Seminar issue—free speech and how it affects our industry—yours truly will use this soapbox to tackle the topic. We can look at this issue in terms of legalities, but there's also the matter of the bottom line, as in black ink. As we explore, let's see if free speech doesn't actually pay... and let's look at how we can keep the public on our side!

BAD BOYS = BIG BUCKS

Andy Warhol reportedly said we'd each have a window of fame 15 minutes in duration. Mine didn't last that long. It was more like 15 seconds.

You see, in the mid-'80s, Judd Rose of ABC News interviewed me for ABC World News Tonight. The topic? The curious phenomenon of outlandish "shock jocks." Turned out the producer of the program was a fan of the "Grease" at DC101 in Washington (the jock who moved from Jacksonville to replace Howard Stern when he went to New York). Having been exposed to both Stern and the Grease, this producer wondered how widespread was this galaxy of prurient pronouncers—and wouldn't it make an interesting kicker for an evening's newscast?

So, since I'm supposed to know about ratings all around the nation, Arbitron suggested ABC call me and ask my perspectives. Judd and I met, we recorded many minutes of juicy soundbites, I displayed ratings books showing how various DJs did in the numbers, and we agreed that the piece would be a hit. My role when it got on-air? As mentioned, about 15 seconds

(but at least they spelled my name right on the super, no mean feat when you spell "John" the way I do).

And what bon mot, what major insight did the folks at ABC see fit to air? "People love to hate these guys, that drives up the ratings, and that means big bucks to the stations."

The point here is that free speech isn't just good government, it's often good business. Your morning show may not include Howard Stern, the Grease, Steve Dahl or other likemouthered mewers of mayhem, but you—or the competition—may have a local version, someone (or a team) who pushes the limits of taste to new boundaries. In many cases, such personalities, especially on Top 40 or Album stations, are ratings leaders. They are loved, they are reviled, but people *do* listen. And an additional bonus—their dedicated listeners (should they receive a diary from Arbitron or a call from Birch) are more likely to recall and report listening to such a showman than other types of personalities. Just look at diarykeeper comments next time you trek to diary Mecca, Arbitron's Laurel, Maryland headquarters.

OBSCENITY, VULGARITY COMMENTS CONTINUE

Do you remember the WKRP episode where the station is challenged by a religious group that wants to ban certain songs/lyrics from the station? Remember the GMs reaction? Cowring at first, but later stiffened with resolve. Wonder how today's GMs and PDs are faring? Especially when you keep in mind the feedback I'm hearing from some of you as you return from looking at your Fall '90 sweep diaries in Laurel.

In just the last few days we've heard from several who noted that the spate of diarykeeper comments regarding what lis-

teners considered obscene or vulgar (songs or DJ comments) which we wrote about after the Spring survey, has apparently continued. As noted above, often people will write such comments, but had tuned to the offending station anyway—much as folks would watch Monday Night Football just to despise Howard Cosell. However, there's a darker side here.

First, as alluded to in the WKRP episode, station managements are often somewhat cowed by protest groups that may represent potential license challengers. That can lead to restrictions on programming, both in terms of air talent and music selections. And that is censorship, an unwanted kind. The only kind of censorship should be that of the marketplace—if ratings are poor for an outlandish show, or for a certain music mix, in today's broadcast world that programming gets changed, but only because of a vote of the listeners, as expressed in ratings surveys. Any other programming censorship should be resisted to the max, in my opinion.

**"...if there's no
redeeming value to the
personalities or the
music, the public pushes
the button, the ratings
fall—and voila, it's
format change time."**

However, we can't just rail against those who would restrain free speech as it applies to our radio and record industries. We need to do something in an active, not passive sense. My thought? Stations may want to sponsor educational campaigns in their markets,

helping folks understand how vital the first amendment is to us all—and relevant to radio and music. Essay contests, on-air appearances for those who want to express opinions on this matter, a printed piece to be given out or mailed—all of these plus your own ideas (such as a minute of silence to dramatize a song that someone doesn't want played) can help to alert the public to the necessity for a strong belief in freedom of speech. Record companies and artists could carry on this campaign in their own ways, and maybe in other media, such as videos.

A LUXURY TAKEN FOR GRANTED

If you're ever guilty of taking for granted the freedom of speech necessary for us to do business, well, just look at the Soviet example. We at Gavin host a prominent Soviet spokesman who's free to say what he wants. Meanwhile, back in the USSR (might make a catchy song title), broadcasters are seeing their shows taken off the air or their signal coverage severely restricted. They had their breath of freedom, but now they suffocate under renewed government control.

Certainly the freedom of speech doesn't allow one to yell "Fire" in a crowded theater. However, as long as radio's consumers have many choices (and in most markets they do) it's the listener who is, or should be, the final censor. Good radio, even if it includes shock jocks and questionable lyrics, will attract and hold its listeners. And if there's no redeeming value to the personalities or the music, the public punches the button, the ratings fall—and voila, it's format change time.

The public is the ultimate judge—but let's do our part to remind them of the value of the freedom of speech and how it affects radio and records.

Enjoy the seminar. See you next year! ♦

THESE STATIONS ARE PLAYING "TEMPLE OF LOVE" RELIGIOUSLY.

GAVIN TOP 40: UP & COMING 61/28

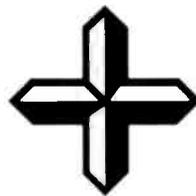
KLUC ADD KOY/FM ADD
KZZP ADD WCIL/FM ADD
KDON ADD WJMX ADD
KISN ADD Y97 ADD

KMEL 23-21 WNCI 32-28
HOT97 35-33 99.9KHI DEB-35

ALDO ON: WPLJ, WTIC/FM, WNVZ,
FM102, WCKZ, B95, KZOZ

GAVIN A/C: DEBUT IN UP & COMING
RECORD TO WATCH!

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"Temple Of Love"



east west records america

© 1991 Atlantic Recording Corp. A Time Warner Company

PRODUCED BY DUNCAN BRIDGEMAN
MANAGEMENT: VICKI WICKHAM
FOR CRANE-FISHLOCK PRODUCTIONS

MUSIC'S IN THE "AIR"!

Active Industry Research (AIR) Teams up with the Gavin Report

by Dave Sholin

"Listen to the music and win a brand new Mercedes-Benz 380SL." The words jumped from the page of a flier sent to Top 40 radio programmers in January, 1983. Two hundred twenty-five programmers seized the opportunity to enroll. AIR Competition #1 was off and running. Listening to the music has never been the same.

The AIR Competitions—an industry staple entering their tenth year and still going strong. Programmers who participate are required to listen to an average of five songs per week. Weekly they call AIR and respond to each song's individual chart potential. The programmer most accurate in predicting records' potential over the life of the thirty week competition wins a new car. There are also runners-up prizes awarded. Bruce Stevens of WBBQ Augusta, GA won the first competition in 1983, and Kevin Weatherly of KKLQ (Q106) San Diego, CA has, amazingly, won the last three! In the past twelve completed competitions, programmers have shared in over one million dollars in cash and prizes (the FCC has ruled the competition legal). The prizes have

changed over the years, and there have been adjustments in other areas, but the basic idea remains the same. AIR is a commitment to listening.

The need for a new way to keep programmers aware of new music became

a lot of programmers playing music that we didn't reach with the current AIR Competitions," says AIR's founder, Jonas Cash. "It gives AIR an opportunity to research music with more programmers who we assume are music driven.

"The Gavin Report's credibility played a major role in why AIR is expanding to this new competition. As does Gavin, AIR encourages listening." Programmers who sign up for this competition are showing their commitment to listening. It also provides more in-depth research to the record community.

"AIR, The Gavin Competition" starts February 28th, 1991. A brand new 1992 Corvette awaits the most accurate ears, and there are fifteen runners-up prizes. The awards package is worth in excess of \$50,000. "Bill Gavin was always about music," says Cash. "And that's exactly what AIR is about. It's a perfect combination." Jonas Cash, Alan Smith, Bruce Tyler, Dave Cash, Jim Elliot and Kevin Powell are at the convention. If you have any questions about the upcoming "AIR, The Gavin Competition," seek them out.

Editorial Assistance by Annette M. Lai



L-R Jim Elliot, Kevin Powell, Jonas Cash, Dave Cash, Bruce Tyler, Alan Smith

apparent in the early '80s. The product flow of new releases became so heavy that programmers just couldn't keep up with it. The basic design of AIR accomplishes this listening. And through the process, it keeps programmers aware of what is available programming-wise.

"AIR, The Gavin Competition" is an extension of the original concept. "There are



Alan Smith of AIR with Bruce Stevens of WBBQ - Augusta, GA



Q106 - San Diego threepeat winner, PD Kevin Weatherly

BILL GRAHAM MANAGEMENT PRESENTS
IN SAN FRANCISCO
AND NEW YORK

EDDIE MONTE
LARRY SKYDROG
JOE SATRIANI
BOB RAUFER
CRASH
LEON
TIRID
BRENNAN BOURGEOIS
JUAN FELIX
NEWBORN BROTHERS
WORLD
HERBERT MEYER



Handwritten signature

TOP 40

MOST ADDED

ROBERT PALMER (83)
(EMI)
THE ESCAPE CLUB (75)
(Atlantic)
DARLING BUDS (63)
(Columbia)
RICK ASTLEY (59)
(RCA)
GREAT WHITE (57)
(Capitol)
AMY GRANT (51)
(A&M)

CERTIFIED

JANET JACKSON
State Of The World
(A&M)
L.L. COOL J
Around The Way Girl
(RAL/Def Jam/Columbia)

TOP TIP

ENIGMA
Sadness
(Charisma)
This former Record To Watch is on fire! Hit Factor jumps to 16% for one of the fastest reacting productions of the New Year.

RECORD TO WATCH



MICHEL'LE
Something In My Heart
(Atco)
Urban Contemporary's #2 track is doing well with early crossover believers
KMEL-San Francisco, KSTN-Stockton,
WNVZ-Norfolk, VA and FM102-Sacramento, all charting it Top Ten.

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

2W LW TW

4	2	1	MARIAH CAREY - Someday (Columbia)
2	1	2	WHITNEY HOUSTON - All The Man That I Need (Arista)
8	4	3	CELINE DION - Where Does My Heart Beat Now (Epic)
11	8	4	STYX - Show Me The Way (A&M)
16	9	5	MADONNA - Rescue Me (Sire/Warner Bros.)
12	10	6	STING - All This Time (A&M)
23	12	7	TIMMY T. - One More Try (Quality)
15	11	8	GEORGE MICHAEL - Waiting For That Day/Mother's Pride (Columbia)
9	7	9	C & C MUSIC FACTORY - Gonna Make You Sweat (Columbia)
6	6	10	WARRANT - I Saw Red (Columbia)
22	13	11	ALIAS - Waiting For Love (EMI)
26	16	12	GLORIA ESTEFAN - Coming Out Of The Dark (Epic)
1	3	13	SURFACE - The First Time (Columbia)
17	15	14	CHRIS ISAAK - Wicked Game (Reprise)
3	5	15	INXS - Disappear (Atlantic)
27	22	16	TRACIE SPENCER - This House (Capitol)
20	18	17	BAD COMPANY - If You Need Somebody (Atco)
30	24	18	TARA KEMP - Hold You Tight (Giant)
—	29	19	WILSON PHILLIPS - You're In Love (SBK)
34	28	20	SUSANNA HOFFS - My Side Of The Bed (Columbia)
31	27	21	TESLA - Signs (Geffen)
5	14	22	JANET JACKSON - Love Will Never Do (Without You) (A&M)
7	17	23	RALPH TRESVANT - Sensitivity (MCA)
—	37	24	LONDONBEAT - I've Been Thinking About You (Radioactive/MCA)
25	23	25	DARYL HALL AND JOHN OATES - Don't Hold Back Your Love (Arista)
36	31	26	CHICAGO - Chasin' The Wind (Reprise)
37	34	27	HEART - Secret (Capitol)
40	33	28	OLETA ADAMS - Get Here (Fontana/PolyGram)
32	30	29	PEBBLES - Love Makes Things Happen (MCA)
39	35	30	POISON - Ride The Wind (Capitol/Enigma)
—	—	31	JANET JACKSON - State Of The World (A&M)
19	19	32	AC/DC - Moneytalks (Atco)
—	39	33	STEVIE B - I'll Be By Your Side (LMR/RCA)
18	20	34	KEITH SWEAT - I'll Give All My Love To You (Vintertainment/Elektra)
—	—	35	L.L. COOL J - Around The Way Girl (RAL/Def Jam/Columbia)
—	—	36	THE REMBRANDTS - Just The Way It Is, Baby (Atco)
24	32	37	AFTER 7 - Heat Of The Moment (Virgin)
—	—	38	ROBERT PALMER - Mercy Mercy Me (The Ecology)/I Want You (EMI)
—	40	39	DONNY OSMOND - Sure Lookin' (Capitol)
—	—	40	TEVIN CAMPBELL - Round And Round (Paisley Park/Warner Bros.)

CHARTBOUND

ARTIST TITLE LABEL	*Debuts in Chartbound	Reports	Adds	On	Chart
WINGER - Easy Come, Easy Go (Atlantic)		139	20	61	58
RICK ASTLEY - Cry For Help (RCA)		120	59	48	13

YOU CAN'T CONTAIN THE FIRE!

FIREHOUSE

MOST ADDED AT
GAVIN & R&R

45 TOP 40 STATIONS
ADDED FIRST WEEK OUT!

R&R AOR 19*-15*

DON'T
TREAT
ME BAD

34T73676

**DARREN STONE • KSND
EUGENE, OR**

"Our 90's Boston. Heavy adult phones! A great pop rock uptempo record in the midst of this ballad *hell* we're living in."

**BRENT O'BRIEN • KFTZ
IDAHO FALLS, ID**

"Real rock & roll for CHR radio. Take it for a spin and see the instant curiosity calls. Try this or bite me!"

**GREG DELANGE • OK95
TRI CITIES, WA**

"We hadn't heard a pure pop mid-tempo rocker like **Firehouse** in ages! And when our audience reacted with Top 10 phones by the second night, we knew we had a smash."

JEFF DONAVAN • Q104 • GADSDEN, AL

"You wouldn't treat your Fire Department badly, so don't treat **Firehouse** badly. One play instant phones!"

Produced by
David Prater

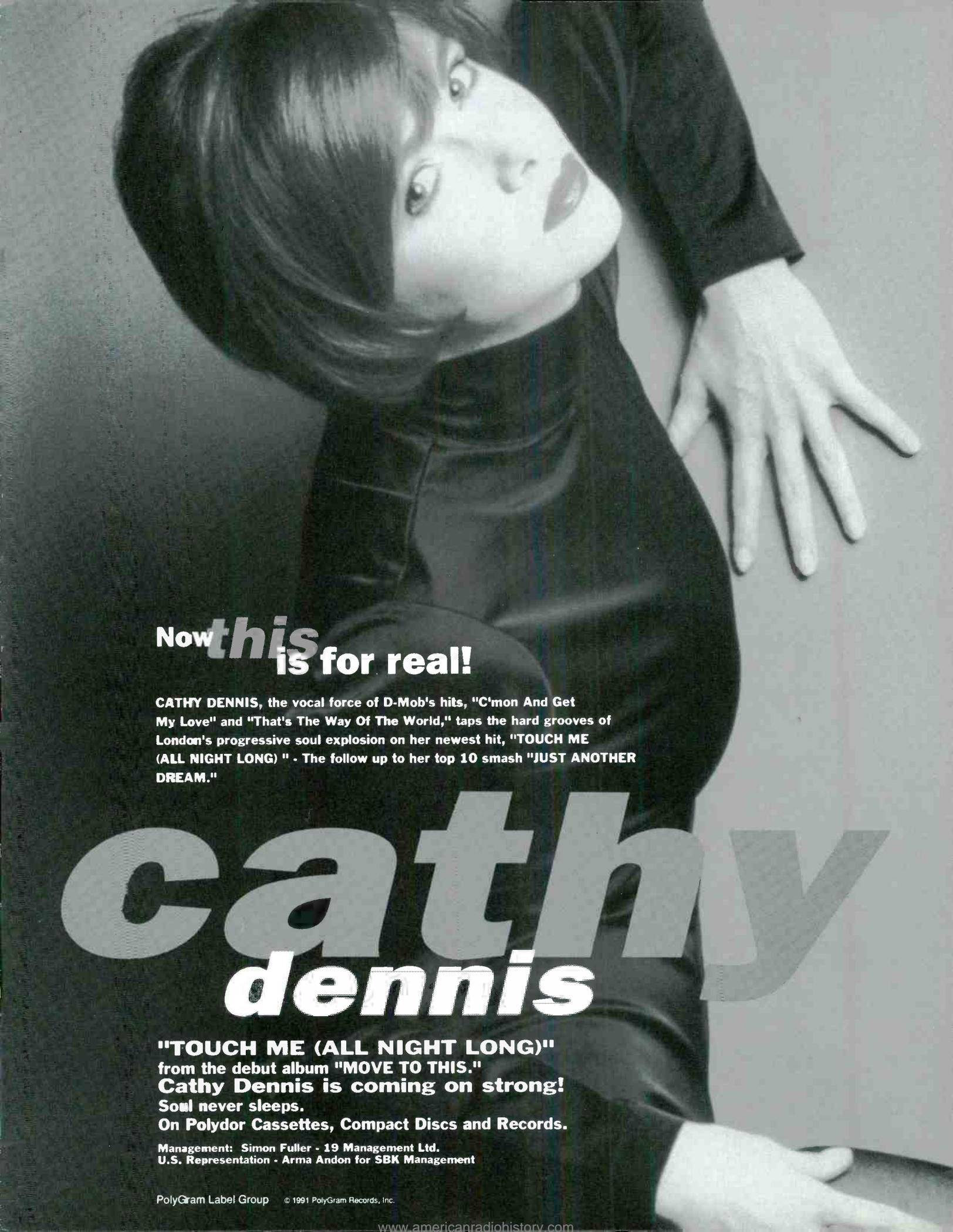


UP & COMING

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

Reports	Adds	On	Chart	
114	7	81	26	JEFF HEALEY BAND - How Long Can A Man Be Strong (Arista)
100	4	58	38	ZZ TOP - Give It Up (Warner Bros.)
100	1	41	58	PHIL COLLINS - Who Said I Would (Atlantic)
95	1	51	43	BETTE MIDLER - Night And Day (Atlantic)
89	15	57	17	LITTLE CAESAR - In Your Arms (DGC)
81	35	19	27	ENIGMA - Sadness (Charisma)
76	5	39	32	AIRKRAFT - Somewhere (Curb)
75	75	—	—	*THE ESCAPE CLUB - Call It Poison (Atlantic)
69	15	25	29	GERARDO - Rico Suave (Interscope/EWA)
67	4	22	41	URBAN DANCE SQUAD - Deeper Shade Of Soul (Arista)
63	63	—	—	*DARLING BUDS - Crystal Clear (Columbia)
62	51	2	9	*AMY GRANT - Baby, Baby (A&M)
61	28	31	2	HARRIET - Temple Of Love (East West America)
58	57	1	—	*GREAT WHITE - Call It Rock 'N Roll (Capitol)
57	4	51	2	WORLD ON EDGE - Still Beating (Charisma)
54	—	26	28	REO SPEEDWAGON - (Meet Me) Half Way (Epic)
50	12	29	9	STEVE WINWOOD - I Will Be Here (Virgin)
47	20	24	3	TRIXTER - One In A Million (MCA)
46	2	39	5	PET SHOP BOYS - How Can You Expect To Be Taken Seriously? (EMI)
45	3	15	27	FATHER MC - I'll Do 4 U (MCA)
45	1	13	31	SLAUGHTER - Spend My Life (Chrysalis)
45	42	1	2	*FIREHOUSE - Don't Treat Me Bad (Epic)
42	16	15	11	BINGOBOYS - How To Dance (Atlantic)
42	3	28	11	UB40 - Here I Am (Come And Take Me) (Virgin)
41	1	19	21	GARY MOORE - Still Got The Blues For You (Charisma)
41	6	8	27	ANOTHER BAD CREATION - Iesha (Motown)
40	4	34	2	a-ha - Crying In The Rain (Warner Bros.)
39	1	22	16	DEEE-LITE - Power Of Love (Elektra)
39	27	9	3	*RALPH TRESVANT - Stone Cold Gentleman (MCA)
36	11	14	11	LISETTE MELENDEZ - Together Forever (Fever/RAL/Columbia)
34	2	23	9	SOHO - Out Of My Mind (Atco)
34	5	28	1	SHEREE - Woman's Work (RCA)
33	1	11	21	HOUSE OF LORDS - Remember My Name (RCA)
33	7	18	8	THE COVER GIRLS - Funk Boutique (Epic)
32	24	4	4	*VANILLA ICE - I Love You (SBK)
31	25	3	3	*THE OUTFIELD - Take It All (MCA)
30	1	11	18	TONY! TONI! TONE! - It Never Rains (In Southern California) (Wing/Polydor)
30	3	23	4	HOWARD HEWETT - I Can't Tell You Why (Elektra)
29	7	11	11	MICHEL'LE - Something In My Heart (Ruthless/Atco)
29	3	25	1	PAUL SIMON - Proof (Warner Bros.)
28	11	16	1	*THE PARTY - That's Why (Hollywood)
26	3	8	15	DAVID LEE ROTH - A Lil' Ain't Enough (Warner Bros.)
25	11	11	3	*ALEXANDER O'NEAL - All True Man (Epic/Tabu)
23	1	15	7	FREDDIE JACKSON - Love Me Down (Capitol)
23	8	15	—	*BOOM CRASH OPERA - Talk About It (Giant)
22	1	15	6	CHEAP TRICK - If You Need Me (Epic)
22	19	3	—	*ELISA FIORILLO - Oooh, This I Need (Chrysalis)
21	1	13	7	JELLYBEAN - What's It Gonna Be (Atlantic)
21	3	10	8	*SHAWN CHRISTOPHER - Another Sleepless Night (Arista)
20	3	2	15	*GUY - Let's Chill (MCA)

Dropped: #21-Vanilla Ice (Funky), #25-Cathy Dennis, #26-Nelson, #36-Will To Power, #38-Iggy Pop, New Kids On The Block, 2nu, Guys Next Door.



Now **this**
is for real!

CATHY DENNIS, the vocal force of D-Mob's hits, "C'mon And Get My Love" and "That's The Way Of The World," taps the hard grooves of London's progressive soul explosion on her newest hit, "TOUCH ME (ALL NIGHT LONG)" - The follow up to her top 10 smash "JUST ANOTHER DREAM."

cathy dennis

"TOUCH ME (ALL NIGHT LONG)"
from the debut album "MOVE TO THIS."
Cathy Dennis is coming on strong!
Soul never sleeps.
On Polydor Cassettes, Compact Discs and Records.

Management: Simon Fuller - 19 Management Ltd.
U.S. Representation - Arma Andon for SBK Management

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

ARTIST TITLE LABEL	Reports	Adds	1-5	6-10	11-20	21-30	Uncharted	Hit Factor	Weeks
MARIAH CAREY - Someday (Columbia)	277	—	174	62	35	5	1	97%	8
WHITNEY HOUSTON - All The Man That I Need (Arista)	267	2	176	50	31	8	—	96%	7
CELINE DION - Where Does My Heart Beat Now (Epic)	229	6	123	62	31	5	2	94%	10
STYX - Show Me The Way (A&M)	241	7	102	61	46	22	3	86%	10
MADONNA - Rescue Me (Sire/Warner Bros.)	249	1	29	98	86	28	7	85%	6
STING - All This Time (A&M)	253	1	21	81	117	25	8	86%	6
TIMMY T. - One More Try (Quality)	211	8	64	49	62	16	12	82%	9
GEORGE MICHAEL - Waiting For That Day/Mother's Pride (Columbia)	241	4	22	57	110	37	11	78%	6
C & C MUSIC FACTORY - Gonna Make You Sweat (Columbia)	185	6	106	50	16	3	4	92%	12
WARRANT - I Saw Red (Columbia)	183	—	70	78	24	9	2	93%	11
ALIAS - Waiting For Love (EMI)	235	2	5	33	131	57	7	71%	6
GLORIA ESTEFAN - Coming Out Of The Dark (Epic)	244	8	1	17	142	57	19	65%	5
SURFACE - The First Time (Columbia)	154	—	94	57	2	1	—	99%	14
CHRIS ISAAK - Wicked Game (Reprise)	170	4	31	51	59	15	10	82%	13
INXS - Disappear (Atlantic)	148	—	57	71	15	5	—	96%	11
TRACIE SPENCER - This House (Capitol)	193	7	10	13	90	54	19	58%	8
BAD COMPANY - If You Need Somebody (Atco)	172	2	38	35	62	30	5	78%	14
TARA KEMP - Hold You Tight (Giant)	193	11	1	13	60	73	35	38%	6
WILSON PHILLIPS - You're In Love (SBK)	232	16	—	—	18	120	78	7%	3
SUSANNA HOFFS - My Side Of The Bed (Columbia)	218	10	—	2	41	112	53	19%	4
TESLA - Signs (Geffen)	166	16	20	13	51	43	23	50%	7
RALPH TRESVANT - Sensitivity (MCA)	72	2	23	35	9	3	—	93%	13
LONDONBEAT - I've Been Thinking About You (Radioactive/MCA)	232	41	—	4	13	87	87	7%	3
DARYL HALL AND JOHN OATES - Don't Hold Back Your Love (Arista)	125	2	8	21	52	31	11	64%	6
CHICAGO - Chasin' The Wind (Reprise)	154	5	1	13	35	59	41	31%	6
HEART - Secret (Capitol)	153	1	—	6	39	58	49	29%	5
OLETA ADAMS - Get Here (Fontana/PolyGram)	151	20	7	11	27	42	44	29%	9
PEBBLES - Love Makes Things Happen (MCA)	123	6	7	15	27	50	18	39%	11
POISON - Ride The Wind (Capitol/Enigma)	171	11	3	2	24	71	60	16%	4
JANET JACKSON - State Of The World (A&M)	242	49	1	2	13	74	103	6%	3
AC/DC - Moneytalks (Atco)	80	1	9	28	27	12	3	80%	10
STEVIE B - I'll Be By Your Side (LMR/RCA)	173	25	—	1	17	51	79	10%	4
L.L.COOL J- Around The Way Girl (RAL/Def Jam/Columbia)	112	17	10	7	26	22	30	38%	11
THE REMBRANDTS - Just The Way It Is, Baby (Atco)	149	28	1	6	15	21	78	14%	11
ROBERT PALMER - Mercy Mercy Me (The Ecology)/I Want You (EMI)	187	83	—	—	3	18	83	1%	2
DONNY OSMOND - Sure Lookin' (Capitol)	132	3	—	1	20	43	65	15%	6
TEVIN CAMPBELL - Round And Round (Paisley Park/Warner Bros.)	118	23	7	8	14	26	40	24%	6
WINGER - Easy Come, Easy Go (Atlantic)	139	20	2	1	9	46	61	8%	4
RICK ASTLEY - Cry For Help (RCA)	120	59	—	—	—	13	48	—	2
JEFF HEALEY BAND - How Long Can A Man Be Strong (Arista)	114	7	1	1	3	21	81	4%	4
ZZ TOP - Give It Up (Warner Bros.)	100	4	—	2	8	28	58	10%	4
PHIL COLLINS - Who Said I Would (Atlantic)	100	1	—	1	13	44	41	14%	5
BETTE MIDLER - Night And Day (Atlantic)	95	1	—	2	15	26	51	17%	6
LITTLE CAESAR - In Your Arms (DGC)	89	15	—	—	4	13	57	4%	4
ENIGMA - Sadness (Charisma)	81	35	1	2	10	14	19	16%	2
AIRKRAFT - Somewhere (Curb)	76	5	—	—	9	23	39	11%	5
THE ESCAPE CLUB - Call It Poison (Atlantic)	75	75	—	—	—	—	—	—	1

delivered.

AMY GRANT

baby baby

Already
on more than
60 Stations.

On your desk February 13--going for adds
Monday the 18th!

Produced by Keith Thomas for Yellow Elephant Music, Inc. Executive
Producers: Amy Grant and Mike Blanton Exclusive Management and
Direction: Blanton / Harrell, Inc. "Baby Baby," the first single from the
forthcoming album Heart In Motion [75021-5321-1/4/2]

"Awesome phone and retail response to this
great pop record ... Amy has the voice
audiences will be listening for! "

Michelle Santosuoss / Q106

"It's a great record! We've been playing it for
4 weeks, be sure to check this out! "

Dena Yasner / KOY-FM

"I think 'Baby Baby' will be one of the
biggest records of the year! An absolute
smoothed-out groove, excellent lyrics, and a
vocal style that translates a hit."

Michael Martin / KIIS FM

"An uptempo smash from a mass appeal
artist with a great image, just what we
needed!"

Dave Robbins / WNCI



INSIDE TOP 40 by Dave Sholin



A little less than a year ago, industry notables got together and paid tribute to the **Boss Radio** legend of **KHJ**. In a business where change is a constant, there's precious little time to immerse ourselves in nostalgia. But taking time to acknowledge a part of radio's rich past is more than a simple exercise in reminiscing about the good old days. It can offer new ways of viewing the current state of programming. Gaining a new perspective on how great radio once sounded allows for the possibility of updating certain elements and ideas of yesteryear and integrating them into today's format mix. 1991's spotlight is on **KFRC San Francisco** who took on the moniker of "The Big 610" and switched from old line MOR to Top 40 in the spring of 1966. Crosstown competitor **KYA** had been calling itself "The Boss Of The Bay" for years, so Boss Radio wasn't an option for **KFRC**. Nevertheless, the station quickly established dominance as the market's music leader and maintained it book after book through a succession of talented programmers. A 25th Anniversary Celebration was held the night before the Gavin Seminar and those who attended received a Collector's Edition CD commemorating the occasion. Airchecks and innovative promotions are punctuated by each PD telling his story. **Tom Rounds**, the station's first PD of the Drake Era speaks of a time when there were no CDs, no video games, no MTV, no Walkmans and stations could own a 15 or 20 share of the entire market. The competitive landscape, of course, is vastly different now in the brave new world of communications, but the essence of what made **KFRC** so enormously successful hasn't changed. It began with the general manager and trickled down to part-time employees. Ownership and management understood that programming creates sales, not the

other way around. There was never any doubt that "much more music" had to be supplemented by much more entertainment. A creative environment nurtured and encouraged that show business flair **KFRC** became famous for. And like the best programmed stations of yesterday and today, it mirrored the tastes of the market and made community involvement a top priority—not every once in awhile, but consistently throughout the year. **Keith Naftaly**, PD of **KMEL** is a native San Franciscan who grew up listening to **KFRC** and readily admits it influenced him as a programmer. "I remember," Keith says, "getting in trouble in sixth grade for jammin' to **KFRC** at school with a transistor radio headphone while taking a math test. **KFRC** gave you the impression that they owned the City and you'd miss something really crucial if you weren't listening. They had a knack for attaching themselves to the community with localized theatre of the mind promotions and major street visibility. **KFRC** always reflected any 'street buzz' taking place, whether it was just an attitude or a traditional San Francisco event. At **KMEL** I've tried to apply a lot of **KFRC** attitude and basics to 1990's radio programming strategies." Much more business and marketing ability is required of today's PD and it takes an awful lot to satisfy the needs of an over-amped audience. But it seems time and again whenever someone applies the solid principals of Top 40 and executes them with perfection, they wind up in the win column. Ford Motor Company stresses quality in their ad campaigning because so many consumers complain they find it lacking not only in automobiles but most products in general. Quality is what everyone came to expect of **KFRC** because that's what everyone who worked there expected. Resisting the temptation to cut corners for short term gain, taking an extra few minutes to re-do that promo that isn't quite perfect, it's all part of the quality first philosophy that was the spirit of **KFRC**.

One half of the 166 stations reporting **TESLA** chart it top twenty. **KKXL** Grand Forks, ND moves it 15-10 and MD Rick Acker says, "It's on in all dayparts—

kickin' in big time. It's been a consistent top ten phone item, but now is winding up top five." Enters the top twenty at **WAPE** 26-20, **WZOQ** 25-15, **KNEN** 21-17, **KGLI** 25-12, **KZZU** 26-19, **KLYK** 26-17, **Q104** 17-7, **WZPL** 22-16 and **WSNX** 22-17. Adds include **KHMX**, **WBHV**, **WMME**, **KCLD**, **WNDU**, **WHTK**, **95XXX**, **WVAQ**, **KEYZ**, etc.

No one comes close to catching **LONDONBEAT** for honors in the **HOT** category this week. Actually it's more like super hot with Top Ten stats for **KZZP** Phoenix 16-10 and **KHMX** Houston 11-9, who've both been playing it prior to domestic release. Biggest gainer at **95XXX** Burlington, VT 33-20 along with a strong showing at **POWER 99** Atlanta 21-18, **KOKZ** Waterloo, IA 31-21, **KBQ** St. Louis 28-14, **KXXR** Kansas City 35-25, **WBNQ** Bloomington, IL 31-23, **KWTX** Waco, TX 29-23, **KWSS** San Jose 23-19, **Y108** Denver 29-23, **Z100** Portland 30-24 and **Y97** Santa Barbara 29-23.



Only debut at **KDON** Monterey/Salinas is **STEVIE B** at #30, who climbs into the top twenty at **KLUC** Las Vegas 21-16. Other gains at **WZOU** 22-17, **WHYT** 21-16, **93QID** 23-16, **KS104** 20-17, **KSTN** 15-11 and **KYRK** 25-17. New on **KEEP**, **WZWZ**, **WZLS**, **KQLA**, **Z104**, **WBPM**, **WPST**, **WIOQ**, **WHHT**, **KYYY**, **KJBR**, **KLIS**, **FM94.5** and **FM104**.



HIT FACTOR of 14% indicates excellent upward momentum for **THE REMBRANDTS**, who also enjoy an increase in airplay with 28 adds. Big gains at



BINGOBOYS

FROM THE UPCOMING ALBUM
THE BEST OF BINGOBOYS.

Look what they're saying about "How To Dance":

"Continues to explode in all dayparts and is spreading quickly to all demos!"
—WTIC, Tom Mitchell PD

"Just wacky enough to work—check it out." —WAVA, Chuck Beck PD

"Just the kind of fun, upbeat record that radio is in big need of."
—WRVQ, Steve Davis PD

"HOW TO DANCE"

THE ESCAPE CLUB

"CALL IT POISON"



FROM
THE
ALBUM
DOLLARS
AND SEX.

**GAVIN TOP 40: #2 MOST ADDED
75 OUT-OF-THE-BOX INCLUDING:**

- | | | |
|--------------|----------------|--------------|
| B94 | PWR104 | WBBQ |
| WPFM | WDJX | G105 |
| WRCK | 99KG | 95XXX |
| FM104 | 99.9KHI | |



RUDE BOYS

"WRITTEN ALL OVER YOUR FACE"

FROM THE ALBUM RUDE AWAKENING.

HUGE SALES MARKETS INCLUDE:

- | | |
|-------------|------------------|
| Cleveland | Washington, D.C. |
| Dallas | Cincinnati |
| Atlanta | Detroit |
| Los Angeles | Minneapolis |
| Pittsburgh | Houston |
| Chicago | New Orleans |
| Boston | New York |
| Charlotte | Miami |
| Nashville | Philadelphia |

m a r c c o h n

"WALKING IN MEMPHIS"

FROM HIS SELF-TITLED
DEBUT ALBUM.

"This is a melodic, mood song that really paints a beautiful picture. An instant request for us since we put it on the air."
—FM100, Steve Conley APD

"My personal pick of the week. What a sound! Give this one your best ear!" —WAYS, Rick Woodell PD

"Be on the lookout for this song. A great tribute to Elvis!"
—STAR 93, Michael Newman PD



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INSIDE TOP 40 by Dave Sholin

WJMX Florence, SC 23-17, YES97 Columbia, SC 27-18, KHHT Minot, ND 27-22, 99KG Salina, KS 35-28, Y94 Fargo/Moorhead 26-20, KISN Salt Lake City 25-20, WIFC Wausau, WI 28-22, KTDR Del Rio, TX 29-24 and KGOT Anchorage, AK 29-23. Added at WJET, KBKB, WKXJ, KZ103, KKXL, WRKY, WHAJ, KOYE, KZOU, WLRW, KX92, KPXR and WZPL.

After only four weeks on KFMW Waterloo, IA, **LITTLE CAESAR** jumps 18-12. PD Mark Hansen reports, "It's a winner in all demos and pulling top ten requests. I'm playing it around the clock." Enters the top thirty at KOZE Lewiston, ID and PD Jay McCall says it's very strong and he's surprised at how well it's doing middays—taking a 35-30 increase. In the third week at KOTM Ottumwa/Fairfield, IA, it moves 30-23, with early reaction mostly female 18+. Adds include WZOQ, KDCK, KISN, WILI, WCGQ, WIAL, KGRS, KMOK, etc.



Happened fast in Germany where it ended up #1 and it's following a similar pattern in the U.S.—what else but **ENIGMA!** This unusual entry reacts quickly. Some stats just out—POWER 99 8-6, CKOI 6-3, KRQ 29-26, POWER 104 18-14, POWER 106 16-13, KIIS 23-19, KMEL 25-22, KGGI debut 22-14 and Q106 8-6. Added at WDJX Louisville, WAVA Washington D.C., B96 Chicago, KISN Salt Lake City, KISS 108 Boston and KC101 New Haven.



FIREHOUSE is off to a great start with

top thirty listings at YES97 Columbia #30 and KOZE 26-21 "top ten calls mostly from women 20 plus—looks like it'll be top five on the phones by next week." Adds include Q104, WRCK, WIFC, WDEK, KKRL, KAKS, KZZU, KZZT, KJLS, Y94, KIQY, KYYY, WBHV, WWKF, KRIT and KSND.

The Midwest is coming through for in a big way for **AIRKRAFT**, who debuts at #24 on KDWB Minneapolis. Top twenty at WIXX Green Bay 26-18, KOTM Ottumwa/Fairfield, IA 23-15 "top five requests leaning female 18 plus", WIFC Wausau, WI 23-13, KVHT Vermillion, SD 34-28, KLIZ Brainerd, MN 30-22, WJJH Ashland, WI 33-27, KJ105 Spencer, IA 33-23, etc.

It's definitely worth noting a 34% HIT FACTOR on **URBAN DANCE SQUAD**. On since November at WCIL Carbondale, IL OD Tony Waitekus says even though it's finished its run, "This is a hit—we took it as high as number three." Jumps 24-18 at KAKS Amarillo, TX, where MD Sandi Scott reports it's the #1 cassage at retail and pulling top five phones. On the move at WCKZ 26-17, Q104 32-25, KISS 108 24-21, WAPE 27-24, 93Q 20-15, KYRK 17-11, KRRG 9-5, KOKZ 19-14 and WBXX 27-18.



That explosion heard in Detroit was **ANOTHER BAD CREATION** blowin' out for Rick Gillette and Mark Jackson at WHYT 25-8! Gaining crosstown at WDFX 22-18, WBXX Battle Creek 12-9, KISS 108 Boston 26-20, WWCK Flint, MI 12-8, KS104 Denver 2-1, KOY 5-2 and KKFR Phoenix 12-4, Q106 San Diego 18-12, KYRK Las Vegas 23-13 and POWER 106 Los Angeles 31-24. New on KLUC, WZOU, WRCK,

Z95 and WAVA.

Unique dance entry by **THE BINGOBOYS** strengthens its airplay profile with adds at Z100 New York, Z95 Chicago, WIOQ Philadelphia, B94 Pittsburgh, KGOT Anchorage, WHYT Detroit and POWER 99.9KHI Ocean City, MD. Top thirty at WTIC/FM, HOT 97.7, WWCK, WQGN, KKFR, KS104, KYRK, POWER 106 and HOT 97.



HOT 97 New York APD/MD Kevin McCabe says, "**LISETTE MELENDEZ** is destined to be a classic for us." Charting #1 for a second week, Kevin explains, "It started as a club record and exploded overnight. It was in stress rotation getting eight plays a day where it took 20 point sales jumps and went 37 to 1 in requests. Now, callout is consistently strong." New on KAKS, 93QID, KJ105, KQEN, HOT 97.7, KDON, etc.



MICHEL'LE boasts a 20% HIT FACTOR with Top Five chart activity at KSTN, WNVZ and KMEL, plus a 9-8 move at FM102 Sacramento. Also gaining at Q106 26-23, KKFR 21-13, KGGI debut #24 and KYRK 37-31. Adds include KDON, KLIS, WEGZ, Q105, WAVT and KLUA.

OLETA ADAMS

"Get Here"



**GAVIN TOP 40 33*-28*
R & R 28*-24***

TOPTEN:

KLUC 14-10	WAPE17-10	X100	Y104	Q95FM
Q105	Q106	KBQ	WZOU	99KG
KKRZ ADD	WDJX ADD	KOY/FM ADD	WHDQ 31-21	
WMME35-24	Z10021-15	G10530-25	WJMX34-26	
WBBQ29-23	WCGQ25-16	WDDJ33-25	WIQQ37-28	
WVAQ39-31	WCIL20-10	WIFC34-27	WNNO27-22	
KAFX 24-18	KAKS 27-21	KTDR 35-28	KSTN 18-14	
KYRK22-12	KFFM29-24	WPLJ 25	B104D-19	
WIOQD-20				



SAFIRE

"Made Up My Mind"

FIRST WEEK!!!

WTIC/FM ADD	KXXR ADD	B96 ADD
HOT97.7 ADD	WSPK ADD	KFFM ADD
PWR96 ADD	KAKS ADD	KYRK ADD
HOT97 DEBUT 32	WNVZ	WKMZ

CINDERELLA *"Heartbreak Station"*

GOING FOR ADDS FEBRUARY 25!! FROM THE PLATINUM ALBUM!

TRIPLETS *"You Don't Have To Go Home Tonight"*

THE DEBUT SINGLE FROM THE DEBUT ALBUM ...THICKER THAN WATER -GOING FOR ADDS MARCH 4!

MEET THE TRIPLETS AT THE GAVIN SEMINAR CELEBRITY COCKTAIL PARTY

FRIDAY NIGHT AT THE GRAND BALLROOM!



THE HIDDEN RISK OF "LESS TALK, MORE MUSIC"

P.D. NOTEBOOK

By Eric Norberg

When I first started writing this weekly column in 1978, an unquestioned truism of the business was that a station with real people on the air would always beat a similarly-formatted automated station. The reason seemed obvious: Then, as now, radio's greatest strength is its intimacy; the intensely personal communication between one person on the radio and one person listening. That degree of intimacy is unique in all of communications, and accounts for radio's exceptional effectiveness as an advertising medium. Spot for spot, a radio commercial can frequently outdraw a television commercial, even though most television stations have larger cumulative audiences than the radio stations in their communities.

In fact, Gene Autry's Golden West Broadcasting commissioned an extremely expensive research project in Los Angeles in the early 1970s to study the impact of the "personality" in putting a commercial across to the listener. Simmons did the study, and all major Los Angeles stations were continuously monitored, while more than 50,000 telephone calls were placed. Several thousand of those called *had* listened to radio within the last hour and could identify the station listened to; and that group was asked if they could identify one or more commercial sponsors whose ads were heard during that hour. Those recollections were compared to the monitoring of the stations done during that hour, and the correct commercial recollections were tabulated.

As I recall the results, the stations with "personalities"

showed a recall level for at least one sponsor of nearly 30%. That included not only the "MOR" stations, but the Country stations as well, where identifiable air personalities were common. "All radio" as a whole pulled about 21%, TV (included in the study for comparison) averaged about 18% I believe, with the independent stations outpulling the network stations by a small margin. "More music" Top 40s scored somewhere near that 21%, talk stations (where commercial talk is lost in the conversational and news talk) were around 18% and "beautiful music" stations pulled somewhere near 7%. Though this was a great study for radio to use against TV and other media, and Golden West made it available free to all of radio to use as they wished, the stations that ranked lower in commercial recall than other stations did not look at the larger picture and attempted to debunk it, so it did not achieve widespread awareness as a tool to sell radio vs. other media.

The point it made is as valid today as it was then, though, in my opinion, and it leads me into the point of this week's column: The more personal interaction there is between an air talent and a listener on a station, the more rapport there is *by* the listener with the station.

That rapport does lead to greater attention being paid to the commercials, as the study showed; but that's just an indicator of the degree of loyalty the listener has to the station. As a programmer, I submit that the stations most vulnerable to competition are the ones where

the least rapport exists between the station and the listener. Automated stations were always at a disadvantage in the past, because what conversation there was with the listener was limited to liners, promos and canned commercials—perhaps "time" carts, too. Communication took place, but without any real rapport developing between the listener and the cart machine!

So here's what I'm getting at. In today's radio we are more and more segueing records and limiting air talent to liners. Some stations—even some market-leading stations in big cities—are using "board operators" in midday, evening and/or overnight time periods, who simply segue records and play liner carts: *human automation equipment, nothing more.* It saves a few bucks, but the appalling thing to me is that these stations see no potential risk for themselves in doing this. The human element on the air is increasingly dismissed as important only in drivetimes—sometimes only in morning drive. This is the type of impersonal presentation that led to those low commercial recall rates for "beautiful music" stations in the Simmons study, because, *although results were presented by format, it was the degree of listener rapport with the air talent on a station that was really being measured!* The stations with the most rapport ranked highest, regardless of format.

Stations with a low level of listener rapport, due to minimal personal contact with the listener by airstaff, have much lower commercial recall, much lower listener loyalty levels (make one programming mis-

take, or pick up one sharp competitor and they're gone), and make radio as a medium less important to the listener. When radio promotes itself as a music service only, it lowers itself to competing with the listener's collection of tapes—and when the element of *new music* is downplayed (as it so often is nowadays in most formats), the comparison vs. the tapes gets even worse. A listener's own tapes are likely to be more consistently pleasing than the music of a station trying to please a number of different people. The comparison with a tape deck is enhanced as stations minimize interruptions, announcements and even elements of format structure which should give a station its own distinctive image.

I submit for your consideration this week that we as an industry and a medium are making ourselves less and less relevant to our listeners. Today, it seems to me, sometimes the most personal and companionable stations are the live-by-satellite operations that do not have human contact with the listener—even if they can't relate to the local community, the local weather, or even the local time!!

By all means, streamline your station; but retain the sense of forward motion, the feeling that something new and interesting can happen at any time, and the rapport with the listener that only a well-trained *person* on the radio can provide! That, after all, is radio's unique strength among all media. Let's retain it! ●

**YOU NEED TO BE
COMMITTED!**



THE COUNTDOWN FOR THE 90's

PREMIERE
RADIO NETWORKS
NEW YORK • LOS ANGELES • CHICAGO

FIRST AMENDMENT RIGHTS AND SPOTTED OWLS



By Oren Harari

Management, as you well know, does not exist in a vacuum. Managers who ignore political and social realities do so at their own peril. Just about every business I'm aware of has to deal with multiple constituencies who are preoccupied with social and political issues. If you've been keeping up with current events this past year, you know the trials and tribulations faced—often quite deservedly—by the tuna companies, the oil companies, the car companies, the public schools, the fur industry, the nuclear utilities and the airport-construction firms. And let's not forget golf courses that are whites-only. And the entertainment industry with the controversy of First Amendment rights vs. censorship.

Believe it or not, the timber industry can offer us a few lessons in managing social controversy. You think you got troubles? What other industry has to factor in spotted owls and Earth First! activists in their strategic planning? What other industry has to factor in ballot initiatives like Big Green and Forests Forever in their capital budgeting?

Last August I spent a few days up in the Mt. Shasta/Lassen part of Northern California. In doing some research on the timber industry I toured logging areas and spent time in the places I knew I could get at the truth: local bars. I learned a lot, and in no particular order I'd like to share some of the impressions I got while immersed in a culture quite different from San Francisco's.

As you read this, try to reflect on the moral ambiguities and the polarized positions that are involved, and ask yourself if there are similarities in your own business.

1. Locals are really passionate about this stuff. They viscerally loathe the "tree-huggers" who they perceive are outsiders out of touch with reality, interested primarily in abstract notions about environmentalism, and more concerned with the welfare of animals they've never seen than human beings who have to put food on the table. I'm not saying the locals are right, but until environmentalists get hip to the locals' feelings and show some empathy, they (environmentalists) will face a long term, ferocious battle. Empathy doesn't mean agreement, by the way. But it does mean showing understanding and compassion to the locals' lifestyle and predicament, and creating some new solutions accordingly. Remember, entire families' lives and entire towns' economies revolve around logging. We in the suburbs need to

explicitly address that, because though automation and logging companies' mismanagement have no doubt contributed mightily to the locals' unemployment problem, the perception in the taverns is that the villain is us.

2. The "clearcutting" controversy can be played out at many levels. Aesthetically, a clearcutted area looks horrible; like a bombing run has just occurred. Politically, it's a nightmare for loggers because it looks so bad and, rightly or wrongly, it appears to many outsiders that loggers willy-nilly slash and burn entire chunks of forest for short-term profit. Scientifically, it's a little more ambiguous. Is there a biological rationale for clearcutting? There may be one, and a complicated scientific and *environmental* rationale was presented to me. But what's also missing is the same empathy that was missing in #1 above. In this case, until loggers show empathy for non-loggers' aesthetic revulsion toward clearcutting, and until they start working collectively with environmentalists toward innovative solutions, they (the loggers) will face an uphill battle every election.

3. The "old-growth" controversy is another Pandora's box. Two issues. First, the spotted owl: Locals don't hate the bird; they just hate the people "protecting" the bird. They are infuriated when they hear that spotted owls can only live in old-growth areas. They told me they could show me spotted owls living happily in new and second-line timber areas. I don't know the answer to that one. Perhaps it's an "empirical question," as an old professor of mine used to say. Second issue: Locals talk about all the protected forest area and wonder why the public is making such a hue and cry about "a little logging" on old growth areas. Well, statistics can be used to show that there is oodles of forest area currently protected from logging and statistics can also show the jillions of acres that have been logged and cleaned out over the last two centuries. Don't look for statistics to solve that problem. On this controversy, the combatants use statistics like a drunk uses a lamp post—more for support than illumination.

4. Loggers (individuals and companies) make a big mistake when they publicly talk about their work in terms of "managing" forests, "harvesting" timber, and referring to redwoods and pines as "board-feet" of product. Scientific professional management of forests is a great concept (and if you don't believe that look at how locals are systematically destroying

rain forests in Brazil, Indonesia and Thailand). Many people don't even realize that professionally managed logging firms do a great deal of careful cultivation and replanting. However, the analogy with scientific professional *farm* management is unwise. The fact of life is that Americans don't look at trees the way they look at corn and soybeans. They love looking at trees. They feel uplifted by trees. They don't feel that way about radishes. Joyce Kilmer didn't write a poem about turnips. So, from a public relations perspective, talking about "harvests" and "crop" is acceptable with food grown in Kansas, but not with a 300-year-old Sequoia standing on the Pacific Coast. Besides, the renewable life cycle of a section of redwood is slightly longer than that of a crop of wheat. One fellow in McCloud (near Shasta) told me he was upset that he couldn't cut down a certain section of old growth because as far as he was concerned, those trees were ready for "harvesting" because they had "only 100 more years to live anyway." Yeah, sure, but that kind of talk doesn't go over real big with people unrelated to the industry.

5. Many loggers resent being labeled anti-environmentalists. They don't talk about it as much as Sierra Clubbers, but the ones I talked to love the outdoors. They care about forests and wildlife. Many loathe the urban concrete jungle more than the environmental yuppies do. That's why they don't live in the middle of San Francisco. Yet on the other hand, there are timber folks who see a redwood tree simply as another meal ticket, an asset on a balance sheet. The point is: there's lots of diversity in attitudes, even within the timber industry.

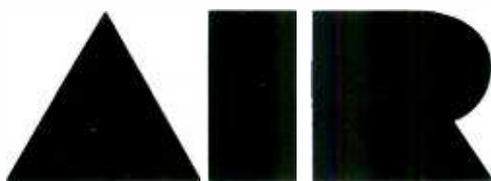
6. Dilemma: A lot of forest land is privately owned. Do we restrict property rights by telling companies what they can or can't do with their land? We certainly do that now (zoning laws and emission regulations, for example), but do we have the right to deprive a company of the right to make its product? (Incidentally, I learned that raw timber exports are allowable only from privately owned land, not from government-owned land.) Related dilemma: As in most industries, a few companies' excesses screw it up for everyone. The people I spoke with named firms who they admitted have been "too aggressive" in their logging. So as in the first dilemma, is the answer a lot more government regulation? On the other hand, can we afford to hope that the industry will regulate itself, or can we risk allowing "the marketplace"

to decide how many trees shall be cut down?

7. Finally, if we're going to talk about the "marketplace," let's be very frank. This is a demand problem as much as, if not more so, than a supply one. We want wood. We buy wood. We must have it for our homes, our offices, even our cars. An oak desk is nicer than an aluminum one. A redwood deck is nicer than concrete. We subscribe to books and magazines, and we expect the convenience of paper products. Well, if we wanted wood less, there'd be fewer trees felled. And to businesspeople who consider themselves environmentalists: If we ran our organizations more efficiently, we'd have to kill fewer trees that currently supply that outrageous amount of paper we waste; and if we offered better products and service to begin with, we might not have to kill all the trees that currently furnished 62 billion pieces of junk (er, "direct") mail annually.

So what's the moral of this story? Whether we're debating about "jobs vs. environment", "First Amendment vs. censorship" or whatever, the scenario's often the same: people posturing, taking a moral high ground, attaching negative labels to people on the other side, using statistics to support their view and ignoring statistics that don't, doing little real listening and showing even less empathy when dealing with the other side. A lot of wasted energy and money.

As managers we're placed in a difficult situation. On a personal level we have a right to hold strong unequivocal opinions. But as professionals, we have a duty to an enterprise as well, and ignoring or torpedoing people who we disagree with is ultimately a counterproductive way of running a business, whether those people are colleagues, employees, customers, or people with a particular social-political agenda. *Those people won't go away.* This doesn't mean we shouldn't hold opinions; it doesn't mean we should automatically buy into opinions we disagree with. But as managers, we have a responsibility to positively confront, listen to, perhaps even work with constituents who might affect our business—and not merely to placate them so they don't hassle us, but to figure out creative solutions that will ultimately impact both groups positively. That's the only way the leaders of the timber firms and environmental groups—or any groups in any business—are going to be able to thrive. Besides, as in most cases, despite all the sound and fury on all sides, things are more complicated than simply "owls vs. jobs". They always are, but as a manager you knew that already, didn't you? ●



the GAVIN COMPETITION

EXCLUSIVELY FOR GAVIN TOP 40 REPORTERS

MICK BARBER	WAOA	CHAD BRUESKE	WLXR	KEVIN COLLINS	PWR94.5
SKIP CARR	WAVT	BRUCE MAINERD	WMME	DAVE HALDIN	KKEZ
MATT HAMILTON	WBEC	JAMMIN' SAM	WMME	MICHAEL RIGHT	KKJO
TERRIE MICHAELS	WBEC	MARK MCKAY	WNKO	SHELLY HANSOHN	KKRL
MIKE MEHLING	WBHV	DAN OSBORNE	K96	MILES MADDEN	KKRL
JIM RICHARDS	WBHV	JIM ROADS	K96	LYNN BARSTOW	KKYS
DARREN LEE	WBIZ	JON MARX	WQPW	RON WEST	KLBO
LOU BROWN	B94	JAY J. SMITH	WSGM	COLIN SELDEN	KLIS
ROBYN TAYLOR	B94	CHRIS THOMAS	WSGM	KEVIN HARRIS	KLIS
GARY ZANE	PWR98	BETH HALL	WINY	RENAE O'NEIL	KLIZ
RUSSELL MAPLES	WDDJ	KEVIN NICHOLAS	WVAQ	TIM NORTON	KLIZ
RUSTY JAMES	WDDJ	BRAD DOUGLASS	WVKF	DANNY AUSTIN	KLUA
TONY RICHARDS	WDDJ	JIM MCDONALD	KZ103	MIKE STONE	KLYK
DAVE BAVIDO	WDEK	STEVE KENNIS	WXTQ	PHIL HOUSTON	KMGZ
RANDY THOMAS	WEGZ	KATHY LINN	WYHT	DAVE LEVIN	FM94.5
BILL BRAVO	WEOW	LARRY WOOD	WYNU	KEVIN RAHFELDT	KNEN
WES MCSHAY	WFHN	JIM SYKES	WYNU	DAVE MICHAELS	KOTM
KRISTIE WEIMAR	WFHN	SCOTT ALAN	WZVZ	JIM SCOTT	KOYE
ANDY TAYLOR	WGOR	JACK ALIX	WZYQ	STEVE CHASE	KOYE
KEN DIETZ	WHAJ	BEN JAMMIN'	WZYQ	DAVID BLAZE	KQEN
STEVE CHRISTIE	WHOG	BILL SHERIDAN	WZZR	CHARLIE MICHAELS	KQIX
JEFF KIDD	WHOG	RICH SPIRES	KAFX	RICK JAMES	KQIX
KEN BARLOW	WHDQ	SEAN HALL	KAFX	MIKE TEMAAT	KQLA
DAVE ASHTON	WHDQ	MIKE GARRARD	KAGO	CHRISTOPHER WEST	KL00
DARYL KELLEY	WHSB	BENNY BEE	B98	BRENT ACKERMAN	KROC
KERWIN KITZMAN	WHSB	DAVE STEELE	B98	DEBBIE JO ADAMS	KRRG
KELI REYNOLDS	WHTK	BRIAN THOMAS	KBIU	CLAIRE ORTEGA	KRRG
G.C. KINCER	WIFX	GARY WEINSTEIN	KCHH	TONY DEE	KSIQ
DAVID EVAN	WILLI	MARK ST. JOHN	KCHH	JEFF SCOTT	KSRR
JEFF SPENCER	WILLI	DAVE JACKSON	KDCK	JOHN HAMPTON	KSTN
SCOTT MCKENZIE	WIQQ	GREG HUSAK	KDOG	BRIAN GALLAGHER	KSZY
AL SPRINGER	WUJH	DAN HAITER	KEEZ	DAVE DANIELS	KTLR
STEVE KELLEY	WUJQ	MARK SEGER	KEEZ	MIKE YOUNG	KTUF
LANCE DEBOCK	WURZ	BILLY PILGRIM	KEWB	RANDY HAMMER	KVHT
PETE JARRETT	WURZ	SIMON DELAROSA	KEWB	CHAD BOWAR	KVHT
DAVE TURNBEAUGH	WJZQ	MARK MCKAY	KEZY	JOHNNY MILFORD	KWIN
RON BUNCE	WJZQ	STEVEN GREENLEE	KFBD	JOHN FORD	KWYR
MARK KAGE	WKHQ	DON CRAIG	KFMA	BRETT WOLFF	KWYR
KEVIN MOORE	WKMZ	BILL EDWARDS	KFMC	LYMAN JAMES	KYQQ
BRIDGET LYNOTT	WKNE	MICHAEL STEELE	KGGG	STEVE DAVIS	KYQQ
RICHARD EAIRHEART	WKOR	BOB LEWIS	KGGG	CHARLIE FOX	KYYA
LEN O'BRIAN	WKPQ	COSMO LEONE	KGRS	JACK BELL	KYYA
BRIAN HURLEBURT	WKPQ	MICHAEL BERRY	KGWY	SHANNON SHOWER	KYYZ
PHIL DAVIS	WKSM	DAVE ROBERTS	KHHT	MARK ROMAN	KZOR
JAY HASTING	WKXJ	SCOTT DONOVAN	KHOK	COREY CURTIS	KZZT
TRENT WATERS	WKXJ	RANDY HILL	KIMN	MIKE CLAYTON	KZZT
MIKE STROBEL	WLXV	DENNIS ROGERS	KJER	KAREN COOPER	CFCN
TOM MARTENS	WLXR	JAMES PHELPS	PWR94.5		

COMPETITION BEGINS

FEBRUARY 28, 1991

(301) 381-6800

MOONLIGHTING

By Moon Mullins

TEEN TALK

Here's a little something for your morning shows. It's excerpted from *Slang!*, The Topic-By-Topic Diction of Contemporary American Lingoes by Paul Dickson, to be published shortly by Pocket Books

A 1990 GUIDE TO TEEN SLANG

- *Ace High*: The Best
- *Bail*: 1) To Cut a class; 2) put something down—"bail that"
- *Bald*: bad, terrible
- *Betty*: a hot girl
- *Biscuit*: easy
- *Bizotic*: bizarre + exotic = weird
- *Bogue*: bleached blonde. See loxie
- *Brainiac*: intelligent student
- *Brick*: to be scared, as in, "We saw their front line and bricked."

- *Bumpin'*: of the highest quality
- *Bunk*: uncool
- *Burn*: 1) to be put down; 2) a put down, as in "What a burn, Dad."
- *Clydesdale*: stud; good looking guy
- *Crushin'*: good looking, especially clothes
- *Daddylac*: an expensive car given to young driver by his/her parents
- *Dexter*: nerd
- *Double bagger*: person so ugly, he/she needs two bags over their head
- *Eat chain*: drop dead; short for "eat a chain saw."
- *Fetus*: a real loser
- *Fly boy/fly girl*: Attractive young man/woman
- *Gang*: flirt
- *Geed*: looking good

- *Glitterbag*: Flashy female given to shiny clothes, hair piled high and gum-chewing
- *God box*: Remote control for TV
- *Gumby*: an unintelligible person
- *Ham*: an alcoholic beverage
- *It rules*: it is awesome
- *Joanin'*: to insult publicly, as in, "They were joanin me about my car."
- *Load*: car
- *Loxie*: a natural blonde, like Goldilocks, but unlike a boxie, who gets it from a bottle
- *Mall crawler/mall rat*: teenage girl who spends almost all her spare time at the mall
- *money*: friend
- *Nitro*: Very good
- *Organ recital*: sex education class

- *queeve*: to run out of energy
- *Real slice*: a bad day
- *Road dog*: one's best friend
- *Scamming*: flirting
- *Ship to shore*: cordless telephone
- *Toxic*: astonishing
- *Twink*: loser, nerd
- *wanna be/wannabe*: an emulator, one on the periphery



AIR CRAFT

The Love Ballad Of The Year
"SOMEWHERE"

**A DAVE SHOLIN PERSONAL PICK
80 REPORTS - GAVIN UP & COMING
R&R SIGNIFICANT ACTION
A BILLBOARD STAR PICK**

ALREADY ON:	KDWB D-24	WIXX 26-18
WIFC 23-13	WTBX D-35	KFTZ
KGLI	WOMP 33-31	WJMX
KYYY	WILN	

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Chicago:
Mia Paik
(708) 577-5444

John Brown
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Jack Springer
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Saying It, The Right To Say It And Saying It Creatively

P r e l u d e T o A n U l c e r -

A B e h i n d T h e S c e n e s L o o k A t
G a v i n S e m i n a r ' 9 1 ' s F r e e d o m F r i d a y

By Kent & Keith Zimmerman

Keith, the jumper of the two Zimmerman brothers, is rocking back and forth in his desk chair. He's waving a half-eaten sandwich in the air. Loud bebop emits from the small desk speakers. It's Seminar time. The pitch around the Miami Vice colored Gavin offices is high, though not as tense as in years past. Giant photographic blow-ups of Robert DeNiro (as Jake LaMotta) and Mickey Rourke (Johnny Favorite from Angel Heart) cover Keith's wall. Under Jake's grimace and Johnny's smooth smile is where the Gavin Keynote speakers like Tom Peters, Harlan Ellison and now Vladimir Pozner were booked.

We have an agent in Washington D.C. Some of her clients fill their

speaker needs from a catalogue full of faces. She represents everybody from the Amazing Kreskin to Zbigniew Brzezinski to Zsa Zsa. Our relationship makes further use of her talents, including custom, one-of-a-kind arrangements with luminaries she might not ordinarily represent. We started working with her when she booked Larry King. Then it was Linda Ellerbee. It all starts when we sit down and talk selfishly about people who we'd really like to work with. It's really that simple. Then Judith (the agent) gets on the phone and finds them. Some are names she's never heard of, but she's so well connected she eventually gets to anybody. Then she talks to personal friends of our choices and sorts out whether or not they're any good in front of a crowd.

I remember it took her just one day to track down Harlan Ellison. At the beginning of the day, she'd never heard of him. By the evening, he was one of the most fascinating people with whom she'd ever spoken. She reached him at home and locked horns in an argument with him on the very first call. Tough cookie. Harlan liked that. As for Gavin, she has our rap and rep down. She sells us very well. Plus she can't believe our luck. Like the time we signed Tom Peters while he was slashing his schedule. Or the time Larry King had his heart attack the day after he flew back to Washington.

The only rule in booking a Gavin gathering is there are no rules. I think that's a direct reflection on the Seminar clientele. This year's lineup is another example.

Look at what's happened in the world during just the last year. At the time we were starting to work on Seminar 91, which was a few weeks after Seminar '90, we were sure that an international, global speaker would be appropriate. Things were just heating up inside the Soviet Union. Glasnost had hit, followed by some heavy internal insurrections among the Soviet satellites. Mass secession. Germany in the throes of change. Then one day we looked at each other. Yeah, Vladimir Pozner. Ron Alexenburg, our convention co-ordinator, had recently traveled to Russia. He liked the agreement.

Of course it seemed like another impossible dream. Judith was already a little miffed at us for sending her on a couple of wild goose chases searching for poets, economists and members of Monty Python. Ironically, Vladimir's name was on that original list.

Then came the American summit with Bush and Gorbachev. Judith tracked down Vladimir's American representative who promptly told us that Pozner doesn't usually "do these kind of things"—a phrase we hear all the time. We'd have to wait three months for an answer. Still, Judith pushed, and right after an appearance on the Larry King Show, Pozner's American rep popped the question to a jovial Vladimir. Out of the blue he said yes. I hear he likes San Francisco a lot.

Travel arrangements to and from Moscow were put together. Airfares and schedules out of the Soviet Union are nothing like booking roundtrippers to New York. There is no such thing as daily flights, but we managed. We signed contracts. Everything set. By the middle of 1990, we had a deal, barring any political immigration snag (current Soviet Baltic policy doesn't exactly thrill the White House) a new Russian revolution, or worse, a war.

Months later, after Christmas break, we're in an editorial meeting talking about Jesus Jones and Dave Sholin comes running out of his office proclaiming, "Jesus, we're bombing Baghdad." Of course, our

first thoughts were for all the men and women, for the country, the peace movement, the war, the streets, friends over there. We watched—or, rather, listened—to the bombings on a tummy TV. After the initial shock wore off, it was, oh my God, what's next? That's when two things dawned on us. Our attendees are fearless. Last year it was an earthquake. That didn't stop them. This year it's a war. And that's when the idea of Freedom Friday really began to take relevant shape. Fortunately we were already trying to create an atmosphere where our people could incorporate world events with music and radio. So rather than push world events aside, we decided to embrace them. After all, the best artists and broadcasters do that all the time. Arguably politics and art, even pop culture, are hopelessly intertwined.

Since chaos and instability is already a given in the music industry, why should a convention gathering be any different? Still, within the chaos, we promise to run on time and in an orderly, civilized manner. Well, as civilized as this forum permits.

Here is an outline of the three events that make up Gavin Seminar Freedom Friday. It is a mixture of moderated, yet free form discussions, live music with poetry and, of course, a formal speech on international world policy from Vladimir Pozner who is (I would venture to guess), a Soviet spokesperson first, a staunch Jazz and folk music fan second, a media cause celebre after that.

Friday, February 15, 10:00AM

First Amendment Forum: Guarding and Evaluating Our Freedom

Moderator: Dr. Oren Harari

**Guests: Danny Goldberg,
Gold Mountain Entertainment
Bob DeMoss, Focus On The Family
Dave Marsh, Rock & Roll
Confidential**

**Professor Dan Brenner,
UCLA Communications Law
Denise Saddler-Lipscomb,
Oakland Education Association**

**Place: Grand Ballroom,
St. Francis Hotel, San Francisco**

**Producers: Kent Zimmerman and
James Bernard**

Without giving too much away, this session started with a phone call from Lee Ballinger of Rock & Roll Confidential asking us

if we were going to touch on the issue of censorship. It sounded like a good idea although we were initially afraid of the two extremes—one being a mass agreement session, the other, a horrendous melee. James Bernard from The Source came in for a meeting and before we knew it, we were organizing this session, trying to outline the points of view. We worked with Dave Marsh last year on the Cutting Edge Show. He touched on many subjects, but this issue is really his forte. Originally we were iffy about bringing in some of the more conservative factions like Focus On The Family. But there is opposition to the status quo. Bob DeMoss of Focus spends 45% of his life on the road lecturing to parent and teacher groups on youth culture. It was Oren Harari who impressed on us the need to get as many viewpoints as possible. I told him Dave Marsh alone would create enough controversy—it follows Dave wherever he goes. The list of expert spokespeople grew. Danny Goldberg accepted our invitation in a minute. Eddie Rosenblatt at Geffen kindly suggested him. Danny's background with the ACLU further fuels the fire of possibilities. James Bernard found law professor Dan Brenner who provided counsel for the FCC from 1979 to 1986. Slam dunk—two birds with one stone, a legal eagle and a former-FCC voice. He also does stand-up comedy. I swear, he does. I insisted on a representative

from the classroom. After all, don't you ever wonder about the effect—good and bad—our music has on the kids? Beverly Mire found Denise Saddler-Lipscomb through the offices of our mutual U.S. Representative, lefty Ron Dellums. As for Oren, the idea of him being the moderator came during a long car trip. His even tempered business outlook would be a perfect foil if things got hot and heavy.

Friday, February 15 12:30PM

The Cutting Edge: The Power Of Lyrics and Poetry

Host: Quincy Troupe

Guests: Roger McGuinn
Paris

Luka Bloom

Place: Colonial Room,
St. Francis Hotel, San Francisco

Producers: Kent and Keith Zimmerman

Folks who have never heard of Quincy Troupe have heard of the notorious Miles Davis autobiography, he co-authored. That wasn't the first time we'd heard of him, nor the reason we selected him to host the popular Cutting Edge Show. We first spotted Quincy on Bill Moyers' show in which Moyers profiled three poets on the premise that poetry was indeed not dead, but creatively thriving. Scenes of Quincy helping convicts with their poetry and performing an electric reading made us want to figure out a way to incorporate his talents in front of a Gavin Seminar audience. After five years and as many shows working with Howie Klein, we were both relieved at the idea of change. By the way, Howie was promoted to host the Alternative Juke Box Jury, and we roundly thank him for his five years of service. As for the change part, I'll always remember some of those rare Cutting Edge acoustic performances. Jackson Browne performing a work in progress. Melissa Etheridge, T Bone Burnett, a nervous Mike Ness of Social Distortion, Tuck & Patty and the original performer, Peter Case an unannounced performer planted

in the audience. So this year, the Cutting Edge will be primarily a performance vehicle. Combining an established poet with three different schools of lyrics represented an appropriate challenge. Paris represents rap. While his music grooves can be dangerous, he has a fixation for history, specifically African-American history. His approach is very much poetic and language-oriented. Look out for Irishman Luka Bloom. We saw him perform in a crowded club early last year. That's when we decided to book him. His style of European verse, the furious way he strums his guitar and fashion in which he magnifies the one man/one guitar genre is truly fantastic. Roger McGuinn has over twenty-five years of songs from which to draw. Throughout his tenure as leader of the Byrds, he had this wild idea to create a concept album based on the history of American music. Although he never officially released such a project, his body of work over the years flirts with so many styles of music, including the very first example of Country/Rock fusion with the late Gram Parsons and Clarence White. Roger will keep with the spirit of the past Cutting Edge performers. He's bringing his twelve string, an amp and his songs.

Friday, February 15, 3:00PM

Keynote Event: Reflections On Free Speech and Open Communication

Speaker: Vladimir Pozner

Place: Grand Ballroom,

St. Francis Hotel, San Francisco

Producer: Keith Zimmerman

Kots of political white water has rushed under the bridge since Vladimir Pozner was first invited back in August to keynote the Gavin Seminar. Gorbachev has gone from Nobel Prize peacemaker to having to address charges that he is making designs and overtures toward a potential dictatorship to keep the Soviet Republics unified. Some nagging questions splash across the

front pages of the newspapers. *Is Gorbachev becoming a tragic figure in world history? Is the Soviet President trading reform for repression? How can we believe that Gorbachev lost control of his forces in the Baltic states?*

Pozner should have a lot to comment on and answer for. He is an intellectual who loves to tackle issues. His climb to success through the maze of Communism was difficult—much like playing a board game or taking a walk through a mine field. Pozner agrees with that analogy:

"The comparison is valid for life in general. Achievement and failure have a lot to do with that street sense or whatever it is. You have to sense danger and not make the wrong move and put your foot where the mine is. Some people have that sense and others just do not. It's like any gift or talent. Those who don't have it, as a rule, keep getting thrown back twenty or forty moves. Sometimes they get thrown back permanently."

Speaking of free speech and open communication is hardly a platitudinous exercise. It's something every serious comrade must face if he or she wants to make a difference and not sell out. In 1967, when Pozner chose to become a full member of the Communist Party, there was so much about Soviet society that he felt was oppressive and unacceptable. Yet he decided to join with intentions to help improve the party of the future. It was more than a formality. According to his memoirs in *Parting With Illusions*, Pozner's work on Soviet radio, television and magazines focused on destroying false stereotypes and prejudice, enlightening Soviet life to the rest of the world. This was his way of bypassing campaigns of disinformation and propaganda. Lord willing, and the creek don't rise, we'll hear a prepared speech aptly *Reflections On Free Speech and Open Communication* followed by some Q and A. ●

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RADIO RAP

MOST ADDED

DJ QUICK
Born And Raised In Compton
(Profile)

THREE TIMES DOPE
Peace Ya' Self
(Arista)

STETSASONIC
No B.S. Allowed
(Tommy Boy)

LAQUAN
Swing Blue Sweat Black
(4th & Broadway)

FATHER MC
Lisa Baby
(MCA)

PROFESSOR X
Year's Of The 9

K9 POSSE
Apartheid
(Arista)

TOP TIP

KWAME
Oneovdabigboiz
(Atlantic Street)

This acknickulous polka dot homeboy slams in five new adds:
WGCI-Chicago, KMOJ/FM-Minnieapolis, WDR- Detroit, WXJM-Harrisburgh,VA and Wpsc/FM-Wayne,NJ.

RECORD TO WATCH



KID CAPRI
Apollo

(Cold Chillin'/Warner Bros.)
Known on the New York streets for his volume selling mix tapes and his slammin' mixes at the Power House club, the KID takes his skills to another level. A definite add.

Editor: Brian Alan Samson
RA = Retail Singles Action

RA LW TW

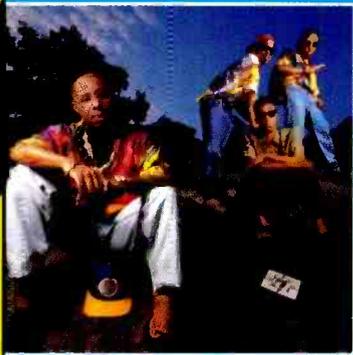
\$	6	1	DIGITAL UNDERGROUND - Same Song (Tommy Boy)
\$	3	2	EPMD - Gold,Rampage (RAL/Def Jam/Columbia)
--	1	3	ICE CUBE - Kill At Will (Priority)
\$	2	4	BRAND NUBIAN - Wake Up, Bomb (Elektra)
\$	5	5	L.L.COOL J - Around, Boomin', Farmers, Mama (RAL/Def Jam/Columbia)
\$	8	6	GANG STARR - Get A Rep, Weight (Chrysalis)
--	20	7	ED OG & DA BULLDOGS - Have It (PWL American)
\$	7	8	PARIS - Devil, Ebony, Scarface, Panther, Babylon (Scarface/Tommy Boy)
--	17	9	STETSASONIC - No B.S., U Da Man (Tommy Boy)
--	11	10	SON OF BAZERK - Change, J Dub's (S.O.U.L./MCA)
\$	4	11	RUN-D.M.C. - All About, Ave, Naughty, Hell (Profile)
--	12	12	KING SUN - Be Black, Big (Profile)
\$	9	13	MAIN SOURCE - Front Door, Roger, Large, Snake (Wild Pitch)
\$	13	14	BIG DADDY KANE - All, Right, Devil, Meets, Damn (Cold Chillin'/Reprise)
\$	10	15	KMD - Peach Fuzz, Refill (Elektra)
\$	14	16	PUBLIC ENEMY - Can't, Brothers, Soul, (RAL/Def Jam/Columbia)
\$	18	17	MONIE LOVE - Middle, Stable, Swiney, Read, Shame (Warner Bros.)
\$	19	18	SPECIAL ED - C'mon, Mission, 5 Men, Wish (Profile)
\$	27	19	TOO SHORT - Funky,Ghetto, Dead, It's Your, Rap (Jive/RCA)
--	16	20	X-CLAN - Verbalizer, Funkin', Milk, Raise, Heed (4th & Broadway/Island)
\$	15	21	A TRIBE CALLED QUEST - Kick It, Pipes, Bonita (Jive/RCA)
--	21	22	LAKIM SHABAZZ - Justice, Lovin', Job, Believe, The Way (Tuff City)
\$	23	23	BOOGIE DOWN PRODUCTIONS - Rules, Material, Loves, Beef (Jive/RCA)
\$	22	24	CHUBB ROCK - Treat Em' (Select)
--	26	25	INTELLIGENT HOODLUM - Arrest, Reality, Black (A&M)
--	24	26	KOOL G RAP & DJ POLO - Erase, Street (Cold Chillin'/Warner Bros.)
--	28	27	THE DOC - Portrait, Mind (Atlantic)
--	25	28	SHAZZY - Flowin, Play, Rhapsody, Giggahoe, Job, So (Elektra)
--	29	29	GRAND DADDY I.U. - Smooth, Behind, Recording (Cold Chillin'/Reprise)
--	30	30	PROFESSOR X - Year's (4th & Broadway/Island)
--	--	31	JUNGLE BROS. - Get A Kick (Chrysalis)
--	32	32	THREE TIMES DOPE - Peace, Words, Sand Man, Live From (Arista)
\$	31	33	K-SOLO - Your Mom, Spell, Everbody, Arrest, Solo (Atlantic)
--	34	34	YOUNG BLACK TEENAGERS - My Donna, Nobody, Proud (S.O.U.L./MCA)
--	--	35	FATHER MC - Lisa, 4 You, Treat'em (MCA)
--	36	36	ERIC B & RAKIM - Ghetto, Mahogany, Rhythm, Omega (MCA)
--	33	37	TERMINATOR X - Buck, Dancin' (P.R.O. Division/RAL/Columbia)
--	35	38	ISIS - Rebel, Face, Power (4th & Broadway/Island)
\$	38	39	YO YO - Stompin', Dope (Atlantic)
--	37	40	DANA DANE - Little Bit, Forever, Tales, Johnny (Profile)

CHARTBOUND

N*TYCE - Black To The Point (Wild Pitch)
***B.M.W.** - Get A Little Stupid (Luke Records)
***POISON CLAN** - Dance All Night (Luke Records)

N*TYCE - Black To The Point (Wild Pitch)
RED HEAD KING PIN & THE FBI - Plan B, About Red (Virgin)

Dropped: #39-Candyman, #40-Movement EX, Stereo MC's.



BRAND NUBIAN
"Wake Up"

*the first single and video
from the album One For All*

"THE FUTURE OF THE FUNK."
—SPIN



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LEFT**

...on Elektra cassettes,
compact discs and records.



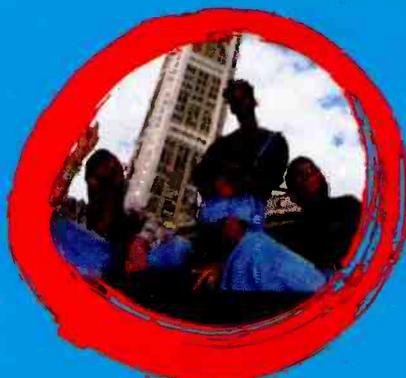
SHAZZY
"Giggahoe"

*the new single and video
from the album
Attitude: A Hip Hop Rapsody*

"THE MOST AMBITIOUS AND SUBSTANTIAL NEW FEMALE
RAP ALBUM."
—JON PARELES/NEW YORK TIMES

"ONE OF THE YEAR'S MOST REFRESHING
SOUNDS...THE SINGLE PACKS A PUNCH."

—THE SOURCE



KMD
"Peachfuzz"

*the first single and video
from the forthcoming new album*



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"You never really understand a person until you consider things from his point of view—until you climb into his skin and walk around in it."

-Harper Lee

(To Kill A Mockingbird)

The skin you're climbing into may be a different shade and it might not fit right in some places, but try it on and come for a walk.

Welcome to the world of San Francisco based-rapper, Paris, the self-proclaimed "black panther of rap" whose first album "The Devil Made Me Do It" is possessing nationwide attention. His latest project is the anti-war rap "Time 4 Peace", performed with a consortium that includes Bay Area artists MC Sway, Money B of Digital Underground, Shock G, and Humpty Hump, plus local KMEL disc jockey King Tech.

"Initially, it was a KMEL project, but it seems to be blowing up," explains Paris. "Alexander Mejia, a mixer at KMEL, called me up and informed me that he wanted to put together a project speaking out against the war. Since a lot of disc jockeys at the station have pro-war sentiments, Program Director Keith Naftaly wanted to have something out that would balance the opinion of the station."

Using the rhythm track from the original "Time 4 Peace" by MC Sway and King Tech, each artist asserts his own stance about the war in the gulf. In his own estimation, Paris is the most radical of them. "It's not only an anti-war song, it's an anti-government song because the government has never looked out for the interests of my people, and there is a disproportionate amount of us fighting for this system on the front line. What do we make up, twelve percent of the nation and over thirty percent of the front line? That's ab-

PARIS

unshackled

surd."

Recorded in a flurry of four days just after war broke out, "Time 4 Peace's" grasp and reach exceed the typical rap song's. As press info puts it, "This ain't no dance track." Twenty-one year old Money B laments the possibility of a revived draft. Humpty Hump insists that "people have been dying" and bemoans treatment of minorities everywhere. In between is Paris, lambasting America's "devilmentality," stating that "without justice I'll be there until it's released, and only then is there time for peace."

Paris' political agenda is anything but hidden. As a Muslim, he views this as a holy war, but he is quick to point out that there are other intentions. "Of course, from the government's perspective the motivations for this war are economic. Financial motivations are involved

and specifically people of color's lives haven't mattered much. We're always quick to go to war when there are people of color involved. I can mention Grenada, Vietnam, Panama, and now this."

Since earning a bachelor's degree in economics, Paris has been trying to address problems preying on the black community through music and speech. His plan is to embark on a nationwide speaking tour in hopes of raising people's overall consciousness. In an age when few rappers have political agendas, and moral issues such as obscenity and censorship are at center stage, Paris leans toward extremes to try to ignite and unite interest in his cause.

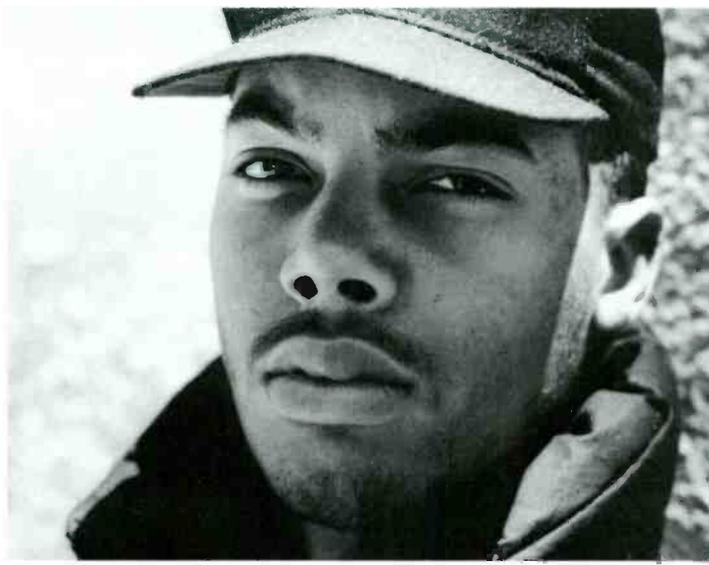
"Historically, this country has already clarified its standpoint with regards to its feelings for my people. There is still rampant police brutal-

ity throughout the black community, even though you don't necessarily see it in the media. Now that crack cocaine has been introduced, an increased arsenal of weapons exists so that we can kill off one another. I'm not concerned with asking anybody for rights, which, by nature, I should have. My agenda is to find out how to go about taking these rights."

As the strong possibility of ground war in the Middle East looms, concern for U.S. casualties is mounting. With each new development—the threat of chemical warfare, growing civilian casualties—the web of war becomes increasingly complex. Paris states "I become more and more bitter. Everybody has a Super Bowl mentality about this war that's going to subside quickly when people begin to die. The Iraqi soldiers are going to implement guerrilla warfare, and we're not used to that. We're fighting in a holy land on these people's terms. If we do engage in ground war there are going to be heavy, heavy, heavy U.S. casualties and I think that all of this pro-war sentiment is going to dwindle rapidly."

Paris Unshackled may seem a misrepresentative title, for there are still many grips to break and prejudices to eliminate where African Americans are concerned. It is a hopeful title, focusing on something to strive for, much like the title "Time 4 Peace". As Paris relates, "the title 'Time 4 Peace' is misleading in so far as my position is concerned because I'm not about peace until conditions are rectified within my community. I think all of the peaceful means have been exhausted, in all honesty. I would say it's not time for peace. It's time to really address these issues and it's time to go to war with people that hate us. At best, we are tolerated in this country, and that's at best."

Now that you've walked around a bit in Paris' skin come and check him out in the flesh at the Gavin Seminar. On Thursday at 10AM members of the consortium will appear at a "Time 4 Peace" gathering at San Francisco's Club Townsend, and on Friday afternoon he'll appear at The Cutting Edge session. ●



by David Beran

W

hodonti

"Freaks" is the MCA debut single from this multi-platinum band's forthcoming album Bag-A-Trix.

f

ather mc

the debut album
No. 1 singles
"I'll Do 4 U."



"Lisa Baby" is the next hit from Father's Day, featuring the successive "Treat Them Like They Want To Be Treated" and

e

ric b. & rakim

"Mahogany," the new remix, has hit the streets from the premiere rap duo's Gold Album Let The Rhythm Hit 'Em.

MCA's

s

Young black teenagers

Come see **Young Black Teenagers LIVE** this Saturday, February 16th at Club Townsend - performing songs from their self-titled debut - and see what everyone is talking about.



on of bazerk

"Change The Style"

is the first single from this trio's forthcoming debut.



t

airrie b.

A white female rapper hits harder than you think...Experience The Power Of A Woman for yourself - Tairrie B's debut album.



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RETAIL RAP

Retail Research Assistance:
Ern Llamado
Kelly Woo
Brett Atwood

2W	LW	TW	SINGLES
3	2	1	EPMD - Gold Digger (RAL/DEF JAM/Columbia)
1	1	2	L.L.COOL J - Around The (RAL/Def Jam/Columbia)
2	3	3	FATHER MC - I'll Do 4 U (MCA)
6	4	4	CANDYMAN - Melt In Your Mouth (Epic)
14	10	5	CHUBB ROCK - Treat'em Right (Select)
10	6	6	VANILLA ICE - Play That Funky Music (SBK)
12	8	7	MAIN SOURCE - Lookin' At The Front...(Wild Pitch)
5	5	8	RUN-D.M.C. - What's It All About (Profile)
19	16	9	GANG STARR - Just To Get A Rep (Chrysalis)
13	12	10	BRAND NUBIAN - Wake Up (Elektra)
9	9	11	YO YO - Stompin' To Tha 90's (Atlantic)
20	14	12	M.C. HAMMER - Here Comes The Hammer (Capitol)
8	11	13	TERMINATOR X - Wanna (P.R.O. Division/RAL/Col.)
4	7	14	TOO SHORT - The Ghetto (Jive/RCA)
24	18	15	DIGITAL UNDERGROUND - Same Song (Tommy Boy)
21	21	16	KMD - Peach Fuzz (Elektra)
7	13	17	BIG DADDY KANE - Cause I...(Cold Chillin'/Reprise)
11	17	18	MONIE LOVE - Monie In The Middle (Warner Bros.)
18	19	19	BWP - 2 Minute Brother (RAL/Def Jam/Columbia)
—	20	20	SPECIAL ED - Come On, Let's Move It (Profile)
15	15	21	PUBLIC ENEMY - Can't Do...(RAL/Def Jam/Col.)
—	25	22	TOO SHORT - Short But Funky (Jive/RCA)
22	23	23	A TRIBE CALLED QUEST - Can I Kick It? (Jive/RCA)
16	22	24	K-SOLO - Your Mom's In My Business (Atlantic)
—	—	25	GRANDDADDY I.U. - Something...(Cold Chillin'/Reprise)

2W	LW	TW	ALBUMS
4	2	1	ICE CUBE - Kill At Will (Priority)
10	3	2	EPMD - Business As Usual (RAL/Def Jam/Columbia)
1	1	3	L.L.COOL J - Mama Said...(RAL/Def Jam/Columbia)
3	4	4	RUN-D.M.C. - Back From Hell (Profile)
15	10	5	DIGITAL UNDERGROUND - This Is... (Tommy Boy)
5	6	6	FATHER MC - Father's Day (MCA)
2	5	7	TOO SHORT - Short Dog's In The House (Jive/RCA)
22	15	8	GANG STARR - Step In The Arena (Chrysalis)
9	9	9	CHUBB ROCK - Treat Em' Right (Select)
6	7	10	BIG DADDY KANE - Taste... (Cold Chillin'/Reprise)
8	11	11	VANILLA ICE - To The Extreme (SBK)
12	12	12	M.C. HAMMER - Please Hammer Don't.. (Capitol)
14	13	13	BRAND NUBIAN - One For All (Elektra)
7	8	14	CANDYMAN - Ain't No Shame In My Game (Epic)
13	14	15	MONIE LOVE - Down To Earth (Warner Bros.)
11	16	16	PARIS - The Devil Made Me...(Scarface/Tommy Boy)
21	18	17	DJ MAGIC MIKE - Back To Haunt You (Cheetah)
16	17	18	KING SUN - Righteous But Ruthless (Profile)
20	19	19	LUKE/2 LIVE CREW - Live In Concert (Luke/Atlantic)
—	22	20	MAIN SOURCE - Breaking Atoms (Wild Pitch)
—	24	21	DJ QUIK - Quik Is The Name (Profile)
17	20	22	DANA DANE - Dana Dane 4Ever (Profile)
18	21	23	N.W.A. - 100 Miles And Runnin' (Priority)
19	23	24	K-SOLO - Tell The World My Name (Atlantic)
24	25	25	X-CLAN - To The East (4th & Broadway/Island)

NEW HIP HOP RELEASES *by Brian A. Samson*

PROGRAMMER'S CHOICE

PROFESSOR X - YEAR'S OF THE NINE (ALBUM REVIEW) (4TH & BROADWAY)

I didn't expect this CD to be good as it is. Professor X's style of talk-rap is usually annoying, but here it's as entertaining as any well-paced lyrical flow. But, I still don't have a clue to what the hell he's talking about. Plenty of sampled R&B Funk over beats that have a solid kick provide pure musical pleasure. Tracks in order of dopeness: Call A Spade A Spade, What's Up G?, Definition Of A Sissy, AHH! and Year's Of The 9. Darren Long - WBNY, Buffalo, NY.

GANG STARR - STEP IN THE ARENA (CHRYSALIS)

Gang Starr's move to a label with better distribution is well timed. This hit-infested CD is primed and ready to move up in radio and out in retail. GURU takes tailored beats and samples to his particular lyrical style (and they should be since he and his DJ Premier produced the CD) really come off. If you liked "Just To Get A Rep," you'll like this CD. Gang Starr's best offerings: Love Sick (next probable the single that will make major dollars), Check

The Technique, Execution Of A Chump and Here Today, Gone Tomorrow. D.L.

SINGLE REVIEWS

AUDI & MIKE DEE - GOTS 2 BE FAITHFUL (D-VINE RECORDS)

A guaranteed crossover winner. Delivering slick catchy lyrics, Audi White flows across measure to measure in a Slick Rick-Kwame fashion, focusing on a monogamous relationship. Utilizing the classic music break of the Love Unlimited Orchestra, Audi & Mike Dee gradually tease your R&B/Hip Hop tastebuds with a sweet melodic hook. KISS/FM-New York's Kool DJ Red Alert gives a rare thumbs up to this sleeping Northern California charmer. In at KZSU-Palo Alto, KCSF-San Francisco, KALX/KPFA-Oakland, KPOO-San Francisco, KUOP-Stockton, KDVS/Davis, KUSF-San Francisco, KSTN/AM-Stockton, and in the mix at KWIN-Stockton. No sell-out here! Check Audi & Mike Dee's performance at this year's Gavin Seminar. Contact Hardin' Fultcher at (209)462-3041. BAS

CRIMINAL NATION - BLACK POWER NATION (NASTY MIX)

This definitive socio-politico duo out of the Seattle-Tacoma area are back again after a jammin' hardcore debut. Carving a distinguishing uptempo sound, DJ-E and MC Deff drop a lyrical adventure as they describe the racial obstacles of today's African-American society. Lookout for Nastymix's next sleeper. KPOO-San Francisco makes it their add of the week. For your copy contact Shelly Heart at (206)292-8772. Check out their exclusive performance at this year's Gavin Seminar. BAS

K-SOLO - THE FUGITIVE (ATLANTIC STREET)

It doesn't take long to realize why K-Solo is staying steady on the charts. After breaking thru with "Your Mom's In My Business," K-Solo's "The Fugitive" reveals how the solo man overcame the prejudice of today's environment. In your face breaks and lyrics shoot down all skepticisms of Solo's rebellious attitude. Five hyped mixes provide a perfect choice for mixshow and college programmers. Contact Eric Skinner at (212)484-6000. Tell 'em Gavin sent ya'. YO! ERN.

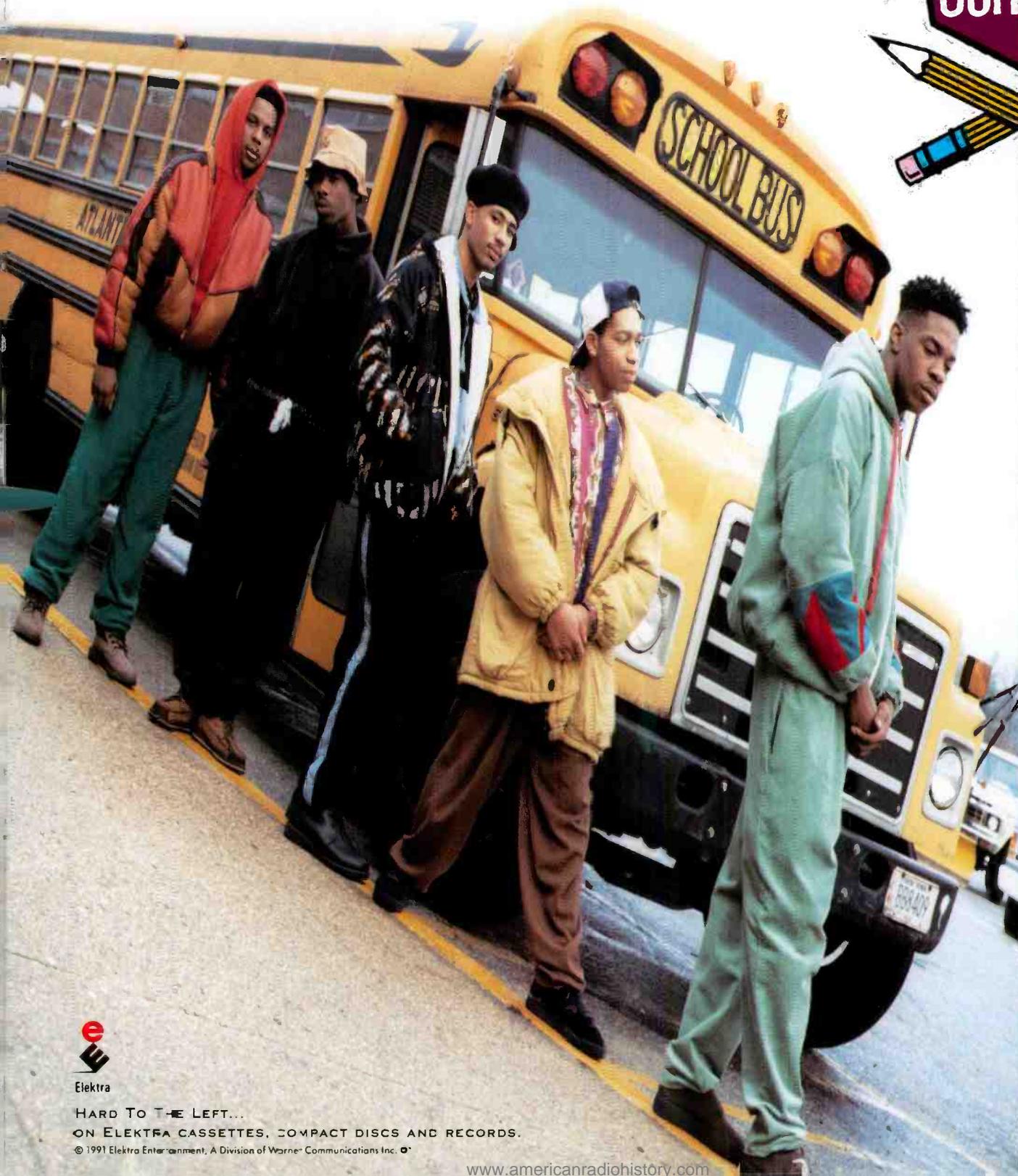
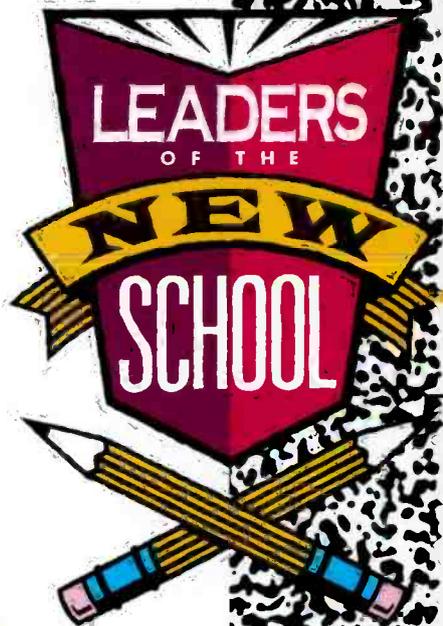
RAP'S NEW SCHOOL IS NOW IN SESSION
AND THESE ARE THE PRINCIPLES:

BUSTA RHYMES • CHARLIE BROWN • DINCO D. • DJ MILO

**"CASE OF THE P.T.A." B/W
"TEACHERS DON'T TEACH US NONSENSE"**

THE FIRST SINGLE FROM THE FORTHCOMING ALBUM
A FUTURE WITHOUT A PAST

PRODUCED BY LEADERS OF THE NEW SCHOOL FOR NEW SCHOOL PRODUCTIONS
MANAGEMENT: RUSH ARTIST MANAGEMENT



Elektra

HARD TO THE LEFT...
ON ELEKTRA CASSETTES, COMPACT DISCS AND RECORDS.

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URBAN CONTEMPORARY

MOST ADDED

TEDDY PENDERGRASS (24)
(Elektra)

THE BOYS (21)
(Motown)

SURFACE (20)
(Columbia)

JANET JACKSON (17)
(A&M)

TOP TIP

MICA PARIS
Contribution
(Island)

Mica crosses the ocean with the jammin' single from the album that's doing so well in the UK.

RECORD TO WATCH



RIFF

My Heart Is Failing Me
(SBK)

A cappella is a twist to the hearts of programmers—play it for yourself.

Editor: Betty Hollars
Assoc. Editor: John Martinucci

2W LW TW

3	1	1	WHITNEY HOUSTON - All The Man That I Need (Arista)
7	4	2	MICHEL'LE - Something In My Heart (Ruthless/Atco)
8	5	3	THE O'JAYS - Don't Let Me Down (EMI)
1	2	4	BELL BIV DeVUE - When Will I See You Smile Again? (MCA)
18	12	5	MARIAH CAREY - Someday (Columbia)
20	14	6	ALEXANDER O'NEAL - All True Man (Epic/Tabu)
14	9	7	RUDE BOYS - Written All Over Your Face (Atlantic)
11	7	8	ANITA BAKER - Fairy Tales (Elektra)
21	16	9	HI-FIVE - I Like The Way (The Kissing Game) (Jive/RCA)
4	8	10	C & C MUSIC FACTORY - Gonna Make You Sweat (Columbia)
15	10	11	TRACIE SPENCER - This House (Capitol)
6	6	12	TONY TERRY - Head Over Heels (Epic)
13	13	13	ANOTHER BAD CREATION - Iesha (Motown)
19	15	14	LEVERT - All Season (Atlantic)
23	18	15	FREDDIE JACKSON - Do Me Again (Capitol)
25	19	16	TARA KEMP - Hold You Tight (Giant)
--	30	17	GUY - Let's Chill (MCA)
37	28	18	JOHNNY GILL - Wrap My Body Tight (Motown)
36	27	19	RALPH TRESVANT - Stone Cold Gentleman (MCA)
2	3	20	KEITH SWEAT - I'll Give All My Love To You (Vintertainment/Elektra)
29	25	21	JASMINE GUY - Another Like My Lover (Warner Bros.)
24	22	22	SAMUELLE - Black Paradise (Atlantic)
28	24	23	HOWARD HEWETT - I Can't Tell You Why (Elektra)
34	29	24	GERALD ALSTON - Getting Back Into Love (Motown)
33	26	25	M.C. HAMMER - Here Comes The Hammer (Capitol)
9	11	26	EnVOGUE - You Don't Have To Worry (Atlantic)
38	31	27	DIGITAL UNDERGROUND - Same Song (Tommy Boy)
17	20	28	OLETA ADAMS - Get Here (Fontana/PolyGram)
12	17	29	BLACK BOX - I Don't Know Anybody Else (RCA)
16	21	30	PEBBLES - Love Makes Things Happen (MCA)
35	34	31	GEOFF McBRIDE - Doesn't That Mean Something (Arista)
39	32	32	SHAWN CHRISTOPHER - Another Sleepless Night (Arista)
--	39	33	MONIE LOVE - It's A Shame (Warner Bros.)
--	36	34	TROOP - I Will Always Love You (Atlantic)
--	37	35	BIG DADDY KANE - f/BARRY WHITE - All Of Me (Cold Chillin'/Reprise)
--	--	36	SALT-N-PEPA - Do You Really Want Me (Next Plateau)
--	--	37	MARVA HICKS - Never Been In Love Before (Polydor)
--	--	38	AL B. SURE! (Duet From Diane Ross) - No Matter What...(Warner Bros.)
--	--	39	JANET JACKSON - State Of The World (A&M)
--	--	40	WHISPERS - Is It Still Good To You (Capitol)

CHARTBOUND

ARTIST TITLE LABEL	*Debuts in Chartbound	Reports	Adds	Heavy	Medium	Light	Hit Factor	Weeks
CARON WHEELER - Blue (Is The Colour Of Pain) (EMI)		48	14	1	8	25	18%	2
THE WOOTEN BROTHERS - Tell Me (A&M)		39	2	—	14	23	35%	3

**RUDE
BOYS**

**TREVEL
PRODUCTION CO.**

"WRITTEN ALL OVER YOUR FACE"



Management and Direction: Trevel Production Co. Inc., Harry J. Coombs

**A smash hit
from the album
RUDE AWAKENING.**

GAVIN URBAN: 9*-7*

WOCQ	WBLS	WDKX	WHUR	WILD	WJDY	WKYS
WNHC	WOWI	WUFO	WUSL	WVCR	WXYV	KYEA
KFXZ	KGRM	KHUL	KMZX	KQXL	KRUS	KXZZ
WVEE	WANM	WBIL	WDXZ	WFKX	WFXA	WGOK
WHYZ	WJIZ	WJLD	WJMH	WJMI	WKGC	WLOU
WPEG	WQIC	WQIS	WQKI	WQMG	WQQK	WUJM
WWDW	WXOK	WXVI	WYLD	WCKX	WGCI	WJFX
WJLB	WMVP	WNRB	WRNB	WTLZ	WVVO	WVOI
WZAK	KBLK	KDKO	KJMZ	KKDA	KMJQ	KBMS
KDAY	KJLH	KKFX	KSOL			

**TREVEL
PRODUCTION CO.**

"ALL SEASON"

Management and Direction: Trevel Production Co. Inc., Harry J. Coombs

GAVIN URBAN: 15*-14*

WOCQ	WBLS	WCDX	WDKX			
WHUR	WJDY	WKYS	WNHC			
WOWI	WRKS	WUFO	WUSL			
WVCR	WXYV	KFXZ	KGRM			
KHUL	KMZX	KQXL	KRUS	WBIL	WDXZ	WFKX
KXZZ	WVEE	WABD	WANM	WJLD	WJMI	WKGC
WFXA	WGOK	WHYZ	WJIZ	WQKI	WQMG	WQQK
WLOU	WPEG	WQIC	WQIS	WYLD	WCKX	WGCI
WUJM	WWDW	WXOK	WXVI	WTLZ	WVVO	WVOI
WJFX	WJLB	WMVP	WNRB	KMJQ	KBMS	KDAY
WZAK	KBLK	KDKO	KKDA			
KJLH	KKBT	KKFX	KSOL			

**This LeVert ballad is
this season's big hit.**

**From the album
ROPE A DOPE STYLE.**



LEVERT

ATLANTIC

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CONGRATULATIONS

to GAVIN for charting another successful year!

UP & COMING

Reports accepted Mondays at
8AM through 4PM Tuesdays
Station Reporting Phone (415) 495-1990
Gavin Fax: 415-495-2580

Reports	Adds	ARTIST TITLE LABEL
38	1	TODAY - I Wanna Come Back Home (Motown)
37	4	EPMD - Gold Digger (RAL/DEF JAM/Columbia)
36	13	HARRIET - Temple Of Love (East West America)
34	1	BLACK FLAMES - Let Me Show You (RAL/OBR/Columbia)
32	1	JUNIOR - Better Part Of Me (MCA)
29	21	* THE BOYS - Thanx 4 The Funk (Motown)
29	2	RIFF - My Heart Is Failing Me (SBK)
27	6	GRADY HARRELL - Patience (RCA)
25	3	SPECIAL ED - Come On, Let's Move It (Profile)
25	2	* TOO SHORT - Short But Funky (Jive/RCA)
23	2	SPUNKADELIC - Boomerang (SBK)
23	7	* SPECIAL GENERATION - Spark Of Love (Bust It/Capitol)
23	11	* MICA PARIS - Contribution (Island)
23	20	* SURFACE - All I Want Is You (Columbia)
22	6	* EU - Ain't Found The Right One Yet (Virgin)
24	24	* TEDDY PENDERGRASS - It Should've Been You (Elektra)
21	2	OMAR CHANDLER - Do You Really Want It? (MCA)
21	7	* THELMA HOUSTON - High (Reprise)
20	5	* GEORGE HOWARD - Everything I Miss At Home (GRP)

DROPPED: #23-Teena Marie, #33-Janet Jackson (Love), #35-L.L. Cool J, #38-Mavis Staples, #40-Jeffrey Osborne, Dee-Lite, Marion Meadows.

INSIDE URBAN



HANDS JOIN IN MEMORY OF KING

The Central Brooklyn King Holiday Commission rewarded students from schools in the 12th Congressional District for scholastic excellence at its Sixth Annual Celebration of Martin Luther King's Birthday at Boys and Girls High School. Sony Music Entertainment Inc. sponsored the event and pictured here are, from left, Nate Burgess (Black Flames); Don Richardson (Black Flames); Ya-Ya (Black Flames); Owens; Tashan; and HanSouL.

Greg Sampson, WQMG-Greensboro, NC, has tied a yellow ribbon around the entire building (250 feet of yellow ribbon) where the radio station offices and studios are housed. In addition, he has organized a support group for the families of men and women in the Persian Gulf, consisting of professional people such as psychologists, substance abuse coun-

selors, and the Greensboro Chapter of the American Red Cross. Since North Carolina is home to a massive number of military who have already been deployed, our hats off to Greg for his extra efforts! Call him at 919-275-1658 for more information and for some insight into what else he has planned. Dwayne Landers, WUFO-Buffalo, makes the **CHAZ & TRINA** LP cut, "My World Would Come To An End," his RTW. "Reminiscent of Smokey Robinson's style—great song! A great addition to your playlist." De'Jai Sloan, KKDA-Dallas chooses **THE O'JAYS**, saying, "They've made a strong comeback and are going to surprise a lot of people with their new album." Kimberly Kaye, WFKX-Jackson, says her RTW is **SHAWN CHRISTOPHER & MIKE "HITMAN" WILSON**'s "Another Sleepless Night," saying, "A good House record that's doing quite well crossing over—and this is nothing to sleep on—it should wake you up!" Andy Henderson, WQKI-St. Matthews, likes **THE BOYS**' "Thanx 4 The Funk." "I think it's going to do extremely well for them—we like the beat!" Chase Thomas, WJDY-Salisbury, likes **LOOSE ENDS**' "Cheap Talk," and says, "I'd call it a smooth, funky jam for them! Reminiscent of their classic stuff—good on phones, all demos." Costee McNair, WBIL-Tuskegee, likes **TEDDY PENDERGRASS**' "It Should Have Been You." "Teddy's follow-up to his last single is a great record, getting good requests for it, it's ready, it's hot, it's gonna be tuff!" Casey McMichaels, WVOI-Toledo, likes **RUDE BOYS**'s "Written All Over Your Face."

LP CUTS

TEENA MARIE -
Just Us Two

CHAZ & TRINA -
My World Would Come To An End

AL B. SURE! -
Channel J

MARIAH CAREY -
I Don't Wanna Cry/Vanishing

ANITA BAKER -
Whatever It Takes/Lonely

WHITNEY HOUSTON -
I Belong To You/Miracle/Lover For Life

He says, "If you like this song, make sure you check out the album. We're getting heavy requests, all demos." Terron Hutt, KDKO-Denver, likes **GUY**'s "Let's Chill," because, "It's in that traditional Guy style, destined to be number one—will go even further than some of their other hits—their best ballad to date!" **AL B. SURE!**'s duet with **DIANA ROSS** "No Matter What You Do," is the RTW for Jerry Silvers, WABD-Clarksville. He says, "Slammin' cut, hottest slow song on the LP, my personal favorite—it's the one!" Stan Boston, WNHC-New Haven, likes the sound of **GLORIA ESTEFAN**'s "Coming Out Of The Dark," and he says, "With her popularity and the soulful backing of the choir, this could be a two-charttopper!" Curtis Carter, WGGC-Panama City, likes **JOHNNY GILL**, "Getting good phones—it's just one of those songs that everybody likes." **HERB ALPERT**'s "North On South Street" is getting some attention. Added at WDKX, WJDY, WOWI, KYEA, WPEG, WXOK, WFJX, WJLB, WVOI, KDKO and WICB. Ciao for now, Betty.



MURPHY'S THEORY

Eddie Murphy poses with RCA artists Domino Theory at the recent NAACP Image Awards. The group was nominated in the "Best New Artist" category. Pictured (l-r) are D.T. band members Robin Lyle and Carl Crawford, Eddie Murphy, and D.T. band members Takalous Lemacks and Thomas Lyle.

JOE

S A M P L E

"the
road

less

traveled"



WRKS	WBLS
WHUR	WEBB
WCDX	WPLZ
WOWI	WQOK
WQMG	WEDR
WHQT	WENN
HOT105	WALR
WQQK	K104
KMJQ	KKBT
KJLH	WJLB
WVAZ	KMJM
WTLC	

PRODUCED
BY
TOMMY
LIPUMA

FROM THE
NO. 1
JAZZ ALBUM
ASHES TO ASHES



Management: Patrick Rains & Associates



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HIT FACTOR

Urban Research
Betty Hollars/John Martinucci

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

Total Reports This Week **93** Last Week **94**

	Reports	Adds	Heavy	Medium	Light	Hit Factor	Weeks
WHITNEY HOUSTON - All The Man That I Need (Arista)	91	—	71	5	15	83%	7
MICHEL'LE - Something In My Heart (Ruthless/Atco)	75	1	64	3	7	89%	11
THE O'JAYS - Don't Let Me Down (EMI)	74	—	53	19	2	97%	6
MARIAH CAREY - Someday (Columbia)	87	1	41	28	17	79%	8
ALEXANDER O'NEAL - All True Man (Epic/Tabu)	76	1	39	32	4	93%	5
RUDE BOYS - Written All Over Your Face (Atlantic)	67	—	59	6	2	97%	11
ANITA BAKER - Fairy Tales (Elektra)	70	—	55	12	3	95%	8
HI-FIVE - I Like The Way (The Kissing Game) (Jive/RCA)	77	1	30	37	9	87%	6
ANOTHER BAD CREATION - Iesha (Motown)	73	3	42	14	14	76%	11
LEVERT - All Season (Atlantic)	66	—	41	22	3	95%	7
FREDDIE JACKSON - Do Me Again (Capitol)	71	—	16	50	5	92%	5
TARA KEMP - Hold You Tight (Giant)	82	—	12	49	21	74%	6
GUY - Let's Chill (MCA)	73	3	20	30	20	68%	3
JOHNNY GILL - Wrap My Body Tight (Motown)	71	2	7	45	17	73%	5
RALPH TRESVANT - Stone Cold Gentleman (MCA)	73	6	4	49	14	72%	4
JASMINE GUY - Another Like My Lover (Warner Bros.)	69	1	3	46	19	71%	5
SAMUELLE - Black Paradise (Atlantic)	56	1	14	34	7	85%	8
HOWARD HEWETT - I Can't Tell You Why (Elektra)	63	—	4	45	14	77%	7
GERALD ALSTON - Getting Back Into Love (Motown)	64	3	2	40	19	65%	5
M. C. HAMMER - Here Comes The Hammer (Capitol)	51	1	2	36	12	74%	5
DIGITAL UNDERGROUND - Same Song (Tommy Boy)	68	3	4	28	33	47%	4
GEOFF McBRIDE - Doesn't That Mean Something (Arista)	53	4	1	28	20	54%	5
SHAWN CHRISTOPHER - Another Sleepless Night (Arista)	53	4	2	28	19	56%	4
MONIE LOVE - It's A Shame (Warner Bros.)	56	8	2	25	21	48%	4
TROOP - I Will Always Love You (Atlantic)	50	4	4	26	16	60%	4
BIG DADDY KANE - f/ BARRY WHITE - All Of Me (Cold Chillin'/Reprise)	53	4	1	23	25	45%	4
SALT-N-PEPA - Do You Really Want Me (Next Plateau)	43	2	—	20	21	46%	4
MARVA HICKS - Never Been In Love Before (Polydor)	49	7	—	13	29	26%	3
AL B. SURE! (Duet With Diana Ross) - No Matter What You Do (Warner Bros.)	53	13	—	9	31	16%	2
JANET JACKSON - State Of The World (A&M)	49	17	2	6	24	16%	2

NEW RELEASES by Brian Alan Sampson John Martinucci

ROBERT PALMER - *Mercy, Mercy Me (The Ecology)/I Want You* (EMI)

Robert Palmer has occasionally recorded R&B hits, and has been quite successful in Pop and Urban formats. Marvin Gaye's "Mercy Mercy Me (The Ecology)" was a classic even before environmental consciousness was fashionable. Robert fuses it with "I Want You" to make an exceptional track he can call his own. JM

PEBBLES (with SALT-N-PEPA) - *Backyard* (MCA)

Looking for a "Girlfriend II?" Look no further than Pebbles' "Backyard." Pebbles continues to deliver top quality material—hey, it doesn't hurt to be associated with one of the industry's top production teams. Featuring Salt-N-Pepa, who struck a similar theme on their debut album, "I'll Take Your Man."

HERB ALPERT - *North On South St.* (A&M)

Herb Alpert has been away from the Urban

airwaves since 1987, when, along with producers Jam & Lewis, he turned out three hits, one of which was "Diamonds" featuring Janet Jackson and Lisa Keith. This time Herb and Greg Smith put New Jack beats to the Tijuana Brass. The Pro-CD offers various mixes. JM

LA RUE - *Serious* (RCA)

These four ladies come out kickin' in a New Jack style that radio should find favorable. They picked up new producers and hopefully will avoid the sophomore jinx. This new single comes from La Rue's "Do It For Love" album. JM

ARB - *Crank It Up* (Motown)

ARB is short for Atlanta Rap Band. Motown has found a group who can create a contemporary vibe for today's listening audience. JM

THE BRAND NEW HEAVIES - *The Brand New Heavies (Album Review)* (Delicious Vinyl)

If you're a Nite Lites/Kajee/Meters/ConFunkShun/Mass Production/John

Coltrane loyalist, prepare your membranes for a frazzling revival of delectable Jazz-edged Funk. This British quintet carves a path of pure R&B instrumentation. They've researched the roots of early Urban-Jazz and used it to compose a genuine sound. The BNH's display a diverse source of musical ideologies on this ten track compilation which features the savvy cameo performances by N'Dea Davenport. The Heavies execute their artistic dexterity, from acoustic strings to percussion to solid brass-woodwind on all ten tracks, each Grammy nomination material. My instrumental picks: "People Get Ready," "BNH," "Put The Funk Back In It," "Gimmie One Of Those" and "Sphynx." Vocal picks are "Ride In The Sky," "Dream Come True" and my personal favorite, "Never Stop." This anthology creates a musical universe within a universe. The Brand New Heavies take you back to school with a journey through original innovative music. BRIAN ALAN SAMSON

CLASSIFIEDS

JOB OPENINGS

WBBQ-Augusta, GA, has an immediate opening for overnights. Good pay & benefits. T&R: Bruce Stevens, PO Box 2066, Augusta, GA 30913-2066. EOE [2/15]

COUNTRY KSAN-SF, is searching for a great midday talent. Experience, positive attitude and knowledge of country music essential. Females encouraged. No calls, please. T&R: Lee Logan, 750 Battery, Suite 200, San Francisco, CA 94111. EOE [2/15]

WANTED: One red hot morning show. Top 40 Y94 seeks males, females, teams - will consider all. T&R: Jack Lundy, PO Box 2466, Fargo, ND 58108. [2/15]

DE KALB AM/FM COMBO seeks full-time Anchor/Reporter. Good delivery and reporting a must. Females and minorities encouraged. Contact Geoff Gillette at (815) 756-9250. [2/15]

HOT A/C KCHA AM/FM needs ATs with production skills. T&R: Steve Preston, 207 N. Main, Charles City, IA 50616. [2/15]

ADULT FM/AM COMBO in beautiful Northern Michigan in search of a news hound. If you love news, we need you! Dedicated self starter with experience a must. No greenies. T&R: James Rabe, PO Box 286, Petoskey, MI 49770. EOE. [2/15]

NE TEXAS PREMIERE ADULT STATION is looking for an up & coming morning communicator/ass't PD. Three years experience necessary. No calls, please. T&R&photo&salary: Andy Connell, PO Box 990, Mt. Pleasant, TX 75455. [2/15]

NEEDED LAST WEEK OR SOONER...Morning person who can get this Midwest town talkin'. Also in search for a news hound with good on-air style. No calls, please. T&R: Dan Dobson, KLQL/FM Radio, Luverne, MN 56156. [2/15]

WKZQ/FM needs a 7-midnight Rocker with great production skills and phones. Are you ready for some fun? T&R: Johnny D, 131 Ocala Street, Myrtle Beach, CA 29577. [2/8]

A/C KMGJ needs a p/t AT with at least three years broadcast experience. Hours must be flexible. Production skills helpful. T&R: Kevin Cassidy, 1100 Olive Way, Suite 1550, Seattle, WA 98101. [2/8]

WE'RE NOT HIRING NOW, BUT WE WILL BE IN MAY for July 1st sign-on for 50,000 watt mainstream Jazz/News & Information FM to complement our existing 50,000 watt Classical/Fine Arts service. No calls, please. Send telescoped T&R demonstrating your strongest Jazz announcing &/or News Reporting skills to: Program Director, KXPR/KXJZ FM, 3416 American River Drive, Suite B, Sacramento, CA 95864. [2/8]

AVAILABLE

TOP REPORTER IN OHIO'S "NEWS CAPITOL" seeks a big market opportunity. STEVEN: (419) 589-7951. [2/15]

CURRENTLY EMPLOYED 19 YEAR PRO with programming, music and research experience, looking for A/C growth opportunity. JIM: (408) 764-9769 or 764-9769. [2/15]

COMEDY SERVICE

Jokes, bits, one-liners for all formats-Cheap.

Write for samples and rates:

Craig Granato, Comedy Connection,
406 N. Brewster Road, R.D.1
Vineland, NJ 08360

PD/MD URBAN/DANCE FORMAT. Major market. Ten years experience. JAMES: (718) 789-8183. [2/15]

HARDWORKER, determined seven years of experience in major or small markets. I love prime time and overnights Top 40. CHRIS: (713) 534-2858. [2/15]

EVENING TOP 40 JOCK looking for move where I can ride my hog and bbq year round. PDs invited to chow. DAVE: (313) 626-7421. [2/15]

FOUR+ YEARS EXPERIENCE as hot A/C PD with winning team. Want to do it again with medium market. JIM AYERS: (912) 729-7644 after 6PM Eastern. [2/15]

SOFT A/C OLDIES MD, PD, AT with five years experience looking to stay in the Midwest. JONATHAN: (319) 388-0543. [2/15]

LOS ANGELES AT/PD/MD/APD, looking for West Coast opportunity. Experience includes KIIS/FM, KKHR, KUTE102, KEZY. Focus groups, Callout...Call now! CRAIG POWERS: (714) 579-7694. [2/15]

FOURTEEN YEAR PRO seeking Top 40, Gold or Country station in the Midwest or West Coast. Current station being sold & changing format. JON: (407) 468-2545. [2/15]

YOU WANT EXPERIENCE? YOU GOT IT! GM/PD/MD/ND...any format. Looking for Midwest stable company serious about radio. I'll make you proud. ED: (219) 358-0593. [2/15]

FUN LOVING, HARDWORKING 3 1/2 year Hot AC/Top 40 veteran jock, looking for a move. Proficient with selector software. Looking for MD/Afternoons or Evenings. CHRIS: (309) 837-2768. [2/8]

EXPERIENCED PD/AT. Previous work includes WMMZ-Ocala/Gainesville, FL, Y95-Dallas & Z104-Frederick. KEMOSABI JOE: (904) 622-7393. [2/8]

DEDICATED, RELIABLE, EXPERIENCED AT seeking overnights. Willing to work very hard, also sports p-b-p. GARY BROWN: (419) 884-1682. [2/8]

FORMER K-TIDE-SAN RAFAEL WEEKENDER, currently voice of Contra Costa Girls Basketball, seeks full or part-time gig on West Coast. Prefer N. California or Oregon. FRANK BUTERA: (415) 223-1534. [2/8]

CAREER MINDED BROADCAST GRAD seeks position in programming or promotions. Prefer Pacific Northwest, but will relocate. Also prefer Contemporary Jazz/NAC/New Age format, but all offers considered. Dedicated, motivated, eager to learn and a burning desire to work in radio. JAY: (503) 667-7435. [2/8]

THE VOICE OF CITIBANK, SHELL & WALL STREET JOURNAL, plus on-air production for 14 Top 50 stations, now available for liners and promos in all market sizes. Package

contracts make major-market sound affordable even in smaller markets. Call for a demo and free spec sample. BEN JOHNSON: (612) 374-9011. [2/8]

KUBE/KWOD/KWIN/OK95/KUJ, I've been there. APD/MD looking for a gig. Please wait 4 the beep. MAD MAX: (509) 736-0690. [2/8]

PROGRESSIVE AC/NAC PROGRAMMER seeks first gig. Eight years management outside radio. Currently p/t in S. California. Western states preferred. MICHAEL HART: (619) 466-4330. [2/8]

ENTERTAINING PERSONALITY with ten plus years on-air with various formats. Good production skills, with 4-track experience. Creative, likeable, dependable, effectual, exploitable & relocatable. STEVE: (408) 848-5335. [2/8]

FORMER KLOS/KLSX seeks talent work. SHANA: (818) 249-7552. [2/8]

SERVICE REQUEST

KNIK/FM: Jazz/AA station needs service from everyone. Former Breeze affiliate is out to do it live. Send to: Jim Andrews, 107 West 32nd Avenue, Anchorage, AK 99503, (907) 561-4200. [2/15]

KDMG: Service needed from all sources for AA/Jazz/Blues product. Send to: Roger Summitt, 100 Court Avenue, Suite 103, Des Moines, IA 50309, (515) 282-1033. [2/15]

KNBS AM/FM: College Top 40/Album station needs CD service from all labels. Send to: Rob Katz, 2033 Howe Avenue, Suite 110, Sacramento, CA 95825. [2/15]

WVJC: 50,000 watt college station requests Top 40 CD service from all labels. Send to: Jim Cox, 2200 College Drive, Mt. Carmel, IL 62863, or call (618) 262-8989. [2/15]

WFCS: College radio needs service for House, Reggae, Freestyle, Gospel and R&B music. Send to: Barry Wade, 1615 Stanley Street, New Britain, CT 06053, or call (203) 223-6767. [2/8]

KFMD: A/C station was broken into, and all CDs were stolen! Looking for library and current material from all labels. Send to: Greg Camp, St. Joe Drive, Flat River, MO 63601, or (314) 431-6350. [2/1]

KBKB: Top 40 needs service from Epic, Motown & DGC. Send to: Russ Ullrich, Highway 61 North, Fort Madison, IA 52627. [2/8]

Gavin provides free advertising to subscribing RADIO stations with job openings & service requests, as well as to individuals seeking employment. All other advertising must run display. Contact Natalie Duitsman at (415) 495-1990 for rates on display advertising and blind boxes. For job openings, availables & service, send your FREE listings by mail to: Gavin Classified, 140 2nd Street, San Francisco, CA 94105 or FAX at (415) 495-2580. Your listing will be edited accordingly & will run 1-3 weeks unless otherwise specified. Deadline for copy is Monday.

ADULT CONTEMPORARY

MOST ADDED

- ROBERT PALMER (60)
(EMI)
- WILSON PHILLIPS (44)
(SBK)
- RICK ASTLEY (37)
(RCA)
- SARA HICKMAN (28)
(Elektra)
- ALABAMA (23)
(RCA)

TOP TIP

BETH NIELSEN CHAPMAN
Walk My Way
(Reprise)

Should lead this week's three
CHARTBOUNDS into next issue's chart.

RECORD TO WATCH



HARRIET
Temple Of Love
(East West America)
A brilliant debut single
destined for greatness!

2W LW TW

1	1	1	WHITNEY HOUSTON - All The Man That I Need (Arista)
12	5	2	GLORIA ESTEFAN - Coming Out Of The Dark (Epic)
5	3	3	STYX - Show Me The Way (A&M)
7	4	4	DARYL HALL AND JOHN OATES - Don't Hold Back Your Love (Arista)
9	9	5	CHRIS ISAAK - Wicked Game (Reprise)
2	2	6	WILL TO POWER - I'm Not In Love (Epic)
10	10	7	MARIAH CAREY - Someday (Columbia)
17	11	8	BETTE MIDLER - Night And Day (Atlantic)
15	12	9	GEORGE MICHAEL - Waiting For That Day/Mother's Pride (Columbia)
20	15	10	STING - All This Time (A&M)
4	6	11	OLETA ADAMS - Get Here (Fontana/PolyGram)
22	16	12	CHICAGO - Chasin' The Wind (Reprise)
3	7	13	SURFACE - The First Time (Columbia)
18	14	14	NATASHA'S BROTHER & RACHELLE CAPPELLI - Always Come...(Atlantic)
—	29	15	WILSON PHILLIPS - You're In Love (SBK)
6	8	16	ANITA BAKER - Fairy Tales (Elektra)
—	25	17	RICK ASTLEY - Cry For Help (RCA)
24	19	18	RUSSELL HITCHCOCK - Swear To Your Heart (Hollywood)
27	21	19	HOWARD HEWETT - I Can't Tell You Why (Elektra)
29	24	20	ALIAS - Waiting For Love (EMI)
34	27	21	BOBBY CALDWELL - Real Thing (Sin Drome)
8	13	22	CELINE DION - Where Does My Heart Beat Now (Epic)
31	26	23	DAN FOGELBERG - Anastasia's Eyes (Full Moon/Epic)
19	18	24	DAVE KOZ - Castle Of Dreams (Capitol)
40	34	25	SUSANNA HOFFS - My Side Of The Bed (Columbia)
30	28	26	GARY MOORE - Still Got The Blues For You (Charisma)
—	39	27	a-ha - Crying In The Rain (Warner Bros.)
38	33	28	STEVE WINWOOD - I Will Be Here (Virgin)
37	31	29	MARK EDWARDS - You're The One (R&A)
14	20	30	KENNY ROGERS - Crazy In Love (Reprise)
16	17	31	JAMES INGRAM - When Was The Last Time The Music... (Warner Bros.)
39	37	32	CLIFF EBERHARDT - The Long Road (Windham Hill)
—	38	33	SLYCE - I Love You So Much (Even Though) (4PM)
—	40	34	HEART - Secret (Capitol)
35	35	35	CARLY SIMON - Life Is Eternal (Arista)
23	23	36	TOMMIE DREW - I'll Be Loving You (Ossum Possum)
11	22	37	CHER - The Shoop Shoop Song (It's In His Kiss) (Geffen)
—	—	38	ALABAMA - Forever's As Far As I'll Go (RCA)
—	—	39	ROBERT PALMER - Mercy Mercy Me (The Ecology)/I Want You (EMI)
—	—	40	KEITH SWEAT - I'll Give All My Love To You (Vintertainment/Elektra)

CHARTBOUND

ARTIST TITLE LABEL	*Debuts in Chartbound	Reports	Adds	Heavy	Medium	Light	Hit Factor	Weeks
BETH NIELSEN CHAPMAN - Walk My Way (Reprise)		72	22	1	19	30	27%	3
PAUL SIMON - Proof (Warner Bros.)		72	21	1	21	29	30%	3
JEFF HEALEY BAND - How Long Can A Man Be Strong (Arista)		71	21	1	21	28	30%	3



KEITH SWEAT



I'LL GIVE ALL MY LOVE TO YOU

the single and video

from the album

I'LL GIVE ALL MY LOVE TO YOU

*GAVIN A/C: DEBUT-40**

77/18

RUBÁIYÁT

Elektra's 40th Anniversary



HOWARD HEWETT

"I Can't Tell You Why"

EAGLES 1979

GAVIN A/C: 21-19* 14/111 68% HIT FACTOR*

UP & COMING

Reports accepted Mondays at
8AM through 4PM Tuesdays
Station Reporting Phone (415) 495-1990
Gavin Fax: 415-495-2580

REVIEWS

by Diane Rufer & Ron Fell

Reports	Adds	ARTIST TITLE LABEL
51	4	PEBBLES - Love Makes Things Happen (MCA)
40	19	CARL ANDERSON with BRENDA RUSSELL - Baby My Heart (GRP)
36	7	JUDY COLLINS - The Colorado Song (Columbia)
36	4	PAUL YOUNG - Softly Whispering I Love You (Columbia)
35	17	* ROSANNE CASH - On The Surface (Columbia)
34	16	* HARRIET - Temple Of Love (East West America)
32	15	* MICHAEL W. SMITH - Place In This World (Reunion)
28	28	* SARA HICKMAN - In The Fields (Elektra)
27	6	JOHN DENVER - Wish You Were Here (Postcard From Paris) (American Gramophone)
25	9	* TIMMY T. - One More Try (Quality)
25	3	KATHY MATTEA - A Few Good Things Remain (Mercury)
23	6	* TODD RUNDGREN - Change Myself (Warner Bros.)
23	20	* LORI RUSO - I'm Gonna Be (Cypress)
21	3	WHISPERS - My Heart Your Heart (Capitol)
21	8	* STEVIE B - I'll Be By Your Side (LMR/RCA)

Dropped: Jude Cole, Stevie B, Breathe featuring David Glasper, Phil Collins, Beautiful South, Inxs, Engelbert Humperdinck & Gloria Gaynor.

INSIDE A/C by Diane Rufer and Ron Fell

GLORIA ESTEFAN is just moments away from another of her many number one A/C singles. "Coming Out Of The Dark" picked up 55 new HEAVY rotation reports this week (a 50% increase), and she already leads everyone in total stations with 231.

The STYX single, "Show Me The Way," had an excellent week despite its stall at #3. It picked up 20 ADDs in this its tenth week since release and 87% of the stations on it before this week report HEAVY rotation. Among the new: WFBG, WRFC, WMT/AM, KESZ and KPAY.

WILSON PHILLIPS' "You're In Love," is already at #15 after just two weeks on the chart. It also is a MOST ADDED with 44 new including KSBL, KRNO/FM, WIHN, WFMK/FM, KSTP/FM, WWDE, WELI and CKFM.

The RICK ASTLEY "Cry For Help" is proving to be nearly as explosive as the WILSON PHILLIPS. RICK moves to #17 after only two weeks on the chart and picks up 37 ADDs including WGAD, WRVA, KLSS, KVIL, KBOL, KCMJ/FM, KCMX and KAER.

At #21 on the A/C chart, after six weeks, BOBBY CALDWELL's "Real Thing" is probably already his biggest A/C hit ever. But there's plenty of room to grow yet. It's HIT FACTOR is at 63% and among this week's new are WHAI, WNMB, KTID and WMT/AM.

SUSANNA HOFFS is breaking out in a good way with a nine point chart jump (34-25), an 18% increase in HIT FACTOR (35% to 53%)



and 17 ADDs including KFQD, WHSY/FM, WAFL and KEZA/FM.

a-ha makes a strong chart move (39 to 27) on the strength of a 19% increase in HIT FACTOR (third best in the format) and welcomes another 22 ADDs including WAHR, KAAK and KRNO.

Last week's TOP TIP, ALABAMA's "Forever's As Far As I'll Go" debuts on a tough chart at #38 despite 23 ADDs. Among the first 100 A/Cs to play it are WEBE/FM, WFFX/FM, WZNY, KLSI/FM, WTPI, WFRO, KVIL, KESZ and KBLQ.

ROBERT PALMER's MARVIN GAYE medley will likely become his biggest A/C hit to date. In two official weeks it has tallied 130 stations and has been a MOST ADDED both times. ADDs include WJLK, WAFL, WGAD, KSAL, KLSI/FM, KFYZ, WMYX, WJTW, KATW/FM, KXFM, KTID and KKIQ.

BETH NIELSEN CHAPMAN's "Walk My Way," our RECORD TO WATCH last week, gathered 22 new ADDs with WHAI, WWKS, WRVA, WTCB, KLKC, KRDI/FM, KLSQ/

DAVID FOSTER

River Of Love (Atlantic)

Written and recorded long before today's headlines. "River Of Love" is Mr. Foster's most moving creation ever. Bryan Adams, Hamish Stuart and newcomer Warren Wiebe share the leads on top of a full-throated choir and full-bodied orchestration. Fabulous!!



LALAH HATHAWAY

Somethin' (Virgin)

Your Gavin A/C department has been campaigning for this track to be released since last Summer. The song first surfaced on a Brenda Russell album, but this second generation Hathaway makes it all her own. The song by the way, was co-written by Brenda Russell and David Foster.

AMY GRANT

Baby Baby (A&M)

At first listen you'd not think this was Amy. This track is a flat-out pop hit that has already made the MOST ADDED in Top 40 with 51 stations.

ANNE MARIE

This Could Take All Night (MCA)

Anne Marie Tumminia may be unknown, but she's certainly not unworthy. This track, co-written and produced by Michael Jay, showcases a wonderful new songstress.

FM and KGY among those. BETH is leading the pack of CHARTBOUNDERS with 72 total stations and qualifies for TOP TIP, so her walk up the chart is right around the corner.

RECORD TO WATCH this week is HARRIET's "Temple Of Love" which debuts in UP AND COMING with 34 stations. New ADDs from WEBE/FM, WHAI, WWKS, WKFN, WOHS, WXLs, WXVL, KTWa, WJYY, WMT/FM, WDFI, WDLB, WNUY, WTWR, KTHt and KWXX. This young lady from England is earmarked for major success.

Steve Winwood

"I Will Be Here" is the kind of song that has made Steve Winwood a legendary artist.!

CRY YOU WOULD CRY IN MY ARMS
FAR FROM THE WORLD AND ITS HARM
THAT KIND OF LOVE BEGUN
IS NEVER DONE
I'LL BE HERE AT THE CLOSE OF DAY
WHEN YOU BRING YOUR HEART HOME TO STAY

I WILL BE HERE
WHEN YOU CALL
I WILL BE HERE
STANDING TALL
I WILL BE HERE
YOU WONT FALL
DONT YOU KNOW THAT LOVE WILL SAVE US AFTER ALL?

COME WHEN COLD WINTER BLOWS
COME WHEN SWEET SUMMER GLOWS
AND ALL YOUR WANDERING YEARS
WILL DISAPPEAR
THERE ARE PLACES INSIDE THE HEART
WE'LL TOUCH LIKE WE'VE DONE FROM THE START

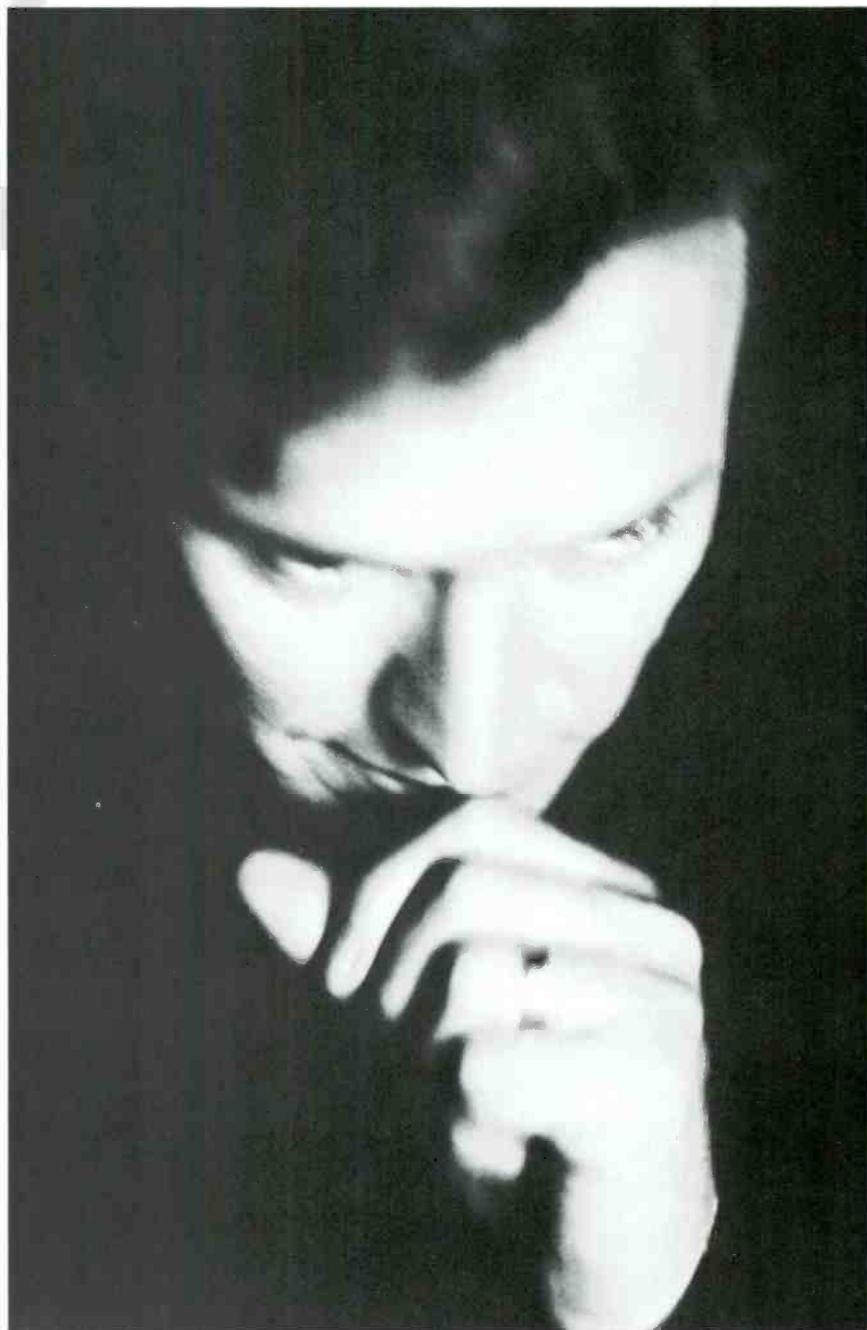
I WILL BE HERE
WHEN YOU CALL
I WILL BE HERE
STANDING TALL
I WILL BE HERE
YOU WONT FALL
DONT YOU KNOW THAT LOVE WILL SAVE US AFTER ALL?

I WILL BE HERE
WHEN YOU CALL
I WILL BE HERE
ALL IN ALL
I WILL BE HERE
YOU WONT FALL
LOVE WILL SAVE US AFTER ALL

ALMIGHTY TIME ROLLS ON
LET'S NOT SPEND IT ALL ALONE
WE ARE HERE
THEN WERE GONE

I WILL BE HERE
WHEN YOU CALL
I WILL BE HERE
STANDING TALL
I WILL BE HERE
YOU KNOW THAT LOVE WILL SAVE US AFTER ALL

STEVE WINWOOD & WILL JENNINGS



GAVIN A/C 28*

R&R A/C 25*

MAC A/C 24*

HIT FACTOR

A/C Research:
Diane Rufer/Ron Fell

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

Total Reports This Week 245 Last Week 244

	Reports	Adds	Heavy	Medium	Light	Hit Factor	Weeks
WHITNEY HOUSTON - All The Man That I Need (Arista)	223	2	206	14	1	98%	7
GLORIA ESTEFAN - Coming Out Of The Dark (Epic)	231	11	159	52	9	91%	5
STYX - Show Me The Way (A&M)	217	20	174	19	4	88%	10
DARYL HALL AND JOHN OATES - Don't Hold Back Your Love (Arista)	202	7	153	40	2	95%	6
CHRIS ISAAK - Wicked Game (Reprise)	187	8	130	38	11	89%	7
WILL TO POWER - I'm Not In Love (Epic)	181	—	145	29	7	96%	10
MARIAH CAREY - Someday (Columbia)	185	10	121	43	11	88%	6
BETTE MIDLER - Night And Day (Atlantic)	189	5	82	89	13	90%	6
GEORGE MICHAEL - Waiting For That Day/Mother's Pride (Columbia)	188	12	94	63	19	83%	6
STING - All This Time (A&M)	189	15	70	84	20	81%	6
OLETA ADAMS - Get Here (Fontana/PolyGram)	172	1	111	51	9	94%	12
CHICAGO - Chasin' The Wind (Reprise)	178	11	61	79	27	78%	6
SURFACE - The First Time (Columbia)	170	—	95	52	23	86%	14
NATASHA'S BROTHER & RACHELLE CAPPELLI - Always Come Back To You (Atlantic)	164	11	77	60	16	83%	9
WILSON PHILLIPS - You're In Love (SBK)	207	44	32	90	41	58%	3
ANITA BAKER - Fairy Tales (Elektra)	165	—	75	64	26	84%	8
RICK ASTLEY - Cry For Help (RCA)	193	37	13	104	39	60%	4
RUSSELL HITCHCOCK - Swear To Your Heart (Hollywood)	141	10	66	49	16	81%	8
HOWARD HEWETT - I Can't Tell You Why (Elektra)	141	11	40	56	34	68%	7
ALIAS - Waiting For Love (EMI)	134	9	28	74	23	76%	6
BOBBY CALDWELL - Real Thing (Sin Drome)	138	8	22	66	42	63%	6
CELINE DION - Where Does My Heart Beat Now (Epic)	126	—	48	54	24	80%	19
DAN FOGELBERG - Anastasia's Eyes (Full Moon/Epic)	127	11	25	67	24	72%	6
DAVE KOZ - Castle Of Dreams (Capitol)	121	5	41	56	19	80%	14
SUSANNA HOFFS - My Side Of The Bed (Columbia)	134	17	8	64	45	53%	5
GARY MOORE - Still Got The Blues For You (Charisma)	111	6	19	62	24	72%	7
a-ha - Crying In The Rain (Warner Bros.)	130	22	5	56	47	46%	4
STEVE WINWOOD - I Will Be Here (Virgin)	109	6	10	62	31	66%	5
MARK EDWARDS - You're The One (R&A)	110	7	11	54	38	59%	6
KENNY ROGERS - Crazy In Love (Reprise)	94	—	36	42	16	82%	13
JAMES INGRAM - When Was The Last Time The Music Made You Cry? (Warner Bros.)	96	—	22	52	22	77%	8
CLIFF EBERHARDT - The Long Road (Windham Hill)	93	9	12	42	30	58%	6
SLYCE - I Love You So Much (Even Though) (4PM)	104	10	3	42	49	43%	4
HEART - Secret (Capitol)	93	8	6	42	37	51%	5
CARLY SIMON - Life Is Eternal (Arista)	88	4	12	45	27	64%	6
TOMMIE DREW - I'll Be Loving You (Ossum Possum)	88	4	16	39	29	62%	8
CHER - The Shoop Shoop Song (It's In His Kiss) (Geffen)	87	—	18	30	39	55%	12
ALABAMA - Forever's As Far As I'll Go (RCA)	100	23	6	36	35	42%	3
ROBERT PALMER - Mercy Mercy Me (The Ecology)/I Want You (EMI)	130	60	1	32	37	25%	2
KEITH SWEAT - I'll Give All My Love To You (Vintertainment/Elektra)	77	18	4	24	31	36%	3

PLUS FACTOR

Records which received the greatest increase in HIT FACTOR

	LW	TW	Increase
ROBERT PALMER - Mercy Mercy Me (The Ecology)/I Want You (EMI)	1	25	24%
KEITH SWEAT - I'll Give All My Love To You (Vintertainment/Elektra)	15	36	21%
a-ha - Crying In The Rain (Warner Bros.)	27	46	19%
PAUL SIMON - Proof (Warner Bros.)	11	30	19%
RICK ASTLEY - Cry For Help (RCA)	42	60	18%
SUSANNA HOFFS - My Side Of The Bed (Columbia)	35	53	18%
WILSON PHILLIPS - You're In Love (SBK)	42	58	16%
ALABAMA - Forever's As Far As I'll Go (RCA)	27	42	15%
STEVE WINWOOD - I Will Be Here (Virgin)	53	66	13%
CLIFF EBERHARDT - The Long Road (Windham Hill)	46	58	12%
GLORIA ESTEFAN - Coming Out Of The Dark (Epic)	80	91	11%
MARK EDWARDS - You're The One (R&A)	48	59	11%
BOBBY CALDWELL - Real Thing (Sin Drome)	53	63	10%
SLYCE - I Love You So Much (Even Though) (4PM)	33	43	10%

CHRIS ISAAK

"WICKED GAME"



GAVIN A/C 9*-5*

89% HIT FACTOR

187 STATIONS 130 HEAVY REPORTS!

R&R A/C 14*-11* ONE OF THE HOTTEST!

ADDED AT:

WYCO	KUIC	KFQD	WSTU	KFMO
B100 HEAVY	KVIL HEAVY	WMT/FM HEAVY		
WZNY HEAVY	CKFM HEAVY	WEBE HEAVY		

CHICAGO

"CHASIN' THE WIND"

GAVIN A/C 16*-12* 178/11 78% HIT FACTOR

R&R 21*

WQLH ADD	WKDQ ADD	KSOO ADD	KCMX ADD
WELI HEAVY	KFMO HEAVY	KFYR HEAVY	KBOL HEAVY
WFRO HEAVY	KFQD HEAVY	KFIG HEAVY	KAAC HEAVY

BETH NIELSEN



CHAPMAN

"WALK MY WAY"

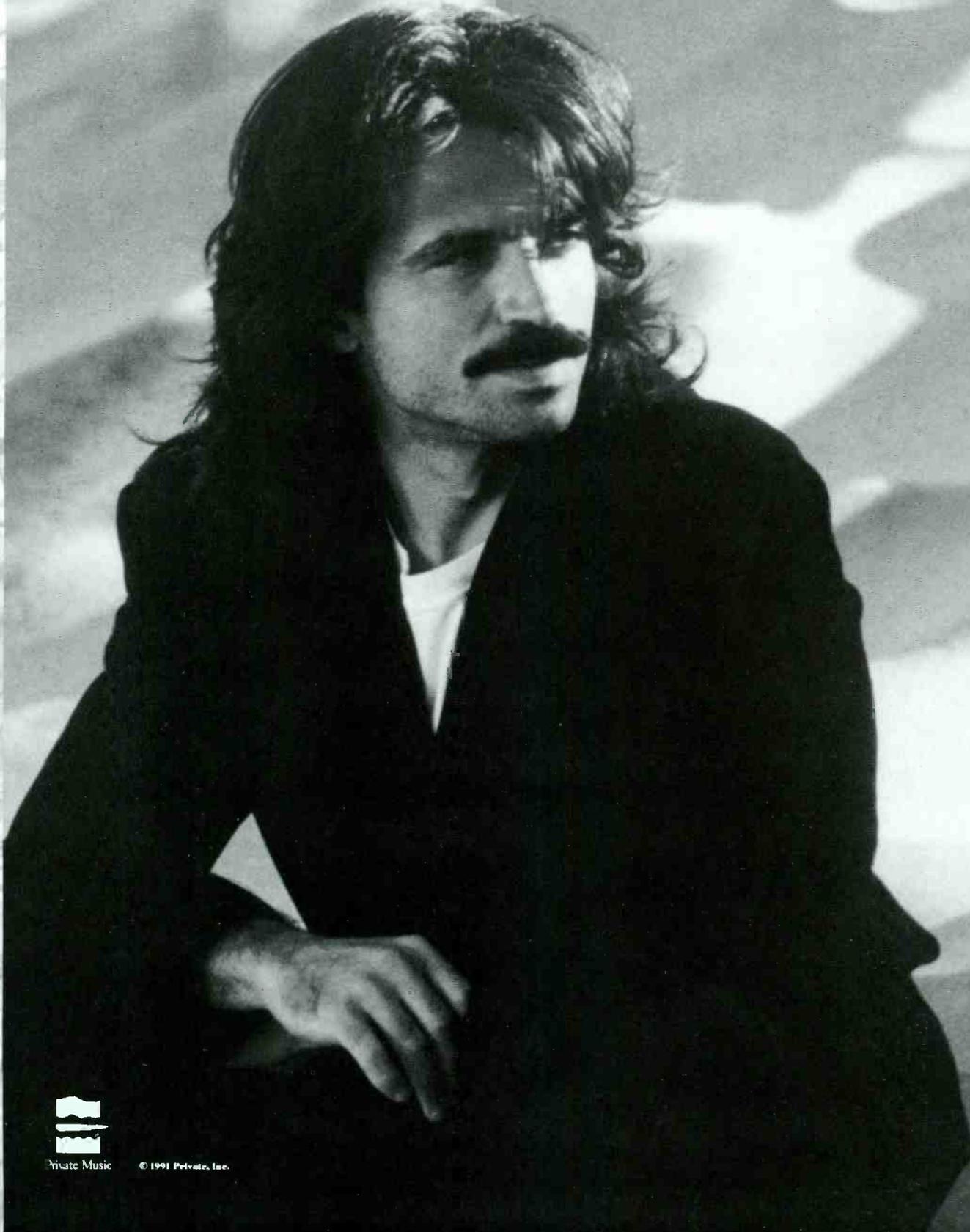
GAVIN A/C TOP TIP • CHARTBOUND 72/22

R&R 34/10 ONE OF THE MOST ADDED -NEW & ACTIVE

WAFL ADD	WHAI ADD	WRVA ADD	WTCB ADD	WTWR ADD
KLSQ ADD	KBOL ADD	KG4 ADD	WTPI HEAVY	WSKY MED
KSAL MED	WFRO MED	JOY99 MED	KSNN MED	



It's Time To Be “S



Private Music

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SWEPT AWAY

There's a time for all things.
Now is Yanni's time.

Over 750,000 of your listeners already know him.
His gold album,
REFLECTIONS OF PASSION,
is now rocketing towards platinum.

Six months on Billboard's Top 200 list, including 6 weeks in the Top 40
Billboard's #1 Contemporary Instrumental Artist for 27 straight weeks

VH-1 "Artist of the Month" December, 1990

People Magazine cover story, November 26, 1990

Appearances on Oprah Winfrey, Rick Dees, Entertainment Tonight and CNN
Showbiz Today generated huge sales increases

National retail Valentine's Day promotional contest including trip for 2 to Greece

Watch for Spring tour coming your way

And now, the timing is perfect to be
"SWEPT AWAY" with YANNI's romantic new single.

The Add Date for this special radio remix is Monday, February 25th.

Timing is everything

This time, it's

YANNI

BIOFEEDBACK

by Ron Fell

•**GLORIA ESTEFAN**

On March 1, less than a year after her tragic bus accident, Gloria Estefan begins yet another world tour with a concert in her hometown of Miami. From there she'll head for Europe and Japan and return for a full-scale American tour beginning in July.

•**RICK ASTLEY**

Four years ago, Rick Astley's very first single, NEVER GONNA GIVE YOU UP, was the biggest selling single of the year in his native United Kingdom.

•**HIGHWAY 101**

A few weeks ago Nikki Nelson was a waitress at the Nashville Palace nightclub, but she's now the new female lead singer in Highway 101 and is participating in the group's recording sessions for their next album.

•**GERARDO**

A native of Ecuador, Gerardo grew up in Los Angeles. His fondness for dancing led to his 1985 appearances on both Dance Fever and Solid Gold. In 1988 he appeared in Dennis Hopper's film Colors, playing a gang member known as Bird.

•**CHRIS ISAAK**

Chris Isaak says that his favorite album is Elvis Presley's "The Sun Sessions" and his favorite song is I FORGOT TO REMEMBER TO FORGET.

•**QUEEN**

Queen's lead singer, Freddie Mercury, was born Frederick Bulsara on the island of Zanzibar. When he began his recording career as a solo artist in the early seventies, he used the name Larry Lurex.

•**BILLY IDOL**

Rumors persist in Southern California music circles that Billy Idol will join his former lead guitarist Steve Stevens for some work in the studio sometime this year.

•**M.C. HAMMER**

Worldwide sales of M.C. Hammer's current album "Please Hammer Don't Hurt 'Em" has exceeded 13 million units. With nearly 3 million of those sales outside North America, Hammer has decided to take his act on a prolonged world tour next month.

•**DAN FOGELBERG**

For most of the month of February, 1980, Dan Fogelberg's LONGER held down the number one position in The Gavin Report. (February 8th, 15th and 22nd.)

•**JELLYFISH**

The next John (Home Alone) Hughes' film, Career Opportunities, will include a song or songs from the debut album by Jellyfish.

•**BLACK CROWES**

A year ago The Black Crowes were little known outside of their native Georgia, but in the past nine months they've appeared as the opening act for the likes of Aerosmith, Heart and Robert Plant and the group was recently voted two awards from a distinguished panel of concert promotion executives: Best New Rock Act and Club Tour of The Year.

•**ROSANNE CASH**

A new programming feature on VH-1 called Artist Of The Month begins this month and the first artist chosen is Rosanne Cash.

•**MADONNA**

In her latest marketing move, Madonna has agreed that the video of her recent Blond Ambition tour will only be available in Laser Disc configuration for the first year of release. Then and only then will it be available on videocassette.

•**MARK ISHAM**

Besides recording with XTC, Van Morrison and Bruce Springsteen in years past, Mark Isham also provided the musical score for the film Reversal of Fortune.

•**SARA HICKMAN**

Sara Hickman is working on an hour-long television documentary on sexism. The piece is based in part on TAKE IT LIKE A MAN, a track from her new album, "Shortstop." In the documentary, Sara assumes the roles of Cleopatra, Cher, a lesbian and a flapper to make her points.

•**RONNIE MILSAP**

In his recent autobiography, "Almost Like A Song," Ronnie Milsap says that as a teenager he was once six feet two inches tall, but only weighed 120 pounds.

•**TODD RUNDGREN**

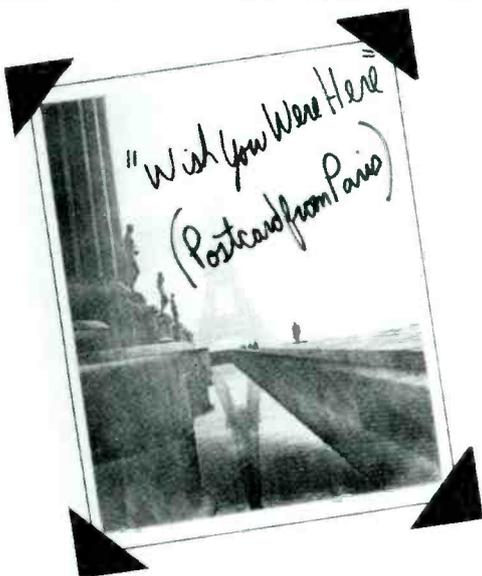
Three songs from Todd Rundgren's new album, "2nd Wave," were written for Joe Papp's musical adaptation of the Off Broadway play Up Against It.

•**ALEXANDER O'NEAL**

In the late seventies Alexander O'Neal was in the group Flyte Time with producers Jimmy "Jam" Harris and Terry Lewis.

•**BLUE RODEO**

In the recent film Postcards From The Edge, Blue Rodeo is the band that backs up the singing of star Meryl Streep.



JOHN DENVER

"Wish You Were Here" (Postcards From Paris)

**GAVIN A/C UP & COMING
44% HIT FACTOR!!**

Distributed by



**AMERICAN GRAMMOPHONE
AMERICAN GRAMMOPHONE RECORDS**

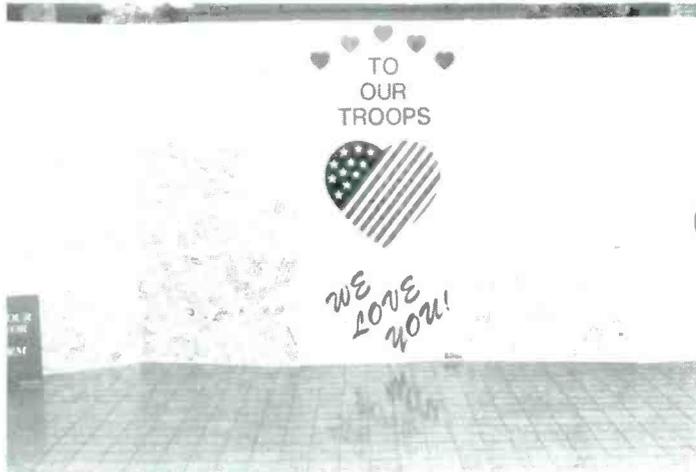
PHOTOFILE



Following his performances at The Forum in Los Angeles, Paul Simon was met by Warner Bros. top executives. (l to r) **Bob Daley**, WB Chairman Of The Board; **Nick Nicholas**, Time Warner Co-CEO; **Mo Ostin**, WB Chairman; **Lenny Waronker**, WB President; **Benny Medina**, WB VP of Black Music A&R.



Clive Davis, President of Arista Records, and his double platinum baby **Whitney Houston** show-off the certification plaques for Whitney's third album, "I'm Your Baby Tonight," spawned the #1 Pop and Urban single by the same name, and the #1 Urban Album.



At their recent health fair, **KDAO-Marshalltown, IA** invited people to sign "The World's Largest Persian Gulf Valentine." They took a photo of the card and sent it to the troops from their city and county who are serving in the Middle East.



Warner Bros. recording artist **James Ingram** was the guest of honor at a luncheon to celebrate his first #1 single, "I Don't Have The Heart." (l to r) **Dino Barbis**, Warner Bros. VP of Promotion; **Dick Scott**, Dick Scott Entertainment & Ingram's Manager; **James Ingram**; **Mo Ostin**, WB Chairman Of The Board.



To promote her current single, "My Side Of The Bed," **Columbia** Recording artist **Susanna Hoffs** stopped by A/C station **WNSR/FM-New York** to visit with Music Director **David Isreal**. (l to r) **Julie Levine**, Columbia's Local Promotion Manager; **Jerry Lembo**, Director of National AC Promotion for Columbia; **David Isreal**; **Susanna**.

Compiled by Diane Ruffer

COUNTRY

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

MOST ADDED

- ALABAMA** (128)
(RCA)
- VINCE GILL** (72)
(MCA)
- TANYA TUCKER** (67)
(Capitol Nashville)
- McBRIDE & THE RIDE** (51)
(MCA)
- TRAVIS TRITT** (50)
(Warner Bros.)

TOP REQUESTS

- CLINT BLACK**
- MARTY STUART**
- GARTH BROOKS**
- FORESTER SISTERS**
- JOE DIFFIE**

RECORD TO WATCH



LARRY BOONE
 I Need A Miracle
 (Columbia)

Larry's debut release for Columbia is looking good, with 32 adds this week including KRKT, KIKK, WDAF, KTEX, WSCP, KWKH, KRLC, KOYN, etc.

Editor: Lisa Smith
 Assoc. Editor: Cyndi Hoelzle

2W LW TW

8	3	1	PAM TILLIS - Don't Tell Me What To Do (Arista)
10	4	2	MARTY STUART - Little Things (MCA)
5	1	3	JOE DIFFIE - If You Want Me To (Epic)
12	8	4	CONWAY TWITTY - I Couldn't See You Leavin' (MCA)
11	7	5	VERN GOSDIN - Is It Raining At Your House (Columbia)
19	12	6	CLINT BLACK - Loving Blind (RCA)
17	11	7	ALAN JACKSON - I'd Love You All Over Again (Arista)
7	6	8	RAY KENNEDY - What A Way To Go (Atlantic)
13	9	9	RESTLESS HEART - Long Lost Friend (RCA)
21	15	10	PATTY LOVELESS - I'm That Kind Of Girl (MCA)
22	16	11	SHENANDOAH - I Got You (Columbia)
15	13	12	EXILE - There You Go (Arista)
18	14	13	HOLLY DUNN - Heart Full Of Love (Warner Bros.)
20	17	14	BAILLIE AND THE BOYS - Treat Me Like A Stranger (RCA)
25	19	15	DON WILLIAMS - True Love (RCA)
—	24	16	GARTH BROOKS - Two Of A Kind (Capitol Nashville)
3	2	17	JUDDS - Love Can Build A Bridge (Curb/RCA)
37	22	18	RANDY TRAVIS - Heroes And Friends (Warner Bros.)
29	21	19	BILLY DEAN - Only Here For A Little While (Cap.Nashville/SBK)
1	5	20	MIKE REID - Walk On Faith (Columbia)
—	32	21	WAYLON JENNINGS - The Eagle (Epic)
39	28	22	FORESTER SISTERS - Men (Warner Bros.)
35	30	23	BILLY JOE ROYAL - If The Jukebox Took Teardrops (Atlantic)
34	29	24	MATRACA BERG - I Got It Bad (RCA)
30	27	25	HANK WILLIAMS JR. - I Mean I Love You (Warner Bros./Curb)
31	26	26	T.GRAHAM BROWN - I'm Sending One Up For You (Capitol Nashville)
23	20	27	RONNIE McDOWELL - Unchained Melody (Curb)
—	33	28	MARK COLLIE - Let Her Go (MCA)
4	18	29	MARK CHESNUTT - Brother Jukebox (MCA)
—	—	30	MARY CHAPIN CARPENTER - Right Now (Columbia)
—	37	31	TAMMY WYNETTE - What Goes With Blue (Epic)
40	35	32	DAN SEALS - Water Under The Bridge (Capitol Nashville)
—	39	33	GLEN CAMPBELL - Unconditional Love (Capitol Nashville)
—	—	34	TRAVIS TRITT - Drift Off To Dream (Warner Bros.)
—	—	35	K.T.OSLIN - Mary And Willie (RCA)
6	10	36	ROB CROSBY - Love Will Bring Her Around (Arista)
—	—	37	CORBIN/HANNER - Concrete Cowboy (Mercury)
—	—	38	DESERT ROSE BAND - Will This Be The Day (MCA/Curb)
—	—	39	GARY MORRIS - Miles Across The Bedroom (Capitol Nashville)
—	—	40	VINCE GILL - Pocket Full Of Gold (MCA)

CHARTBOUND

ARTIST TITLE LABEL	*Debuts in Chartbound	Reports	Adds	Heavy	Medium	Light	Hit Factor	Weeks
ALABAMA - Down Home (RCA)		158	128	2	8	20	6%	2
MARTIN DELRAY - Get Rhythm (Atlantic)		130	26	—	36	38	27%	4
TANYA TUCKER - Oh What It Did To Me (Capitol Nashville)		102	67	—	5	30	4%	2
WILD ROSE - Rock-A-Bye Heart (Capitol Nashville)		96	30	2	12	52	14%	3



WAYLON

THE EAGLE

BREAKS RECORDS WITH CHART DEBUT

NASHVILLE, TN: Music history was made on February 1 when Waylon Jennings' un-released album title track, "The Eagle," appeared as Debut Breaker at 39* on R&R's weekly singles chart—the first time an album cut had appeared on the chart after only one week. At the same time, the cut debuted on BILLBOARD'S single chart at 44*, becoming the weeks highest debut, plus was reported as chartbound in GAVIN.

ON EPIC

UP & COMING

Reports accepted Mondays at
8AM through 4PM Tuesdays
Station Reporting Phone (415) 495-1990
Gavin Fax: 415-495-2580

Reports	Adds	Weeks	ARTIST TITLE LABEL
94	6	4	BILLY & TERRY SMITH - Ease My Troubled Mind (Epic)
87	36	2	BLACK TIE - Chain Gang (Bench)
81	—	5	MARSHA THORNTON - Maybe The Moon Will Shine (MCA)
78	32	2	ASLEEP AT THE WHEEL - Dance With Who Brung You (Arista)
64	10	3	JJ WHITE - Have A Little Faith (Curb)
64	25	2	DEAN DILLON - Holed Up In Some Honky Tonk (Atlantic)
60	51	1	* MCBRIDE & THE RIDE - Can I Count On You (MCA)
59	32	2	LARRY BOONE - I Need A Miracle (Columbia)
48	12	2	TONY TOLIVER - Barstool Fool (Curb/Capitol Nashville)
47	5	3	JERRY JEFF WALKER - Navajo Rug (Tried & True/RYKO)
44	19	1	* ROSANNE CASH - On The Surface (Columbia)
38	35	1	* EDDIE RABBITT - Tennessee Born And Bred (Capitol Nashville)
35	—	4	EDDY ARNOLD - You Don't Miss A Thing (RCA)
35	30	1	* WILLIE NELSON - Ten With A Two (Columbia)
32	32	1	* DOLLY PARTON W/RICKY VAN SHELTON - Rockin' Years (Columbia)
30	30	1	* LES TAYLOR - I Gotta Mind To Go Crazy (Epic)
29	15	1	* BILL ANDERSON - Deck Of Cards (Curb)
29	27	1	* LEE GREENWOOD - Just Like Me (Capitol Nashville)
28	13	1	* MICHAEL MARTIN MURPHEY - Let The Cowboy Dance (Warner Bros.)
26	1	3	HOYT AXTON - Heartbreak Hotel (DPI)
25	20	1	* KEVIN WELCH - True Love Never Dies (Reprise)
25	23	1	* JEFF CHANCE - Strangers On The Street (Mercury)

Dropped: #23-D. Stone, #25-A. Murray, #31-S. Warner, #34-L. Davis, #36-A. Tippin, #38-R. McEntire (Rumor), #40-P. Overstreet, J. Lansdowne, R. Grissom.

INSIDE COUNTRY

#1 ONE YEAR AGO TODAY
PATTY LOVELESS - Chains

#1 FIVE YEARS AGO TODAY
DOLLY PARTON - Think About Love

#1 TEN YEARS AGO TODAY
MEL TILLIS - Southern Rains

WELCOME TO SAN FRANCISCO... A big Country Crew welcome to all of you attending the 1991 Gavin Seminar. We're looking forward to some great events. Our annual Saturday morning Country session always exceeds our expectations, and this year we're very excited about the addition of our first annual Country New Artist Luncheon. Capitol Nashville, Mercury and Warner Bros. are our sponsors and we'll be entertained by Danielle Alexander, Billy Dean and Tom Kell. And, as usual, we'll be on the edge of our seats to find out who the winners of this year's Gavin Awards will be. For those of you not able to join us this weekend, we'll give you a recap in next week's Inside Country.

COUNTRY HAPPENINGS... Please note: KIXQ-Joplin, WLAS-Jacksonville and WKKX-Parkersburg are no longer Gavin Country reporters...Mark Reid has taken over as PD at WRNS-Coastal, while Mac Edwards moves

over to WKML-Fayetteville as PD...KWKH-Shreveport has new music call hours: Monday from 8:30-10AM (CST)...Randi Carmen is the new MD at WMBC/FM-Columbus/Tupelo, with Craig Carson signing on as Assistant MD...Special Gavin congratulations to KPLX-Dallas MD Mac Daniels and his wife Kathy on the birth of their first child. Daughter Haley Jane made her debut on February 8 weighing 7 lbs, 13 oz...Don Briscar at WRGA-Rome is getting unbelievable requests for someone we wouldn't exactly consider a traditional Country artist—Whitney Houston and her "Star Spangled Banner"...Bill Reed at KSCS-Dallas is among the programmers reporting the Forester Sisters as their most requested record, and he adds that all the requests are from—not suprisingly—women...Gavin pal Steve Amari from KMLE-Phoenix tells us that last Friday all the stations in Phoenix asked listeners to honk at exactly 7:30 AM in support for the troops... Congratulations to R.G. Jones of WQBE-Charleston and his wife Julia on the birth of their son, Rory Gaynor, on January 22, weighing 5 lb., 9 oz ...KTEX-McAllen/Brownsville has a new phone number: 512-546-4106...Paul Wilson at KQFC-Boise reports great success with this year's St. Jude Radiothon. KQFC raised \$21,403 for the hospital in their first year airing the event...Bernie Miller is no longer at KPRB-

NEW RELEASES

by Lisa Smith & Cyndi Hoeltzle

MCBRIDE & THE RIDE - *Can I Count On You* (MCA)

Terry McBride and his pals showcase their harmony on this release—a beautiful Country ballad of fidelity and long lasting love.

DOLLY PARTON with RICKY VAN SHELTON - *Rockin' Years* (Columbia)

And speaking of commitments, the first taste of Dolly's new album finds her and Ricky Van pledging love through the years. It's a clever song that's brought to life by their powerful voices.

KEVIN WELCH - *True Love Never Dies* (Reprise)

Welch's latest comes at you like a hay truck on fire. Fittingly, he barrels through this song about speeding down life's highway, all the while trying to figure out the pull of someone left behind.

EDDIE RABBITT - *Tennessee Born And Bred* (Capitol Nashville)

Eddie and his band pick to their heart's content, giving this light-hearted song a spirited bluegrass feel.

LES TAYLOR - *I Gotta Mind To Go Crazy* (Epic)

Oooh boy watch out. Somebody has jumped started Les Taylor and he's ready to sing his way to the top...At least that's how it sounds to these ears.

PROGRAMMERS PICK

REBA McENTIRE - *Fancy* (MCA)

A classic pop song redone by Country music's top female performer. "Fancy" is ideal for any major market Country station that shares heavily with an oldies station. Our phones have been ringing since her performance on the American Music Awards, and solid research scores should follow.

Steve Blatter, MD, WYNY-New York, NY

Redmond. Kevin McCoy is filling in as MD until further notice...Dave Harrison at KHXS-Abilene is now on the air from 2-6 PM, so he'll accept music calls on Wednesday and Thursday mornings from 10 AM-noon...Congratulations to Gavin pal Bart Allmand on his new position as Regional Promotion Manager/Midwest for RCA.

Talk with you next week.

The Gavin Country Crew

ALBUM CUTS

Lee Greenwood - God Bless The USA
Rob Crosby - She's A Natural
Clint Black - One More Payment
Kathy Mattea - From A Distance

*“Nothing ordinary will ever do...”
for country radio!*

**That’s why “Mary and Willi”
is the perfect country song.**

*Lyrics so relatable the requests will
astound you!*

**K.T.
O · S · L · I · N
K.T.**

**from the gold CD
LOVE IN A SMALL TOWN**

**Call the RCA Romance Hotline
with your adds now!!
615-664-1212**

HIT FACTOR

Country Research:
Lisa Smith/Elma Greer/Cyndi Hoelzle

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

Total Reports This Week **220** Last Week **221**

	Reports	Adds	Heavy	Medium	Light	Hit Factor	Weeks
PAM TILLIS - Don't Tell Me What To Do (Arista)	217	—	189	22	6	97%	12
MARTY STUART - Little Things (MCA)	216	1	185	24	6	96%	8
JOE DIFFIE - If You Want Me To (Epic)	211	—	192	16	3	98%	9
CONWAY TWITTY - I Couldn't See You Leavin' (MCA)	218	—	172	41	5	97%	7
VERN GOSDIN - Is It Raining At Your House (Columbia)	216	1	160	46	9	95%	10
CLINT BLACK - Loving Blind (RCA)	216	—	149	63	4	98%	6
ALAN JACKSON - I'd Love You All Over Again (Arista)	219	2	147	64	6	96%	6
RAY KENNEDY - What A Way To Go (Atlantic)	202	2	177	17	6	96%	17
RESTLESS HEART - Long Lost Friend (RCA)	212	2	146	55	9	94%	8
PATTY LOVELESS - I'm That Kind Of Girl (MCA)	211	1	99	103	8	95%	6
SHENANDOAH - I Got You (Columbia)	217	2	83	125	7	95%	6
EXILE - There You Go (Arista)	204	—	101	78	25	87%	9
HOLLY DUNN - Heart Full Of Love (Warner Bros.)	208	3	86	102	17	90%	8
BAILLIE AND THE BOYS - Treat Me Like A Stranger (RCA)	214	3	56	136	19	89%	7
DON WILLIAMS - True Love (RCA)	212	1	34	156	21	89%	6
GARTH BROOKS - Two Of A Kind (Capitol Nashville)	213	6	38	150	19	88%	4
JUDDS - Love Can Build A Bridge (Curb/RCA)	172	—	120	41	11	93%	10
RANDY TRAVIS - Heroes And Friends (Warner Bros.)	211	5	23	159	24	86%	5
BILLY DEAN - Only Here For A Little While (Cap.Nashville/SBK)	207	7	33	128	39	77%	10
MIKE REID - Walk On Faith (Columbia)	166	—	106	44	16	90%	12
WAYLON JENNINGS - The Eagle (Epic)	203	6	15	142	40	77%	4
FORESTER SISTERS - Men (Warner Bros.)	203	7	9	151	36	78%	5
BILLY JOE ROYAL - If The Jukebox Took Teardrops (Atlantic)	191	6	6	139	40	75%	6
MATRACA BERG - I Got It Bad (RCA)	183	12	17	118	36	73%	6
HANK WILLIAMS JR. - I Mean I Love You (Warner Bros./Curb)	181	6	15	118	42	73%	6
T. GRAHAM BROWN - I'm Sending One Up For You (Capitol Nashville)	176	3	17	116	40	75%	7
RONNIE McDOWELL - Unchained Melody (Curb)	161	4	39	87	31	78%	11
MARK COLLIE - Let Her Go (MCA)	189	17	2	115	55	61%	5
MARK CHESNUTT - Brother Jukebox (MCA)	127	—	57	47	23	81%	10
MARY CHAPIN CARPENTER - Right Now (Columbia)	186	30	1	77	78	41%	3
TAMMY WYNETTE - What Goes With Blue (Epic)	142	5	7	83	47	63%	6
DAN SEALS - Water Under The Bridge (Capitol Nashville)	145	5	2	84	54	59%	6
GLEN CAMPBELL - Unconditional Love (Capitol Nashville)	163	29	3	73	58	46%	6
TRAVIS TRITT - Drift Off To Dream (Warner Bros.)	180	50	1	64	65	36%	3
K.T.OSLIN - Mary And Willie (RCA)	159	31	1	57	70	36%	3
ROB CROSBY - Love Will Bring Her Around (Arista)	111	—	32	58	21	81%	16
CORBIN/HANNER - Concrete Cowboy (Mercury)	138	12	1	52	73	38%	4
DESERT ROSE BAND - Will This Be The Day (MCA/Curb)	159	42	—	40	77	25%	3
GARY MORRIS - Miles Across The Bedroom (Capitol Nashville)	132	27	—	41	64	31%	4
VINCE GILL - Pocket Full Of Gold (MCA)	165	72	—	31	62	18%	2

TOP SELLING ALBUMS

1. GARTH BROOKS - No Fences (Capitol Nashville)
2. CLINT BLACK - Put Yourself In My Shoes (RCA)
3. REBA McENTIRE - Rumor Has It (MCA)
4. ALAN JACKSON - Here In The Real World (Arista)
5. THE JUDDS - Love Can Build A Bridge (Curb/RCA)
6. GARTH BROOKS - Garth Brooks (Capitol Nashville)
7. RANDY TRAVIS - Heroes And Friends (Warner Bros.)
8. KENTUCKY HEADHUNTERS - Pickin' On Nashville (Mercury)
9. MARTY STUART - Tempted (MCA)
10. GEORGE STRAIT - Livin' It Up (MCA)

Based on correspondents' research

TOP TEN VIDEOS

1. ALISON KRAUSS - I've Got That Old Feeling (Rounder)
2. DWIGHT YOAKAM - Turn It On, Turn It Up, Turn Me Loose (Reprise)
3. RONNIE McDOWELL - Unchained Melody (Curb)
4. MARK CHESNUTT - Brother Jukebox (MCA)
5. SHELBY LYNNE - Things Are Tough All Over (Epic)
6. THE JUDDS - Love Can Build A Bridge (Curb/RCA)
7. GARY MORRIS - Miles Across The Bedroom (Capitol Nashville)
8. VINCE GILL - Pocket Full Of Gold (MCA)
9. NEAL McCOY - If I Built You A Fire (Atlantic)
10. RANDY TRAVIS - Heroes And Friends (Warner Bros.)

Courtesy of Country Music Television 



Garth Brooks

*Goes Roaring
into the '90's
with Gavin's all-time
highest country debut*

"Two of a Kind, Workin' On a Full House"
debuts at #24

THE HITMEN

Strike Again

MARK CHESNUTT

local boy makes good

Imagine Bob Chesnutt is pretty happy these days, proud of an investment that has paid off handsomely. A number of years ago Bob financed a young singer's first single, and these days he's counting his blessings. So is his son, Mark Chesnutt, whose first single, "Too Cold At Home," burned up Country radio this past summer, finishing as one of our Top Ten songs of 1990. Chesnutt originally cut the song on the Cherry Label in Texas, and was playing to a loyal following in the Beaumont area when a tape of the song got to the ears of MCA's Tony Brown.

Tony, the man responsible for bringing Mark's fellow Texans Lyle Lovett, Steve Earle and Nanci Griffith (along with a score of other acts) to the attention of the rest of the nation, said of that first tape, "His voice is too good to be true, and the song was a hit." Tony, Bruce Hinton and Mark Wright wasted no time and flew in to Beaumont to see Mark's act. "That's all she wrote," says Brown.

Mark's straight-down-the-pike Country voice and the way he knew his way around a song appealed to both Brown and Mark Wright, who quickly signed as Chesnutt's producer. "The guy's a country singer," Wright said. "He's not a nightclub act who decided one day to sing country. It's the marrow of his bones."

Hometown hero George Jones seems to think so too, and volunteered to testify to the fact on the liner notes of Chesnutt's album, *Too Cold At*



Home. "Country music has seen quite a few new male singers in the last few years," Jones wrote. "Mark Chesnutt sings from his heart. It's flattering for me to hear Mark sing and to know that he picked up something from the Possum."

Those comments came unsolicited, much to Chesnutt's delight. "He's been my idol for years, to me he's the greatest singer," Chesnutt says. "Now to be friends with him is great. I didn't ask him to write the liner notes, he just told me he was going to do it."

Growing up in Jones' home town of Beaumont, TX, Chesnutt was surrounded by Country music from the beginning. His father Bob had released

a few records in the '60s and '70s, and music was always a part of Chesnutt's life. Mark started playing in clubs when he was 15, and was soon doing it full time. "It's all I ever wanted to do, as far back as I can remember," he muses. Asked if there was a specific time when he realized he wanted to sing for a living, Mark laughs, "Yeah, after I had a couple of day jobs!"

Mark says he doesn't mind critics lumping him in with other "hat acts," sighing, "Critics just have to have something to talk about. I heard them say I wear a hat bigger than the Flying Nun," he chuckles. "Of course that doesn't have anything to do with the music, but at least they're not saying anything bad."

The biggest change in his life, Mark says, has been "not being able to go out fishing all the time like I used to...but I really enjoy being out on the road. When I think about how long I've been doing this, trying to get into the business for almost twelve years, just playing around Southeast Texas, it seemed like it was never gonna happen. But I guess it did happen pretty quick. Once the ball started rolling, it just kept picking up speed. Things are just getting bigger and bigger."

With two chart-topping singles and an extensive tour schedule, Mark can expect his career to keep growing. Is it hard for this soft-spoken Beaumont boy to deal with his, uh, overly enthusiastic female fans? "Nah, that's fun," he says shyly. Are you married? "No." So you can flirt all you want? "Yeah!"

BY CYNDI HOELZLE

PHOTOFILE



Here are some happy campers posing after KBUL-Reno's wildly successful Listener Appreciation concert featuring Garth Brooks and the Desert Rose Band. From left: KBUL's Warren Spears and Nancy McDonald, Garth, KBUL's Lady Jay and Tom Jordan and that's KBUL's J.J. Christy down front.



Steve Wariner recently presented a pair of Laredo golf boots—complete with spikes—to Nashville Now host Ralph Emery. Emery is known to love both golf and cowboy boots.



Some members of the Maryland National Guard stationed in Saudi Arabia show support for their favorite radio station halfway around the world. WPOC-Baltimore news reporter Bill Vanko took this shot. He was a member press contingent that spent Christmas with the troops.



It's cheers all around as Polygram and the Normaltown Flyers, the hottest little four piece band to come out of Athens, GA, in some time, celebrate the group's signing during a recent dinner party held at Nashville's Merchants Restaurant. Seated (L to R): NTF Cal Hale, NTF David Blackmon, NTF Brian Burke, NTF Greg Veale, Manager Larry McFadden. Standing (L to R): Bobby Young, VP of National Country Promotion, Polygram Nashville, Paul Lucks, VP and GM, Polygram Nashville, Harold Shedd, Creative VP, Polygram Nashville.

Have A Very UNCONVENTIONAL Convention

FROM ALL YOUR FRIENDS AT ATLANTIC

Eloy Kahaneck—Dir., Nat'l Prom. Bill Helmes—Mgr., NW Prom.
Debbie Bellin—Coord., Nat'l Prom. Larry King—Mgr., SE Prom.
Bryan Switzer—Mgr., Prom. Jim West—Mgr., SW Prom.
Sam Karrell—Mgr., WC Prom.

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THE Bellamy Brothers
Martin DeRay
Dean Dillon
Ray Kennedy
Robin Lee
THE Marcy Brothers
Neal McCoy
Billy Joe Royal
Jeff Stevens
Donna Uliare

JAZZ

MOST ADDED

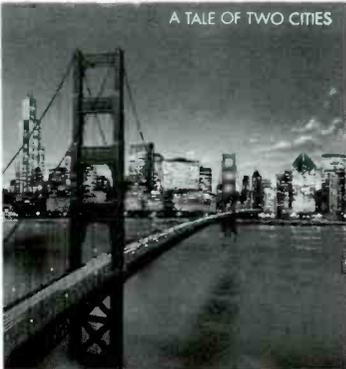
1. A TALE OF TWO CITIES - **EDDIE HARRIS** (NIGHT/VIRGIN)
2. RADIO NIGHTS - **CANNONBALL ADDERLEY** (NIGHT/VIRGIN)
3. **DAKOTA STATON** (MUSE)
4. IGUANA - **RAY OBIEDO** (WINDHAM HILL/JAZZ)
5. A LONESOME THING - **FRANK MORGAN** (ANTILLES/ISLAND)

TOP TIP

HOUSTON PERSON
 WHY NOT!
 (MUSE)

The all-star cast that includes the Harper Brothers and Joey DeFrancesco has to figure into its success. A staggering 61 reports strong.

RECORD TO WATCH



A TALE OF TWO CITIES

EDDIE HARRIS
 A TALE OF TWO CITIES
 (NIGHT/VIRGIN)

The kingpin release of the Joel Dorn's Night/Virgin collection garners 31 adds.

Co-Editors: Keith Zimmerman/Kent Zimmerman

2W LW TW

2	1	1	MARCUS ROBERTS - Alone With Three Giants (Novus/RCA)
35	10	2	BOBBY WATSON & HORIZON - Post-Motown Bop (Blue Note)
3	3	3	WYNTON MARSALIS - Tune In Tomorrow (Columbia)
5	2	4	RHYTHMSTICK - Rhythmstick (CTI/PolyGram)
40	12	5	RICK MARGITZA - Hope (Blue Note)
11	7	6	TONY CAMPISE - First Takes (Heart)
46	15	7	BARBARA DENNERLEIN - Hot Stuff (Enja)
39	13	8	JUST FRIENDS - Just Friends Volume One (Justice)
48	17	9	CHICK COREA AKOUSTIC BAND - Alive (GRP)
—	20	10	SHIRLEY HORN - You Won't Forget Me (Verve/Polydor)
4	4	11	RENEE ROSNES - For The Moment (Blue Note)
9	6	12	VINCE MENDOZA - Start Here (World Pacific)
—	21	13	DIANE SCHUUR - Pure Schuur (GRP)
1	5	14	BRIAN MELVIN TRIO FEAT. JACO PASTORIUS - Standards Zone (Global Pacific)
7	8	15	BRIAN BROMBERG - Basically Speaking (Nova)
6	9	16	BOBBY McFERRIN - Medicine Music (EMI)
32	29	17	MANTECA - Perfect Foot (Nova)
21	19	18	TOM HARRELL - Form (Contemporary)
8	11	19	VINCENT HERRING - American Experience (Music Masters)
—	—	20	HOUSTON PERSON - Why Not! (Muse)
13	18	21	WARREN BERNHARDT - Ain't Life Grand (DMP)
—	47	22	HERB GELLER - A Jazz Song Book (Enja)
—	—	23	TRAUT/RODBY - The Duo Life (Columbia)
10	14	24	DAVID NEWMAN/ELLIS MARSALIS - Return To The Wide Open Spaces (Amazing)
34	30	25	JOHN CAMPBELL - Turning Point (Contemporary)
47	38	26	JOE LoCASCIO - World With A View (Optimism)
25	25	27	ED SHAUGHNESSY - Jazz In The Pocket (Chase Music Group)
12	16	28	GAL COSTA - Plural (BMG Int'l)
18	22	29	DAVE HOLLAND QUARTET - Extensions (ECM)
—	—	30	TANAREID - Yours And Mine (Concord Jazz)
—	—	31	JAY HOGGARD - The Little Tiger (Muse)
—	37	32	CHARLES BROWN - All My Life (Rounder)
—	—	33	PAT COIL - Steps (Sheffield)
16	23	34	SUZANNE DEAN - I Wonder (Nova)
27	26	35	CAROL CHAIKIN - Carol Chaikin (Gold Castle)
23	31	36	RICKY FORD - Manhattan Blues (Candid)
15	24	37	JOE SAMPLE - Ashes To Ashes (Warner Bros.)
30	35	38	SAM RINEY - Playing With Fire (Spindletop)
—	48	39	MARCOS ARIEL - Rhapsody In Rio (Nova)
22	32	40	MICHAEL KAMEN/DAVID SANBORN - Concerto For Sax (Warner Bros.)
20	28	41	GENE HARRIS/SCOTT HAMILTON - At Last (Concord Jazz)
28	27	42	ROB McCONNELL - The Rob McConnell Jive Five (Concord Jazz)
43	43	43	GERALD ALBRIGHT - Dream Come True (Atlantic)
—	—	44	THE J.B. HORNS - Pee Wee, Fred & Maceo (Gramavision)
—	50	45	SAM CARDON - Serious Leisure (Airus)
38	46	46	CAROL SLOANE - The Real Thing (Contemporary)
—	—	47	FRANK MORGAN - A Lonesome Thing (Antilles/Island)
24	41	48	DANNY HEINES - One Heart Wild (Silver Wave)
14	33	49	THE MANHATTAN PROJECT - Manhattan Project (Blue Note)
17	34	50	STAN GETZ - Billy Highstreet Samba (EmArcy/PolyGram)

CHARTBOUND

*Debuts in chartbound

***DAKOTA STATON** (MUSE)
J.J. JOHNSON (ANTILLES/ISLAND)
PONCHO SANCHEZ (CONCORD JAZZ)
CHARLES NEVILLE (LASERLIGHT)
CHARLIE HADEN/LMO (BLUE NOTE)
PHIL WOODS QUINTET (CONCORD JAZZ)
RONALDO FOLEGATTI (BLUE ORCHID)

***EDDIE HARRIS** (NIGHT/VIRGIN)
PETER KATER (SILVER WAVE)
***ACTIVE INGREDIENT** (BAINBRIDGE)
DAVE BRUBECK (MUSIC MASTERS)
AKIRA JIMBO (OPTIMISM)
***ERICH AVINGER** (HEART MUSIC)
***CANNONBALL ADDERLEY** (NIGHT/VIRGIN)

***JIM HALL & FRIENDS** (MUSIC MASTERS)
***SHIRLEY SCOTT** (MUSE)
***CHUCK GREENBERG** (GOLD CASTLE)
***RAY OBIEDO** (WINDHAM HILL/JAZZ)
***TOMMY NEWSOM** (LASERLIGHT)

Dropped: #36 Art Blakey, #39 Jay Leonhart, #40 Monte Croft, #42 Ralph Moore, #44 Paris All Stars, #45 Mitch Watkins, #49 Mulgrew Miller, Dave Koz, Shades Of Jade.

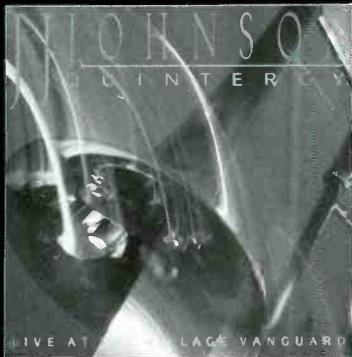
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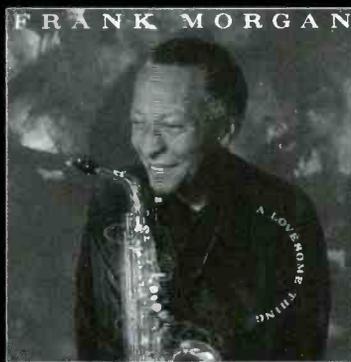
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Ralph Moore—saxophone
Stanley Cowell—piano
Rufus Reid—bass
Victor Lewis—drums

Produced by J.J. Johnson

frank MORGAN



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... Wynton Marsalis

"Morgan's soulful, driving sax proves that for a battle-scarred veteran, playing well is the best revenge."

... Time Magazine

"Parker was an innovator who played the saxophone, Morgan is a saxophonist."

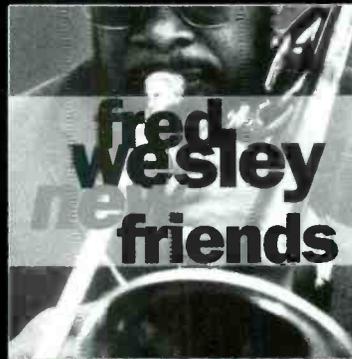
... David Gates, Newsweek

With

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David Williams—bass
Lewis Nash—drums
and featuring

Roy Hargrove—trumpet
and the vocals of Abbey Lincoln

fred WESLEY



NEW FRIENDS

appropriately titled, **NEW FRIENDS** enlists the help of some of the best established artists currently working in jazz ... featured are vocalist

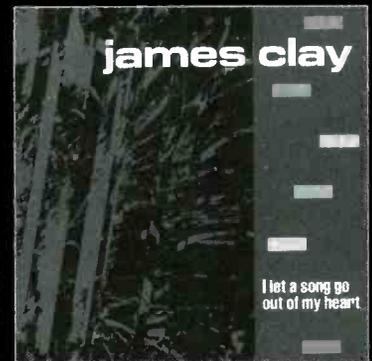
Carmen Lundy, pianist Geri Allen, fellow trombonist Steve Turre and Robin Eubanks, bassist Anthony Cox and drummer Billy Stewart.

FRED WESLEY is well known as the trombone player from James Brown's band and more recently, as the third link with Maceo Parker and Pee Wee Ellis in the funk revival of the James Brown horn section—The J.B. Horns!

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MOST ADDED

1. IGUANA - RAY OBIEDO (WINDHAM HILL/JAZZ)
2. FROM A BLUE PLANET - CHUCK GREENBERG (GOLD CASTLE)
3. KEYNOTE SPEAKER - BEN TANKARD (TRIBUTE)
4. STEPS - PAT COIL (SHEFFIELD)
5. DEEP - ALEX DEGRASSI (WINDHAM HILL)

TOP TIP

PAT COIL
STEPS
(SHEFFIELD)

CHUCK GREENBERG
FROM A BLUE PLANET
(GOLD CASTLE)

RECORD TO WATCH



ERICH AVINGER
SI
(HEART MUSIC)

Rippin' guitarist strikes a balance between edge and joy. Sixteen have already said, "Si!"

Co-Editors: Keith Zimmerman/ Kent Zimmerman

ADULT ALTERNATIVE

2W LW TW

3	1	1	SHAKATAK - Perfect Smile (Verve Forecast/PolyGram)
2	3	2	SAM RINEY - Playing With Fire (Spindletop)
1	2	3	JOE SAMPLE - Ashes To Ashes (Warner Bros.)
4	5	4	DAVE KOZ - Dave Koz (Capitol)
23	9	5	STING - Soul Cages (A&M)
5	4	6	PAUL SIMON - The Rhythm Of The Saints (Warner Bros.)
6	6	7	BOBBY McFERRIN - Medicine Music (EMI)
44	21	8	BILLY JOE WALKER, JR. - The Walk (Geffen)
11	7	9	BRIAN BROMBERG - Basically Speaking (Nova)
12	10	10	GERALD ALBRIGHT - Dream Come True (Atlantic)
26	16	11	SAM CARDON - Serious Leisure (Airus)
7	11	12	VAN MORRISON - Enlightenment (Mercury)
19	14	13	SUSAN J. PAUL - Human Factor (Vantage)
10	12	14	DON HARRISS - Shell Game (Sonic Atmospheres)
20	15	15	MEMPHIS BOYS - The Memphis Boys (Vanguard)
8	8	16	DANNY HEINES - One Heart Wild (Silver Wave)
9	13	17	TOM BORTON - Dancing With Tigers (Bluemoon)
—	36	18	PAT COIL - Steps (Sheffield)
50	29	19	DIANE SCHUUR - Pure Schuur (GRP)
16	17	20	GEORGE MICHAEL - Listen Without Prejudice (Columbia)
14	19	21	MICHAEL KAMEN/DAVID SANBORN - Concerto For Sax (Warner Bros.)
13	18	22	NELSON RANGELL - Nelson Rangell (GRP)
22	23	23	STRUNZ & FARAH - Primal Magic (Mesa)
17	22	24	BETH NIELSEN CHAPMAN - Beth Nielsen Chapman (Reprise)
48	38	25	PETER KATER - Roof Tops (Silver Wave)
25	26	26	SARA HICKMAN - Shortstop (Elektra)
32	28	27	CAROL CHAIKIN - Carol Chaikin (Gold Castle)
34	31	28	TANGERINE DREAM - Melrose (Private Music)
15	20	29	LEO GANDELMAN - Solar (Verve Forecast/PolyGram)
28	30	30	BOBBY CALDWELL - Heart Of Mine (Sin Drome)
18	24	31	FATTBURGER - Come & Get It (Enigma)
30	27	32	MICHAEL PAULO - Fusebox (GRP)
29	33	33	MARK ISHAM - Mark Isham (Virgin)
33	34	34	SUZANNE DEAN - I Wonder (Nova)
37	37	35	ADRIAN LEGG - Guitars And Other Cathedrals (Relativity)
49	42	36	BILL MOORE - Mind Resort (Positive Music)
31	35	37	BASIA - Brave New Hope (Epic)
—	47	38	TRAUT/ROBBY - The Duo Life (Columbia)
24	25	39	AGENDA COLLECTION - Agenda Collection (Agenda)
21	39	40	T SQUARE - Natural (Columbia)
36	40	41	STEVIE WINWOOD - Refugees Of The Heart (Virgin)
45	44	42	MARCOS ARIEL - Rhapsody In Rio (Nova)
—	45	43	KAZU MATSUI - Sign Of The Snow Crane (Sonic Atmospheres)
27	32	44	MARIAN MEADOWS - For Lovers Only (Novus/RCA)
41	41	45	LAWRENCE JUBER - Solo Flight (Beachwood)
—	—	46	CHUCK GREENBERG - From A Blue Planet (Gold Castle)
—	—	47	AKIRA JIMBO - Palette (Optimism)
46	48	48	JOHN SERRIE - Tingri (Miramar)
—	—	49	JAMES LEE STANLEY - Ripe Four Distraction (Beachwood)
—	46	50	DAVE GRUSIN - Havana Soundtrack (GRP)

CHARTBOUND

*Debuts in chartbound

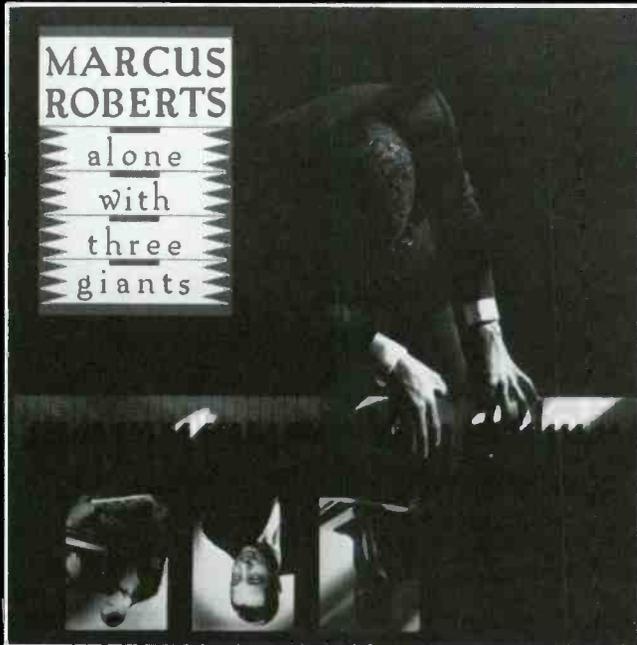
- ERICH AVINGER (HEART MUSIC)
- CHRIS CHRISTIAN (HOME SWEET HOME/A&M)
- MANTECA (NOVA)
- CUSCO (HIGHER OCTAVE)
- BEN TANKARD (TRIBUTE)
- *RAY OBIEDO (WINDHAM HILL/JAZZ)

- MANNHEIM STEAMROLLER (AMERICAN GRAMAPHONE)
- WILLIAM BELOTE (MUSIC HOUSE)
- VINCE MENDOZA (WORLD PACIFIC)
- *MARTIN STEPHENSON & DAINTEES (CAPITOL)
- MARCUS ROBERTS (NOVUS/RCA)
- RICK MARGITZA (BLUE NOTE)

Dropped: #43 Rippingtons, #49 Charles Michael Brotman, #50 Ottmar Liebert.

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— Bob Parlocha, *KJAZ, San Francisco*



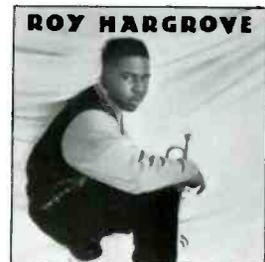
3110-2/4-N

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SARAH—DEDICATED TO YOU. Carmen McRae follows up her Grammy Award nominated Novus/RCA Records Label debut album, "Carmen Sings Monk," with another jazz gem. "Sarah—Dedicated To You" is a loving tribute to her late great friend, Sarah Vaughan, featuring Vaughan favorites sung with warm heartfelt admiration.

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STEVE LACY & MAL WALDRON

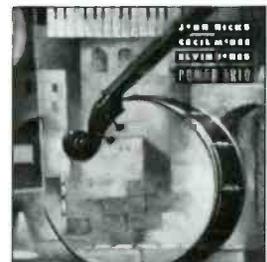


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JAZZ NEW RELEASES

ACOUSTIC MOMENTS - BIRELI LAGRENE (BLUE NOTE)

Ah yes. So this is what Jazz is all about these days. No rules. No international or racial boundaries. Now take a hit off this. **Bireli Lagrene's** last outing shot to number one on our early Jazz charts. Frankly, that last effort isn't a tenth of this new one, **Acoustic Moments**, in terms of energy, material, fury and brilliance. My goodness, don't let the title throw you. I've heard electric bands with stacks of Marshalls make less sonic impact. Bireli has also finally exorcised the ghosts that haunted his recent electricalbums. Ghosts you get to know and love after hearing his work as a youngster covering **Django** with an eerie ease. By going acoustic, Lagrene is, in essence, playing with a handicap by combining licks inside an electric band atmosphere. Yet his notes rip, tear and sear through all possible overtones and sound barriers. **Acoustic Moments** carries many faces. The opening "Made In Frances" is an eye-opener, and if things never got anymore severe, such a song would absorb the cost of the disc alone. But, no. Lagrene has used his absence as a battering ram, taking chances and juxtaposing outrageous styles like the extremely vicious "Stretch" (with a wickedly funky bass bottom) straight into the solo title track, a fond and emotional tip to his Gypsy roots. There's even a audacious heavy metal bit called "Metal Earthquake." Wait, there's more. "Claire Marie," a duet with pianist **Michel Camilo**, bursts into a suicidal exchange of kung fu fire. As Camilo attacks, Bireli shoots back thunderbolts like a jealous Greek god. And like Camilo, Lagrene also attempts to modernize **John Coltrane's** complex "Impressions." The results are equally as glorious as Camilo's own attempts on his **On The Other Hand**. Also like Camilo, Lagrene covers a

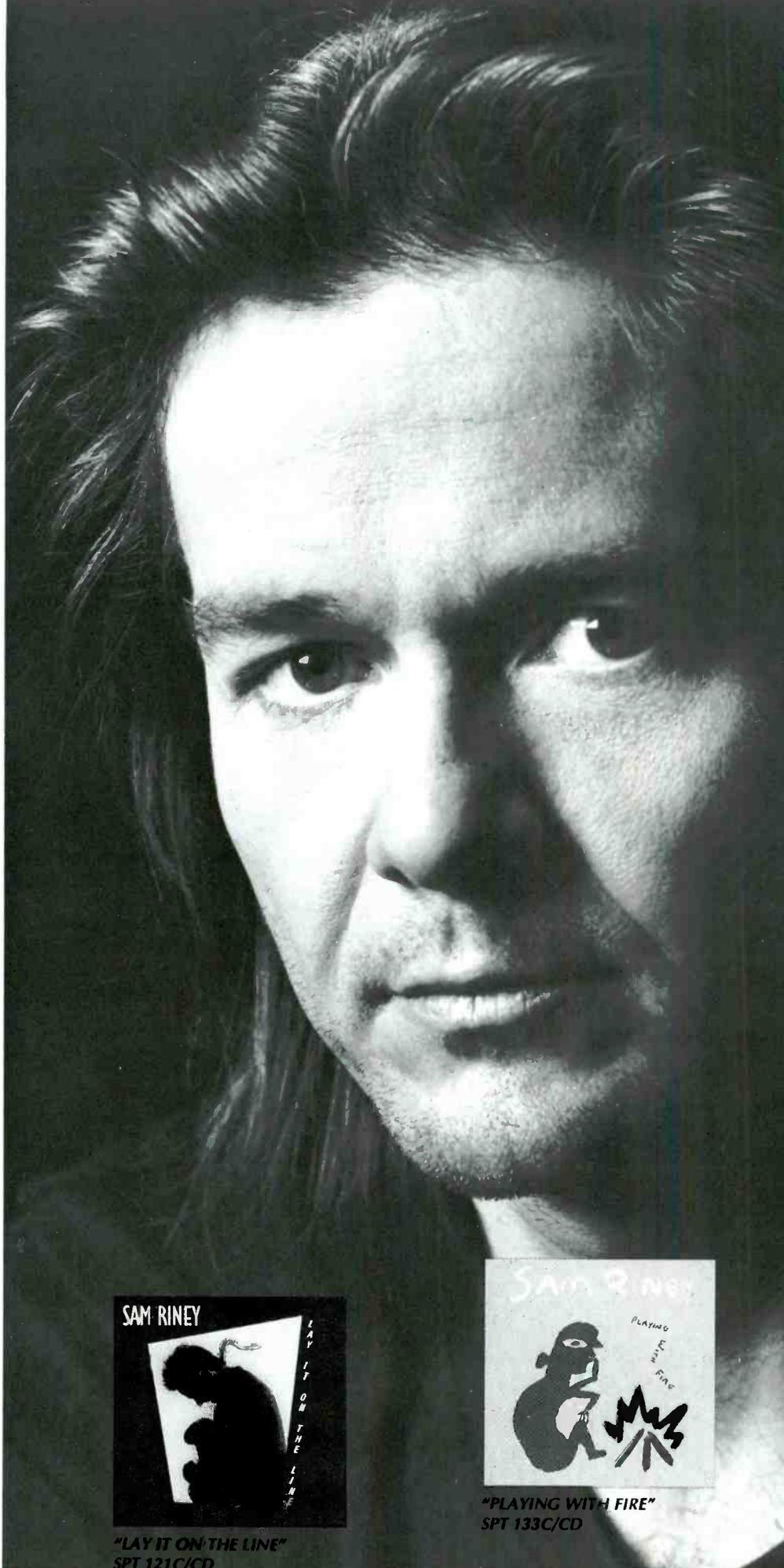
stunning **Jaco Pastorius** composition entitled "Three Views Of A Secret." Not only does this rendition cause an aching and a longing for the late Pastorius as a composer, but Lagrene peels the arrangement like a Tahitian onion. The results are first-listen tears. 1991 is already shaping up as an amazing year of competitive music. With releases like **Charlie Haden's Liberation Music Orchestra**, **Geri Allen's** latest and now this, I know a lot of people whose best-of lists are going to be delightfully bulging. Yo Bireli Lagrene. Looks like it's straight to the top for you, bub. Bonus tip: if you're reading this snippet at the Gavin Seminar, check your goodie bag. This monster lurks inside.

DEEP AT NIGHT - ALEX DE GRASSI (WINDHAM HILL)

One of **Windham Hill's** grandpa acts releases a *deni* of solo guitar pieces. Of that ten, the title track, "Deep At Night" and "The Mirror" are studious, elegant mood pieces. **Deep At Night** seems to preclude the early **Windham Hill** solo days. Instead, some of the pieces like "Mirage" and "Indian Summer" hark back to the days when mad soloists like **John Fahey** and **Robbie Basho** plundered the genre. **Alex De Grassi**, like those players, is a mathematical picker of patterns and grids. Rather than using deliberate lead notes, De Grassi's dominant melodies emerge from chord patterns while handfuls of notes sometimes leave us with unresolved feelings. Yeah, just like life.

KEVYN LETTAU (NOVA)

The next time someone defines **Adult Alternative** as basically instrumental, remind them that 1990's top of the year started with **Everything But The Girl**, **Michael Franks**, **Julia Fordham** and **Basia**. A pattern emerges: the format seems to be using vocals as a stepping stone toward the mainstream. Not any vocalist will do, however. **AA** vocalists use their voices like



SAM RINEY

PLAYING WITH FIRE

PLAYING WITH FIRE - SAM RINEY

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THE GAVIN REPORT - Nov. 16, Issue

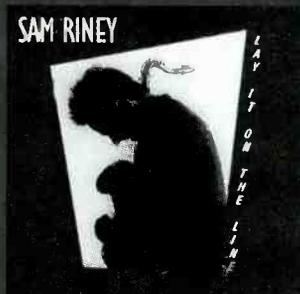
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GAVIN AA #36 → #18*

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JAZZ NEW RELEASES

their fellow musicians. Kevyn Lettau, a budding new star is such an example. As a vocal instructor and former Sergio Mendes compatriot, Kevyn uses her voice as a floating device amid a sea of able electric and acoustic side persons like Dori Caymmi and Russell Ferrante. Her melodies are both easy on the ears and think pieces. On "I Get A Kick Out Of You," for example, she lifts one of Charlie Parker's alto solos just for kicks. The results are a calculated blend of scat and Brazilian suave and svelte. On "Friends In Love," the hard hitting Billy Childs sits in on acoustic piano and keyboards, lending an arrangement as well. Djavan's "Tahit Nui-Obi" is one of the highlights. Mendes does eventually join in on an intimate duet of Milton Nascimento's "Bridges"—just Sergio on keys with Kevyn on vocals. Fans of Gilberto and Flora should welcome a new voice of reason. Kevyn Lettau is terrific!

DISTANT FIELDS - GARY LAMB (GOLDEN GATE)

Gary Lamb, working out of beautiful Santa Cruz, California (hardest hit by the last major quake) emits ripples of serenity nonetheless. Defying certain description, Lamb offers only this vague clue on the single sentence inner sleeve notes: "...Gary Lamb performs his original compositions on a variety of twentieth century keyboard instruments." Many of the songs indeed sound like single man computer projects, including the reassuring "You Can Always Come Back To California." On *Distant Fields*, Lamb's breezy acoustic piano (or so it sounds acoustic) carefully adds the necessary amount of organic spunk to the ingredients. Fans of electric tranquility need only partake.

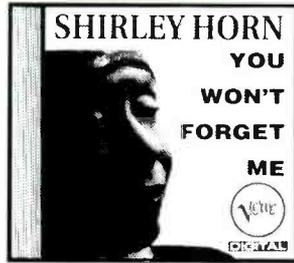
A TALE OF TWO CITIES - EDDIE HARRIS (NIGHT/VIRGIN)

Confession time. Way back when, when rock n roll rolled our turntable (remember those?), there was an amazing album (amazing to this day as a hissy CD, I might add) called *Swiss Movement* that combined the talents of Eddie Harris and Les McCann live on a Montreaux stage. The popular "Compared To What" was the result, launching both McCann and Harris toward stardom. That album served as a smooth transition (along with Miles' *In A Silent Way*), bridging rock to the glories of Jazz. While Miles played with hip electronics, it's the R&B swing element that Eddie Harris has always held firm. *A Tale Of Two Cities* is a set of rough tapes recorded in Chicago during 1983 and in San Francisco at Todd Barkan's famous *Keystone Korner* earlier, in 1978. While we used to indeed hit that club with our Keystone cards, unfortunately we never caught Eddie. That's been remedied now. You can almost hear that low ceilinged and mirrored stage on these funky reels. ATOTC is what a lot of folks feel Jazz is all about. Up close and personal tapes. It's all informal, so late night you can hear the patrons sipping and clapping. Judged as a slice of history, this is a vital look at Eddie's R&B grooving.

IGUANA - RAY OBIEDO (WINDHAM HILL JAZZ)

Ray Obiedo's latest, titled *Iguana*, explores a bounty of modern genre. We hear traces of funk bass and rock styled guitar dramatics. There's also healthy reliance on masculine Latin conga rhythm, back-beat drums and vulnerable synths. *Iguana* will stimulate a vibrant listenership, perhaps the same adult listeners who supported Stanley Clarke, Al DiMeola and Chick Corea during their years in *Return To Forever*. That same fan base also appreciates tempos that embrace the current beat of the street, and they certainly don't mind hearing bits of it in modern progressive Jazz. Obiedo's sizzling electric guitar debuts halfway through the opening track, "Boomerang." As the percussive undertow moves in, Obiedo turns the heat down to simmer and riffs in a more Jazzy context. It's

YOU WON'T FORGET OUR PERFECT RHYTHMS



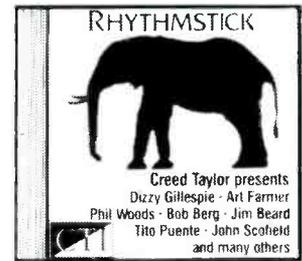
SHIRLEY HORN
You Won't Forget Me

GAVIN JAZZ 10*
R&R C-JAZZ 11*



SHAKATAK
Perfect Smile

GAVIN AA #1
MAC 7*
R&R NAC 2*



RHYTHMSTICK
Rhythmstick

GAVIN JAZZ #4
MAC 28*
R&R C-JAZZ #10



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Ray Obiedo

IGUANA

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With "Iguana", Ray Obiedo leads an all-star ensemble and showcases his trademark blend of jazz, funk, and Latin rhythm.



JAZZ NEW RELEASES

too convenient to label him as a fusion guitarist. Obiedo is often content to slip into a chinking Fender rhythm mode and stay under the melody for maximum groove. Jazz/AA music meetings will brighten to the sound of "Samba Alegre" and its elemental, yet spicy drum work. "At First Glance" is Iguana's passion piece.

THE NURTURER - GERI ALLEN (BLUE NOTE)

Doesn't it all seem worthwhile when, during your toughest days, along comes a release by one of your very favorite artists? That's the surge we felt last week when **The Nurturer** came sailing through the mail slot. **Geri Allen's** sextet supercharges with an insistent rhythm duo in **Jeff Watts** and **Robert Hurst**. **Eli Fountain** adds more meter fuel on percussion. On the top end, **Kenny Garrett** and **Marcus Belgrave** augment Allen on sax and trumpet/flugelhorn. Belgrave is the most uncompromising of the two, deftly adapting to Allen's moody shifts from experimental to sublime swing. There is a catchy Bop groove that erupts from the sweaty flurry of the main theme. Garrett positively shines through the maze-like changes. The arrangement swells and subsides—allowing some laid-back pockets for listener relief. Then the music crescendoes to blistering heights. Belgrave's nicest contribution is his tune "Batista's Groove," set to the rollicking drumbeat of New Orleans swing. Garret and Belgrave collide nicely with the drum step. Allen makes a sweeping entrance, grandiose without overplaying. It's difficult to find out what a label change does for an artist's creative cycle. Is it just another letterhead for the player's latest works? Or does some stylistic input take place? Very often in Jazz, you don't hear of a label change until the newest music ar-

rives. Allen's last JMT solo piece (like **Cassandra Wilson's** last effort) suggested a push toward the astral tendencies of the M-Base sound. Clearly **The Nurturer** is a retreat from that position. Still, **Geri Allen** is so gifted and charismatic she adapts and succeeds on all levels—trio, sextet or synth electronics. You learn to trust her instincts. In our book, **Geri Allen** is one of a handful who never disappoints.

CAMBIOS - PONCHO SANCHEZ (CONCORD PICANTE)

Poncho Sanchez is Jazz radio's most consistent Latin talent. While some Salsa stalwarts show signs of cooling down, **Poncho's** musical prowess is on the rise. His band doesn't get bogged down on arrangements. They deliver the bottom line—a gripping conga beat, slicing horn section riffs, mosaic piano rhythms and an occasional group vocal. **Cambios** has some splendid performers, including guest trumpet man **Freddie Hubbard** on a few tracks. Yet it succeeds because of a tight band comradeship. We lean toward the Hubbard-less tracks like "Yesterdays," the title track and the spirited "Hey Bud." **Cambios** will make your listeners yearn for the Summer days where the pavement is as hot as the pulsing cadence of "Insight."

IN THE DOOR - JOEY CALDERAZZO (BLUE NOTE)

Was that **Joey Calderazzo** we saw peering from behind those keyboards the last time we saw **Michael Brecker** and **Mike Stern**? **Calderazzo**, like **Rick Margitza**, is a fresh-faced newcomer with the foolhardy chops capable of straddling the wild woodwind energies of **Brecker** (on the frenzied closer "Pest") and **Branford Marsalis**, who appear on **JC's** premiere. Young prodigies like

MANNHEIM STEAMROLLER

FRESH AIRE

BY CHIP DAVIS



ALREADY ON:

WSTR New York, NY
 KOAI Dallas, TX
 KMXK St. Cloud, MN
 KVNO Omaha, NE
 WMT Cedar Rapids, IA
 KKSF San Francisco, CA
 KTWV Los Angeles, CA
 KKNW Seattle, WA
 WSIE Edwardsville, IL
 WLOQ Orlando, FL
 KKVU Omaha, NE
 KTCZ Minneapolis, MN
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JAZZ NEW RELEASES

Calderazzo rely heavily on sparkling technique early in their solo careers. Joey performs flawlessly alongside Brecker and Branford. He locks into their stamina with each self-penned piece. Check out Branford's swirling soprano work on "The Missed," a universal Jazz highlight. "Dome's Mode" allows Calderazzo a brighter spotlight because of the saxophone's diminished role. Brecker does a great job producing In The Door. He captured some fiery jams, our favorite being the cliffhanger title cut. Joey Calderazzo, like Renee Rosnes, is a face of the future.

EXTRA STRENGTH - ACTIVE INGREDIENT (BAINBRIDGE)

Active Ingredient is another aggregation of talent from the University of Miami—the land of Jaco and Metheny. Extra Strength was recorded live direct to Digital at the prestigious college at Coral Gables. It's absent of overdubs and edits. These 1989-90 grads, which include reedman Steve Zoloto and guitarist Tom Lippencott, can confidently use this disc as a handy auditioning calling card. Active Ingredient is serious about an ensemble Jazz vision here. "It's Not Funny" is the most serious piece. "Many Miles Away" is a ballad piece, while "Elevator Road" incorporates a funkier approach.

WHAT TIME IT BE! - GRAHAM HAYNES & NO IMAGE (MUSE)

If the quirky stop/start of Queens/Brooklyn M-Base is for you, cornetist Graham Haynes' latest is for you. Haynes is currently kicking up dust on some of our potent college cross-over Jazz stations. What Time It Be! has that garage band urgency that attracts them. You'll hear a taste of Miles Davis' On The Corner rambling here. There is plenty of odd time signatures and strange upbeats on "Short" and "D's Vamp." Haynes drops his guard and plays it straight with rooftop solitude on "Sweet And Lovely" and "White Bikini."

FAR EAST - RICK STONE QUARTET (JAZZAND)

This independent release is gathering major market Jazz support. As a soloist, guitarist Rick Stone's manner could be superimposed over Kenny Burrell's technique. As a bandleader, Stone intuitively locks in with his musicians, the most notable being special guest pianist Kenny Barron. Before hiring him for the Far East sessions, Kenny sat in on some gigs. Because Barron and Stone bounce off each other admirably each performance is impeccable, but we lean toward the quick tempo "Green House," the mid-tempo bopper "Dance Of The Infidels" and the one-more-for-the-road "Vodka." Stone is especially prolific and skillful at interpreting piano composers like Bud Powell and Mal Waldron.

THE WALK-MAN CLEARS HIS SESSION CALENDAR TO GO SOLO

The Treehouse over looks a seventy-eight mile long lake out in East Tennessee. It's nothing but streams and rivers. There's no other houses or people, just deer and squirrels in the front yard. I see woodchucks and bald eagles. It's paradise, and that is where I've written about ninety percent of my songs."

For most working folks, including musicians, home is a sanctuary away from the rigors of one's livelihood. The opposite applies to guitarist Billy Joe Walker, Jr. His home and basement studio, nicknamed the Treehouse, provide inspiration when it's time to make music. It's hard for him to imagine separating the picturesque countryside from the creative process.

The Walk, Walker's latest release, marks a strong debut for Geffen Records. It serves as the final step in his metamorphosis from session musician to solo artist. After a triumvirate of releases on MCA from 1987 to 1990, culminating with the chart-topping *Painting Music*, it was time for Walker to step away from the total concept packaging of the Nashville Master Series and brand his own image as a performer. Walker began straying away from sessions and heading toward more personal goals. The Walk, ten songs recorded in the space of a year, signaled the beginning of a new era.

"Now and then a producer will call me. Actually, it usually starts with an artist. Maybe I'll come out and do some sides with them. But I retired from doing sessions about eight months ago. I've given up being a contracted studio player. I've been phasing it out since the Treehouse album on a percentage level. As the solo scale would go up on one end, the session level would go down on the other end.

"Ever since I was four years old, all I ever wanted to do was make records. I have been able to make records all my life. I've been making them for other people. Now my whole con-

cept is to make my own records, write music and get out and perform. I love makin' noise."

Looking back on his early solo records, Walker saw the rise of a Nashville progressive movement stemming from transplanted West Coast hired guns like himself. It started as an innocent diversion for Billy Joe. Who were these Master Series players?

"They were Los Angeles studio players who migrated out here to Nashville. Jim Horn and I were West Coast studio players. So was John Jarvis. We all came from the Coast. When I was doing the Treehouse album in 1987, I was just recording music. I wasn't trying to get a deal. To tell you the truth, I wasn't aware that any-

Those feelings came from traveling and the different electricity of different places. Environment is very important for my writing."

Walker is squeamish about musical tags. Even as a kid growing up in Texas, Walker gravitated toward many different styles. He fashioned his eclecticism early, twiddling the knobs on the radio during his boyhood. It spread through to his California session days.

"Wedidn'townarecordplayer when I was a kid in West Texas. I was a radio scanner late at night. I could pick up stations from everywhere. I would listen to Howard Roberts, Roy Orbison, Led Zeppelin and Joe Pass. Then I'd flip and listen to the Beatles. It

ment and it happens from start to finish. I don't mess with it. If I really love it, then I'll record it.

"My studio is downstairs in the basement. Sometimes I don't even go down there for three weeks. When a song comes out I run down and punch a button quick and get it on tape. Once I play it, I don't know what I did. I roll back the tape and if I like it, I learn it.

"It's not like I'm shooting for anything on a new record. I'm exploring the song that was given to me. I'm not taking a direction or trying to stamp out an assembly line of Fords. The guitar for me is like a hammer or tool, a sign post to get out what comes through my soul and my head."

It's important for Walker to let the songs arrive naturally and be absolutely spontaneous when it's time to record.

"I don't go in and cut an album. I wait for the piece to come. If I like the piece, then I get excited. I have to do the song like I wrote it. I go into the studio and I cut it that day on impulse. I call up my friends and say, 'How would you like to make some music?' I never do more than two takes. If it goes over two takes, I don't think I'm worthy of doing the song. I even write my arrangements out on my charts as the band is getting their sound. Nothing I do is systemized. It's very off-the-wall and happens real fast when I decide to do it.

"I cut about eight sides in my house. If it's something I need to cut in town, I just call the boys and call a studio. I'm not committed to any studio—just something that has two inch tape makes me happy."

One song that comes to mind is the haunting "Mystery Man," the strongest melodic piece on *The Walk*. Billy Joe had an inkling that it would surface as an early airplay favorite.

"When I finished recording the last song, that was my favorite. Other people had other favorites. I didn't hear 'Mystery Man' brought up that much. When the record was released, I heard from so many radio people that they just love 'Mystery Man.' It made me happy. I picked up my guitar one day at the Treehouse and that song started coming out. I just fell in love with it. I love melodies and themes." ●



By Keith Zimmerman

thing was going on in town. (Country producer and executive) Jimmy Bowen had heard some of my music and fell in love with it.

Walker's searing and textural electric guitar work hit full stride with the dramatic stance of *Painting Music*. Some saw it as a rock-like tour de force, as opposed to a space cowboy collaboration. Walker, who has played on so many different kinds of records, waves off such comparisons. He relates to his compositions in environmental terms.

"*Painting Music* was a traveling record. I wrote some of it down in the Florida Keys. I wrote 'Paradise Cove' at Paradise Cove. I got the ideas there for the mountain kind of sounds. The verses came from the mystical feel of the ocean.

was the same living in LA as a session player. An R&B date would be at two o'clock. Other sessions would be rock or television: *Dukes Of Hazard*. A commercial. Music has become a universal thing for me."

As mystical as it sounds, Walker speaks of complete musical thoughts just pouring out onto the fretboard of his axe. Songwriting isn't a format exercise or strategy. It's a series of spontaneous mental explosions, most often with tunes coming out fully intact. Such was the case with each song from *The Walk*.

"I don't really write songs with verses, bridges and choruses. I just wait around for something to come. I have no idea where it comes from. I'll pick up an instru-

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ALBUM NEW RELEASES

BY KENT ZIMMERMAN

BOOGIE PEOPLE - GEORGE THOROGOOD & THE DESTROYERS (EMI)

While the last couple of George Thorogood albums seemed single-track oriented (therefore becoming long term projects), **Boogie People** returns to the fluidity of his early **Rounder** efforts. The direction Boogie People takes is more constant, more strict, loud blues. The opening "If You Don't Start Drinkin' (I'm Gonna Leave)" sets off a fire storm with its ridiculously ambiguous lyrics. "Mad Man Blues" is much rawer, signalling a reincarnation of **Hound Dog Taylor**. Producer **Terry Manning** (whose experience with **ZZ Top** sure doesn't hurt here) gives the **Destroyers** a modern, pounding sound that mixes nicely with Thorogood's stubborn tone. The saxophone solos seem better placed whether in a solo context or just reinforcing riffs and grooves. There's also a healthy helping of cover tunes, including "Born In Chicago" (made most famous by the **Butterfield Band**), "Can't Be Satisfied" (a **Muddy** classic) and the other Hank's truck driving "Six Days On The Road." With its strength as a complete album, Boogie People should reestablish George Thorogood's long dormant reputation as a purveyor of fiery coliseum blues.

STRANDED - TANGIER (ATCO)

Tangier's second album is every bit as edgy and blues-based as their handsome debut. Yet on **Stranded**, the high points represent a concession to melody. I'm talking in particular about trax action like "Caution To The Wind," particularly "Since You Been Gone" and the single title track, "Stranded." That song opens up acoustic yet quickly builds. There's a strange, persuasive mix of "Kashmir" type backbeat and chords with an American anthem/ballad feel. In many ways this track epitomizes the group, a hard roots band with an intriguing, Middle East moniker. I also like "Back In The Lime-light."

"TRAVELLIN' SOUTH" - ALBERT COLLINS (POINT BLANK/CHARISMA)

Albert Collins, the original Mr. Freeze, puts his icy touch to an uptempo shuffle beat. His freezing cold telecaster tone is reinforced by a full horn section. If you've never seen Albert do his thing on stage, chances are you haven't seen much blues, since he's among the upper echelon. After a long break from the road and the studio (interrupted by a Euro tour with **Gary Moore**), Albert is back fresh and rockin'.

LIVE AT SLIM'S VOLUME 1 J- JOE LOUIS WALKER (HIGHTONE)

My gosh! **Joe Louis Walker** has made some squeaky clean studio efforts, but it wasn't until he hoisted his ensemble on stage at **Slim's** that the real power and glory shone. On his "Moanin' News," Joe trades licks with himself, cleverly working both sides of the "room." As heard on albums past, Joe Louis is privy to jumping around the entire blues spectrum. At times he incorporates a Live At The Regal horn section. "Don't Play Games" is a solo electric country delta blues. "Hot Tamale" mixes with a Southern Cajun **Clifton Chenier** tune. Guest stars include Austin's own **Angela Strehli** on "Don't Mess Up A Good Thing" and **Huey Lewis** blows harp on "Bit By Bit (Little By Little)." Throughout this live collection, Joe is a hot singer and premium guitarist, something they already know throughout Europe and Scandinavia where he's collected awards, critical praise and headlining slots. I'm glad this is only **Volume 1**.

"DIFFERENT DRUM" - LEMONHEADS (ATLANTIC)

Don't know how **Linda Ronstadt** and **Mike Nesmith** would take to hearing their song tinged with feedback on the chorus.

Lemonheads make an early REMish statement by combining irreverence with what sounds like a sincere sense of folk rock tribute. **Favorite Spanish Dishes** features five special leftovers and b-sides, starting with the British hit, "Different Drum." Top 5 Independent single? Go figure.

"CALL IT ROCK N' ROLL" - GREAT WHITE (CAPITOL)

"Call It Rock N Roll" is an easy **Chuck Berry** rip. It's a basic, feelgood riff song that might have been knocked out in an hour's time. Doesn't it surprise you when after thousands of dollars and many hours of recording, the most casual effort rises to the top? Meanwhile **Great White** holds on to their English-seventies, **Mott The Hoople** informality.

"BABY'S COMING BACK" - JELLYFISH (CHARISMA)

Jellyfish performs some vintage, acid-soaked bubblegum. "Baby's Coming Back" is a jaunty, acoustic strummer that clocks in just an eyelash under three minutes. **Jellyfish's** stripped-down drums reinforce a friendly, singsong chorus. The circus keyboards were included for the benefit of Mr. Kite.

SAINTS & SINNERS - KANE ROBERTS (DGC)

We first heard about **Kane Roberts** from **Alice Cooper** who used him on several tours after seeing this body-building guitarist bench-pressing guitar solos in a club in New York. After a misfire debut album, Kane now has his ducks lined up with a collection of hard rock movers and ballads. Don't let the frantic opening "Wild Nights" put you off. Kane seeks absolute much more effectively with hooky songs like "Twisted," "Does Anybody Really Fall In Love Anymore" and "Rebel Heart." As both a singer and guitarist, Kane is certainly able.

"STEP ON"/"LOOSE IT" - HAPPY MONDAYS (ELEKTRA)

It's been twenty years since I've heard **John Kongos'** music. Now two of his songs appear twice in a couple of months, first on the **Rubaiyat** sampler and now a **Happy Mondays** cover of "He's Gonna Step On You Again." **Kongos'** original version was an acoustic, chanty white African-flavored rave. The Mondays turn it into a nice dance groove. Meanwhile "Loose Fit" is being serviced to the advanced Alternative class (who have already put **Happy Mondays** at the top of the **Gavin** chart). "Loose It" is just as snakey, with a spare vocal, sampled drums and a looow jungle bass.

"SUSQUEHANNA HAT COMPANY" - TOO MUCH JOY (GIANT/ WARNER BROS.)

Isn't it funny how one little word changes the whole meaning of a song? In this case we have two different versions, one substituting the f-word for "rock." **Too Much Joy**, a very clever band when it comes to humor and lyrics, seem to work around the situation, seemingly enjoying the alteration. This is an ode to small town boredom. "Rock" this song, or should I say . . . well, never mind.

"THE PERSON YOU ARE" - JOHN WESLEY HARDING (SIRE/REPRISE)

John Wesley Harding the people watcher cooks up another pen and ink portrait. I agree. It's hard not to recall early **El** or a non-political **Billy Bragg**. Since, however, both have strayed from their original courses perhaps leaving a void. With his band, **John Wesley Harding** could fill such an English songwriter/busker void in grand twangy style.

Welcome New Album Reporter (with more on the way)!

KSAQ-San Antonio, TX, Top Forty refugees switching from Q96 to 96 Rock. PD is **Bill Thorman**. We talked to **MD Rikko Ollervidez**. Address is 217 Alamo Plaza, Suite 200, San Antonio, TX 78205-2668. Phone is 512-271-9600. FAX is 512-271-0489.

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ALBUM

MOST ADDED

1. "CALL IT ROCK N' ROLL" - GREAT WHITE (CAPITOL)
2. "HOW MUCH IS ENOUGH" - THE FIXX (IMPACT/MCA)
3. "STRANGER, STRANGER" - BAD COMPANY (ATCO)
4. "THE PERSON YOU ARE" - JOHN WESLEY HARDING (SIRE/REPRISE)
5. "HEARTBREAK STATION" - CINDERELLA (MERCURY)
6. "LOVE TO BURN" - NEIL YOUNG & CRAZY HORSE (REPRISE)

TOP TIP

GREAT WHITE
 "CALL IT ROCK N' ROLL"
 (CAPITOL)
THE SAMPLES
 "WAITED UP"
 (ARISTA)

Great White is this week's hands down Most Added. Meanwhile the Samples patiently debut respectably at #43.

RECORD TO WATCH



HAVANA 3AM
 "REACH THE ROCK"
 (IRS)
 Gary Myrick and the Clash's Paul Simonon front a new revolutionary four piece rock frontline.

Editor: Kent Zimmerman

2W LW TW

1	1	1	STING	- Time, Cages, Mad, Jeremiah, Cry (A&M)
2	2	2	ROGER McGUINN	- King (Arista)
7	5	3	INXS	- Tears (Atlantic)
9	7	4	BLACK CROWES	- Talks, Seeing, Hard (Def American/Geffen)
6	6	5	DAVID LEE ROTH	- Lil', Shoes (Warner Bros.)
12	9	6	CHRIS ISAAK	- Heart (Reprise)
13	11	7	QUEEN	- Headlong, Innuendo, Can't, Show (Hollywood)
8	8	8	THE KNACK	- Rocket (Charisma)
3	3	9	STEVE WINWOOD	- Here, Deal, One, Running, Light (Virgin)
4	4	10	ZZ TOP	- Give, Mississippi, Lovething, Concrete (Warner Bros.)
22	13	11	QUEENSRYCHE	- Silent (EMI)
16	12	12	THE VAUGHAN BROTHERS	- Texan, Telephone (Epic)
24	14	13	GARY MOORE	- Moving, Still (Charisma)
21	16	14	BLUE RODEO	- Myself (East West America)
19	15	15	SCORPIONS	- Believe (Mercury)
—	40	16	THE FIXX	- Much (Impact/MCA)
18	17	17	TOY MATINEE	- Ballad, Plane (Reprise)
43	30	18	BAD COMPANY	- Stranger, Need, Tough, Holy, (Atco)
5	10	19	THE TRAVELING WILBURYS	- Inside, Devil's, Baby, Twist, Cool (Warner Bros.)
30	22	20	FIREHOUSE	- Treat (Epic)
28	18	21	PAUL SIMON	- Proof, Born (Warner Bros.)
23	21	22	LIVING COLOUR	- Rears (Epic)
26	23	23	JEFF HEALEY BAND	- Strong (Arista)
11	19	24	ERIC JOHNSON	- Righteous, Rose, Cliffs (Capitol)
31	25	25	DRIVIN' N' CRYIN'	- Courageous (Island)
37	32	26	WINGER	- Easy (Atlantic)
—	34	27	DIVINYLS	- Touch, Make (Virgin)
35	29	28	THE REMBRANDTS	- Timber (Atco)
15	24	29	VAN MORRISON	- Youth (Mercury)
47	31	30	THE BOX	- Temptation (Capitol)
10	20	31	DAMN YANKEES	- Reputation, Runaway (Warner Bros.)
48	36	32	JESUS JONES	- Right, International, Real, Trust (Food/SBK)
46	39	33	TODD RUNDGREN	- Public (Warner Bros.)
25	27	34	ROBERT CRAY	- These (Mercury)
41	35	35	REPLACEMENTS	- Began (Sire/Reprise)
39	38	36	RIK EMMETT	- Saved, Life (Charisma)
34	33	37	THE CHARLATANS U.K.	- Sproston, White, Then, Only, Polar (Beggars Banquet/RCA)
17	28	38	AC/DC	- Money, Thunderstruck, Ready (Atco)
40	42	39	CINDERELLA	- Station, Shelter (Mercury)
—	—	40	GREAT WHITE	- Call (Capitol)
50	46	41	POISON	- Wind, Believe (Capitol/Enigma)
29	26	42	HOUSE OF LORDS	- Name (Simmonds/RCA)
—	—	43	THE SAMPLES	- Waited, Oceans (Arista)
—	45	44	LITTLE CAESAR	- In Your Arms (DGC)
45	44	45	COLIN JAMES	- Lean (Virgin)
—	—	46	CRY WOLF	- Pretender, Well (IRS)
—	—	47	LYNCH MOB	- River (Elektra)
32	37	48	JELLYFISH	- Baby's, That (Charisma)
—	—	49	DANIEL ASH	- This, Heaven (Beggars Banquet/RCA)
36	49	50	THE OUTFIELD	- Take (MCA)

CHARTBOUND

*Debuts in chartbound

*NEIL YOUNG (REPRISE) "BURN"
 *EDIE BRICKELL & NEW BOHEMIANS (Geffen) "BLACK"
 *WARRANT (COLUMBIA) "UNCLE"
 HAVANA 3AM (IRS) "REACH"
 LOS LOBOS (SLASH/WARNER BROS.) "PONY"
 STYX (A&M) "YET"
 ROBERT PALMER (EMI) "MERCY"

BLUES TRAVELER (A&M) "ANYWAY"
 BROKEN HOMES (MCA) "GIVE"
 *ASHLEY CLEVELAND (ATLANTIC) "WILLY"
 *GRAHAM PARKER (RCA) "BOOK"
 CHAGALL GUEVARA (MCA) "VIOLET"
 *JOHN WESLEY HARDING (SIRE/REPRISE) "PERSON"

*SUSANNAH HOFFS (COLUMBIA) "SIDE"
 MATERIAL ISSUE (MERCURY) "VALERIE"

Dropped: #41 King's X, #43 Iggy Pop, #47 Deep Purple, #48 Warrant, #50 Robert Palmer, Steelheart, Steve Vai.

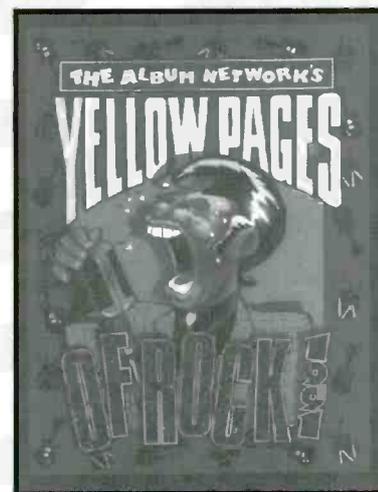
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IMPORT/INDIE

- RUTLES HIGHWAY REVISITED - A Tribute To... (Shimmy-Disc)
- SPOONER - Fugitive Dance (Chameleon)
- NAKED CITY - Torture Garden (Shimmy-Disc)
- HEAVEN AND HELL - A Tribute To The Velvet Underground (Communion)
- MOUTH MUSIC - Mouth Music (Ryko)
- THE CHILDREN - Every Single Day (Sky)
- PARACHUTE MEN - Earth, Dogs And Eggshells (Fire)
- KILLING JOKE - Money Is Not Our God (Noise Int'l)
- NOVA MOB - Admiral... (Rough Trade)
- THE VERLAINES - Some Disenchanted Evening (Homestead)

Editor: Linda Ryan

2W LW TW

3	1	1	JESUS JONES - Right, International, Real, Trust (Food/SBK)
2	2	2	DANIEL ASH - This, Heaven (Beggars Banquet/RCA)
15	7	3	POP WILL EAT ITSELF - XYZ, Dance (RCA)
6	4	4	REPLACEMENTS - Began (Sire/Reprise)
9	5	5	DRIVIN' N' CRYIN' - Courageous (Island)
11	9	6	STING - Time, Cages, Mad, Jeremiah, Cry (A&M)
1	3	7	HAPPY MONDAYS - Kinky, Bob's, God's, Harmony (Elektra)
--	21	8	DIVINYLS' - Touch, Make (Virgin)
--	17	9	SCREAMING TREES - Roses, Uncle (Epic)
4	6	10	LUSH - Sweetness, Thoughtforms, Hey, Baby (4-AD/Reprise)
5	11	11	SISTERS OF MERCY - More, Vision, Detonation, When (Elektra)
12	12	12	RIDE - Taste, Kaleidoscope, Polar, Nowhere (Sire/Reprise)
17	13	13	THE HOLLOW MEN - November, Pantera, Slow, Barefoot, Beautiful (Arista)
7	10	14	THE CHARLATANS U.K. - Sproston, White, Then, Only, Polar (Beggars Banquet/RCA)
18	14	15	TRASH CAN SINATRAS - Obscurity, Tongue, Circling (Go!Discs/PolyGram)
28	15	16	KITCHENS OF DISTINCTION - Drive (A&M)
26	16	17	BLUE RODEO - Myself (East West America)
47	24	18	MATERIAL ISSUE - Valerie (Mercury)
8	8	19	ECHO & BUNNYMEN - Gone, Enlighten (Sire/Reprise)
21	20	20	MEAT BEAT MANIFESTO - Psycheout (Mute)
42	31	21	CHICKASAW MUDD PUPPIES - Remember (Wing/Polydor)
--	48	22	DARKSIDE - Waiting (Beggars Banquet/RCA)
23	23	23	KMFDM - Niave (Wax Trax)
--	50	24	ELEVENTH DREAMDAY - Rose (Atlantic)
--	45	25	FRONT 242 - Grippped, Tragedy (Epic)
44	28	26	ENIGMA - Sadness (Charisma)
29	27	27	BEAUTIFUL SOUTH - Book, Time (Elektra)
--	47	28	HAVANA 3 A.M. - Reach (IRS)
10	18	29	MISSION UK - Ocean, Grip, Pleasant (Mercury)
48	36	30	BOOK OF LOVE - Alice (Sire/Warner Bros.)
16	29	31	DANIELLE DAX - Tomorrow, Id, Jehovah's, Candles, Blue (Sire/Warner Bros.)
--	--	32	GRAHAM PARKER - Book (RCA)
13	19	33	POGUES - Sunnyside, Summer, Six, Rainbow (Island)
20	25	34	THE CONNELLS - Gun, Stone (TVT)
--	--	35	EMF - Unbelievable (EMI)
33	33	36	THEY EAT THEIR OWN - Drug (Relativity)
38	37	37	ROGER McGUINN - King (Arista)
50	38	38	THE DREAM ACADEMY - Love (Reprise)
41	39	39	LIVING COLOUR - Rears (Epic)
40	40	40	REDD KROSS - Spirit, Elephant, Annie's, Shonen, Debbie (Atlantic)
22	22	41	BLAKE BABIES - Out, Look (Mammoth)
14	26	42	BUFFALO TOM - Birdbrain (Beggars Banquet/RCA)
--	--	43	CHAGALL GUEVARA - Violet (MCA)
--	--	44	JUDYBATS - Native, When, Drop (Sire/Reprise)
36	43	45	CHRIS ISAAK - Heart (Reprise)
34	46	46	INXS - Tears (Atlantic)
30	30	47	AN EMOTIONAL FISH - Grey, Celebrate (Atlantic)
--	--	48	THE FIXX - Much (Impact/MCA)
19	32	49	THE HIGH - Box, Up (Polydor)
25	34	50	INSPIRAL CARPETS - This, Commercial, Directing (Elektra/Mute)

CHARTBOUND

*Debuts in chartbound

- RUTLES HWY. REVISITED - TRIBUTE ALBUM (SHIMMY-DISC)
- NAKED CITY - TORTURE GARDEN (SHIMMY-DISC)
- SPOONER - FUGITIVE DANCE (CHAMELEON)
- JOHN WESLEY HARDING - THE NAME ABOVE THE TITLE (SIRE/REPRISE)
- FRAZIER CHOROUS - CLOUD 8 (CHARISMA)
- MOUTH MUSIC - MOUTH MUSIC (RYKO)

Dropped: #35 Nine Inch Nails, #41 Red Hot And Blue, #42 Butthole Surfers, #44 Buck Pets, #49 Exene Cervenka.



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FMQB MODERN ROCK: 35-25*

HARD ALTERNATIVE: 22-20*



X2/4-13069

ALTERNATIVE INSIDE

BY LINDA RYAN

NEW RELEASES



KITCHENS OF DISTINCTION - STRANGE FREE WORLD (A&M)

Although Kitchens Of Distinction haven't been around long—they met nearly four years

ago in a club in Amsterdam—they've garnered a devout, cultish following. A short stint on Rough Trade created enough interest to attract Stateside attention from A&M, resulting in the band's first proper domestic release—Strange Free World. The Kitchens Of Distinction have a quality about them that is at once tangible and yet quite mystical. The songs are awash with guitars—some gentle and atmospheric that call to mind The Chameleons, while others serve as a driving force much like that of The Wedding Present. Produced by Hugh Jones, Strange Free World is passionately serene with decidedly British sound. I like the moodiness of tracks like "Under The Sky, Inside The Sea" and "He Holds Her, He Needs Her" as well as "Railwayed," "Quick As Rainbows," "Gorgeous Love" and the single, "Drive That Fast." LINDA RYAN



MANCHESTER - SO MUCH TO ANSWER FOR (THE PEEL SESSIONS) (STRANGE FRUIT/DUTCH EAST INDIA)

In the midst of Manchester-mania it was inevitable, I suppose, that a compilation (or two, or three) of Manchester bands—both past and present—would surface. OK, I'm being cynical. Actually, there are some exceptional qualities about this compilation al-

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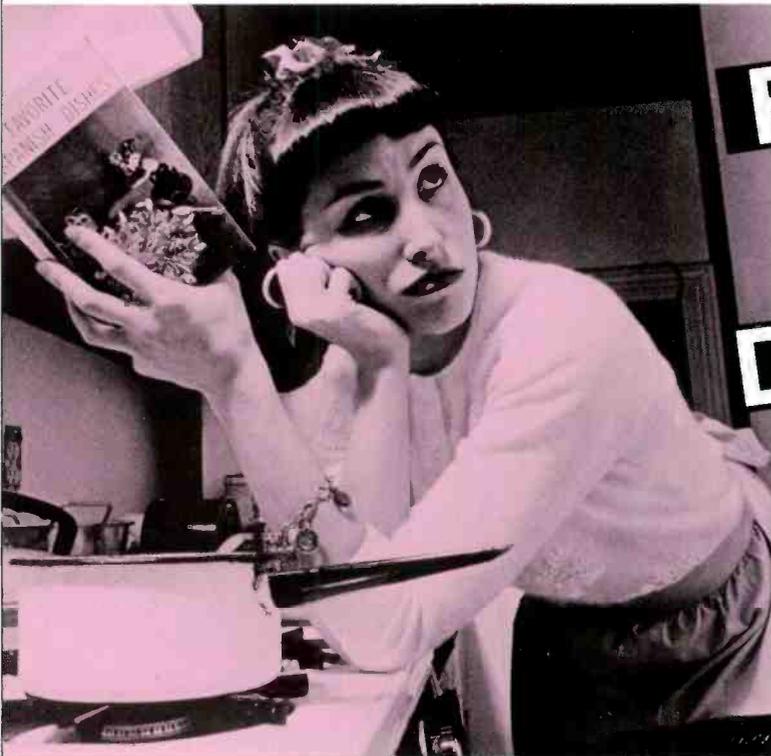
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Milwaukee-born and raised singer/songwriter/guitarist Kevn Kinney found home, haven, and band, *Drivin'-N-Cryin'*, when he gave up on that Yankee blue-collar ethic and flew South. In Atlanta, he's acquired a wife, begun raising a daughter, bought a burial plot, and made peace with the Northern demons that harried him. On top of all that personal success, *Drivin'-N-Cryin'* has, in the last five years, developed a huge regional following on the basis of three records and legendary live shows—a regional following that's not unlike the Southeastern support R.E.M. built before breaking big. Perhaps with that in mind, Kevn and *Drivin'-N-Cryin'* have just released their fourth LP, *Fly Me Courageous*, their only album to date that has come close to replicating the massive energy of the band's live performances. In order to capture that harder edge, *Drivin'-N-Cryin'* chose veteran producer Geoff Workman (*Queen, The Cars, Motley Crue, Foreigner*)...

Kevn Kinney: When Geoff came to see us in Statesboro, he said "Why don't you sound like your records?" Which is what everybody always says to us after the shows, because while we're making these different records, the live show hasn't changed one iota. We haven't bought any bigger amps or weird guitars. We've always been pretty loud...pretty monstrous. And then our records are very sensitive and thought provoking. And it's not something I don't like, but...we really needed to

start figuring this out. That's why we got Geoff

Workman. I think this record gets across that certain power of *Drivin'-N-Cryin'*.

Seana Baruth: Will *Fly Me's* rock approach make it easier for you to break into Album Radio?

KK: Well, I'll tell you honestly, Seana, that it's not up to me. I mean, we all know that no matter how many people I get on the phone, no matter how many calls I make from Seattle to Milwaukee and say: "Will you

DRIVIN' ♦ N ♦ CRYIN'

Kevn Kinney's not a Southerner, but he plays one in D&C



add my record?" it won't affect the big, strange picture. I'm just happy that we've been able to hold a really good number of the college stations. We've visited most of them; we've talked to them. I don't think we've sold out on this record. Everybody always likes *Scarred But Smarter*, so what we've done is made a super-charged *Scarred But Smarter*.

SB: Could radio, with the success of The Black Crowes, be on the verge of a Southern rock revival?

KK: The Black Crowes and us...we're like from different high schools. We're not claiming any recent Southern rock revival, and they're not either. Who's sold the most records in the South in the last ten years? R.E.M. They're the biggest Southern rock band, and have been for quite some time, so I don't know about a recent revival. We're definitely a Southern band, because if it weren't for the fans south of the Mason-Dixon line, we wouldn't have the roots to grow from. The proportionate number of people who come to see us in Chapel Hill, Atlanta, Charlotte is so much greater. Down South we play the Fox Theatre and the Tuscaloosa Basketball Arena and big amphitheatres. Those people have been paying our salaries for at least a year now.

SB: What originally attracted you to the South?

KK: The rhythm. It's a slower rhythm, a more sensitive rhythm, a more respectful rhythm. Up North it's like "Gimme that," or "Alright, whaddya want?" It's a short, sharp, shocked rudeness, and I got tired of it. That, and the cold weather. The city that I came from, Milwaukee, is, I think,

one of the most beautiful cities in the world. But if you want to work, you can't work. And if I can't work, I go mental.

SB: Work as in work, or work as in write and play?

KK: Well, I really wanted to be a carpenter, so I quit the music I was doing and moved down South. You can't just be a carpenter or work construction in M i l -

w a u -
k e e b e -
c a u s e
o f a l l
t h e
u n i o n

rules. You have to do so much of this and that, and then it's ten years before you're even allowed to pick up a hammer. So I was dirt poor and freezing.

SB: Do you think of yourself as a Southerner?

KK: Well, I married Jefferson Davis' great-granddaughter! I'm not going anywhere. I am a citizen of the South, and I will be buried in the South. When I was up North, all I wrote about was how pissed off I was about this. When I moved down here, I didn't write a song for awhile, maybe two or three years. I worked in a sewage plant, did a lot of different jobs, and it was then that I finally made peace with myself and found out that the world wasn't against me. I figured out that before I just was not in the right place for who I was.

SB: Last year, you released a solo record, *MacDougal Blues*, then went on tour to support it accompanied by Peter Buck and Nikki Sudden. Wasn't it a bit of a risk to go out with Peter?

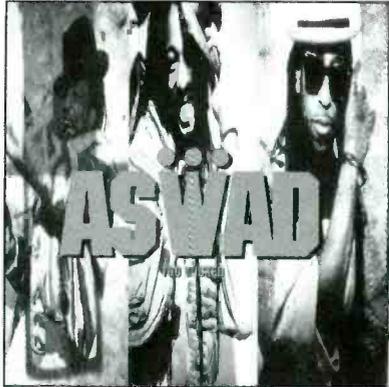
KK: Ha Ha Ha... It was for him! No, Peter made it very specific that his name was to be 3/4 of mine on all flyers and promotional stuff. He was like "This is Kevn's tour; I'm Kevn's producer on this record, and I feel like going out and supporting it." We also wanted to have some fun, get out and do something we don't do anymore. We said "Let's travel in a van. Let's do a gig and then drive



BY SEANA BARUTH

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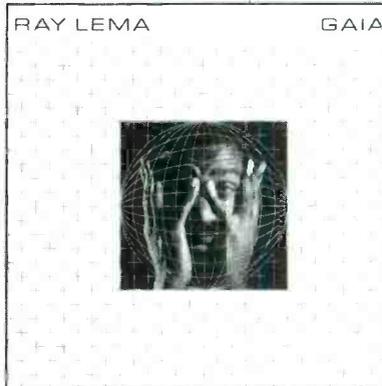
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DRIVIN' N' CRYIN'

fifty miles and find some cheap hotel. And let's actually hold the money that we make," because with both of our bands we never get to settle up at the end of the night or any of that. I think Peter just had a really good time being road manager. So when the night's over, Peter Buck comes up to your office, and takes out his glasses and his calculator, and settles up. And then he goes around and tips everyone working in the bar for working that night. That's something he sure can't do when he's on tour with R.E.M. It was neat for us to sort of go back to the time when *Murmur* came out, or *Scarred* came out.

SB: Why Nikki Sudden?

KK: Peter was a penpal of his. They'd been trading records, and for some reason he showed up in New York. And you know how Peter is...

SB: Actually, no, I don't.

KK: Well, he's just like, "Let's bring Nikki out with us! He's never seen America!" So I was just like, "Throw him in the van. Whatever."

SB: What's the difference between writing material for a solo record and writing for Drivin'-N-Cryin'?

KK: The pretty songs...that's the *MacDougal Blues* side of me. The other side of me is when I go into the practice room and I've had a hectic day and I turn on that Marshall and something just flows out of me, a riff or something. And then I'll just pick a title out of the sky. Everything inspires me; I stay pretty aware of things twenty-four hours a day. I never shut myself off.

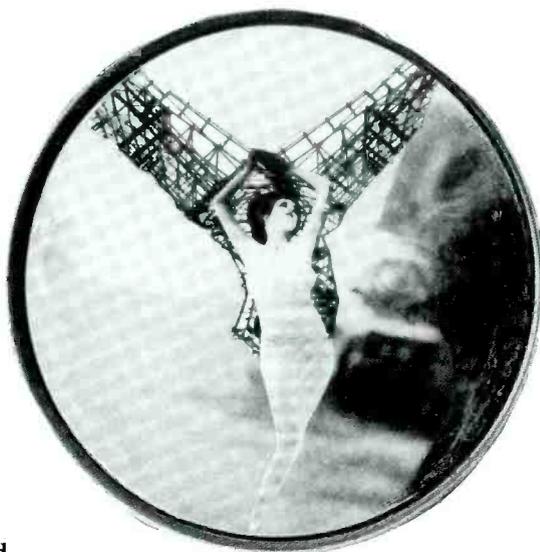
SB: So why are quiet songs like "For You" and "Let's Go Dancing" Drivin'-N-Cryin' songs?

KK: Because we were all in the same room together when I wrote "For You." And we all looked at each other and played it over and over together. And everybody was like, "Oh, we like that."

Something hit everybody. It's part their song because they were there when it happened.

SB: There aren't as many story-songs on Fly Me Courageous. Some of these tunes aren't too easy to figure out...

KK: Let's talk about words for a minute. Word-wise, *Scarred But Smarter* is the blue collar, working class, rock-band-out-of-



the-garage kind of thing—"I'm out of work, I'm out of hope"—but I always knew there was something better out there. *Whisper Tames the Lion* was kind of "Let's shoot those demons inside of us." We were entering a new phase, playing to more dangerous people. So it's a reaction record, in a way. And the abiding message is: "Don't react immediately with violence," because the whisper tames the lion. *Mystery Road* and *MacDougal Blues* are all story songs and characters. But *Fly Me Courageous* is mostly stream of consciousness.

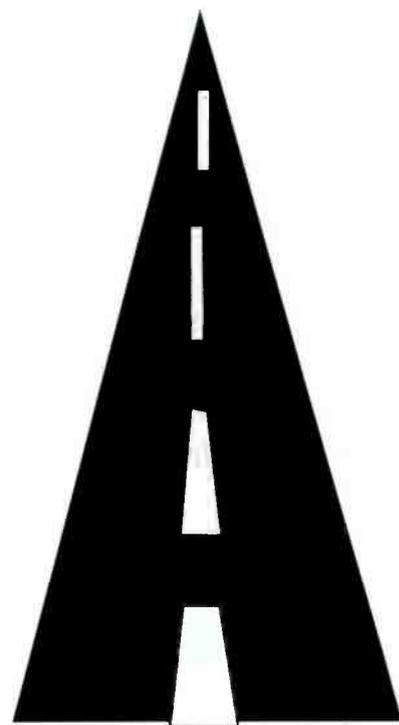
SB: Tell me about Fly Me's first track, "Around The Block Again." "For I'm singing a song of nineteen men/twelve men in robes that you gotta defend"--what's that about?

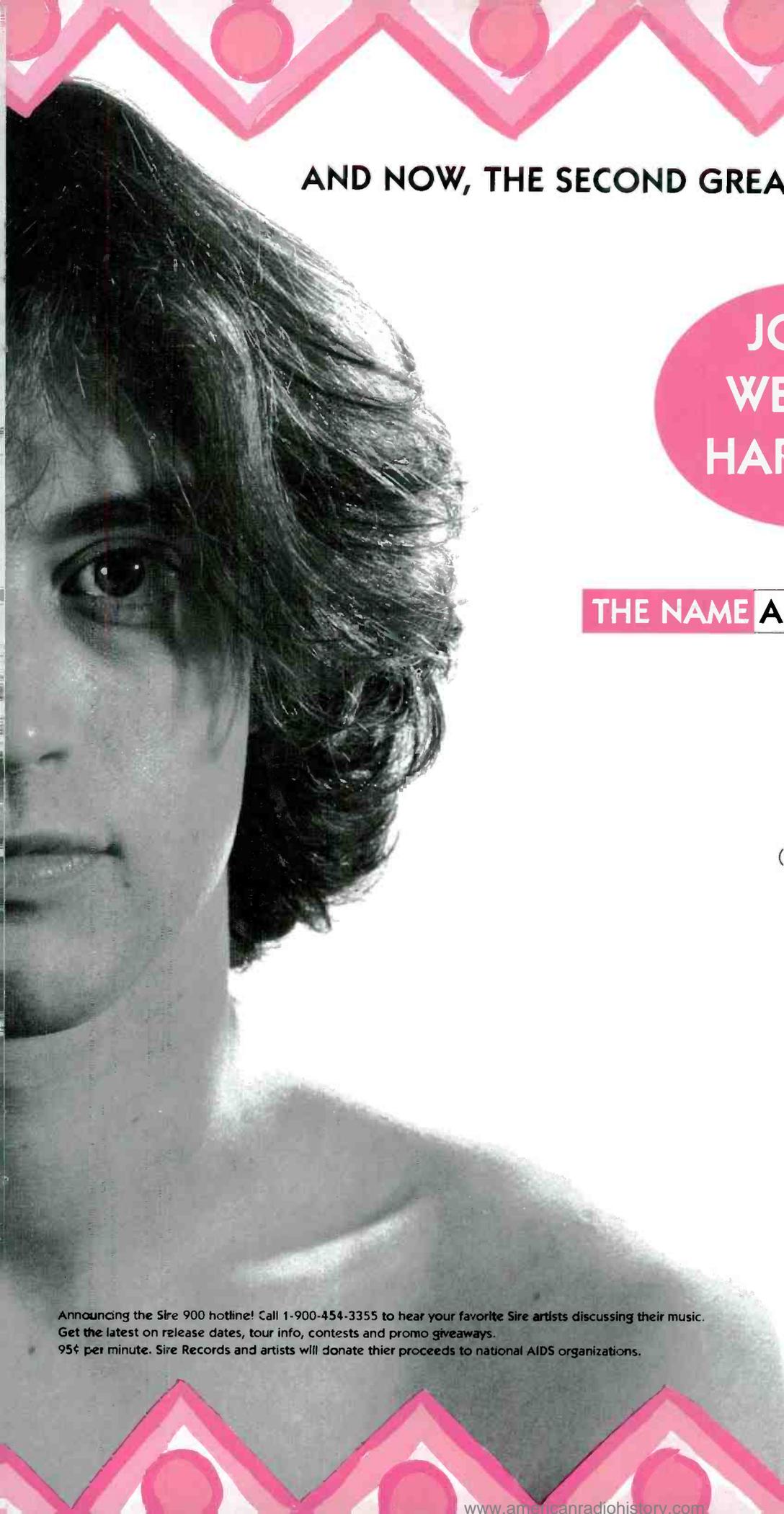
KK: For some reason, that line is just in there, and I have no idea why. But it was the first line of the song even when there were no other words. I don't know where it came from. I just left it. And I don't know what the hell it means.

SB: Will you do another solo record?

KK: Eventually, but the next two plans are Drivin'-N-Cryin'. We wanna keep a couple of steps ahead. We always do demos for the next record the week before the new record comes out. It's a tradition. Just to kind of set the tone for where we're going in case somebody asks...

I'd like to add that we're a friend band, we don't sing about drinking beer and chasing women. What we're more about is...well, look at the title cut of our new record. It's about having the courage to leave the nest and the courage to venture out on your own. The courage to have opinions different from the ones you were raised with. The courage to tell your friends that that's not cool anymore. Hey, we're all the same. We've all got a heart, we've all got a head on our shoulders. Genitals and skin color are secondary, don't you think?





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H.P. ZINKER - BEYOND IT ALL (Roughneck/Fire, 339 Seven Sisters Road, London, England N15 6RD)

I haven't entirely committed, but this just may be the first record of 1991 that's made me want to lie on my bed, turn out the lights, crank it up loud, and just absorb, y'know? Musically, this Innsbruck-incepted three-piece creates a monument to the versatility and malleability of rock by incorporating classical, metal, jazz, grunge and ambient into their "thing"—a style that, despite its range, neither suffers from overextension, nor sounds dissembled, nor waxes overly arty or pretentious. The closest comparison I can muster might be the Flaming Lips, who, like Zinker, effortlessly slide from insane bashing to acoustic and melodic introspection. But Zinker's angle differs from the Lips' in that H.P., while occasionally spacy, isn't so acid washed, and the virtuosity of guitarist Hans Platzgumer's playing adds a dimension that the Lips haven't broached—even with a second guitarist. Platzgumer's instrument has the abilities of a human voice; its extreme eloquence more than compensates for the band's less-than-fluent English and their therefore often-less-than-impressive lyrics. In fact, I'm stunned (being the examiner of lyrics that I am) that my favorite track here is one of the record's instrumentals ("Die Todesdroge"). But (I hasten to add) every cut on *Beyond It All* stands pretty damn solid. According to an interview in *Chemical Imbalance*, Platzgumer hopes that his band's audience will come to be comprised of "intelligent wockers." That's you, I think. SEANA BARUTH

VARIOUS ARTISTS - SATYRICON...THE ALBUM (Satyricon Records, Portland, OR 97201)

Here's a change: the recent rash of tribute albums (see below) has focused on bands and songwriters important in the genesis and development of "alternative" music. This tribute record, however, focuses on a club, Portland's Satyricon, that has supported "the scene" on the most grassroots of levels—by giving young bands a friendly place to play seven nights a week. Some of the Oregon bands featured on this collection have springboarded from the Satyricon to national attention; some probably still rely on the club as the basis of their regional support. The first of the record's sixteen tracks is the taut and blistering "Plastic Bomb" from Poison Idea (possibly the world's tightest band). Napalm Beach offer the slightly dirgey and

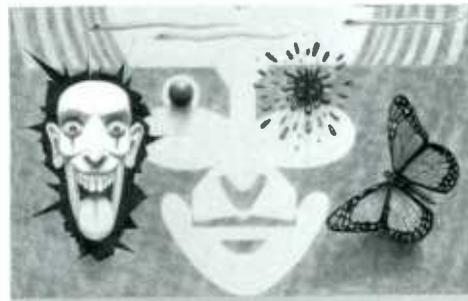
whining "The Plague," and the Obituaries' "Answer Me" features speeding, garage guitar and showcases a howling, operatic female vocal (of which I am less than fond). Two standout cuts follow: The Oily Bloodmen's "Sugar, Option Sugar" has a tantalizingly familiar riff and an Australian feel—sort of the Spikes meet "Date With A Vampire"-era Screaming Tribesman—and The Jackals' "I Hate The Rich" also draws from Australian heritage. Plus, also, too: Walt Curtis contributes two spoken-word pieces—one an environmental rant, the other an ode to phallic fruit; Sweaty Nipples do their white-boy funk take on Schoolhouse Rock ("What's Your Function"); the Dharma Bums (whose appeal has always been hard to capture on vinyl) kick in a pattering riff in "E," and the Killing Field donate a schmaltzy, ringing pop tune ("Begin Again") with a lot of charm. SB

VARIOUS ARTISTS - HEAVEN & HELL: A TRIBUTE TO THE VELVET UNDERGROUND, VOL. 1 (The Communion Label, P.O. Box 95265, Atlanta, GA, 30347)

Yes, I know what you're thinking: "Great. Another 'tribute' album." Just a flash in the pan, right? Wrong. Truth be told, they've really done a pretty good job with this one. Though most records like this are hard-pressed to live up to the standard set by *The Bridge* compilation, this album matches that Neil Young tribute in talent and even (yikes!) surpasses it on some tracks. This Velvets material has a smooth, dreamy quality that contrasts nicely with many of these bands' faster, harsher reputations, resulting in some unconventional covers. Nirvana combines the tension of "Here She Comes Now" with their signature attitude; the Screaming Trees' "What Goes On" is more than worthy, and James' version of "Sunday Morning" has a real true-blue V.U. beauty to it. But I have to say the most interesting is "Run Run Run" by Motorcycle Boy. It's everything a cover should be. Without losing sight of their own character, the band breeches the song's norms and maintains the spirit of the original. Needless to say, all the bands picked great songs to cover—that's apparent in the energy they inject. And it just goes to show (once again)

that the Velvet U. are as contemporary as ever.

DAVID KEENAN



THE CHAMELEONS U.K. - THE PEEL SESSIONS (Strange Fruit c/o Dutch East, P.O. Box 800, Rockville Center, NY 11571-0800)

The famed John Peel archives of rare live performances are finally unleashed domestically to an anxious American audience, as the Chameleons U.K.'s *John Peel Sessions* arrives this week. The band that broke up in 1988 is well-represented here. This conglomeration of three Peel Sessions accurately maps the everchanging direction and sound of this short-lived but well-preserved outfit. Indeed, this offering is by no means a "best-of" collection, but a proper and necessary documentation of the beginning and end of one of rock's most interesting acts. Longtime favorites "P.S. Goodbye," "Don't Fall," "Nostalgia" and "Intrigue In Tangiers" are here, as well as two previously unreleased tracks ("The Fan and The Bellows" and "Things I Wish I'd Said.") For Chameleons U.K. fans, this release is a true treasure. Now if we could only get that fabled last Chameleons LP, *Tony Fletcher Walked On The Moon*, that's still lost in legal limbo. BRETT ATWOOD

TOOTH & NAIL - IN HYSTERIA (Word Of Mouth Records, 3533 16th Street, San Francisco, CA 94114)

Although two years have passed since Tooth & Nail's last release, with *In Hysteria* the band maintains their unusual polyrhythmic frenzy of percussion and drums. But now, the guitar, bass, and violin (which adds a fascinating dimension to the band's approach) are more refined, creating a larger and harder sound. This distinct music gives power to Tooth & Nail's already-profound, hard-hitting lyrics that pertain to the preciousness and complexity of our lives. The instrumental "Crystalline" is a moment of quiet that's easily accessible to many formats. I'm surprised that this San Francisco band is still without a label. ROBERT BARONE

"we want to make
intelligent music and
play it like
mindless fools"
— chagall guevara



CHAGALL GUEVARA*

**violent
blue**

the first track from the self-titled album

the proof is in the playing

*pronounced: (shuh-gawl' gwuh-veh'-rah)

MCA

produced by Matt Wallace album release: January 22, 1991
available on MCA compact discs and HiQ cassettes

ALTERNATIVE NEW RELEASES cont.

bum. For starters, the cross-section of "then" and "now" artists is varied and for the most part (no Stone Roses, Joy Division or New Order!) encompassing. The music takes you to the past (when Manchester was simply grey, wet and depressing) to the present (raves, flares and E) and nudges toward a future. That means classic tracks from The Buzzcocks and The Chameleons are side-by-side with stalwarts like The Smiths and The Railway Children and relative newcomers like Happy Mondays, Ruthless Rap Assassins and New Fast Automatic Daffodils. Start with a favorite from your past and move through history. LR



THE PERFECT DISASTER - HEAVEN SCENT (FIRE)

The Perfect Disaster's fourth album, *Heaven Scent*, winds its way through thirteen tracks with a slow, soporific grind that's sexy and alluring. Borrowing heavily from The Velvet Underground and Television, The Perfect Disaster revel in spooky, atmospheric moods as singer/lyricist Phil Parfitt vents his anger with deep, resonating musings that are half spoken and half sung. And although bassist Jo Wiggins left the band in mid-recording session, the album is surprisingly consistent, almost to a fault. I mean, the shadowy sluggishness of the songs tend to make the uptempo raves (there are three) stand out to a self-conscious degree. I tend to prefer the raving pop blasts of "Rise" and "Sooner Or Later," as well as the hypnotic "Father," "It's Gonna Come To You," "Little Sister (If Ever Days)" and the blistering live epic of "B52." LR



JOHN WESLEY HARDING - THE NAME ABOVE THE TITLE (SIRE/REPRISE)

John Wesley Harding's latest effort, *The Name Above The Title*, shows off writing and vocal

talents that were only hinted at on *Here Comes The Groom*. A more comprehensive effort this time around, these sixteen tracks show off Wes' penchant for "blue-eyed soul" pop songs. And while some of the tracks may sound like Elvis Costello, Harding's wry sense of humor and acerbic tongue are his alone. It's this unique verbal word-play that allows him to rise above the comparisons. I like the pure pop of "I Can Tell" and "The Person You Are," as well as "The Movie Of Your Life," "Save A Little Room," "Driving In The Rain" and "Backing Out." For a good chuckle, read the liner notes. LR

NAKED CITY - TORTURE GARDEN (SHIMMY-DISC)

If you haven't already heard Naked City I advise you to get your hands on this little firecracker immediately. This is some of the purest music I've ever heard since—well, the first Naked City album. The band is the product of five extremely talented musicians: Joey Baron, Fred Frith, Wayne Horvitz, Bill Frisell and, of course, ringleader John Zorn. At least two of these guys (F. Frith & B. Frisell) lead bands of their own, while Zorn, a kind of Zappaesque figurehead within the avant-garde jazz scene, has a history of quality work and has earned the respect of a wide range of individuals within the international music community, from Ennio Morricone to Henry Rollins. I thought it wasn't possible, but in *Torture Garden* his arrangements have become shorter, denser, more raw and terrifying than ever. To give you an idea of what I mean by 'dense', it will suffice to say that the EP has 42 (count 'em, 42) songs. In fact, you could say that Naked City is the Napalm Death of jazz hardcore. Rumor has it that the album was too hot to touch for Elektra/Nonesuch (their previous label)—probably the combination of a nude cover, Maruo Suehiro's morbid illustrations and questionable song titles ("Pigfucker", "Jazz Snob Eat Shit", etc.). Anyway, notable tracks include: "N.Y. Flat Top Box," "Igneous Ejaculation," "Speedfreaks," and "Gob of Spit." Guest vocalist is Yamatsuka Eye and his best scream (the scream de la scream, if you will) is at the end of "The Blade". It is not to be missed! DAVID KEENAN

ESKIMO - JACK (LONGPIG)

Eskimo is probably one of the most underrated bands in San Francisco. They're a little too eccentric for your usual counterculture groupie and not serious or pretentious enough to play the larger jazz crowd. I'm sorry to say that it's their same off-kilter uniqueness that has probably stood in the way of whatever hope they had of getting a label contract—so, it seems they finally took matters into their own hands and put Jack out on their own. Jack is pretty much hands-down one of the few really good albums to emerge from S.F. over the past few years, which is surprising

actually considering the impressive rep this City has. In any case, the problem of their relative obscurity is easily eclipsed by their energy and varied array of talent. The marimba/vibraphone/trombone combination give the record a sort of loopy, happy-go-lucky ambiance while the guitar and bass provide enough edge to make songs like "Marjorie" and "Hypothetical Situation" stand out. They experiment with some interesting styles of syncopation between melody and rhythm; in fact, there is nary a dull moment on Jack. The lyrical content is just as loopy as the music—put on "What's His Name", for instance: "What's His Name kissed the big time in a small way/left a lake like he took it: Smooth and nude/ What's His Name got shook down when the other squealed/ Boot black by Cadillac heeled." Notable also are "No Place" and "Clark's Money". DK

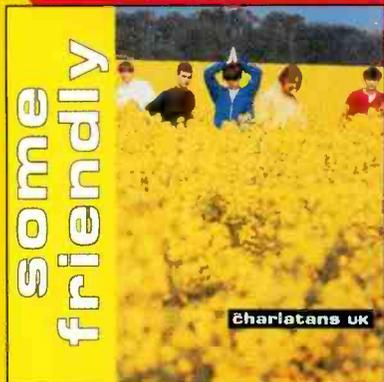
FLAG OF DEMOCRACY - DOWN WITH PEOPLE (RAVE)

Hey, where would college radio be today if it wasn't for bands like this? Fast, loud grunge combines a Dinosaur Jr. sound with an SST like mentality for the kind of noisefest record that is the meat and potatoes of their label, Rave. I guess people needed a break from the barrage of SUB-POP/Soundgarden-type bands who seemed to all but annex the airwaves last year because F.O.D had no trouble finding its way onto the heavy rotation shelves on college campuses. People tend to forget that it is this kind of punk/pop mutation that bands like Husker Du and The Replacements were born into. Although the D.Jr - like inflections in the music are undeniable, they are appealing and the band has enough indiginous Philadelphia rawness to power up the album through its entirety. Good tracks are "Pocket lips", "Camera Salesman" and "Commercial Success". DK

THE CHILDREN - EVERY SINGLE DAY (SKY RECORDS)

It could be the band's makeup—two men, two women—or perhaps it's one of the singer's childish (ahem!) voice, but The Children remind me vaguely of Tiny Lights (circa 1988). But though this record has a charm of its own, what this West Islip, NY group does isn't really as intricate or innovative as were their Hoboken, NJ neighbors. *Every Single Day* kicks off with its title cut that (quite appropriately) explores the resentment a child feels at being subject to/dependant on the whims of parents. The song bears some resemblance to "California Dreamin'", but (because of the flute and chiming guitar?) also has a fairy-tale fanciness. The record's remainder vacillates somewhat unevenly: "Thought I Heard My Name" and "Anytime" sound like Gordon Lightfoot meets R.E.M., but "Are You In Love" features a mournful, lovely lap steel, "Guardian Angel" is an appealing sing-song that moves at a clip, and "And I Run" includes the line: "There

**THE CHARLATANS
UK**



"Some Friendly"

#1 Alternative album since November
225,000 units sold
"The Only One I Know"
Top 30 AOR
"Sproston Green"—the new single now at radio
Now on sell-out tour—see them live Saturday night at the Warfield
Produced by Chris Nagle
Management: Steve Harrison



**POP WILL
EAT ITSELF**



"The Pop Will Eat Itself Cure For Sanity"

"X Y & Zee" # Gavin Alternative chart
Video on 120 minutes
Tour begins this spring
Produced by Flood courtesy of 140 dB
Worldwide Representation by Craig Jennings for Chapter 22 Management Ltd.



THESE

RECORDS

HAVE

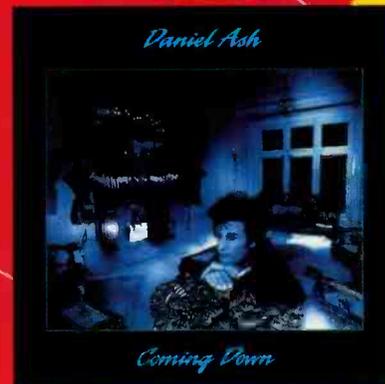
LEGS AND

WE KNOW

HOW TO

CROSS 'EM

**DANIEL ASH
OF LOVE AND ROCKETS**

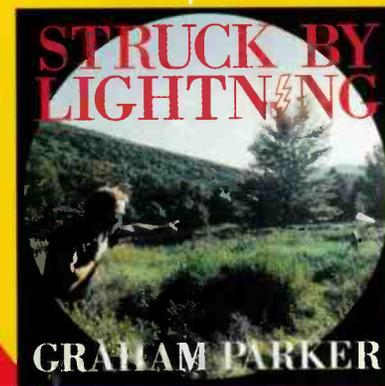


"Coming Down"

"This Love" # Gavin Alternative chart
Video on MTV
"This Love" at AOR
Produced by Daniel Ash, John Fryer & John Rivers
Management: Raymond Coffey



GRAHAM PARKER



"Struck By Lightning"

"Graham Parker delivers one of the finest albums of his career—perhaps the finest... This is a major work from an important singer-songwriter. ★★ ★ 1/2"
—David Wild, "Rolling Stone Reviews," syndicated column
Produced by Graham Parker
Management: Ernest Chapman



Coming soon: New albums from Vinnie James, Spacemen 3 and Hoodoo Gurus

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ALTERNATIVE NEW RELEASES cont.

were years that I should have stayed in bed." I myself appreciate the sentiment, but them's sure cynical words from a band whose liner notes claim "Love is the proper response to all situations." SEANA BARUTH

ROBERT FORSTER - DANGER IN THE PAST (BEGGARS BANQUET/RCA)

Throughout the '80s the Australian band the Go-Betweens released some great music; Robert Forster was a co-founder of that band, and this is his debut solo effort. Musically, the album is acoustic and contains minimal production embellishment, but it's still highly charged due to assistance from some of the Bad Seeds. Forster has crafted songs with lyrics that invite introspection about ourselves and our relationships. "Justice" is what caught me. Even though it seems merely a plain and simple tune, it'll make you consider how fortunate you are in comparison to many. "Danger In The Past" concerns friends, deception, and enemies. I also like "Dear Black Dream" and "Leave Here Satisfied." Forster's songs make for a solid, lasting collection and hint at a successful solo career. ROBERT BARONE



BOB MARLEY & THE WAILERS - TALKIN' BLUES (TUFF GONG)

Any day Bob Marley's voice comes out of your speakers is a good day. This latest compilation, *Talkin' Blues*, is tracks cut in 1973 after Bob and the Wailers were kicked off a tour opening for Sly And The Family Stone because, as the story goes, they were *too* good. A wise San Francisco nightclub entrepreneur named Scott Piering booked the band for two nights thinking they were unknowns. Surprise! The room was jammed both nights. This wasn't lost on the late Tom Donohue, then General Manager of legendary Progressive station KSAN. Tom engineered a live performance from Sausalito's Record Plant and finally, in 1991, ten years after Marley's untimely death, we're being treated to an album of music drawn from that session. Bob Marley has been elevated in some quarters to near sainthood, but radio largely ignores his vast body of work that has more than stood the test of time. He's the visionary whose message everyone agrees with but no one embraces. To his lasting dismay, Marley's "acceptance" by white audiences caused black

audiences to largely dismiss him. But songs like "Burnin' and Lootin'," "Slave Driver" and "Get Up Stand Up" are more controversial, more incendiary than some of the Rap pap we're being handed today. Interspersed throughout the album are clips from a Jamaican radio interview with Dermot Hussey. Marley's patois is sexy but hard to understand. Personnel on this album include Joe Higgs, Bunny (Livingstone) Wailer, Aston "Family Man" Barrett the late Peter Tosh and the I-Threes. The thought of them playing together makes you sad to think what we lost when Marley died of cancer because, due to his religious beliefs, he wouldn't allow his toe to be amputated. But that alone demands you respect him more. He didn't talk Rastafarianism—he lived it. Tracks: You pick, but be adventurous and try the lesser known "You Can't Blame The Youth" and "Am A Do". Listen to "I Shot The Sheriff" at your own risk. No disrespect because I admire most of his work, but time has put perspective on Eric Clapton covering Bob Marley. It's like Pat Boone covering Little Richard. BEVERLY MIRE



VARIOUS ARTISTS - LAZY, LOUD AND LIQUOR'D UP (SHINDIG RECORDS, 601 Minnesota, Suite 118, San Francisco, CA 94107.)

A lot of images come to mind when folks think of San Francisco, but you can bet that honky tonk singers are not part of that picture. Shindig Records is hoping to change that with this compilation of various crooners, pickers and shitkickers who call the City home. Don't get me wrong—these musicians probably have as much in common with Lee Greenwood as Lee Iococca. Instead, it sounds like they've dug back much further for influences—think Buck Owens, Webb Pierce, the Maddox Bros. & Rose the Louvins and you'll get the idea. Of course, every artist here has forged their own sound, tempered by too many smoky nights in small rock and roll clubs, and the desire to cut loose comes across loud and clear.

The artists featured here run the gamut of styles, from Buck Naked And The Bare Bottom Boys' "pornabilly" set opener to the country-to-the-core Dee Lannon, the driving folky energy of flophouse and the always unpredictable Legendary Stardust Cowboy

(who you can also hear philosophising between songs).

There's something for everyone here, but be sure to listen to Buck Naked's swaggering "Uncontrollable Flesh," sweet Dee Lannon's lament "Hello Mr. Bottle," the Diablos' "Dime a Dozen," Rudy Chalard's lovely "Motel Man," the spooky beauty of Colorfinger's "Eleanor Young," and the Easy Hoes medley "In The Pines/On The Rock (Where Moses Stood)". CYNDI HOELZLE

STETSASONIC - BLOOD, SWEAT, AND NO TEARS (TOMMY BOY)

The very terms "rap" and "hip-hop" are synonymous, in my mind, with street-wise, Brooklyn-based Stetsasonic. Stet continues to address the political, social, and moral issues on this, their third album. Among Stetsasonic's many concerns is the continuing injustice in South Africa, and this record offers a fresh remix of the charged "Free South Africa." But just because this music has a serious message, don't think Stet's shy about having a good time. Take "I Like To Party," for example. While this one'll draw you to the dance floor, the lyrics set forward the band's abhorrence of violence. Also on the lighter side, "Speaking Of A Girl Named Suzy" is a great rap about a groupie (or a dog—you figure it out). Other tracks: "Don't Let Your Mouth Write A Check Your Ass Can't Cash," "Ghetto Is The World," "Corporate America," "Walkin' In The Rain," and "You Still Smokin' That Shit." Because the band's members work as such a cohesive unit, Stetsasonic maintain both their energy and their prose throughout this recording. I should point out that Stetsasonic breaks the usual rap mode by using a real live drummer. RB



ROYAL CRESCENT MOB/MIDNIGHT ROSES (SIRE)

Ever since I saw the Mob perform "Love Rollercoaster" I've known they're the kind of guys I'd like to take frog gigging. *Midnight Roses* keeps things lighthearted with the occasional thorn to prick and stun. Song titles like "Drunkard's Nose" and "Konk" let you know that things won't get long-winded. Thorns of sarcasm surface in "Pretty Good Life", a song that criticizes a banal character who "pushes the button for his garage door" and rushes home in time for pork chops. Standouts in-

frazier[👑] CHORUS



#1 MOST ADDED GAVIN ALTERNATIVE!!

FRAZIER CHORUS CLOUD 8

FROM THE FORTHCOMING ALBUM "RAY." PRODUCED BY IAN BROUDIE.



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ALTERNATIVE NEW RELEASES cont.

clude "Ramblin'", with a funky bass and honking guitar solo that sounds like electrified bagpipes. "Big Mistake" relentlessly launches into a jangly orbit and "I'm Saying" is a frenetic paced proclamation that lets the music do the saying. Listen for the sound of a UFO making a u-turn when guitar solos.



THE DAMNED-THE BEST OF THE DAMNED-BMI MUSIC

The immediacy of these songs still lash out and grab you by the collar like a neighborhood bully turned cop. "Love Song" chugs and tugs at the heartstrings, threatening to rip them out, and "Jet Boy, Jet Girl" refines ribaldry with penetrating horns. "I Just Can't Be Happy Today", the anthem of anemia, gives human deficiencies a good name. This

collection gives equal time to the lighter side of the Damned—"There Ain't No Sanity Clause" captures their ever present wit and "Rabid (Over You)" is a mad, frothing cur. "Smash It Up's" trampoline organ is still a treat, and "White Rabbit" hops to heights unforeseen by the original. The inner sleeve features a family tree worth the price of admission, for all those who want to clarify who punched out who.

CHRIS CONNELLY - WHIPLASH BOYCHILD (WAX TRAX)

Chris Connelly, best known for his work with Ministry and as a member of the Revolting Cocks, is also the founding member of Scotland's highly acclaimed Fini Tribe. But if you're expecting the type of music associated with the aforementioned bands to appear on this record, it's not here. Connelly pens songs that are perplexing, moody, ominous and intoxicating. His punchy, edgy music provides the proper vehicle for his loaded lyrics. Tracks: "The Game Is All Yours," "Daredevil," "Edge Of Midnight," "Stowaway," and "Hawk." Oh, yeah, the "Stowaway" single's B-side is remixed by Die Warsaw. Watch out, there's a strong possibility that get hooked on this one. RB



120 MINUTES

SUNDAY NIGHTS 11:30PM-1:30AM/10:30PM-12:30AM CENTRAL

1. HAPPY MONDAYS - KINKY AFRO
2. THE CHARLATANS - THEN
3. DANIEL ASH - THIS LOVE
4. LUSH - SWEETNESS AND LIGHT
5. JESUS JONES - RIGHT HERE RIGHT NOW
6. THE SISTERS OF MERCY - MORE
7. DRIVIN' N' CRYIN' - FLY ME COURAGEOUS
8. POP WILL EAT ITSELF - X Y & Z
9. MEAT BEAT MANIFESTO - PSYCHE OUT
10. THEY EAT THEIR OWN - LIKE A DRUG

ALTERNATIVE INSIDE

The last two weeks have been a blur of activities pertaining to this week's Seminar. I'm just at the point now where this thing we've worked so hard on must begin—so it can end! As most of you will get this issue on Thursday or Friday during the Seminar (for those getting this on Tuesday, I apologize) I hope you're having a good time.

KALX's SANDRA WASSON faxed me some information about what's being dubbed, The Day Of (In) Decency, an event aimed at educating, entertaining and inciting the public to action.

This statewide effort to curb censorship is being organized by the University Of California Radio Network (UCRN) in response to the FCC's proposed 24 ban of "obscenity, profanity and indecency."

On-air KALX, KCSB, KCPR, KDVS, KUIC, KZSC and others will set aside one day of programming (March 4th) to deal with these issues through Public Service Announcements, interviews, music etc. If you'd like more information call Sandra Wasson at (415) 642-1111. She and many of the other participants will be at the Seminar. Feel free to inquire about The Day Of (In) Decency when

you see them.

If you haven't heard already, ARISTA RECORDS have signed New Zealand's STRAIGHTJACKET FITS.

I hope some of you were lucky enough to catch local heroes BUCK NAKED AND THE BARE BOTTOM BOYS on Joan Rivers. Truly a, er, sight to behold.

URBAN DANCE SQUAD will make their American television debut on Tuesday, February 19th on The Tonight Show! Tune in and turn on.

JESUS JONES managed to hang onto the number one spot again this week, despite heavy opposition from DANIEL ASH. It's so close between the two artists, it's anyone's ballgame next week.

Of course, support for POP WILL EAT ITSELF's radio-friendly single, "X Y & Z" is at an all-time high, pushing the band to number three. Perhaps they'll be the ones to de-throne The Joneses.

THE SCREAMING TREES are screaming up the chart and land inside the Top Ten at number nine. Stations supporting The Trees with HEAVY reports include KDVS, KUIC, WHTG, WRFL, WTSR, WUOG, KFSR, KUSF,

KJHK, WXYC and more.

Leaping 24-18 is Chicago's MATERIAL ISSUE, who count KFSR, KJJO, WBNY, WHTG, WWVU, KCRW, KJHK, WXRT, WDCR, WRAS, WMDK, KRCK, WAPS, WFDU and WUMS as HEAVY supporters.

THE DARKSIDE comes into the light as they go 48-22. The four new ADDs this week at KJHK, KTAO, WRAS & WUSC bring their station total to thirty-six.

FRONT 242 jump 45-25 as they collect five new ADDs from WWCD, WDRE, KCSB, WHFS and WXRT. Commercial support's kicking in!

HAVANA 3AM move 47-28, thanks in part to nine new ADDs—KFSR, KTAO, WRFL, KJHK, WNCS, WRLT, KUIC, WRAS & WUOG.

The highest debut this week and therefore RECORD TO WATCH comes from GRAHAM PARKER's latest album, Struck By Lightning. Radio's warming up to his latest as KUNV, WHFS, KBCO, WRLT, WUMS, KZSC, WDET and WUSC come in for ADDs this week.

The much talked about EMF score a dozen ADDs this week and debut at thirty-five.

Royal Crescent Mob

"Konk"

Produced and Mixed by Eric Calvi

From the forthcoming album
MIDNIGHT ROSE'S

The track that captures all the fury, sweat and intensity of Royal Crescent Mob's live shows!

Management: Jim Ford

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We are the hollow men

We are stuffed men

Leaning together

Headpiece filled with straw. Alas!

Our dried voices, when

We whisper together

Are quiet and meaningless

As wind in dry grass...

—from T.S. Eliot's *The Hollow Men*

The Hollow Men have existed—make that thrived—in relative obscurity throughout their four and a half years of existence. Aligning themselves with neither the Goth movement that put Leeds on the musical map in the mid-eighties nor the current Manchester rave, The Hollow Men have, over the years, carved out a musical identity and a large fan base all for themselves.

If you can believe The Hollow Men's press biography, the band was conceived in the upstairs compartment on one of those nifty British double-decker buses. And while he neither confirmed nor denied this "fact," David Ashmoore, frontman and vocalist for this Leeds outfit, makes light of the circumstances surrounding the band's beginning and focuses on what happened after.

"Once the band formed, we knew what we wanted," he asserts. "We never had any doubts about it, but at the same time it wasn't like this really big dream. It was more like a statement of fact.

"When the decision to form a band was made, other decisions followed: we will do really well, we will get a recording contract and so forth. Then we just got on with it. We're really strong believers in fate," he finishes.

Between the idea

And the reality

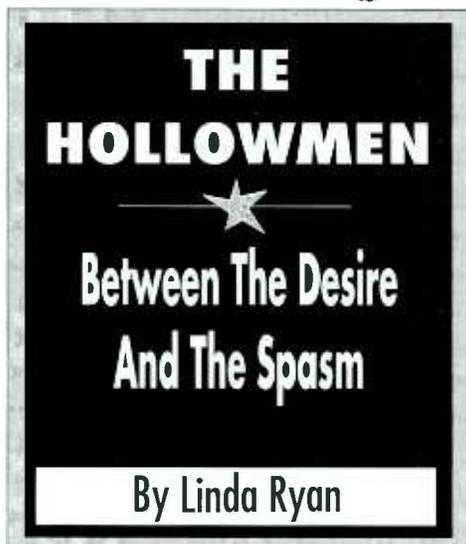
Between the motion

And the act

Falls the Shadow

It's hard to argue with him. In England, where the "next big thing" is often the figment of some fickle music journalist's imagination, if you're not part of a particular "scene" then you're doomed. Or are you?

David explains, "We always felt we were good and would do well. The best way for us to get to where we wanted to be was to take our time and get it right.



"We sort of existed around the Goth scene, and although we're friends with some of the bands and such, we weren't a part of it. We just did our little thing, and I think in the long run that was better for us. We've steadily built ourselves up over the years," he reasons, "and never really bothered with 'the next big thing.'"

Then how did a band with a decent-sized fan base, but no hype, come to the attention of Arista Records?

David laughs, "I think Arista (UK) decided to sign us because they didn't really have to do anything." He explains, "We had a name, our own image, a back catalog...we do our own record sleeves, videos and T-shirts—we do everything."

He sums up, "All they had to do was give us a check. Of course," he adds hastily, "they must've thought we were a good commercial prospect, which we are. We've always felt we are."

Their American debut, *Cresta*, was recorded in Wales, and from David Ashmoore's glowing account, the band had a blast during the recording session.

When they submitted their request for an engineer who could use a computer as well as play keyboards the record company hooked them up with the studio in Wales. Fate? Coincidence? David fondly remembers the recording experience.

"It was on forty-two acres of land with Arabian horses out back and a pub about a mile down the road. There was nobody around to annoy so we could play the music as loud as we wanted. And people fixed our meals for us and did our laundry—and we got paid for it!" he says unbelievably.

"We had a great time 24 hours a day for seven weeks. We recorded it in the summer when it was really hot and there was plenty of sunshine—that's why it sounds the way it does," he finishes poetically.

Sunlight on a broken column

There, is a tree swinging

And voices are

In the wind's singing

But it wasn't all smiles and sunshine. The pressure to deliver on their major-label debut was very real, and a nagging source of uneasiness for the band.

David confirms, "We knew we had to make it count with this album. We wrote twenty-three songs for *Cresta* and only used ten. We wrote and re-wrote songs, trying to get maximum results.

"I'm not that precious with my lyrics that I don't mind chucking out a verse here or there. We're not that kind of band. I mean, bugger that—I want to make the song it's best!"

Sighing heavily he continues, "There were times when things weren't right and times when we thought things would never go right. One of the songs we recorded we actually scrapped—I mean we literally unreel the tape it was so appalling."

But when your band has been kissed by magic, something good usually comes out of a bad experience. In this case, it was the final re-working of "Beautiful Sun."

"'Beautiful Sun' was one of those songs we recorded and from our point of view, it just wasn't going right. Our producer got Fiona of the Parachute Men to sing some backing vocals for the chorus, but we liked what she came up with better and just let it be."

Not exactly the attitude typical of young songwriter! But in this day and age, David asserts there're more important things than making music and getting hits.

"People often look at music as a tool or a weapon," he explains, "but really, music's never changed anything. It's a good release and a nice bit of escapism, but that's as far as it goes.

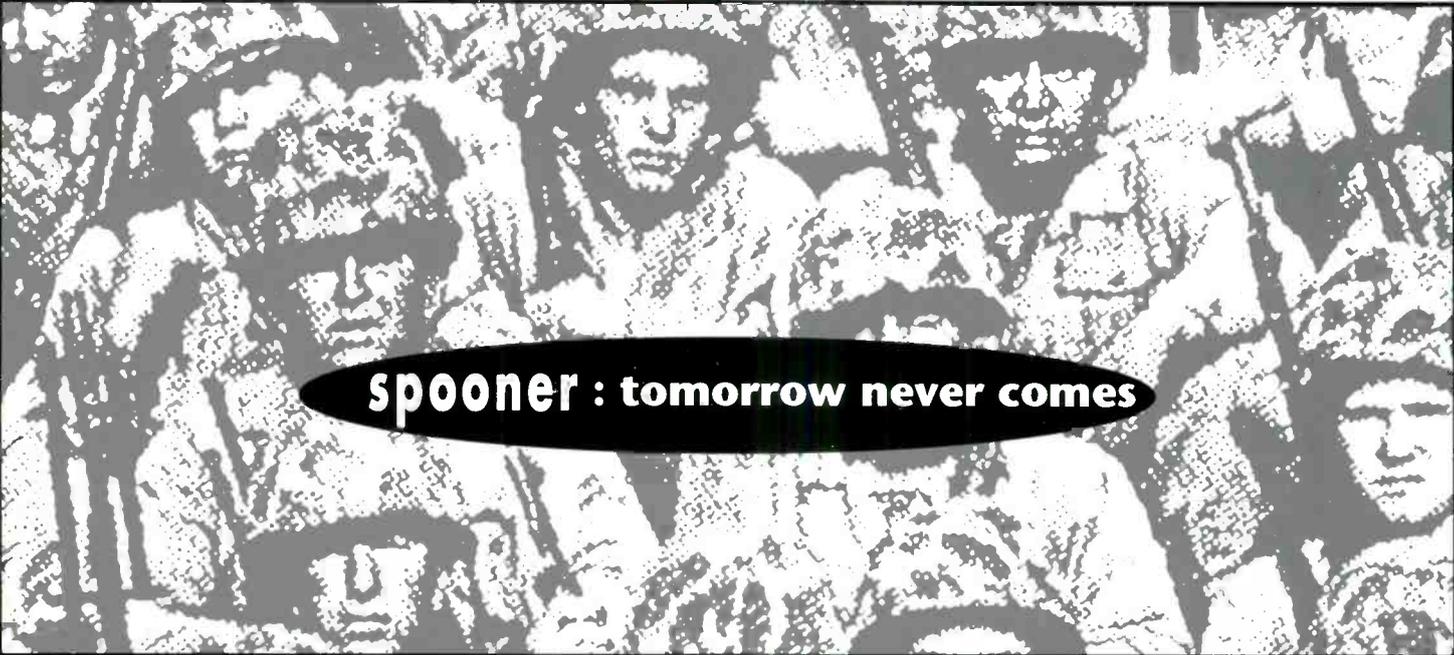
"I said in an interview last year that the world would end in my generation. We've got the best technology, the easiest travel and the world has escalated massively. It's just a matter of time before man makes such an appalling cock up that it just couldn't be put right.

"And if that's so," he continues, "then it's just as well that people are out enjoying themselves and having a good time. You can't be so pessimistic that you'd pack it in, but in the end, who's gonna really care about your band? It's not a cure for cancer or anything."

...This is the way the world ends

Not with bang but a wimper

*All poetic quotations from T.S. Eliot's *The Hollow Men*



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"Instantly accessible! When I hear this record I stop whatever I'm doing and listen!" **JAMEY KARR, PD-KACV, AMARILLO**

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**CHAMELEON
RECORDS**

HERE & THERE

By Sheila Rene

We hope that a good number of you are reading this while you're enjoying the meetings at the Sixth Annual Gavin Seminar for Media Professionals. If not, start planning for the next one...

Jim Martin of **Faith No More** is walking around the halls of the Westin-St. Francis today, so if you see him get his autograph and talk about that movie star career he's working on and the new album the band's about to make. Martin says he will play himself—the "greatest guitar player in the world"—in this summer's "Bill & Ted Go To Hell"...

Look for **Crowded House** too. By mid-March the band will be back in Los Angeles to finish up their third album. This one marks the first time the **Finn** brothers, **Tim** and **Neil**, have co-written together, even though they were both in **Split Enz**. Tim is now a full fledged member of the band...

The Gavin's loss is Japan's gain. We tried to get **Queensryche** in for the Album/Hard Rock/Metal radio imaging meeting, but following the latest EMI album, *Empire* which hit platinum in just over four months, they're about to play for over one million Japanese fans. The band returns to the U.S. in April...

Janet Jackson is in the middle of a bidding war, since her current contract with **A&M Records** is about to expire. Jackson brings some kind of success to the table with her singing, songwriting, producing and acting skills—plus she was just nominated for three more Grammy's. Word is that she's been offered over \$50 million and the price is going up...Get Well Wishes to **Fred**

Curci, **Alias's** lead vocalist. Curci had been experiencing shooting pains in his throat and had surgery to clear up the problems. He's healing and ready for more touring...



Bits & Pieces: **David Lee Roth** stopped by the Gavin on his way to Europe, with **Warrant** opening. We didn't need any special security, but Roth needed a lot of security recently when some 2,000 fans showed up outside a Ft. Lauderdale restaurant where he was dining. Even though his management hired security, 20 extra cop cars assisted...**The Rolling Stones** will release a live album in April on **Columbia Records**. Material was taken mostly from the "Steel Wheels/Urban Jungle" tour, with performances taped on the European leg. Expect some video footage as well...**The Saigon Kick** guys are hanging out at the Seminar. **The Third Stone/Atlantic** artists finished up their first video for the single "What You Say" in Los Angeles before heading to San Francisco for some relaxation.

Ask them about their white Chrysler Fifth Avenue...**Ron Nevison** will produce the second album from **Bad English**. Vocalist **John Waite** is recovering from a minor accident that happened near his home in upstate New York...**Tom Petty** has finished eight songs with the **Heartbreakers**. Won't belong now...Congratulations to **Bonnie Raitt**, who has announced her engagement to actor **Michael O'Keefe**, aka **Simon MacHeath** on Fox's "Against The Law" series. The couple plan a spring wedding...**Billy Squier** was recently clocked at 70 m.p.h. while out on a little cruise down Sunset Blvd. The officer looked the other way and let him go. Squier, whose new **Capitol** album *Creatures Of Habit* is due out in March, was on his way to lay down a few tracks with his pals from **Guns N' Roses**...The new **Nils Lofgren** album *Silver Lining* will be out on **Rykodisc** on March 8. The single "Valentine" hit the streets on Valentine's Day and it features vocal accompaniment from **Bruce Springsteen**. Look for Nils at the Seminar cocktail party...They're going to be touring through March. A must see! That's the show featuring **Sonic Youth** and **Social Distortion** opening in support of **Neil Young's** "Ragged Glory" tour...

Joey Ramone's favorite band, **Motorhead** has an album due any minute. **The Ramones** have become the subject of one of the songs on that album, entitled, appropriately, "Ramones," written in honor of the band. You can hear it this month, along with a

lot more great tunes. Plus, **Skid Row** has included a live cover version of "Blitzkrieg Bop" on their current home video. The **Ramones** own full length home video on **Warner Home Video** is on its way to gold...In early March **Virgin Music Video** plans to release **Peter Gabriel's** "POV" longform, which was overseen by executive producer **Martin Scorsese**. Filmed primarily during a concert at the Acropolis in Greece, the latest version of the great ones ("Sledgehammer," "Shock The Monkey," "Biko") is bound to be powerful...

The memory of a true Jazz great is in jeopardy. The 20 year old Kansas City-based **Charlie**



"Bird" Parker Memorial Foundation and Academy of the Arts is a grass roots service providing thousands of inner city kids dance lessons, musical instruments and music lessons. A 1-900-726-BIRD line has been set up to help buy their present building and continue the good works. A \$10 tax-deductible contribution will appear on your phone bill for a good cause... ●

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PERSONAL PICKS

SINGLES by Dave Sholin



ROXETTE - Joyride (EMI) Plenty of reason for joy in Top 40 land as Per Gessle and Marie Fredriksson deliver the first of a new batch of songs. Wisely, the Swedish duo retain "Look Sharp" producer Clarence Ofwerman, and,

once again it's clear all three understand the way to a Pop music fan's heart. Roxette has re-applied that happy, feelgood formula to making mass appeal records, and it's earned them instant recognition and remarkable chart success. This title track from their new album is certain to not only meet everyone's expectations, but surpass them.

AMY GRANT - Baby, Baby (A&M) A lot of people have been saying it's only a matter of time until Amy Grant scores a big hit. Well, this is the time and this is the record! Stations literally couldn't wait to get their hands on this release, so it's no surprise that it shows up in the Most Added column a week ahead of schedule.

JELLYFISH - Baby's Coming Back (Charisma) Songs like this are bound to bring Pop music back in a starring role on Top 40 radio. Layered with a textured sound that echoes the late

sixties, this track marks the debut of a band who have got more than simply a hit single in their future. Gavin conventioners can watch 'em live on Friday night during the closing minutes of the Celebrity Cocktail Party.

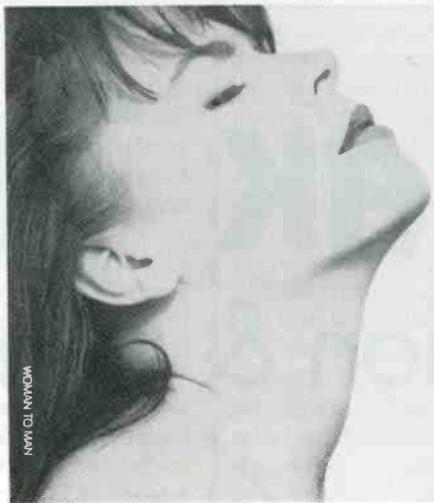
CATHY DENNIS - Touch Me (All Night Long) (Polydor) Cathy's first solo outing earned her a Top Ten hit and after hearing this track, there's every reason to believe she'll be travelling up the chart again. As co-writer and co-producer, this exciting vocalist creates mature dance music that can entertain young and older audiences alike.

MARC COHN - Walking In Memphis (Atlantic) Unique entry from a singer songwriter with a voice that compliments the mood of this song. Elvis fans can't help but fall in love with not only the theme, but with the production style. Looking for something different with strong adult appeal? Don't overlook this one.

ALBUMS by Ron Fell

HARRIET - Woman To Man (East West America)

As far as I'm concerned, the lead single, TEMPLE OF LOVE, is worth the price of admission. Harriet, a young lady from Sheffield, England, begins her recording career on a first name basis, keeping it familiar and close to the bone. This set is warm and smokey—soul straight and magical. The title track, WOMAN TOMAN, is a smoldering ballad with an Adam 'n Eve drift that's about as seductive a track as good taste would allow. Other tracks showcase a more aggressive, dance-oriented side with equal brilliance. This lady proves she can carry a tune and brings 'em all home.



NEXT WEEK



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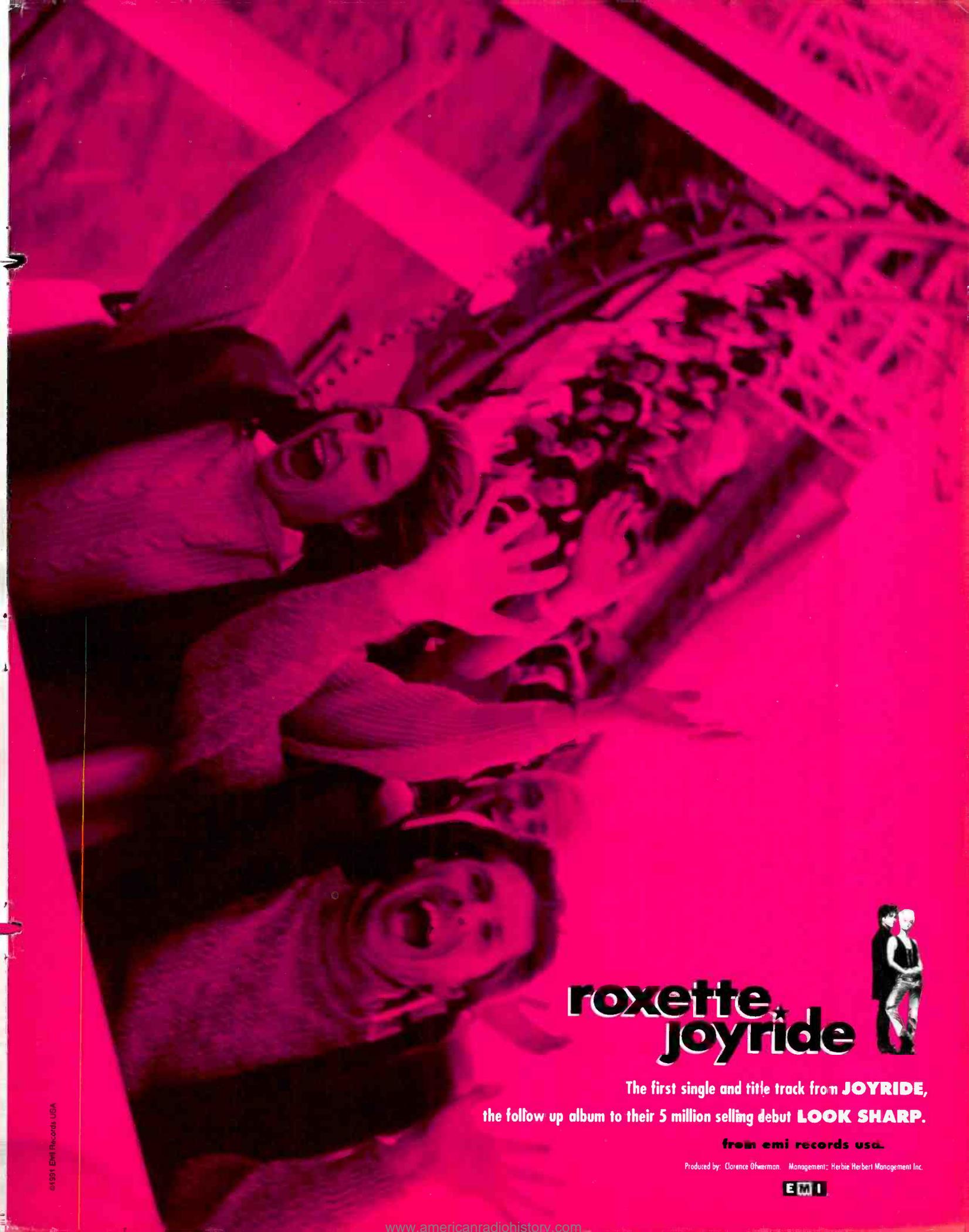
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roxette joyride



The first single and title track from **JOYRIDE**,
the follow up album to their 5 million selling debut **LOOK SHARP**.

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Dave Sholin
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This Week!



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