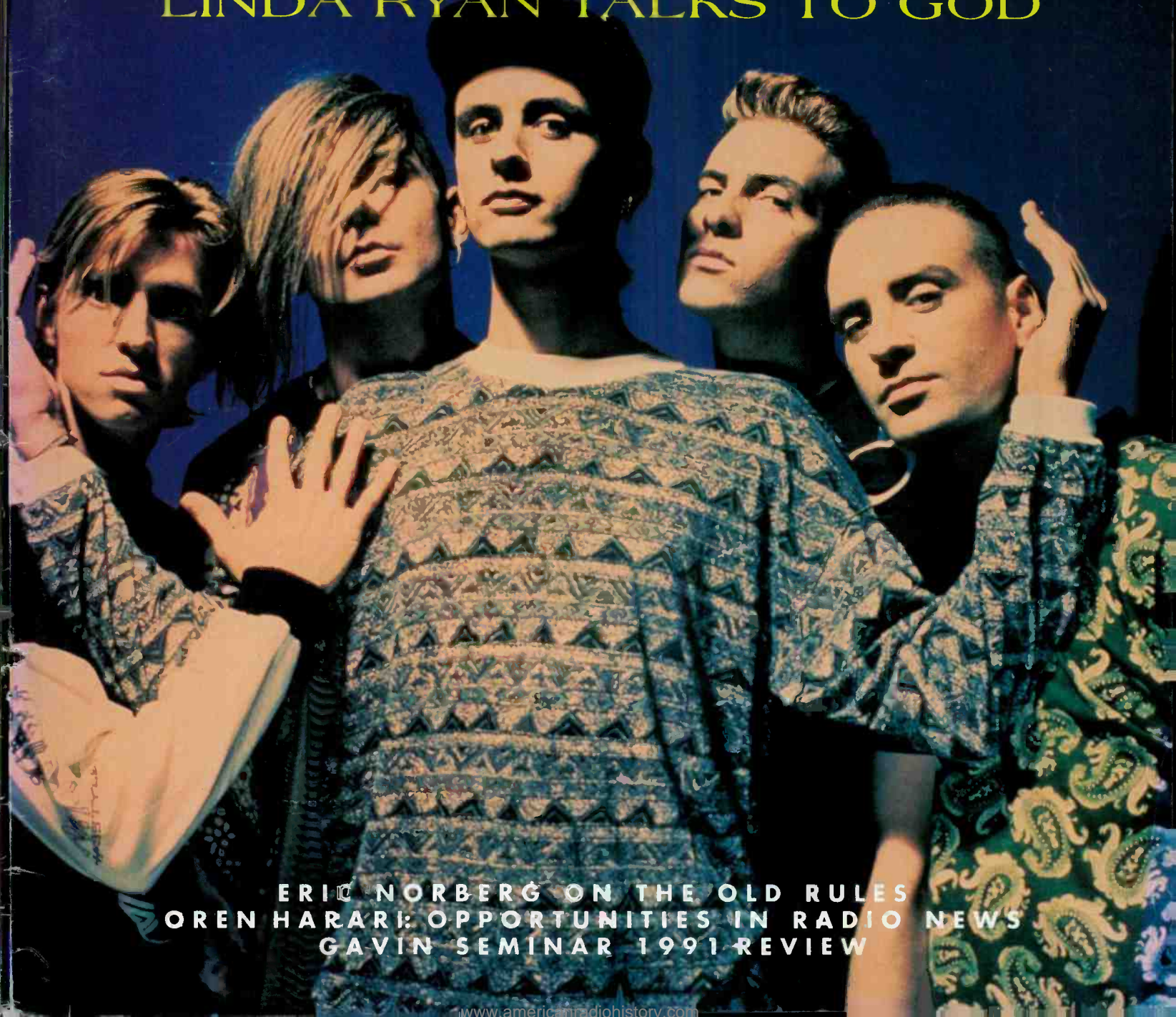


the GAVIN REPORT

ISSUE 1844 FEBRUARY 22, 1991

JESUS JONES:

LINDA RYAN TALKS TO GOD



ERIC NORBERG ON THE OLD RULES
OREN HARARI: OPPORTUNITIES IN RADIO NEWS
GAVIN SEMINAR 1991 REVIEW



Jasmine Guy

“Another Like My Lover”

The New Single

Produced by Timmy Gatling
Additional Production and Mix by Jon Gass
From the album JASMINE GUY



© 1991 Warner Bros. Records Inc.

www.americanradiohistory.com

GAVIN AT A GLANCE

* Indicates Tie

TOP 40

MOST ADDED

ROXETTE
Joyride (EMI)
AMY GRANT
baby baby (A&M)
THE ESCAPE CLUB
Call It Poison (Atlantic)

RECORD TO WATCH

BINGOBOYS
How To Dance (Atlantic)

Hot

JANET JACKSON
State Of The World
(A&M)



URBAN

MOST ADDED

TONY! TONI! TONE!
Whatever You Want (Wing/Mercury)
SHEILA E.
Sex Cymbal (Warner Bros.)

RECORD TO WATCH

CHRISTOPHER WILLIAMS
I'm Dreaming (Giant/Reprise)

Hot

CARON WHEELER
Blue (Is The Colour
Of Pain) (EMI)



RAP

MOST ADDED

K-SOLO
Fugitive (Atlantic Street)
MOVEMENT EX
United Snakes Of America (Columbia)
DOWNTOWN SCIENCE
Radioactive (RAL/Def Jam/Columbia)

RETAIL

Hot

TOO SHORT
Short But Funky (Jive/RCA)

RADIO

Hot

PROFESSOR X
Year's Of The 9
(4th & Broadway/Island)



A/C

MOST ADDED

AMY GRANT
baby baby (A&M)
ROBERT PALMER
Mercy Mercy Me (The Ecology)/I Want You (EMI)
SARA HICKMAN
In The Fields (Elektra)

RECORD TO WATCH

CARL ANDERSON with BRENDA RUSSELL
Baby My Heart (GRP)

Hot

WILSON PHILLIPS
You're In Love (SBK)



COUNTRY

MOST ADDED

REBA McENTIRE
Fancy (MCA)
RONNIE MILSAP
Are You Lovin' Me Like I'm Lovin You (RCA)
DOLLY PARTON & RICKY VAN SHELTON
Rockin' Years (Columbia)

RECORD TO WATCH

LES TAYLOR
I Gotta Mind To Go Crazy (Epic)

Hot

ALABAMA
Down Home (RCA)



JAZZ

MOST ADDED

BIRELI LAGRENE
Acoustic Moments (Blue Note)
RAY OBIEDO
Iguana (Windham Hill Jazz)
JOEY CALDERAZZO
In The Door (Blue Note)

RECORD TO WATCH

BIRELI LAGRENE
Acoustic Moments (Blue Note)

Hot

FRANK MORGAN
A Lonesome Thing
(Antilles/Island)



ADULT ALTERNATIVE

MOST ADDED

DAN BALMER
Music (Chase Music Group)
KILAUEA
Antiqua Blue (Brainchild/Nova)
RAY OBIEDO
Iguana (Windham Hill Jazz)

RECORD TO WATCH

KEVYN LETTAU
(Nova)

Hot

CHUCK GREENBERG
From A Blue Planet
(Gold Castle)



ALBUM

MOST ADDED

***GEORGE THOROGOOD & THE DESTROYERS**
"If You Don't Start Drinkin'" (EMI)
***NILS LOFGREN**
"Valentine" (Ryko)
GREAT WHITE
"Call It Rock N' Roll" (Capitol)

RECORD TO WATCH

ASHLEY CLEVELAND
"Willy" (Atlantic)

Hot

GREAT WHITE
Hooked (Capitol)



ALTERNATIVE

MOST ADDED

THE GODFATHERS
"Unreal World" (Epic)
DINOSAUR JR.
The Green Mind (Sire/Warner Bros.)
JOHN WESLEY HARDING
The Name Above... (Sire/Reprise)

RECORD TO WATCH

THE LEMONHEADS
Favorite Spanish Dishes (Atlantic)

Hot

MATERIAL ISSUE
International Pop
Overthrow (Mercury)



SEMINAR OVERVIEW

see page 6

NEWS

SEMINAR AWARD WINNERS

see page 14

GENETTI UPPED AT EPIC

Sixteen year Epic staffer Tom Genetti has been upped to Vice President, Promotion Operations for the label. Genetti will



plan, coordinate and monitor Epic's national and local promotion activities.

"Tom's experience, knowledge and relationships within the entire Sony Music organization make this an obvious and well deserved appointment," said Epic Senior Vice President, Promotion Polly Anthony. "His stellar organizational abilities and tremendous people skills make him an invaluable asset to myself and the entire Epic promotion team.

Genetti has been upped from his position as Director, National Promotion. He started with the company as a College Rep at the University of Wisconsin-Madison and worked up the promotion ladder with stops in Indianapolis, Cincinnati and Minneapolis.

His promotion takes effect immediately.

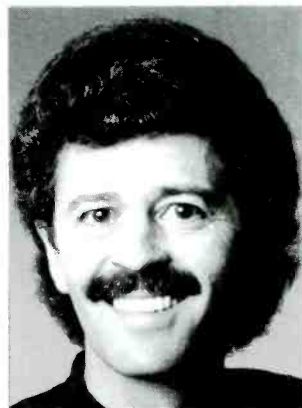
MORE OF AN IMPACT

The staffing of MCA affiliate Impact Records continued this week with the appointment of Gilles "Frenchy" Gauthier as Vice President of Marketing.

Gauthier is a creative executive who has been in the business a number of years, working most recently at Enigma and prior to that EMI. He spent a number of years in the Capitol Records promotion department.

"His (Gauthier's) well focused and articulate creative vision will enable us to develop both a strong corporate image and provide an opportunity for our diverse artist roster to realize their artistic goals," said Impact President Jeff Sydney.

Commented Gauthier: "It is particularly gratifying to be working for Allen Kovac, a man who I feel has an incredible talent for knowing what constitutes a hit record. Along with the great staff that our president Jeff Sydney has assembled, I look forward to an exciting and successful future for all of us at Impact."



CERRITO TO METAL BLADE AS VP

At Metal Blade Records this week, Ron Jude Cerrito has been appointed Vice President of Promotion and Marketing. He joins the label from his position of National Director of Rock Promotion for Enigma Records.

"Ron's the finest young rock promotion guy in the country right

now," said company CEO Brian Slagel. "Hiring him will help us achieve not only our goal of breaking the best heavy metal bands, but he will also be instru-



mental in Metal Blade's new commitment to Album and Alternative forms of music.

Metal Blade has recently expanded beyond the hard rock scene with bands like Goo Goo Dolls, and expect to continue expansion with Junk Monkeys and Johnny Law. But that doesn't signal a complete change of direction. "Metal Blade is adamant about remaining true to our roots," said Slagel. "We're never going to wimp out!"

TABLE OF CONTENTS

NEWS - Beverly Mire

FORMATS	COVER STORY	FEATURES
8 TOP 40	32 JESUS JONES INTERVIEW	3 SEMINAR PHOTOS
16 RAP		6 SEMINAR OVERVIEW by Beverly Mire
22 URBAN		13 ON MANAGEMENT by Oren Harari
26 A/C		14 SEMINAR AWARD WINNERS
36 COUNTRY		20 RAP PHOTO FILE by Brian Samson
42 JAZZ		34 P.D. NOTEBOOK by Eric Norberg
44 ADULT		34 HEAR & THERE by Sheila Rene
47 ALBUM		41 BIOFEEDBACK by Ron Fell
48 ALTERNATIVE		55 CLASSIFIED by Natalie Duitsman

PHOTOFILE

Compiled by Beverly Mire



Panelists for the 10 a.m. Friday session *Guarding And Evaluating Our Freedom*, l-r: **Professor Dan Brenner**, UCLA Communications Law Program; **Bob DeMoss**, Focus On The Family; **Denise Sadtler-Lipscomb**, President, Oakland Education Association; **Dave Marsh**, Rock & Roll Confidential; **Dr. Oren Harari**, Gavin Report columnist; **Danny Goldberg**, President, Gold Mountain Entertainment and Chair, Southern California ACLU.



Danny Goldberg told the audience that it is moral to be for free speech. "In past societies, those who have had free speech have ad a more moral society," he said.



Articulate Tommy Boy recording artist **Paris** rapped a powerful selection and talked of politics, war and the truth. He told attendees that Rap is an art form, so we'd better get used to it. As for his controversial lyrics he said, "As long as there is injustice, there will be people like me telling the truth."



Professor Brenner did an impressive job playing peacemaker as panelists discussed censorship. Diametrically opposite positions surfaced with Marsh and Goldberg to the far left of center and Bob DeMoss to the far right. The twain didn't budge.



Reprise recording artist **Luka Bloom** flew in from Ireland for our "Power of Lyric and Poetry" session. During his conversation with host **Quincy Troupe**, Bloom confessed that he gets as much influence from his guitar as from people. "Guitars are made from trees and they are living things," he said. "And like us, each have personalities." After his appearance at Seminar 1991, Bloom, in quick succession, played to full houses in San Francisco, Los Angeles and New York.



Instead of talking, Arista recording artist **Roger McGuinn** chose to sing. He performed the classics "Chestnut Mare" and "Turn! Turn! Turn!"



Ms. Sadtler-Lipscomb told us that society is ignoring its young people. She reminded us to respect how young people communicate.



Not enough can be said of our Keynote Speaker, Soviet media personality **Vladimir Pozner**, who smashed any stereotypes we had of the muzzled Russian. Pozner gave us valuable information about the state his country is in, what it's going through and what is in the future. Among other insights he drove home the important role **Boris Yeltzin** will play in Russia's future. And, as we all know, a few days after Pozner's Gavin speech, Yeltzin stunned the world by openly calling for **Mikhail Gorbachev** to step down.

RADI-O-RAMA

SEMINAR SIDETRIPS: Wednesday night's KFRC Dinner, put together by our Top 40 Editor **Dave Sholin** and KWOD-Sacramento's **Gerry Cagle** drew a blinding list of luminaries from the glory days of one of the top Top 40 stations of its time...The closing moments included the **KUSF** brunch, with an appearance by **CJ Chenier** and **Fieldtrip**. And finally, the West has won. The annual East vs. West softball game was won by us West Coasters...One of my personal highlights? Introducing a starstruck **Linda Ryan** to her teenage idol **David Cassidy**. For all of you who never believed Linda could be speechless, it happened—I witnessed the moment. Her jaw is still in her lap!...Two big announcements should be forthcoming: **EAGLE106 (WEGX)**-Philly's ex-PD **Todd Fisher** is reportedly on his way to **B-104**. He'll replace **Steve Perun**, who's now at **WZOU**-Boston; A call to **B94**-Pittsburgh found **John Roberts** in, but unofficial. Roberts is considering a transfer to B94 from EZ sister station **WIOQ**-Philly. That will leave **Mark Driscoll** back as **WIOQ** PD/OM...Morning Personality **Tony Fields** is out at **KSOL**-San Mateo...Is **Ron Engleman**, lately of **WZOU**-Boston and before that **KMEL**-San Francisco back where he left his heart, talking to folks and securing a new job?... Gavin's Country Large Market MD of the Year nominee, **Ron Dini** from **WSIX**-Nashville has been promoted to OM at News/Talk **WWTN**. The station, will receive programming, research and sales from **WSIX**. Taking over MD duties at 'SIX is APD **Doug Baker**...Top 40/AC **Broadcast Computer Services** wants to remind you that they have a new address: P.O. Box 12143, La Jolla, CA

92039...**Pamela Giganti** joins Q106-San Diego's News Team from the newsroom of **WJLQ**-Pensacola, FL...

ROTATIONS

New Southeast Regional Director, Promotion for **Elektra Entertainment** is **Erik Olesen**. He was the label's Promotion Marketing Manager for New York...The Chicago-based **PR Entertainment Group, Inc.** specializes in artist acquisition, audio and video marketing and promotions. Contact industry vets **Roy Chiovari** and **Paul Diamond** at 1400 Skokie Blvd., Suite 26, Northbrook, IL 60062. Call 708-559-1005 or FAX 708-559-1134...**Nancy Johnson** was appointed **WEA Corp.** Director of Publicity and Public Relations. She was upped from National Product Development Coordinator...**Rhino Records** has acquired another classic catalogue. They add **KC & The Sunshine Band** to their booty (as in shake, shake, shake)...



Dave Dannheisser is the new National Album Promotion Director at Warner Bros. Records. Dannheisser, who was most recently Associate National Album Promotion Director, has been with the label since 1973.



Two virgin promotions. At Virgin Records, Jeffrey Naumann was promoted from National Promotion Director-Album Radio/Rock 40 to Senior Director of Promotion; Iris Dillon has been upped from Director, Crossover Promotion to Senior Director, Crossover Promotion.

BIRTHDAY

Compiled by Diane Rufer

Our Best Wishes and HAPPY BIRTHDAY To:

Romeo Sullivan, WBKH-Hattiesburg, MS 2/24

Vicki Leben, RCA Records 2/25

Dave Bavido, WDEK/FM-DeKalb, IL 2/25

Steve Christie, WHCG-Metter, GA 2/25

George Harrison 2/25

Josette Gavin 2/26

Johnny Cash, Fats Domino, Michael Bolton, Mitch Ryder 2/26

Robert Nesbitt, Chrysalis Records (40!) 2/27

Ben Kelly, KSFO/KYA-San Francisco, CA 2/27

Steve Knoll, KPXR-Anchorage, AK 2/27

Bill Bishop, KOTM-Ottuma, IA 2/27

Paul Humphreys (OMD) 2/27

Steve Zap, Warner Bros. Records 2/28

Judy LeBow, Atlantic Records 2/28

Tom Simon, KSKU-Hutchinson, KS 2/28

Mark Rogers, WKKW-Clarksburg, WV 2/28

Jeff Wallace, Hotline Promotions 2/28

Jon Bon Jovi 2/28

Jon Marx, WQPW-Valdosta, GA 3/1

Allen Bailey, KKBj-Bemidji, MN 3/1

Stan Boston, WNHC-New Haven, CT 3/1

Roger Daltrey Jim Ed Brown, Sonny James, Harry Belafonte 3/1

Geoff Marshall, The Gavin Report 3/2

Joyce Nicholson, WRKY-Steubenville, OH 3/2

Mike Hansen, KRCH-Rochester, MN 3/2

George Benson, Lou Reed, Eddie Money 3/2

Larry Stewart (Restless Heart) 3/2

"I've used HOT MIX both at HOT 101.5 in Jacksonsville and here at WJMO-FM. It's one of, if not the, best mix shows for a mass appeal audience without sacrificing the funk!"

Keith Clark, PD
Jammin' 92
Cleveland

"HOT MIX is a truly hit oriented mix show . . . never a worry about the material being compatible with the format.

A great source for revenue. Our nightclub business is booming!"

Rich Hawkins, PD
MIX.JAMZ
Pittsburgh

"HOT MIX has been a staple of WDJX for over three years. It has a large audience and has been a great way to showcase new music in the market and make it familiar."

Chris Shebel, PD
WDJX
Louisville

"HOT MIX really pulls in listeners, and is an image enhancer . . . it beats the hell out of OPEN HOUSE PARTY! The show does great!"

Ken Benson, PD
93Q
Toledo

"HOT MIX generates the party atmosphere we want for WGRD's 18-34 females on Friday nights. We're very pleased with the program. And perhaps the most unique compliment . . . it's the only weekend program I've ever used that the DJs fight over who gets to take it home."

Ron Brandon, PD
98 WGRD
Grand Rapids



HOT MIX is 4 hours of today's hottest music mixed back-to-back and beat-to-beat. Each week, HOT MIX arrives at your station UNHOSTED and ready for you to localize. And . . . it's the only show of its kind on CD.

For further information on how to lock-up HOT MIX for your market, contact Janet Fischer at ABC Radio Network Entertainment Programming, (212) 456-5379 or FAX (212) 456-5449. Outside the U.S. contact Radio Express at 1-213-850-1003.

Mixed by: Dave Rajput Produced by: Andrew Starr

DON'T GET BURNT, GET HOT MIX!

HOT MIX is a trademarked logo for the exclusive use of HOT MIX affiliates.

abc ABC RADIO NETWORKS

INSIDE TOP 40

by Dave Sholin

Gavin '91 is in the scrapbook, but the experiences, ideas and information absorbed could easily fill a suitcase or two for the trip back home. An expanded agenda allowed for two Top 40 sessions and at both, one message came through loud and clear—conduct research and analyze what's going on in the format around the country, then follow what's right for the focus of your station and your market. The top notch group of programmers assembled stressed "rugged individualism" in what's required to compete these days, instead of the cookie cutter, generic brand of Top 40 that lacks a distinct identity. Based on disappointing Fall books for Top 40 in a number of markets, there's been an inclination to pin the blame on a host of culprits, with music of course being the prime suspect. But is the picture really that bleak? At the beginning of Saturday's session, I compared those who feel Top 40 needs major overhauling to the critics of the **San Francisco 49ers**. Okay, they missed the Super Bowl by one game and they probably need to make a change here and there, but overall, they are still very, very solid. It was pointed out that the same is true of Top 40, with everyone agreeing that we've been down this road before. Twenty years ago, the format overreacted to Album radio, then called "progressive," and ten years ago, it did the same with A/C's "25-plus mania." Somehow though it comes back to the center and judging on the mood of those assembled, that's where it's headed. When it comes to non-music elements, the consensus was that Top 40 can score big points by relying on one of its biggest strengths—the ability to have FUN! No other format can inject fun into the presentation as well as Top 40. Consultant **Jerry Clifton** also reminded us that there are times that call for breaking the format, and before someone gets busted for it, did it pass the most critical test of all which is, "Did it sound good?" In addressing the issue of war coverage for stations that focus on music, the perception listeners should have is one where they feel they won't miss anything if a big event takes place and in the meantime, enjoy music and entertainment. **KSND Eugene PD Chris Ruh** took some programmers to task for turning the war into a promotion and demeaning the seriousness of the situation. Clearly defining your goals, station focus and needs of the community was mentioned again and again. Once critical decisions have been made, it's up to the skill of the PD to make certain the ideas implemented get carried out properly. And whether it's music, marketing, technical improvement, promotion or any facet of the business, **Bill Richards, PD of KIIS Los Angeles** stressed the importance of "be-

ing passionate about what you do." An enormous thank you to Jerry, Chris and Bill along with **Wayne Coy, WIXX-Green Bay, WI, J.J. "Hitman" McKay, POWER 99.9KHI-Ocean City, MD, Barry Richards, WJLQ-Pensacola, FL, Jonathan Little, Clarke Ingram, HOT 99.9-Allentown, PA, Garry Wall, Edens Broadcasting and Steve Rivers, WXKS/KISS 108-Boston** for their efforts in creating two of the most compelling format discussions ever held at the Gavin Seminar. Hope to see all of you again next year!

Top thirty debuts for **ROBERT PALMER**



include **KLUC Las Vegas #30 and KWSS San Jose #26**, with other early chart activity at **WZOU #28, WKDD #26, WIAL #29, KDWB #26, KISS 108 #27, KYA #28, KSND #27**, etc. Tops the 200 report mark with adds at **POWER 98, FM104, Q102, WKTI, X100, KFBD, WNFI, WHAJ, WVAQ and Y108**.

ENIGMA enters the Top Five at **Q106 San Diego 6-2 and POWER 99 Atlanta 6-4**, while logging a **HIT FACTOR** of 20%. Real hot in New York at **HOT 97 18-8 and Z100 19-11**, plus strong gains at **KGGI San Bernardino 14-8, Q105 Tampa 22-10, ZFUN Moscow, ID 23-17, KXXR Kansas City 23-19, WWCK Flint, MI 28-18, KKFR 27-23 and KOY Phoenix 25-21, WIOQ/FM Philadelphia 19-14, WTIC/FM Hartford 28-23** and the second highest debut of the week for **WHYT Detroit** at #17.

First top twenty listing for **HARRIET** at early



believer **KMEL San Francisco 21-19**. Top thirty

at **KLUC, KDON/FM "highest debut of the week at number 23," HOT 97, KOY/FM, KJ105, WNCI, KSND and KGGG**. Added at **Y108, WDJX, WRCK, WIOQ/FM, POWER 106, WBBQ, Q106.5, WXXQ, WYHT and X100**.

Early indications point to success for **RICK ASTLEY**, with strong moves at **KGLI 35-28**,



WPST 31-22, KWSS 29-24 "top ten phones leaning female 25 plus," WZZR 32-22, WBNQ 33-28, KYRK 21-18, KSND 27-19 and KZZP 28-24. Added at **KZZU, HOT 99.9, Q95FM, KMOK, KLIS, Y107, Z104, KKXL, WPLJ, WHTK, Y108, KLUC and POWER 99**.

HIT FACTOR surges from 11% to 24% for **GERARDO**, who is proving a winner in markets that cover the spectrum in size and ethnic composition. **KIHK Fairfield/Ottumwa, IA** is first to take it to #1 (2-1), with Top Ten action at **KMOK Lewiston, ID 16-10, WHYT 15-7 and KKFR Phoenix 10-9**. Gaining at **B96 22-18 and Z95 Chicago 24-20, Q105 Tampa 25-16, WDFX Detroit 23-17, B94 Pittsburgh debut #27, KKXL Grand Forks, ND 27-21, B95 Fresno 30-21**, etc.

MICHEL'LE's three week sales pattern at **Q106 San Diego** is **33-17-11**, combining with strong female request action for a **23-20** move. Maintains Top Three (3-3) status at **KMEL "former number one callout," FM102 Sacramento 8-6, KSTN Stockton, CA 2-1** with adds at **KAGO Klamath Falls, OR, KZZO Clovis, NM, WIFX Jenkins, KY, KSIQ Imperial Valley, CA**, etc.

Novelty entry from the **BINGOBOYS** is taking off in Phoenix at **KOY 15-12 and KKFR 24-16**. Also top twenty with **HOT 97.7 San Jose 21-19, POWER 106 Los Angeles 16-13, WWCK 29-20, HOT 97 14-9 and KRGY Brownsville, TX 28-19**. Added at **93Q Houston, CKOI Montreal, Q106, KISS 108 and KXXR**.

Got the preview of the new **ROLLING STONES' "Highwire"** at the Gavin and it's non-stop excitement—expect it out in the next week or so.



There are those who can point to a moment that served as a personal milestone, a frozen flash of time during which their perspective of the world changed. On February 1, I experienced such a watershed moment. I'm writing about it not merely to ventilate, but also to say something about the exceptional value of radio as a medium of communication, particularly with respect to current events.

Over the past couple issues, we've seen several articles in the Gavin Report that have suggested that during the current war, radio stations of any format should consider the strategy of creatively delivering more news for the purpose of building market share (see, for example, "War: A Management Issue For Radio" by Oren Harari in the January 25, 1991 issue, and "Radio Ratings During the Crisis" by Jhan Hiber in the February 1, 1991 issue). In fact, Eric Norberg's February 1 column, "A Comment On the News," proposed that regardless of the station's format, the news can be used as a ratings builder in non-war times.

Unfortunately, most commercial stations have done a pretty poor job of responding to these opportunities, even during a war period where, as Jhan Hiber noted, radio sales are skyrocketing because more people are turning to radio as a means of keeping current with events in the Gulf. Accordingly, at 11 p.m. on Friday, February 1, I found myself leaving my rock station and turning to National Public Radio as I drove home. The program was KQED's "Forum," which had been hosted by Reese Erlich earlier that day and now replayed during the late hour. The topic was the media's responsibilities during the war thus far. What emerged was a fascinating sociological theatre that ultimately caused me to sit in my parked car in my garage until nearly 1 a.m. listening to the radio.

The Forum program involved a panel of journalists and other media folks; the panel members debated the issues among them-

ON MANAGEMENT

by Oren Harari

selves and responded to questions from the audience. Very quickly it became clear that the audience was overwhelmingly and vociferously anti-war, or at least anti-American policy. Once the program was open to audience participation, any thoughtful discussion of the issues rapidly degenerated. The audience input consisted primarily of anti-American soliloquies coupled with hostile interrogation directed solely at two members of the panel (both liberal journalists, not policymakers) who were employed by the "establishment" media—the San Francisco Chronicle, and, I believe, station KRON.

For me, the emotional impact of the proceedings was heightened beautifully by the medium: radio. Since I couldn't see the proceedings, I wasn't distracted by any visuals. I wasn't lulled or entertained by TV images and alpha waves (like the woman whose recent letter to *Newsweek* began with: "As my husband and I sat down in front of the television with a drink to 'watch a war'..."). And I wasn't engaged in a private, predominantly intellectual activity like reading a newspaper or newsmagazine. Instead, I was able to simply sit back and experience the energy and emotions that flowed at me from the audience and the panel. No screens, no newspaper; radio made it easier to look inside myself.

The members of the audience did bring up valid points regarding the Pentagon's restriction and possible manufacturing of information, the U.S. media's apparent acquiescence to this restricted information flow, and the unknown number of civilian casualties in Iraq. Unfortunately, these gems were enveloped in a morass of anti-U.S. diatribes that reduced American policymakers to cartoonish caricatures—the bad guys, who not only censor and control information but also kill innocent people.

But while my increasing sense of impatience and disappointment at the audience was due partially to what they said, I gradually realized that my rising anger was due to what was *not* said. I heard a great deal of passionate invective about the "ruling class" mainstream American media as well as the plight of the "innocent Iraqi people." But I heard no passion—indeed, I heard *nothing* from the audience (or from the panel member who was mightily sympathetic to the audience)—about the following:

- The totalitarian restraint on any semblance of free press and free information in Iraq.
- The terrible human rights violations that have occurred within Iraq for years.

- The terrible human rights abuses that Iraqi troops inflicted on Kuwaitis (including civilians) after the invasion.

- The fact that the invasion of Kuwait itself (followed by the plunder of that country) might have been wrong.

- The fact that Saddam Hussein himself might be a bad man.

- The alleged abuse of American POW's in Iraq.

- The unprovoked attacks on unarmed innocent Israeli civilians.

- The fact that all these Allied military attacks on unarmed Iraqi civilians wouldn't have started if Iraq had obeyed a U.N. resolution and gotten out of Kuwait, and the fact that civilian casualties would cease if Iraq obeys the U.N. resolution and gets out of Kuwait.

At the beginning of this column, I noted that radio helped bring about a watershed event in my life. I've traditionally identified with what might be called the "anti war" school of thought. I know that there are today "anti-war" folks who are thoughtful, compassionate (and courteous). For example, the Military Family Support Network, a national group whose members have family members serving in the Gulf, supports the troops while opposing American war policy. But to the extent that the Forum audience was representative of the demonstrators in the streets, it was clear to me that the absence of any mention of the above eight issues meant that the audience's vitriol was far more ideological than compassionate or pragmatic. Given my past predilections, it was a shocking and discomfiting gut *emotional* realization that anti-war or pro-peace movements are not inherently moral, and in fact can be just as dogmatic, biased and hypocritical as any rah-rah, knee-jerk "pro-war" movements. No, I didn't suddenly become a Dan Quayle clone after listening to that program; in fact, I still have some serious reservations about the war, and by the time this column appears I may have even more. But that radio program made me permanently question the motives of the "anti-war" people as much as I question the motives of the Bush administration. Innocence lost. It was a disturbing but uplifting experience. Thanks KQED, and thank you, radio. And for you program directors and general managers, think about the potential of news as a way of creating uplifting experiences for your listeners, and in the process building your business. Don't underestimate your audiences. They'd probably be very receptive to innovative means of delivering current events that impact the world and, incidentally, their lives.



ON MANAGEMENT

by Oren Harari

selves and responded to questions from the audience. Very quickly it became clear that the audience was overwhelmingly and vociferously anti-war, or at least anti-American policy. Once the program was open to audience participation, any thoughtful discussion of the issues rapidly degenerated. The audience input consisted primarily of anti-American soliloquies coupled with hostile interrogation directed solely at two members of the panel (both liberal journalists, not policymakers) who were employed by the "establishment" media—the San Francisco Chronicle, and, I believe, station KRON.

For me, the emotional impact of the proceedings was heightened beautifully by the medium: radio. Since I couldn't see the proceedings, I wasn't distracted by any visuals. I wasn't lulled or entertained by TV images and alpha waves (like the woman whose recent letter to *Newsweek* began with: "As my husband and I sat down in front of the television with a drink to 'watch a war'..."). And I wasn't engaged in a private, predominantly intellectual activity like reading a newspaper or newsmagazine. Instead, I was able to simply sit back and experience the energy and emotions that flowed at me from the audience and the panel. No screens, no newsprint; radio made it easier to look inside myself.

The members of the audience did bring up valid points regarding the Pentagon's restriction and possible manufacturing of information, the U.S. media's apparent acquiescence to this restricted information flow, and the unknown number of civilian casualties in Iraq. Unfortunately, these gems were enveloped in a morass of anti-U.S. diatribes that reduced American policymakers to cartoonish caricatures—the bad guys, who not only censor and control information but also kill innocent people.

But while my increasing sense of impatience and disappointment at the audience was due partially to what they said, I gradually realized that my rising anger was due to what was *not* said. I heard a great deal of passionate invective about the "ruling class" mainstream American media as well as the plight of the "innocent Iraqi people." But I heard no passion—indeed, I heard *nothing* from the audience (or from the panel member who was mightily sympathetic to the audience)—about the following:

- The totalitarian restraint on any semblance of free press and free information in Iraq.
- The terrible human rights violations that have occurred within Iraq for years.

- The terrible human rights abuses that Iraqi troops inflicted on Kuwaitis (including civilians) after the invasion.

- The fact that the invasion of Kuwait itself (followed by the plunder of that country) might have been wrong.

- The fact that Saddam Hussein himself might be a bad man.

- The alleged abuse of American POW's in Iraq.

- The unprovoked attacks on unarmed innocent Israeli civilians.

- The fact that all these Allied military attacks on unarmed Iraqi civilians wouldn't have started if Iraq had obeyed a U.N. resolution and gotten out of Kuwait, and the fact that civilian casualties would cease if Iraq obeys the U.N. resolution and gets out of Kuwait.

At the beginning of this column, I noted that radio helped bring about a watershed event in my life. I've traditionally identified with what might be called the "anti war" school of thought. I know that there are today "anti-war" folks who are thoughtful, compassionate (and courteous). For example, the Military Family Support Network, a national group whose members have family members serving in the Gulf, supports the troops while opposing American war policy. But to the extent that the Forum audience was representative of the demonstrators in the streets, it was clear to me that the absence of any mention of the above eight issues meant that the audience's vitriol was far more ideological than compassionate or pragmatic. Given my past predilections, it was a shocking and discomfiting gut *emotional* realization that anti-war or pro-peace movements are not inherently moral, and in fact can be just as dogmatic, biased and hypocritical as any rah-rah, knee-jerk "pro-war" movements. No, I didn't suddenly become a Dan Quayle clone after listening to that program; in fact, I still have some serious reservations about the war, and by the time this column appears I may have even more. But that radio program made me permanently question the motives of the "anti-war" people as much as I question the motives of the Bush administration. Innocence lost. It was a disturbing but uplifting experience. Thanks KQED, and thank you, radio. And for you program directors and general managers, think about the potential of news as a way of creating uplifting experiences for your listeners, and in the process building your business. Don't underestimate your audiences. They'd probably be very receptive to innovative means of delivering current events that impact the world and, incidentally, their lives.

There are those who can point to a moment that served as a personal milestone, a frozen flash of time during which their perspective of the world changed. On February 1, I experienced such a watershed moment. I'm writing about it not merely to ventilate, but also to say something about the exceptional value of radio as a medium of communication, particularly with respect to current events.

Over the past couple issues, we've seen several articles in the Gavin Report that have suggested that during the current war, radio stations of any format should consider the strategy of creatively delivering more news for the purpose of building market share (see, for example, "War: A Management Issue For Radio" by Oren Harari in the January 25, 1991 issue, and "Radio Ratings During the Crisis" by Jhan Hiber in the February 1, 1991 issue). In fact, Eric Norberg's February 1 column, "A Comment On the News," proposed that regardless of the station's format, the news can be used as a ratings builder in non-war times.

Unfortunately, most commercial stations have done a pretty poor job of responding to these opportunities, even during a war period where, as Jhan Hiber noted, radio sales skyrocketing because more people are turning to radio as a means of keeping current with events in the Gulf. Accordingly, at 11 p.m. on Friday, February 1, I found myself leaving my rock station and turning to National Public Radio as I drove home. The program was KQED's "Forum," which had been hosted by Reese Erlich earlier that day and now replayed during the late hour. The topic was the media's responsibilities during the war thus far. What emerged was a fascinating sociological theatre that ultimately caused me to sit in my parked car in my garage until nearly 1 a.m. listening to the radio.

The Forum program involved a panel of journalists and other media folks; the panel members debated the issues among them-

TVI EMBA

Lecture Notes

SUBJECT

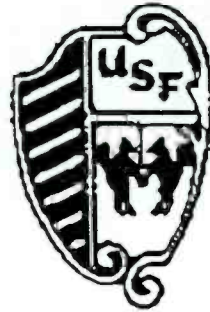
MANAGEMENT

TOPIC

3M COMPANY

Lecture #

30A



VIDEO: 3M

VIDEO OBJECTIVES- Gain an understanding of:

1. The key success factors at 3M.
2. Innovation (Yellow Notes).
3. The need for a "champion" for a new product.
4. The process of introducing a high-tech product (laser disk).

ON MANAGEMENT

by Oren Harari



There are factors which can point to a moment that served as a personal milestone, a frozen flash of time during which their perspective of the world changed. On February 1, I experienced such a watershed moment. In writing about it not merely to ventilate, but also to say something about the exceptional value of radio as a medium of communication, particularly with respect to current events.

Over the past couple issues, we've seen several articles in the Gavin Report that have suggested that during the current war, radio stations of any format should consider the strategy of creatively delivering more news for the purpose of building market share. For example, "War: A Management Issue For Radio" by Oren Harari in the January 25, 1991 issue, and "Radio Ratings During the Crisis" by Jhan Hiber in the February 1, 1991 issue. In fact, Eric Norbert's February 1 column, "A Comment On the News," proposed that regardless of the station's format, the news can be used as a ratings builder in non-war times.

Unfortunately, most commercial stations have done a pretty poor job of responding to these opportunities, even during a war period where, as Jhan Hiber noted, radio sales were skyrocketing because more people are turning to radio as a means of keeping current with events in the Gulf. Accordingly, at 11 p.m. on Friday, February 1, I found myself leaving my rock station and turning to National Public Radio as I drove home. The program was KQED's "Forum," which had been hosted by Reese Erlich earlier that day and now replayed during the late hour. The topic was the media's responsibilities during the war thus far. What emerged was a fascinating sociological theatre that ultimately caused me to sit in my parked car in my garage until nearly 1 a.m. listening to the radio.

The Forum program involved a panel of journalists and other media folks; the panel members debated the issues among them-

selves and responded to questions from the audience. Very quickly it became clear that the audience was overwhelmingly and vociferously anti-war, or at least anti-American policy. Once the program was open to audience participation, any thoughtful discussion of the issues rapidly degenerated. The audience input consisted primarily of anti-American soliloquies coupled with hostile interrogation directed solely at two members of the panel (both liberal journalists, not policymakers) who were employed by the "establishment" media—the San Francisco Chronicle, and, I believe, station KRON.

For me, the emotional impact of the proceedings was heightened beautifully by the medium: radio. Since I couldn't see the proceedings, I wasn't distracted by any visuals. I wasn't lulled or entertained by TV images and alpha waves (like the woman whose recent letter to *Newsweek* began with: "As my husband and I sat down in front of the television with a drink to 'watch a war'..."). And I wasn't engaged in a private, predominantly intellectual activity like reading a newspaper or newsmagazine. Instead, I was able to simply sit back and experience the energy and emotions that flowed at me from the audience and the panel. No screens, no newspaper; radio made it easier to look inside myself.

The members of the audience did bring up valid points regarding the Pentagon's restriction and possible manufacturing of information, the U.S. media's apparent acquiescence to this restricted information flow, and the unknown number of civilian casualties in Iraq. Unfortunately, these gems were enveloped in a morass of anti-U.S. diatribes that reduced American policymakers to cartoonish caricatures—the bad guys, who not only censor and control information but also kill innocent people.

But while my increasing sense of impatience and disappointment at the audience was due partially to what they said, I gradually realized that my rising anger was due to what was *not* said. I heard a great deal of passionate invective about the "ruling class" mainstream American media as well as the plight of the "innocent Iraqi people." But I heard no passion—indeed, I heard *nothing* from the audience (or from the panel member who was mightily sympathetic to the audience)—about the following:

- The totalitarian restraint on any semblance of free press and free information in Iraq.
- The terrible human rights violations that have occurred within Iraq for years.

- The terrible human rights abuses that Iraqi troops inflicted on Kuwaitis (including civilians) after the invasion.

- The fact that the invasion of Kuwait itself (followed by the plunder of that country) might have been wrong.

- The fact that Saddam Hussein himself might be a bad man.

- The alleged abuse of American POW's in Iraq.

- The unprovoked attacks on unarmed innocent Israeli civilians.

- The fact that all these Allied military attacks on unarmed Iraqi civilians wouldn't have started if Iraq had obeyed a U.N. resolution and gotten out of Kuwait, and the fact that civilian casualties would cease if Iraq obeys the U.N. resolution and gets out of Kuwait.

At the beginning of this column, I noted that radio helped bring about a watershed event in my life. I've traditionally identified with what might be called the "anti war" school of thought. I know that there are today "anti-war" folks who are thoughtful, compassionate (and courteous). For example, the Military Family Support Network, a national group whose members have family members serving in the Gulf, supports the troops while opposing American war policy. But to the extent that the Forum audience was representative of the demonstrators in the streets, it was clear to me that the absence of any mention of the above eight issues meant that the audience's vitriol was far more ideological than compassionate or pragmatic. Given my past predilections, it was a shocking and discomforting *emotional* realization that anti-war or pro-peace movements are not inherently moral, and in fact can be just as dogmatic, biased and hypocritical as any rah-rah, knee-jerk "pro-war" movements. No, I didn't suddenly become a Dan Quayle clone after listening to that program; in fact, I still have some serious reservations about the war, and by the time this column appears I may have even more. But that radio program made me permanently question the motives of the "anti-war" people as much as I question the motives of the Bush administration. Innocence lost. It was a disturbing but uplifting experience. Thanks KQED, and thank you, radio. And for you program directors and general managers, think about the potential of news as a way of creating uplifting experiences for your listeners, and in the process building your business. Don't underestimate your audiences. They'd probably be very receptive to innovative means of delivering current events that impact the world and, incidentally, their lives.

TVI EMBA

Lecture Notes

SUBJECT

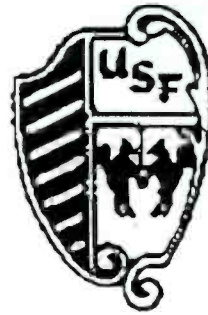
MANAGEMENT

TOPIC

3M COMPANY

Lecture #

30A



VIDEO: 3M

VIDEO OBJECTIVES- Gain an understanding of:

1. The key success factors at 3M.
2. Innovation (Yellow Notes).
3. The need for a "champion" for a new product.
4. The process of introducing a high-tech product (laser disk).

Executive Education

McLaren Graduate School of Management

Page ___ of ___



OPPORTUNITIES
IN
RADIO NEWS
A Personal Saga

There are those who can point to a moment that served as a personal milestone, a frozen flash of time during which their perspective of the world changed. On February 1, I experienced such a watershed moment. I'm writing about it not merely to ventilate, but also to say something about the exceptional value of radio as a medium of communication, particularly with respect to current events.

Over the past couple issues, we've seen several articles in the Gavin Report that have suggested that during the current war, radio stations of any format should consider the strategy of creatively delivering more news for the purpose of building market share (see, for example, "War: A Management Issue For Radio" by Oren Harari in the January 25, 1991 issue, and "Radio Ratings During the Crisis" by Jhan Hiber in the February 1, 1991 issue). In fact, Eric Norberg's February 1 column, "A Comment On the News," proposed that regardless of the station's format, the news can be used as a ratings builder in non-war times.

Unfortunately, most commercial stations have done a pretty poor job of responding to these opportunities, even during a war period where, as Jhan Hiber noted, radio sales are skyrocketing because more people are turning to radio as a means of keeping current with events in the Gulf. Accordingly, at 11 p.m. on Friday, February 1, I found myself leaving my rock station and turning to National Public Radio as I drove home. The program was KQED's "Forum," which had been hosted by Reese Erlich earlier that day and now replayed during the late hour. The topic was the media's responsibilities during the war thus far. What emerged was a fascinating sociological theatre that ultimately caused me to sit in my parked car in my garage until nearly 1 a.m. listening to the radio.

The Forum program involved a panel of journalists and other media folks; the panel members debated the issues among them-

ON MANAGEMENT

by Oren Harari

selves and responded to questions from the audience. Very quickly it became clear that the audience was overwhelmingly and vociferously anti-war, or at least anti-American policy. Once the program was open to audience participation, any thoughtful discussion of the issues rapidly degenerated. The audience input consisted primarily of anti-American soliloquies coupled with hostile interrogation directed solely at two members of the panel (both liberal journalists, not policymakers) who were employed by the "establishment" media—the San Francisco Chronicle, and, I believe, station KRON.

For me, the emotional impact of the proceedings was heightened beautifully by the medium: radio. Since I couldn't see the proceedings, I wasn't distracted by any visuals. I wasn't lulled or entertained by TV images and alpha waves (like the woman whose recent letter to *Newsweek* began with: "As my husband and I sat down in front of the television with a drink to 'watch a war'..."). And I wasn't engaged in a private, predominantly intellectual activity like reading a newspaper or newsmagazine. Instead, I was able to simply sit back and experience the energy and emotions that flowed at me from the audience and the panel. No screens, no newspaper; radio made it easier to look inside myself.

The members of the audience did bring up valid points regarding the Pentagon's restriction and possible manufacturing of information, the U.S. media's apparent acquiescence to this restricted information flow, and the unknown number of civilian casualties in Iraq. Unfortunately, these gems were enveloped in a morass of anti-U.S. diatribes that reduced American policymakers to cartoonish caricatures—the bad guys, who not only censor and control information but also kill innocent people.

But while my increasing sense of impatience and disappointment at the audience was due partially to what they said, I gradually realized that my rising anger was due to what was *not* said. I heard a great deal of passionate invective about the "ruling class" mainstream American media as well as the plight of the "innocent Iraqi people." But I heard no passion—indeed, I heard *nothing* from the audience (or from the panel member who was mightily sympathetic to the audience)—about the following:

- The totalitarian restraint on any semblance of free press and free information in Iraq.
- The terrible human rights violations that have occurred within Iraq for years.

- The terrible human rights abuses that Iraqi troops inflicted on Kuwaitis (including civilians) after the invasion.

- The fact that the invasion of Kuwait itself (followed by the plunder of that country) might have been wrong.

- The fact that Saddam Hussein himself might be a bad man.

- The alleged abuse of American POW's in Iraq.

- The unprovoked attacks on unarmed innocent Israeli civilians.

- The fact that all these Allied military attacks on unarmed Iraqi civilians wouldn't have started if Iraq had obeyed a U.N. resolution and gotten out of Kuwait, and the fact that civilian casualties would cease if Iraq obeys the U.N. resolution and gets out of Kuwait.

At the beginning of this column, I noted that radio helped bring about a watershed event in my life. I've traditionally identified with what might be called the "anti war" school of thought. I know that there are today "anti-war" folks who are thoughtful, compassionate (and courteous). For example, the Military Family Support Network, a national group whose members have family members serving in the Gulf, supports the troops while opposing American war policy. But to the extent that the Forum audience was representative of the demonstrators in the streets, it was clear to me that the absence of any mention of the above eight issues meant that the audience's vitriol was far more ideological than compassionate or pragmatic. Given my past predilections, it was a shocking and discomfiting gut *emotional* realization that anti-war or pro-peace movements are not inherently moral, and in fact can be just as dogmatic, biased and hypocritical as any rah-rah, knee-jerk "pro-war" movements. No, I didn't suddenly become a Dan Quayle clone after listening to that program; in fact, I still have some serious reservations about the war, and by the time this column appears I may have even more. But that radio program made me permanently question the motives of the "anti-war" people as much as I question the motives of the Bush administration. Innocence lost. It was a disturbing but uplifting experience. Thanks KQED, and thank you, radio. And for you program directors and general managers, think about the potential of news as a way of creating uplifting experiences for your listeners, and in the process building your business. Don't underestimate your audiences. They'd probably be very receptive to innovative means of delivering current events that impact the world and, incidentally, their lives.

Congratulations

to the award winners of the 1991 Gavin Seminar

Jazz/Adult Alternative

JAZZ STATION OF THE YEAR
KPLU-SEATTLE/TACOMA

JAZZ RADIO PERSON
GARY VERCELLI, KXPR-SACRAMENTO

ADULT ALTERNATIVE STATION
KIFM-SAN DIEGO

ADULT ALTERNATIVE RADIO PERSON
BOB O'CONNOR, KIFM-SAN DIEGO

JAZZ/ADULT ALTERNATIVE LABEL OF THE YEAR
GRP RECORDS

JAZZ/ADULT ALTERNATIVE INDEPENDENT LABEL OF THE YEAR
MESA/BLUEMOON RECORDS

JAZZ EXECUTIVE
HAROLD CHILDS, WARNER BROS.

JAZZ/ADULT ALTERNATIVE NATIONAL PROMOTION
KEVIN GORE, COLUMBIA

JAZZ/ADULT ALTERNATIVE NON-MAJOR LABEL PROMOTION
JAMES LEWIS, JAMES LEWIS MARKETING

College

COLLEGE MD OR PD OF THE YEAR
JAMEY KARR, KACV-AMARILLO

COLLEGE STATION OF THE YEAR
KACV-AMARILLO

Alternative

COMMERCIAL ALTERNATIVE STATION OF THE YEAR
WFNX-BOSTON

COMMERCIAL ALTERNATIVE PD OF THE YEAR
KEVIN STAPLEFORD, 91X-SAN DIEGO

ALTERNATIVE MD OF THE YEAR
LEWIS LARGENT, KROQ-LOS ANGELES

ALTERNATIVE MAJOR LABEL OF THE YEAR
ELEKTRA ENTERTAINMENT

ALTERNATIVE INDIE LABEL OF THE YEAR
4-AD

NATIONAL ALTERNATIVE PROMOTION DIRECTOR OF THE YEAR
MARK KATES-DGC

NATIONAL INDIE LABEL PROMOTION DIRECTOR OF THE YEAR
JERRY RUBINO-ROUGH TRADE

Album

ALBUM RADIO STATION OF THE YEAR
WIYY-BALTIMORE

ALBUM RADIO PROGRAM DIRECTOR OF THE YEAR
NORM WINER, WXRT-CHICAGO

ALBUM RADIO ASST. PD/MUSIC DIRECTOR OF THE YEAR
DOUG CLIFTON, KBCO-Boulder

ALBUM RADIO LABEL OF THE YEAR
REPRISE RECORDS

ALBUM RADIO NATIONAL VICE PRESIDENT OF THE YEAR
DANNY BUCH, ATLANTIC

ALBUM RADIO NATIONAL PROMOTION DIRECTOR OF THE YEAR
JEFFREY NAUMANN, VIRGIN

ALBUM RADIO PROMOTION OF THE YEAR
PAUL BROWN, VIRGIN

Country

COUNTRY LARGE MARKET STATION OF THE YEAR
WSIX-NASHVILLE

COUNTRY SMALL MARKET STATION OF THE YEAR
WYNE-APPLETON/OSHKOSH

COUNTRY LARGE MARKET PROGRAM DIRECTOR/ OPERATIONS MANAGER OF THE YEAR
ERIC MARSHALL, WSIX-NASHVILLE

COUNTRY SMALL MARKET PROGRAM DIRECTOR/ OPERATIONS MANAGER OF THE YEAR
JIM ASKER, WFLS-FREDERICKSBURG

COUNTRY LARGE MARKET MUSIC DIRECTOR OF THE YEAR
GREG COLE, WPOC-BALTIMORE

COUNTRY SMALL MARKET MUSIC DIRECTOR OF THE YEAR
STEVE GARY, KASE/KVET-AUSTIN

COUNTRY LABEL OF THE YEAR
RCA RECORDS

COUNTRY PROMOTION VICE PRESIDENT OF THE YEAR
BOB SAPORITI, WARNER BROS.

COUNTRY NATIONAL PROMOTION DIRECTOR OF THE YEAR
SAM CERAMI, CAPITOL NASHVILLE

COUNTRY REGIONAL/SECONDARY PROMOTION MANAGER OF THE YEAR
DIANE RICHEY, DIANE RICHEY PROMOTIONS

Urban Contemporary
URBAN CONTEMPORARY STATION OF THE YEAR
KKBT-LOS ANGELES

URBAN CONTEMPORARY OPERATIONS MANAGER/ PROGRAM DIRECTOR
JAMES ALEXANDER, WGCI-CHICAGO

URBAN CONTEMPORARY MUSIC DIRECTOR
MIKE ARCHIE, WHUR-WASHINGTON

URBAN CONTEMPORARY LABEL OF THE YEAR
ATLANTIC RECORDS

URBAN CONTEMPORARY SR. VICE-PRESIDENT OF THE YEAR
SHARON HEYWARD, VIRGIN

URBAN CONTEMPORARY VICE-PRESIDENT OF THE YEAR
RICHARD NASH, ATLANTIC

URBAN CONTEMPORARY NATIONAL PROMOTION DIRECTOR
CONNIE JOHNSON, ARISTA

Rap
COMMERCIAL RAP STATION OF THE YEAR
KDAY-LOS ANGELES

NON-COMMERCIAL RAP STATION OF THE YEAR
KALX-OAKLAND

MAJOR RAP LABEL OF THE YEAR
ISLAND/4TH & BROADWAY RECORDS

INDEPENDENT RAP LABEL OF THE YEAR
DEF JAM RECORDS

NON-COMMERCIAL & MIXSHOW PROMOTION PERSON OF THE YEAR
NES "NASTY NES" RODRIGUEZ, NASTYMIX

RAP MARKETING AND PROMOTION PERSON OF THE YEAR
ED STRICKLAND, TOMMY BOY/CHRYSALIS

A/C
A/C STATION OF THE YEAR
B100-SAN DIEGO

A/C PROGRAM DIRECTOR/OPERATIONS MANAGER OF THE YEAR
MICHAEL O'BRIEN, KLCY/FM-SALT LAKE CITY

A/C MUSIC DIRECTOR OF THE YEAR
GENE KNIGHT, B100-SAN DIEGO

A/C LABEL OF THE YEAR
COLUMBIA RECORDS

A/C NATIONAL PROMOTION PERSON OF THE YEAR
ELAINE LOCATELLI, COLUMBIA RECORDS

Top 40
TOP 40 MAJOR MARKET STATION OF THE YEAR
WBBM-FM/B96-CHICAGO

TOP 40 MAJOR MARKET PROGRAM DIRECTOR/ OPERATIONS MANAGER OF THE YEAR
DAVE SHAKES, B96-CHICAGO

TOP 40 MAJOR MARKET ASSISTANT PROGRAM DIRECTOR/MUSIC DIRECTOR OF THE YEAR
HOSH GURELI, KMEL-SAN FRANCISCO

TOP 40 LARGE MARKET STATION OF THE YEAR
WNCI-COLUMBUS

TOP 40 LARGE MARKET PROGRAM DIRECTOR/ OPERATIONS MANAGER OF THE YEAR
DAVE ROBBINS, WNCI-COLUMBUS

TOP 40 LARGE MARKET ASSISTANT PROGRAM DIRECTOR/MUSIC DIRECTOR OF THE YEAR
DENA YASNER, KOY/FM-PHOENIX

TOP 40 MEDIUM MARKET STATION OF THE YEAR
KLUC-LAS VEGAS, NV

TOP 40 MEDIUM MARKET PROGRAM DIRECTOR/ OPERATIONS MANAGER OF THE YEAR
MARK ST. JOHN, 195-BIRMINGHAM, AL

TOP 40 MEDIUM MARKET ASSISTANT PROGRAM DIRECTOR/MUSIC DIRECTOR OF THE YEAR
JAY TAYLOR, KLUC-LAS VEGAS, NV

TOP 40 SMALL MARKET STATION OF THE YEAR
WZOK-ROCKFORD, IL

TOP 40 SMALL MARKET PROGRAM DIRECTOR/ OPERATIONS MANAGER OF THE YEAR
JOHN IVEY, WZOK-ROCKFORD, IL

TOP 40 SMALL MARKET ASSISTANT PROGRAM DIRECTOR/MUSIC DIRECTOR OF THE YEAR
RICK ANDREWS, KZOZ-SAN LUIS OBISPO, CA

TOP 40 LABEL OF THE YEAR
SBK RECORDS

TOP 40 PROMOTION SR. VICE PRESIDENT OF THE YEAR
DANIEL GLASS, SBK

TOP 40 PROMOTION VICE PRESIDENT OF THE YEAR
JOHN FAGOT, CAPITOL

TOP 40 NATIONAL PROMOTION DIRECTOR OF THE YEAR
MARC RATNER, REPRISE

TOP 40 ASSOCIATE PROMOTION DIRECTOR OF THE YEAR
KIM FREEMAN, ATLANTIC

RECORD COMPANY OF THE YEAR - CAPITOL RECORDS

RECORD COMPANY EXECUTIVE OF THE YEAR
DOUG MORRIS, ATLANTIC RECORDS

RICK CARROLL AWARD
DIERDRE O'DONOGHUE, KCRW-SANTA MONICA

HUMANITARIAN AWARD - JON SCOTT

RADIO RAP

MOST ADDED

K-SOLO
Fugitive
(Atlantic Street)

MOVEMENT EX
United Snakes Of America
(Ruff House/Columbia)

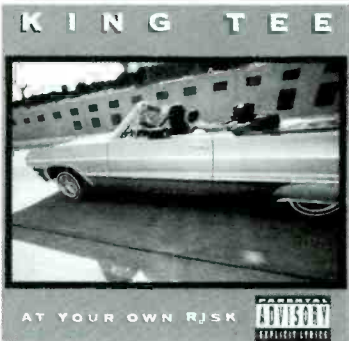
DOWNTOWN SCIENCE
Radioactive
(RAL/Def Jam/Columbia)

TOP TIP

LIFERS GROUP
Real Deal
(Hollywood Basic)

Funken-Klein and the boyz release a
slammin' debut on Disney-owned
Hollywood Basic.

RECORD TO WATCH



KING TEE
At Your Own Risk
(Capitol Street)

The voice of St. Ide's is back
with a super funky ass remix.

Editor: Brian Alan Samson
RA = Retail Singles Action

RA LW TW

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

CHARTBOUND

N*TYCE - Black To The Point (Wild Pitch)
POISON CLAN - Dance All Night (Luke Records)
B.M.W. - Get A Little Stupid (Luke Records)
RED HEAD KING PIN - Plan B, About Red (Virgin)
***KID CAPRI** - Apollo (Cold Chillin'/Warner)

***LAQUAN** - Swing Blue, Sweat Black (4th & Broadway/Island)
***KWAME** - Onevdabigboyz (Atlantic Street)
***LEADERS OF THE NEW SCHOOL** - Case Of The P.T.A. (Elektra)

Dropped: #39-YOYO, #40-Dana Dane.

GET TO **KNOW**

all about red

THE SINGLE.

REDHEAD KINGPIN

AND THE F.B.I.

B/W WE DON'T HAVE A PLAN B

FROM THE FORTHCOMING

THE ALBUM WITH NO NAME

MANAGEMENT: NORRIS ENTERTAINMENT GROUP.

© 1991 Virgin Records America, Inc.

Virgin

RETAIL RAP

Retail Research Assistance:
Ern Llamado
Kelly Woo
Brett Atwood

2W LW TW

SINGLES

2	1	1	EPMD - Gold Digger (RAL/DEF JAM/Columbia)
1	2	2	L.L.COOL J - Around The Way Girl (RAL/Def Jam/Col.)
3	3	3	FATHER MC - I'll Do 4 U (MCA)
10	5	4	CHUBB ROCK - Treat'em Right (Select)
8	7	5	MAIN SOURCE - Lookin' At The... (Wild Pitch)
4	4	6	CANDYMAN - Melt In Your Mouth (Epic)
16	9	7	GANG STARR - Just To Get A Rep (Chrysalis)
12	10	8	BRAND NUBIAN - Wake Up (Elektra)
5	8	9	RUN-D.M.C. - What's It All About (Profile)
14	12	10	M.C. HAMMER - Here Comes The Hammer (Capitol)
6	6	11	VANILLA ICE - Play That Funky Music (SBK)
18	15	12	DIGITAL UNDERGROUND - Same Song (Tommy Boy)
11	13	13	TERMINATOR X - Wanna ... (P.R.O. Division/RAL/Col.)
7	14	14	TOO SHORT - The Ghetto (Jive/RCA)
9	11	15	YO YO - Stompin' To Tha 90's (Atlantic)
21	16	16	KMD - Peach Fuzz (Elektra)
25	22	17	TOO SHORT - Short But Funky (Jive/RCA)
20	20	18	SPECIAL ED - Come On, Let's Move It (Profile)
19	19	19	BWP - 2 Minute Brother (RAL/Def Jam/Columbia)
13	17	20	BIG DADDY KANE - Cause I... (Cold Chillin'/Reprise)
—	—	21	FATHER MC - Lisa Baby (MCA)
—	—	22	THE DOC - Mind Blowin' 91 Remix (Atlantic)
23	23	23	A TRIBE CALLED QUEST - Can I Kick It? (Jive/RCA)
—	—	24	GERARDO - Rico Suave (Interscope/EWA)
—	25	25	GRAND DADDY I.U. - Something..(Cold Chillin'/Reprise)

2W LW TW

ALBUMS

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

NEW HIP HOP RELEASES by Brian A. Samson

MC JR CAS - WILD SIDE (BOSS MAN)

This Los Angeles-based emcee releases a slick Quest/Lou Reed-type downtempo groove. The production is simple, but the catchy rhyme style of JR CAS creates a distinctive flavor. The Native Tongue Sound is convincingly delivered but the single needs more originality. Peek out the B-side "Nice And Easy." For your copy send a shout out to: BOSSMAN RECORDS, 4249 W. Imperial HWY. #228, Inglewood, CA 90304. **BAS**

NIKKI D- DADDY'S LITTLE GIRL (RAL/DEF JAM/COLUMBIA)

Nikki established herself as the first lady of Def Jam with her debut single, "Lettin' Off Steam." Riding on the loop from "Tom's Diner," Nikki glides across with mature, confident lyrics. Nikki and the Def Jam staff should find no resistance with this tasteful, Urban flavored single. Contact Bobbito at (212)366-1650. **BAS**

ISIS - THE POWER OF MYSELF IS MOVING (4TH & BROADWAY)

This year's 1991 Gavin Major Rap Label of the year unleashes another hit. ISIS follows up her top ten single with an aadding club-mixshow jam. She stands right among today's current Hip Hop divas, but unfortunately her storylines and concepts are limited to the monotonous Black Watch spectrum. Isis' lyr-

ics are crisp and articulate, but the music lacks transition. Contact Tanya "Lady T" Cepeda at (212) 995-7857. **BAS**



Members of the Underground Hip Hop Community. L-R: Standing: Session moderator David Mayes, The Source; Eric Brooks, Luke Records; G-Man, WPSC-Wayne, NJ; Bobbito, Ral/Def Jam; Nasty Nes, Nastymix Records; Carmelita Sanchez, Poetic Groove; Fred Feldman, Profile; Jeff House, Capitol; Front Row: Brian Samson, Gavin Report; DJ Premiere, Gang Starr (standing); Davy D, KALX/KPFA-Berkeley; Lorenzo Thomas, WCDX-Virginia; "Albee" Ragusa, Tommy Boy; Guru, Gang Starr.

LL COOLJ - MAMA SAID KNOCK YOU OUT (RAL/DEF JAM/COLUMBIA)

The Panther of the funk has been lofting in the top ten since this album was released last fall. "Knock You Out" takes us back to the "I Can't Live Without My Radio" days—hard edged, in-your-face Cool J. Bob Cat collaborates with Marley on this guaranteed street-mixshow winner. **BAS**



Strategic Marketing and Promotion. L-R: Ed Strickland, Chrysalis; MC Serch, 3rd Bass; Karen Mason, Columbia; Keir Worthy, Warner Bros., Troy White, Epic; Mel Smith, Virgin; Troy Shelton, X Promotion; Tanya Cepeda, 4th & Broadway; Ed Locke, Nastymix; Brute Bailey, MCA (hidden); Darryl Musgrove, Atlantic; Front left: Lindsey Williams, Soul; Front and center: Brian Samson, Gavin Report.

KILLER MUSIC



JALIL

ECSTACY

GRANDMASTER DEE

PROGRAMMERS
AND D.J.'S ARE
FREAKING OUT
FOR THIS ONE.

THE MCA DEBUT FROM THE
MULTI-PLATINUM BAND'S
FORTHCOMING ALBUM
BAG-A-TRIX

WAFODIN
'FREAKS'

PRODUCED BY LARRY SMITH AND MAJOR JAM PRODUCTIONS

EVERY GROOVE A KNOCKOUT!

MCA

www.americanradiohistory.com

PHOTOFILE



Cooling out before a performance in Boston are members of S.O.U.L./MCA recording group **Young Black Teenagers** and WRBB-Boston's **Jamison Grillo**. Left to right: YBT's **Tommy Never**, **First Born**, **Kamron**, **Grillo**, YBT's **DJ Scribble** and **ATA DJ**.



Jammin' along with **KMEL** at their **KMEL Jam night** were (standing l-r): **Davy "D" Cook**; **KMEL MD Hosh Gureli**; **KRON-San Francisco's "Home Turf" host Dominique DePrima**; **Paris' Manager Marcus Clemmons**; **Scarface/Tommy Boy recording artist Paris**. Kneeling, **Angel** from the group **Heart & Soul**.



Brian Samson (top left) and **KALX/KPFA-Berkeley deejay David "Davy D" Cook** (standing right) interviewed **Profile** recording artists **Run-D.M.C.** for the January 25 issue of the **Gavin Report**



Not him again! Recently **Gavin's Rap Editor Brian Alan Samson** visited the staff at **KJLH-Los Angeles**. L-R: **Programming Assistant Andre Harrell**; **Morning Personality Greg Mack**; **General Manager Karen Slade**; **Samson**; **Program Director Lynn Briggs**.



WFXC-Raleigh's Frankie "Smokehouse" Wiggins went backstage to talk with **Biv & DeVoe** after a recent concert that featured **Bell Biv DeVoe**, **Johnny Gill** and **Keith Sweat**. Left to right: **BBD's Ronnie DeVoe**; **Jacqueline Wiggins**; **BBD's Michael Bivins**; **Wiggins**; **MCA Rep Novice Johnson**



Oaktown native and recent Gavin cover artist Too Short's latest album "**Short Dog's In The House**" has recently been certified platinum and beyond. Shown at the plaque presentation are l-r: **Short's Manager Randy Austin**; **RCA Product Manager Tom Carrabba**; **Too Short**; **Jive Senior VP Barry Weiss**; **Jive VP West Coast Operations Neil Portnow**; **RCA Senior VP, Black Music Skip Miller**.

L.L. Cool J

MAMA SAID KNOCK YOU OUT

46888

Mama Said Knock You Out is L.L. Cool J's latest single and video—as well as the theme from the upcoming Universal Pictures' film, "THE HARD WAY," in which L.L. makes his screen debut as an undercover cop. L.L. COOL J is doing it all at radio, TV, and now the movies, with "MAMA SAID KNOCK YOU OUT"—the platinum album that'll put you down for the count. ON DEF JAM/COLUMBIA.

387-73706

COLUMBIA



RUSH
ARTIST MANAGEMENT

Def
Jam
recordings

Produced by Marley Marl for Marley Marl Productions, Inc.
Co-Produced by L.L. Cool J.
Management: Rush Artist Management

"Columbia" Reg. U.S. Pat. & Tm Off. Marca Registrada. / © 1991 Sony Music Entertainment Inc.

Chrysalis.

IT'S HAPPENIN' ON THE DANCE FLOORS, IN THE ALLEYS, IN THE STREET!
IT'S THE BOLD SOUND OF THE NEW BLACK MUSIC DIVISION ON CHRYSALIS/COOLTEMPO

cooltempo

the GAVIN REPORT

ADULT CONTEMPORARY

MOST ADDED

- AMY GRANT (39)
(A&M)
- ROBERT PALMER (29)
(EMI)
- SARA HICKMAN (25)
(Elektra)
- HARRIET (23)
(East West America)
- ALABAMA (20)
(RCA)
- a-ha (20)
(Warner Bros.)

TOP TIP

HARRIET
Temple Of Love
(East West America)

Building an airplay base in three formats simultaneously.

RECORD TO WATCH



CARL ANDERSON WITH BRENDA RUSSELL
Baby My Heart
(GRP)
Valentine's Day lives on in this sweet duet.

Editor: Ron Fell
Assoc. Editor: Diane Rufer

2W LW TW

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

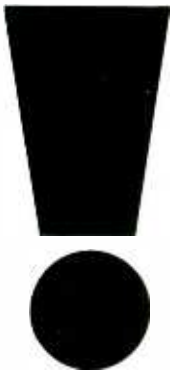
CHARTBOUND

ARTIST TITLE LABEL	*Debuts in Chartbound	Reports	Adds	Heavy	Medium	Light	Hit Factor	Weeks
HARRIET - Temple Of Love (East West America)		57	23	1	9	24	16%	2
PEBBLES - Love Makes Things Happen (MCA)		54	7	8	23	16	60%	7
SARA HICKMAN - In The Fields (Elektra)		53	25	—	2	26	5%	2
CARL ANDERSON WITH BRENDA RUSSELL - Baby My Heart (GRP)		50	9	—	9	32	20%	3
* AMY GRANT - baby baby (A&M)		50	39	1	4	6	11%	1

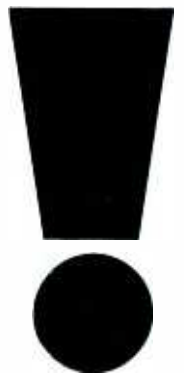


**“BOUNCIN’
BACK**
IS A SONG THAT IMMEDIATELY
**JUMPS OUT
AT ME AS A
HIT RECORD.
IT’S VERY ACCESSIBLE
FOR ADULT AUDIENCES.**
- VINNY CIMINO WEXT - POUGHKEEPSIE **”**

**DON'T MISS
ROBERT CRAY**
FEATURING THE
MEMPHIS HORNS
ON TOUR ALL SUMMER



**VH-1,
“1 ON 1 SPECIAL”
CURRENTLY AIRING**



**ROBERT
CRAY**

FEATURING THE MEMPHIS HORNS
**BOUNCIN’
BACK**
THE NEW TRACK FROM THE
GRAMMY NOMINATED ALBUM
**MIDNIGHT
STROLL**

**GOING FOR ADDS
MARCH 4TH.**



© 1991 PolyGram Records, Inc.

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
46	13	ROSANNE CASH - On The Surface (Columbia)
44	12	MICHAEL W. SMITH - Place In This World (Reunion)
39	2	PAUL YOUNG - Softly Whispering I Love You (Columbia)
39	17	LORI RUSO - I'm Gonna Be (Cypress)
39	17	STEVIE B - I'll Be By Your Side (LMR/RCA)
35	10	TIMMY T. - One More Try (Quality)
35	2	JUDY COLLINS - The Colorado Song (Columbia)
33	7	JOHN DENVER - Wish You... (Postcard From Paris) (American Gramophone)
31	8	TODD RUNDGREN - Change Myself (Warner Bros.)
23	2	WHISPERS - My Heart Your Heart (Capitol)
20	4	* GEROSA - Still In Love (Heart & Soul)

Dropped: James Ingram, Tommie Drew, Cher, Kathy Mattea.

INSIDE A/C by Diane Rufer and Ron Fell

Great to see such a large turn-out for the A/C session at this year's Seminar. We hope you had a good and an informative time. Thanks to all the panelists: Tom Land, Michael O'Brien, Bob Dunphy, Mike Novak, Carla Foxx, Gene Knight, Dave Verdery, John Patrick and Storm N. Norman. Also thanks to Kevin and Jill of McD Promotion for their sponsorship of breakfast before the session. CONGRATULATIONS to our format's Award winners, listed on page 15.

GLORIA ESTEFAN completes her comeback with a number one single. HIT FACTOR is up to 97% with only six of her 232 stations uncommitted to solid rotations.

WILSON PHILLIPS is the format's HOTTEST record with a 29-5 two week chart gain and it ranks number one in PLUS FACTOR with a 22% HIT FACTOR increase in an otherwise slow research week.



RICK ASTLEY continues to rip through the A/C chart. Now on 211 stations and HIT FACTORED by nearly 80% of them, his "Cry For Help" is being heard loud and clear. Among the 17 new are KBOI, WMGI, WTPI, KXLK, WJON, KGLO and WMBA.

Once again a MOST ADDED, ROBERT

PALMER's MARVIN GAYE medley moves 39 to 24 with considerably more than half the stations on it for more than a week committed to HIT FACTOR rotations. Among the 29 new are WAHR, WJBR, WFBC, WIHN, KBOL, KRNO/FM, KSB and KCMX.

Nice to see ALABAMA doing so well in A/C radio. Their new single, "Forever's As Far As I'll Go," is at #29 after two chart weeks with 20 ADDs this week including WELL, WIHN, WCOD, WFBC, KSCB, KLKC and WYCO.

Last issue's TOP TIP is this issue's highest debut. BETH NIELSEN CHAPMAN's "Walk My Way" enters at #36 with 17 ADDs including WFFX/FM, WGMT, KBAU/FM, KWXX, KOKO and KJTT.



The SARA HICKMAN hits CHARTBOUND in only her second week out. "In The Fields" ADDs 25 new stations to her 28 last week. Among the latest are KRKO, JOY99, KSAL, WMT/AM, WGBE, KBJJ and KGY.

HARRIET's "Temple Of Love," our RECORD TO WATCH last week, gathered 23 ADDs bringing her total to 57 and moving it



VAN MORRISON

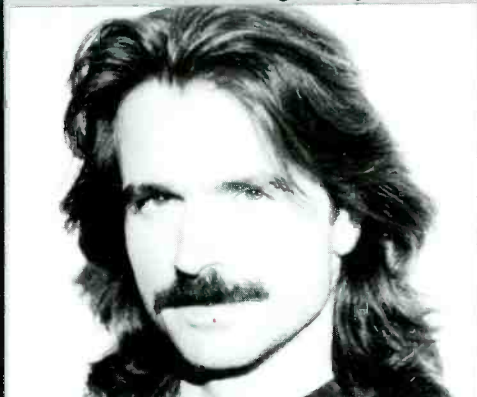
Enlightenment (Mercury)

"Enlightenment don't know what it is, wake up!" Van, who's clear on the concept, wrote and produced this single from his current album of the same title.

MARY BLACK

No Frontiers (Giffhorse/Curb)

Afloat on the river of Metaphor, this celebrated Irish contemporary folk singer makes her formal U.S. debut in great style.



YANNI

Swept Away (Private Music)

This track should prove to be the most popular non-saxophone instrumental in many years. Yanni's sense of Pop composition and performance has led to sales that are approaching platinum status and this track should "sweep" him over the threshold.

to the top of CHARTBOUND in its second week. In a rare occurrence, our TOP TIP is also Top 40's this week and the combined formats will surely bring this lady to international success. Among the new AC'ers are WPXZ, WBLG/FM, KLKC, WJTW, WWGZ, KKOS and KFYE.

RECORD TO WATCH this week, CARL ANDERSON with BRENDA RUSSELL's "Baby My Heart," is a heartwarming blending of two vocalists. New this week with WBEC/AM, WGBE, WBAU, WXLs/FM, KNIM, WDIF, WDLB, KPXI and KCRF which brings their station total to 50 and moves it into CHARTBOUND.

BOBBY



BABY



BABY



BABY



"BABY", Bobby McFerrin's joyous new creation from his latest album, **MEDICINE MUSIC**.

Bobby and **"BABY"** are in heavy rotation as **VH-1**'s Artist-of-the Month this March.

Written, arranged and produced by: **Bobby** McFerrin Management: Linda **Goldstein**/Original Artists From **EMI** Records USA

©1991 EMI Records USA

EMI

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 **244** Last Week **245**

	Reports	Adds	Heavy	Medium	Light	Hit Factor	Weeks
GLORIA ESTEFAN - Coming Out Of The Dark (Epic)	232	—	185	41	6	97%	6
WHITNEY HOUSTON - All The Man That I Need (Arista)	219	1	201	13	4	97%	8
STYX - Show Me The Way (A&M)	217	3	171	28	15	91%	11
DARYL HALL AND JOHN OATES - Don't Hold Back Your Love (Arista)	205	4	163	30	8	94%	7
WILSON PHILLIPS - You're In Love (SBK)	219	12	78	99	30	80%	4
CHRIS ISAAK - Wicked Game (Reprise)	186	2	139	33	12	92%	8
BETTE MIDLER - Night And Day (Atlantic)	197	6	114	61	16	88%	7
MARIAH CAREY - Someday (Columbia)	184	—	134	38	12	93%	7
STING - All This Time (A&M)	193	3	105	69	16	90%	7
GEORGE MICHAEL - Waiting For That Day/Mother's Pride (Columbia)	191	5	109	60	17	88%	7
RICK ASTLEY - Cry For Help (RCA)	211	17	47	109	38	73%	5
CHICAGO - Chasin' The Wind (Reprise)	180	4	76	83	17	88%	7
WILL TO POWER - I'm Not In Love (Epic)	166	—	94	54	18	89%	11
NATASHA'S BROTHER & RACHELLE CAPPELLI - Always Come Back To You (Atlantic)	160	4	77	58	21	84%	10
OLETA ADAMS - Get Here (Fontana/PolyGram)	159	—	75	65	19	88%	13
RUSSELL HITCHCOCK - Swear To Your Heart (Hollywood)	143	5	80	38	20	82%	9
HOWARD HEWETT - I Can't Tell You Why (Elektra)	147	10	42	66	29	73%	8
SURFACE - The First Time (Columbia)	143	—	53	60	30	79%	15
ALIAS - Waiting For Love (EMI)	142	9	31	79	23	77%	7
BOBBY CALDWELL - Real Thing (Sin Drome)	140	4	30	70	36	71%	7
SUSANNA HOFFS - My Side Of The Bed (Columbia)	149	15	7	92	35	66%	6
DAN FOGELBERG - Anastasia's Eyes (Full Moon/Epic)	121	2	28	67	24	78%	7
a-ha - Crying In The Rain (Warner Bros.)	149	20	9	75	45	56%	5
ROBERT PALMER - Mercy Mercy Me (The Ecology)/I Want You (EMI)	159	29	8	63	59	44%	3
ANITA BAKER - Fairy Tales (Elektra)	129	—	28	67	34	73%	9
GARY MOORE - Still Got The Blues For You (Charisma)	110	2	18	66	24	76%	8
STEVE WINWOOD - I Will Be Here (Virgin)	116	5	14	64	33	67%	6
MARK EDWARDS - You're The One (R&A)	111	5	14	56	36	63%	7
ALABAMA - Forever's As Far As I'll Go (RCA)	121	20	8	51	42	48%	5
CELINE DION - Where Does My Heart Beat Now (Epic)	101	—	32	43	26	74%	20
DAVE KOZ - Castle Of Dreams (Capitol)	98	—	33	43	22	77%	15
SLYCE - I Love You So Much (Even Though) (4PM)	108	7	6	49	46	50%	5
CLIFF EBERHARDT - The Long Road (Windham Hill)	88	1	13	47	27	68%	7
HEART - Secret (Capitol)	89	4	9	46	30	61%	6
KEITH SWEAT - I'll Give All My Love To You (Vintertainment/Elektra)	81	5	4	34	38	46%	5
BETH NIELSEN CHAPMAN - Walk My Way (Reprise)	89	17	2	31	39	37%	4
JEFF HEALEY BAND - How Long Can A Man Be Strong (Arista)	79	8	2	29	40	39%	4
KENNY ROGERS - Crazy In Love (Reprise)	65	—	20	23	22	66%	14
PAUL SIMON - Proof (Warner Bros.)	75	6	1	28	40	38%	4
CARLY SIMON - Better Not Tell Her (Arista)	5	—	1	1	3	40%	20

PLUS FACTOR

Records which received the greatest increase in HIT FACTOR

	LW	TW	Increase
WILSON PHILLIPS - You're In Love (SBK)	58	80	22%
ROBERT PALMER - Mercy Mercy Me (The Ecology)/I Want You (EMI)	25	44	19%
RICK ASTLEY - Cry For Help (RCA)	60	73	13%
SUSANNA HOFFS - My Side Of The Bed (Columbia)	53	66	13%
CARL ANDERSON WITH BRENDA RUSSELL - Baby My Heart (GRP)	7	18	11%
CHICAGO - Chasin' The Wind (Reprise)	78	88	10%
CLIFF EBERHARDT - The Long Road (Windham Hill)	58	68	10%
HEART - Secret (Capitol)	51	61	10%
a-ha - Crying In The Rain (Warner Bros.)	46	56	10%
KEITH SWEAT - I'll Give All My Love To You (Vintertainment/Elektra)	36	46	10%
BETH NIELSEN CHAPMAN - Walk My Way (Reprise)	27	37	10%

“ the dream academy ”
love



THE NEW SINGLE FROM THE ALBUM
A DIFFERENT KIND OF WEATHER.

WRITTEN BY JOHN LENNON
PRODUCED BY NICK LAIRD-CLOWES, GILBERT GABRIEL AND STEVE LAMBERT



BETH NIELSEN CHAPMAN



“WALK MY WAY”

GAVIN A/C DEBUT 36* 89/17

HEAVY INCLUDES:

WTPI
WNNC

MEDIUM INCLUDES:

WFRO WECQ
KBOL WSKY
WAHR WJON
KSNN WJTW/FM
KSAL
KBMG

ADDS INCLUDE:

WFFX/FM KJTT
KBAU/FM WHSY/FM
KOKO WGMT

ALSO ON:

WMT/FM WTCB WHAI
KESZ KMJC/FM WNMB
WRVA KTID WOKZ
WAFL KBLQ WTWR

JESUS JONES

KEEPING UP WITH THE JONESES

By Linda Ryan

I suppose, from a journalistic standpoint, there's nothing extraordinary about the beginnings of Jesus Jones—no "waiting for the big break" saga or "brushes with near-stardom" that makes for nice, trite copy. O.K., so maybe their beginnings weren't exactly script material. It's what happened after they got together that counts. One thing's certain—once Jesus Jones started there was no holding them back.

Things happened quickly for the London-based five piece—so quickly that only a few months after their conception, Jesus Jones stood as proud parents of their first hit, "Info Freako," which peaked at number 42 on the BBC charts. They've been on the move ever since, both up the charts and around the world—two of front man Mike Edwards' favorite places.

With their debut album *Liquidizer*, Jesus Jones proved with hit singles like "Info Freako," "Never Enough" and "Bring It On Down," that the unlikely marriage of dance music and traditional rock and roll was not only possible, but extremely fruitful as well.

Having nailed that point home with each hit single, it would've been easy for Jesus Jones to copy their own formula for success. Easy, that is, for everyone except Mike Edwards.

"I think it's fair to say that there was a basic, centralized theme to *Liquidizer*—the idea that rock and dance could be fused together in the same song," Edwards begins, "but we've made our point and now it's time to move on."



He continues: "I actually wanted to make quite an anti-fashion statement with our second album—a pendulum swing away from Liquidizer. I wanted to make an album with a great deal of eclecticism that, really, no one has these days."

He confesses, "I suppose, too, that there was an element of wanting to surprise people. I didn't want people to say they knew exactly what it was going to sound like. Critics will say they knew it was going to sound this way or that way—like they've got you figured out. I wanted something to keep them guessing—you know, confound the critics while keeping our fans interested."

He acknowledges that Doubt was made with the White album in mind, recalling an era where experimentation was acceptable. This zeitgeist represents what Edwards and company would like to bring back into practice in the '90s.

"I think our critics thought we weren't to be taken seriously—that we had no serious ambitions in music, we just said some ambitious things. People felt they could pigeonhole us, and I think we've rebelled against that totally."

An innocent comment on how seriously Edwards takes his music unleashes another tirade of true confessions.

"I'm so involved with this, you know? And it's not just the music, it's all the elements. I approve the video scripts, I decide which mix of the single gets released, I decide whether to have a proper re-mix done or not, which countries we'll tour—it's all important," he states emphatically.

"I'm a control maniac," he chuckles lightly. By way of explanation he continues seriously, "I'm obsessed with making music; it's my form of creativity and it effects me very personally, so I get possessive about it. It's all important—all the elements—because this is my baby."

It's fair to say that one day we'll look back on the music of the '80s and '90s and see Jesus Jones, clearly, as a musical force—innovators of eclectic, yet highly commercial pop. Keeping that, as well as the personal comments about the band in mind, one wonders what will happen now that Jesus Jones

imitators are starting to surface.

"Well," Edwards begins slowly, almost reluctantly, "It might sound a bit patronizing, but I feel proud of bands like EMF's success. When you see their video and the live show, you see bits and pieces of what they've learned from us. Having said that, they make no bones about having been influenced by us, either."

"Over here, their single ('Unbelievable') was certainly more commercially successful than any of ours were, but that's only one side of it really. I think what's important is that our music has inspired people's imaginations. That I find really interesting."

Resigned to the fact that there are a number of Jesus Jones "inspired" bands popping up—and some doing quite well commercially—Edwards remains positive.

"If you're going to be a pioneer, the reasons, "then you've got to expect people will pick up your ideas. However, it's then up to us to change and continue pioneering. I think we've done that with Doubt. The proliferation of bands using Liquidizer as a role model reaffirms that my decision to move on was correct." So much for "keeping up with the Joneses!"

The idea to move on may have been the right one, but one can't help but wonder if America will ever be ready for Britain's "International Bright Young Things."

Mike Edwards waxes philosophic. "I believe that we're representatives of a generation around the world. We went to Japan, Australia, Romania, Western Europe, The United States and Canada, and it's working. People like our ideas—I feel extremely confident that we will take the American mainstream by storm. It doesn't necessarily have to happen with one single."

He laughs. "We come from a long line of fine British bands who've taken sound American ideas, reinterpreted them and exported them back over. I mean, as long as we get more paid holidays to America, it doesn't bother me."

Edwards feels that, in the end, it's the band's responsibility to prove their worth. Proving Jesus Jones' worth is a task that he takes to heart. Mike Edwards relishes the challenge.

CONT. ON PAGE 54



P.D. NOTEBOOK

by Eric Norberg

THE FCC-

THE WAY IT WAS

A recent phone conversation brought home to me that a "generation gap" of sorts exists in radio. The first time a child asks you, "Who were the Beatles?" (or the Rolling Stones, or even the Bee Gees) you've experienced the sort of shock I'm talking about.

Only this time the gap is between newer and older programmers. Those who got their start in the business within the past few years often aren't aware of some of the F.C.C. rules their predecessors had to live under as little as ten to twenty years ago. It comes as a surprise to learn;

•Once upon a time, we had to take our transmitter readings every half hour. And we had "frequency monitors" as well as "modulation monitors," and every half hour we had to read how close to your correct frequency we were operating. Nowadays, frequency monitors are no longer required, and a monthly measurement of the frequency using an established standard (often supplied by an itinerant frequency reading service) and all that it's necessary to have.

•We used to have to take a test to get the license to enable us to operate a broadcast station (3rd Class Radiotelephone with Broadcast Endorsement, elements 1, 2 and 9 of the FCC tests)—with the difficult First Class Radiotelephone licenses required of disc jockeys in chard of an AM directional station or a station with transmitter power of 10 kw. Consequently, there were "license schools" where disc jockeys could go to study for their First Class license—and after passing the test they forgot everything, which is why a decade ago the FCC decided to abolish the testing process and make the station licensees, rather than itself, responsible for the competence of transmitter "operators," and now simply requires a "fill out the blanks" license form (and \$35) to get the "Restricted Radiotelephone Operator Permit" which is still required of all operators. (Ed. Note: If you don't have one of these, and take transmitter readings at any time, obtain this form from your nearest FCC field office *immediately*.) Of course, if you go back even further, to 1961 and earlier, all operators needed then was the fill-out-the-form "FCC Restricted Third Class License," although the First Class license requirement was the same then as later. The testing was begun for all operators in the early 1960s because the Commission discovered that just filling out a form didn't guarantee that disc

jockeys actually knew anything about the rules they were responsible for; I suspect that that same discovery will be made again sometime in the future and we'll all have to return to taking tests. In the meantime, the FCC definitely expects that you *do* know all necessary rules if you have the Restricted License, and can fine you or your station if it becomes obvious, through violations of these rules, that you don't know or obey them.

•Until the early 1980s, the station "license renewal" process was one of the most tedious and arduous responsibilities that befell a Program Director. Although the station owner, and thus the General Manager, were responsible for the work, it was delegated to all department heads to some degree, and to none more than the Program Director in most stations. The license renewal form was many pages long, with many questions about the station's operation over the past three years (license terms were only three years then, instead of today's seven) to be answered—mostly in the form of detailed analyses presented as separate "exhibits." Three such exhibits were:

THE COMPOSITE WEEK. Each year the FCC would select different dates from different months from the preceding year, representing the seven days of the week, and it was necessary to prepare complete copies of each of those seven dates' worth of your station's logs *in triplicate*, which for most stations amounted to up to 168 pages of logs (multiplied by three), and from those "composite week" logs, prepare a detailed and exact listing of the number of minutes of each type of programming (except entertainment and sports play-by-play) presented over that "sample week": News, sports news, agricultural news; how many minutes of commercials per hour, including averages and maximums (and a good explanation was required if any hours in that composite week exceeded the unofficial FCC maximum of 18 minutes of commercials an hour), and the number of public service announcements run in this sample week. Program types were tabulated both for the 24-hour day and for the 6AM-12Mid periods.

PROMISE VERSUS PERFORMANCE. The above tabulations were compared to the promises required for each program and announcement type made in the previous license application, and the FCC expected a good explanation if you were even slightly under in any category's promise. Thus most stations promised a little less than they were expecting to do, because the FCC was much more interested in a station's exceeding its promises than in the size of the promises. Nonetheless, the rule of thumb was that if you were promising less than 6% "news and public affairs combined" for an FM station, or 12% if an AM station, the FCC would require an explanation. License applications, submitted in triplicate, each with a full set copy of the "composite week logs," often weighed many pounds. The FCC discovered that storage was

becoming costly, and the applications were becoming so voluminous that in many cases nobody on its staff was even looking at many of them before renewing licenses! So, for that reason—rather than for the many months of time and effort it took radio stations to put them together—the current "license renewal postcard" form was devised.

ASCERTAINMENT. One of the most tedious parts of license renewal was the "ascertainment of community problems" done by conducting between 500 and 200 interviews with "leaders of the community." The number of interviews was determined by the size of the station, and this was done *yearly*. Interviews had to be done by station executives, predominantly in person, and done from a long checklist of "types" of community leaders, which had to be statistically balanced. A second "public" ascertainment was also expected for each license renewal, but this could be done by an outside survey organization by phone. The "community leader" ascertainment led to a list of the "top ten community problems," which had to be addressed in the station's "public affairs" programming—and the results had to be documented. And *that* little chore has not entirely gone away. Hope that's not news to you!

More on that, and on the rules we still are living with, next week! ●

HEAR AND THERE

by Sheila Rene



I overheard one man who met Carl Perkins at last week's Gavin Seminar cocktail party say, "I walked into a room full of personalities and one legend." For me, our sixth annual Seminar for the Media Professionals kicked off to a great start. Howard Rosen and Linda Tice invited me to have dinner in the company of Carl Perkins and I couldn't think of anything else. Perkins was here because producer Stan Vincent, who has worked on several projects with Rosen, decided to attend. Several of Vincent's credits are "Ooh

the GAVIN REPORT/February 22, 1991

Child" recorded by the Five Stairsteps; he's worked with Jack Douglas as Aerosmith and has helped produce Cher, the Edwin Hawkins Singers, John Lennon and Lou Christie. Vincent and Rudy Wild (the artist) and Rudy Maldonado (the record company owner) are working on a new Carl Perkins album for Platinum Records International. Right there on the Grand Ballroom "standing room only" floor Chris Isaac and his band were introduced to Perkins and ten minutes later agreed to sing on the new Perkins project. Huey Lewis and manager Bob Brown stopped by to reacquaint themselves with Perkins after having worked with him on the American Music Awards show, and ten minutes later Vincent had acquired Huey's support on the new album. Clearly, Perkins was the hit of the party, with scores of fans, old and young alike, calling up the courage to walk up to him and say hello and thanks. Later this year there'll be a Carl Perkins autobiography. Rolling Stone's David McGee has been working with Perkins for quite some time on his life story, and it's almost ready. Perkins has never stopped performing and his current band includes his two sons. And, he's still writing material for other artists such as Dolly Parton for her latest television movie. He's about to re-emerge in a big way to five decades of followers...

Only second to Perkins' appearance in sheer excitement was David Cassidy's. Several times I was challenged to give the whereabouts of Cassidy so his many male and female fans could say hello. And the night before Donny Osmond stopped cross-hotel traffic for quite some time in the lobby....

Primus, the Limbomanics and the 4 Non Blondes kicked off with an excellent show at The Warfield showcase on Thursday, while Gang Starr, Stereo MC's and Tony D held down the Townsend, and at Slim's Red Kross, The Posies and Falling Joys packed 'em in. On Friday night Screaming Trees, Alice in Chains and Mookie Blaylock (members of Mother Love Bone and Soundgarden) filled the I-Beam with seminar attendees and local fans. On Saturday the I-Beam filled up again, this time with fans of The Fluids, Liquid Jesus and Sister Double Happiness. Concrete Blonde and Andy Prieboy played the Warfield and the Trash Can Sinatras and the Dave Alvin Band held down the Paradise. DNA closed out Saturday with MCM & The Monster, Blue Shadows and Four Horseman while Slim's featured Zydeco Stomp, Buckwheat Zydeco and CJ Chenier & The Red Hot Louisiana Band. It was exciting, crazy and frustrating because there wasn't enough time to hit all the excellent shows throughout the seminar. Thanks everyone for some magnificent musical memories!...

The public and radio demand for George Michael's current single, "Mother's Pride," a moving anti-war song he wrote a year and a half ago is now the official A-side. Columbia Records will release the cut with "Praying For Time" as the 3-side in-store February 21. Both songs come from his *Listen Without Prejudice* album that has now sold approximately five million copies worldwide...

Concord Jazz, the award-winning record company, has compiled and published a cookbook titled "Concord Jazz Cooks." Now, if you're into jazz, why wouldn't you want some new mouth-watering recipes from such Concord recording artists such as Dave Brubeck, Rosemary Clooney and George Shearing. Drummer Jack Hanna and his wife, Denisa, divulge their recipe for "Woody Herman's 50th Anniversary Chili," which uses 10 lbs. of ground beef. Denisa served this to 300 people attending a party at Woody's house celebrating his 50th year as a bandleader. Percussionist-band leader Poncho Sanchez passes on his spicy, sauced pork chop recipe "Chile Con Soul" named for his 1990 Grammy nominated recording. Call (415) 682-6770 or Fax, (415) 682-3508 for your copy ●

TOP 100'S

A compilation of "Top 100 Hits" for only \$35.00.

This book includes:

Top 40 1961 to 1990

AC 1967 to 1990

Album 1979 to 1990

Country 1967 to 1990

Adult Alternative 1988 to 1990

Urban 1967 to 1990

Alternative 1983 to 1990

Jazz 1988 to 1990

Rap 1990

Send your check to :

The Gavin Report

140 Second Street San Francisco, CA 94105 - Diane



AVAILABLE NOW!! \$35.00

COUNTRY

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

MOST ADDED

- REBA McENTIRE (100)
(MCA)
- RONNIE MILSAP (95)
(RCA)
- DOLLY PARTON &
RICKY VAN SHELTON (80)
(Columbia)
- McBRIDE & THE RIDE (39)
(MCA)
- LES TAYLOR (39)
(Epic)
- PIRATES OF THE MISSISSIPPI (39)
(Capitol)

TOP REQUESTS

- GARTH BROOKS
- CLINT BLACK
- FORESTER SISTERS
- ALAN JACKSON
- MARTY STUART

RECORD TO WATCH



LES TAYLOR

I Gotta Mind To Go Crazy
(Epic)

Exile's former lead singer continues to make a solo name for himself with adds at stations like K92/FM, KHAK, WEPM, WGTY, KMIX, WFLS, KMIT, KTJJ, etc.

Editor: Lisa Smith
Assoc. Editor: Cyndi Hoelzle

2W LW TW

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

CHARTBOUND

ARTIST TITLE LABEL	*Debuts in Chartbound	Reports	Adds	Heavy	Medium	Light	Hit Factor	Weeks
WILD ROSE - Rock-A-Bye Heart (Capitol Nashville)		125	28	2	30	65	25%	4
*REBA McENTIRE - Fancy (MCA)		122	100	—	6	16	4%	1
DOLLY PARTON & RICKY VAN SHELTON - Rockin' Years (Columbia)		113	80	—	11	22	9%	2
McBRIDE & THE RIDE - Can I Count On You (MCA)		103	39	—	5	59	4%	2

THE TELLTALE SIGN OF A MAJOR NEW COUNTRY STAR
PAM TILLIS "DON'T TELL ME WHAT TO DO"

**NOW HER #1
SMASH
DEBUT SINGLE!**

Pam is now only the 4th female country music artist ever to have a #1 debut label release... and she's done it 10 years to the day her dad, Mel had a #1 hit with "Southern Rain."

**The First Graduate
Of Our
Class Acts Of '91**



From her debut Arista album
PUT YOURSELF IN MY PLACE

THANKS, RADIO FOR HELPING PAM MAKE HISTORY

ARISTA

© 1991 Arista Records, Inc., a Bertelsmann Music Group Company

MANAGEMENT: MIKE ROBERTSON, 10-30 MUSIC GROUP, NASHVILLE, TN

Produced by Paul Worley and Ed Seay for Artistic Endeavors Inc.

UP & COMING

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

NEW RELEASES

by Lisa Smith & Cyndi Hoelzle

Reports	Adds	Weeks	ARTIST TITLE LABEL
102	95	1	* RONNIE MILSAP - Are You Lovin' Me Like I'm Lovin' You (RCA)
101	14	3	BLACK TIE - Chain Gang (Bench)
94	15	3	ASLEEP AT THE WHEEL - Dance With Who Brung You (Arista)
92	32	3	LARRY BOONE - I Need A Miracle (Columbia)
80	15	3	DEAN DILLON - Holed Up In Some Honky Tonk (Atlantic)
73	34	2	EDDIE RABBITT - Tennessee Born And Bred (Capitol Nashville)
71	7	4	JJ WHITE - Have A Little Faith (Curb)
70	39	2	LES TAYLOR - I Gotta Mind To Go Crazy (Epic)
67	31	2	WILLIE NELSON - Ten With A Two (Columbia)
58	14	2	ROSANNE CASH - On The Surface (Columbia)
57	25	2	LEE GREENWOOD - Just Like Me (Capitol Nashville)
53	6	3	TONY TOLIVER - Barstool Fool (Curb/Capitol Nashville)
51	6	4	JERRY JEFF WALKER - Navajo Rug (Tried & True/RKYO)
49	22	2	KEVIN WELCH - True Love Never Dies (Reprise)
47	16	2	BILL ANDERSON - Deck Of Cards (Curb)
47	39	1	* PIRATES OF THE MISSISSIPPI - Feed Jake (Capitol Nashville)
40	26	1	* DWIGHT YOAKAM - You're The One (Reprise)
39	13	2	JEFF CHANCE - Strangers On The Street (Mercury)
34	7	2	MICHAEL MARTIN MURPHEY - Let The Cowboy Dance (Warner Bros.)
28	27	1	* LOBO LOGGINS - A Do No Good Man (Step One)

Dropped: #27-R. McDowell, #29-M. Chesnutt, #36-R. Crosby, B. & T. Smith, M. Thornton.

INSIDE COUNTRY

#1 ONE YEAR AGO TODAY
PATTY LOVELESS - Chains

#1 FIVE YEARS AGO TODAY
EXILE - I Could Get Used To You

#1 TEN YEARS AGO TODAY
DOTTIE WEST - Are You Happy Baby

GAVIN SEMINAR WRAP-UP... Thanks to all of you who helped make this year's Gavin Seminar such a great event. We were thrilled with the incredible response we got from the Country community, and we're sure all who attended will agree that this was by far our best seminar. The Country Crew is indeed grateful for all of your support.

For the folks who weren't able to attend, we'd like to take this opportunity to announce the Country winners at the 1991 Gavin Awards: Large Market Station of the Year/WSIX-Nashville; Small Market Station of the Year/WYNE-Appleton/Oshkosh; Large Market Program Director of the Year/Eric Marshall, WSIX-Nashville; Small Market Program Director of the Year/Jim Asker, WFLS-Fredericksburg; Large Market Music Director of the Year/Greg Cole, WPOC-Baltimore; Small Market Music Director of the Year/Steve Gary, KASE/KVET-Austin; Label of the Year/RCA Records; Promotion Vice President of the Year/Bob Saporiti, Warner Bros.; National Promotion Director of the Year/Sam Cerami, Capitol Nashville; Regional/Secondary Promotion Manager of

the Year/Diane Richey, Diane Richey Promotions. Congratulations to all our Country nominees and winners.

One of the many highlights of our Country session was a topic we called An Open Letter To Radio/Record People. During this session, KMPS/Seattle's Tim Murphy got together with a few radio folks and they described their ideal promotion person, while RCA's Carson Schreiber talked with some promoters to get ideas for their ideal Program/Music Director. In closing out this segment, Carson read a letter from Arista's Steve Sharp, a portion of which we'd like to reprint here.

"Record promotion people are a rare breed. We are so committed to our cause that most of us have no other life but this crazy business. Our love for music and our devotion to the artists and label take away from us any chance of leading a normal life. We forego family, friends and relationships in order to best pursue our goals. A lot of us have a revolving door in our hearts and homes. We lead a nomadic life with an endless blur of airports, hotels, cars and that ever present telephone tattooed to our ear. This 'lone wolf' way of living is our choice. It is our addiction. We receive our Arbitron every week. This seven day report card program automatically puts twenty points on your blood pressure and takes ten years off your life. But we love it. We love music. All we ask is that you respect and understand our passionate enthusiasm as that of love for our artists. When you talk about our records you are talking about our family—our sisters and brothers, our wives and lovers. In most cases

RONNIE MILSAP - *Are You Lovin' Me Like I'm Lovin' You* (RCA)

Ronnie verbalizes the question we've all silently wondered at one time or another. It's got that classic Milsap sound, and is a great choice as the first single from his upcoming "Back To The Grindstone" album.

PIRATES OF THE MISSISSIPPI - *Feed Jake* (Capitol Nashville)

I've always thought of this as Country's answer to "Beth," but instead of singing to a faithful lover, the Pirates sing the praises of Man's Best Friend. Tongue-in-cheek parody or sensitive ballad? That's for you to decide.

CARLENE CARTER - *The Sweetest Thing* (Reprise)

After two perky-as-all-get-out rompers, Carlene shows her tender side. She co-wrote this ballad about bittersweet memories of a broken love affair.

DIAMOND RIO - *Meet In The Middle* (Arista)

Newcomers Diamond Rio have got all the ingredients for success—a good song (that takes a specific incident and makes it a relatable parable), great harmony and lots of pickin'.

CLINTON GREGORY - *(If It Weren't For Country Music) I'd Go Crazy* (Step One)

What a great song! You probably remember Gregory's sultry voice from his last single, "Couldn't Love Have Picked A Better Place To Die." Don't overlook his latest—we betcha'll love it too.

DWIGHT YOAKAM - *You're The One* (Reprise)

So you never thought you'd hear Dwight with strings—but don't worry, it works. You gotta love him; even when he's backed by lush orchestration he still sings like a hillbilly, full of spite and revenge.

these "songs" are the only romance we truly know. Don't take our devotion to the cause or the manner in which we promote, as negative intimidation, but as an act of love and passion. Understand our reactions."

We can gush on and on about the Seminar, and we probably will next week! Talk with you then. The Gavin Country Crew

ALBUM CUTS

LEE GREENWOOD - God Bless The USA
ROB CROSBY - She's A Natural
GARTH BROOKS - The Thunder Rolls
CLINT BLACK - One More Payment

Bob Kingsley with America's MusicMakers can be the feature attraction on your station.

THE REVIEWS ARE IN:

"It's the best 2 minutes available to get your listeners in touch with the artist... It's a winner!"

—Tim Murphy, PD, KMPS-FM Seattle

"Country listeners love the inside scoop on the singers, and no one delivers that like Bob Kingsley with AMM. We've carried it from the beginning and will continue for years to come!"

—Charlie Morgan, PD, WFMS-FM Indianapolis

"AMM gives our audience a lot of insight into the lives...of their favorite artists. It's a great feature on our radio station!"

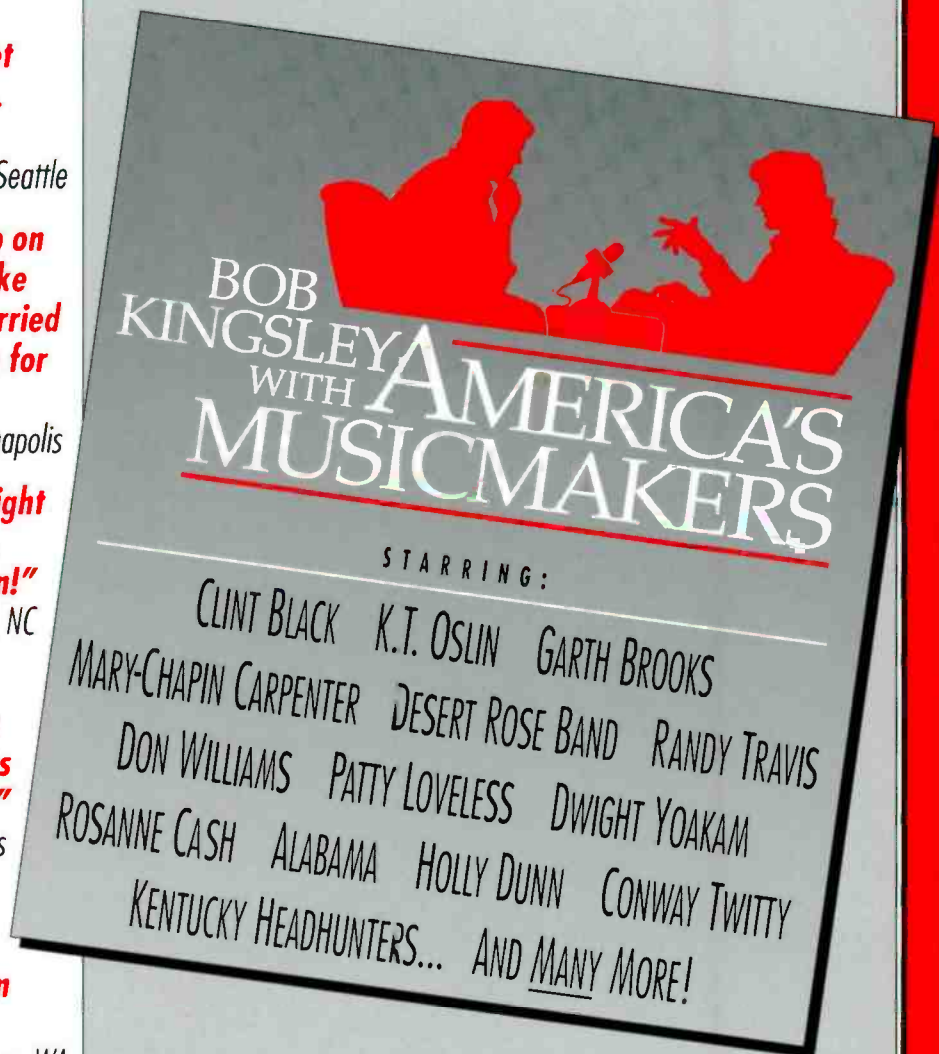
—Ron Ellis, OM/PD WTDR-FM Charlotte, NC

"We jumped at the chance to put Bob Kingsley to work for us more than just once per week. AMM puts our listeners right up front with their favorite stars."

—Ray Massie, PD, WIL-FM St. Louis

"Country fans in Spokane want to know facts about the artists they listen to, and they get that insight from AMM on KGA!"

—Don Owen, PD, KGA-AM Spokane, WA



Have the top stars in Country Music appear on your station on a daily basis— in a form that really works for you! Bob Kingsley with America's MusicMakers sells sponsors and holds listeners. For more information, call Barbara Silber at (212) 456-5646, fax (212) 456-5449. Outside the U.S., call Radio Express at 1-213-850-1C03.



ABC RADIO NETWORKS

ABC Watermark

True Value
HARDWARE

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. i.e. 100 stations playing the record- 60 stations have it in Heavy or Medium rotation- Hit Factor = 60%

Total Reports This Week 220 Last Week 220

	Reports	Adds	Heavy	Medium	Light	Hit Factor	Weeks
CONWAY TWITTY - I Couldn't See You Leavin' (MCA)	219	1	188	26	4	97%	8
CLINT BLACK - Loving Blind (RCA)	217	1	190	24	2	98%	7
ALAN JACKSON - I'd Love You All Over Again (Arista)	219	—	182	33	4	98%	7
MARTY STUART - Little Things (MCA)	217	1	187	21	8	95%	9
VERN GOSDIN - Is It Raining At Your House (Columbia)	218	1	165	42	10	94%	11
RESTLESS HEART - Long Lost Friend (RCA)	213	—	160	44	9	95%	9
PATTY LOVELESS - I'm That Kind Of Girl (MCA)	211	—	156	50	5	97%	7
SHENANDOAH - I Got You (Columbia)	216	—	136	73	7	96%	7
GARTH BROOKS - Two Of A Kind (Capitol Nashville)	215	2	102	104	7	95%	5
PAM TILLIS - Don't Tell Me What To Do (Arista)	195	1	163	20	11	93%	13
HOLLY DUNN - Heart Full Of Love (Warner Bros.)	208	1	111	84	12	93%	9
BAILLIE AND THE BOYS - Treat Me Like A Stranger (RCA)	214	1	83	116	14	92%	8
DON WILLIAMS - True Love (RCA)	213	2	65	133	13	92%	7
RANDY TRAVIS - Heroes And Friends (Warner Bros.)	212	1	50	152	9	95%	6
BILLY DEAN - Only Here For A Little While (Cap.Nashville/SBK)	210	4	53	125	28	84%	11
EXILE - There You Go (Arista)	185	3	96	70	16	89%	10
WAYLON JENNINGS - The Eagle (Epic)	207	2	30	152	23	87%	5
FORESTER SISTERS - Men (Warner Bros.)	209	4	22	162	21	88%	6
JOE DIFFIE - If You Want Me To (Epic)	168	—	105	47	16	90%	10
BILLY JOE ROYAL - If The Jukebox Took Teardrops (Atlantic)	195	4	18	144	29	83%	7
MATRACA BERG - I Got It Bad (RCA)	189	6	26	124	33	79%	7
MARK COLLIE - Let Her Go (MCA)	195	6	7	136	46	73%	6
HANK WILLIAMS JR. - I Mean I Love You (Warner Bros./Curb)	183	4	20	122	37	77%	7
MARY CHAPIN CARPENTER - Right Now (Columbia)	197	10	4	125	58	65%	4
T. GRAHAM BROWN - I'm Sending One Up For You (Capitol Nashville)	173	1	16	118	38	77%	8
TRAVIS TRITT - Drift Off To Dream (Warner Bros.)	192	11	—	121	60	63%	4
GLEN CAMPBELL - Unconditional Love (Capitol Nashville)	178	17	6	96	59	57%	7
K.T.OSLIN - Mary And Willie (RCA)	177	19	1	99	58	56%	4
ALABAMA - Down Home (RCA)	197	34	5	72	86	39%	3
VINCE GILL - Pocket Full Of Gold (MCA)	188	21	—	79	88	42%	3
DESERT ROSE BAND - Will This Be The Day (MCA/Curb)	177	18	1	81	77	46%	4
MIKE REID - Walk On Faith (Columbia)	121	—	64	40	17	85%	13
TAMMY WYNETTE - What Goes With Blue (Epic)	145	6	9	98	32	73%	7
RAY KENNEDY - What A Way To Go (Atlantic)	127	—	53	58	16	87%	18
CORBIN/HANNER - Concrete Cowboy (Mercury)	144	8	1	76	59	53%	5
GARY MORRIS - Miles Across The Bedroom (Capitol Nashville)	150	19	—	69	62	46%	5
DAN SEALS - Water Under The Bridge (Capitol Nashville)	126	—	3	86	37	70%	7
JUDDS - Love Can Build A Bridge (Curb/RCA)	110	—	38	53	19	82%	11
MARTIN DELRAY - Get Rhythm (Atlantic)	141	11	3	51	76	38%	5
TANYA TUCKER - Oh What It Did To Me (Capitol Nashville)	144	36	1	32	75	22%	3

TOP SELLING ALBUMS

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

Based on correspondents' research

TOP TEN VIDEOS

1. RONNIE McDOWELL - Unchained Melody (Curb)
2. GARY MORRIS - Miles Across The Bedroom (Capitol Nashville)
3. THE JUDDS - Love Can Build A Bridge (Curb/RCA)
4. MARK CHESNUTT - Brother Jukebox (MCA)
5. ALISON KRAUSS - I've Got That Old Feeling (Rounder)
6. DWIGHT YOAKAM - Turn It On, Turn It Up, Turn Me Loose (Reprise)
7. VINCE GILL - Pocket Full Of Gold (MCA)
8. McBRIDE & THE RIDE - Can I Count On You (MCA)
9. CLINT BLACK - Loving Blind (RCA)
10. NEAL McCOY - If I Built You A Fire (Atlantic)

Courtesy of Country Music Television 

BIOFEEDBACK

by Ron Fell

•**RICK ASTLEY**

"Free," the forthcoming album from Rick Astley, includes a track called *INTHE NAME OF LOVE*, written by Michael McDonald.

•**THE STRANGLERS**

With last year's departure of lead singer Hugh Cornwell, The Stranglers have added two new players: unknown Paul Roberts will be the group's vocalist while John Ellis of The Vibrators will assume lead guitar duties.

•**HARRIET**

ONE MAN WOMAN, a song Harriet Roberts wrote in 1989, was included in last year's "Back On The Block" album by Quincy Jones.



•**JON BON JOVI**

Jon Bon Jovi has started a new record label, Underground Records, and its first release will be "Blood On The Bricks" by Aldo Nova.

•**WILSON PHILLIPS**

Wilson Phillips' self-titled debut album has now been certified by the RIAA for sales in excess of four million copies since its release eleven months ago.

•**RACHELLE CAPPELLI**

In 1985, Rachele Cappelli was making good money singing commercial jingles. Her most famous was *THE HEARTBEAT OF AMERICA* for Chevrolet.

•**K.T. OSLIN**

In 1986, K.T. Oslin borrowed \$7,000 from her aunt and organized a showcase in Nashville which led to her being signed by RCA.



•**BIG DADDY KANE**

Brooklyn, New York native Big Daddy Kane learned to rap with a group of struggling musicians from the Queensbridge Projects in Queens New York that included Roxanne Shante, Biz Markie and Marley Marl.



•**DAVID FOSTER**

David Foster won his first Grammy in 1979 for *AFTER THE LOVE HAS GONE*, a song written for Earth Wind & Fire. Since then he's won four additional Grammys.

•**GARY MOORE**

Though his new album, "Still Got The Blues" is decidedly American in its sound, Gary Moore is a native of Northern Ireland and a former member of Thin Lizzy.

•**MARC COHN**

Marc Cohn was one of fourteen members of a New York band called The Supreme Court. This was the band whose biggest claim to fame is they played at Caroline Kennedy's wedding.

•**ENIGMA**

The strange title of Enigma's debut single, *SADENESS*, is not a typo—it's a reference to the Marquis de Sade.

•**NEIL YOUNG**

Next month, Warner/Reprise Video will release a compilation of songs from Neil Young and Crazy Horse's current album, "Ragged Glory."

•**TIMMY T**

In a conscious effort to impress as many teenagers as possible, Timmy T began his career working for free as an opening act for the likes of New Kids On The Block, Expose, Tiffany and Dino.

•**ALIAS**

Fred Curci, lead singer of Alias, was invited to replace Lou Gramm in Foreigner at about the same time (1988) that Alias was being formed.

•**CHRIS ISAAK**

Chris Isaak is one of the very few artists to have two separate videos made for the same single, as he's just completed a new version for the single *WICKED GAME*.



•**M.C. HAMMER**

When you're hot, you're hot! M.C. Hammer has signed deals with a television production company to produce a Saturday morning T.V. show called "Hammer Man," and with Mattel for a life-like 12-inch Hammer doll.

JAZZ

Reports accepted Thursdays only 9AM -4PM
Station Reporting Phone: (415) 495-1990
Gavin Fax: (415) 495-2580

MOST ADDED

1. ACOUSTIC MOMENTS - BIRELI LAGRENE (BLUE NOTE)
2. IGUANA - RAY OBIEDO (WINDHAM HILL JAZZ)
3. IN THE DOOR - JOEY CALDERAZZO (BLUE NOTE)
4. MOOD SWING - T LAVITZ (NOVA)
5. KEVYN LETTAU (NOVA)

TOP TIP

PONCHO SANCHEZ
CAMBIOS
(CONCORD JAZZ)

Poncho gives the Gavin Jazz chart a much needed Latinized shot in the arm.

RECORD TO WATCH



BIRELI LAGRENE
ACOUSTIC MOMENTS
(BLUE NOTE)

One of the year's best, expect Jazz programmers to include a lot of "acoustic moments" on the air.

Co-Editors: Keith Zimmerman/Kent Zimmerman

2W LW TW

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

CHARTBOUND

*Debuts in chartbound

RAY OBIEDO (WINDHAM HILL JAZZ)
CANNONBALL ADDERLEY (NIGHT/VIRGIN)
EDDIE HARRIS (NIGHT/VIRGIN)
ACTIVE INGREDIENT (BAINBRIDGE)
CHUCK GREENBERG (GOLD CASTLE)
PETER KATER (SILVER WAVE)
JIM HALL & FRIENDS (MUSICMASTERS)

ERICH AVINGER (HEART MUSIC)
*BIRELI LAGRENE (BLUE NOTE)
CHARLES NEVILLE (LASERLIGHT)
DAVE BRUBECK (MUSICMASTERS)
AKIRA JIMBO (OPTIMISM)
*BILLY JOE WALKER (Geffen)
*KEVYN LETTAU (NOVA)

*GRAHAM HAYNES (MUSE)
*JOEY CALDERAZZO (BLUE NOTE)
TOMMY NEWSOM (LASERLIGHT)

Dropped: #36 Ricky Ford, #41 Gene Harris/Scott Hamilton, #46 Carol Sloane, #48 Danny Heines, #49 Manhattan Project, #50 Stan Getz, Shirley Scott.

JAZZ OVERVIEW

Well, what a wild week it was! Next week, we'll have the pictures to prove it. For those of you who missed it, Jazz/Adult Alternative involvement in the three day Gavin Seminar event elevated the concept of "a Jazz/AA Seminar within a Seminar" to its fullest potential. In total Jazz/Adult attendees were treated to three meetings (one on Thursday afternoon and two on Saturday), two splendid evening showcases hosting two acts apiece, one super luncheon, one breakfast, an awards dinner and special receptions. There were several MVP candidates that made things fly so well, but the bottom-line massive radio turnout was the foundation for the Seminar's success. Folks like J.D. Ball, Chris Brodie, Don Brookshire, Michael Canning, Joe Cohn, Paul Conley, Barbara Dacy, Russ Davis, Ann Delisi, Brian Delp, Steve Feinstein, Nick Francis, Jane Fredrickson, Ken Glazer, Brad Hallihan, Lee Hansen, Cynthia Hernandez, Brad Hockmeyer, Matt Hughes, Mike Jenkins, Mark Johnson, Carrie Kanka, Bernie Kimball, Allen Lawson, Tina Lutz, Tom the Jazzman, Phil Matlock, Stacie McCoy, Paul Metters, Shirley Maldonado, Ron Nobel, Chris O'Connell, Bob O'Connor, Kurt Olsen, Joan Pace, Bob Parlocha, Candy Pennetta, Tony Schondell, Bill Shedd, Tony Sisti, Dale Smith, Ron Soergal, Ralph Stewart, Brad Stone, Marta Ulvaeus, Gary Vercelli, Gary Walker, Al Wallack, Ken Webb, Terry Wedel, J. Weidenheimer, Alphonse Williams, Steve Williams, Gary Wolter, Ynez Zavala and other fine folks we might have missed. Jack Kolkmeier co-hosted the Thursday afternoon kickoff session. Billy Joe Walker, Jr. brought his guitar and played a couple of tunes. Earlier that day Kevin Gore and Kid Leo of Columbia hosted a fantastic reception for Joey DeFrancesco. That evening Jennifer Phelps of Denon and Scott Heurman of Warner Bros. Nashville helped the Zimmermen kick off the Gavin Jazz/AA nightclub with searing performances from

the Mike Stern/Bob Berg Band and Bela Fleck & The Flecktones. On Friday afternoon poet Quincy Troupe brought the house down with some verse dedicated to the spirit of Duke Ellington. Keynoter Vladimir Pozner, direct from Moscow, drew a standing ovation. On Friday night, the GRP team of Mark Wexler, Erica Linderholm, Deborah Lewow, and Duke DuBois presented a roaring evening with Acoustic Alchemy and Diane Schuur. Both showcases gave the radio audiences something truly special. James Lewis co-hosted another jammed Saturday morning event after coordinating a power dinner the night before, sponsored by Antilles's Brian Bacchus and Tom Terrell, Blue Note/Coast To Coast's Susan Levin and Windham Hill's Laura Sanano and Ingrid Wilkerson. Cliff Gorov and Roger Lifeset provided continental breakfast on Saturday morn. Between sessions, PolyGram Jazz's Michelle Taylor, Richard Siedel and Debbie Schore concocted a clever luncheon revolving around interview sessions with their major artists in attendance. The Saturday afternoon Jukebox Jury is usually the relaxed closer for Jazz/AA, but again the crowd outnumbered the available seats. Joey Cohn assembled a masterful list of music used to evaluate each radio juror's programming strategies. Finally, a salute to our Gavin Award winners! Congrats to Bob O'Connor of KIFM, Gary Vercelli of KXPR, the KIFM staff, the KPLU staff, Harold Childs, GRP Records, Mesa/Bluemoon Records, Kevin Gore and James Lewis. We worked hard giving Jazz/Adult the most creative sessions at the Seminar. A hat tip to those who took part as session guests. Many took part—sorry if we missed any names—and we are indebted to the Jazz/Adult radio/music community and the numerous artists who helped make these few days unforgettable. You are the best. KZ/KZ

MARCUS ROBERTS

alone
with
three
giants

*But Surrounded
by Friends*

**3 WEEKS AT #1!
THANK YOU JAZZ RADIO!**



"Marcus Roberts plays these originals with such authority that one might think he intimately conversed with the composers."

Karl Kessler
WRTI, Philadelphia

RECORD TO WATCH & TOP TIP

GET IN THE
GROOVE
WITH - - -

THE MEMPHIS BOYS



For "On-Air"
Promotions Call:
Peer Pressure Promotion
(818) 991-7668
Michelle Anderson
(213) 451-5727

VANGUARD  Member of NAIRID



 Tmk(s) ® Registered • Marca(s)

Registrada(s) General Electric, USA. BMG logo

© BMG Music © 1991 BMG Music

ADULT ALTERNATIVE

MOST ADDED

1. MUSIC - **DAN BALMER**
(CHASE MUSIC GROUP)
2. ANTIQUA BLUE - **KILAUEA**
(BRAINCHILD/NOVA)
3. IGUANA - **RAY OBIEDO**
(WINDHAM HILL JAZZ)
4. THE PIPER'S RHYTHM -
SPENCER BREWER (NARADA)
5. **KEVYN LETTAU** (NOVA)
6. MOOD SWING - **T LAVITZ** (NOVA)
7. VIENNA - **LINDA EDER** (RCA)

TOP TIP

MANTECA
PERFECT FOOT
(NOVA)
ERICH AVINGER
SI
(HEART MUSIC)
RAY OBIEDO
IGUANA
(WINDHAM HILL)
Our highest debuts at #40,
#43 and #45.

RECORD TO WATCH



KEVYN LETTAU
(NOVA)

An extraordinary new vocalist from the Sergio Mendes stable throws in a dash of Brazil and Bird, and some impressive sidepeople.

Co-Editors: Keith Zimmerman/ Kent Zimmerman

2W LW TW

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

CHARTBOUND

*Debuts in chartbound

- WILLIAM BELOTE** (MUSIC HOUSE)
- ***DAN BALMER** (CHASE MUSIC GROUP)
- VINCE MENDOZA** (WORLD PACIFIC)
- CHRIS CHRISTIAN** (HOME SWEET HOME/A&M)
- BEN TANKARD** (TRIBUTE)
- ***SPENCER BREWER** (NARADA)

- ***KEVYN LETTAU** (NOVA)
- ***LINDA EDER** (RCA)
- MARTIN STEPHENSON & THE DAINTEES** (CAPITOL)
- ***T LAVITZ** (NOVA)
- CUSCO** (HIGHER OCTAVE)
- MARCUS ROBERTS** (NOVUS/RCA)

Dropped: #40 T Square, #41 Steve Winwood, #48 John Serrie, #50 Dave Grusin, Mannheim Steamroller.

Her work has become a standard by which others
are compared. Once again, the standard is raised.

JONI MITCHELL
night ride home

The much-anticipated new album from an artist whose sound has inspired
a generation of listeners and influenced a generation of musicians.

featuring:

"Night Ride Home"
"Come In From The Cold"
"Nothing Can Be Done"
and the essential
"Two Grey Rooms"

The original returns. Enjoy the ride.



Produced by Joni Mitchell and Larry Klein. Mixed by Mike Shipley and Don Marmor. Management: Peter Asher Management, Inc. ©1991 Joni Mitchell

ALBUM

NEW RELEASES

BY KENT ZIMMERMAN

"LOSING MY RELIGION" - REM (Warner Bros.)

Sixties acts like Chambers Brothers and Simon & Garfunkel sang instinctively about time in a timeless way. REM's first shot at the nineties also leans heavily on timelessness. In fact, the band shies away from the concept of "keeping up" with the times, opting for timeless signature sounds of broadly stroked acoustic guitars and "mellotronic" keyboard lines. A very strong introduction to REM's new album, ironically titled *Out Of Time*.

"COME IN FROM THE COLD" - JONI MITCHELL (Geffen)

"Back in 1957/We had to dance a foot apart/And they hawked us on the sidelines/Holding their rulers without a heart." The result of such oppression was the art of maximum voltage with a minimum touch. This song achieves nearly the same results. Some will call this a throwback to *Blue or Court and Spark*. I wish it was that easy, since, as a fan of *Joni Mitchell's* last few efforts (particularly *Dog Eat Dog*), it's hard to associate her with the notion of going back. That's why this song seethes with forward motion.



"VALENTINE" - NILS LOFGREN (Rykko)

A moody ballad featuring both the spinning guitar notes of Nils Lofgren and a blanket harmony by Bruce Springsteen. Two versions to choose from here. The longer, dwelling past the six minute mark, has a call and response guitar solo. Both feature Springsteen's prominent cameo.

THE NAME ABOVE THE TITLE - JOHN WESLEY HARDING (Sire/Reprise)

An hour of new stuff from the



Wes-man. And with *The Name Above the Title*, you can finally throw out those Elvis and Joe Jackson comparisons—that is, until you get to the startling Costelloesque "The Movie Of Your Life." It seems that America has rubbed off as a positive experience, as John Wesley Harding has adapted the wacky directness and frayed cynicism of, say, a Warren Zevon, with Wes's youthful zeal replacing Zevon's industrial snarl. The backing (cut in a miracle four days) varies from boom crash to elegant understatement. Things never get too slick, ever. Throughout the fifteen songs, his band *The Good Liars* (which ironically includes drummer *Attraction Pete Thomas*) clashes with shaky horns and nuevo wave flashbacks.



BIG TOWN - ASHLEY CLEVELAND (Atlantic)

Ashley Cleveland checks in as Gospel superstar James Cleveland leaves us. A strange coincidence, really. Ashley is a big-voiced white rock singer who takes her material by the horns, injecting the words with Gospel-propelled feeling. Recorded and produced by the Melissa

Etheridge team (Niko Bolas and Craig Krampf), Ashley Cleveland utilizes the same direct approach in big bold letters—"Tracks and Lead Vocals Recorded Live." With a willing band and a pack of Nashville rock exiles, Cleveland rips and tears through eleven originals. The title track, "Big Town," is aptly introduced by an Andrae Crouch Gospel riff with a certain Etta James fury while "Love On The Mainline" begins with some borrowed AC/DC licks. "Willy" is the kind of song written (or won) during a wild card game. Most of *Big Town* is high stakes stuff. At its best, it's literate rock n roll signaling a new big rock voice of the future. Don't overlook the ballad, "Tentative Man." "Angel" is my favorite.



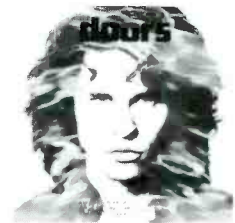
HOOKED - GREAT WHITE (Capitol)

Hey, alright. "Call It Rock N' Roll" is the rule for *Hooked*, rather than the exception and—for my ears—the best Great White yet. Like labelmates *Poison*, *Great White* has a handle on melody, which puts the band in solid welterweight contention. Jack Russell's Plant-like wail is well controlled while the band's backing is, by current rock standards, subdued and grooving. Tempos and timbres range from the Chuck Berry-ish "Call It Rock N' Roll" into "The Original Queen Of Sheba" to the sedate "Lovin' Kind." Great White has always handled their variety of rock with a sense of finesse. Yet *Hooked* goes well into the taste meter, not unlike some of the early *Bad Company* works when the vocals, guitars, bass and drums existed on happy, distinguishable islands. Hard to believe?

Check into "Heartbreaker" and a loving cover of "Afterglow," from the *Small Faces' Ogden's Nut Gone Flake*.

"STRANGE DAYS" - SCHOOL OF FISH (Capitol)

School's out for *School Of Fish*. This School is a melting pot of fervent young Americans rejuvenating hacksaw guitar chords over a detached and hypnotic vocal. The modus operandi is direct, Alternative blender rock. There is a Beatleish "I Am The Walrus" drone. I say stop this useless analysis. Turn it up and gyrate.



"BREAK ON THROUGH" - THE DOORS (Elektra)

My first show biz gig was a trade out. For a local concert promoter Keith and I passed out bumper strips for an upcoming show starring an up and coming band, *The Doors*. In return, we got a break on tickets. This tune had just midcharted on the local station, *KPLS*. Twenty something years later, come the first of March, it starts all over again as *Oliver Stone* tries to reproduce the magic of the *Doors* on film. After seeing just the previews, I'm excited. *Val Kilmer* sure looks like the *Jim Morrison* I remember.

"UNREAL WORLD" - GODFATHERS (Epic)

This is the third *Godfather* effort that will rock the radio. As opposed to the morose and slow *Godfather Three* movie, these *Godfathers* are stark and unrelenting. "Unreal World" is a chilling look at the world through black-tinted lenses. The groove is pub rock solid (shades of *Dr. Feelgood*) and rather unforgiving. Just what you'd expect from the *Birth, School, Work, Death* contingent.

ALBUM

MOST ADDED

1. "IF YOU DON'T START DRINKIN'" - **GEORGE THOROGOOD & DESTROYERS** (EMI)
- TIE "VALENTINE" - **NILS LOFGREN** (RYKO)
3. "CALL IT ROCK N' ROLL" - **GREAT WHITE** (CAPITOL)
4. "ARE YOU READY?" - **AC/DC** (ATCO)
5. "HEARTBREAK STATION" - **CINDERELLA** (MERCURY)
6. "HOW MUCH IS ENOUGH" - **THE FIXX** (IMPACT/MCA)

TOP TIP

GEORGE THOROGOOD & THE DESTROYERS
 "IF YOU DON'T START DRINKIN'"
 (EMI)

NILS LOFGREN
 "VALENTINE"
 (RYKO)

Both George and Nils debut with a full slate of adds.

RECORD TO WATCH



ASHLEY CLEVELAND
 "WILLY"
 (ATLANTIC)

A dynamic new voice mixes rock, folk and gospel thunder.

Editor: Kent Zimmerman

2W LW TW

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

CHARTBOUND

*Debuts in chartbound

EDIE BRICKELL & NEW BOHEMIANS (Geffen) "BLACK"	ROBERT PALMER (EMI) "MERCY"	*ALBERT COLLINS (POINT BLANK/CHARISMA) "ICE"
ASHLEY CLEVELAND (ATLANTIC) "WILLY"	JOHN WESLEY HARDING (SIRE/REPRISE) "PERSON"	Dropped: #42 House Of Lords, #45 Colin James, #46 Cry Wolf, #48 Jellyfish, #50 The Outfield, Styx, Blues Traveler, Broken Homes, Material Issue.
WARRANT (COLUMBIA) "CABIN"	LOS LOBOS (SLASH/WARNER BROS.) "PONY"	
STEELHEART (MCA) "NEVER"	CHAGALL GUEVARA (MCA) "VIOLENT"	
TRIXTER (MCA) "MILLION"	SUSANNA HOFFS (COLUMBIA) "SIDE"	
*SISTERS OF MERCY (ELEKTRA) "DETONATION"	*KING'S X (ATLANTIC) "FINDING"	

ALTERNATIVE

MOST ADDED

1. "UNREAL WORLD" - THE GODFATHERS (EPIC)
2. GREEN MIND - DINOSAUR JR. (SIRE/WARNER BROS.)
3. THE NAME ABOVE THE TITLE - JOHN WESLEY HARDING (SIRE/REPRISE)
4. ILLUMINATED - THE 360'S (LINK)
5. STRANGE FREE WORLD - THE KITCHENS OF DISTINCTION (A&M)

TOP TIP

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

Among the Most Added this week, John Wesley Harding has enough steam to debut. Look out next week!

RECORD TO WATCH



THE LEMONHEADS
 FAVORITE SPANISH DISHES
 (ATLANTIC)

Stations servin' up this spicy dish include WWCD, KCPR, WBER, WRAS, KALX, WOXY, WFDU, WHTG and more.

IMPORT/INDIE

- SPOONER** - Fugitive Dance (Chameleon)
- MOUTH MUSIC** - Mouth Music (Rykodisc)
- HEAVEN AND HELL** - A Tribute To The Velvet Underground (Communion)
- BITCH MAGNET** - Ben Hur (Communion/Skyclad)
- NOVA MOB** - Admiral... (Rough Trade)
- THE CHARLOTTE'S** - "Liar" (Cherry Red)
- BONGWATER** - The Power Of Pussy (Shimmy-Disc)
- CREAMING JESUS** - "Mug" (Jungle)
- THE CHILDREN** - Every Single Day (Sky)
- THE PARACHUTE MEN** - Earth, Dogs And Eggshells (Fire)

2W LW TW

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

CHARTBOUND

*Debuts in chartbound

SPOONER - FUGITIVE DANCE (CHAMELEON)	EMD - BUSINESS AS USUAL (DEF JAM/COLUMBIA)
MOUTH MUSIC - MOUTH MUSIC (RYKO)	ROYAL CRESENT MOB - MIDNIGHT... (SIRE/WARNER BROS.)
GODFATHERS - "UNREAL WORLD" (EPIC)	SOUL ASYLUM - "SOMETHING OUT OF NOTHING" (A&M)
FRAZIER CHORUS - CLOUD 8 (CHARISMA)	
DINOSAUR JR. - GREEN MIND (SIRE/WARNER BROS.)	
360'S - ILLUMINATED (LINK)	

Dropped: #41 Blake Babies, #49 The High, #50 Inspiral Carpets.

SETH FOOLE OF FISH HILL

STRANGE DAYS

THE FIRST SINGLE AND VIDEO
FROM THE FORTHCOMING
SELF-TITLED DEBUT ALBUM.

ON YOUR DESK NOW

AVAILABLE MARCH 12 ON CD5,
MAXI-CASSETTE SINGLE AND 12" VINYL

PRODUCED BY JOHN PORTER
MANAGEMENT: SANDY TANAKA

ON CAPITOL CASSETTES, COMPACT DISCS AND RECORDS

Capitol. ©1991 CAPITOL RECORDS, INC.

ALTERNATIVE INSIDE

BY LINDA RYAN

Whew—what a week! It was great seeing everyone at the Seminar. We set an attendance record this year, which we're quite proud of, but it's still comforting to know that even with all the people nine formats bring in, you can still meet the people you want/need to meet.

On the Alternative side, our "Whenjagitin" was a popular stop-off before the **BUFFALO TOM** show on Wednesday. A "spirited" time was had by all.

Thursday's Alternative Jukebox Jury was a popular addition to the Seminar line-up, and one that's sure to be repeated. **HOWIE KLEIN** hosted a rockin' good time—wasn't that **ICE-T** track killer!

Friday's trilogy of events was an enlightening and a learning experience. All three sessions, which revolved around different aspects of censorship, were highly charged and quite informative. The **VLADIMIR POZNER** session was one that I will carry with me forever.

I finally got my picture taken with **DAVID (sigh) CASSIDY** at the Cocktail Party. Look for that and other pictures in the weeks to come.

Saturday's break-out sessions mostly revolved around the question of whether or not I should split the Gavin chart into two separate sections—one College Radio and one Commercial Alternative. Many points were raised, and Kent and I will have a good, hard look at the facts before we make any decisions.

The awards banquet went smoothly and had many pleasant surprises. Winners? College PD/MD of the year: **JAMEY KARR**. College station of the year: **KACV-Amarillo, TX**. Jamey said his wife and staff met him at the airport with champagne and congratulatory hugs.

Commercial Alternative honors: Station of the year: **WFNX**. PD of the year: **91X's KEVIN STAPLEFORD**. MD of the year: **KROQ's LEWIS LARGENT**. Industry honors: Major label of

the year: **ELEKTRA**. Major label promotion person: **MARK KATES, DGC**. Independent label of the year: **4-AD**. Independent promotion person: **JERRY RUBINO, ROUGH TRADE**.

On Sunday, many of you met at the **KUSF** brunch and were treated to a rousing set by **SLASH** recording artists **CJ CHENIER** and **FIELD TRIP**. After brunch, all involved headed up to Rossi Field where **THE WEST COAST WOMPED BOOTY!**

★★★★★★★★

ALTERNATIVE SOFTBALL

EAST vs. WEST

Yes, for the first time ever, the West Coast won the softball game, 10-9. Highlights included team captain **DAVE LOMBARDI's** four-run homer that tied the second-inning score; **MTV's AMY FINNERTY** being taken out of the game as pitcher after about 100 pitches in the top of the first; **WXVX's DAN GLUNT** head-first slide into home (he was safe) and the kid whose mother had to physically remove him from the field.

After the game, a group of fearless die-hards went bowling. **IRS' LORI BLUMENTHAL** bowled a 145. **WWCD's KELLI GATES** ran off with **SEANA BARUTH's** Reeboks—Seana had to go back to the hotel to retrieve them!

A good time was had by all and the West coast didn't rub it in too badly.

In band news this week, **4-AD** has announced they've signed **SPIREA X**. The band features guitarist **JIM BEATTIE** who's best known for his jangle on the early **PRIMAL SCREAM** efforts.

THE FARM

And it looks as though **SIRE RECORDS** has nabbed the much sought after group, **THE FARM**.

KUSF breaks into video as veteran host **KIM DANDERS** brings **E-MISSIONS**—a monthly "cultural magazine featuring performances, interviews, etc."—to the San Francisco Bay Area on Cable channel 25. The first installment aired February 13 and featured an interview with **TOMMY STINTSON** of **THE REPLACEMENTS**.



Our highest entry into the Top Ten this week comes from **RIDE**, who jump 12-9. The band enjoys healthy support from both the College and Commercial camp. Of the forty-seven stations supporting **Ride**, twenty-two do so in **HEAVY**, including **KJHK, KJJO, WXVX, WUOG, KTAO, WBER** and **WHTG** among others.

THE HOLLOW MEN also find Top Ten status with a 13-10 move. There are a number of stations supporting this Leeds band with **HEAVY** action including **WWCD, KTOW, KJJO, WBNY, WHTG, WUOG, KCPR, KUNV, WRAS,**

WMDK and **WFIT** to name but a few.



I hope you managed to catch the **KITCHENS OF DISTINCTION** at the Seminar. If you did, you know how powerful the band is live. The album, **Strange Free World** hit College radio this week and managed to come in among the **MOST ADDED**. Fourteen newcomers include **KALX, KCRW, KUSF, WPRB, WTSR, KCOU, KCSB, WXRT, WRAS, WUOG, KCPR, KUCI, WFDU** and **WRFL**.

HAVANAH 3AM leaps 28-18 and rakes in four more **ADDs** at **WCDB, WUNH, WFDU & WTSR**.

EMF move up the chart with "Unbelievable" speed in the form of a 35-28 move. They too, rake in four more **ADDs** at **CFNY, WXVX, KTAO** and **WOXY**.

JOHN WESLEY HARDING ends up in the **MOST ADDED** section as his album hits radio. His nineteen **ADDs** this week should bump him up quite a bit in the charts next week.

That's it for this week. If you have any questions about any of the sessions at the Seminar, please give me a call—(415) 495-1990.

I hope you all had a good time and that by now, you've fully recovered. **LINDA RYAN**

NEW RELEASES

BUTTHOLE SURFERS - PIOUSHD (ROUGH TRADE)

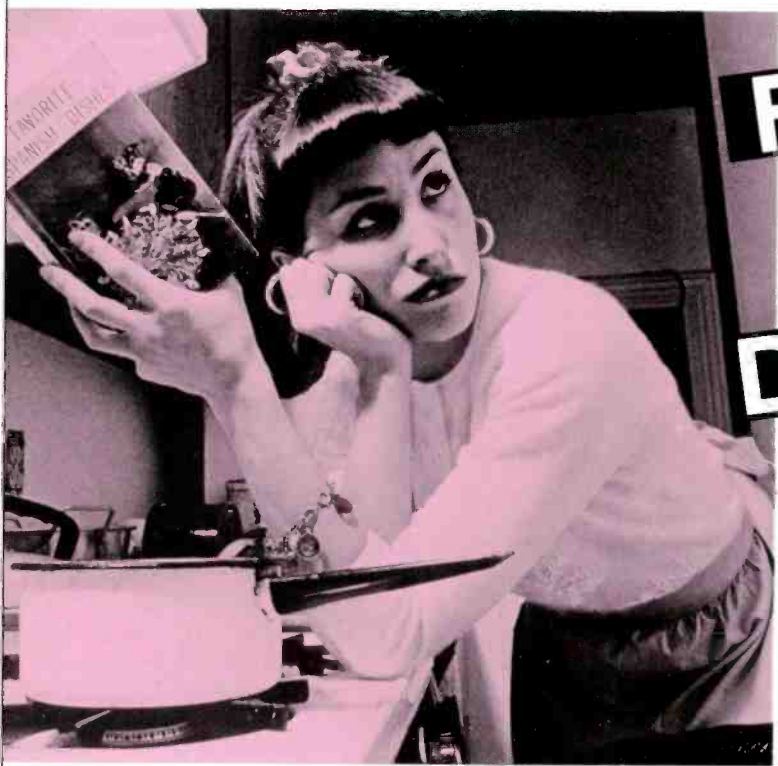
Like locusts of lore, the Buttholes have returned to plague, plun-



MORE

from

LEMONHEADS



FAVORITE SPANISH DISHES

5

CD

a featuring
"DIFFERENT DRUM"
(a top 5 U.K. Indie Hit)

&



"SKULLS"

Contains previously unreleased

material

that's

NOT

available

ON

the

album

LOVEY.



© 1991 Atlantic Recording Corp. A Time Warner Company

ALTERNATIVE NEW RELEASES cont.

der, and pilfer on *PIOUHGD*. "Revolution Pt. I" is a revelation building to a gushing crescendo that sounds like the drive-by shooting of an innocent Warner Bros. cartoon, with technicolors spattered everywhere. "Hurdu Gurdy Man" brings to mind a bad steroid trip, with Gibby's voice warbling like an accordion in heat. "Something" pilfers from the Jesus And Mary Chain tune "Upside Down," and "P.S.Y." is an extension of "Psychedelic Jam" found on the *Double Live* set. The Buttholes have been on the road for so long that when Gibby does his signature fee fie fo fuming on "Blindman" you feel like high tailing it back to the beanstalk and clearing out. "Golden Showers" tucks pillows of horns beneath sheets of calliope-like organs in dazzling fashion. The true test will be hearing these songs played live, so if the sultans of swill grace your town, drop everything (including steroids), and check into them. David Beran.



THE LEMONHEADS - FAVORITE SPANISH DISHES (ATLANTIC)

Just when you thought things were getting a little too serious. The Lemonheads latest offering, *Favorite Spanish Dishes*, is comprised of a couple of EPs never before available in the States. One of the tracks, "Different Drum," topped just about every British music journalist's Top Ten Singles list for 1990. And no wonder! The guitar-laden track rocks with noisy feedback like the original never did. And then there's the band's re-working of The Misfits'

"Skulls"—hey, it actually sounds like a love song! Of the two originals, I prefer "Paint"—a just-under-three-minute raving pop blast. And who could ignore their version "Step By Step." Hey, The New Kids never sounded so good! Favorite Spanish Dishes satisfies even the most discriminating pallets. LINDA RYAN



BIG DRILL CAR - SURRENDER (CRUZ)

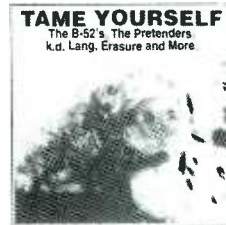
Speaking of cover versions...This actually is a double-sided single with Chemical People doing Kiss' "Getaway" on the flip—which makes perfect sense, if only for the line in "Surrender," "...Rolling numbers rock and roll...I got my Kiss records out." This revved-up, caffeine-laced version is radio friendly and just rocks—plain and simple. It's funny how after a few listens to the Big Drill Car version, the original sounds a bit lethargic. Rock on, dude! LR



SCHOOL OF FISH - "THREE STRANGE DAYS" (CAPITOL)

If you were lucky enough to catch these guys at this year's Seminar, count yourselves among the very fortunate. The city's still scratching its head in awe. This young foursome create fresh, electrify-

ing music that—like Jane's Addiction and The Buckpets—defy format labels. "Three Strange Days" is a psychedelic-tinged, powerhouse monster of a song! One listen to the swirling guitar riff should be enough. Look for the album in April. LR



TAME YOURSELF - VARIOUS ARTISTS (RHINO/RNA)

Tame Yourself is a compilation album of animal-oriented songs from some of today's most outspoken artists—and some active newcomers as well. What you hear in these grooves amounts to a great deal of talent and two years' hard organizational work on the part of the collection's sponsors—PETA, Rhino and John Paul Mitchell Systems hair products. For me, the tracks that work best are the ones that don't necessarily hit you over the head with the message. The B-52's live track and Howard Jones' contribution are two obvious places to start. The "unknowns" on this collection definitely pull their weight. I like The Goosebumps ("Rage"), Aleka's Attic ("Across The Way") and the title track from Raw Youth. Also check into cuts from k.d.lang, Fetchin' Bones and the duet between Erasure and Lene Lovich. Play it for the music or play it for the message, but either way—play it. LR



HYPNOLOVEWHEEL - SPACE MOUNTAIN (ALIAS)

In my fourth grade class, this total geek Aaron Joseph used to continually stand up, push his chunky glasses up his greasy nose, and correct and/or expound upon our science teacher's lectures. He transferred in fifth grade, but I think he's resurfaced in a New York-based rock band. Nerd new-wave for the nineties, that's Hypno-lovewheel. And I mean nerd only in the most positive sense: they have short hair, they wear glasses, they're earnest and endearingly obnoxious, they're interested in the "Mysteries Of The Unknown," and they're smarter than you and me. The band elaborates on the precepts of fellow geeks Big Dipper, but their lyrics take wacky twists and turns through the funhouse of pop culture ("I Dream Of Jeannie," "Peat Rows," "Pleasant Valley," "Mayflower Madame"), and their subliminal hooks can be refracted, loopy, skewed or crazed, per the band's whim. But whimsy doesn't mean loose or sloppy, because Hypno create energy by always seeming a hair's breadth away from total loss of control; like a spaceship entering the earth's atmosphere, they get REAL hot but never incinerate. More things you should know: this record (their third, first for Alias) was coproduced by Lou Giordano, Chris Xefos from King Missile, and the band, and Hypno drummer Peter Walsh got his start in show business doing commercials and modeling for board-game boxes. (Remember the Battleship commercial? Peter was the sole survivor). So my question is, if Hypno are nerd new wave for the nineties, why does their blood brother Jim Testa (Jersey Beat) hate them so much? SEANA BARUTH

ALTERNATIVE NEW RELEASES cont.



TAD - EIGHT-WAY SANTA (SUB POP)

Tad Doyle, ex-butcher from Idaho, applies his carving skills to his guitar. Accordingly, the thing squeals like a pig and creates the kind of demented, chainsaw-wailing riffs that we grunge-


mongers live for. Tad's new LP, *Eight-Way Santa*, festers with aggression, explosiveness, and tortured, rip-snortin' lyrics (some of which are actually intelligible), and proves that this big guy is the gnarliest dude to crawl out of any of Seattle's many dumpsters. Lead guitarist Gary Thorstensen augments Tad's hurricane intensity with waves of rhythmic chopping and wrangling feedback, while drummer Steve Weid hacks chaotically away at the skins in unison with Kurt Danielson's hip-thrusting bass. Tad is basically blood and guts, a slab of flesh that becomes putrid, a sweaty odyssey of brutally savage rhythm and

gory grunge with the goal of amplified anarchy. You must check out: "Giant-killer," "Jack Pepsi," and "Crane's cafe" to fully know the range of Tad's rage and nastiness. **ROB FIEND**

ALI FARKA TOURE - THE RIVER (MANGO)

Ali Farka Toure's music and lyrics are devoid any trapings, proving that simplicity can be as profound as something steeped in production, guitars and drums. Toure accompanies himself on guitar while singing some of the best blues to emerge from West Africa. His are traditional songs with an un-

usual twist that draw from Black American music. Some of Toure's idols are none other than John Lee Hooker, Otis Redding and Ray Charles. The vocals are enhanced by the perfection of Toure's guitar playing, the sparseness of rhythm and the addition of horn and harmonica. The lyrics deal with women, marriage, greed, food, religion and trust. For exact translations check the liner notes. Start with "Heygana" and go for it. You'll be amazed by the beauty of this album. **ROBERT BARONE**



120 MINUTES

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

1. JESUS JONES - RIGHT HERE RIGHT NOW
2. DANIEL ASH - THIS LOVE
3. HAPPY MONDAYS - KINKY AFRO
4. THE REPLACEMENTS - WHEN IT BEGAN
5. DRIVIN' N' CRYIN' - FLY ME COURAGEOUS
6. POP WILL EAT ITSELF - X Y & ZEE
7. THE CHARLATANS - THEN / SPROSTON GREEN
8. HAVANA 3 A.M. - REACH THE ROCK
9. R.E.M. - LOSING MY RELIGION
10. MATERIAL ISSUE - VALERIE LOVES ME



Blessed are the poor in spirit... On a recent trip to Los Angeles, members of Jesus Jones stopped KROQ to host the Loveline show with KROQ's Poorman. Shown L-R: Jesus Jones' Jerry DeBorg, Poorman and Jesus Jones' frontman Mike Edwards.



Danielle in Wonderland. While in Los Angeles the sultry siren Danielle Dax visited the good folks at KROQ. Shown L-R are KROQ's Swedish Egil, Dax, Warner Promo God Paul V and KROQ MD Lewis Largent.

JESUS JONES

CONT. FROM PAGE 33

"I wrote 'Real, Real, Real' to make a point," he begins. "It's a bit of an attack on rubbish pop lyrics, of which there are many."

"I admit I'm into semantics. I like the English language and it's infinite degree of fine subtleties. So it offends me when people come along with lyrics like 'My love is real' or 'I feel real.' Real is a meaningless term in that situation. I believe there's a responsibility to write intelligent lyrics.

"**Language** is what separates us from the animals," he states passionately. "I don't mean to imply that I believe in like, grammatical rules and such; language should be a living thing—not caged in. So, my lyrics are very sarcastic."

Lightening his mood a bit he offers, "The only thing about using parody, at least in this country, is that often it goes completely over people's heads."

With that in mind, one could jump to the conclusion that "Welcome Back Victoria" is Edwards' comment on the censorship issue.

"**Well**, yes and no. In general, it's a return to conservatism." Clarifying, he continues. "We had a saying a couple years back when Thatcher was still in power—'The return to Victorian values.' It's more of a prudishness really, not necessarily specific incidents like the Mapplethorpe case or what happened to 2 Live Crew."

"**It** may seem like I'm this outsider sticking my nose in American politics, but it concerns me—I release records there. Also," he continues without stopping for breath, "as it effects American culture—which is very pervasive in many parts of the world—it will come get me at some point. It's a song with an idea that's worth repeating in public frequently.

"**You** know, censorship is starting to affect us very strongly with the Gulf war. Our major radio station—and effectively we've one National radio station—will not play songs like (Queen's) 'Another One Bites The Dust' because there's a very tenuous war connection."

Testily, he continues. "Alan, our bass player, showed up for a Top Of The Pops rehearsal in a T-shirt that said 'No Blood For Oil.' The producer asked him not to wear it to the next rehearsal and subsequent taping, and as far as we all were concerned there was no argument.

"**Now** TOTP is a very influential chart show. Your appearance on it could send you up as much as three positions on the National charts. So as far as we were concerned, the subject of the T-shirt was closed. Later," he smirks, "We find out that there was a memo sent 'round the BBC saying 'Beware of Jesus Jones—they're a political band.' I find that quite sinister and oppressive," he states flatly.

While it might be true that Jesus Jones aren't a political band per se, much of their lyrics touch on the politics of living. In fact, the subject matter of "Right

Here Right Now" includes many of the astounding political events of 1990—the Romanian revolution and breaking down the Berlin Wall to name a few.

Unlike most Westerners, Mike Edwards knows first hand what it's like to be in a country after a revolution, as Jesus Jones toured Romania shortly after the dust settled. "Right Here Right Now" was inspired by the hope and optimism that sprung from these people.

"I knew when I wrote the song it would date badly," he offers quietly. "I have to admit, I didn't think the pendulum would swing back around that quickly," he says, in reference to the newly elected-Communist party in Romania.

"**The** mood over there has changed so drastically! We know this journalist that went with us when we toured there," he begins. "He just got back from another trip over and he said it was awful. He (the journalist) was spat at in the street, had stones thrown at him and people shouted insults at him." He laments, "It's a horrible return to the old days."

Obviously, Jesus Jones have made the most of their new-found opportunity to travel. And as exemplified on "Right Here Right Now," many of their experiences while travelling have crept into the grooves of Doubt. Another stellar example is their current UK single, "International Bright Young Thing."

Fond memories of Japan lift Mike's spirits. "That was written on the plane coming back from Tokyo. We hadn't yet been to America, but we'd traveled all over the place. We had a fantastic time in Japan—literally mobbed in the streets!

"**People** met us at the airport and there were huge reception committees of girls waiting for us in the hotels. And every time we did a gig, people would chase us down the street! It was that sort of thing."

Composing himself, he continues, "We're just making fun of ourselves and other idiotic pop stars. A very tongue in cheek song, really."

Every band has that sort of Beatles fantasy, and in Japan, Jesus Jones got to live theirs out. What about America? Any particularly fond memories of your brief American tour last year?

"**It** was all sort of surreal, really. The whole tour was one of the highlights of my life. The politeness of Americans astounds me!"

At my obvious astonishment he explains, "I fell into the audience during of the shows and lost my hat. I thought I'd never see it again, but I was actually given my hat back! That never would've happen in Britain, and it might just happen in Japan, but I doubt it."

He continues raving, "I was fascinated by the architecture and the culture. I especially loved driving through the desert! There's this cliché about English people liking extremes places and it's true—in my case, anyway. I loved the drive from Los Angeles to Phoenix, back again to San Francisco, then San Francisco all the way to Minneapolis across all those states. It was just amazing!

"**I** mean, this is rock and roll—it's what I want to do. It was fun," he laughs. "I felt like I was as big as New Kids On the Block or something." ●

CLASSIFIEDS

JOB OPENINGS

PM DRIVE OPENING FOR "HOT" TALENT. KHFF/FM has an immediate opening that needs filling fast! Send your best stuff ASAP. Also looking for Bay Area weekend talent. Overnight T&R: Tim Watts, 627 College Avenue, Santa Rosa, CA 95404. EOE [2/22]

MORNING NEWS ANCHOR wanted for eclectic AOR. Very little interaction with local emphasis. T&R: Glenn Sirten, WZEW 107 St. Francis Street, Suite 3205, Mobile, AL 36602. EOE [2/22]

THE ALL NEW KBRK/FM 100,000 WATT A/C looking for a bright, personable Morning talent. T&R: Michael Quinn, 227 22 Avenue 8, Brookings, SD 57006. EOE [2/22]

LEADING A/C, 90 minutes from LA, needs a morning talent immediately. T&R: Gary Wilson, Y102 Radio, 12370 Hesperia Road, Suite 17, Victorville, CA 92393. [2/22]

NEWS DIRECTOR/COLLEGE P-B-P for AM Oldies/FM Top 40. At least five years experience. Need ASAP! T&R: Tom Kelly, PO Box 532, Scottsbluff, NE 69363-0532. EOE [2/22]

NETEXAS 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. [2/22]

WANTED: TALENTED, AGGRESSIVE, SELF-MOTIVATED SALES PEOPLE to represent the top-rated radio station in the Mid-Valley. Generous pay structure, high potential for earnings and advancement. No calls, please. T&R&references: Debi Shimmin, KIQQ/FM Radio, 743 Main Street, Lebanon, OR 97355. [2/22]

FULL-TIME AFTERNOON AT needed at central Iowa A/C station. Rush T&R: Mike Trudeau, KDAO Radio, PO Box 538, Marshalltown, IA 50158. [2/22]

ARE YOU READY to join one of America's highest rated Top 40s? A search is underway for the nation's hottest Night jock. Must be great with phones, love personal appearances, excel in multi-track production. No teen jocks. Rush T&R: John Peake, KRQ Radio, 4400 East Broadway, Suite 200, Tucson, AZ 85711. EOE [2/22]

WBBO-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]

DEKALB 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]

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]

AVAILABLE

LOOKING FOR A RECORD PROMO GIG. WEXT/FM has gone out of business due to financial difficulties and I'm available now! Call me at home. VINNY CIMINO: (914) 471-7170. [2/22]

MAJOR MARKET WACKO wants you. Characters, zanies for your zoo! I'm your man in need of a tan. MAD MAX: (509) 736-0690. [2/22]

CUTBACKS ARE LEADING TO MY DEMISE. News Director looking for a stable environment in which to settle down. Radio/print and some TV experience. Proficient at finding and collecting news. Also work well as a Morning sidekick! Topical and professional. Will make your News Dept. #1. DON: (615) 585-0423 (wait for the beep). [2/22]

TWELVE YEAR VETERAN, currently in A/C radio. But my heart lies in Country music...Afternoon Drive AT with PD/MD experience looking for a gig in TN, NC or VA. Other locations considered for the right money. Serious inquiries only. DENNIS KELLY: (615) 636-1382OR 586-9696. [2/22]

I'M NOT AFRAID OF SNOW, or hard work. Eight year veteran with APD/MD/Promotions experience, looking for PD/MD position in the NW or Midwest. Top 40, AOR or A/C format. MARTY: (916) 671-6920. [2/22]

CURRENTLY EMPLOYED ASST PD/MD with 19 years experience is looking for A/C growth opportunity. JIM: (408) 764-9769, leave message. [2/22]

SAVE ME FROM IOWA! PM Drive AT looking West. Country, Album or A/C format. TONY LAMA: (515) 342-4240. [2/22]

EXPERIENCED AND STREET SMART PROMOTION PERSON looking to work at a record label or radio station that specializes in AA/NAC, Alternative or A/C formats in the Midwest or Southeast. SCOTT BROWNING: (404) 257-0282. [2/22]

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

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]

SERVICE REQUEST

WYYS/FM: Jazz product needed for Sunday Morning Jazz show. Send to: Bill Mitchell, 2334 Airport Blvd., West Columbia, SC 29170. [2/22]

KISM/FM: #1 rated Top 40 seeks service from all labels. Send to: Allen Fee, 2219 Yew Street Hill, Bellingham, WA 98226, or call (206) 734-9790. [2/22]

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/Albumstation needs CD service from all labels. Send to: Rob Katz, 2033 Howe Avenue, Suite 110, Sacramento, CA 95825. [2/15]

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.

PERSONAL PICKS

SINGLES by Dave Sholin

DIVINYLS - *I Touch Myself* (Virgin)
Just when you thought there wasn't any new way to express love in a song, this Australian contingent appears with a totally fresh musical and lyrical delight. A Top Ten track at Alternative Radio, it's obvious commercial appeal makes it a likely candidate to win instant recognition at Top 40. Get into the song and then, for a knockout punch, check out the video!

RIFF - *My Heart Is Failing Me* (SBK)
Currently on the road opening for Vanilla Ice, these five vocalists are making sure audiences get an ear-full of this outstanding release. Co-written by Holly Knight and Albert Hammond, it was Holly who issued her version a few years ago, but

this production has completely revamped the song.

ANNA MARIE - *This Could Take All Night* (MCA)

At twenty-three, Anna Marie is an accomplished singer, songwriter and musician ready to make her contribution to Pop music's landscape. In collaboration with writer and producer Michael Jay, she turns in a performance that could easily play all night or day.

FAMILYSTAND - *Sweet Liberation* (East West America)

There's no connection to that other family—Sly And The Family Stone—except for a sound reminiscent of that

supergroup of the Sixties and Seventies complete with a distinct Nineties edge. Scorching vocals add sincerity and believability to the words and music. And though I don't think the writers were thinking about the war or Kuwait, when the war ends, "Sweet Liberation" will take on a new meaning.

THE BLACK CROWES - *She Talks To Angels* (Def American)

Try to turn on MTV without seeing these guys singing "Too Hard To Handle." This compelling musical story is in stark contrast to that bluesy rocker and something unlike anything else on the air right now.

ALBUMS by Ron Fell

WON TON TON - *Home* (Mercury/PolyGram)

With a group name like Won Ton Ton, you might expect them to be opening shows for Wang Chung, but beyond the group's loopy moniker, they make serious, thought-provoking music made no less important by the group's producer, Richard Gottferrer. Gottferrer, whose previous work with Blondie, The Go-Go's and Nuclear Valdez, is particularly adept at stripping down a group sound to bare essentials while at the same time putting a focus on lyrical urgency. The group, a quartet of Belgians fronted by vocalist Bea Van der Maat, is a versatile ensemble with a gift for varietal presentation. Van der Maat's flexible voice recalls the feminine extremes of a Tanita Tikaram and a Chrissie Hynde—trust me. Sample the opening tracks—the lead

single, I LIE AND I CHEAT and the pocketed brass of NOTHING. Further down the line comes frantic angst of HIDE AND SMILE and Richard & Linda Thompson's WALKING ON A WIRE. This is a very special album, deserving of an attentive audition. Take it HOME if necessary.



● NEXT WEEK

JOHNNY GILL



the GAVIN REPORT

Bill Gavin Founder	Dave Sholin Top 40 Editor	Elma Greer Country Consultant	Linda Ryan Alternative Radio Editor	Michele Nelson Art Department Staff	David Beran Trina Iwamura Ern Liamado Rob Fienberg Kelly Woo Brett Atwood David Keenan Editorial Assistants	Lou Galliani (805) 542-9999 Fax (805) 542-9997
Ron Fell Publisher Adult Contemporary Editor	Annette M. Lai Top 40 Associate Editor	Lisa Smith Country Music Editor	Beverly Mire Editorial Director	Dr. Oren Harari Jhan Hiber Moon Mullins Eric Norberg Louise Palanker Contributing Editors	Bob Galliani (415) 564-8300 Fax (415) 564-2098 Marketing & Advertising	
Diane Ruler Adult Contemporary Associate Editor Circulation Manager	Betty Hollars Urban Contemporary Editor Office Manager	Cyndi Hoelzle Country Music Associate Editor	Natalie Duitsman Production Director Classifieds Editor	Chris Hunt Andy Cowan UK Contributors	Seana Baruth Manager, Gavin Radio Services	Lisa Austin (615) 292-6083 Country Marketing
Station Reporting Phone: (415) 495-1990 Gavin Fax: (415) 495-2580	John Martinucci Urban Contemporary Associate Editor	Keith Zimmerman Jazz/Adult Alternative Editor	Dodie Shoemaker Art Director	Robert Barone Alternative Contributor	Michael Nixon (213) 677-6363 Urban & Rap Marketing	
	Brian Samson Rap Editor	Kent Zimmerman Album Radio Editor Jazz/Adult Alternative Editor	Peter Grams Associate Art Director	Sheila Rene Receptionist		

The Gavin Report is published fifty weeks a year on Friday of each week. Subscription Rates \$250 for 50 issues or \$140 for 25 issues. Subscription and Circulation inquiries: (415) 495-1990. All rights to any or all of the contents of this publication are reserved. Materials may not be reproduced in any form without the publisher's permission. ©1991, THE GAVIN REPORT, INC. 140 Second Street, San Francisco, CA 94105. Marketing Representatives: Galliani Brothers

Introducing the electrifying new single

"SWEET LIBERATION"

From the
album
CHAIN.

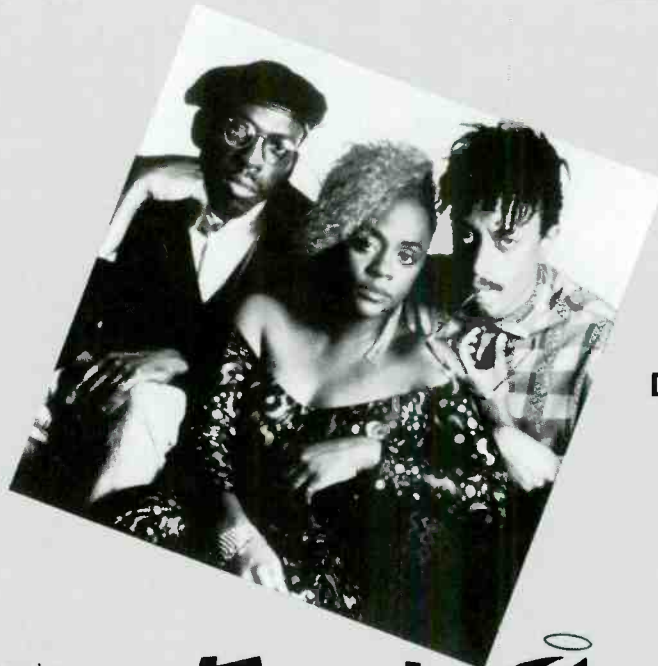
Their first single, "Ghetto Heaven," went top 5 R&B.

USA Today named CHAIN one of the top 10 R&B albums of 1990.

They've co-written and co-produced 8 songs on the
forthcoming Paula Abdul album.

"The Family Stand: Family Stone for the 90's."
-LA TIMES

*"The Family Stand... out-sings, out-funks, and not least, out-thinks
R&B groups ten times more famous."*
-ENTERTAINMENT WEEKLY



On Your
Desk Now!

The Family Stand

Produced by V. Jeffrey Smith & Peter Lord for The Neptune Factor.

Managed by Platinum Management.

Promoted and marketed by East West Records America.



© 1991 Atlantic Recording Corp. A Time Warner Company

east west records america

www.americanradiohistory.com

©1991 Def American Recordings

The Black Crowes



SHE TALKS TO ANGELS

The new single from the platinum-plus album *Shake Your Money Maker*



- Three Top Five singles
- Grammy-nominated for Best New Artist
- Voted Best New American Band in Rolling Stone readers' and critics' polls
- Chris Robinson voted Best New Male Singer by Rolling Stone critics
- Currently touring with ZZ Top

Produced by George Drakoulis
Executive Producer: Rick Rubin

