

# the GAVIN REPORT

GAVIN SEMINAR '92 SPECIAL APPEARANCE

## SPINAL TAP

### CANDID TAP:

**Nigel Tufnel and David St. Hubbins Spill The Beans**

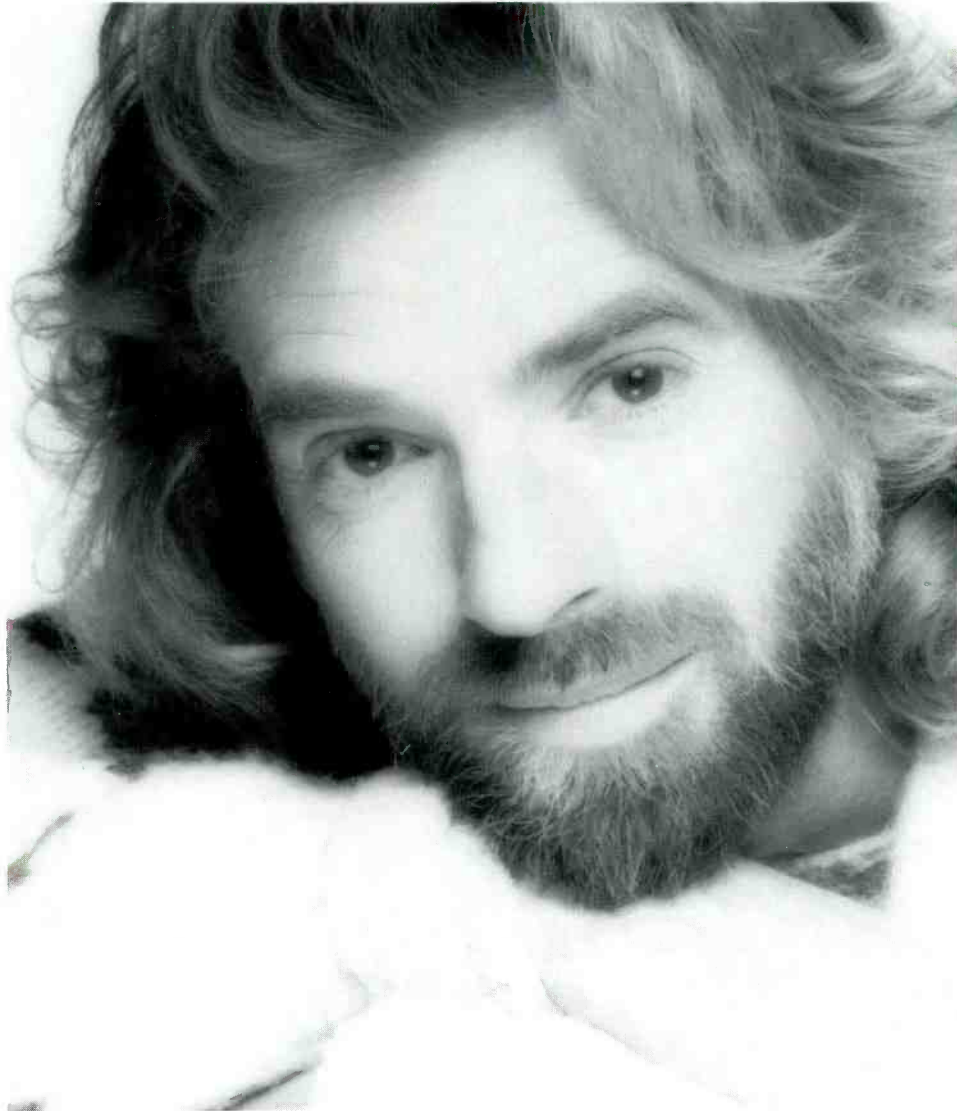
The road from *The Sun Never Sweats*  
to *Shark Sandwich*  
to *Smell The Glove*  
to *Break Like The Wind*

**PLUS INSIDE:**  
Gavin Columnists Eric Norberg,  
Oren Harari, Rhody Bosley  
and Jim Asker

ISSUE 1892 FEBRUARY 14, 1992

[www.americanradiohistory.com](http://www.americanradiohistory.com)

**I** *n love as in life  
all that really  
matters is  
The Real Thing*



"There's only one thing you can never give up or compromise on and that's The Real Thing you need in love." From the inspired new album "Leap Of Faith."

**Kenny Loggins. The Real Thing.**

Produced by Kenny Loggins & Terry Nelson.  
Some songs produced by Kenny Loggins & David Kershenbaum.  
Management: Alive Enterprises *Alive* Shep Gordon & Denzyl Feigelson.

# GAVIN AT A GLANCE

\* Indicates Tie

## TOP 40

### MOST ADDED

**ROXETTE**  
Church Of Your Heart (EMI)  
**KATHY TROCCOLI**  
Everything Changes (Reunion/Geffen)  
**STACY EARL**  
Romeo & Juliet (RCA)

### RECORD TO WATCH

**CAUSE AND EFFECT**  
You Think You Know Her (SRC/Zoo)

**Hot**

\*ATLANTIC STARR  
Masterpiece (Reprise)  
\*ERIC CLAPTON  
Tears In Heaven (Reprise)



## URBAN

### MOST ADDED

**AARON HALL**  
Don't Be Afraid (Soul/MCA)  
**SKYY**  
Up And Over (Stronger And Better) (Atlantic)  
**TEVIN CAMPBELL**  
Goodbye (Qwest/Warner Bros.)

### RECORD TO WATCH

**KEITH WASHINGTON**  
When You Love Somebody (Qwest/Warner Bros.)

**Hot**

**BE BE & CE CE WINANS**  
It's OK (Capitol)



## RAP

### MOST ADDED

**THE POETESS**  
Love Hurts (Poetic Groove)  
**ARRESTED DEVELOPMENT**  
Tennessee (Chrysalis/EMI)  
**CHI ALI**  
Age Ain't Nothin But A Number (Relativity)  
**WC & THE MADD CIRCLE**  
Ain't A Damn Thang Change (Priority)

RETAIL

**Hot**

**X-CLAN**  
Fire + Earth (Polydor/PLG)

RADIO

**Hot**

**DIGITAL UNDERGROUND**  
No Nose Job  
(Tommy Boy)



## A/C

### MOST ADDED

**KATHY TROCCOLI**  
Everything Changes (Reunion/Geffen)  
**ATLANTIC STARR**  
Masterpiece (Reprise)  
**JANIS IAN**  
Days Like These (Mercury)

### RECORD TO WATCH

**VOICE OF THE BEEHIVE**  
Perfect Place (London/PLG)

**Hot**

**KENNY LOGGINS**  
The Real Thing  
(Columbia)



## COUNTRY

### MOST ADDED

**PIRATES OF THE MISSISSIPPI**  
'Til I'm Holding You Again (Liberty)  
**MARK COLLIE**  
It Don't Take A Lot (MCA)  
**RONNA REEVES**  
The More I Learn (Mercury)

### RECORD TO WATCH

**LEE ROY PARNELL**  
The Rock (Arista)

**Hot**

**WYNONNA**  
She Is His Only Need  
(Curb/MCA)



## JAZZ

### MOST ADDED

**ELLIS MARSALIS**  
Heart Of Gold (Columbia)  
**BOBBY McFERRIN & CHICK COREA**  
Play (Manhattan)  
**STEVE LAURY**  
Passion (Denon)

### RECORD TO WATCH

**ELLIS MARSALIS**  
Heart Of Gold (Columbia)

**Hot**

**PAQUITO D'RIVERA**  
Havana Cafe (Chesky)



## ADULT ALTERNATIVE

### MOST ADDED

**ANDREAS VOLLENWEIDER**  
Book Of Roses Sampler (Columbia)  
**SARAH McLACHLAN**  
Solace (Arista)  
**STEVE LAURY**  
Passion (Denon)

### RECORD TO WATCH

**ERIC CLAPTON**  
Rush Soundtrack (Reprise)

**Hot**

**WILLIAM AURA & FRIENDS** Every Act Of Love (Higher Octave)



## ALBUM

### MOST ADDED

**CONCRETE BLONDE**  
"Ghost Of A Texas Ladies' Man" (IRS)  
**VAN HALEN**  
"Dream After Dream" (Warner Bros.)  
**L.A. GUNS**  
"It's All Over Now" (Polydor/PLG)

### RECORD TO WATCH

**CONCRETE BLONDE**  
"Ghost Of A Texas Ladies' Man" (IRS)

**Hot**

**LITTLE VILLAGE**  
"She Runs Hot" (Reprise)



## ALTERNATIVE

### MOST ADDED

**ROLLINS BAND**  
"Low Self Opinion" (Imago)  
**CONCRETE BLONDE**  
"Ghost Of A Texas Ladies' Man" (IRS)

### RECORD TO WATCH

**LITTLE VILLAGE**  
Little Village (Reprise)

**Hot**

**LUKA BLOOM**  
The Acoustic Motorbike  
(Reprise)



**WELCOME SEMINAR GUESTS!**

**NEWS**

**GAVIN OFFICES CLOSED MONDAY, FEBRUARY 17**

**From the Loop to the Fog**

Moving to San Francisco to take over the PD slot at KFOG is Greg Solk, who comes from Evergreen Media Corp. where he was V.P. Programming and V.P./Station Manager at WLUP-Chicago.

Solk replaces Pat Evans, who exited the station two weeks ago. "All of us at KFOG are excited about bringing Greg aboard," said station manager Dwight Walker. "Greg has the vision for what Album Radio should be in the nineties, with the drive and proven track record to deliver the product."

At the age of 19 Solk was already assistant program direc-

tor at WLUP. By 1989 he had reached vice-presidential status. He started his career at 15 and at 17 was Steve Dahl's producer.

"KFOG is famous for its talent and vision," Solk said. "I am thrilled to be joining Susquehanna, one of America's most respected broadcast groups. I look forward to working with Tony Salvadore (KFOG/KNBR Vice President and General Manager), Dwight Walker and the entire talented KFOG staff. I'll be blowing in from the Windy City ready to take on the challenge of returning KFOG to its flagship status in the Northern California market."

**KXXR STAYS, DIAL POSITION CHANGES**

Contrary to rumors, Top 40 station KXXR/FM-Kansas City will stay on the air, but it will switch from 106.5 to 107.3.

Last Friday, station general manager Jack Alix announced that starting Sunday, February 16 at Midnight the station's studios will move to studios in Independence, Missouri, in space leased from Country radio station KFKF. Their stations are not related in any way. The owners of KFKF plan to put Country-formatted station on the air at KXXR's former position.

Meanwhile, KXXR is in the middle of staff reorganization, which puts some 16 full-time positions in jeopardy, though the station, according to an article in the *Kansas City Star*, is planning to pump \$100,000 into a campaign promoting the switch.



This is one for posterity! Grammy nominees Ziggy Marley (center) and his siblings The Melody Makers stopped by Sesame Street to tape a version of their song "Small People." Shown with Big Bird and the Snuffleupagus are (l-r): Sharon Marley Pendergast, Cedella Marley and (far right) Stephen Marley.

**Gorlick Joins MCA**



It was announced this week that Mark Gorlick, formerly Vice President, Promotion at Atco Records, has taken a similar position at MCA Records.

"Mark was the first person I thought of for the job," said label Senior Vice President, Promotion Bruce Tenenbaum. "He's got the wide range of promotion experience that is much needed in our business today. Anyone who has worked with Mark, from programmers to

*continued next page*

NEWS - Beverly Mire

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SAN FERNANDO VALLEY (18746)

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# **"I NEED LOVE"!**

W/M, Single, just released, seeks meaningful relationship with radio, format not important. Must like romance, water sports, and the new album THE ACOUSTIC MOTORBIKE Write to **LUKA BLOOM** c/o Reprise Records.

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**QUERENTE?**



**GORLICK JOINS MCA** *cont. from previous page*

managers, to his co-workers, finds him to be credible, knowledgeable and enthusiastic."

Before joining Atco in 1989, Gorlick worked at Atlantic Records for eight years in Denver, Seattle and Los Angeles.

**Carroll Moves To Atco/EastWest**

Former Chrysalis Records VP/Pop Promotion Kevin Carroll this week joined Atco/EastWest Records this week as Vice President of Promotion, announced label Executive Vice President Craig Lambert.

"Kevin's background and experience in record promotion makes him the perfect candidate for this position," he said. "We are very enthusiastic about his appointment and gladly wel-



come him to the Atlantic Group."

Before his stint at Chrysalis, Carroll worked at Warner Bros.

Records, and previous to that in radio at WHDD-Pittsburgh, KFIG-Fresno, CA and WWUD-Dayton.

**Libow Unlimited Debuts**

Veteran record industry executive Judy Libow has formed her own company, Libow Unlimited, which specializes in national promotion and artist development.



Libow, widely known for her successful seventeen years at Atlantic Records, has been instrumental in furthering the careers of such rock superstars as Robert Plant, Phil Collins, INXS, Winger and Alannah Myles.

"Over the years, I've come to recognize that to break bands and to generate record sales involves a strategic combination of elements," she said. "With Libow Unlimited, the focus is on accomplishing these goals...It is great fun, once again to work closely with radio programmers, consultants, trades and tip sheets."

Libow Unlimited is located at 20 Sutton Place South, Suite 2B, New York City 10022. Call (212) 888-0987 or Fax (212) 750-2766.

**Atlantic Nashville Ups KahaneK, Switzer**

Hot on the heels of its first number one record, "Sticks and Stones" by Tracy Lawrence, Atlantic Nashville has announced the promotion of Elroy KahaneK and Bryan Switzer.

label for two years and previously worked at RCA Nashville and as independent promoter for such Country stars as Charlie Pride, Dolly Parton and Chet Atkins.

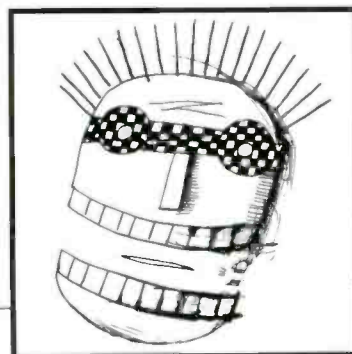
Switzer has been elevated to Director of National Country Promotions. He was manager of promotions. Prior to joining Atlantic, Switzer was also an independent promoter.




Elroy KahaneK

Bryan Switzer

KahaneK has been promoted to the newly-created position of Director of Artist Development, up from Director of National Promotion. He's been with the



*What Kind Of Programmer Reads Gavin?*




**Steve Kingston,**  
VP/Director of Operations & Programming,  
Z100/New York


*"At Z100, the best trades are read at the beginning of each week, before music day. Gavin IS a MUST MONDAY READ!!!"*

**GAVIN SEMINAR**  
**FLASHBACKS**


*Cliff Gorov and Basia*




*Joe Sample and the Harper Brothers*

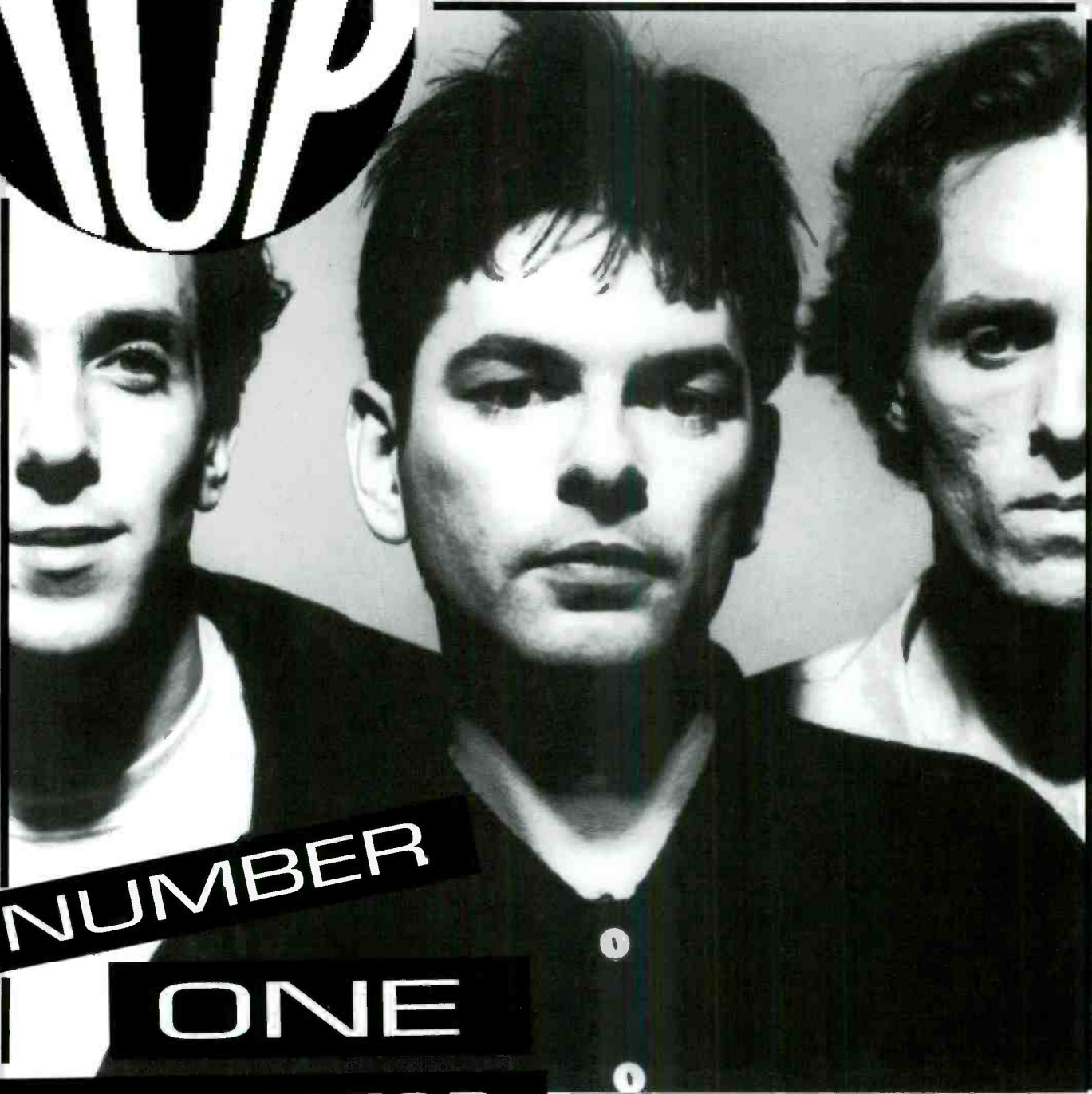


*Howie Klein and Jello Biafra*



*Gary Owens and Juggy Gayles*





**NUMBER  
ONE  
DOMINATOR**

*on your desk now!!*

Written and Produced by TOP



## Cunningham Epic's National Director, Black Music Promotion



Dwayne Cunningham has joined Epic Records as National Director, Black Music Promotion. He was most recently Northeast Regional Director, Black Music Promotion for EastWest Records.

Before working at EastWest, he worked as a Local Promotion Manager for Atlantic Records and was a Field Merchandiser for WEA.

He will be based in New York.

## BMG Enterprises Taps Osher



At the newly-created BMG Enterprises, Ron Osher has been promoted to Vice President. He segues from RCA where he was Vice President of Finance.

"Ron is an RCA veteran with a proven track record and his new promotion is well-deserved," said RCA president Joe Galante. "I am confident that his skills will prove invaluable in this new capacity."

## RADI-O-RAMA

KSOL-San Francisco will have debuted a "wild" new identity by the time you read this. Though PD Bob Mitchell was tight-lipped about the station's new promotional handle ("Could be 'Hot'—did I say that??" he asked), a source told us that it's going to be known as Wild 107. We'll see...Management change at A/C station KTID/FM-KAPX/AM in San Rafael, CA: Carl Walters, formerly with KSFO/KYA-San Francisco is General Manager and George Orteig, last at KNEW/KSAN-San Francisco, is General Sales Manager...Lou Roberts, formerly at WNYR-Waterloo, NY is now program director at KLWN-Lawrence, Kansas...At KSSY-Wenatchee, WA, Greg Roberts has been promoted to Assistant Program Director. He will continue as music director as well...New to KOYE-Laredo, TX is APD/PM Driver Phil Houston, who was last at KMGZ-Lawton, OK...After 2-1/2 years of driving Waukegan home on WXLC, afternoon drive personality Mike Donovan has been named music director...Sleight of hand: Magic Matt Alan moves south from afternoon drive on KIIS/FM-Los Angeles to mornings on Q106 (KKLQ)-San Diego. "He's playing tricks and getting paid for it," says PD Kevin Weatherly...Unistar Radio Networks has combined its western offices into one complex. Effective 3/1 the address and phone is Unistar Radio Networks, 25060 West Avenue Stanford, Valencia, CA 91355. (805) 294-9000...At the Boston KISS—KISS 108 that is, Mark Kroninger has been upped to promotion director and Carla Storm has been hired as assistant promotion director. Storm was marketing coordinator at crosstown WBMX/FM...Now this is a milestone: Lynn Tolliver will be feted at a roast to honor his ten years of programming at 93FM (WZAK)-Cleveland...Morning zany Jay Thomas has a new producer. It's Frank Murphy, formerly morning show producer/host at WAVA/FM-Washington, DC...

**THE ACTION LINE**

310  
~~213~~•474•2019



# CHURCH *of* YOUR HEART



The new single and video from the platinum-plus album, JOYRIDE.

# roxette

Their highly-anticipated live tour U.S. tour kicks off on February 14th!

EMI Records Group  
North America



#### FEBRUARY

- 23 Minneapolis, MN
- 25 Chicago, IL
- 26 St. Louis, MO
- 28 Detroit, MI
- 29 Pittsburgh, PA

#### MARCH

- 1 Fairfax, VA
- 3 Toronto, ONT
- 4 Montreal, QJE
- 5 New York, NY
- 7 Boston, MA
- 8 Philadelphia, PA

#### 10 Atlanta, GA

- 12 Houston, TX
- 13 Dallas, TX
- 15 Mesa, AZ
- 17 San Diego, CA
- 18 San Francisco, CA
- 21 Los Angeles, CA

With Special Guest  
**Russ Irwin**

Produced by: Clarence O'Ferman for Carlos Government Music

Management: Herbie Herbert/EMA

**ROTATIONS**

Michelle St. Clair has been appointed to the position of National Alternative Promotion. She worked in a similar capacity at **Doctor Dream Records**.. **Jim Chiado** has been named Senior Vice President, Sales and Distribution at **Arista Records**. He was Branch Manager, Los Angeles market for **Sony Music Distribution**. Also at Sony Dist., **Daniel Caldwell** is Associate Director, **Epic Sales**. He was National Sales & Marketing Coordinator for **EastWest Records**...



*Dale Connone is Associate Director, Pop Promotion at Charisma Records.*



*Nikki Hill-Garrett is Regional Manager, Promotion, Black Music at RCA Records.*



*Kathy Aquaviva has been promoted to Vice President of Media Relations at Hollywood Records.*

**BIRTHDAYS**

*Compiled by Diane Rufer*

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

Melanie Fox, WDSB-Dover, DE 2/15  
 Jo Walker-Meador 2/16  
 Jeff Summer, WTSB-Rome, GA 2/16  
 James Ingram, Sonny Bono 2/16  
**Ivan Rodriguez, The Gavin Report** 2/17  
 Iris Dillon, Virgin Records 2/17  
 Jack Raymond, WEIM-Fitchburg, MA 2/17  
 Steve Kelly, WJER-Dover, OH 2/18  
 John Carr, KFMO-Flat River, MO 2/18  
 Ron Morris, WMVA-Martinsville, VA 2/18  
 Bob David, KWWK/FM-Rochester, MN 2/18  
 Dan Dunn, WSCP-Pulaski, NY 2/18  
 Mark Wine, 106RTB-Vincennes, IN 2/18  
 Juice Newton, Yoko Ono 2/18  
 Steve Holstein, WKGW-Utica, NY 2/19  
 Smokey Robinson, Lou Christie 2/19  
 Howie Klein, Sire Records 2/20  
 Greg Bell, WWIC-Scottsboro, AL 2/20  
 J. Geils, Douglas Foss (Zaca Creek) 2/20  
 David Geffen 2/21  
 Bruce Reiner, Profile Records 2/21  
 Russ Shafer, WKSU-Urbana, OH 2/21  
 Scott McKenzie, WIQQ-Greenville, MS 2/21  
 Lee Hansen, WNUA-Chicago, IL 2/21  
 Mary Chapin Carpenter 2/21  
 Cheryl Kovalchik, Geffen Records 2/22  
 Trevor Carey, B95-Fresno, CA 2/22

Teddy Gentry (Alabama), David & Andrew Williams (Wms. Bros.) 2/22.

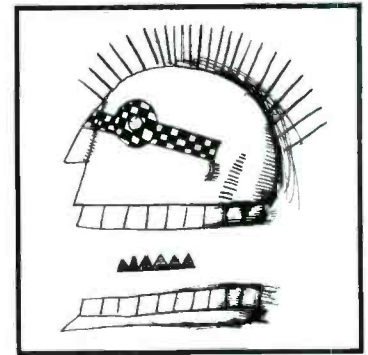
**BIRTHS**

Our **CONGRATULATIONS** to **KEVIN KELLOGG**, Music Director at **WNFM-Reedsburg, WI** and his wife, **JACKIE**, on the birth of their son, **BENJAMIN RICHARD**. Born February 7th.

**WEDDINGS**

Our **WEDDING BELLS** rang on Valentine's Day, February 14th, for **BOB LOOK**, Program Director at **KIQK-Rapid City, SD** and his fiancée, **DEE MIENTKE**.

Our Best Wishes and **CONGRATULATIONS!!**



**BAND of angels**

**Guardian Angel**

**Guardian  
Angel**

the debut single from  
**Band of Angels**

produced by Paul Weinberg and  
Band of Angels

**STREET DATE: FEBRUARY 14**

On Refuge Records

Contact: Twin Vision (212) 736-6201



# DANNII

## "Jump To The Beat"

from the album  
LOVE AND KISSES

Gold in Australia...  
Double Gold in the U.K....  
Five Top 10 Pop Hits...  
And that's just for starters...  
Here comes the U.S.!

Please visit us at our very private and very exclusive suite at the  
St. Francis Hotel and meet Savage recording artist DANNI MINOGUE  
and SAVAGE RECORDS president Frank Dileo!

# SGH/MOCCASOUL

## "Losing You"

**SGH/MOCCASOUL** BREAKING AT WZOU/BOSTON 31-25!  
HOTTEST NEW NATIONAL DANCE CHART RECORD!  
THE HOTTEST DANCE RECORD IN THE U.S.A.!!!

CD5 SINGLE ON YOUR DESK NOW!!



# TOP 40

## MOST ADDED

**ROXETTE** (108)  
(EMI)

**KATHY TROCCOLI** (78)  
(Reunion/Geffen)

**STACY EARL** (63)  
(RCA)

**VANESSA WILLIAMS** (46)  
(Wing/Mercury)

**THE STORM** (45)  
(Interscope/EWA)

## CERTIFIED

**ONE 2 ONE**  
Peace Of Mind (Love Goes On)  
(A&M)

**CURTIS STIGERS**  
You're All That Matters To Me  
(Arista)

## TOP TIP

**MINT CONDITION**  
Breakin' My Heart (Pretty Brown Eyes)  
(Perspective/A&M)  
HIT FACTOR has grown to 31% since becoming our RECORD TO WATCH one month ago. More and more believers each week confirm its wide appeal.

## RECORD TO WATCH

cause & effect

**CAUSE AND EFFECT**  
You Think You Know Her  
(SRC/Zoo)  
Anytime a song generates Top Ten airplay in a number of regions, it deserves attention. This track is certainly in that category and continues to post strong gains.

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

## 2W LW TW

4	3	1	<b>MR. BIG</b> - To Be With You (Atlantic)
2	1	2	<b>PRINCE AND THE N.P.G.</b> - Diamonds And Pearls (Paisley Park/W.B.)
10	5	3	<b>AMY GRANT</b> - Good For Me (A&M)
16	9	4	<b>MICHAEL JACKSON</b> - Remember The Time (Epic)
9	8	5	<b>EDDIE MONEY</b> - I'll Get By (Columbia)
7	7	6	<b>SHANICE</b> - I Love Your Smile (Motown)
19	13	7	<b>MICHAEL BOLTON featuring KENNY G</b> - Missing You Now (Columbia)
15	12	8	<b>RIGHT SAID FRED</b> - I'm Too Sexy (Charisma)
3	4	9	<b>KARYN WHITE</b> - The Way I Feel About You (Warner Bros.)
14	10	10	<b>TEVIN CAMPBELL</b> - Tell Me What You Want Me To Do (Qwest/W.B.)
23	16	11	<b>GENESIS</b> - I Can't Dance (Atlantic)
17	15	12	<b>PAULA ABDUL</b> - Vibeology (Captive/Virgin)
1	2	13	<b>GEORGE MICHAEL/ELTON JOHN</b> - Don't Let The Sun Go... (Columbia)
22	18	14	<b>RTZ</b> - Until Your Love Comes Back Around (Giant/Reprise)
6	6	15	<b>BRYAN ADAMS</b> - There Will Never Be Another Tonight (A&M)
12	11	16	<b>NIRVANA</b> - Smells Like Teen Spirit (DGC)
18	17	17	<b>KEITH SWEAT</b> - Keep It Comin' (Vintertainment/Elektra)
30	23	18	<b>PAUL YOUNG</b> - What Becomes Of The Brokenhearted (MCA)
24	21	19	<b>SMITHEREENS</b> - Too Much Passion (Capitol)
38	28	20	<b>ATLANTIC STARR</b> - Masterpiece (Reprise)
8	14	21	<b>U2</b> - Mysterious Ways (Island/PLG)
34	24	22	<b>JOHN MELLENCAMP</b> - Again Tonight (Mercury)
--	29	23	<b>RICHARD MARX</b> - Hazard (Capitol)
26	25	24	<b>SIMPLY RED</b> - Stars (Atco/EastWest America)
--	30	25	<b>THE KLF</b> - Justified & Ancient (Arista)
31	27	26	<b>BOYZ II MEN</b> - Uhh Ahh (Motown)
11	19	27	<b>BONNIE RAITT</b> - I Can't Make You Love Me (Capitol)
--	33	28	<b>COLOR ME BADD</b> - Thinkin' Back (Giant/Reprise)
39	31	29	<b>PM DAWN</b> - Paper Doll (Gee Street/Island/PLG)
27	26	30	<b>GUNS N' ROSES</b> - Live And Let Die (Geffen)
--	39	31	<b>ERIC CLAPTON</b> - Tears In Heaven (Reprise)
--	37	32	<b>VAN HALEN</b> - Right Now (Warner Bros.)
--	40	33	<b>VANESSA WILLIAMS</b> - Save The Best For Last (Wing/Mercury)
--	35	34	<b>WILLIAMS BROTHERS</b> - Can't Cry Hard Enough (Warner Bros.)
13	20	35	<b>NATURAL SELECTION</b> - Hearts Don't Think (Atco/EastWest America)
--	--	36	<b>ONE 2 ONE</b> - Peace Of Mind (Love Goes On) (A&M)
5	22	37	<b>MARIAH CAREY</b> - Can't Let Go (Columbia)
--	--	38	<b>CURTIS STIGERS</b> - You're All That Matters To Me (Arista)
--	--	39	<b>OZZY OSBOURNE</b> - Mama, I'm Coming Home (Epic)
--	--	40	<b>BIG AUDIO DYNAMITE II</b> - The Globe (Columbia)

## CHARTBOUND

ARTIST TITLE LABEL	*Debuts in Chartbound	Reports	Adds	On	Chart
<b>KATHY TROCCOLI</b> - Everything Changes (Reunion/Geffen)		125	78	40	7
<b>NIA PEEPLES</b> - Kissing The Wind (Charisma)		111	26	70	15
* <b>ROXETTE</b> - Church Of Your Heart (EMI)		108	108	—	—

**JOHN MELLENCAMP**  
**Again Tonight**



**JOHN MELLENCAMP**

**"Again Tonight"**

GAVIN TOP 40  
24\*-22\*  
31% HIT FACTOR

Written and Produced by John Mellencamp  
From the Mercury CD & Cassette **"WHENEVER WE WANTED"**  
314 510 151-2/4



**v** *anessa*  
*williams*

**"save the best for last"**

**TRIPLE FORMAT SMASH!!!**  
**GAVIN TOP 40: 40\*-33\* A MOST ADDED!**  
**GAVIN A/C: 14\*-8\* 83% HIT FACTOR**  
**GAVIN URBAN: 21\*-16\***



From the gold album, "The Comfort Zone"  
Produced and Arranged by Keith Thomas for Yellow Elephant Music, Inc.  
Written by Wendy Waldman, Jon Lind and Phil Galdson  
Executive Producer: Ed Eckstine  
Management: Hervey & Company



# UP & COMING

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

Reports Adds On Chart

Reports	Adds	On	Chart	
79	5	33	41	<b>THE DOVES</b> - Beaten Up In Love Again (Elektra)
78	8	25	45	<b>SHAMEN</b> - Move Any Mountain (Epic)
74	24	42	8	<b>L.A. GUNS</b> - It's Over Now (Polydor/PLG)
68	10	35	23	<b>MARKY MARK AND THE FUNKY BUNCH</b> - I Need Money (Interscope/EWA)
68	63	4	1	* <b>STACY EARL</b> - Romeo & Juliet (RCA)
67	12	21	34	<b>MINT CONDITION</b> - Breakin' My Heart (Pretty Brown Eyes) (Perspective/A&M)
61	11	12	38	<b>CHRIS CUEVAS</b> - You Are The One (Atlantic)
59	3	30	26	<b>DAN HILL</b> - I Fall All Over Again (Quality)
58	17	26	15	<b>TOM PETTY AND THE HEARTBREAKERS</b> - Kings Highway (MCA)
57	38	1	18	* <b>NEW KIDS ON THE BLOCK</b> - If You Go Away (Columbia)
56	25	26	5	<b>HAMMER</b> - Do Not Pass Me By (Capitol)
55	28	15	12	<b>CE CE PENISTON</b> - We Got A Love Thang (A&M)
53	20	16	17	<b>CELINE DION AND PEABO BRYSON</b> - Beauty And The Beast (Epic)
48	3	27	18	<b>BABY ANIMALS</b> - Painless (Imago)
48	—	6	42	<b>BAD ENGLISH</b> - The Time Alone With You (Epic)
45	45	—	—	* <b>THE STORM</b> - Show Me The Way (Interscope/EWA)
42	10	30	2	<b>BLUE TRAIN</b> - The Hardest Thing (Zoo)
39	2	25	12	<b>ARETHA FRANKLIN/MICHAEL McDONALD</b> - Ever Changing Times (Arista)
38	9	26	3	<b>NUCLEAR VALDEZ</b> - Share A Little Shelter (Epic)
37	—	21	16	<b>CLIVILLES + COLE</b> - Pride (In The Name Of Love) (Columbia)
35	2	14	19	<b>SALT-N-PEPA</b> - You Showed Me (Next Plateau)
34	4	18	12	<b>CAUSE AND EFFECT</b> - You Think You Know Her (SRC/Zoo)
34	3	27	4	<b>KIX</b> - Tear Down The Walls (Atco/EastWest America)
33	4	9	20	<b>ENYA</b> - Caribbean Blue (Reprise)
32	—	12	20	<b>BLUR</b> - There's No Other Way (Food/SBK)
32	4	24	4	<b>TERRI NUNN</b> - Let Me Be The One (DGC)
30	3	22	5	<b>MASSIVE ATTACK</b> - Be Thankful For What You've Got (Virgin)
29	29	—	—	* <b>RICHIE SAMBORA</b> - One Light Burning (Mercury)
26	6	16	4	<b>DRAMARAMA</b> - Haven't Got A Clue (Chameleon/Elektra)
25	—	18	7	<b>FARM</b> - All Together Now (Sire/Reprise)
24	1	18	5	<b>WORLD ON EDGE</b> - Wash The Rain (Charisma)
23	4	15	4	<b>CURTIS SALGADO and the STILETTOS</b> - Star Bright Star Lite (JRS/BFE)

Dropped: #32-Rythm Syndicate, #34-The Storm (I've Got), #36-Ce Ce Peniston (Finally),  
 #38-Northern Pikes, Jon Bon Jovi, Lita Ford, Maggie's Farm, MC Brains.

# ATLANTIC DELIVERS THE HITS



## MR. BIG

### "To Be With You"

**GAVIN TOP 40: #1**

237 STATIONS INCLUDING 92 AT #1!

GAVIN A/C: DEBUT-27\*



## GENESIS

### "I Can't Dance"

**GAVIN TOP 40: 16\*-11\***

226 STATIONS • 61% HIT FACTOR

KRBE ADD

WVIC ADD

WPLJ 13-11

Q105 20-12

EAGLE106 16-13

WNVZ 19-15

KIIS/FM 20-16

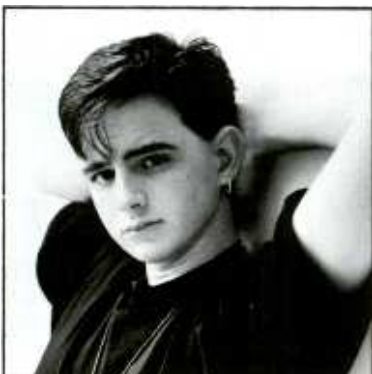
Q102 21-18

Z100 21-19

B94 26-22

KEGL 28-23

KLUC DEB-24



## CHRIS CUEVAS

### "You Are The One"

**GAVIN TOP 40: UP & COMING 61/11**

39% HIT FACTOR

WAVA ADD

G105 ADD

KROC/FM ADD

Y94 ADD

ALREADY ON: WNVZ, HOT 102, B94, W10Q, WZOU, WBBQ, KKFR, HOT97.7, WXKJ



## BETTE MIDLER

### "In My Life"

**GAVIN OUT-OF-THE-BOX Q95/FM-Detroit**

GAVIN A/C: DEBUT IN UP & COMING

DEVONSQUARE "If You Could See Me Now"

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# HIT FACTOR

Top 40 Research:  
Keith Zimmerman

Total Reports This Week 265 Last Week 264

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

ARTIST TITLE LABEL	Reports	Adds	1-5	6-10	11-20	21-30	Uncharted	Hit Factor	Weeks
MR. BIG - To Be With You (Atlantic)	237	4	162	35	24	9	3	93%	10
PRINCE AND THE N.P.G. - Diamonds And Pearls (Paisley Park/Warner Bros.)	201	—	152	42	6	—	1	99%	9
AMY GRANT - Good For Me (A&M)	238	—	74	68	73	19	4	90%	6
MICHAEL JACKSON - Remember The Time (Epic)	230	2	22	88	101	14	3	91%	5
EDDIE MONEY - I'll Get By (Columbia)	208	7	83	60	48	8	2	91%	10
SHANICE - I Love Your Smile (Motown)	181	4	106	50	11	7	3	92%	12
MICHAEL BOLTON featuring KENNY G - Missing You Now (Columbia)	235	3	9	51	128	39	5	80%	5
RIGHT SAID FRED - I'm Too Sexy (Charisma)	169	3	67	52	34	8	5	90%	9
KARYN WHITE - The Way I Feel About You (Warner Bros.)	168	—	101	51	12	1	3	97%	10
TEVIN CAMPBELL - Tell Me What You Want Me To Do (Qwest/Warner Bros.)	171	2	62	56	33	12	6	88%	13
GENESIS - I Can't Dance (Atlantic)	226	6	2	20	117	72	9	61%	4
PAULA ABDUL - Vibeology (Captive/Virgin)	196	—	15	55	100	20	6	86%	6
GEORGE MICHAEL & ELTON JOHN - Don't Let The Sun Go Down (Col.)	139	—	74	60	4	1	—	99%	9
RTZ - Until Your Love Comes Back Around (Giant/Reprise)	204	6	11	21	95	58	13	62%	6
BRYAN ADAMS - There Will Never Be Another Tonight (A&M)	141	—	47	60	28	4	2	95%	8
NIRVANA - Smells Like Teen Spirit (DGC)	129	—	50	44	20	9	6	88%	10
KEITH SWEAT - Keep It Comin' (Vintertainment/Elektra)	149	—	15	53	55	17	9	82%	8
PAUL YOUNG - What Becomes Of The Brokenhearted (MCA)	202	8	3	5	58	98	30	32%	5
SMITHEREENS - Too Much Passion (Capitol)	187	11	4	17	68	54	33	47%	6
ATLANTIC STARR - Masterpiece (Reprise)	183	31	6	10	42	67	27	31%	6
U2 - Mysterious Ways (Island/PLG)	88	—	34	51	2	—	1	98%	11
JOHN MELLENCAMP - Again Tonight (Mercury)	179	7	3	11	43	88	27	31%	5
RICHARD MARX - Hazard (Capitol)	189	15	1	2	32	80	59	18%	3
SIMPLY RED - Stars (Atco/EastWest America)	145	7	10	15	46	46	21	48%	7
THE KLF - Justified & Ancient (Arista)	159	17	2	3	36	57	44	25%	5
BOYZ II MEN - Uhh Ahh (Motown)	101	7	8	11	36	23	16	54%	7
COLOR ME BADD - Thinkin' Back (Giant/Reprise)	172	27	—	—	30	69	46	17%	4
PM DAWN - Paper Doll (Gee Street/Island/PLG)	142	18	2	1	34	50	37	26%	5
GUNS N' ROSES - Live And Let Die (Geffen)	106	3	6	15	45	31	6	62%	8
ERIC CLAPTON - Tears In Heaven (Reprise)	177	36	1	4	30	45	61	19%	4
VAN HALEN - Right Now (Warner Bros.)	161	13	1	3	15	58	71	11%	4
VANESSA WILLIAMS - Save The Best For Last (Wing/Mercury)	148	46	5	6	13	47	31	16%	6
WILLIAMS BROTHERS - Can't Cry Hard Enough (Warner Bros.)	146	12	1	1	25	62	45	18%	5
ONE 2 ONE - Peace Of Mind (Love Goes On) (A&M)	156	9	—	—	12	42	93	7%	3
CURTIS STIGERS - You're All That Matters To Me (Arista)	125	10	—	—	11	39	65	8%	4
OZZY OSBOURNE - Mama, I'm Coming Home (Epic)	127	35	—	—	10	26	56	7%	3
BIG AUDIO DYNAMITE II - The Globe (Columbia)	120	11	—	4	9	29	67	10%	5
KATHY TROCCOLI - Everything Changes (Reunion/Geffen)	125	78	—	—	—	7	40	—	2
NIA PEEPLES - Kissing The Wind (Charisma)	111	26	—	—	2	13	70	1%	3
ROXETTE - Church Of Your Heart (EMI)	108	108	—	—	—	—	—	—	1
THE DOVES - Beaten Up In Love Again (Elektra)	79	5	3	6	13	19	33	27%	11
SHAMEN - Move Any Mountain (Epic)	78	8	2	4	14	25	25	25%	7
L.A. GUNS - It's Over Now (Polydor/PLG)	74	24	—	—	1	7	42	1%	3
MARKY MARK & THE FUNKY BUNCH - I Need Money (Interscope/EWA)	68	10	—	—	5	18	35	7%	3
STACY EARL - Romeo & Juliet (RCA)	68	63	—	—	—	1	4	—	1
MINT CONDITION - Breakin' My Heart (Pretty Brown Eyes) (Perspective/A&M)	67	12	7	4	10	13	21	31%	5
CHRIS CUEVAS - You Are The One (Atlantic)	61	11	6	9	9	14	12	39%	6



# Richie Sambora

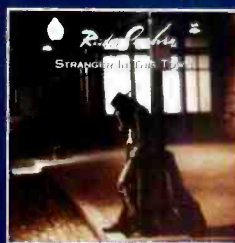


## one light burning

The new single

from the debut album,

"Stranger In This Town."



MS: NS-24

Produced by: Neil Dorfman & Richie Sambora  
Management: Frank Dileo

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# INSIDE TOP 40

by Dave Sholin

As we grow older, it becomes more apparent that one of life's few constants is change. We happen to operate in an industry where change occurs at breakneck speed, making us at times numb or oblivious to everything going on. Quite a lot has gone down in the twelve months that's elapsed since our last **Gavin Seminar**, affecting everyone associated with Top 40 radio.

Jeff Pollack spelled out his vision of a gloomy future for mainstream stations in last week's column and as one might expect, reaction has been mixed. Former programmer and now Director Of Video/Promotion Operations at **Arista Records**, **Steve Perun**, counts himself in the camp that "tends to agree" citing, "too many things working against the format. The main thing is population—there aren't as many 12-24 bodies as there used to be. Secondarily, Top Forty stations can no longer get teens AND 25-34 women. It doesn't happen anymore for two reasons: 1) very little commonality in musical tastes between the age groups and 2) the A/Cs have gotten smarter, realizing they can still get demos and play the hits. It's squeezed Top Forty. Add in the ethnic factor and too many signals."

Steve agrees with those who continue to say Top 40 needs to appeal 12-24, but says agencies don't care about that demo. "MTV may be the only outlet for teens as advertisers buy teens who use TV, but not radio."

However, **POWER 99 (WAPW)** Atlanta PD **Rick Stacy** is bullish on the format explaining that while he understands what Jeff is saying he thinks, "safe, conservative PDs at Top 40 stations" spell disaster nowadays. Rick points out, "We've gotten really aggressive on new music, shied away from beat records and gone back to a 'seat of the pants' programming philosophy. If a market has Hispanic content, a Dance Top Forty will undoubtedly cause a problem." But he recommends, "taking control of your own music and not making decisions by how many adds a particular song gets. Do with your station what the Dance stations are doing—get in there and play the records that'll make the station sound hot—it's all very subjective."

Rick fears that some, especially managers, will take Pollack's statement literally, not understanding that programming is different today. "It requires emotion, passion. If you don't have any of that feeling you're going to get killed. Dance music stations create a feeling—they reflect the club life, the single life. At Alternative, the feeling is cutting edge, rebellious. At **POWER 99** it's energy, cutting edge and that 'I'm on top of the world' feeling. We're selling a mood, selling a soundtrack."

Little doubt as to where **Steve Kingston**,

VP/Director, Operations and Programming at **Z100 (WHTZ)** New York stands. As to Jeff's charge that mainstream radio is dying, Steve replies with a chuckle, "Well, if Z100's ever in the market for a consultant I know who not to hire!" The dependence on a killer morning show is not news to him. "This is a highly competitive, highly niched, demotivated, ever increasing adult world we're all living in, that has less 11-year olds becoming teenagers and less 24-year olds becoming 25. Obviously, entertainment is a big factor in any format, and morning shows—successful, entertaining, provocative, compelling morning shows play a part in any format. For example, look at the success story of All-Sports **WFAN**, a smoking hole of a station before **Imus** arrived, which achieved nearly overnight success."

Steve says it all comes down to the four M's: **Mornings, Music, Marketing** and **Money**. "The best morning show, the best music and the station that spends the most money to market themselves will be successful." As for getting variety on the dial as opposed to getting it from one station **Kingston** argues, "It's just not true. In New York, you have an ethnic Dance station that predominantly serves the Hispanic audience. There are pure Top Forty records that only this format can claim i.e. **Mr. Big, Right Said Fred, Genesis, U2**, etc."

Steve backs up his analysis with this claim, "I maintain that I will prove him (Jeff Pollack) wrong in one year; that this station will not change format, will remain a Top Forty station and operate within the parameters of what nineties' Top Forty is and will be successful and dominant one calendar year from today—I guarantee that will happen. If Mr. Pollack would like to take me up on the bet he can call me collect at (212) 239-2300." We'll highlight several other comments in two weeks.

Seems no matter what the particular Top 40 lean or what the market, **VANESSA WILLIAMS** is unstoppable. On fire at **HOT 97** 27-14, **WHTK** 30-21, **B96** 29-21, **WNCI** 21-14, **WBBQ** 39-29, **WJZQ** 25-15, **KIXY** 31-22, **KIIS** 23-15, **WAAL/FM** 33-23 and **MIX 107.5** 15-5. New on: **KSND**, **B104**, **KDON**, **KZMG**, **WNVZ**, **Q102**, **WNFI**, **KGGG**, **WVAQ**, **WDJX**, **Q106.5**, **Z97**, **KEWB**, **CFTR**, **WTIC/FM**, etc.

**Y94** Fargo/Moorhead, ND has been on **ONE 2ONE** since the holidays and debuts it at #28. PD **Jack Lundy** reports it's generating positive callout with females 21-plus. Also enters the top thirty at **WZYQ**, **KX92**, **WQID**, **KLAZ**, **KOYE**, **KISM**, **KVHT**, **WIQQ**, **WQPW**, **KZ103** and **KFMC**.

**NEW KIDS ON THE BLOCK** continue to



burn up those phone lines! Number one requested at **KCAQ** Oxnard, CA and **ADDED** at #24. **Bruce St. James**, PD/MD at **KJYK** Tucson takes it 27-21, reporting number one phones for the second week and notes he's getting "no negatives." Top twenty at **KISS 108**, **WZOU**, **WIOQ/FM**, **B96**, **Q106**, **KQMQ**, etc.

Adults 18-plus are calling for **THE DOVES** at **WJAT/FM** Swainsboro, GA, where they chart 22-18. Hot at **KWOD** 8-7, **WQPW** 16-13, **KAGO** 6-4, **KONG** 13-10, **KKYS** 24-18, **KEEP** 13-11, **KGWY** 10-8, **WNKO** 8-7, **K96 #2**, **KJLS** 17-13, **KTUF** 17-14.

On **MINT CONDITION** from day one, **KSTN**



**Stockton** and **KMEL** San Francisco are the first to take it #1! Closing in on the Top Ten at **Q106** San Diego 15-11 "single sales and strong female request action," **WBXX** 24-15, **WTIC/FM** 15-13, **KUBE** 21-17, etc. **ADDs** at: **Z102**, **POWER 108**, **KRQ**, **KYRK**, **KDWB**, **WZPL**, **G105**, **KTMT**, etc.

**Z100** New York's big gainer is **CELINE DION** and **PEABO BRYSON**, jumping 22-9! **Brian Douglas**, MD at **Q102** Cincinnati moves it 16-13 and notes they played it three months ago, getting top ten requests and it was "a number one testing record for us." Top Ten at **KQMQ** 5-2, **WPLJ** 18-9, **KSRR** 2-1, **KOKZ** 12-9, etc. New on: **KCMQ**, **WBBQ**, **WNNJ**, **KXXR**, **KOYE**, **KFMI**, **ZFUN**, **WYHY**, **WFME** and more.

Chalk up a 20% **HIT FACTOR** for **CAUSE AND EFFECT**. Top Five at 104 **KRBE** Houston, **KWOD** Sacramento and **KLUC** Las Vegas, where it climbs 4-2. Making a strong showing at **KEGL** 15-13, **BAYOU** 104 9-7, **KFQX** 28-20, **KKYS** 30-23, **KCAQ** 24-21 and **POWER 99** debut #27. New on: **KIHK**, **SLY 96**, **KTUF** and **WDJX**.



KBOS

**CONGRATULATES ITS' STAFF  
FOR STILL BEING FRESNO'S**

**#1 CHR !!\***

**Persons 12+  
B95 #3  
KQPW #4**

**Persons 18-34  
B95 #3  
KQPW #8**

**Persons 18-49  
B95 #4  
KQPW #9**

**We would also like to extend best wishes to KQPW in their quest for medium market station of the year. And also to KQPW, keep the faith -- maybe someday Hell will freeze over!**

\*ALL NUMBERS ARE MON-SUN 6a-12Mid, FALL '91 ARB.

**T**his weeks' question comes from an anonymous executive. It's a very delicate topic, and one that unfortunately is all too common.

**Question: What do you do if you suspect that an employee's performance is deteriorating because of drug or alcohol use?**

**Answer:** As a manager, the first thing is to do something. That is, don't be so naive as to assume that the problem will work itself out without your intervention. Sometimes that happens, but not very often. You can't count on it. Besides, as

"I'm noticing that your ability to work with the others is deteriorating.") "I'm very concerned about it. I want you to succeed. Is there anything going on that I should know about? Are there any problems you're having that you want to talk about? Let's work on this together."

You may have to repeat this scenario several times before the employee opens up to you. Two reasons: One, substance abusers have a notorious reputation for denial ("Oh, I can handle the booze/coke/pills, etc.," or, "I'm not an alcoholic, it's not affecting my work"). To get through that denial, you've got to keep on pressing. Second, you've got to give the substance abuser a reason to trust you. Why should he or she open up to you about their marriage problems, or their

but their professional lives are everybody's business. If anyone person's performance suffers as a result of drugs or drinks, then everyone's performance and job security is necessarily threatened. Two, nobody will be fired for substance abuse *if*—and here is a big *if*—they either quit or at least seek professional help.

Many organizations have found it prudent to pay for professional help for their employees. Many health and benefit packages include such help, for example Employee Assistance Programs which may require the employee to fork over a modest deductible. You must decide on a case by case basis, or on a company-wide policy basis whether the employee should take a leave of absence during his/her therapy,

## EMPLOYEES AND SUBSTANCE ABUSE - WHAT'S A MANAGER TO DO?

a manager you have both the *right* and the *responsibility* to confront problems in performance. And that is they key to how to deal with this issue.

Doug Amis, Vice President of Administration for Semiconductor Systems, Inc., suggests that the manager "focus on work-related and performance-related behaviors." What you must do is have a face-to-face with the employee and describe the fact that his/her performance is dipping and that you are concerned about it. Don't mention drugs or alcohol unless you have absolute proof of it. (If you erroneously accuse someone of substance abuse, you may get slapped with a lawsuit.) Concentrate on job performance, and in the process of discussing the performance problem (and don't forget to encourage discussion), the employee may well volunteer the cause of the problem.

For example, you might say something like, "I'm noticing a fall-off in your performance." (Or,

work pressures, or whatever is driving them to seek solace in activities that may be grounds for dismissal? Trust like that grows.

On the other hand, remember that you must be very clear that you are very concerned about the employee's performance problems. You want to convey to the person that you are ready to help, but you expect that those performance problems will be rectified. In other words, offer the helping hand, convey that you're not making any moral or personal lifestyle judgment, and be patient and empathetic (especially if the employee decides to open up), but make it very clear that you cannot and will not tolerate sub-par performance for any length of time. It's a delicate balance you must play: good cop and bad cop simultaneously. Otherwise you run the risk that the employee won't "get it."

Again, the key is to concentrate on performance on the job. Give the person clear feedback and offer support, and then monitor the person closely. Briefly document your feedback sessions so that you have a record of them. Meanwhile, convey publicly to all your employees two things. One, their personal lives are their own business,

whether or not his/her pay will be suspended, and so on.

As Doug Amis pointed out: "The worst thing for a manager to do is to ignore the problem and let it continue. The employee's performance will continue to slide, and other employees will notice the manager's inaction."

To summarize: Talk about actual performance on the job. Insist on changes. Offer support and help. Offer reassurance that termination will not occur if the person decides to cop to it and seek professional help. If possible, pay for the professional help. It's a good investment.

Thanks for a provocative question. We're looking for some more provocative questions—about planning, organizing, leading, marketing or anything regarding management. Please forward your comments to me or Beverly Mire c/o the Gavin Report. Our fax number is (415) 495-2580. Thanks for reading, and if you have any thoughts on this column, feel free to write, or tell me personally at this week's Gavin Seminar. ■

# Best Performance by a Limo . . .



**F**or professional and dependable service, Music Express has driven away with all the honors AGAIN! We are extremely proud to announce that Music Express has been honored as "Limousine Operator of the Year" by the National Limousine Association in conjunction with the industry trade, *Limousine & Chauffeur Magazine*. When you consider that there are over seven thousand limousine companies in consideration for this award, our gratitude is multiplied.

This award, in our industry, is comparable to winning an Oscar, Emmy, Grammy, et al, and like those awards, is given after a national competition.

**W**e are thankful to the NLA for this award and we are thankful to our extraordinary clients whom we service . . . because service . . . because service is what Music Express is all about.

We don't know what the future holds in terms of awards, but we're determined to stick to our high standards, because being the finest service in the country has always been our number one goal.

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*Nobody Can Do Better What We Do Best*

Quite a bit of music radio today is so sterile that some stations have no personality of their own. In the effort to reduce "clutter," the baby has disappeared with the bathwater, and many stations are perceived as little more than convenient substitutes for a tape deck. When radio places itself on this level it's in trouble, because even with the most diligent and accurate research stations cannot be as responsive to any individual listener's taste as their own tape or CD collection may be. At that point, the station is chosen for essentially negative reasons—"don't have to change the tape,"

evance to all formats. They are apropos to the point I was just attempting to make, and from which I now quote with his permission:

*"Few people can honestly say their vocation is also an avocation. One thing many radio folk have in common is making radio a career choice early in life, usually in their teens and younger. Think back to that time before you became a professional, and the reason why radio seemed so appealing.*

*"For me it was a combination of music and format that as a youngster had me glued to my transistor late into the night. As a listener, Top 40 has always been my format of choice. Its appeal lies in the excitement it's designed to provide, with an emphasis on the best current hit music available...*

*"It's disturbing when I hear people, includ-*

that when they leave Top 40 for some other format, they also leave behind risk-taking, production values, excitement and the pressure to succeed. These are properly part of winning stations in every format! Dave Sholin tells me he expects to address these matters further in his Top 40 panel at this week's Gavin Seminar in San Francisco, which should make his session a must-attend for all PDs.

Incidentally, Sholin, in his December 6 column, also touched on research results that, although specifically relating to young listeners aged 8 to 24, have some real relevance to programmers in A/C and other adult formats. The research was from Xtreme, Inc., of New York, and Dave quotes Erma Zandel as noting that for teens, radio isn't the priority it once

## RADIO AS AN EMOTIONAL EXPERIENCE

"bored with my own tapes," "not offensive"—rather than out of any positive expectations. Enough listeners like that and the station will be very vulnerable to competition.

Often in the past, top programmers have told me that one of the reasons they got into the business in the first place was the inspiration when they were young of a truly exciting, compelling radio station. Certainly that was true for me, with my inspirations going back to KFWB and KRLA in Los Angeles in the early 1960s; those who listened then will know what I mean. My own programming over the years has sought to reproduce the emotional impact those stations, and others, had on me, in modern and relevant ways, and I have had success doing that. A radio station must have its own personality to the listener, to command repeat listening and listener loyalty. And from my own experience, I can tell you that that is not impossible even today (even on AM).

Gavin Report Top 40 editor Dave Sholin led his "Inside Top 40" column late last year with a series of fascinating comments that have rel-

ing PDs, question the viability of Top 40. The public's desire to hear their favorite hit songs a lot remains a constant in a world that has changed a great deal since the format was conceived. While it may not be everybody's cup of tea, it's critical that today's Top 40 practitioners have a passion for the music and the elements that create the format's sizzle and unique appeal. At this juncture, there's only room on the bus for those who are true fans as well as professionals."

Sholin went on to quote some of today's leading Top 40 programmers on the subject, and I'd like to repeat two of those comments here:

Bill Richards, program director of KIIS-Los Angeles: "Follow your instincts. Radio is the video of the mind. Push yourself to create a radio station you hear in your heart. Top 40 isn't dead—what may be dying is taking risks. At KIIS we experiment all the time, trying never to let ourselves become stagnant."

And Garry Wall, president of Garry Wall Media, San Diego: "Everybody says 'the music is bad, we need better music.' Radio doesn't make music, radio presents music. Jukeboxes belong in bars. The music part of radio is what you play and how you choose to play it. The radio part is everything else. That's what ultimately makes or breaks any station."


Those thoughts present a challenge not only to Top 40 programmers, but programmers of every format. All too many PDs feel

was. (I wonder how much the programming approach of many stations today may be responsible for that.) "Utilizing a panel of two thousand young people around the country...Erma's found a clear distinction between male and female listening habits. 'In the work we've done with teens,' she concludes, 'girls are more involved with radio than boys. Boys seem to be much more interested in having control over what they're listening to, so they're more likely to have CD players or tape decks in their cars, while girls are more inclined to listen to the radio.'"

I've been aware for many years, via my A/C research, that a format works well only when female-directed, and the reason seemed to be that female tastes tend to be more unanimous, whereas there seems to be much less consistency in what individual men prefer. Furthermore, in social situations, it seems to be the woman who controls the station selection and the radio listening decisions. I now wonder, in light of the above, how much this may be due to a consistent male characteristic, translated to adult terms, which may make men less dependable listeners to any format in particular! An interesting thought for any programmer to ponder. And perhaps, to discuss at the Gavin Seminar now underway in San Francisco. Hope I see you there! ■

**Bill Graham was an inspiration to us all.  
Bill Graham Management is proud to have  
shared in his dream and promises to  
continue to uphold his traditions.**

# SPINAL TAP



## The Missing Years

**Nigel Tufnel and David St. Hubbins Fill The Gap 'tween The Tap**

**by Kent Zimmerman**



**R**ock cinema. It's down to just a few titles. During the sixties, Woodstock alerted America to Hendrix, The Who and Santana. Gimme Shelter documented the Rolling Stones and the end of Flower Power. The seventies showed us the power of rock feeding the starving masses of Bangladesh. Then the early eighties brought us This Is Spinal Tap, an unflinching portrait of a flinching British rock quartet led by Nigel Tufnel, David St. Hubbins, Derek Smalls and a legion of unlucky drummers. Directed by Marty DeBergi, This Is Spinal Tap took us all backstage to Spinal Tap's private world. The deli platters with over-sized meats. The amps that went the extra mile to eleven. The ill-fated in-store appearance. The string of cancelled engagements. The titanic battle of egos. The ill-proportioned Stonehenge. Women coming between band members. The antics of manager Ian Faith and his enforcer, the dreaded cricket bat. All of this ended on a high decibel note—a spectacular tour to Japan, the land that takes both its music and its Monday and Friday workdays dead seriously.

**B**ut what of the missing years? What happened in between the Japanese tour and the present? Nigel Tufnel and David St. Hubbins took time out of their busy schedule—just before their Gavin Seminar appearance—to fill our readers in on the adventures and misadventures that led to the inevitable Spinal Tap reunion. While both Tufnel and St. Hubbins took radically different roads to music industry enlightenment—Tufnel the indelible rocker, St. Hubbins the more spiritual philosopher—we checked their stories and found that they do indeed match up.

## NIGEL TUFNEL - Musician Slash Inventor



**N**igel speaks in a clear, calm upper class British accent devoid of the wear, tear and stress you'd expect from a veteran of over seventeen rock albums. Still, he is audibly excited about the release of *Break Like The Wind*, a guitar album concocted by no less than four producers with guest appearances by such heroes as Jeff Beck, Slash and Joe Satriani. Nigel has an unintentional wit that becomes a bit of a problem for interviewers. You don't want to laugh for fear of derailing his earnest patience and cooperative spirit. But beware. He can turn a bit cantankerous as he did when—well, if you read on, you'll see.

**KZ: Over the weekend I watched the Marty DeBergi film, This Is Spinal Tap, for the first time in a long time. With the passage of time, what are your feelings about the film?**

NT: Frankly I don't call him a filmmaker. I call him a hatchet man.

**KZ: A hatchet man? Do I sense frustration or bad feelings about the movie?**

NT: It's more than frustration, even though that's faded away a bit. If you look at the film that he did, This Is Spinal Tap, people come out laughing. I've seen that happen. There was a lot of deception in the film. For instance, he chooses to show when Derek is onstage and can't get out of the pod rather than the hundreds of times he did get out. He made us look funny and pathetic. What you saw was a hatchet job, really. It wasn't the real tour.

**KZ: Have you guys stayed together during the 10 years**

**since that movie came out?**

NT: It's been eight years. No, no. After Japan, I made my way west with some difficulty, stopping at various places along the way, one place being Switzerland where I was drafted into the Swiss army by mistake. It was quite sad, actually. I couldn't convince them that I was not really army material. I spent about a month or two in the Swiss army, which is not a bad army. If you're going to be in an army, it might as well be the Swiss army. They've got nice hot chocolate every morning. They've also got cheese.

**KZ: Do they really issue those knives?**

NT: Yes, and that's the only good thing that I've come away with. It's a wonderful knife that's got all these blades. You can cut, you can saw, you can file things. Great, yeah.

**KZ: While you were in the Swiss army, were you able to write music?**

NT: Well, you know they don't allow you to keep a stack of Marshalls in the barracks. This was a problem.

**KZ: Why?**

NT: It was a space problem and noise problem. So I started getting into more ethnic types of music. Ethnic music has taken me all over the world. I would try to record ethnic music that I would then use in my own music.

**KZ: What ethnic persuasions interested you most?**

NT: For instance, it started in Switzerland, although the Swiss people are not very ethnic. They're very clean, but they're not very ethnic.

**KZ: Pretty neutral, too.**

NT: They're so neutral they never fight and truthfully, they're not very interesting. No one is yelling at each other. It's more like, "Would you like a piece of Swiss cheese? Would you like a chocolate? Would you like to go skiing?" It's all very nice. No one says, "Bugger off you twit." So I started thinking maybe it's the climate. So I got on a boat and I sailed all the way to the Pacific islands, somewhere near Micronesia. There's a small group of islands that I'd heard about called the pee pee islands.

**KZ: How do you spell that?**

NT: Well it's not as you would think. People laugh. They think it's

a dirty word. It's Pei Pei Islands. And the Pei Pei people have a very interesting rhythmic concept. It's not in any time signature that we can relate to. So I recorded a lot of their music and used it on some of the new tunes.

**KZ: When exactly was this in relation to the film?**

NT: Well, when I first went to the Pei Pei's, my first Pei Pei visit was in '87 and I went back there in '89. And in between, of course, I was doing my inventing. I have a place outside of London, a little farm house and I've got a shack, you know, a shed sort of thing where I do some inventing. I've got two inventions. One is an amp capo.

**KZ: An amp capo?**

NT: Yes it's just gone into production, in fact.

**KZ: What is an amp capo? Is it similar to a guitar capo that straps around the neck allowing you to change keys while playing basic chords?**

NT: Yes! Let's say that you can only play guitar in one key. That happens to some people. So I started thinking, "How could these people get to learn to play the other Tap songs without learning other chords?" So I came up with this theory which is based on squeezing sound. And depending on how high it is on the cabinet, you get a different key.

**KZ: Something like a big elastic strap around the amp?**

NT: Yes, exactly. Now the other thing I've been working on is a folding wine glass.

**KZ: Now wait a minute, I've seen those collapsible cups you take on camping trips.**

NT: No, no it's not a cup...

**KZ: They always leak.**

NT: No, no wait. It's not a cup. It's made of glass and the four sides fold in. People may want to go on a picnic, but don't want to use those plastic cups. You've got a good bottle of wine and you need a nice proper wine glass. How can we take wine glasses and not have them break? Something you can put in your pocket. So I came up with this invention. There is a problem because the four sides are hinged and they leak. That's a given. Your pocket and your lap will be soaking wet—filled with Chardonnay or whatever. But, it's not so much whether the idea works or not as it's a continued process of perfection, isn't it? Now when people ask me what it is I

do, I say I'm an inventor-slash-musician. After all, writing songs is an invention isn't it?

**KZ: It's far more serious than that sometimes.**

NT: Especially when you can affect the world. If you listen to our new record, one song I did is called "Clam Caravan." That, in many ways, is a history of man in a song.

**KZ: In one song?**

NT: In one song, yes.

**KZ: During the time you were traveling the Pei Pei Islands, did you notice how rock and roll became a giant social force with projects like Live Aid and Band Aid? Did you miss being a part of that? Helping people...**

NT: The answer is no. I did not miss it because I believe in helping people in my own way. I think that rock and roll, even if it's played at a local club, is helping people. I'll tell you how. What happens is the promoter pays me, right?

**KZ: One hopes.**

NT: Now I go home with, let's say for the sake of argument, 500 pounds in my pocket. I go out the next day to shop and I buy something and I take it home. I spend the money, the man in the shop gets the money. He goes home to his wife and says, "Look! 500 pounds!" Then I go home with x y or z and I stay home.

**KZ: So Spinal Tap are consumers contributing to the good of the...**

NT: It's for the good of the world really. We do have our charities as well. I have a very serious charity which I've been working on and I'll tell you if you're interested.

**KZ: I'm very interested...**

NT: It's this: In working with animals in these various ethnic places that I've gone, I've noticed a very sad look in their faces, whether it be a monkey or a bird or a reptile. They look sad to me. I was thinking, why do they look so sad? They can't talk but they can listen. And I thought, "I know what it is." They might want to live in another country and they can't say it. They don't have a lawyer to listen to them, so I'm standing up for their rights. What if a little chimp somewhere says I'd like to live in Paris for a year? Who's gonna let him do that? So I've set up a fund where different animals all over the world can live in different countries. Let's say there's a hippopotamus that fancies living in New Jersey just for six months, just to get the feel of it. Well,



how's he gonna get over there by himself? He can only make a grunting noise. I'm going to help him. I've put away some money for a fund called Animal Travel. A.T. we call it for short.

**KZ: An excellent charity with a classic niche. Now tell me about the new record and how you met up with the other guys.**

NT: We got together at the funeral of our ex-manager Ian Faith.

**KZ: Ian Faith died?**

NT: Oh, yeah he died.

**KZ: That's too bad.**

NT: Well, not for us. It was quite a happy moment, in fact. He'd been bilking us for quite a while. And the irony of it all, of course, was at his funeral where there was a little buffet set up. They made us pay for it! So even in death he's screwing us. And there have been some other deaths, as you know. Our drummer Mick died during the Japanese tour. Viv Savage, our keyboard player died as well. He was visiting the grave of Mick Shrimpton and the grave ex-

ploded.

**KZ: Oh, man...**

NT: A lot of people think it was methane gas or something. They're buried next to each other. Now we've got a new keyboard player and a new drummer.

**KZ: You've also got a new record label, having left Polymer.**

NT: We're on MCA and we've just finished the record and it's called Break Like The Wind. That's also a track on the record. We'll have some surprise guests on the record. On the song "Break Like The Wind" there are some surprise guests. And there's a power ballad, a duet with David St. Hubbins and a very famous woman singer which is very exciting.

**KZ: You won't tell me who it is?**

NT: Yes I will. Her name is Cher. The record was produced by four different producers because we have our differences, of course. They were Steve Lukather, Danny Kortchmar, Dave Jerden and T

Bone Burnett.

**KZ: Four very different guys.**

NT: Yes, they're quite different, but we need different people since someone's going to be getting into an argument after about three tracks anyway. We figured we might as well plan it that way and it worked out well.

**KZ: How was T Bone Burnett to work with?**

NT: T Bone is a lovely chap. He's very tall, really too tall to be working in music, but you can't tell him that because I think it would hurt his feelings. He's just too tall for a control room. He should actually stay home, lie down and watch some television or something.

**KZ: I hear Jerden is very good with guitar players.**

NT: Yeah, well he had some very interesting ideas and he let me know what those were and I let him know what I thought of them. But yes, all the tracks sound really good. Dweezil Zappa has a guest solo, so it's quite exciting.

**KZ: This is album number 17, right?**

NT: You lose track, there are just so many—The Sun Never Sweats, Shark Sandwich. It just goes on and on.

**KZ: Was the studio technology the same since making the last record?**

NT: It's changed quite a bit. On this record we found the 1961 demo of "All The Way Home" and it's obviously mono and all that. And there's another surprise—the flip side of "Flower People" which is called "Rainy Day Sun." That's really an interesting track. T Bone remixed those. Yes, the technology has changed quite a bit. It's all a lot of digital stuff now. Jerden's stuff was all digital and, you know, that takes a little bit of getting used to. But it's all for the better I suppose.

**KZ: I hate to refer to the film especially since there's ill feelings involved, but it seemed like you guys were living in this artificial world, almost a bubble. I'm wondering if reality has since seeped into your lives.**

NT: I don't quite know what you're talking about! I don't know you, but it sounds like you're living in a bubble. I don't mean any disrespect of course, because I've never met you. We're living in the world of the world, you know. If I was in a bubble, the bubble would have broken in the Pei Pei Islands

because that's as real as it gets. So I think you'd better go home and look in the mirror when you shave and say—I don't know if you shave—"Kent, you're the one living in a fuckin' dream world!" Wake up! Loosen that belt and don't cast aspersions, as they say.

**KZ: Have you changed your look at all? Are we going to recognize you guys at the Gavin Seminar? And is Spinal Tap making any outrageous fashion statements these days?**

NT: I look for comfort on stage, personally. Derek looks for pain. If he can wear a ring in his nipple he'll wear it. So everyone has a different philosophy about that. At the American Music Awards I wore a one-piece Spiderman suit, but aside from that, I just go with what's comfortable to play in.

**KZ: Just your normal everyday guy.**

NT: Well, I wouldn't go that far. I wouldn't say that unless you want to start pushing words into my mouth.

**KZ: Do you have a problem with people misquoting you?**

NT: No, I have a problem misquoting myself. You know, Kent, I keep hearing this strange noise on your end of the telephone line. Do you have emphysema or something? I hear a strange gasping sound.

**KZ: Does it sound like surprised laughter?**

NT: I don't know. I wouldn't be so presumptuous.

**KZ: I don't mean to be rude, but some of the things you say seem to be unintentionally humorous.**

NT: Well, maybe so, maybe so.

**KZ: We're looking forward to seeing you guys at the Gavin.**

NT: We're looking forward to it, too. It's a real treat. We're doing some rehearsals today and tomorrow and it's gonna be great.

**KZ: One more thing. Do the amps still go up to 11?**

NT: The amps go to 20 now, Kent. Check it out. Go to the Marshall store. They're all 20. And I'm going higher than that.

## DAVID ST. HUBBINS - Deeply Generic Rocker



**I**f there is a mellow, cosmic voice of Spinal Tap, it's certainly David St. Hubbins. If Nigel is the left part—the logical, masculine portion—of the Spinal Tap brain, then David St. Hubbins embodies the right part—the female psyche. Obviously a refugee from the Sixties, St. Hubbins sees life through the tinted-lenses of weird theories involving bacteria and slime molds, mixing those very concepts with the "mulch" that is The Tap. Here are his words describing life, nature, the making of Break Like The Wind and the domestic violence that surrounded the project.

**KZ: I just talked to Nigel—just hung up with him a few minutes ago. He sounded in good spirits.**

D St. H: He's very, very much up for this gig, you know. It's been a while since we really got out there and played like this. He's been a bit of a hermit lately.

**KZ: We had a good conversation, although he got a little hostile at one point.**

D St. H: Did he really? Oh, imagine that. Well, the great thing about Nigel is that you never know. There's the dark side and the light side. And you never know what you're gonna get.

**KZ: I think I got the grey side.**

D St. H: Yes that's possible.

**KZ: The one thing I came away with was that there's still a lot of bad feelings about that film, especially on Nigel's part.**

D St. H: Yeah, he's a bit bitter.

**KZ: How about you?**

D St. H: I'm the same way. I think that Marty DeBergi took a hatchet

to the project and we didn't know about it until it was too late. At first we thought, "What kind of heroic figures is he going to make us out to be?" It turned out to be nothing like we thought. But, hey, you know, that's life. We're just going to put it behind us, if we can. We're glad that at least it increased the awareness of the group as a continually existing element in rock and roll. A lot of people had sort of forgotten about us. We just got left by the wayside. I can't mention any names, but you know, for every Rod Stewart who stays at the top of the charts all these years, there are some like us who don't change with the trends, who don't go out of the way to be commercial. The film was nice in that respect.

Anyway, I don't think anyone who really knows music would believe that we are the fools that Marty DeBergi made us out to be.

**KZ: So you actually think the group is smarter and much more successful than the film depicts?**

D St. H: We're not really big success freaks. It's nice if you turn a dollar, but it's more important to be true to yourself and not over reach and not try to be what you're not. What we've always been is a deeply generic rock and roll band.

**KZ: A deeply generic rock and roll band?**

D St. H: Yes. We feel that we transcend all those all those initials, all the ACR, AOR, MOR, all that. It's meaningless to us because we've always done the same thing, which is play mathematical variations of "Get Your Kicks On Route 66." Strange, a friend of mine who lives here in California, the Silicon Valley—he lives in San Jose, actually works in the computer industry and he's been helping my wife Jeanine with a lot of her designs. Anyway, one of Jeanine's friends has entered into a computer all rock and roll songs from "Maybellene" by Chuck Berry all the way up to "I Want To Sex You Up" by Color Me Badd. Once he enters all that information into one program, he generically peels off all the rough spots and what you're left with is "Get Your Kicks On Route 66." Amazing. I immediately knew we were on to something. Every R&B group in London during the '60s

all played that tune.

**KZ: So you're proud to be generic?**

D St. H: Oh yes, of course. Listen. Nature is generic, isn't it? By its very nature, nature is generic. So the nature of nature is generics, genericism. I'm sure there's a word in there somewhere.

Generisistude, I think that's the word. Anyway, we have to respect nature because nature is all we've got. What's the replacement?

**KZ: How long has it been since you've played music together?**

D St. H: It's going on eight years since the film came out and apparently about 7-1/2 since we've played a genuine gig together, a paying gig. We've played a couple of parties, convention-type things and we're going to do some more, of course. It's good for the industry, good for schmoozing, that's what they call it here in Los Angeles. Although it's not really my bag, I like to play and kick back and not do much of anything. I have this sensory deprivation tank which is my newest hobby. Imagine a hobby that actually entails doing less than what you're doing. It's the best of all possible worlds, really.

**KZ: When you're depriving your senses do you come up with good musical ideas?**

D St. H: Very mystical thoughts.

**KZ: Is it similar to the movie "Altered States" where William Hurt plays this guy...**

D St. H: No. I don't get all hairy and chase research assistants down alleyways and stuff. There is a definite getting back to something much more basic. I find it all bacterial, I believe, since we've all descended from bacteria anyway.

**KZ: Really, that's an interesting theory**

D St. H: Well, it's true if you think about it. Way back before there was anyone to record this conversation, there was just a bunch of one celled animals swimming the sea, in the great primeval soup. And one said to the other, "You know what? I'm tired of being just a one celled animal. I'm going to become bacteria or a bacterial." And the other would say, "Alright, go ahead, I'll stay an amoeba." So there you go! You and I and all the people we know descended from one branch. And from bacteria descended all those other geezers out there that we don't have much contact with.



# W

elcome to Gavin Seminar 1992, which celebrates its second consecutive "Rap" year. Between all the sessions, showcases, clubs, radio & retail activity, and the inevitable networking, no one should have a moment to spare during the Seminar. Even during a normal week in San Francisco there's a lot going on, but this week is especially hectic. Here's a rough guide to Gavin's rap city.

Start off by tuning in **KMEL** (106.1), **KSOL** (107.7), & community radio **KPOO** (89.5). The "Tour Of The Bay Area College Rap Shows" planned for 11am Sunday.

**KMEL's** popular "King Tech Wake Up Show," Fridays 11 p.m.-1 a.m. (plus an added show Sat. 11-1 am) with Tech, his recording partner Sway, and the ever-changing "All City Crew," captures the vibrancy of Bay Area rap radio. Between the never-ending flow of guests freestyling on the mic, call-ins, and the entertaining on-air antics of the crew (not to mention the freshest underground jams). For Gavin week only, they'll be doing a special show on Saturday from 10 p.m.-12 Midnight. At community radio **KPOO**, which has been down with Hip-hop from day one, you can hear rap Friday and Saturday nights with **DJ G** and **Baby Girl**, while rap veterans **KK Baby** and **Marcus Clemmons** keep the beat pumping Sundays from 1 p.m. to 7 p.m.

**Davey D** and the "KALX Sunday Morning Crew" bring in the beat and relevant Third World-related discussions on 90.7 FM Sunday morning from 9:30 a.m.-Noon. On Gavin Sunday the **G-Spot** and I will keep the Hip-hop



THE U.M.C.'S WILL PERFORM AT THE LONGSHOREMAN'S HALL SATURDAY NIGHT.

going strong on **KALX** til 3pm. I'll also be on **KUSF 90.3 FM** with "Hip Hop Slam" from 6 p.m.-8 p.m. Meanwhile the super-dope "drum posse" featuring **Kevy Kev** and **DJ Kutmaster Kurt** (of "Forget Compton" remix fame) present three quality hours of Hip-hop, starting at 6 p.m. Sundays, on Stanford's **KZSU 90.1 FM**. **David Paul** and his crew play on **KCSF's** Cable 25 Friday 9am-1pm. The other Rap radio shows are **KSJS-San Jose State University** (Fri. 12mid-3am) and **KZSC-Santa Cruz** (Sat. 6:30-9pm), are both outside the S.F. signal area so you probably won't get to hear them.

One place to find every college DJ is at the Bay Area College Radio-sponsored "Convention Showcase" on Saturday featuring **ED.O.G. & Da Bulldogs**, **Lord Finesse**, **U.M.C.'s** and **Organized Konfusion**. This mega-event starts at 8



ORGANIZED KONFUSION AND M.C. SWAY OF THE KMEL "WAKE UP CREW."

p.m. at Longshoreman's Hall near the Wharf. On Friday, **Pete Rock C.L. Smooth**, **DJ Quik**, **Second II None**, and **RIFF** will take the stage at the Sahara Club located at 444 De Haro. The **Beastie Boys** and **Cypress Hill** will be throwing down live Saturday at the I-Beam (on Haight St.). And on Sunday, a host of labels will be setting up a visit to all the College radio stations. "A Tour Of The Bay Area Hip Hop Community." begins at 11 a.m. in front of the St. Francis Hotel. The weekend's finale will be at **Club DV8**, 55 Natoma in the city. The roster for the evening is **Cypress Hill** and **Paris**.

This year's sessions will be more focused on College and Mixshow. The Thursday (4:30pm) Grand Ballroom session, "College & Mixshow Perspective on Hip Hop," promises to be an enlightening brainstorming session on the topic while Saturday's "Where Does Rap Fit? Pt III," moderated by Davey D, should be quite edutaining. For a flava' of the local print's Hip Hop coverage, pick up the fifth edition of David Paul's rap-zine "The Bomb," or the bi-weekly **BAM** featuring David Cook's "Beats & Breaks" column.



1990 GAVIN SEMINAR FLASHBACK: STANDING L-R: ROCKBERRY, HOLLYWOOD BASIC; JEFF TROTTER, RAL/DEF JAM; ALBEE, TOMMY BOY; FRED FELDMAN, PROFILE; GAVIN'S SAMSON; ICED TEA THOMAS, POWER 93-RICHMOND, VA

For actual record shopping, the Bay Area has lots of great stores to satisfy your Rap needs. Although it will mean a trip over the Bay Bridge and into East Oakland, I would recommend visiting **T's Wauzi** in the Eastmont Mall, where the history of every Oakland Rapper begins. Also check out **Leopold's** in Berkeley which has an incredible Rap and Raggamuffin collection, while **Jones & Harris** in Richmond carries the best of the East Bay Rap catalogue. In San Francisco, check out **Star Records**, **Soul Disco**, **Creative Music Emporium**, **Streetlight Records**, **BPM** (house music), and **Groove Merchant's** for the rare grooves and breaks.

On the South of Market club tip, stop by **Mr. Five's** at 30 Rose Street (off Market) for the dopest mix of Acid Jazz and Raggamuffin. And for those into the deep House and 70's Funk flavor stop by **Martini's** at 1015 Folsom. For heads that are into the "house-techno rave," stop by "The Empire" Friday Feb. 14th, at **Club DV8**. That night you can catch a live **CeCe Peniston** performance with music provided by **Pete Avila**, **Neon Leon**, **Doc Martin**, and **KMEL's Hosh Gureli**.

The Gavin Report hopes you have a productive and enjoyable stay in San Francisco.

**Billy Jam** is the host and producer of **KUSF-San Francisco's Hip Hop Slam** ■

WELCOME TO THE BAY AREA RAP COMMUNITY

By Billy Jam



**CHUBB ROCK**



**BRAND NUBIAN**








**KID 'N PLAY**

**ORGANIZED KONFUSION**



**WE THANK**  
**THE GAVIN REPORTERS**  
**FOR MAKING**  
**ALL THESE**  
**ALL THAT**



**RAW FUSION**



**PETE ROCK & C.L. SMOOTH**

**DEL THA FUNKEE HOMOSAPIEN**

**LEADERS OF THE NEW SCHOOL**



**K.M.D.**



**HEN-GEE & EVIL-E**



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# RADIO RAP

## MOST ADDED

**THE POETESS**

Love Hurts  
(Poetic Groove/Interscope)

**ARRESTED DEVELOPMENT**

Tennessee  
(Chrysalis/EMI)

**CHI ALI**

Age Ain't Nothin' But A Number  
(Relativity)

**WC & THE MAAD CIRCLE**

Ain't A Damn Thang Change  
(Priority)

## TOP TIP

**ARRESTED DEVELOPMENT**

Tennessee  
(Chrysalis/EMI)

Stirring up twelve more adds this week puts Speech and the guyz down to the Chartbound box.

## RECORD TO WATCH



**WC & THE MAAD CIRCLE**

Ain't A Damn Thang Change  
(Priority)

Another one of our most added records this week, these guys should be on our chart in no time. KXLU-Los Angeles, CA and KDVS-Davis, CA make it their add of the week.

Editor: Brian Alan Samson  
RA = Retail Singles Action

### RA LW TW

--	1	1	<b>PUBLIC ENEMY</b> - Shut 'Em Down (Columbia)
\$	2	2	<b>BLACK SHEEP</b> - The Choice Is Yours, U.N.E., Pass The 40 (Mercury)
\$	4	3	<b>JUICE SOUNDTRACK</b> - Juice (Know The Ledge), Uptown Anthem (MCA)
\$	3	4	<b>ICE CUBE</b> - Steady Mobbin' (Priority)
--	5	5	<b>DEL THE FUNKEE HOMOSAPIEN</b> - Mistadobalina, Hoods, Wacky (Elektra)
\$	10	6	<b>BOOGIE DOWN PRODUCTIONS</b> - Duck Down, In There (Jive)
\$	8	7	<b>A TRIBE CALLED QUEST</b> - Jazz (We Got) (Jive)
\$	6	8	<b>NAUGHTY BY NATURE</b> - Everything's Gonna Be Alright (Tommy Boy)
\$	7	9	<b>X-CLAN</b> - Fire and Earth (Polydor/PLG)
--	13	10	<b>U.M.C's</b> - One To Grow On (Wild Pitch/EMI)
\$	9	11	<b>CYPRESS HILL</b> - How I Could Just Kill... (Remix) (Ruffhouse/Columbia)
\$	17	12	<b>M.C. LYTE</b> - Poor Georgie (First Priority/Atlantic)
--	11	13	<b>ORGANIZED KONFUSION</b> - Fudge Pudge, Sunshine (Hollywood BASIC)
--	14	14	<b>RAW FUSION</b> - Rockin' To The PM (Hollywood BASIC)
--	12	15	<b>ULTRA MAGNETIC M.C.'S</b> - Make It Happen (Mercury)
--	20	16	<b>LORD FINESSE</b> - Return Of The Funky Man (Giant)
--	18	17	<b>D-NICE</b> - Time 2 Flow (Jive)
--	31	18	<b>DIGITAL UNDERGROUND</b> - No Nose Job (Tommy Boy)
\$	16	19	<b>SCARFACE</b> - Mr. Scarface Is Back (Rap-A-Lot/Priority)
--	29	20	<b>CHI ALI</b> - Age Ain't Nothin' But A Number (Relativity)
\$	19	21	<b>QUEEN LATIFAH</b> - Latifah's Had It Up 2 Here (Tommy Boy)
--	21	22	<b>2 BLACK 2 STRONG MMG</b> - Up In The Mountains (Relativity)
--	22	23	<b>KMD</b> - Plumbskinz, Nitty Gritty (Elektra)
\$	15	24	<b>NICE &amp; SMOOTH</b> - How To Flow (RAL/Columbia)
--	36	25	<b>N.W.A.</b> - Appetite For Destruction (Priority)
--	27	26	<b>POSITIVE K</b> - Night Shift (Creative Records)
--	25	27	<b>TIM DOG</b> - Penicillin On Wax (Ruffhouse/Columbia)
--	24	28	<b>PETE ROCK &amp; C.L. SMOOTH</b> - The Creator (Elektra)
--	26	29	<b>B.O.X.</b> - Rock That A** (PWL America/Mercury)
--	28	30	<b>FU-SCHNICKENS</b> - Ring The Alarm (Jive)
--	23	31	<b>TUNG TWISTA</b> - Mr. Tung Twista (Loud/Zoo Records)
--	--	32	<b>THE POETESS</b> - Love Hurts (Poetic Groove/Interscope)
\$	35	33	<b>CHUBB ROCK</b> - Just The Two Of Us (Select)
--	37	34	<b>JAZ</b> - Hypocritters (EMI)
--	30	35	<b>LEADERS OF THE NEW SCHOOL</b> - International Zone Coaster (Elektra)
--	33	36	<b>SLICK RICK</b> - It's A Boy (Def Jam/RAL/Columbia)
--	--	37	<b>2 PAC</b> - If My Homey Calls (Interscope/EWA)
\$	38	38	<b>BIG DADDY KANE</b> - Groove With It (Cold Chillin'/Reprise)
--	32	39	<b>MARLEY MARL</b> - Drop Of A Dime (Cold Chillin'/Warner Bros.)
--	--	40	<b>NIKKI D</b> - 18 & Loves To Go (Def Jam/RAL/Columbia)

## CHARTBOUND

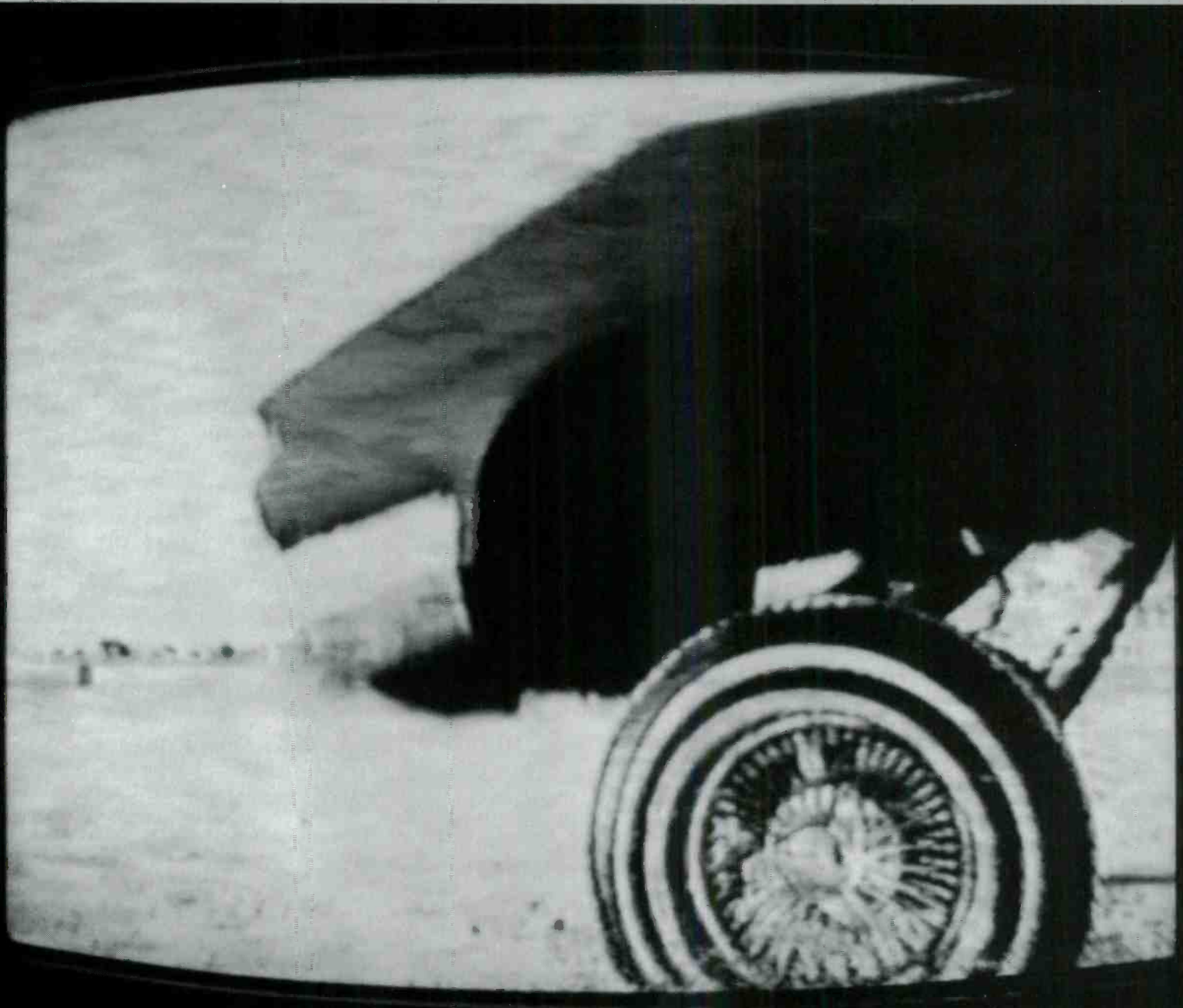
\*Debut in Chartbound

**SIR MIX-A-LOT** - One Time's Got No Game (Def American)  
**YOMO & MAULKE** - Mama Don't (Ruthless/Atlantic Street)  
**HI-C** - Leave My Curl Alone (Skanless/Hollywood)  
**J-ROCK** - Streetwize (Ghetto Groovz Records)  
**TONE-LOC** - Mean Green (Delicious Vinyl)

\***BOBBY KONDEERS** - Mack Daddy (Mercury)  
 \***ARRESTED DEVELOPMENT** - Tennessee (Chrysalis/EMI)

Dropped: #34 House Party II, #39 Powerule, #40 Strictly Business.

# SHIT IS CHRONIC!



**MEL-LOW**  
**THE BOSS**  
**M.C. SUG**

COLUMBIA



"Columbia" Reg. U.S. Pat. & Tm. Off. Marca Registrada J© 1992 Rush Associated Labels.

# A LOOK AT HOW GAVIN RAP BEGAN

By Brian Alan Samson



**WHERE IT ALL STARTED:** The members from the first Gavin 1989 Rap Forum gathered for a historic pic. Shown l to r: **David Cook**, KPFA/BAM; Gavin's **Samson**; **Hosh Gureli**, KMEL-S.F.; **Wendell Green**, formerly of Delicious Vinyl; **Lisa Canning**, formerly of KDAY-Los Angeles; **Dean Landsman**, Landsman Media; **Nasty Nes**, Nastymix Records; **Darryl Lindsey**, Cold Chillin'; Kneeling l to r: **Serch**, Def Jam recording 3rd Bass; **Marcus Clemmons**, KPOO-S.F.; and **Pete Nice**, Def Jam 3rd Bass.

The Gavin Rap Charts were designed to measure and define ground breaking music. With the support and integrity of our Radio and Retail reporters the Gavin Rap Section has become the household research tool of the Rap industry. One hundred forty reporters strong, the Gavin Rap research service has allowed our reporters to illustrate the newest, dopest and most active Rap acts around the country. Our weekly interviews, editorials, and reviews an accurate measurement of what's going on on radio, in retail and at mixshows.

A brief history: The first-ever Rap related event happened at the 1989 Gavin Seminar. It was a novice attempt in addressing the Rap's controversial issues: who was making the music? Who accepted it? Where was it accepted? The founding guests for the first "Where Does Rap Fit?" were: **Wendell Greene**, Giant Records (formerly of Delicious Vinyl); **Dean Landsman**, Landsman Media; **Marcus Clemmons**, KPOO-San Francisco; **Davey D**, KALX/KPFA/BAM (now with KMEL); **Lisa Canning**, actress (for-

merly of KDAY-Los Angeles); **Nasty Nes**, KCMU-Seattle/Nastymix Records; **Darryl Lindsey** (formerly of Cold Chillin' Records); **Hosh Gureli**, KMEL-San Francisco; and **MC Serch & Pete Nice** of 3RD BASS.

This trial panel not only laid the ground-work for '90 and '91, but reinforced the Bay Area's stigma as the up and coming perennial Rap market in the nation. In 1989, Darryl Lindsey, who was the founding editor of the first ever Rap research editorial at the R&B Report, and I came up with the idea of creating a weekly research service that concentrated on outlets where Rap received the most airplay. We came to the conclusion that no publication existed to serve the needs of Rap promotion departments and indie labels. Although no formal Rap section had been added to Gavin research services, I to gathered data by networking with Rap College Marketing Nationals such as **Albee Ragasa**, Tommy Boy, **Bobitto**, RAL/Def Jam, **Wendell Green**, Giant Records, and **Nasty Nes Rodriguez**, Nastymix Records. Their promo-

tional strategy concentrated on key Commercial Mixshows, College & Community Radio Rap shows, and full service Rap Pools across the country.

Utilizing both research elements came the draft of the Gavin Radio Rap Chart. Since Rap encompasses many different sized companies as well as an active emcee-D.J. mentality, we felt it was necessary to provide an overview for both formats. After another successful panel at the 1990 Gavin Seminar, we decided there was a void to be filled. So on September 28, 1990, the Gavin Report made it's official debut of the music industry's first official Radio Rap and Rap Retail Album Chart. The presence and knowledge kicked-off the addition with the Gospel of Hip-Hop according to mega-producer **Hank Shocklee**.

Now, a little about the Gavin Rap section's associate editors. The pioneer is **Kelly Woo**. Kelly, a Broadcast Communications graduate from San Francisco State University, has been with our department since 1990. He started as an intern, and Kelly is now our troubleshooter. He manages our Rap retail panel and seminar sessions.

**Brett Durand Atwood** has also been with us since Gavin's Rap evolution. Another S.F.S.U. graduate, Brett has a sharp journalistic wit and cutting-edge knowledge of the Rap forum.

Recently added to the department staff are **Leo Brown** and **Ivan Rodriguez**. Their love for the art form and innovative contributions are going to make an invaluable asset. Outside of the office, Leo is a student at City College of San Francisco and producer-host of his own Radio Rap show at the campus station, KCSF. Ivan's roots go beyond fandom, an of the music, as he's a mobile-club mixshow jock and the producer a of local Bay Area Rap artist, Special K.

As you can see, the Gavin Section casts a team of multi-talented professionals who not only research the music but exercises the art as well. Please take time out from seminar activities meet and chill with us. Like Scotti Pippen, I'll catch you on the rebound!!





# ICE-T

ORIGINAL GANGSTER

Over Gold and rocketing To Platinum

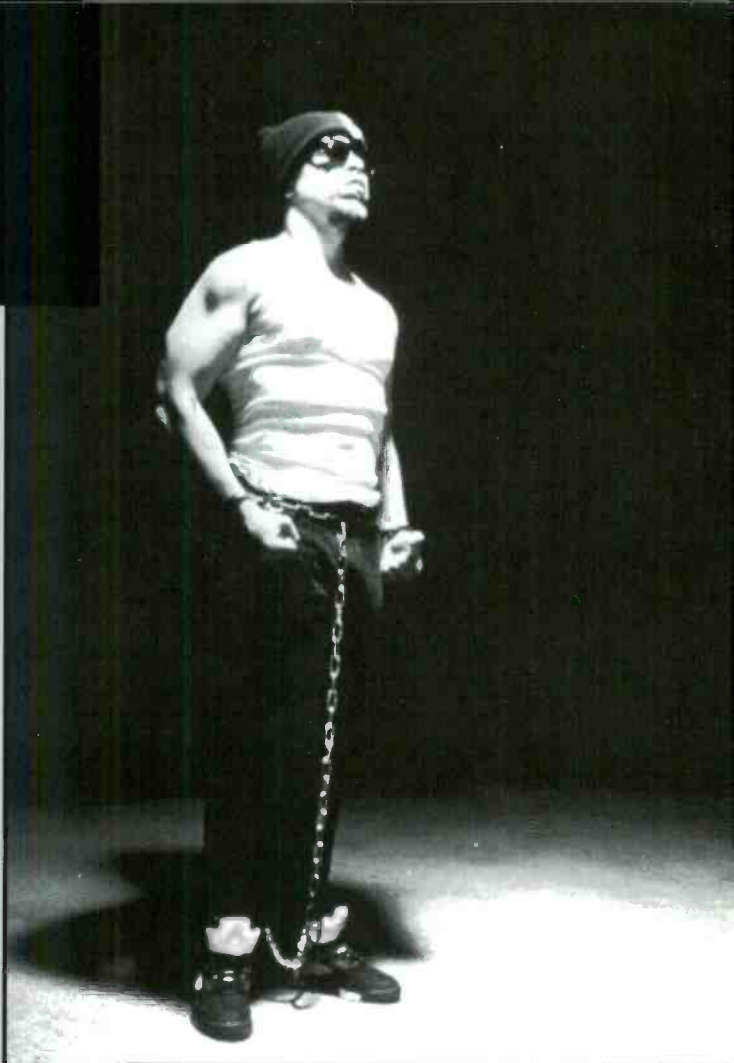
Remaining at the top - not by shear will but by:

**“MIND OVER MATTER”**

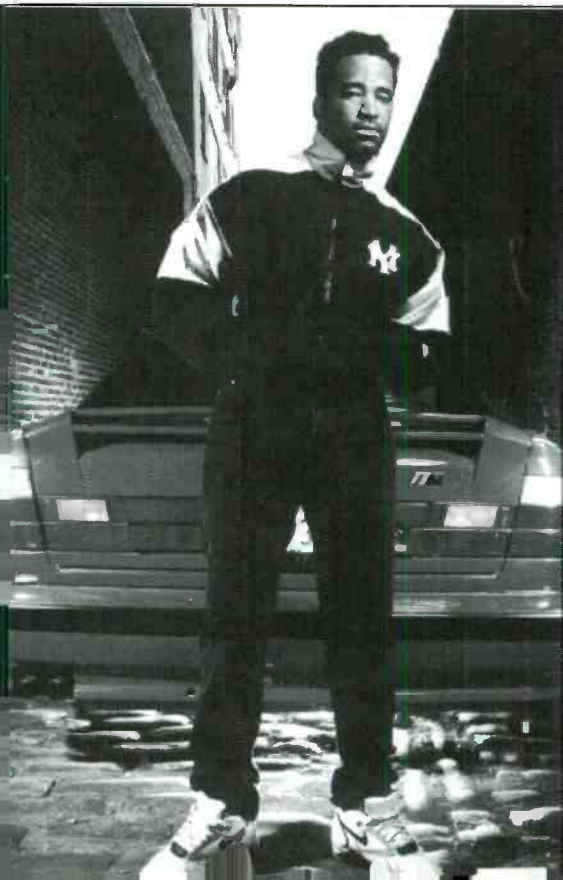
the new single and Video by the man

who put the ‘P’ in Pimp.

Check It Worldwide!!



# MARLEY MARL



The Master of phat R&B

He made BBD dope and now he flips it for himself:

**“CHECK THE MIRROR”**

featuring Portia

...Also check the B-side:

**“AT THE DROP OF A DIME”**

for the ruff stuff!

From the LP IN CONTROL VOLUME II



# RETAIL RAP

Retail Research Assistance:  
Kelly Woo  
Brett Atwood  
Leo Brown

2W LW TW

## SINGLES

12	5	1	<b>BLACK SHEEP</b> - The Choice Is Yours (Mercury)
2	1	2	<b>CYPRESS HILL</b> - Phuncky/Kill A Man (RAL/Columbia)
3	3	3	<b>NAUGHTY BY NATURE</b> - Everything's Gonna... (Tommy Boy)
4	4	4	<b>QUEEN LATIFAH</b> - Latifah's Had It Up 2 Here (Tommy Boy)
13	7	5	<b>M.C. LYTE</b> - Poor Georgie (First Priority/Atlantic)
18	9	6	<b>MC BRAINS</b> - Oochie Coochie (Motown)
8	8	7	<b>ERIC B &amp; RAKIM</b> - Juice (Know The Ledger) (MCA)
1	2	8	<b>ICE CUBE</b> - Steady Mobbin' (Priority)
6	6	9	<b>CHUBB ROCK</b> - Just The 2 Of Us (Select)
19	10	10	<b>PUBLIC ENEMY</b> - Shut Em Down (Def Jam/RAL/Columbia)
22	17	11	<b>X-CLAN</b> - Fire and Earth (Island/PLG)
20	16	12	<b>HAMMER</b> - Addams Groove (Capitol)
11	11	13	<b>BIG DADDY KANE</b> - Groove With It (Cold Chillin'/Reprise)
7	12	14	<b>THE GETO BOYS</b> - Mind Playing Tricks... (Rap-A-Lot/Priority)
24	20	15	<b>NICE &amp; SMOOTH</b> - How To Flow (RAL/Columbia)
25	21	16	<b>BOOGIE DOWN PRODUCTIONS</b> - Duck Down (Jive)
5	13	17	<b>DIGITAL UNDERGROUND</b> - Kiss You Back (Tommy Boy)
17	18	18	<b>A TRIBE CALLED QUEST</b> - Jazz (We Got) (Jive)
14	14	19	<b>SCARFACE</b> - Mr. Scarface Is Back (Rap-A-Lot/Priority)
10	15	20	<b>2ND II NONE</b> - Be True To Yourself (Profile)
—	—	21	<b>TLC</b> - Ain't 2 Proud 2 Beg (LaFace/Arista)
—	—	22	<b>AMG</b> - Jiggable Pie (Select)
21	23	23	<b>HEAVY D. &amp; THE BOYZ</b> - Is It Good To You (MCA)
16	19	24	<b>ED O.G &amp; DA BULLDOGS</b> - Be A Father(PWL America/Merc.)
—	—	25	<b>FU-SCHNICKENS</b> - Ring The Alarm (Jive)

2W LW TW

## ALBUMS

3	3	1	<b>JUICE SOUNDTRACK</b> - Juice Soundtrack (MCA)
2	2	2	<b>CYPRESS HILL</b> - Cypress Hill (Ruff House/Columbia)
1	1	3	<b>ICE CUBE</b> - Death Certificate (Priority)
10	5	4	<b>BLACK SHEEP</b> - A Wolf In Sheep's Clothing (Mercury)
4	4	5	<b>A TRIBE CALLED QUEST</b> - Low End Theory (Jive)
9	6	6	<b>QUEEN LATIFAH</b> - Nature Of A Sista' (Tommy Boy)
5	7	7	<b>PUBLIC ENEMY</b> - Apocalypse 91... (Def Jam/RAL/Columbia)
8	8	8	<b>NAUGHTY BY NATURE</b> - Naughty By Nature (Tommy Boy)
12	10	9	<b>AMG</b> - Bitch Betta Have My Money (Select)
14	14	10	<b>2ND II NONE</b> - Second II None (Profile)
15	15	11	<b>M.C. LYTE</b> - Act Like You Know (First Priority/Atlantic)
7	11	12	<b>SCARFACE</b> - Mr. Scarface Is Back (Rap-A-Lot/Priority)
6	9	13	<b>HAMMER</b> - Too Legit To Quit (Capitol)
11	12	14	<b>THE GETO BOYS</b> - We Can't Be... (Rap-A-Lot/Priority)
13	13	15	<b>DIGITAL UNDERGROUND</b> - Sons Of The P (Tommy Boy)
25	24	16	<b>2 PAC</b> - 2 Pacalypse Now (Interscope/EWA)
23	17	17	<b>NICE &amp; SMOOTH</b> - Ain't A Damn... (RAL/Columbia)
17	22	18	<b>DJ MAGIC MIKE</b> - Ain't No Doubt About It (Chetah)
24	23	19	<b>HI-C</b> - Skanless (Skanless)
20	20	20	<b>TIM DOG</b> - Penicillin On Wax (Ruffhouse/Columbia)
16	16	21	<b>D-NICE</b> - To Tha Rescue (Jive)
19	19	22	<b>CHUBB ROCK</b> - The One (Select)
21	21	23	<b>HEAVY D. &amp; THE BOYZ</b> - Peaceful Journey (MCA)
—	—	24	<b>LORD FINESSE</b> - Return Of The Funky Man (Giant)
18	18	25	<b>BIG DADDY KANE</b> - Prince Of... (Cold Chillin'/Reprise)

## NEW HIP HOP RELEASES by Brian A. Samson

**CYPRESS HILL - Hand on the Pump** (Ruff House/Columbia)

More of that bold, blunted funk from the Cypress Hill tribe. "Hand on the Pump" has everything you would expect and more. This track is packed with the kind of original musical styles you have come to know as the "Duke of Earl" sample pushes this single over the top. This is arguably the best track off of one of last years top albums. So sit back, smoke 'em if you got 'em, and enjoy. Contact Dave J. at (215) 574-1742. Justin Berenbau

**POOH MAN - Funky As I Wanna Be** (Jive)  
Y'all ready for some more of that OakTown funk? Deep bass with that slow tempo is how the Pooh Man (formerly MC Pooh) flows. The production on this track is solid and smooth. "Funky As I Wanna Be" has a definite street feel for bumpin' in your ride, and should be smooth enough for the mainstream crowd to accept. The video version features cameos from Too Short and Ant Banks. Take it for a test spin. Contact Jeff

Sledge at (212) 727-0016. JB

**BROTHERHOOD CREED BHC - HELLUVA** (MCA)

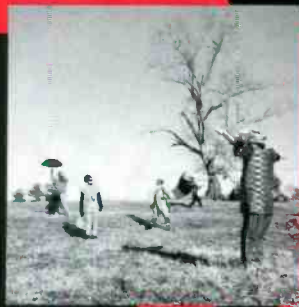
Brotherhood Creed makes their '92 debut on vinyl with "Helluva," another one of those stories about some of those fine looking women in the neighborhood. The beat and the lyrics are quite good, but the chorus will spoil it for most of the hard-core crowd. It sounds like a sample from the Fine Young Cannibals, which will make this track fit well at urban stations. BHC show a lot of promise on most of this track and it will likely create a buzz amongst the industry. Give Brute Bailey a call at (800) 622-4668. JB

**COMPTON'S MOST WANTED - Comptons' Lynchin** (Epic) More of that hard-core Compton stuff comin' straight at ya. "Compton's Lynchin" has a variety of slow jazzy samples interspersed with hard-core gangster beats, and the combination of the two create a very impressive sound. A definite underground track that should

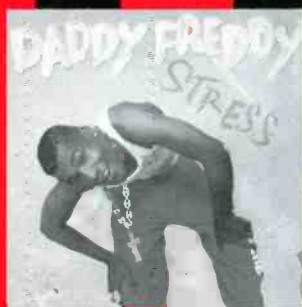
prove successful on the street tip. "They Still Gafflin'" is about an all-too-common occurrence, the police harassing a bro' for no particular reason. These tracks are radio safe and should be played often. They're worth your time. Contact Troy White at (212) 445-4957. JB



*On the Road Again... X-Clan recently stopped by radio station WHOV at Hampton University in Virginia to promote their forthcoming Polydor album X-Odus. Shown l to r: Robert Rhodes, WHOV; Sincere, PLG Rap Promotion; Jackie Ruffin, WHOV; Brother J; Chief Sabor, (kneeling front): Frank Sheffield, General Manager, WHOV.*



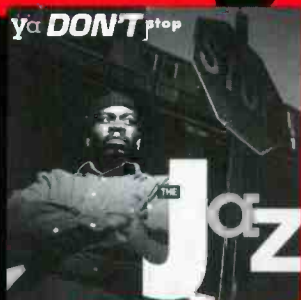
**ARRESTED  
DEVELOPMENT**



**DADDY FREDDY**



**GANG STARR**



**THE JAZ**

EMI Records Group  
North America



**J**ust a little over ten years ago, MTV hit the air-waves with a video by the Buggles called "Video Killed The Radio Star." It was an historic moment, and since that time video has had a profound effect on pop radio. Somewhere along the line, MTV moved away from its mainstream Album-orientation and turned into a Top 40-dominated channel.

Lately, millions of baby boomers seem to have lost touch with Pop radio and MTV, as both mediums' playlists became more populated with Rap and Heavy Metal. As a result, a lot of these disenfranchised fans turned to Country—and got hooked. Country record sales are booming, and a good many Country music fans—old and new—have found a place to

other cable network.

Baker points to a healthy relationship between radio and the video, which benefits both. "A year ago, when we took over, we didn't have a relationship with radio," he said. "The two (video and radio) were opposed. But now, we're co-promoting radio on CMT and radio has become my ally. They've done the same for us, and it's helped our relationship tremendously. Because we are aggressive at adding new music, we have opened the door to radio for a lot of artists. Also, radio has widened their playlists a bit since we've had such success with new music. The main thing is that, overall, we have a great relationship."

One executive who went to bat for CMT in his market was Bob Moody, program director of WPOC-Baltimore. Moody went as far as writing a letter encouraging one of the local cable outlet to pick up CMT. "In Baltimore, we do not have one hundred percent

They feel that no matter how successful a video is, the song must fit the station's overall sound. Moody pointed to Aaron Tippin's "You've Got To Stand For Something" as a song that worked on video, but was never added to the WPOC playlist.

Murphy used a couple of examples, "Walk Softly On This Heart Of Mine" by the Kentucky Headhunters and "Cadillac Style," the first top ten hit from Sammy Kershaw, as songs that fared well on the tube, but were just not right for KMPS. "A video will never sway me, no matter how great it's doing, because we don't play videos," Murphy said. "The best thing that video has done is to make a certain segment of our audience aware of new artists before we start playing them. But it's a different mindset. You can't let video channels sway you to add a record. It (the record) ultimately has to fit the sound of your station, and neither the Kershaw or the Headhunters did, so we never played

## WHEN VIDEO MEETS AUDIO

see their favorite videos. Country music fans want their CMT!

Country video is hot! The Nashville Network (TNN) and Country Music Television (CMT) are the two major channels, but VH-1 is running its share of Country videos, as are countless regional and local outlets. Many times these stations are sponsored by the local Country radio outlet. In fact, the majority of radio stations I talked with were either doing a video show or were considering one. None of the programmers interviewed saw CMT as an evil force. Some were more enthusiastic than others, as opinions varied from indifferent to mildly excited.

Currently, CMT is the number one network for Country videos. According to Bob Baker, Director of Operations for the network, CMT is committed to maintaining its stance as a current-driven music channel. "We have the widest playlist in the industry," Baker said. "We are devoted to our position as a twenty-four hour, cutting-edge, contemporary music source. We'll stay current-based and aggressive about adding new music. We feel the record labels are our partners, and we're all on the same team."

About a year ago, Opryland purchased CMT from its original owner and founder, Stan Hitchcock. With a major corporation and thus more clout behind it, CMT rapidly increased its stature in the marketplace. Today, CMT can be seen in over 15 million homes from coast to coast, and boasts more women viewers 18-49 than any

penetration of CMT—in fact it's not even close," said Moody. "Personally, I see CMT as a positive. When they play a video early, they develop name recognition for the artists, which becomes a plus when we introduce the record on our radio station. Some of your listeners are already aware of the artists because they've seen their video."

The major problem radio programmers have with CMT is that sometimes a video is released weeks before the single arrives at radio. Programming consultant Charlie Cook believes radio programmers should strongly suggest record labels release the video and the single simultaneously. "In the listener's mind, the radio personality is the local authority on Country music," he said. "That image is shattered when they call to request a record after seeing the video, and find out that the disc jockey isn't aware of the song because it hasn't been released to radio."

Cook believes that record companies began the early-release policy for videos as a reaction to some major market programmers who may not add things right away. "It's a lot easier for them to get a video added, so they think that by releasing the video early they can get radio programmers to add the song more quickly as well," said Cook. "It doesn't work that way."

Charlie Cook also sees CMT as a positive force, especially when it comes to establishing new artists. But he believes the success of the video will never dictate radio playlists. He said, "If there is success for the video, especially if it creates record sales in a market, I may go back and re-visit a song—re-evaluating it—but it still has to fit the sound of the station."

Both Bob Moody and Tim Murphy of KMPS-Seattle are in agreement with Cook.

those songs."

Moody and Murphy also agree that when a video is successful, it will be a plus when the next single is released and *does* fit the sound of your station.

Where does this leave the labels? Do they continue to come early with a video release or take a chance on holding it back thinking it may get added ten weeks later in some markets and never in others?

RCA's Dale Turner, promotions representative for the Midwest and Northeast and a former program director himself, believes there's no question. "Radio is our number one priority, and the goal is to get releases into heavy rotations," he said. "As a record label, we have to do everything possible to supplement that radio airplay to expose our artists. CMT and TNN have become great outlets for us, because they build artist awareness."

Turner, along with many others in the record community, believe that an early video release will happen with developing artists, not major stars. Turner is another who points to Aaron Tippin's success. "Aaron Tippin has had great success with sales and it's really due to his videos," he concurs. "He has not become an automatic add at radio yet, but he's becoming a star in both sales and in concert because of his videos."

In the world of pop this year, MTV will splinter off into three different formats as it tries desperately to find some identity. For Album and Top 40 radio, in many cases, it's the same case, as they fragment into many formats in their search for a clear identity. Only time will tell where Country video is headed. ■



The Forthcoming Album

# RUDE BOYS COME TO PLAY

featuring the singles

SO GOOD IT'S BAD

RUDE BOYS COME TO PLAY

IN STORES FEBRUARY 24!

## B.T.F.U. '92



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"HEY, YOU, WHERE ARE YOU GOING?  
I'M GOING TO MOIRA JANE'S CAFE."



NEW FROM "MOIRA JANE'S CAFE"  
(LIVE VERSION)  
DEFINITION "SHE HANGS OUT"  
OF SOUND (PREVIOUSLY UNRELEASED)



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# THE COLLEGE BOYZ

## GRADUATE

### FUSING KNOWLEDGE AND REALITY

Fusing together a schooled intellect with the experience of street smarts are Rap newcomers the College Boyz. Hailing from California, Texas, and New York, this four man Rap team have fused their regional influences and are spreading knowledge with their debut release, "Radio Fusion."

With its serious look at the social and emotional problems of the street, the first single, "Victim Of The Ghetto" is an impressive start that demands a listen. The College Boyz are Rom, Squeek, The Q and B-Selector. Put these four clashing styles and backgrounds together and the end result is funky, positive, and articulate. Recently, Leo Brown spoke with the College Boyz to discuss their musical philosophies...

**LEO BROWN:** How did you guys get hooked up with Virgin Records?

**THE COLLEGE BOYZ:** We originally came from Bayshore, Texas. We were shopping demos a few years ago, but unfortunately we couldn't negotiate a deal. So we ended up doing some studio work with M.C. Skat Kat, who was already signed to Virgin, and through him we were eventually offered a deal.

**LB:** Why did you decide to start up your own label Talk Is Cheap Records?

**TCB:** We started that label when we were fourteen years old. We thought that way we could distribute our music throughout Houston and East of Houston.

**LB:** Is there much Hip-hop in Baytown?



**TCB:** Not at all. People in Texas only listen to the hard stuff, anything wack didn't make it here. In fact, we're more Hip-hop oriented in Baytown and Houston than all the places I've been to. People would expect Baytown to just horses and cattle, but that's not the way it is at all.

**LB:** You've opened up for artists such as Ice-T, EPMD, Big Daddy Kane and Salt n' Pepa. What was that like?

**TCB:** When rap acts came through town and needed a local act to open for them, they'd call. But it really wasn't any big deal, because we can really relate to other rappers on a one-on-one basis. Also we had been doing local shows for some time, so it really wasn't anything new to us. Plus we already had a following.

**LB:** Could you explain the concept of "Victim of the ghetto?"

**TCB:** A lot of times people are under the impression that in the ghetto, it's all negative. What we tried to do was relay the message that it's not all violence. There are families and love in the ghettos too, and that's what we try to portray.

**LB:** Your name "The College Boyz" sends an image that you're educated. Is that what you were looking for?

**TCB:** People may expect us to be over-educated gentlemen that are clean-cut. But the way we see it is we've worked all our lives—we're paying our way through college. When we leave school we don't go to a dorm, we go right back to the street where we came from.

**LB:** What does radio fusion mean?

**TCB:** We have different musical tastes. We've merged our influences to put this album together, and that's what radio fusion means—a combination of musical influences on the radio.

**LB:** What kind of advice would you give a person who's trying to make a career in the music business?

**TCB:** Have respect for your culture, stick with it and don't give up.

*Introduction by Brett D. Atwood • Interview by Leo Brown*

THE START OF SOMETHING BIG.

# LITTLE SHAWN



HICKES NO YOUR CHEST

THE DEBUT SINGLE AND VIDEO FROM  
LITTLE SHAWN.

...AND THIS IS JUST  
FOREPLAY.

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SATURDAY, FEBRUARY 15, 1992.

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# PHOTOFILE



**COLUMBIA DOIN' DANCEHALL:** Legendary Raggamuffin artist "Super Cat" recently signed a recording deal with Columbia Records. Shown seated l to r: David Kahne, Sr. VP, A&R, Columbia Records; Super Cat; Maxine Stowe, Manager, A&R, Columbia Records; Standing l to r: Robert Livingston, Manger of Super Cat; Don Ienner, President, Columbia Records; John Ingrassia, Dir. Business Affairs, Sony Music.



**EDUTAINING WITH THE JIVE FAMILY:** Labelmates FU-Schnickens and KRS-One share a pic and positivity at the Jive offices. Show l to r: Chip, FU-Schnickens; KRS-One, Boogie Down Productions; Poc, FU-Schnickens; and Moc, FU-Schnickens.



**STEPPIN' OUT OF THE ARENA AND INTO THE STUDIOS:** DJ Premiere and Guru of Gang Starr take a studio break from production on their upcoming album entitled, "A Daily Operation."

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That's my theory. I've been reading a lot about slime molds and about their intelligent quotients. It's amazing, they're smarter than dolphins.

**KZ: Yes, but where are the slime molds in relation to radio people or record industry people?**

D St. H: Slime molds rate slightly above radio people and about the same level as record industry people. With record folks, the intelligence is basically the same while the sales drive isn't. Record company people are more sales oriented. Radio people are more personality driven and the same goes for the slime molds, I'm sure.

**KZ: This is a touchy thing to bring up, but I have to confront the issue of your wife Jeanine. In watching the movie, I noted that she creates problems for the band.**

D St. H: Nigel is funny about women. He loves them, but he's into a voracious, tomcat love, if you know what I mean. With me it's a bit spiritual. I think women really are the propagators and the nurturers of the universe. Nigel thinks that they're great for a few laughs. Then it's off to the ice machine. So that's the difference, I think.

**KZ: So you're the matriarchal thinker of the band?**

D St. H: I think so. You might say that, yes. Especially the way Jeanine has been dressing lately. Very matriarchal.

**KZ: How was it going back into the studio for the 17th album?**

D St. H: It was great. We had a great time. A lot of the old spats were out of the way—well, most of them were out of the way. There was a bit of a dust up about Derek's pipe. Derek loves to smoke a pipe and Nigel just quit smoking cigarettes, so the smell of tobacco drives him wild, just drives him wild. He becomes that thing that William Hurt turns into during *Altered States*. And so Derek lit up the pipe trying to make a point, you know. He was gesturing toward Nigel with the pipe to make a point about a tune that we were working on and Nigel swatted this priceless piece across the room, across the studio. Derek took a long swing and for a man with short arms, a long swing is quite a chore. Nigel sidestepped him and tripped him up. Derek fell on his side and wrenched his neck and he threw a chair at Nigel,

which Nigel tried to catch but dislocated his shoulder and sprained his wrist. There was a lot of screaming and what have you and police and that.

**KZ: Police?**

D St. H: Yeah, one of the Judds was recording next door. Wynonna Judd was recording next door. She was fine. She thought something terrible had happened, but it was just business as usual. We made up and explained to her. She understood. She's a good friend. So basically it was one of those quickie, quickie things. Now things are fine.

**KZ: Domestic violence.**

D St. H: Yeah, sort of.

**KZ: Over the past few years, have you completely stayed out of music?**

D St. H: No, not completely—no, no. I've been teaching physical education in Pomona for the parks department. Well not really. I'm basically a soccer coach. What we call football and you call soccer. I've been teaching soccer, and so I've been doing that and managing and working with young bands, some local bands just starting up. Garage-style recording. It's great fun to watch these kids 15 and 16 years old who really play like wildfire.

**KZ: Maybe that made you miss the rock scene?**

D St. H: Yeah, I did miss it a bit. I missed the road. There's a certain kind of life rhythm on the road that I like and I'm trying to get back and do it right this time.

**KZ: By using four producers on a record?**

D St. H: We just switched around. We were working with Steve Lukather and he's a great bloke and we had a great time. He and Nigel had a falling out over the selection of guitar solos that Steve, Derek and I lined up. Nigel felt a bit put out having his part replaced by a professional so he and Steve had words. So Steve said, "I can't do this anymore." So we said, "Goodbye, have a nice day," and Danny Kortchmar came on and he was great. He's a wonderful man—a bit odd though. He's got this faraway look in his eyes. I liked the man and trusted him, but there was something about him. I always had this feeling he was looking over my shoulder—sort of *Close Encounters of the Third Kind*. I think he's a bit preoccupied with this whole interplanetary thing. We finally had to let him go just because he was just too creepy. He's a brilliant producer but

perhaps with someone a bit less judgmental on matters mystical, he'd probably get along fine. Then we got Dave Jerden to produce four tracks. Now Dave is a real hard rock animal. I mean he produced great groups like Jane's Addiction...

**KZ: He just produced John Lydon's new PIL record.**

D St. H: Yeah, that's right—sure did. He also did Jane's Addiction and Mary's Danish.

**KZ: Was he able to adapt a modern outlook on hard rock for Spinal Tap?**

D St. H: The label wasn't really sure that after Alice In Chains and Jane's Addiction and Mary's Danish that Dave Jerden could produce a band that didn't have a girl's name in it, so it was a big experiment on their part. But no, he was great. He came in and was really great and got this great crunchy guitar sound. He told us straight out, "All right, put one guitar on one side and one guitar on the other side and drums all over the place and bass." He was very particular. The sound he got was great.

**KZ: When you worked with T Bone Burnett, did you fire him?**

D St. H: As a throwback to a gentler time, we hired T Bone to come in and help us fix up an existing track that we originally recorded in 1967 called "Rainy Day Sun" which was the flip side of "Listen To The Flower People."

This is a special remix of the original album mix. There was a bit of restoring to do because of the aging process.

**KZ: A period piece of sorts.**

D St. H: Yes it is. Nicky Hopkins, the great keyboardist who played with the Kinks, the Who, the Stones and virtually everyone else as well as Quicksil-

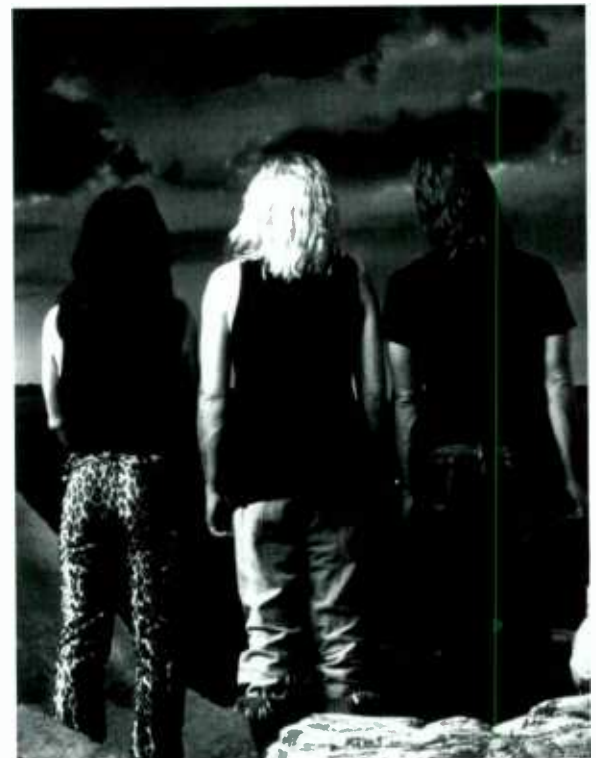
ver Messenger Service, Rod Stewart and Jeff Beck played on that track as a studio musician in '67. He heard we were doing this and asked if he could just come in and we said great. So he came in and doubled his part in a few spots, but mostly we left it as it was. It's a reconstruction of the long sound collage at the end of the tune.

**KZ: Sorry to hear that Ian Faith died.**

D St. H: Yeah, well that makes one of us. No I shouldn't say that. He had his good points. He kept us together when we might have flown apart and other times he broke us apart when we should have stayed together. That's Ian, you know. He's a strange bloke, he really is, or was, and we said goodbye to him in our own way. We went to his funeral and refused to say anything, we reserved comment. We all got up there to speak and said, "We have nothing to say!" That was our way of eulogizing this bloke who basically stole from us willy nilly.

**KZ: Still, I understand the band got back together at the funeral buffet...**

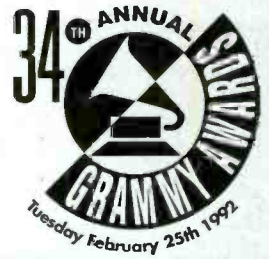
D St. H: Yeah, the buffet that we paid for, it turned out. It's true that his death provided the mulch for the fertile rebirth of Spinal Tap, which is not to say mulch is something you would want sitting around your dinner table. You know what I mean? ●



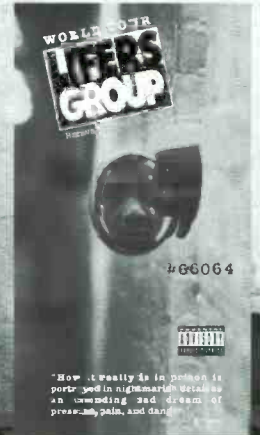
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*As we know, Rap was built on the streets. Even though it has stepped right into the face of the mainstream, a survey of leading rap record promoters shows that their most critical concern is still reaching the street audience.*

*Following up our previous profile on Rap marketing and promotion, we interviewed four additional industry professionals who discuss their philosophies.*



**ERIC SKINNER**  
RAP PROMOTIONS,  
ATLANTIC STREET

Back in the summer of 1986, Eric started as an intern at Atlantic while going to school and working. At the end of his internship, Eric was hired to do retail promotions and after four years of hard work, he was upped to rap promotions in 1990.

Eric's key to rap promotions is good communication. "As far as radio goes, find out what they like and don't like, and what their audience want to hear," says Eric. "Keeping an ear out on the street is also very important because kids out there will tell you if your stuff is dope or wack."

To break a new act, Eric suggests to first determine their style, then come up with a marketing plan on how you want to present them to radio and retail. Staying in touch with trade publications is also vital in breaking new acts. "Because of the multitude of new product that radio stations get in, newcomers often get overlooked unless their names are constantly appearing in publications."

Eric says that he is very grateful for the opportunity to do rap promotions and remains humble about the position that he is in. "I'll never forget where I started from and that alone motivates me to work harder and help me keep my feet on the ground." -K-WOO



**TROY WHITE**  
National Director Of  
Progressive Music,  
EPIC/Sony Music Inc.

In an industry where job security is almost non-existent, Troy White has definitely beaten the odds. Starting out as a Columbia college rep while attending Howard University, Troy was instrumental in breaking major rap acts such as Public Enemy and LL Cool J. He's also worked with the Psychedelic Furs, Wynton Marsalis and Hiroshima—to name a few. Five years and five promotions later, Troy has worked his way up to his current position, National Director Of Progressive Music.

In the beginning, being the National Director Of Progressive Music was not an easy task since it was a brand new area for CBS Records. "There was no department, no mailing lists, no nothing. (CBS/Sony) wanted to start this Rap/Progressive department and they asked me if I wanted to do it," said White. "I jumped at the chance to start the new department, and at the chance to move to New York."

White feels that it is very important to know who your core audience is and not to forget them. "Take Shabba Ranks. We made sure that all of the grass-roots people knew about him before we serviced his album, and we made sure that all of our reggae and DJ accounts got it." With this foundation, Troy felt that Shabba had the credibility with his core audience and it was the time to try to reach a broader audience. "It was extremely street in the beginning but when the maxi-single came out, it moved more into the mainstream with the Maxi Preist duet. This, however, did not affect Shabba's relationship with his core audience."

With all the success and experience that Troy has had, there is no doubt that he will "progress" to the next level soon. Maybe six promotions in six years. -K-WOO



**HARRY FOBBS**  
National Director Of Rap  
Promotions,  
EMI Records

### UTILIZING THE COLLEGE, MIXSHOW, AND RETAIL

Harry got his introduction to the Rap industry when he supervised Big Daddy Kane's tour security. Through his tour experiences, Harry quickly picked up the ins and outs not only of the music industry but on the concept of Rap promotion at the street level.

"In February of 1990 I became friends with EMI recording artist The Jaz, and he informed me that the EMI Black Music department were accepting applications for a Rap promotions position. I was hired at a period when EMI began to get it's feet wet in the Rap industry, so I've been very fortunate to have the creative freedom they've given me."

Within the last year, EMI has expanded their roster by taking on the Wild Pitch roster which includes Mainsource, Hardknocks, Elements Of Style, and Mainsource. "EMI had the perception that if you had a Rapper or the label it was automatically going to sell. I suggested the merge with Wild Pitch, and this collaboration has given both labels a stronger presence in market. It takes five fingers to make a fist, and now, at EMI, we have those five fingers so we can punch through walls we couldn't even make a dent in before."

Harry's claim to promotion and marketing success is establishing a rapport with alternative radio outlets, such as Community stations, College stations, and Commercial mixshow jocks. "These Alternative Rap shows are important because they create the ammunition I need to build a story if I were to take the records to a PD or MD. I can tell them that these shows have been in their Mixshow's playlist for a month or so in the top five, this may not convince them but it will give them a lead when they research these songs on the phones or at retail." -BRIAN SAMSON

**BARRY BENSON**  
Manager of retail/radio  
mixshow promotion,  
Hollywood BASIC.

In 1986 Barry Benson, then an undergraduate at the University of California, Riverside got his first taste of the music industry when he became a DJ on the campus radio station, KUCR. When he left college, Benson made the decision to become a record executive and joined the team at Hollywood Basic.

"Hollywood Basic's motto is we're rap leaders and not followers," he said. "We want to put out music that people can think about and still want to hear in five years."

Something that makes Hollywood Basic stand alone is its willingness to take chances—something they did with The Lifer's Group, an experimental project involving convicted felons who rapped about prison life from the other side of the bars. The record didn't sell as many as some of the bigger acts, but Benson feels helped build credibility so important to a new label.

Another area Hollywood Basic zeroes in on is artist development. "We concentrate on building careers," he said. "We look at acts and see if they have three or four albums in them. If we can build their careers, from that can we build as a label."

Rap, according to Benson, is not as visual a medium as it could be. "Rap concerts still have a long way to go, and that's why we concentrate so hard on artist development in terms of bringing out the acts. For example, we have Raw Fusion, which consists of Money B and DJ Fuse from Digital Underground. If you've seen Digital Underground perform, you know that they are a very visual band."

Benson feels that getting his "hands dirty" is the best approach to doing his job—whether it be doing mailings or meeting and greeting retailers. With the credibility and success that Hollywood BASIC's had in the past year, you can be sure that his hands were "DIRTY!" -K-WOO

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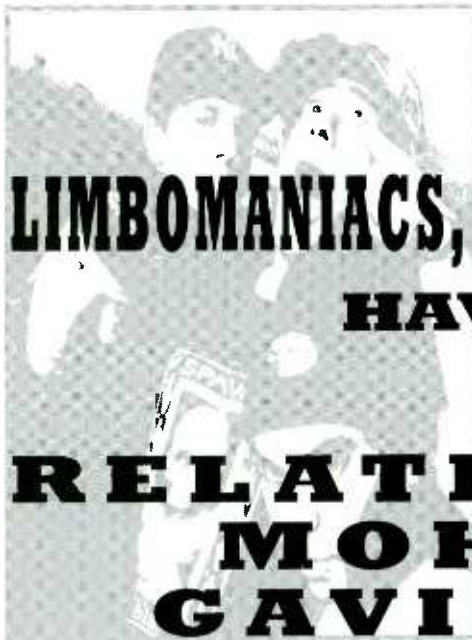


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# \* ATTENTION \*

## RAP RADIO CONVENTIONEERS



**QUESTION:**

**WHAT DO LIMBOMANIACS, 2 BLACK 2 STRONG/MMG, & CHI-ALI HAVE IN COMMON?**

**ANSWER:**

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<b>WXVI</b> Roscoe Miller	<b>KCOU</b> Shawn White	<b>WABD</b> Jerry Silvers/Karen Griffin
<b>KIPR</b> Joe Booker/Steve Stone	<b>KDHX</b> Russell Giraud	<b>KHYS</b> Lester Sir Pace
<b>CJIV</b> Maximus Clean	<b>KWUR</b> Marshall Gralnick	<b>KJMZ</b> Kevin "MC Jammer" Stone/ Al B. Badd
<b>CKLN</b> Adrian "DJ X" King	<b>KGLT</b> Pamela Kreider	<b>KKDA</b> Nippy Jones/Dejai Sloan
<b>KEPC</b> Kurt Grow	<b>WJMH</b> K-Nyce	<b>KNON</b> David Askew
<b>WESU</b> Al Lindstrom/ Paul Coviello	<b>WZMB</b> Shannon Thompson	<b>KSYM</b> Miki Jam
<b>WFCS</b> Barry Wade	<b>WUNH</b> Brad Comeau	<b>KTRU</b> Will Strickland
<b>WHUS</b> Chris Dexter	<b>WCCM</b> John H. Craighead	<b>WCDX</b> Lorenzo Thomas
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<b>WBUL</b> Mike Kyburz	<b>WNMS</b> Andre Wilkins	<b>WXJM</b> John Branch
<b>WHJX</b> Jay Bird	<b>WPRB</b> Greg "G" Provost	<b>WGDR</b> Laura Paris
<b>WVFS</b> Carlos Fusaro/ Mike Howard	<b>WPSC</b> Glen "G-Man" Holt	<b>WRUV</b> Brad Cahillane
<b>WRAS</b> Randall Moore/ Talib Shabazz	<b>KLAV</b> Fernando Cesar	<b>KCPR</b> Eric Dixon/ Spence "Dookey" Abbott
<b>WARG</b> Ralph Beliveau/ Tyrone Montgomery	<b>KUNV</b> Warren "Peace" White	<b>WSUW</b> Eric Owens
<b>WCRX</b> Taco Bops/ Vinnie Freshmix	<b>WBAU</b> Wild Man Steve	<b>KCSB</b> Monty Luke
<b>WGCI</b> Frankie J/Ramonski Love/ Disco Dave	<b>WBNY</b> Darren Long	<b>KCSF</b> David Paul
<b>WHPK</b> J.P. Chill	<b>WBSU</b> Chris Carlson	<b>KCSN</b> Rob One
<b>WNUR</b> Chuck Wren	<b>WCHP</b> MacConald Adams	<b>KDVS</b> Jeff Chang/DJ Zen/Marta U
<b>KJHK</b> Big"B"yron Myrick	<b>WHCL</b> Steve Lemmer	<b>KFSR</b> Frank Quattlebaum/ Valerie Pierce
<b>KLPI</b> Steve Medford	<b>WICB</b> Ed Sargent	<b>KPFA</b> Davey D Cook
<b>KYEA</b> Chris La Rock/Rocky Love	<b>WKCR</b> Stretch Armstrong/ Bobbito G.	<b>KPOO</b> Marcus Clemons/ Garen Sampson
<b>WTUL</b> Jeff B	<b>WNWK</b> The Awesome Two	<b>KSCR</b> Jay Love/Mike K
<b>WILD</b> Dana Hall	<b>WVBR</b> Paul Greaves	<b>KSJS</b> Kim Collett
<b>WMBR</b> Larry McKay	<b>WVCR</b> Mehrdad Karjoo/MC Shan	<b>KUCI</b> Corey Taylor
<b>WRBB</b> Matthew White/DJ Shame	<b>WBGU</b> Scott Lindsey	<b>KUCR</b> "Rock" Barry Benson
<b>WSCB</b> Randy Krupke/Dr. 9	<b>WCKX</b> Lady "J"ackie Harris	<b>KUOP</b> Darrin Hicks
<b>WMHB</b> Steve Motion	<b>WIZF</b> Icy-D	<b>KUSF</b> Billy Jam
<b>WHFR</b> Shawn P. Williams	<b>WZAK</b> Fred "The Jammer"	<b>KXLU</b> Mike Nordone
	<b>WAMO</b> Mel Plowden	<b>KZSC</b> Ursula/Justin B.
	<b>WHRC</b> Rob Plummer	<b>KZSU</b> Kevy Kev Montague
	<b>WKDU</b> Al Knight/A.J. Shine	<b>KCMU</b> Nasty Nes
	<b>WPSU</b> Steve Brown	
	<b>WUSL</b> Colby Colb/Randy Gaskins	
	<b>WRIU</b> Ed Garcia/CurtisSampson/ Nora Killoran	

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**CLIFF CULTRERI**

SENIOR VP

**ALAN GRUNBLATT**

VP MARKETING/PROMOTION

**MOHAMMED ALI**

NAT'L URBAN/RAP PROMO MGR

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FORTH THEIR NATIVE SON**

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AND  
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RAP OFFICIANADOS**

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# Inside The Underground

## THE KING TECH "WAKE UP SHOW" BRINGING THE UNDERGROUND TO THE AIRWAVES

**Until** recently, with the exception of artists such as Too Short, Paris and Digital Underground, the San Francisco Bay Area was hardly considered a haven for rappers. (We can't forget Hammer, but he's a different phenomenon.) But underneath the fog was a well kept secret: a wealth of talent, and an integral part of that was King Tech and the "Wake Up Show."

**Down** with Hip-hop from the get-go, King Tech and partner MC Sway are both credited with several accomplishments, most notably the 1987 single "We Want To Rock You" and the 1988 "Flynamic EP" on their own label All City Productions. They're also known for their Giant Records' debut, "Concrete Jungle."

**In** 1989 Tech met KMEL-San Francisco power mixer Alexander Mejia who invited him to enter a DJ battle. Not only did Tech win the battle, more importantly he won the confidence of Mejia and KMEL program director Keith Naftaly. As a result of their meeting, Naftaly offered Tech some Tuesday night guest shots, and soon Tech convinced Naftaly to let him create a show that focused on

Hip-hop. Keith gave Tech a chance, and he produced the "Wake Up Show," so named, as Tech says, "To wake people up and educate them about the music they listen to.

**"The** music Joe Quixx (who's been a sidekick and fellow DJ with Tech since 1983) plays isn't what you'd usually hear on KMEL's

nightly mixshows or what's played in the station's normal rotation," says Tech. "He and I select the cuts—nobody tells us what to play. If we feel a record is dope and needs airplay to blow it up, we'll play it."

**According** to Tech, in the beginning, KMEL's management didn't understand the type of rap he and Quixx were playing. Even so, they stuck by them and the station began getting positive calls from all over Northern California. The staff gradually caught on to what the show was all about.

**Aside** from new music, the show features interviews with signed and unsigned artists, Hip-hop news and old-school flashbacks. The cast includes Sway, Motion Man, E-Vol, Mike, Kool Kaz, and Kevin Nash.

**All** involved agree on a singular purpose. "We don't want people to miss the real underground Hip-hop records," said Tech. "We want to educate them so they can understand their roots."

Interview By Brian Alan Samson  
Edited by Kelly Woo

# KT



KMEL "Wake Up Crew"

*The Wake Up Show can be heard on KMEL-San Francisco, Friday nights at 11:00 PM.* ●

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# FAR FROM WACK, IT'S TIM DOG ON WAX

Interview by Leo Brown • Introduction by Brett D. Atwood

As the rap movement entered the '90s, it seemed as though the East vs. West coast rap feud was finally put to rest. It was only one year into the new decade that an angry young man from the South Bronx would re-ignite the feud. Gee, all he said was "F\*\*k Compton!"

With those words, Rapper Tim Dog immediately made his mark with the hottest "street" single of last year. Word is out that Ice Cube and N.W.A. are readying responses. Rap's short-lived daisy age has truly died. Meanwhile, the full Tim Dog LP "Penicillin On Wax" is out and the seeds are sown for a year of full-blown, hardcore aural assaults. The Gavin Report's Leo Brown discusses the battle plan with Tim Dog.

**Leo Brown:** Since you basically dissed the west coast with your infamous "F\*\*k Compton" single, do you fear playing here? How was the response during your recent San Francisco?

**Tim Dog:** The crowd was into it. They were cool. S.F. has got it going on. Beside, it didn't dis California - just the rappers in Compton.

**LB:** Where did you get the name Tim Dog?

**TD:** It was given to me when I was a little kid. Growing up with my brother and cousin, we named ourselves after animals. The crew was called "The Zoo."

**LB:** You began your rapping career with the Ultra magnetic MC's. Are you still involved with them?

**TD:** We're still cool, but I am more of a soloist. It was more of a lead-in to my solo career.

**LB:** How did you get signed?

**TD:** I got hooked up with Ruff House Records through a man



Tim Dog and Columbia's Karen Mason.

named Kurt Woodyly at Columbia. He suggested I go through Ruff House, which I did, and the rest is history.

**LB:** Isn't it true that you and KRS-1 are from the same section of the Bronx?

**TD:** We're both from South Bronx but not from the same area. We don't have any relationship or dealing though. KRS-1 is my homeboy, my man.

**LB:** You have a track called "Wild In The Penile." What is the Penile?

**TD:** It's the joint. It's jail. People just don't look at it as being real. You have to be there. It takes going in and experiencing it to see the reality of it.

**LB:** So you actually are rapping about what's going on

in the joint?

**TD:** Yes, but I tried to be a bit humorous about it. It's important to keep in mind the reality, though.

**LB:** There seems to be a great deal of hatred on your record. Are you advocating violence, or do you believe in non-violence?

**TD:** First of all, I don't have any (hatred) towards Compton. I resent the fact that N.W.A. flaunts that they are from there. It's like they're using Compton as an excuse for what they do. They disrespect women. I personally feel that to disrespect the Black Woman is wrong and I'm against that. Really, I don't mind the raps about violence because that's a reality that people try to ignore. My goal is to bring real life to wax—violent

of otherwise.

**LB:** Finally, what advice do you have for someone wanting to break into the music business?

**TD:** Stay real. Stay true to the heart. Be diligent. Always try to better yourself. Don't take this business too lightly. ●



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# URBAN CONTEMPORARY

## MOST ADDED

**AARON HALL**  
(Soul/MCA)

**SKYY**  
(Atlantic)

**TEVIN CAMPBELL**  
(Qwest/Warner Bros.)

## TOP TIP

**HAMMER**  
Do Not Pass Me By  
(Capitol)

On this single Hammer goes to church and the result is quite uplifting.

## RECORD TO WATCH



**KEITH WASHINGTON**  
When You Love Somebody  
(Qwest/Warner Bros.)  
The new crooner on the block keeps the ballads coming.

Editor: Betty Hollars  
Assoc. Editor: John Martinucci

## 2W LW TW

3	2	1	<b>BOYZ II MEN</b> - Uhh Ahh (Motown)
1	1	2	<b>JODECI</b> - Stay (MCA)
6	3	3	<b>GERALD LEVERT</b> - Baby Hold On To Me (EastWest America)
9	4	4	<b>TONY TERRY</b> - Everlasting Love (Epic)
12	7	5	<b>MICHAEL JACKSON</b> - Remember The Time (Epic)
15	8	6	<b>PATTI LABELLE</b> - Somebody Loves You Baby (MCA)
18	11	7	<b>PRINCE AND THE N.P.G.</b> - Diamonds And Pearls (Paisley Park/W.B.)
5	5	8	<b>KARYN WHITE</b> - The Way I Feel About You (Warner Bros.)
19	13	9	<b>MINT CONDITION</b> - Breakin' My Heart (Perspective/A&M)
13	12	10	<b>LISA FISCHER</b> - So Intense (Elektra)
14	14	11	<b>GUY</b> - Let's Stay Together (MCA)
2	6	12	<b>MARIAH CAREY</b> - Can't Let Go (Columbia)
8	9	13	<b>STEVIE WONDER</b> - These Three Words (Motown)
16	16	14	<b>R.KELLY and PUBLIC ANNOUCEMENT</b> - She's Got That Vibe (Jive)
4	10	15	<b>KEITH SWEAT</b> - Keep It Comin' (Vintertainment/Elektra)
36	21	16	<b>VANESSA WILLIAMS</b> - Save The Best For Last (Wing/Mercury)
27	19	17	<b>GLENN JONES</b> - Here We Go Again (Atlantic)
34	27	18	<b>SOUNDS OF BLACKNESS</b> - Testify (Perspective/A&M)
—	33	19	<b>ATLANTIC STARR</b> - Masterpiece (Reprise)
31	23	20	<b>ERIC GABLE</b> - Straight From The Heart (Epic)
28	22	21	<b>NAUGHTY BY NATURE</b> - Everything's Gonna Be Alright (Tommy Boy)
24	20	22	<b>QUEEN LATIFAH</b> - Latifah's Had It Up 2 Here (Tommy Boy)
35	28	23	<b>CHRIS WALKER</b> - Take Time (Pendulum/Elektra)
30	26	24	<b>M.C. LYTE</b> - Poor Georgie (First Priority/Atlantic)
7	15	25	<b>JODY WATLEY</b> - I Want You (MCA)
38	32	26	<b>PHYLLIS HYMAN</b> - When You Get Right... (Philadelphia International/Zoo)
33	29	27	<b>DAVID PEASTON</b> - Luxury Of Love (MCA)
32	30	28	<b>GAME</b> - All Night All Day (Luke/Atlantic)
10	17	29	<b>LUTHER VANDROSS</b> - The Rush (Epic)
—	—	30	<b>BE BE &amp; CE CE WINANS</b> - It's OK (Capitol)
—	36	31	<b>COLOR ME BADD</b> - Thinkin' Back (Giant/Reprise)
—	37	32	<b>ARETHA FRANKLIN/MICHAEL McDONALD</b> - Ever Changing Times (Arista)
—	34	33	<b>PEABO BRYSON</b> - Lost In The Night (Columbia)
—	—	34	<b>JOE PUBLIC</b> - Live And Learn (Columbia)
22	24	35	<b>TEVIN CAMPBELL</b> - Tell Me What You Want Me To Do (Qwest/W.B.)
11	18	36	<b>WHITNEY HOUSTON</b> - I Belong To You (Arista)
—	38	37	<b>THE CHILL DEAL BOYZ</b> - Make Ya Body Move (Pump/Quality)
—	—	38	<b>TIM OWENS</b> - Smile (Atlantic)
—	—	39	<b>MARC NELSON</b> - Count On Me (Capitol)
—	—	40	<b>PM DAWN</b> - Paper Doll (Gee Street/Island/PLG)

## CHARTBOUND

ARTIST TITLE LABEL	*Debuts in Chartbound	Reports	Adds	Heavy	Medium	Light	Hit Factor	Weeks
<b>TLC</b> - Ain't 2 Proud 2 Beg (LaFace/Arista)		31	7	1	12	11	41%	2
<b>SURFACE</b> - ...A Nice Time For Lovin' (Columbia)		30	1	—	9	20	30%	3

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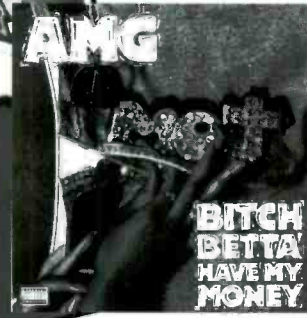
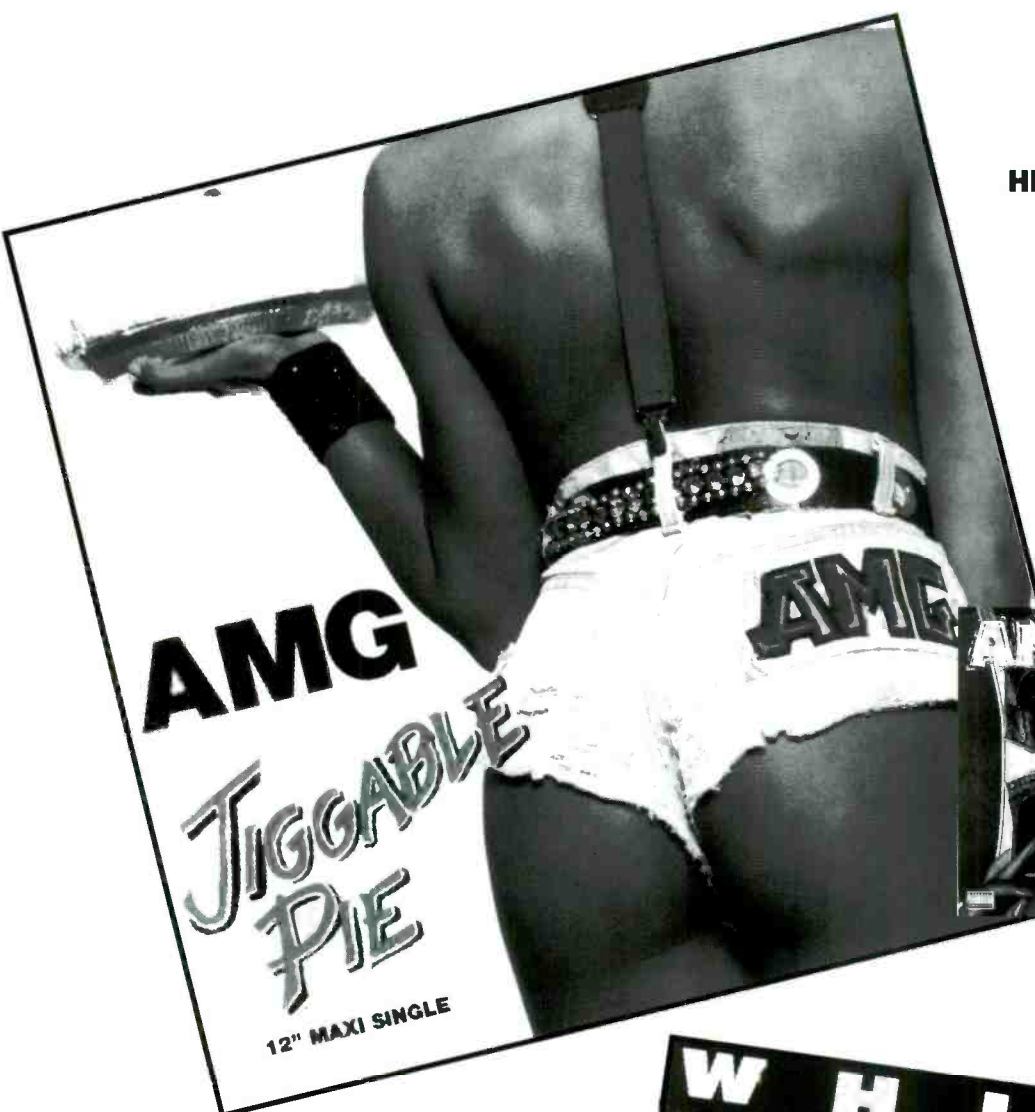
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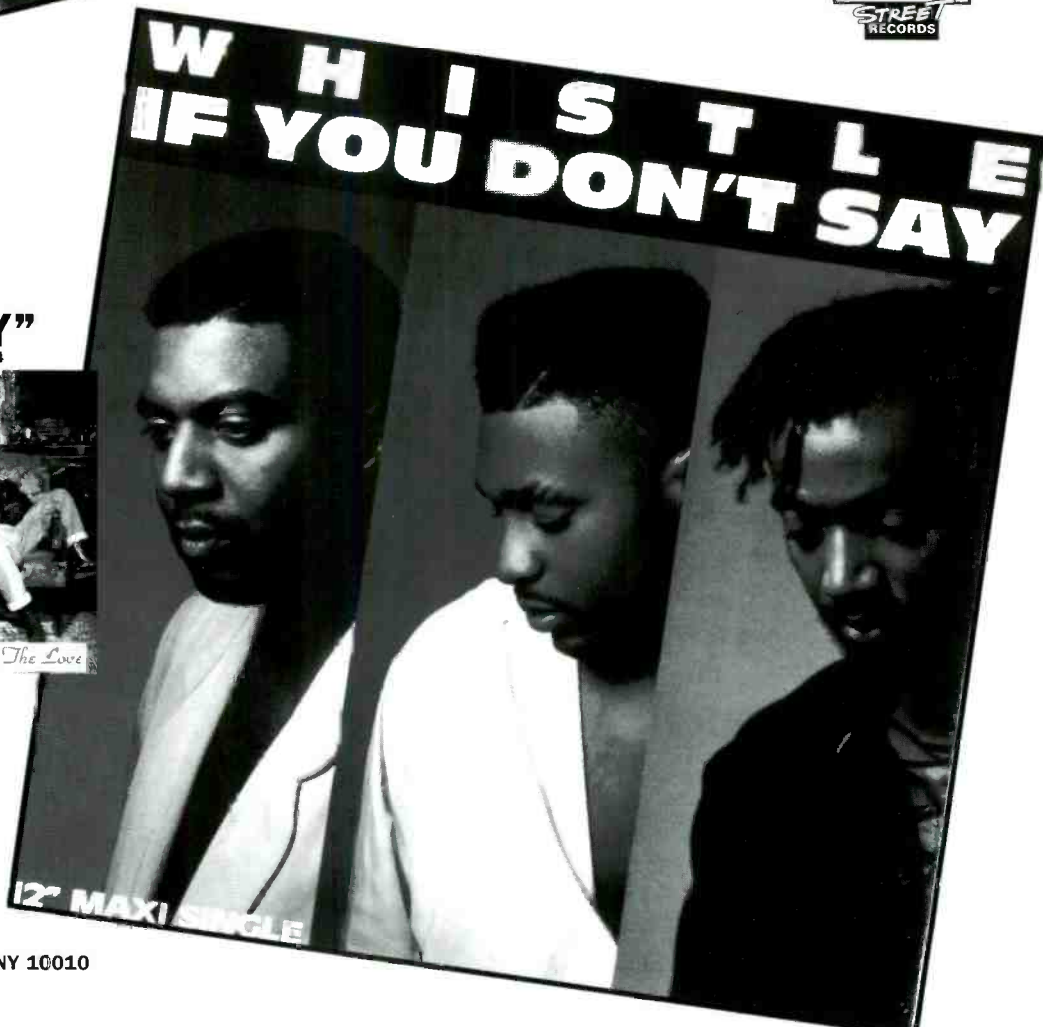
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## NEW RELEASES

by John Martinucci

Reports	Adds	ARTIST TITLE LABEL
28	7	<b>BARRY WHITE &amp; ISAAC HAYES</b> - Dark And Lovely (A&M)
26	1	<b>STATE OF ART</b> - Understanding (40 Acres & A Mule/Columbia)
26	13	* <b>KEITH WASHINGTON</b> - When You Love Somebody (Qwest/Warner Bros.)
25	20	* <b>AARON HALL</b> - Don't Be Afraid (MCA)
24	—	<b>GLADYS KNIGHT</b> - Where Would I Be (MCA)
23	—	<b>PUBLIC ENEMY</b> - Shut Em Down (Def Jam/RAL/Columbia)
23	12	* <b>TRACIE SPENCER</b> - Love Me (Capitol)
22	—	<b>HEAVY D. &amp; THE BOYZ</b> - Peaceful Journey (MCA)
21	1	<b>MC BRAINS</b> - Oochie Coochie (Motown)
20	4	* <b>DIGITAL UNDERGROUND</b> - No Nose Job (Tommy Boy)
19	2	<b>ALEX BUGNON</b> - So In Love (Orpheus/Epic)
19	19	* <b>SKYY</b> - Up And Over (Stronger And Better) (Atlantic)
18	2	<b>SMOKEY ROBINSON</b> - I Love Your Face (SBK)

DROPPED: #25-Jennifer Holliday, #31-Gene Rice, #35-The Brand New Heavies, #39-Gary Taylor, #40-Hammer (Addams), Ice Cube.

## INSIDE URBAN



### WVKO MAKES GUINNESS BOOK

WVKO-Columbus successfully conducted the World's largest dance during the 1991 "Comin'-Home African American Holiday Celebration. Plans for 1992 include attempting a nationwide dance to be done simultaneously, celebrating the spirit of African-Americans everywhere. Shown in the photo (l-r) are WVKO PD K.C. Jones; Comin' Home Community Foundation Head Lawrence Auls; WVKO's James Evans.

Hello and Welcome to all Gavin Seminar Attendees! We sincerely hope you have a great time here in San Francisco and learn something at the Seminar while you're enjoying our wonderful city!

KEITH WASHINGTON's "When You Love Somebody" has gone from one of our Most Added to our Record To Watch, based on this week's research which shows adds at KKBT, KJMS, KMJQ, KMZX, WBIL, WBLs, WDKX, WJDY, WNHC, WQKI, WTLZ, WVBR, and WVOI. HAMMER's "Do Not Pass Me By" has generated so much airplay it's already our Top Tip, with twelve adds

and generates a quote from Keith Berry, WZND-Normal, who says, "This uplifting tune is lighting up the phones." Kimberly Kaye, WFKX-Jackson, makes CALLOWAY's "Let's Get Smoove" her RTW, saying, "The perfect song with the perfect title because this song is definitely smooove." Hollywood Higgins, KRUS-Ruston, likes ATLANTIC STARR's "Masterpiece" saying, "They keep on coming with the strong ballads that we know and love made famous by Atlantic Starr." Curtis Waller, WBLs-New York, makes two records his picks: TLC's "Ain't 2 Proud 2 Beg" because "I love it! It's reminiscent of a female BBD song with a BBD flavor," and SKYY's "Up & Over" because "I'm always glad to hear from Skyy and they'll go up and over the top, as usual, with this one." Big Daddy Gilford, WYBC-New Haven, agrees with Curtis on the TLC, saying, "Terrific Hip Hop beat, excellent dance record, good debut record for this group." Lenore Williams, WUFO-Buffalo, makes KEITH SWEAT's "Why Me Baby" her RTW saying, "It has potential—it's one of those that grows on you the more you play it." Jeff Gill, KJLH-Los Angeles, makes B.B. KING's "The Blues Is Back" his pick saying, "Check out B.B. King's refreshing blues—this is something that will work for our format." Ciao for now, Betty.

## ALBUM CUTS

JODY WATLEY - Commitment Of Love  
ROGER - Emotions  
LUTHER VANDROSS - I'm Gonna/I Who Have...

### MARIAH CAREY - *Make It Happen* (Columbia)

Carey teams with Cole and Clivilles to create a fat bass, mello disco production that's Urban Radio friendly. Mariah continues to demonstrate her strength as songwriter as the third single from "Emotions" hits your desk this week. JM

### KEITH SWEAT - *Why Me Baby?* (Elektra)

A popular album track on local S.F. radio slow jams its way to an official single release. Keith's background vocals don't go unnoticed in his own production, even though it features mic champ L.L. Cool J. JM

### TEVIN CAMPBELL - *Goodbye* (Qwest/Warner Bros.)

Don't let the title mislead you. After performing on four different singles, Mr. Campbell is a definite "hello" for radio programmers. Young Tev has already proven he's a multi-format talent, so watch him work this mid-tempo ballad up the chart. JM

### CAMEO - *Emotional Violence* (Reprise)

Larry and the crew recently celebrated fifteen years of charting their funky sound. The group debuts the title track for their new label, Reprise. Larry's production skills are up to par as the gang funks up the airwaves upon their vengeful return. Fifteen adds out-of-the-box this week alone. JM

### DIGITAL UNDERGROUND - *No Nose Job* (Tommy Boy)

As a follow-up to the successful "Kiss You Back," the off-center "No Nose Job" is Humpty's latest profound rap statement. This is a straight up fun track that you needn't pick away at to enjoy. Smells like a hit! BRETT DURAND ATWOOD

### U.M.C.'s - *One To Grow On* (Wild Pitch)

Strong on melody, proper in its rap attack and accessible enough for Urban radio—the U.M.C.'s latest is goin' on. A significant effort from a significant new rap act. BDA

### MICA PARIS - *Young Soul Rebels* (Scotti Bros.)

From the recent art house film of the same name, this title track takes on the current jazzy sounds that are sweeping the clubs worldwide. A "hip" beat. A "with it" voice. This is a massive, beautiful thing—really! BDA



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##### BRE INDUSTRY AWARDS

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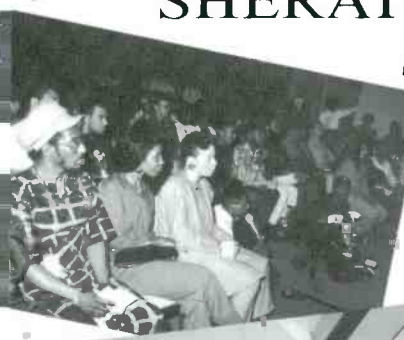
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THE  
MAY  
23  
1992



# HIT FACTOR

Urban Research  
Betty Hollars/John Martinucci

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

Total Reports This Week **69** Last Week **69**

	Reports	Adds	Heavy	Medium	Light	Hit Factor	Weeks
BOYZ II MEN - Uhh Ahh (Motown)	64	—	58	4	2	96%	11
JODECI - Stay (MCA)	64	—	63	1	—	100%	9
GERALD LEVERT - Baby Hold On To Me (EastWest America)	65	1	57	7	—	98%	6
TONY TERRY - Everlasting Love (Epic)	61	—	46	14	1	98%	10
MICHAEL JACKSON - Remember The Time (Epic)	63	—	53	10	—	100%	6
PATTI LABELLE - Somebody Loves You Baby (MCA)	64	1	42	16	5	90%	8
PRINCE AND THE N.P.G. - Diamonds And Pearls (Paisley Park/Warner Bros.)	61	1	40	16	4	91%	8
KARYN WHITE - The Way I Feel About You (Warner Bros.)	53	—	47	6	—	100%	12
MINT CONDITION - Breakin' My Heart (Pretty Brown Eyes) (Perspective/A&M)	57	4	38	12	3	87%	18
LISA FISCHER - So Intense (Elektra)	56	—	24	30	2	96%	10
GUY - Let's Stay Together (MCA)	43	—	28	15	—	100%	9
MARIAH CAREY - Can't Let Go (Columbia)	52	—	39	12	1	98%	12
STEVIE WONDER - These Three Words (Motown)	48	—	41	6	1	97%	10
R.KELLY and PUBLIC ANNOUCEMENT - She's Got That Vibe (Jive)	45	3	29	10	3	86%	11
KEITH SWEAT - Keep It Comin' (Vintertainment/Elektra)	42	—	32	9	1	97%	11
VANESSA WILLIAMS - Save The Best For Last (Wing/Mercury)	54	1	3	29	21	59%	6
GLENN JONES - Here We Go Again (Atlantic)	55	6	4	32	13	65%	5
SOUNDS OF BLACKNESS - Testify (Perspective/A&M)	48	2	2	31	13	68%	5
ATLANTIC STARR - Masterpiece (Reprise)	52	6	3	25	18	53%	6
ERIC GABLE - Straight From The Heart (Epic)	43	2	11	19	11	69%	6
NAUGHTY BY NATURE - Everything's Gonna Be Alright (Tommy Boy)	41	—	9	24	8	80%	9
QUEEN LATIFAH - Latifah's Had It Up 2 Here (Tommy Boy)	41	2	8	26	5	82%	6
CHRIS WALKER - Take Time (Pendulum/Elektra)	46	4	3	26	13	63%	6
M.C. LYTE - Poor Georgie (First Priority/Atlantic)	41	2	7	24	8	75%	6
JODY WATLEY - I Want You (MCA)	34	—	20	13	1	97%	12
PHYLLIS HYMAN - When You Get Right Down To It (Philadelphia International/Zoo)	45	8	3	23	11	57%	6
DAVID PEASTON - Luxury Of Love (MCA)	36	—	4	23	9	75%	6
GAME - All Night All Day (Luke/Atlantic)	34	1	9	15	9	70%	11
LUTHER VANDROSS - The Rush (Epic)	31	—	13	16	2	93%	13
BE BE & CE CE WINANS - It's OK (Capitol)	45	6	—	18	21	40%	4
COLOR ME BADD - Thinkin' Back (Giant/Reprise)	39	2	1	18	18	48%	4
ARETHA FRANKLIN/MICHAEL McDONALD - Ever Changing Times (Arista)	36	2	—	21	13	58%	5
PEABO BRYSON - Lost In The Night (Columbia)	33	3	3	19	8	66%	6
JOE PUBLIC - Live And Learn (Columbia)	35	5	3	17	10	57%	5
TEVIN CAMPBELL - Tell Me What You Want Me To Do (Qwest/Warner Bros.)	26	—	13	10	3	88%	14
WHITNEY HOUSTON - I Belong To You (Arista)	27	—	14	9	4	85%	12
THE CHILL DEAL BOYZ - Make Ya Body Move (Pump/Quality)	28	1	1	19	7	71%	8
TIM OWENS - Smile (Atlantic)	31	2	1	12	16	41%	6
MARC NELSON - Count On Me (Capitol)	31	2	—	13	16	41%	5
PM DAWN - Paper Doll (Gee Street/Island/PLG)	31	8	1	15	7	51%	5

## CROSSOVER CHART

LW	TW	
1	1	PRINCE & THE N.P.G. - Diamonds... (Paisley Park/W. Bros.)
2	2	TEVIN CAMPBELL - Tell Me What... (Qwest/Warner Bros.)
7	3	MICHAEL JACKSON - Remember The Time (Epic)
3	4	SHANICE - I Love Your Smile (Motown)
9	5	ATLANTIC STARR - Masterpiece (Reprise)
6	6	RIGHT SAID FRED - I'm Too Sexy (Charisma)
13	7	VANESSA WILLIAMS - Save The Best... (Wing/Mercury)
10	8	PM DAWN - Paper Doll (Gee Street/Island/PLG)
5	9	KEITH SWEAT - Keep It Comin' (Vintertainment/Elektra)
8	10	PAULA ABDUL - Vibeology (Captive/Virgin)
11	11	MINT CONDITION - Breakin' My Heart... (Perspective/A&M)
16	12	COLOR ME BADD - Thinkin' Back (Giant/Reprise)
12	13	BOYZ II MEN - Uhh Ahh (Motown)
14	14	MICHAEL BOLTON f/KENNY G - Missing You Now (Columbia)
4	15	KARYN WHITE - The Way I Feel About You (Warner Bros.)

LW	TW	
17	16	THE KLF - Justified & Ancient (Arista)
19	17	MARKY MARK & THE F. BUNCH - I Need... (Interscope/EWA)
18	18	MC BRAINS - Oochie Coochie (Motown)
24	19	CHRIS CUEVAS - You Are The One (Atlantic)
22	20	SALT-N-PEPA - You Showed Me (Next Plateau)
25	21	CE CE PENISTON - We Got A Love Thang (A&M)
26	22	JODECI - Stay (MCA)
23	23	CLIVILLES + COLE - Pride (In The Name Of Love) (Columbia)
—	24	HAMMER - Do Not Pass Me By (Capitol)
15	25	GEORGE MICHAEL & ELTON JOHN - Don't Let... (Columbia)
28	26	CLUBLAND - Hold On (Tighter To Love) (Geffen)
29	27	SOUTH CENTRAL CARTEL - U Gotta Deal Wit Dis (Quality)
—	28	SHAMEN - Move Any Mountain (Epic)
—	29	MR. BIG - To Be With You (Atlantic)
27	30	KYM SIMS - Too Blind To See It (Atco/EastWest America)

# ascap rocks

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CALL ALONZO ROBINSON  
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Put the  
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# ADULT CONTEMPORARY

## MOST ADDED

**KATHY TROCCOLI** (93)  
(Reunion/Geffen)

**ATLANTIC STARR** (42)  
(Reprise)

**JANIS IAN** (34)  
(Mercury)

**KENNY LOGGINS** (33)  
(Columbia)

**RICHARD MARX** (31)  
(Capitol)

## TOP TIP

**KATHY TROCCOLI**  
Everything Changes  
(Reunion/Geffen)

Fabulous first week for  
a relative unknown.

## RECORD TO WATCH



**VOICE OF THE BEEHIVE**  
Perfect Place  
(London/PLG)

A future hummdinger  
creating an early buzz.

Editor: Ron Fell  
Assoc. Editor: Diane Rufer

## 2W LW TW

10	3	1	<b>MICHAEL BOLTON</b> featuring <b>KENNY G</b> - Missing You Now (Columbia)
7	2	2	<b>PAUL YOUNG</b> - What Becomes Of The Brokenhearted (MCA)
1	1	3	<b>GEORGE MICHAEL/ELTON JOHN</b> - Don't Let The Sun Go... (Columbia)
16	8	4	<b>AMY GRANT</b> - Good For Me (A&M)
9	6	5	<b>EDDIE MONEY</b> - I'll Get By (Columbia)
8	5	6	<b>BETH NIELSEN CHAPMAN</b> - I Keep Coming Back To You (Reprise)
3	4	7	<b>SIMPLY RED</b> - Stars (Atco/EastWest America)
20	14	8	<b>VANESSA WILLIAMS</b> - Save The Best For Last (Wing/Mercury)
15	10	9	<b>ERIC CLAPTON</b> - Tears In Heaven (Reprise)
2	7	10	<b>AARON NEVILLE</b> - Somewhere, Somebody (A&M)
19	15	11	<b>JAMES TAYLOR</b> - (I've Got To) Stop Thinkin' 'Bout That (Columbia)
4	9	12	<b>DAN HILL</b> - I Fall All Over Again (Quality)
6	11	13	<b>CELINE DION AND PEABO BRYSON</b> - Beauty And The Beast (Epic)
—	27	14	<b>RICHARD MARX</b> - Hazard (Capitol)
12	12	15	<b>NEIL DIAMOND</b> - Don't Turn Around (Columbia)
38	24	16	<b>KENNY LOGGINS</b> - The Real Thing (Columbia)
37	23	17	<b>ROD STEWART</b> - Your Song (Polydor/PLG)
22	19	18	<b>MICHAEL DAMIAN</b> - (There'll Never Be) Another You (A&M)
5	13	19	<b>MARIAH CAREY</b> - Can't Let Go (Columbia)
17	16	20	<b>THE DOVES</b> - Beaten Up In Love Again (Elektra)
—	28	21	<b>ATLANTIC STARR</b> - Masterpiece (Reprise)
26	20	22	<b>KARYN WHITE</b> - The Way I Feel About You (Warner Bros.)
—	31	23	<b>CURTIS STIGERS</b> - You're All That Matters To Me (Arista)
—	32	24	<b>CURTIS SALGADO and the STILETTOS</b> - Star Bright Star Lite (JRS/BFE)
35	26	25	<b>TINA TURNER</b> - Way Of The World (Capitol)
11	17	26	<b>LISA STANSFIELD</b> - Change (Arista)
—	—	27	<b>MR. BIG</b> - To Be With You (Atlantic)
36	30	28	<b>BOUNCE THE OCEAN</b> - Wasting My Time (Private Music)
33	29	29	<b>WARREN HILL</b> - Waiting For A Love (Novus/RCA)
—	—	30	<b>DESMOND CHILD</b> duet with <b>MARIA VIDAL</b> - Obsession (Elektra)
13	18	31	<b>WILSON PHILLIPS</b> - Daniel (Polydor/PLG)
—	37	32	<b>BOBBY CALDWELL</b> - Don't Lead Me On (Sin Drome)
—	—	33	<b>MICHAEL JACKSON</b> - Remember The Time (Epic)
—	—	34	<b>PRINCE AND THE N.P.G.</b> - Diamonds And Pearls (Paisley Park/W.B.)
23	21	35	<b>ENYA</b> - Caribbean Blue (Reprise)
—	—	36	<b>ARETHA FRANKLIN/MICHAEL McDONALD</b> - Ever Changing Times (Arista)
—	36	37	<b>LEVEL 42</b> - Guaranteed (RCA)
—	—	38	<b>RTZ</b> - Until Your Love Comes Back Around (Giant/Reprise)
18	25	39	<b>RICHARD MARX</b> - Keep Coming Back (Capitol)
14	22	40	<b>BETTE MIDLER</b> - Every Road Leads Back To You (Atlantic)

## CHARTBOUND

ARTIST TITLE LABEL	*Debuts in Chartbound	Reports	Adds	Heavy	Medium	Light	Hit Factor	Weeks
* <b>KATHY TROCCOLI</b> - Everything Changes (Reunion/Geffen)		93	93	—	—	—	—	1
<b>JAMES HOLLIS</b> - Drift Away (Major)		68	4	2	29	23	45%	5
<b>ONE 2 ONE</b> - Peace Of Mind (Love Goes On) (A&M)		58	16	4	12	26	27%	3

"CAN'T CRY HARD ENOUGH"

THE  
**WILLIAMS**  
BROTHERS

"INCREDIBLE RESPONSE" after only one play in the mid-day show  
... look for WNCI out of the box." — *Dave Robbins, WNCI, Columbus*

"Crisply produced love lament **SHINES** the spotlight on  
sibling duo's rich vocals." — *Billboard*

One of the "most **GORGEOUS** ballads on any record this year."  
— *LA Times, 9/11/91*



Produced by David Kershenbaum • From the album *The Williams Brothers*  
Management: Peter Asher Management

©1992 Warner Eros. Records Inc. We don't mind telling you again that these guys are this department's favorite new band.

[www.americanradiohistory.com](http://www.americanradiohistory.com)

# UP & COMING

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

## REVIEWS

by Diane Rufer & Ron Fell

Reports	Adds	ARTIST TITLE LABEL
47	17	PEABO BRYSON - Lost In The Night (Columbia)
45	10	PATTI AUSTIN - I'll Be Waiting For You (GRP)
35	11	ROY ORBISON - I Drove All Night (MCA)
35	5	EVERYTHING BUT THE GIRL - Understanding (Atlantic)
34	34	* JANIS IAN - Days Like These (Mercury)
32	10	STYLISTICS - Always On My Mind (Amherst)
30	6	TEVIN CAMPBELL - Tell Me What You Want Me To Do (Qwest/Warner Bros.)
29	11	* MIDGE URE - Cold, Cold Heart (Dedicated/RCA)
26	4	SMOKEY ROBINSON - I Love Your Face (SBK)
26	26	* ROXETTE - Church Of Your Heart (EMI)
25	7	* SANDI PATTI - Another Time Another Place (Word/Epic)
25	24	* LISA STANSFIELD - All Woman (Arista)
23	8	* MICHAEL OMARTIAN - Faithful Forever (Word/Epic)
21	6	* VOICE OF THE BEEHIVE - Perfect Place (London/PLG)
20	14	* PHYLLIS HYMAN - When You Get Right... (Philadelphia International/Zoo)
20	6	* BAD ENGLISH - The Time Alone With You (Epic)

**Dropped:** Linda Ronstadt, Genesis (Son), Daryl Braithwaite, Bonnie Raitt, Roxette, Beverley Craven, Rythm Syndicate, Marc Cohn.

### MARIAH CAREY

*Make It Happen* (Columbia)

Produced and arranged with Clivilles and Cole, Mariah's latest is a brightly lit pop n' soul single with hit written all over it.

### DEVON SQUARE

*If You Could See Me Now* (Atlantic)

One of the year's first pleasant surprises as this group of unknowns makes an instantly appealing pop song. Sounds like an acoustic Stevie Nicks at times. Good stuff.

### COLLIN RAYE

*Love, Me* (Epic)

Collin sings of a special note that doesn't wait for the post script to say "I Love You." A warm and precious composition deserving airplay from lyric-conscious stations.

# INSIDE A/C

by Diane Rufer and Ron Fell

A warm and special WELCOME is extended to all attending the seventh annual Gavin Seminar. We hope you'll enjoy the special events we have organized for you over the next three days. Saturday morning, at 9:00 am in the Georgian Room is our special A/C session sponsored by Kevin McDonald and Jill Ramsdell of McD Promotion. And a heartfelt CONGRATULATIONS to all nominated for A/C awards. Good Luck!!

A higher overall HIT FACTOR puts MICHAEL BOLTON above PAUL YOUNG for the new #1 slot.

KENNY LOGGINS' 18% increase in HIT FACTOR and 33 more ADDs (fourth best in the format) takes him to #16 on this week's chart, and his two-week gain from #38 to #16 makes him the HOTTEST in A/C.

A similar two-week move (#37 to #17) by ROD STEWART comes with 63 ADDs and a 14-day HIT FACTOR increase of 26%.

Second MOST ADDED this week is ATLANTIC STARR's "Masterpiece" with 42 new ADDs including WIVY/FM, WFAS/FM, CKFM, KELO/FM, KTID, KKIS, JOY99 and WELI. Seems this song will be around for a long time.

Nearly halfway up the chart in two weeks is CURTIS STIGERS' "You're All That Matters To Me." Among the 26 new are KESZ, WRFC, KBOL, WQLH/FM, KFOR, KDAO, KLSQ/FM and WHMI.

Another CURTIS (this one's a SALGADO) moves up to #24 with a 13% increase in HIT

FACTOR and 14 more ADDs including WJTW/FM, KLCY, WLLH, WVLT and KYMG/FM.

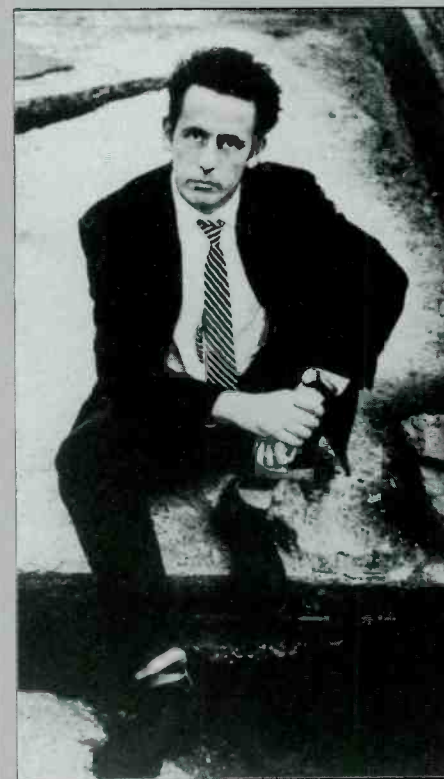
Highest chart debut is MR. BIG's "To Be With You" at #27. Now HIT FACTORED by more than half its players, it clears the 100 station mark with 27 new including KBLQ, WQHQ/FM, WAFL, WEIM, WSUL, KHLT/FM, KYTE and KFMB.

Debuting at #30 is DESMOND CHILD's duet with MARIA VIDAL. They increase their station total by more than 30% this week, thanks to 28 new including KOST, WFRO, WTPI, WSKY, K103, KPTL and WOBM/FM.

A spectacular first week for KATHY TROCCOLI's "Everything Changes" from the diamond-studded pen of Diane Warren. Her 93 ADDs is the best first week ever by a format unknown. ADDs include WBMX/FM, B100, KMXV/FM, WFFX/FM, KRNO/FM, KKLD, WMXB, WQLR, WZNY, WLDR and KRNO/FM.

Last issue's RECORD TO WATCH, ROY ORBISON's "I Drove All Night," picked up 11 ADDs bringing his airplay total to 35 stations. Those new are WPXZ, WAYN, WCEM/FM, WSSY, KCHA, KLKC, KOKO, WABJ, WDND, KKOR and KSCQ/FM.

The VOICE OF THE BEEHIVE is this week's RECORD TO WATCH with "Perfect Place." This well arranged, light-hearted single debuts in UP & COMING with 21 A/Cs. New at WAFL, WEBS, WMQC, WJYY/FM and WFRO.



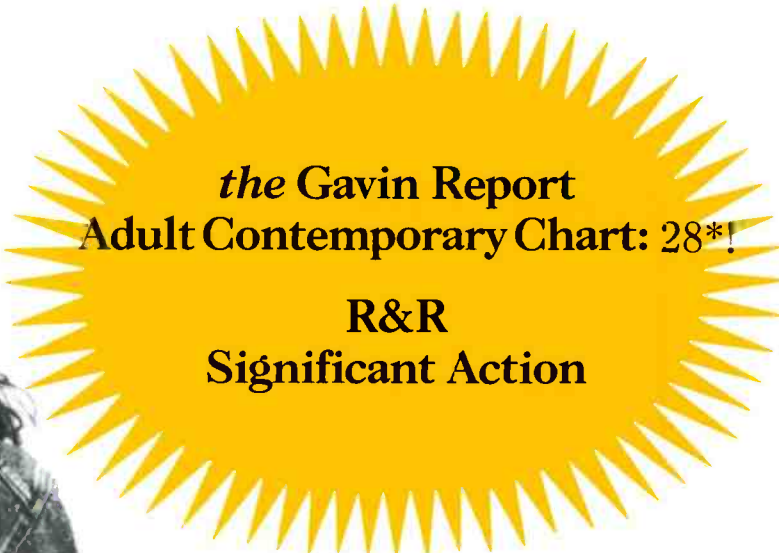
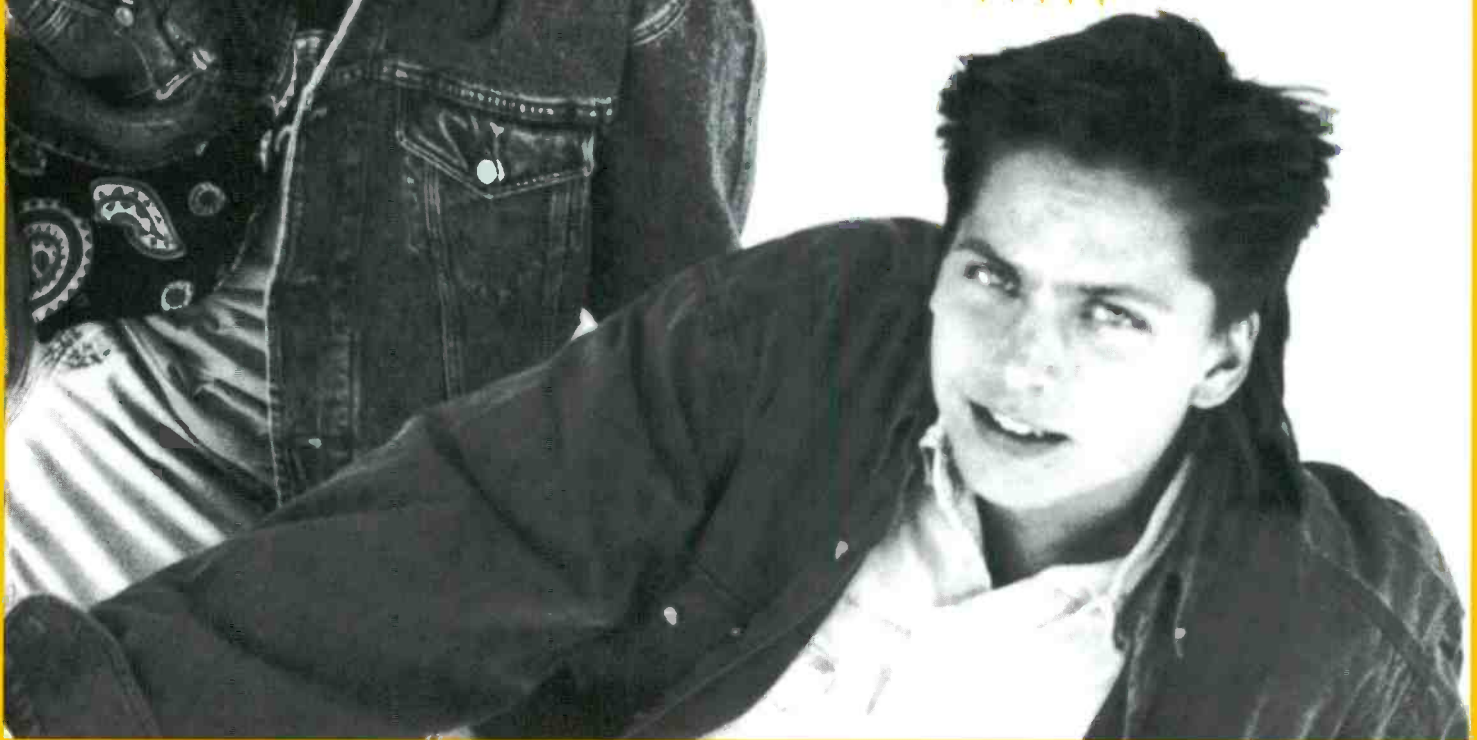
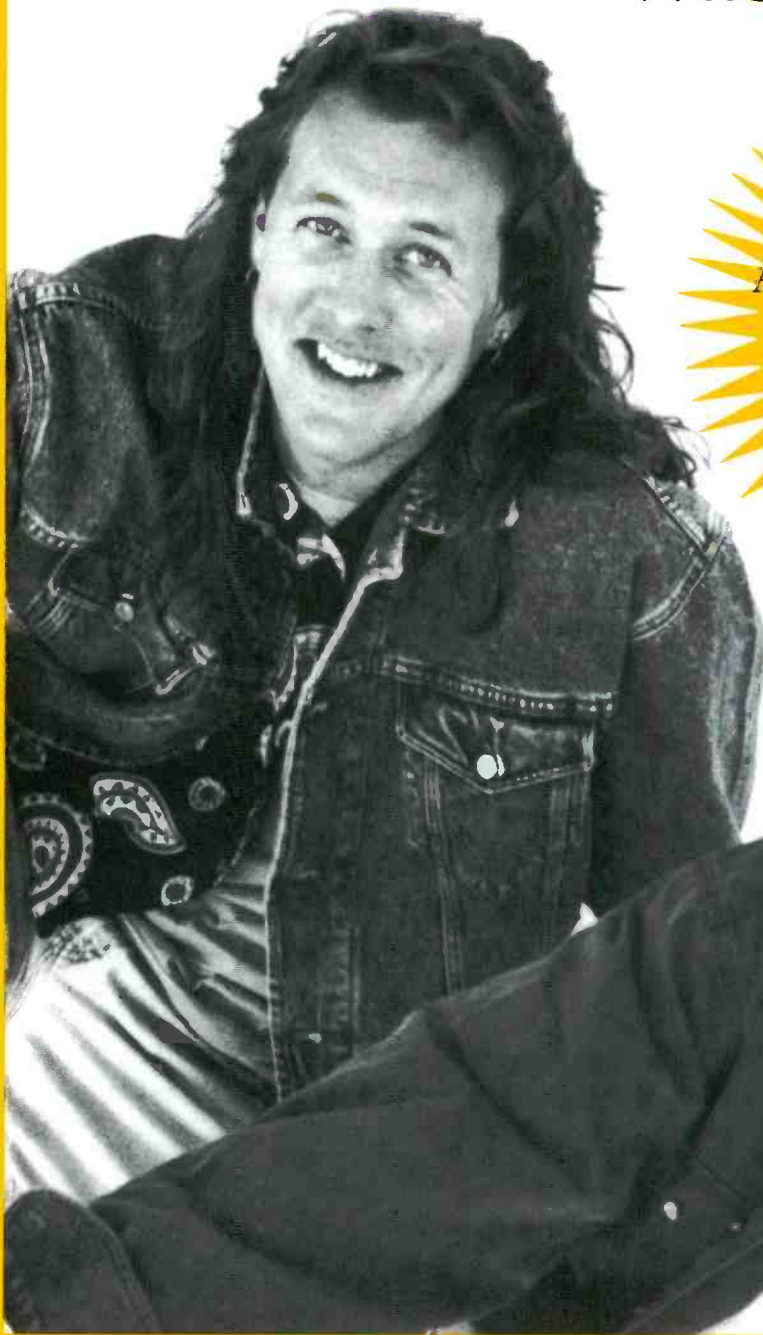
### LUKA BLOOM

*I Need Love* (Reprise)

Quite awhile ago Luka was here in our office and performed this song to everyone's delight. A popular live favorite has finally made it to his most recent album. Luka's Irish-acoustic rendition of L.L. Cool J's hit is definitely our first A/C rap song of 1992.

# bounce the ocean

**“Wasting My Time”**



*the Gavin Report*  
Adult Contemporary Chart: 28\*!

R&R  
Significant Action

Produced by Steve Berlin • Co-Produced by Bounce The Ocean • Additional production by Michael Omartian  
Remixed by Mick Guzauski • Executive Producer: Glen Ballard

**Already On More Than 100 Stations**

The first single from the self-titled debut album **Bounce The Ocean**  
Watch for upcoming releases from **Yanni, Jennifer Warnes, Ringo Starr**



# 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 **240** Last Week **240**

	Reports	Adds	Heavy	Medium	Light	Hit Factor	Weeks
MICHAEL BOLTON featuring KENNY G - Missing You Now (Columbia)	228	3	184	38	3	97%	5
PAUL YOUNG - What Becomes Of The Brokenhearted (MCA)	228	5	193	24	6	95%	6
GEORGE MICHAEL AND ELTON JOHN - Don't Let The Sun Go Down On Me (Columbia)	207	—	170	27	10	95%	9
AMY GRANT - Good For Me (A&M)	207	7	137	58	5	94%	6
EDDIE MONEY - I'll Get By (Columbia)	204	12	133	53	6	91%	8
BETH NIELSEN CHAPMAN - I Keep Coming Back To You (Reprise)	184	3	148	26	7	94%	7
SIMPLY RED - Stars (Atco/EastWest America)	198	1	129	60	8	95%	7
VANESSA WILLIAMS - Save The Best For Last (Wing/Mercury)	206	15	95	76	20	83%	5
ERIC CLAPTON - Tears In Heaven (Reprise)	192	13	117	52	10	88%	6
AARON NEVILLE - Somewhere, Somebody (A&M)	164	—	95	56	13	92%	12
JAMES TAYLOR - (I've Got To) Stop Thinkin' 'Bout That (Columbia)	170	6	62	83	19	85%	5
DAN HILL - I Fall All Over Again (Quality)	156	1	91	49	15	89%	14
CELINE DION AND PEABO BRYSON - Beauty And The Beast (Epic)	146	—	69	55	22	84%	13
RICHARD MARX - Hazard (Capitol)	182	31	17	93	41	60%	3
NEIL DIAMOND - Don't Turn Around (Columbia)	139	1	53	69	16	87%	11
KENNY LOGGINS - The Real Thing (Columbia)	168	33	21	86	28	63%	4
ROD STEWART - Your Song (Polydor/PLG)	147	24	46	57	20	70%	13
MICHAEL DAMIAN - (There'll Never Be) Another You (A&M)	132	3	38	73	18	84%	7
MARIAH CAREY - Can't Let Go (Columbia)	133	—	62	51	20	84%	12
THE DOVES - Beaten Up In Love Again (Elektra)	118	—	71	35	12	89%	13
ATLANTIC STARR - Masterpiece (Reprise)	162	42	15	72	33	53%	4
KARYN WHITE - The Way I Feel About You (Warner Bros.)	113	5	37	56	15	82%	9
CURTIS STIGERS - You're All That Matters To Me (Arista)	128	26	8	61	33	53%	4
CURTIS SALGADO and the STILETTOS - Star Bright Star Lite (JRS/BFE)	119	14	7	56	42	52%	4
TINA TURNER - Way Of The World (Capitol)	114	13	8	61	32	60%	5
LISA STANSFIELD - Change (Arista)	105	—	28	55	22	79%	14
MR. BIG - To Be With You (Atlantic)	108	27	20	39	22	54%	4
BOUNCE THE OCEAN - Wasting My Time (Private Music)	101	6	10	52	33	61%	15
WARREN HILL - Waiting For A Love (Novus/RCA)	91	5	16	45	25	67%	9
DESMOND CHILD duet with MARIA VIDAL - Obsession (Elektra)	119	28	1	42	48	36%	3
WILSON PHILLIPS - Daniel (Polydor/PLG)	93	1	27	42	23	74%	12
BOBBY CALDWELL - Don't Lead Me On (Sin Drome)	97	22	11	37	27	49%	5
MICHAEL JACKSON - Remember The Time (Epic)	84	13	13	40	18	63%	5
PRINCE AND THE N.P.G.- Diamonds And Pearls (Paisley Park/Warner Bros.)	80	11	12	38	19	62%	4
ENYA - Caribbean Blue (Reprise)	77	2	19	44	12	81%	8
ARETHA FRANKLIN/MICHAEL McDONALD - Ever Changing Times (Arista)	89	18	2	50	19	58%	5
LEVEL 42 - Guaranteed (RCA)	77	9	5	42	21	61%	5
RTZ - Until Your Love Comes Back Around (Giant/Reprise)	87	20	6	32	29	43%	4
RICHARD MARX - Keep Coming Back (Capitol)	70	—	23	25	22	68%	14
BETTE MIDLER - Every Road Leads Back To You (Atlantic)	78	—	10	36	32	58%	12

# PLUS FACTOR

Records which received the greatest increase in HIT FACTOR

	LW	TW	Increase
RICHARD MARX - Hazard (Capitol)	32	60	28%
DESMOND CHILD duet with MARIA VIDAL - Obsession (Elektra)	15	36	21%
PRINCE AND THE N.P.G.- Diamonds And Pearls (Paisley Park/Warner Bros.)	44	62	18%
PEABO BRYSON - Lost In The Night (Columbia)	3	21	18%
MICHAEL JACKSON - Remember The Time (Epic)	46	63	17%
VANESSA WILLIAMS - Save The Best For Last (Wing/Mercury)	68	83	15%
ROD STEWART - Your Song (Polydor/PLG)	56	70	14%
LEVEL 42 - Guaranteed (RCA)	47	61	14%
KENNY LOGGINS - The Real Thing (Columbia)	50	63	13%
ATLANTIC STARR - Masterpiece (Reprise)	40	53	13%
CURTIS SALGADO and the STILETTOS - Star Bright Star Lite (JRS/BFE)	39	52	13%
JAMES TAYLOR - (I've Got To) Stop Thinkin' 'Bout That (Columbia)	73	85	12%
MR. BIG - To Be With You (Atlantic)	42	54	12%
PATTI AUSTIN - I'll Be Waiting For You (GRP)	23	35	12%



# SOUND

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# COMBINATIONS



## CURTIS STIGERS

"YOU'RE ALL THAT MATTERS TO ME"

The strong follow-up to his #3 AC smash "I Wonder Why."



## LISA STANSFIELD

"ALL WOMAN"

The powerful second single from the already past Gold album REAL LOVE. The perfect female demo song — on your desk now.



## ERIC CARMEN

"MY HEART STOPS"

His new single, in the tradition of the hits "Make Me Lose Control" and "Hungry Eyes."



## ARETHA FRANKLIN

featuring  
MICHAEL McDONALD

"EVER CHANGING TIMES"

A voice for all-time.  
A song for the right time.  
SEE THEM PERFORM IT LIVE ON THE GRAMMY AWARDS 2/25.

Michael McDonald appears courtesy of Warner Bros. Records Inc.



## KEADY

"WISHING ON THE SAME STAR"

Adding 3/2. The song radio asked for from her critically acclaimed debut album CHASE THE CLOUDS.



## PAM TILLIS

"MAYBE IT WAS MEMPHIS"

Coming soon.  
From her explosive selling, soon to be Gold debut Arista album PUT YOURSELF IN MY PLACE.

**ARISTA**

©1992 Arista Records Inc., a Bertelsmann Music Group Company

Several years ago, I was in the audience at a research panel at the Country Music Seminar, when Moon Mullins (now president of Pollack Media Nashville) used a term that I hadn't heard before. It was "soft research." I can now admit that I had done my share of soft research over the years, but I had not heard this moniker placed on it.

You are no doubt inundated with "hard" research these days. You receive ratings, qualitative perceptuals, music tests and so on, that use the scientific method to gather data. From all this data from a myriad of sources, you are required to glean information to help you make important decisions. Well, that's what the research companies tell you; and, in all honesty, they're

gained in soft research translates into contest prize ideas, promotion opportunities, information needs of the audience and tidbits for your on-air staff to talk about. Keep in mind, however, that soft research is just that. It is not scientific. It is gathered talking to listeners and non-listeners. Don't draw too many conclusions. Relate the amount of time an individual spends with your station in a week versus their comments. Remember, too, that only a very small percentage of the station's cume appears at any one event.

Soft research is a way to help you better understand the constituencies that you are held responsible for serving as a program director. The PD is a prime architect of the station's marketing efforts. A marketing person is required to serve all the station's constituents. The program director cannot stop with the audience. Wander down the hall to the sales office. Most GMs will let you do that. Talk to the sales staff that is out on the street every day talking to people about the

Arbitron game are critical to know and we'll try to help you learn them through his column. Bedside reading might be the "boilerplate" in each Arbitron report or the DOM (Description of Methodology). Don't forget to see the Arbitron report when they visit the station. The more you know, the more confident you can be in making decisions that will help survey respondents fill out those seven-day diaries while correctly identifying your station.

#### *This and That*

Check the front of the Arbitron book for daily newspaper and magazine circulation figures for your metro. Call your Arbitron rep to get cable and VCR penetration numbers for your market.

Found in a diary review—written across the page by a 29-year-old female: "We were on our honeymoon. Not much tuning in the radio today, sorry!" Underneath the entry, the respondent had drawn a happy face. If you find some funny or interesting comments

## S O F T R E S E A R C H

probably right. BUT—

What with today's cost-cutting, you've got to make that research budget stretch further than ever. How can you get important information about your station's performance at very little expenditure? "Soft Research" may be a partial answer. What is soft research? Simply, it is a non-scientific sample of audience feedback.

Picture for the moment that you are at a station event for listeners. Here is a perfect opportunity to do some soft research. What do these people think of your station? How do they feel about the personalities? What do they think of the news, weather, traffic, sports, etc.? What do these people do other than listen to the radio? What are their personal goals and aspirations? What are their leisure time activities? What kind of work do they do and in what kind of environment do they work? What kind of car do they drive? What kind of car would they like to own and, most important, why would they want that car? What kind of organizations do they belong to? How much time do they spend with other media? You get the idea. This is more than idle chit chat. You are getting to know someone in your audience.

**Research Advice:** Information

radio station. What do the retailers tell you sales staff? Are they getting reaction? What kind of people are responding to the advertising? How quickly do they respond? Do they comment about the station when they come into the advertiser's place of business. What do they say?

Another important constituency is the stockholder or owner. They expect a return on their investment. How much do they expect? What do they expect of the programming? What parameters do they have for station performance other than financial? Does the owner want to take an editorial stance? How do they want to participate in the community?

Soft research might be as simple as getting a list of community activities. If there isn't a consolidated list, put one together and market it as a station service. What are the local holidays and celebrations? When are they? What happens at them? How can the station get involved? Visit the local library? What are local people reading—by age group? Visit your video store manager. What tapes are "hot," particularly for your demo?

**Research Advice:** Soft research is talking to people and learning about them and your market. Make a habit of it and document your findings. A pattern may emerge.

P.S. You might consider some soft research into Arbitron. For better or worse, The Arbitron Company is a constituency that must be served. The reality is that the report card of the station's marketing efforts is contained in their Quarterly Report. The rules of the

in diaries, let me know so we can add some to the list! It is amazing how some people really do want to fully comply with the survey requirements.

If you have made a pilgrimage to Arbitron's Laurel Client Service Center to review Fall diaries, you may have noticed a new edit mark. In the comments section is now a red pen checkmark that indicates the end of the comments. Client Services Manager Pat Duggan tells me there was a rumor that some enterprising person added comments to a diary that a competitor would surely notice. The comment dealt with a DJ who reportedly was fired after the review. While there is no proof of the allegation, Arbitron did take the step to preserve the integrity of the comments by adding this edit mark. Note for those of you studying Arbitron trivia: the comment section is not used in the editing of station listening.

The Interep Radio Store Research Division has just released *Targeting Consumers with Radio Formats: Summer 1991*. It is a detailed 20-page analysis of the 95 Arbitron continuously measured markets that addresses the characteristics of 17 different radio format categories. It is useful for comparing your market to the national figures for audience composition. It will also let you see trends in radio formats over the last five years. Interep wants \$25 for the report. If you have questions that you would like to see discussed in this column, contact me at (410) 377-5859. ■

# PHOTOFILE

Compiled by Diane Rufer



Columbia recording artist James Taylor recently performed songs from his newest release "New Moon Shine" as part of six SRO shows at New York's Paramount Theatre. Pictured (l-r): Peter Asher, Manager; Mr. Taylor and Columbia's Don Jenner and Kid Leo.



During a recent visit to Los Angeles, Arista recording artist Curtis Stigers stopped by L.A.'s KOST/103 FM. Pictured from (l-r) Jon Klein, Arista Promotion; Mark Wallengren and Kim Amidon, AM co-hosts; Curtis; Jhani Kaye, VP of KOST Programming.



The EMI team gathered for a quick photo backstage at the Grand Auditorium at the Palais during the MIDEM in Cannes, France. The concert featured many performances including EMI Records Group artists Smokey Robinson and Jon Secada. Pictured (l-r) Martin Bandier, Chairman/Chief Executive Officer for EMI Music Publishing; Secada; Gloria Estefan; Charles Koppelman, Chairman/Chief Executive Officer for EMI Records Group North America; Smokey; and Emilio Estefan, Secada's manager.

# Patti Austin

"I'll  
Be  
Waiting  
For  
You"



Now On: KMMX WARM 98  
WAHR KELT KKLD  
WNMB KZLT KVIC  
and more . . .

Carry On with  
Patti Austin  
Saturday, February 15  
3:00 to 5:00 PM  
GRP Suite  
Westin St. Francis



BIOFEEDBACK

by Ron Fell

•ROD STEWART

Twelve years ago this week, Rod Stewart was in the middle of a six week stay at number one in The Gavin Report with DO YA THINK I'M SEXY.

•BETTE MIDLER

Should the soundtrack for Bette Midler's film "For The Boys" sell over a million units, it will match the gross revenue attained by the film itself which has barely grossed \$15 million.

•LIONEL RICHIE

A new Lionel Richie album, his first in nearly six years, may be out as soon as this Spring. Though primarily a greatest hits package, it should include three new tracks.

•JANET JACKSON

Janet Jackson and producers Jimmy Jam & Terry Lewis are just weeks away from beginning their third album together as artist and producers.

•JOHN MELLENCAMP

Despite all the advance publicity, John Mellencamp's film "Fall From Grace" was made for approximately \$3 million. Mellencamp stars in, and directs from a script from "Lonesome Dove" Larry McMurtry.

•PAUL YOUNG

Paul Young was ten years old in 1966, the year Jimmy Ruffin had the first hit version of the song WHAT BECOMES OF THE BROKENHEARTED.

•SIMPLE MINDS

Jim Kerr of Simple Minds has married Patsy Kensit, lead singer of Eighth Wonder, but probably better known these days as an actress in films like "Lethal Weapons 2." Kerr was once married to Chrissie Hynde, while Kensit recently divorced BAD's Dan Donovan.

•BONNIE RAITT

Bonnie Raitt's father, John Raitt, a star of numerous Broadway musicals in the fifties, sixties and seventies including "Carousel" and "Oklahoma," finally received his star on the Hollywood Walk Of Fame after fifty years of performing.

•THE JUDDS

NBC Television hopes to make a mini-series from the life stories of Wynonna and Naomi Judd with Ann Margaret targetted as a probable Naomi.

•MIDGE URE

Midge Ure, Ultravox's former lead singer, was born with the real first name of James. He was briefly a member of Thin Lizzy before joining Ultravox in 1979.

•BLUR

Damon Albarn, lead vocalist of Blur, is the son of Keith Albarn, an original member of the the sixties' band Soft Machine.

•KATHY TROCCOLI

It's no accident that Kathy Troccoli sounds a little like Taylor Dayne. Kathy sang backup on Taylor's last album and Kathy's new single, EVERYTHING CHANGES, was produced by Ric Wake, who produced that last Dayne album.



•BOBBY CALDWELL

Among Bobby Caldwell's compositions are such number one singles as Amy Grant and Peter Cetera's duet NEXT TIME I FALL.

•SHENANDOAH

Shenandoah, The Academy Of Country Music's Vocal Group Of The Year, has signed with RCA Records, after a multi-record deal with CBS.

•ROBERTA FLACK

At about the same time The Stylistics were having a hit with the original YOU MAKE ME FEEL BRAND NEW, Roberta Flack was releasing one of her biggest hits, FEEL LIKE MAKIN' LOVE.

•INGRID CHAVEZ

A lawsuit filed by Ingrid Chavez against Lenny Kravitz over royalties from their composition JUSTIFY MY LOVE, which they wrote for Madonna, has been settled. Asked recently if Ingrid would consider writing more music with Kravitz, Chavez replied, "Sure, why not? It worked, didn't it?"

•LINDA RONSTADT

Lloyd Copeman, grandfather of Linda Ronstadt, invented the electric stove, but sold the patent to Westinghouse.

•JAMES TAYLOR

Early in his career, James Taylor was an opening act for the likes of Led Zeppelin and The Who.

•EMERSON, LAKE & PALMER

In the latest re-invention of classic bands of the past, the trio of Keith Emerson, Greg Lake and Carl Palmer have signed to Victory Records and hope to have their first album in more than sixteen years released soon.

•TRISHA YEARWOOD

Twenty-seven-year old Monticello, Georgia native Trisha Yearwood got her big career break when Garth Brooks hired her to sing backing vocals for his 1990 album, "No Fences."

•HIRAM BULLOCK

Jazz guitarist Hiram Bullock was an original member of the "Late Night With David Letterman" band ten years ago, and more recently served as musical director for "Night Music," the NBC television series hosted by David Sanborn.

•AARON NEVILLE

Aaron Neville is the father of four children, the oldest being 32 year old musician Ivan Neville who has worked with the likes of Keith Richard.

•RTZ

The initials RTZ stand for Return To Zero according to founding members Barry Goodreau and Brad Delp, both of whom were also founding members of the group Boston.

•DESMOND CHILD

Twenty-one years ago at the age of sixteen, Cuban refugee John Barrett, Jr. changed his name to Desmond Child.

•RESTLESS HEART

Larry Stewart, lead singer of Restless Heart, has left the group to pursue a solo career.

HEAR  
AND THERE

Shotgun Messiah's new video of "Heartbreak Blvd.," from their *Relativity* album *Second Coming*, was originally scheduled to premiere on MTV's "Headbanger's Ball" on February 1 but, due to editing problems, the debut was postponed. Director **Michael Lucero** shot the clip at a World War II defense yard in the Marin Headlands off the California coast, just north of San Francisco. The video features band performance footage shown simultaneously with the antics of professional dominatrix **Mistress Simone** and her male extra. The effect was achieved through an experimental process that combines the use of a negative reversal and posterization toggled back and forth from a digital effects box to a full color frame. It was a wild and crazy day with the Messiah, and I play a fortuneteller. My tarot card scene rolls with the credits. Guitarist **Harry K. Cody** and vocalist **Tim Skold** are around for the Gavin Seminar...

**Bits & Pieces: The Ramones** are getting ready to work with producer **Ed Stasium** in New York on a new *Sire/Warner Bros.* album that'll be ready by latespring/early summer. This will be the band's 17th album and their first studio effort since 1989's *Brain Drain*. **Big Doors** fans one and all, they're planning to cover "Take It As It Comes" for the studio project. *Loco Live*, recorded in Spain in April, 1991 is due in the stores March 31...

**Virgin Records** will be releasing the new P.I.L. album *That What Is Not* this month. The first single is entitled "Covered" ...Hard rock pioneers **Bad Brains** have parted ways with ex-Faith No More vocalist **Chuck Mosely**. They're looking for a new vocalist with auditions set for February 24 and 25 at Wetlands in New York... **Columbia Records** is releasing the soundtrack from the film "Gladiator" on February 25. The movie opens nationwide March 6 and the album features tracks from **Warrant**, **3rd Bass**, **Clivillés & Cole**, **Cheap Trick**, **P.M. Dawn** and **Martin Page**. The film stars **James Marshall**, whom you'll all remember from television's "Twin Peaks." ...I hope it's not a rumor but a fact that this summer **Guns N' Roses** could be touring big stadiums with **Metallica**...In March, **RCA Records** will release a **Lou Reed** anthology, *Between Thought And Expression* featuring 45 tracks,

including rare outtakes and previously unreleased material...**Lisa Stansfield's** latest *Arista* album is already passed Gold and approaching Platinum. "All Woman" is the latest video. Lisa's hanging out at the convention this weekend...The comeback **Scotti Bros.** album from **James Brown**, *Love Over Due*, has been nominated for a Grammy in the R&B category for Best Vocal Performance, Male. Brown has already started gathering his 1992 awards pickup. He's already received the Award of Merit at the American Music Awards, and in March he'll accept a Grammy for Lifetime Achievement. The Godfather of Soul is currently on tour and no doubt heading your way..."Standing In The Shadow" was the first single released from **Adrian Belew's** forthcoming *Atlantic* album, *Inner Revolution*. Get ready for lots more...**Rockville's** **Uncle Tupelo** are heading out in support of their new album *Still Feel Gone*, opening for **Teenage Fanclub**. The Fanclub opted to hit "Saturday Night Live" instead of playing for **Gavin** at **Slim's** this weekend...**Capitol Records** has signed **Television** and they're heading into the studio this month in New York to begin recording...**Van Halen** and their manager **Ed Lefler** have purchased two Portland, Oregon radio stations. One of the stations is A/C and the other is "hit radio"...There's a new band heading your way as soon as the ink dries on the contract. Names you know—**Jeffrey "Skunk" Baxter**, **John Entwistle** and **Mickey Thomas**—make up the band **Baxter, Entwistle, Thomas**. **Baxter** discovered drummer **Joe Pusitar**, a session player from Chicago and keyboardist **Rick Sereatte** comes from **Whitesnake**. Their first gig was in Colorado a couple of weeks ago and according to **Baxter** "everything went smoothly"...

**Corrosion of Conformity** is one of my new faves. Their new video "Vote With A Bullet" from their debut *Relativity* album, *Blind*, is a winner. **Eric Meza**, who's gained a pretty fair reputation working with **Public Enemy**, **Ice Cube** and **N.W.A.**, came on board to direct this one. Check out their "Dance Of The Dead" video which is now in rotation on MTV. The band can be seen live across the U.S. as they continue to tour in support of this important album. These guys really have something to say...

The official release date of the **Chastain/Harris Band** album, *Live! Wild And Truly Diminished* was February 4. There are four super musicians on this record—**David T. Chastain** and **Michael Harris** on guitar, **David Harbour** on bass and **Greg Martin** on drums. The 14 tracks on the CD are definitely playable, with each artist getting a chance to stretch his musical muscle. **Leviathan Records** has set up a telephone number (800) 755-2316 for fans to call about new material and to actually order product. Call for yours now...

# MICHAEL DAMIAN

"(there'll never be) another you"

The new single from the album *Dreams Of Summer*  
(75021-5348-1/4/2)

"The classiest piece of music on the air today!"  
**Jharri Kaye, PD-KOST, Los Angeles, CA**

"Michael Damian is a HIT at this radio station!!!"  
**Bill Minckler, MD-KCW, Portland, OR**

"Through the roof! Top 5 requests. Any skeptics can call me!"  
**Alan McLaughlin, PD-KKLD, Tucson, AZ**

Currently  
On Over 150  
Stations!

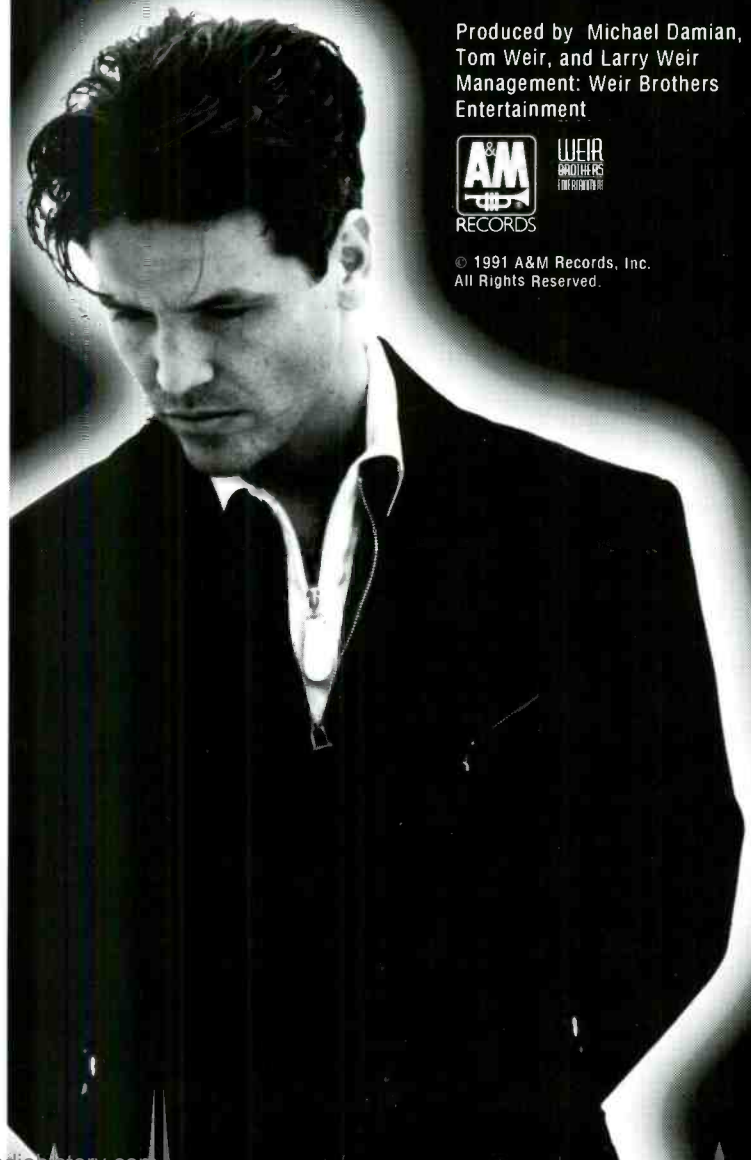
**Gavin - 18\***  
**M.A.C. - 18\***  
**R&R - NEW & ACTIVE 21/3**  
**MMR - 25\***  
**Network 40 - 31\***

MICHAEL DAMIAN WILL BE THE  
GUEST HOST FOR THE "VH1 TOP 21  
VALENTINE'S DAY COUNTDOWN"  
TO AIR ON FEB. 14 & 15

Produced by Michael Damian,  
Tom Weir, and Larry Weir  
Management: Weir Brothers  
Entertainment



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# COUNTRY

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

## MOST ADDED

- PIRATES OF THE MISSISSIPPI (66)  
(Liberty)
- MARK COLLIE (62)  
(MCA)
- RONNA REEVES (57)  
(Mercury)
- TANYA TUCKER (56)  
(Liberty)
- HAL KETCHUM (56)  
(Curb)

## TOP REQUESTS

- GARTH BROOKS
- JOHN ANDERSON
- PAM TILLIS
- RANDY TRAVIS
- ALAN JACKSON

## RECORD TO WATCH



**LEE ROY PARNELL**  
 The Rock  
 (Arista)

Thirty-seven more adds this week including KJUG, KRKT, WDLS, WRNS, KIKK, WBKR, WDAF, K92/FM, etc.

Editor: Lisa Smith  
 Assoc. Editor: Cyndi Hoelzle

### 2W LW TW

4	2	1	<b>GARTH BROOKS</b> - What She's Doing Now (Liberty)
6	4	2	<b>RANDY TRAVIS</b> - Better Class Of Losers (Warner Bros.)
8	3	3	<b>JOE DIFFIE</b> - Is It Cold In Here (Epic)
12	8	4	<b>JOHN ANDERSON</b> - Straight Tequila Night (BNA Entertainment)
9	5	5	<b>TRISHA YEARWOOD</b> - That's What I Like About You (MCA)
11	7	6	<b>LORRIE MORGAN</b> - Except For Monday (RCA)
16	10	7	<b>ALAN JACKSON</b> - Dallas (Arista)
18	11	8	<b>ALABAMA</b> - Born Country (RCA)
24	15	9	<b>REBA McENTIRE</b> - Is There Life Out There (MCA)
17	13	10	<b>SUZY BOGGOSS</b> - Outbound Plane (Liberty)
19	14	11	<b>BILLY DEAN</b> - Only The Wind (Liberty/SBK)
1	1	12	PAM TILLIS - Maybe It Was Memphis (Arista)
23	16	13	<b>PATTY LOVELESS</b> - Jealous Bone (MCA)
22	17	14	<b>DWIGHT YOAKAM</b> - It Only Hurts When I Cry (Reprise)
14	12	15	PAULETTE CARLSON - I'll Start With You (Liberty)
25	18	16	<b>RICKY SKAGGS</b> - Same Ol' Love (Epic)
34	25	17	<b>VINCE GILL</b> - Take Your Memory With You (MCA)
26	19	18	<b>GEORGE STRAIT</b> - Lovesick Blues (MCA)
27	22	19	<b>KEITH WHITLEY</b> - Somebody's Doing Me Right (RCA)
28	23	20	<b>DAVIS DANIEL</b> - Fighting Fire With Fire (Mercury)
29	27	21	<b>EARL THOMAS CONLEY</b> - Hard Days And Honky Tonk Nights (RCA)
31	28	22	<b>HIGHWAY 101</b> - Baby, I'm Missing You (Warner Bros.)
5	6	23	RICKY VAN SHELTON - After The Lights Go Out (Columbia)
—	—	24	<b>WYNONNA</b> - She Is His Only Need (Curb/MCA)
—	33	25	<b>STEVE WARINER</b> - The Tips Of My Fingers (Arista)
32	29	26	<b>GREAT PLAINS</b> - Faster Gun (Columbia)
—	32	27	<b>ROB CROSBY</b> - Working Woman (Arista)
33	30	28	<b>DOLLY PARTON</b> - Country Road (Columbia)
36	31	29	<b>MICHAEL WHITE</b> - Professional Fool (Reprise)
20	20	30	KENNY ROGERS - If You Want To Find Love (Reprise)
40	34	31	<b>B.B. WATSON</b> - Lover, Not A Fighter (BNA Entertainment)
—	39	32	<b>MARTY STUART</b> - Burn Me Down (MCA)
—	36	33	<b>MARTIN DELRAY</b> - Who, What, Where, When, Why, How (Atlantic)
—	—	34	<b>AARON TIPPIN</b> - There Ain't Nothin' Wrong With The Radio (RCA)
39	35	35	<b>CLEVE FRANCIS</b> - Love Light (Liberty)
2	9	36	TRAVIS TRITT/MARTY STUART - The Whiskey Ain't Workin' (W. B.)
—	—	37	<b>TANYA TUCKER</b> - Some Kind Of Trouble (Liberty)
7	21	38	DIAMOND RIO - Mama Don't Forget To Pray For Me (Arista)
—	40	39	<b>SAMMY KERSHAW</b> - Don't Go Near The Water (Mercury)
—	—	40	<b>TRACY LAWRENCE</b> - Today's Lonely Fool (Atlantic)

## CHARTBOUND

ARTIST TITLE LABEL	*Debuts in Chartbound	Reports	Adds	Heavy	Medium	Light	Hit Factor	Weeks
<b>CLINTON GREGORY</b> - Play, Ruby, Play (Step One)		158	37	—	25	96	15%	3
<b>THE REMINGTONS</b> - I Could Love You (With My Eyes Closed) (BNA)		145	23	—	28	94	19%	3
<b>HAL KETCHUM</b> - Past The Point Of Rescue (Curb)		135	56	1	18	60	14%	2
<b>HANK WILLIAMS JR.</b> - Hotel Whiskey (Curb/Capricorn)		124	8	2	39	75	33%	3

# HAL KETCHUM

*By popular  
demand...*

*Past the Point  
of Rescue*

**CURB**  
RECORDS

# UP & COMING

Reports accepted Mondays at  
8AM through 3PM 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
121	21	3	LITTLE TEXAS - First Time For Everything (Warner Bros.)
120	2	6	KEITH PALMER - Forgotten But Not Gone (Epic)
114	4	4	LEE GREENWOOD - If You'll Let This Fool Back In (Liberty)
113	41	2	DIXIANA - Waitin' For The Deal To Go Down (Epic)
107	37	2	LEE ROY PARNELL - The Rock (Arista)
102	1	4	DON WILLIAMS - Too Much Love (RCA)
94	5	4	BUZZIN' COUSINS - Sweet Suzanne (Mercury)
67	66	1	*PIRATES OF THE MISSISSIPPI - Til I'm Holding You Again (Liberty)
66	57	1	*RONNA REEVES - The More I Learn (Mercury)
66	62	1	*MARK COLLIE - It Don't Take A Lot (MCA)
61	2	4	EDDIE RABBITT - You Look Like An Angel (Liberty)
50	2	4	MOLLY & THE HEYMAKERS - Mountain Of Love (Reprise)
31	5	3	DEBRA DUDLEY - Nothin' That A Little Love (Concorde)
29	1	4	MONTANA ROSE - We're Talkin' Tears (Cowboy Heaven)

Dropped: #24-L. Cartwright, #26-R. Milsap, #37-Sawyer Brown, #38-Keith Palmer, Black Tie, Rich Grissom.

# INSIDE COUNTRY

#1 ONE YEAR AGO TODAY  
PAM TILLIS - Don't Tell Me What To Do

#1 FIVE YEARS AGO TODAY  
STEVE WARINER - Small Town Girl

#1 TEN YEARS AGO TODAY  
T.G. SHEPPARD - Only One You

**WELCOME TO SAN FRANCISCO...**A great big Country Crew welcome to all of you attending the Gavin Seminar. It should be a great weekend, from our Country Kick-Off Cocktail Party right through to the presentation of the Gavin Awards. As usual, we're especially looking forward to our annual Saturday morning Country session—we've got some terrific people speaking this year—and the Country New Artist Luncheon featuring Linda Davis, Jeff Knight, Jim Lauderdale, The Remingtons, Rob Crosby and Dixiana should be fantastic. For those of you who aren't able to attend this year, we'll give you a recap in next week's Inside Country. And start making plans right now to attend next year!!

**COUNTRY HAPPENINGS...** Congratulations to WNFM-Reedsburg MD Kevin Kellogg and his wife Jackie on the birth of their first child—Benjamin Richard—on Friday, February 7th...KPRB-Redmond/Bend MD Cindy Starr has changed her music call times to Monday and Tuesdays from 2-3 PM (PST)...Congratulations to BP Consulting's Jay Albright, who recently celebrated his 30th year in broadcasting and his 10th year as a consultant...KNIX-Phoenix is tying their current promotion in with their local 10

O'Clock news. A movie trivia question and the answer will be given during commercial breaks on the nightly news program, and viewers will be invited to tune in to KNIX the following morning to answer the same question, with the correct caller winning \$1000. In all, a total of \$17,000 will be given away...In a consolidation of air staffs, WKDW-Staunton and sister FM AOR WSGM have decided to simulcast Country. In the shuffle, several staffers were laid off, including MD Mark Rivers. He can be reached at home at 703-885-3439. Good luck Mark!...WKXX-St. Louis PD Tom Bradley is now handling music duties at the station. Mike Anderson will now be concentrating on his morning show...KIKF/FM-Anaheim morning show host Shawn Parr will be spending this weekend "frozen alive" in 5,000 pounds of ice to help "put a freeze on drugs." The promotion is being put on in conjunction with the local police department's D.A.R.E. (Drug Abuse Resistance Education) program, with Shawn being surrounded and sealed in ice blocks within a refrigerated trailer for 48 hours, without food or water. He will, however, have a telephone, and even plans to broadcast his morning show from his icy confines. Money raised from the event will benefit D.A.R.E...Former KTRB-Modesto MD Stan Lindsey is currently looking for his next opportunity. Give him a call at 209-527-0769...There've been some shift changes at KIML-Gillette. After three years, mid-day personality Renee Osborne has left the station to spend more time with her children. The new line up is: Overnights/Melissa Byrd; Morning Drive/Dennis Switzer; Mid-days/Joel Lusk; Afternoon Drive/Billy Combs; Eve-

### COLLIN RAYE - *Every Second* (Epic)

A great choice for a followup to "Love, Me." Collin shows his honky tonk side, and his clear tenor really puts the song over.

### MARK CHESNUTT - *Old Flames Have New Names* (MCA)

Just when you thought you'd heard every clever "old flame" pun, along comes a fresh take. It figures that this humorous story would be from an album titled "Longneck and Short Stories." Great stuff!

### RESTLESS HEART - *Familiar Pain* (RCA)

With Larry Stewart's tenure with Restless Heart drawing to a close, it's good to be reminded of the sound that made them so successful.

### BROOKS & DUNN - *Neon Moon* (Arista)

Ronnie Dunn's soulful voice takes center stage on this ballad, and he perfectly evokes the loneliness and desperation of the song.

### MARK COLLIE - *It Don't Take A Lot* (MCA)

Collie co-wrote this song about the little things that can set a heartache to burnin'. Listeners should be able to relate, especially when he sings about sad songs on the radio.

### LYNYRD SKYNYRD - *Pure And Simple* (Atlantic)

Once you get past the fact that this is—you know—Lynyrd Skynyrd, you can hear the beauty of this song, and be taken in by its great little hook. Word is that these guys are set to record a Country album featuring some well-known hillbilly friends.

nings/J.D. Harris...Carolyn Brooks moves from Q106-Madison to take over the overnight shift at US96-Appleton/Oshkosh...KOYN-Paris MD Jim Corley has been promoted to Director of Programming Operations, and former PD Jim Cotyk has moved to specialty programming on weekends and special events...We thought we'd end our Valentine's Day column with a romantic note: WMPI-Scottsburg's John Ross proposed to his sweetheart, Stephanie Gladden, during the station's Christmas party. What a guy!!

Talk with you next week. The Gavin Country Crew

## ALBUM CUTS

GARTH BROOKS - Papa Loved Mama/  
Against The Grain/ We Bury The Hatchet  
SAWYER BROWN - Some Girls Do  
ALAN JACKSON - Midnight In Montgomery  
TRACY LAWRENCE - I Hope Heaven Has A Honky Tonk



**CAPITOL NASHVILLE  
IS  
HISTORY!**

**WE'RE NOW . . .**

# INTO THE FUTURE WITH

SHARON ANDERSON

JAMES BLUNDELL

SUZY BOGGUSS

GARTH BROOKS

GLEN CAMPBELL

PAULETTE CARLSON

LACY J. DALTON

LINDA DAVIS

SKIP EWING

CLEVE FRANCIS

THE GATLIN BROTHERS

CRYSTAL GAYLE

LEE GREENWOOD

JASON

DAVID LYNN JONES

CHRIS LEDOUX

GARY MORRIS

NITTY GRITTY DIRT BAND

WAYLAND PATTON

PIRATES OF THE MISSISSIPPI

EDDIE RABBITT

JO-EL SONNIER

TANYA TUCKER

ROGER WHITTAKER





BILLY DEAN

ZULU SPEAR  
WORLD MUSIC

PRESTON REED  
NEW ADULT CONTEMPORARY

**LIBERTY**

**AMERICA'S FIRST  
CHOICE IN MUSIC**

# HIT FACTOR

Country Research:  
Lisa Smith/Elma Greer/Cyndi Hoelzle

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

Total Reports This Week **218** Last Week **218**

	Reports	Adds	Heavy	Medium	Light	Hit Factor	Weeks
GARTH BROOKS - What She's Doing Now (Liberty)	218	—	215	3	—	100%	6
RANDY TRAVIS - Better Class Of Losers (Warner Bros.)	217	—	204	13	—	100%	8
JOE DIFFIE - Is It Cold In Here (Epic)	217	—	205	10	2	99%	9
JOHN ANDERSON - Straight Tequila Night (BNA Entertainment)	216	—	199	16	1	99%	9
TRISHA YEARWOOD - That's What I Like About You (MCA)	218	—	192	25	1	99%	8
LORRIE MORGAN - Except For Monday (RCA)	218	—	192	24	2	99%	8
ALAN JACKSON - Dallas (Arista)	218	—	175	42	1	99%	6
ALABAMA - Born Country (RCA)	218	—	134	82	2	99%	6
REBA McENTIRE - Is There Life Out There (MCA)	218	—	98	118	2	99%	6
SUZY BOGGOSS - Outbound Plane (Liberty)	214	—	106	105	3	98%	8
BILLY DEAN - Only The Wind (Liberty/SBK)	217	—	93	120	4	98%	7
PAM TILLIS - Maybe It Was Memphis (Arista)	191	—	159	21	11	94%	9
PATTY LOVELESS - Jealous Bone (MCA)	213	1	67	136	9	95%	7
DWIGHT YOAKAM - It Only Hurts When I Cry (Reprise)	214	5	53	146	10	92%	8
PAULETTE CARLSON - I'll Start With You (Liberty)	190	1	106	72	11	93%	10
RICKY SKAGGS - Same Ol' Love (Epic)	214	2	39	162	11	93%	7
VINCE GILL - Take Your Memory With You (MCA)	215	2	12	177	24	87%	5
GEORGE STRAIT - Lovesick Blues (MCA)	204	1	31	147	25	87%	6
KEITH WHITLEY - Somebody's Doing Me Right (RCA)	200	4	35	138	23	86%	9
DAVIS DANIEL - Fighting Fire With Fire (Mercury)	204	7	19	143	35	79%	7
EARL THOMAS CONLEY - Hard Days And Honky Tonk Nights (RCA)	200	6	13	131	50	72%	7
HIGHWAY 101 - Baby, I'm Missing You (Warner Bros.)	196	2	10	137	47	75%	6
RICKY VAN SHELTON - After The Lights Go Out (Columbia)	160	—	86	55	19	88%	11
WYNONNA - She Is His Only Need (Curb/MCA)	210	26	8	115	61	58%	2
STEVE WARINER - The Tips Of My Fingers (Arista)	205	13	2	118	72	58%	3
GREAT PLAINS - Faster Gun (Columbia)	179	3	10	118	48	71%	8
ROB CROSBY - Working Woman (Arista)	193	14	3	105	71	55%	4
DOLLY PARTON - Country Road (Columbia)	179	6	4	113	56	65%	6
MICHAEL WHITE - Professional Fool (Reprise)	166	7	3	107	49	66%	9
KENNY ROGERS - If You Want To Find Love (Reprise)	137	—	43	76	18	86%	11
B.B. WATSON - Lover, Not A Fighter (BNA Entertainment)	165	8	1	96	60	58%	5
MARTY STUART - Burn Me Down (MCA)	185	30	2	73	80	40%	3
MARTIN DELRAY - Who,What,Where,When,Why,How (Atlantic)	166	11	3	75	77	46%	5
AARON TIPPIN - There Ain't Nothin' Wrong With The Radio (RCA)	197	36	2	53	106	27%	2
CLEVE FRANCIS - Love Light (Liberty)	154	5	2	76	71	50%	6
TRAVIS TRITT w/MARTY STUART - The Whiskey Ain't Workin' (Warner Bros.)	121	—	58	40	23	80%	11
TANYA TUCKER - Some Kind Of Trouble (Liberty)	192	56	—	52	84	27%	2
DIAMOND RIO - Mama Don't Forget To Pray For Me (Arista)	112	—	50	41	21	81%	12
SAMMY KERSHAW - Don't Go Near The Water (Mercury)	167	28	—	60	79	35%	3
TRACY LAWRENCE - Today's Lonely Fool (Atlantic)	188	52	1	35	100	19%	2

## TOP SELLING ALBUMS

1. GARTH BROOKS - Ropin' The Wind (Liberty)
2. GARTH BROOKS - No Fences (Liberty)
3. REBA McENTIRE - For My Broken Heart (MCA)
4. TRAVIS TRITT - It's All About To Change (Warner Bros.)
5. GARTH BROOKS - Garth Brooks (Liberty)
6. ALAN JACKSON - Don't Rock The Jukebox (Arista)
7. VINCE GILL - Pocket Full Of Gold (MCA)
8. COLLIN RAYE - All I Can Be (Epic)
9. TRISHA YEARWOOD - Trisha Yearwood (MCA)
10. TRACY LAWRENCE - Sticks And Stones (Atlantic)

Based on correspondents' research

## TOP TEN VIDEOS

1. RANDY TRAVIS - Better Class Of Losers (Warner Bros.)
2. DIAMOND RIO - Mama Don't Forget To Pray For Me (Arista)
3. JOE DIFFIE - Is It Cold In Here (Epic)
4. PAM TILLIS - Maybe It Was Memphis (Arista)
5. TRISHA YEARWOOD - That's What I Like About You (MCA)
6. BILLY DEAN - Only The Wind (Liberty/SBK)
7. JOHN ANDERSON - Straight Tequila Night (BNA Entertainment)
8. PAULETTE CARLSON - I'll Start With You (Liberty)
9. REBA McENTIRE - Is There Life Out There (MCA)
10. DWIGHT YOAKAM - It Only Hurts When I Cry (Reprise)

Courtesy of Country Music Television 

# At American Country Countdown, we love to hear from our fans...

## GARTH BROOKS

"The most memorable moment for me with  
*American Country Countdown* was when  
*Much Too Young* first hit the charts at #38.

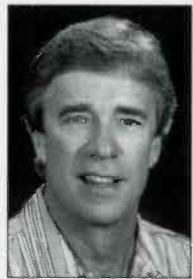
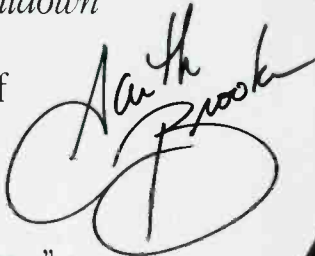
That was better than any #1 I ever had.


To hear Bob Kingsley talk about me  
and my song- what a thrill.

*American Country Countdown*

is cool... it gives a hell of  
a lot more than a

standard countdown show."



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COUNTRY  
COUNTDOWN**  
  
WITH BOB KINGSLEY

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[www.americanradiohistory.com](http://www.americanradiohistory.com)

**B**ack in December of 1990, one of the hottest topics of conversation in the Country Music industry was whether or not one of the format's most successful bands—Highway 101—would be able to replace lead singer Paulette Carlson, who was leaving the group to pursue a solo career. The group has spent the last year answering that question with an amazingly smooth transition. Relative newcomer Nikki Nelson was plucked from among the hopefuls to take over the lead vocals, and the group hasn't missed a beat. That's not to say, however, that all this has been easy for Nikki. We caught up with her recently to talk about her first year with the group.

**LISA SMITH: When did you first start singing?**

**NIKKI NELSON:** I started singing with my dad's Country band in Nevada when I was 12 years old. At first I started singing on the weekends, and eventually it evolved to where we were working five and six nights a week. We kept busy for about six years. When I turned eighteen, I moved to Nashville. I had made trips here before and had really

fallen in love with Nashville. I loved how there was music going on everywhere and there were so many talented people.

**LS: Did you have any connections in Nashville to help you get your foot in the door?**

**NN:** I had been working with a producer in town named Larry Rogers. We'd cut some demo stuff, and Larry was a big help to me. He kept my confidence level up and whenever he had to do demos he would call me. I stayed involved in music that way, but of course I had to get a regular job to be able to pay the bills and stay in town. I had all kinds of little jobs—I was a secretary for Olen Mills and I waited tables. I wound up working at the Nashville Palace for about three years as a waitress.

**LS: Didn't you meet your husband at the Nashville Palace?**

**NN:** I sure did. Billy is a musician and he sang at the Nashville Palace one night. My dad and I sang right after Billy. Afterward, he came over and asked me to dance, and it was bang, boom from there!

**LS: How did you get the audition with Highway 101?**

**NN:** While I was working at the Nashville Palace, Larry and I put a tape together of the four or five songs that we were pitching to different labels. It was just luck of the draw that it came across Martha Sharp's desk at Warner Bros. at the same time that the guys in Highway were looking for songs and a singer. I heard the rumors that Paulette was leaving the group, but it certainly never dawned on me to try out for the job. It was just

lucky timing.

**LS: What was your audition like?**

**NN:** I had strep throat! Larry called me and asked if I'd be interested in trying out for Highway, and I waited about one second and screamed, "Yes, are you kidding!" Of course, I immediately got sick. I went to the doctor, had strep throat, got shots and antibiotics—I was trying so hard to get well! Of course, I had been well all



year while I was waiting tables. So I called the management company to see if I could put off the audition for a week. I know that wasn't a bright thing to do, but I figured if I went in there sick there was no way I'd get the job. They said, "We're only in town for a few days. Come on down and audition and we'll take it into consideration that you have strep throat." So I went down there and I felt like I did a horrible job. When I went home I was thinking, "Oh well, it was really nice to meet them. I really enjoyed the audition, but I know I don't have the gig." But they called me a few days later to come back and sing again, and by that time I was feeling better. Then they called me to see if I wanted to go have dinner with them—management, the guys in the group and their wives. We went out to dinner and hit it off. They're super people. After we had dinner, they asked if I'd come in for a meeting the next day. I thought, "They're going to thank me for auditioning and turn me down politely." And when I got there they said, "You got the gig." I was absolutely in shock because I had convinced myself that there was no way that I would get this job. I kept pinching myself to make sure I wasn't dreaming—I still have to do

that periodically.

**LS: Were you a fan of the group before you joined them?**

**NN:** Oh yes! In fact, my husband and I had a conversation about the group about a month before this all came about. We were in the car listening to the radio, and they played a Highway song and then the deejay said, "Paulette Carlson is leaving the group." I remember pulling into our condo complex and telling my husband, "I sure don't envy whoever gets that job. Can you imagine—she'll have to spend her whole career being compared to Paulette." After I got the job, my husband and I laughed about that conversation.

**LS: Has that turned out to be true? Do you feel like you're spending your career being compared to Paulette?**

**NN:** No, I really don't. I feel like Paulette has her own style, and I've never heard anybody successfully copy her. She and I are so different that I don't think there's any way people can really compare us.

**LS: So you don't really feel like you're filling her shoes?**

**NN:** Not really, I just feel like this is just another chapter for Highway 101. A lot of people ask me if Paulette and I have a problem, and some people have tried to make this whole thing out to be like a soap opera, which it isn't. She left the band on good terms—the guys wished her well. She's got a new album and a new baby and I'm sure she's perfectly happy.

**LS: How have the fans accepted you?**

**NN:** It's been great. I couldn't have asked for any better. I personally have not heard a negative comment—maybe they're just not saying it if they're thinking it—but I've had so many people come up to me and say, "We were really concerned when we heard Paulette was leaving the band because we just love the them, but now that we've heard you we're excited about it and we think it's great." ●

HIGHWAY  
101's  
SMOOTH  
TRANSITION

by Lisa Smith

**STILL TIME TO REGISTER – STILL TIME TO SAVE !**



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Opryland Hotel — Nashville, Tennessee**

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|--|---|
| <input type="checkbox"/> Artist-Attendee Welcome Reception | <input type="checkbox"/> The Super Faces Show         |
| <input type="checkbox"/> Exhibit Hall Wine & Cheese Party  | <input type="checkbox"/> The New Faces Banquet & Show |

Special Meals:  Continental Breakfasts on Thursday, Friday and Saturday  
 Luncheon Showcases on Friday and Saturday & Exhibit Hall Walk-Around Lunch on Thursday

Special Presentations by:	<b>Dr. Perry W. Buffington</b>	<b>Lewis Grizzard</b>	<b>Dr. Oren Harari</b>
	<b>Roger Miller</b>	<b>Dan O'Day</b>	<b>Riders in the Sky</b>

Special Entertainment by:	<b>Garth Brooks</b>	<b>Sammy Kershaw</b>	<b>Prairie Oyster</b>
	<b>Brooks &amp; Dunn</b>	<b>Tracy Lawrence</b>	<b>Collin Raye</b>
	<b>Hal Ketchum</b>	<b>Little Texas</b>	<b>Pam Tillis</b>
	<b>Diamond Rio</b>	<b>Eddie London</b>	<b>Michelle Wright</b>
	<b>Clinton Gregory</b>	<b>McBride and the Ride</b>	<b>Trisha Yearwood</b>

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# ADULT ALTERNATIVE

## MOST ADDED

1. BOOK OF ROSES - **ANDREAS VOLLENWEIDER** (COLUMBIA)
2. SOLACE - **SARAH McLACHLAN** (ARISTA)
3. PASSION - **STEVE LAURY** (DENON)
4. RUSH SOUNDTRACK - **ERIC CLAPTON** (REPRISE)
5. STAY TUNED - **VERNEL BROWN, JR.** (A&M)
6. EVERY ACT OF LOVE - **WILLIAM AURA** (HIGHER OCTAVE)
7. LARGER THAN LIFE - **SKYWALK** (BLUEMOON)

## TOP TIP

**STEVE LAURY**  
PASSION  
(DENON)

**SKYWALK**  
LARGER THAN LIFE  
(BLUEMOON)

Our highest debuts at #42 and #43.

## RECORD TO WATCH



**ERIC CLAPTON**  
RUSH SOUNDTRACK  
(REPRISE)

Eric Clapton's strongest album in years contains quite a few instrumental beauties. Check out "Preludin' Fugue."

Co-Editors: Keith Zimmerman/Kent Zimmerman

## 2W LW TW

1	1	1	ENYA - Shepherd Moons (Reprise)
2	2	2	<b>SAM RINEY</b> - Talk To Me (Spindletop)
3	3	3	KEIKO MATSUI - Night Waltz (Sin Drome)
6	4	4	<b>AL DI MEOLA</b> - Kiss My Axe (Tomato/Mesa/Bluemoon)
19	7	5	<b>NELSON RANGELL</b> - In Every Moment (GRP)
7	6	6	<b>BOBBY CALDWELL</b> - Stuck On You (Sin Drome)
4	5	7	SHAKATAK - Open Your Eyes (Verve Forecast/PolyGram)
47	23	8	<b>KILAUUA</b> - Tropical Pleasures (Brainchild/Nova)
8	8	9	JULIA FORDHAM - Swept (Virgin)
13	10	10	<b>BOB BERG</b> - Back Roads (Denon)
9	11	11	FOURPLAY - Fourplay (Warner Bros.)
17	12	12	<b>HEATHER MULLEN</b> - Heather Mullen (Atco/EastWest America)
20	16	13	<b>MARCOS LOYA</b> - Love Is The Reason (Spindletop)
26	22	14	<b>MARY BLACK</b> - Babes In The Wood (Gifthouse/Curb)
5	9	15	DAVID BENOIT - Shadows (GRP)
15	15	16	NEW YORK ROCK & SOUL REVUE - Various Artists (Giant)
48	30	17	<b>KIM PENSYL</b> - 3 Day Weekend (GRP)
21	13	18	ONAJE ALLAN GUMBS - Dare To Dream (MCA)
12	21	19	<b>ELIANE ELIAS</b> - A Long Story (Manhattan)
30	25	20	<b>CHRISTOPHER FRANKE</b> - Pacific Coast Highway (Private Music)
18	18	21	TWO ROOMS CELEBRATING ELTON & BERNIE - Various Artists (Polydor/PLG)
22	24	22	<b>MARK EGAN</b> - Beyond Words (Bluemoon)
10	14	23	CHI - Sun Lake (Sonic Atmospheres)
31	26	24	<b>DEEMS</b> - Planet Deems (Nastymix)
38	31	25	<b>FOWLER AND BRANCA</b> - The Face On Cydonia (Silver Wave)
—	46	26	<b>WILLIAM AURA AND FRIENDS</b> - Every Act Of Love (Higher Octave)
33	28	27	<b>ALEX MURZYN</b> - Alex Murzyn (Kamei)
16	17	28	GOVI - Heart Of A Gypsy (Real Music)
25	27	29	RON KOMIE - Quest Of Dreams (Kazu/Sonic Atmospheres)
14	20	30	EVERYTHING BUT THE GIRL - Worldwide (Atlantic)
11	19	31	RICHARD ELLIOT - On The Town (Manhattan)
34	29	32	STEVIE RAY VAUGHAN & DOUBLE TROUBLE - The Sky Is Crying (Epic)
35	34	33	GERALD ALBRIGHT - Live At Birdland (Atlantic)
—	41	34	<b>AKIRA JIMBO</b> - Slow Boat (Optimism)
32	35	35	STARR PARODI - Charge (Curb)
37	37	36	<b>CORNELL DUPREE</b> - Can't Get Through (Amazing)
—	50	37	<b>OSCAR CASTRO-NEVES</b> - More Than Yesterday (JVC)
23	33	38	SIMPLY RED - Stars (EastWest America)
—	39	39	JAMES TAYLOR - (I've Got To) Stop Thinking 'Bout That (Columbia)
24	32	40	KENNY LOGGINS - Leap Of Faith (Columbia)
—	45	41	<b>ADRIAN LEGG</b> - Guitar For Mortals (Relativity)
—	—	42	<b>STEVE LAURY</b> - Passion (Denon)
—	—	43	<b>SKYWALK</b> - Larger Than Life (Bluemoon)
50	49	44	<b>HILARY STAGG</b> - Dream Spiral (Real Music)
—	47	45	<b>MAX GROOVE</b> - Aqua Rio (Optimism)
28	36	46	BEVERLEY CRAVEN - Beverley Craven (Epic)
29	38	47	ERIC TINGSTAD/NANCY RUMBEL - In The Garden (Narada)
42	42	48	PETER GORDON - Whisper & Wail (Positive Music)
—	—	49	<b>DEVONSQUARE</b> - Bye Bye Route 66 (Atlantic)
—	—	50	<b>GARY LAMB</b> - Imaginations (Golden Gate)

## CHARTBOUND

\*Debuts in chartbound

- \*ANDREAS VOLLENWEIDER (COLUMBIA)
- DAVID HEWITT (RHYTHM SAFARI)
- \*SARAH McLACHLAN (ARISTA)
- STEVE FORBERT (Geffen)
- \*VERNEL BROWN, JR. (A&M)
- \*TOM PIROZZOLI (GREAT NORTHERN ARTS)

- JEFF JARVIS (OPTIMISM)
- DAVE VALENTIN (GRP)
- \*RUSH SOUNDTRACK/ERIC CLAPTON (REPRISE)
- \*HIMALAYA (INDEROC)
- JOHN BEASLEY (WINDHAM HILL JAZZ)
- \*MICHAEL GULEZIAN (TIMBERLINE MUSIC)

Dropped: #40 Patti Austin, #43 Lettau, Sprague & Shapiro, #44 Kenny Rankin, #48 Earl Klugh Trio, New York Voices.



Today...



Al Di Meola • *Kiss My Axe*  
Top 5 AA, #10 CJ



Charles Fambrough • *The Prayer Angle*  
#1 CJ



Steve Khan • *Let's Call This*  
Top 5 C



Mark Egan • *Beyond Words*  
Top 25 AA



Skywalk • *Larger Than Life*  
#1 Most Added AA

# MESA/BLUEMOON RECORDINGS



Strunz & Farah • *Americas*  
Coming this April



Ernie Watts • *Afoxé (aa-fa-SHAY)*  
On your desk this week



Al Stewart • *Rhymes In Rooms (Live)*  
Street date: February 25

...Tomorrow.



See Strunz & Farah as they present the music of their upcoming Mesa album *Americas* with very special guest Al Di Meola, Friday, February 14, 9:30 pm at the Westin St. Francis Hotel "California West Room."

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[www.americanradiohistory.com](http://www.americanradiohistory.com)

# JAZZ

## MOST ADDED

1. HEART OF GOLD - ELLIS MARSALIS (COLUMBIA)
2. PLAY - BOBBY McFERRIN & CHICK COREA (BLUE NOTE)
3. PASSION - STEVE LAURY (DENON)
4. PEOPLE TIME - STAN GETZ & KENNY BARRON (VERVE/POLYGRAM)
5. BLAME IT ON MY YOUTH - HOLLY COLE TRIO (MANHATTAN)

## TOP TIP

**VARIOUS ARTISTS**  
 JUST FRIENDS TRIBUTE VOL. 2  
 (JUSTICE)

Ten more add puts this highest debut over sixty total reporters.

## RECORD TO WATCH



**ELLIS MARSALIS**  
 HEART OF GOLD  
 (COLUMBIA)

The virtuosity sneaks up on you, but next week's chart debut won't.

Co-Editors: Keith Zimmerman/Kent Zimmerman

## 2W LW TW

2W	LW	TW	Artist - Title (Label)
1	1	1	CHARLES FAMBROUGH - The Proper Angle (CTI/Mesa/Bluemoon)
3	2	2	GERALD ALBRIGHT - Live At Birdland (Atlantic)
35	19	3	PAQUITO D'RIVERA - Havana Cafe (Chesky)
31	11	4	VANESSA RUBIN - Soul Eyes (Novus/RCA)
22	15	5	AL DI MEOLA - Kiss My Axe (Tomato/Mesa/Bluemoon)
2	3	6	ABBEY LINCOLN/STAN GETZ - You Gotta Pay... (Verve/PolyGram)
32	20	7	DAVE CATNEY - Jade Visions (Justice)
4	4	8	KENNY DREW, JR. - Kenny Drew, Jr. (Antilles/Island/PLG)
12	10	9	KENNY BARRON TRIO - Lemuria-Seascape (Candid/DA)
13	12	10	KENNY BURRELL - Sunup To Sundown (Contemporary)
9	9	11	STANLEY JORDAN - Stolen Moments (Blue Note)
10	5	12	RICK MARGITZA - This Is New (Blue Note)
27	21	13	DIRTY DOZEN BRASS BAND - Open Up Whatcha Gonna do... (Columbia)
6	7	14	BOB BERG - Back Roads (Denon)
16	16	15	CORNELL DUPREE - Can't Get Through (Amazing)
46	26	16	TOM HARRELL - Passages (Chesky)
15	17	17	BOBBY LYLE - Pianomagic (Atlantic)
8	13	18	MILES DAVIS & MICHEL LeGRAND - Dingo (Warner Bros.)
5	6	19	STEVE KHAN - Let's Call This (Bluemoon)
19	18	20	SONNY ROLLINS - Here's To the People (Milestone)
—	33	21	JOHN BEASLEY - Cauldron (Windham Hill Jazz)
7	8	22	GENE HARRIS QUARTET - Black And Blue (Concord Jazz)
47	31	23	JOHN PIZZARELLI - All Of Me (Novus/RCA)
11	14	24	HOUSTON PERSON - The Party (Muse)
17	22	25	BUCK HILL - I'm Beginning To See The Light (Muse)
23	24	26	KEVYN LETTAU, P. SPRAGUE, M. SHAPIRO - Braziljazz (Nova)
34	28	27	GRADY TATE - Grady Tate Sings (Milestone)
—	—	28	JUST FRIENDS—A TRIBUTE TO EMILY REMLER - Volume Two (Justice)
24	27	29	RENNE MANNING - Uhm...Uhm...Uhm...! (Ken Music)
20	25	30	TOOTS THIELEMANS - For My Lady (EmArcy/PolyGram)
39	37	31	RUTH BROWN - Fine And Mellow (Fantasy)
14	23	32	DONALD BROWN - People Music (Muse)
30	30	33	MAX ROACH - To The Max! (Bluemoon)
—	—	34	DAVE VALENTIN - Musical Portraits (GRP)
40	38	35	RAY BRYANT - All Mine...And Yours (EmArcy/PolyGram)
49	43	36	GIBBS/DeFRANCO/ELLIS SEXTET - Memories Of You (Contemporary)
38	35	37	GARY BARTZ - There Goes The Neighborhood! (Candid/DA)
29	32	38	ONAJE ALLAN GUMBS - Dare To Dream (MCA)
—	—	39	OSCAR CASTRO-NEVES - More Than Yesterday (JVC)
—	—	40	BOBBY McFERRIN & CHICK COREA - Play (Blue Note)
21	29	41	KENNY KIRKLAND - Kenny Kirkland (GRP)
—	—	42	HOLLY COLE TRIO - Blame It On My Youth (Manhattan)
—	—	43	BRIAN BROMBERG - It's About Time (Nova)
—	50	44	MARK EGAN - Beyond Words (Bluemoon)
43	45	45	RICKY WOODARD - California Cooking! (Candid/DA)
—	—	46	MICHAEL PEDICIN, JR. - You Don't Know What Love Is (FEA)
28	36	47	TEDDY EDWARDS - Mississippi Lad (Antilles/Island/PLG)
50	44	48	SAM RINEY - Talk To Me (Spindletop)
—	—	49	THE DOLPHINS - Old World New World (DMP)
—	—	50	BRUCE DUNLAP - About Home (Chesky)

## CHARTBOUND

\*Debuts in chartbound

- \*ELLIS MARSALIS (COLUMBIA)
- \*STEVE LAURY (DENON)
- MANHATTAN JAZZ QUINTET (COMPOSE)
- OSCAR PETERSON (PABLO)
- NELSON RANGELL (GRP)
- \*MAMBO KINGS (ELEKTRA)
- \*ELVIN JONES (ENJA)

- WALTER NORRIS QUARTET (CONCORD JAZZ)
- HOWARD ALDEN (CONCORD JAZZ)
- CHARLIE SHOEMAKE (CHASE MUSIC GROUP)
- ALEX MURZYN (KAMEI)
- \*KIM PENNYL (GRP)
- \*SCOTT HAMILTON (CONCORD JAZZ)
- JEFF LINSKY (KAMEI)

- \*JEFF JARVIS (OPTIMISM)

Dropped: #34 Eliane Elias, #39 Harry Connick, Jr, #40 Earl Klugh Trio, #41 Jimmy McGriff, #42 Sebastian Whittaker & The Creators, #46 Branford Marsalis Trio, #47 Gonzalo Rubalcaba, #48 Lighthouse All Stars, #49 Ella Fitzgerald, Deems, George Gruntz.

# JAZZ NEW RELEASES

## IN EUROPE - ELVIN JONES (ENJA)

Enja is becoming quite reliable in furnishing us with fine live European gigs by giants who deserve more adoration in the USA. But you can't put tariffs on fine Jazz, so as a result, the world is a little sweeter. In Europe is getting a bounty of Jazz radio attention, in spite of the fact that it contains only three tunes—the shortest being a thirteen minute McCoy Tyner composition. We loved Elvin Jones' cameos on Wynton's magnificent **Soul Gestures In Southern Blue**. EJ's explosive, ingenuous mixture of times and rhythms are all mysteriously mixed into one sweeping meter. How he does it, we don't know. But without his insight the whole avant garde movement of the two previous decades would be in a shambles. In Europe is special in two ways. First is the arrival of Ravi Coltrane, son of the late, great John. Ravi scrambles his eggs remarkably well. Secondly, on "Ray" and "Island Birdie," we get a half hour of long overdue sweet sounds from Elvin Jones. "Ray" is a breezy ensemble piece crowned by some wholesome tandem so-

los by **Sonny Fortune** on flute and Ravi on soprano sax. "Birdie" is the one with those trademark poly-rhythms that tantalizes the best of Trane and drives Elvin's fans wild.

## MORE THAN YESTERDAY - OSCAR CASTRO-NEVES (JVC)

**More Than Yesterday**, the latest by Brazilian classical guitarist Oscar Castro-Neves, signals JVC's energetic resurgence into Jazz/AA. If MTY is any indication, it's all for the better. No more of those three- or four-piece multi-releases, nor the uniform cover art that made each disc resemble a demonstration disc in an audiophile's stereo store. MTY signals a broader stretch into Jazz and Alternative Adult. We're pleased with the exotic, velveteen, Bossa, jungle sounds of Castro-Neves, especially on "Unconditional Love" with its menthol vocal instrumentation from **Ivan Lins**. AA will groove on the spritely piano/guitar duet on "Always New." Commercial Jazz should reach for the uptempo, plucky "Felicia And Bianca." Fans of Castro-Neves' virtuosity will find satisfaction with the

speedy title cut and the hyperactive "Lady In Purple."

## TROPICAL PLEASURES - KILAUEA (BRAINCHILD/NOVA)

Keyboardist **Daniel Ho** is rapidly making his band **Kilauea** a household word on Adult Alternative airwaves. At the age of twenty-three, Ho is one of those up and coming musicians raised on a steady diet of GRP mixed with a dollop of classical theory and a pinch of Lennon/McCartney. Kilauea's first project, **Antigua Blue**, spent a long time in the AA Top Ten, and **Tropical Pleasures** should be no different. Songs like "Teresa's Confession," "The Odyssey," the **Russ Freeman**-penned "Rio Skyline" and "Tropical Pleasure" are spiked with cheery and snappy melodies, sparkled arrangements and whiplash hooks. On the majestic "Frontrunner" Ho collaborates with his idol **David Benoit** as Benoit sits in on grand piano. Picture it: Ho and Benoit—the **Batman and Robin** of fastidious AA piano melodies.

Compiled by  
Keith Zimmerman

JAZZ/ADULT ALTERNATIVE

Compiled by  
Kent Zimmerman

# SUBCHARTS

LW TW

## POST-BOP

1	1	<b>CHARLES FAMBROUGH</b> - The Proper... (CTI/Mesa/BlueMoon)
4	2	<b>KENNY BURRELL</b> - Sunup To Sundown (Contemporary)
2	3	<b>RICK MARGITZA</b> - This Is New (Blue Note)
9	4	<b>KENNY BARRON TRIO</b> - Lemuria-Seascape (Candid/DA)
7	5	<b>SONNY ROLLINS</b> - Here's To the People (Milestone)
13	6	<b>VANESSA RUBIN</b> - Soul Eyes (Novus/RCA)
3	7	<b>KENNY DREW, JR.</b> - Kenny Drew, Jr. (Antilles/Island/PLG)
6	8	<b>GERALD ALBRIGHT</b> - Live At Birdland (Atlantic)
17	9	<b>DAVE CATNEY</b> - Jade Visions (Justice)
21	10	<b>PAQUITO D'RIVERA</b> - Havana Cafe (Chesky)
25	11	<b>TOM HARRELL</b> - Passages (Chesky)
15	12	<b>RUTH BROWN</b> - Fine And Mellow (Fantasy)
18	13	<b>DIRTY DOZEN BRASS BAND</b> - Open Up... (Columbia)
11	14	<b>HOUSTON PERSON</b> - The Party (Muse)
12	15	<b>STANLEY JORDAN</b> - Stolen Moments (Blue Note)
10	16	<b>STEVE KHAN</b> - Let's Call This (BlueMoon)
5	17	<b>ABBEY LINCOLN/STAN GETZ</b> - You Gotta... (Verve/PolyGram)
8	18	<b>GENE HARRIS QUARTET</b> - Black And Blue (Concord Jazz)
22	19	<b>GRADY TATE</b> - Grady Tate Sings (Milestone)
—	20	<b>JOHN PIZZARELLI</b> - All Of Me (Novus/RCA)
20	21	<b>MILES DAVIS &amp; MICHEL LeGRAND</b> - Dingo (Warner Bros.)
19	22	<b>BOBBY LYLE</b> - Pianomagic (Atlantic)
23	23	<b>BOB BERG</b> - Back Roads (Denon)
16	24	<b>BUCK HILL</b> - I'm Beginning To See The Light (Muse)
29	25	<b>GIBBS/DeFRANCO/ELLIS SEXTET</b> - Memories... (Contemporary)
—	26	<b>CORNELL DUPREE</b> - Can't Get Through (Amazing)
14	27	<b>DONALD BROWN</b> - People Music (Muse)
26	28	<b>MAX ROACH</b> - To The Max! (BlueMoon)
—	29	<b>JOHN BEASLEY</b> - Cauldron (Windham Hill Jazz)
24	30	<b>TOOTS THIELEMANS</b> - For My Lady (EmArcy/PolyGram)

Culled from a select sample of Jazz-intensive reporters.

LW TW

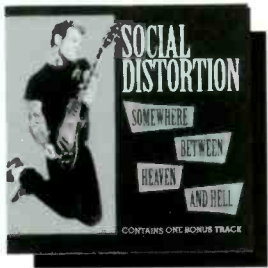
## COMMERCIAL ADULT ALTERNATIVE

1	1	<b>BOBBY CALDWELL</b> - Stuck On You (Sin Drome)
2	2	<b>SAM RINEY</b> - Talk To Me (Spindletop)
3	3	<b>ENYA</b> - Shepherd Moons (Reprise)
4	4	<b>SHAKATAK</b> - Open Your Eyes (Verve Forecast/PolyGram)
5	5	<b>KEIKO MATSUI</b> - Night Waltz (Sin Drome)
7	6	<b>AL DI MEOLA</b> - Kiss My Axe (Tomato/Mesa/BlueMoon)
13	7	<b>NELSON RANGELL</b> - In Every Moment (GRP)
8	8	<b>JULIA FORDHAM</b> - Swept (Virgin)
14	9	<b>MARCOS LOYA</b> - Love Is The Reason (Spindletop)
18	10	<b>KILAUEA</b> - Tropical Pleasures (Brainchild/Nova)
9	11	<b>FOURPLAY</b> - Fourplay (Warner Bros.)
12	12	<b>NEW YORK ROCK &amp; SOUL REVUE</b> - Various Artists (Giant)
11	13	<b>TWO ROOMS/ELTON &amp; BERNIE</b> - Various Artists (Polydor/PLG)
6	14	<b>DAVID BENOIT</b> - Shadows (GRP)
17	15	<b>HEATHER MULLEN</b> - Heather Mullen (Atco/EastWest America)
16	16	<b>BOB BERG</b> - Back Roads (Denon)
15	17	<b>CHI</b> - Sun Lake (Sonic Atmospheres)
21	18	<b>MARY BLACK</b> - Babes In The Wood (Giffhorse/Curb)
10	19	<b>EVERYTHING BUT THE GIRL</b> - Worldwide (Atlantic)
20	20	<b>ELIANE ELIAS</b> - A Long Story (Manhattan)
—	21	<b>KIM PENSYL</b> - 3 Day Weekend (GRP)
26	22	<b>CHRISTOPHER FRANKE</b> - Pacific Coast Highway (Private Music)
27	23	<b>RON KOMIE</b> - Quest Of Dreams (Kazu/Sonic Atmospheres)
—	24	<b>WILLIAM AURA AND FRIENDS</b> - Every Act... (Higher Octave)
30	25	<b>DEEMS</b> - Planet Deems (Nastymix)
—	26	<b>STEVIE RAY VAUGHAN/DOUBLE TROUBLE</b> - Empty Arms (Epic)
29	27	<b>ONAJE ALLAN GUMBS</b> - Dare To Dream (MCA)
—	28	<b>ALEX MURZYN</b> - Alex Murzyn (Kamei)
—	29	<b>FOWLER AND BRANCA</b> - The Face On Cydonia (Silver Wave)
22	30	<b>SIMPLY RED</b> - Stars (EastWest America)

Culled from Gavin Commercial AA Reporters only.

# ALBUM NEW RELEASES

BY KENT ZIMMERMAN

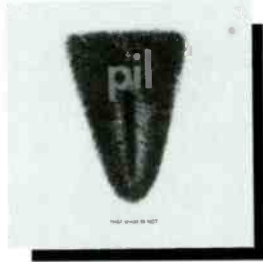


## SOMEWHERE BETWEEN HEAVEN AND HELL - SOCIAL DISTORTION (EPIC)

If the last record was on the right track, *Somewhere Between Heaven And Hell* puts Social D square into the fast lane. While the band looks like a crew of slick-backed car boys, music is still their bag. Mike Ness is still trying to balance the sadness of honky-tonk with hard-drivin' punk by butting up "Making Believe" into "Born To Lose." Ness attempted the same feel with "Ball And Chain" and Johnny Cash's "Ring Of Fire" last time around. Of course the whole album benefits from the sensational set-up job of "Cold Feelings" into "Bad Luck," the first two trax. After that, it's smooth cruisin' with the guitars and drums on cruise control. The lyrics continue to chronicle hard bumps and mistakes, with Ness's vocals lending credibility to the stories. With his voice cloaked by distorted guitars and steady drums, Ness indeed sounds like a lonely cowboy riding a chromium Chevy. Check out the following stray doggies first; "Cold Feelings," "Bad Luck," "Making Believe," "Born To Lose," "When She Begins" and "Sometimes I Do."

## THAT WHAT IS NOT - PIL (VIRGIN)

PIL's rockin'est record since the notoriously generic *Album*. *That What Is Not* (a line lifted from the opening "Acid Drops") is a twenty-first century gaze at rights and rock. But ever since the Pistols daze, John Lydon has found it much too corny to write blatant and politically correct



ing their place as an Alternative crowd pleaser.



## "RIPPLE" - THE CHURCH (ARISTA)

A taste of "Ripple" represents the first notes from the Church in nearly two years. After the transitional *Gold Afternoon Fix*, Priest=Aura promises to be more anchored with the infiltration of drummer Jay Dee Daugherty, the only Yank among this group of Aussies. Although spread all over the globe, together the band always results in a vital contrast of styles glued together by strong wills and surreal images.



## SOLACE - SARAH McLACHLAN (ARISTA/NETTWERK)

Sarah McLachlan's *Solace* taps more of the progressive Canadian spirit. Like Daniel Lanois, Sarah McLachlan stretches the concept of songstress in order to challenge the limits of her band. While her songs may (or may not) be born acoustically, by the time they get a workout inside the studio, they seeth and breathe with sensual depth. There is an organic quality to a song like "The Path Of Thorns (Terms)," a song that sounds like it just may take a turn into "Bridge Over Troubled Waters." Instead

anthems, a la U2. Rather, he prefers to hide his images in between layers of super-hard guitar chords and sensually obscure poetry. PIL has never sounded tighter. Lydon is in splendid voice, at times sounding like a midnight alley cat fight. The guitar work is dense; at times metal-like, at times progressive, at times unique. "Covered" is like nothing you've ever heard from Public Image Limited before. PIL plays around with all of our expectations, heaping out large dosages of guitar, blues harp, the *Tower Of Power* horns and sharply enunciated lyrics ("You can wear high heels in unusual places/In different situations/And fit into new faces"), all to a loping beat. Ultimately it's a screaming hymn to freedom and individuality, as is much of the rest of the album. The plot thickens as the disc advances to the last half, with Lydon lording over a church of bombastic guitaring. Fave trax: "Acid Drops," "Luck's Up," "Covered," "Unfairground" and "God."

## "THE GHOST OF A TEXAS LADIES' MAN" - CONCRETE BLONDE (IRS)

Close Encounters of the Ectoplasmic Kind. *Concrete Blonde* is back in the saddle with a tongue-in-cheek tale about a visiting ghost. Using a combination of twangy guitar and windy synths, *Concrete Blonde* recall the same kind of excitement generated by bands like *Wall Of Voodoo* during the early eighties. Ten years later, it looks like *Concrete Blonde* is tak-

it slides into a nice, flowing chorus. By the fourth track, "I Will Not Forget You," you're on to something special. Like Sinead O'Connor, Sarah has this way of breaking her voice with quarter tones that give it a distinctive quaver. Other trax, "Back Door Man" and Donovan's "Wear Your Love Like Heaven."

## DANNY TATE (CHARISMA)

Danny Tate is a songwriter who could no longer hide in the shadows. So he bursts forward with thirteen songs that sometimes seem like they hail from the South or could pass as Midwestern rock pieces. "Lead Me To The Water" recalls a young Bob Seger of sorts, with "Ramblin' Gamblin'" chords and organ chords. "Save A Little Love" is sweeter. "Paradise Lost" is yet another side when Danny surrenders his guitar for a piano, rivalling some of Billy Joel's best. While Tate seems most comfortable rocking a little like that bastard kid up in Belmont, Indiana, there's a versatility that suggests that Danny Tate may be able to service quite a few Gavin formats with his own music, whether it be aimed at rockers, adults or cowboy hats. My favorite is "Winds Of Change."

## "THE HERO IN ME" - JEFFREY GAINES (CHRYSALIS)

A young songwriter from Harrisburg, Pennsylvania had a choice to either enlist in a signed New York band or take the long road alone. Jeffrey Gaines chose the latter, ending up at the same final destination. His songs are introspective, directly influenced by David Bowie (circa *Space Odyssey/Ziggy*) and indirectly by John Lennon. Producer Richard Gottehrer took it easy on the seasonings, careful not to bury Gaines' vulnerability. "The Hero In Me" contends that everyone who fights fear with action is a hero. The coward is the couch potato. Wait until you hear "Headmasters Of Mine." You'll swear it's the Thin White Duke himself.

# Boyz n the City

The new album "Volo Volo."

The first single Be The One.

Produced by Clive Langer & Alan Winstanley  
Management: Mike Stewart

COLUMBIA

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# ALBUM

## MOST ADDED

1. "GHOST OF A TEXAS LADIES' MAN" - **CONCRETE BLONDE** (IRS)
2. "DREAM AFTER DREAM" - **VAN HALEN** (WARNER BROS.)
3. "IT'S ALL OVER NOW" - **L.A. GUNS** (POLYDOR/PLG)
4. "TIRED WINGS" - **FOUR HORSEMEN** (DEF AMERICAN/REPRISE)
5. "SHE RUNS HOT" - **LITTLE VILLAGE** (REPRISE)
6. "LIFE IS A HIGHWAY" - **TOM COCHRANE** (CAPITOL)

## TOP TIP

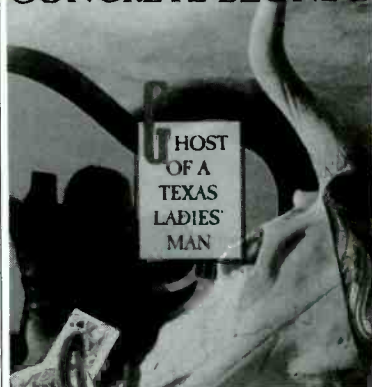
**TOM COCHRANE**  
 "LIFE IS A HIGHWAY"  
 (CAPITOL)

**L.A. GUNS**  
 "IT'S ALL OVER NOW"  
 (POLYDOR/PLG)

Our highest debuts at #31 and #32!

## RECORD TO WATCH

### CONCRETE BLONDE



**CONCRETE BLONDE**  
 "GHOST OF A TEXAS LADIES' MAN"  
 (IRS)

A wacky, chilling story of a ectoplasmic rider from the sky.

Editor: Kent Zimmerman

## 2W LW TW

2W	LW	TW	ALBUM
4	3	1	<b>JOHN MELLENCAMP</b> - Again, Happiness, Leg, Now, Tough (Mercury)
6	2	2	<b>DIRE STRAITS</b> - When It Comes, The Bug, Heavy Fuel, Calling Elvis (Warner Bros.)
1	1	3	<b>GENESIS</b> - Jesus, Son, Dance, World (Atlantic)
5	5	4	<b>U2</b> - Until, Ways, One, Real, Ultraviolet (Island/PLG)
2	4	5	<b>STEVIE RAY VAUGHAN &amp; DOUBLE TROUBLE</b> - Empty Arms (Epic)
7	6	6	<b>RUSH SOUNDTRACK</b> - Clapton/Tears In Heaven (Reprise)
8	9	7	<b>OZZY OSBOURNE</b> - Mama I'm Comin' Home (Epic)
9	7	8	<b>RUSH</b> - Ghost, Roll, Dreamline (Atlantic)
13	10	9	<b>RTZ</b> - Until Your Love Comes Back Around (Giant/Reprise)
14	13	10	<b>PEARL JAM</b> - Alive (Epic)
3	8	11	<b>TOM PETTY AND THE HEARTBREAKERS</b> - King's, Wide, Cold, Fly, Wrong, Built, All (MCA)
16	17	12	<b>FREE JACK SOUNDTRACK w/ SCORPIONS</b> - Hit Between The Eyes (Morgan Creek)
11	11	13	<b>STORM</b> - Show Me The Way (Interscope)
15	14	14	<b>NIRVANA</b> - Come, Smells, Plain, Bloom, Something, Drain, Pissings (DGC)
10	16	15	<b>VAN HALEN</b> - Dream, Right, Runaround, Top, Poundcake (Warner Bros.)
12	12	16	<b>ROBBIE ROBERTSON</b> - Go Back To Your Woods, What About Now (Geffen)
26	20	17	<b>WEBB WILDER</b> - Tough It Out (Zoo)
21	15	18	<b>LOU REED</b> - What's Good (Sire/Warner Bros.)
33	27	19	<b>QUEENSRYCHE</b> - Anybody, The Thin Line, Another Rainy Night (Without You) (EMI)
23	21	20	<b>UGLY KID JOE</b> - Everything About You (Mercury)
17	18	21	<b>BABY ANIMALS</b> - One Word, Painless (Imago)
20	22	22	<b>SOUNDGARDEN</b> - Outshined, Jesus (A&M)
30	24	23	<b>SOUTHSIDE JOHNNY &amp; THE ASBURY JUKES</b> - Coming Back (Impact)
—	38	24	<b>LITTLE VILLAGE</b> - Runs (Reprise)
22	19	25	<b>BODEANS</b> - Good Things (Slash/Reprise)
35	26	26	<b>WARREN ZEVON</b> - Searching For A Heart (Giant/Reprise)
39	28	27	<b>LILLIAN AXE</b> - True Believer (IRS)
18	23	28	<b>BRYAN ADAMS</b> - Never Be, Stop, Everything, Touch (A&M)
27	32	29	<b>METALLICA</b> - The Unforgiven, Sandman (Elektra)
43	30	30	<b>STEVE FORBERT</b> - Baby Don't (Geffen)
—	—	31	<b>TOM COCHRANE</b> - Life Is A Highway (Capitol)
—	—	32	<b>L.A. GUNS</b> - It's All Over Now (Polydor/PLG)
—	35	33	<b>DANNY TATE</b> - Water (Charisma)
25	29	34	<b>EDDIE MONEY</b> - I'll Get By, She Takes My Breath Away, Heaven (Columbia)
—	—	35	<b>TESLA</b> - What You Give (Geffen)
34	34	36	<b>THIS PICTURE</b> - Naked, Breathe, Tree (Dedicated/RCA)
37	33	37	<b>VAN MORRISON</b> - I'm Not Feeling It Anymore (Polydor/PLG)
41	37	38	<b>KIX</b> - Tear Down The Walls (EastWest America)
47	—	39	<b>SMITHEREENS</b> - Room-21, Wrong, Top, Passion, Anywhere (Capitol)
45	40	40	<b>JAMES TAYLOR</b> - (I've Got To) Stop Thinking 'Bout That (Columbia)
—	—	41	<b>BLUES TRAVELER</b> - Mountain Cry (A&M)
42	36	42	<b>NORTHERN PIKES</b> - Dream Away (Scotti Brothers)
—	41	43	<b>GIN BLOSSOMS</b> - Mrs. Rita (A&M)
19	25	44	<b>TWO ROOMS CELEBRATING ELTON &amp; BERNIE</b> - Who, Bush, Bon Jovi (Polydor/PLG)
—	49	45	<b>NUCLEAR VALDEZ</b> - (Share A Little) Shelter (Epic)
38	31	46	<b>END OF THE WORLD SMDTRK</b> - Talking Heads, U2, Lou Reed (Warner Bros.)
—	—	47	<b>SARAH McLACHLAN</b> - Fire, Drawn (Arista)
—	—	48	<b>WAR BABIES</b> - Hang Me Up (Columbia)
—	—	49	<b>WAYNE'S WORLD SOUNDTRACK</b> - Cinderella (Reprise)
49	48	50	<b>BUCKWHEAT ZYDECO</b> - Hey Joe (Charisma)

## CHARTBOUND

\*Debut in chartbound

- \***CONCRETE BLONDE** (IRS) "TEXAS LADIES"
- D.A.D.** (WARNER BROS.) "GROW"
- SHOTGUN MESSIAH** (RELATIVITY) "HEARTBREAK BLVD."
- MARC BONILLA** (REPRISE) "WHITE NOISE"
- LENNY KRAVITZ** (VIRGIN) "DRAGGIN"
- \***FOUR HORSEMEN** (DEF AMERICAN/REPRISE) "TIRED WINGS"

- 38 SPECIAL** (CHARISMA) "DEFINITELY"
- LLOYD COLE** (CAPITOL) "WEEPING"
- \***PSYCHOACTIVE** "OPERATION"
- \***PSYCHOFUNKAPUS** (ATLANTIC) "SURFIN"
- \***JULES SHEAR** (POLYDOR/PLG) "WIND"
- \***MATTHEW SWEET** (ZOO ENT.) "GIRLFRIEND"

- BRUCE COCKBURN** (COLUMBIA) "GREAT"
- CHRIS WHITLEY** (COLUMBIA) "POISON"

Dropped: #39 Tall Stories, #42 Thunder, #43 John Lee Hooker, #44 Guns N' Roses, #46 Texas, #47 Queen, #50 Bob Seger, John Lee Hooker, Little Feat, Motley Crue.

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# ALTERNATIVE

## MOST ADDED

1. "LOW SELF OPINION" - **ROLLINS BAND** (IMAGO)
2. "GHOST OF A TEXAS LADIES MAN" - **CONCRETE BLONDE** (I.R.S.)
3. "HONEYDRIP" - **IAN McCULLOCH** (REPRISE)
- TIE "STANDING IN THE SHADOW" - **ADRIAN BELEW** (ATLANTIC)
4. "SHE'S A YO-YO" - **THE JAZZ BUTCHER** (SKY)
- TIE DRENCHED - **THE MIRACLE LEGION** (MORGAN CREEK)

## TOP TIP

**SARAH McLACHLAN**  
 "INTO THE FIRE"  
 (ARISTA)

From the fire into the frying pan—  
 debut #21!

## COMMERCIAL RECORD TO WATCH



**LITTLE VILLAGE**  
 "SHE RUNS HOT"  
 (REPRISE)

Hot stuff on WXRT, WFNX, KAVE,  
 WNCS, KBCO, WWCD, WHFS, etc.

## COLLEGE RECORD TO WATCH

# GREEN DAY

**GREEN DAY**  
 KERPLUNK  
 (LOOKOUT)

Stations playing Kerplunk include  
 KCSB, KJHK, WUSC, WTUL,  
 KCOU, WXYC, etc.

Editor: Linda Ryan

## 2W LW TW

5	1	1	<b>LOU REED</b> - What's Good (Sire/Warner Bros.)
3	2	2	END OF THE WORLD SNDTRK - Talking Heads, U2, Lou Reed (Warner Bros.)
1	3	3	U2 - Until, Ways, One, Real, Ultraviolet (Island/PLG)
2	4	4	TEENAGE FANCLUB - Star Sign, What, Concept, December, Metal (DGC)
4	5	5	MATTHEW SWEET - Divine, Girlfriend, Waiting, Winona (Zoo)
19	7	6	<b>LUSH</b> - Nothing Natural, For Love, Monochrome (4-AD/Reprise)
17	10	7	<b>SOCIAL DISTORTION</b> - Bad (Epic)
8	8	8	LIVE - Operation Spirit (Radio Active)
—	17	9	<b>SUGARCUBES</b> - Hit (Elektra)
6	6	10	ENYA - Shepherd Moons (Reprise)
23	19	11	<b>LIGHTNING SEEDS</b> - Life Of Riley (MCA)
12	12	12	MIDGE URE - Cold Cold Heart (RCA)
13	13	13	THIS PICTURE - Naked, Breathe, Tree (Dedicated/RCA)
7	9	14	DRAMARAMA - What, Haven't (Chameleon/Elektra)
—	23	15	<b>COWBOY JUNKIES</b> - Murder, Black-Eyed, Southern (RCA)
16	16	16	THE CRAMPS - Miniskirt, Eyeball (Restless)
28	18	17	<b>THE REAL PEOPLE</b> - Window Pane, Truth (Relativity)
10	11	18	NIRVANA - Come, Smells, Plain, Bloom, Something, Drain, Pissings (DGC)
33	22	19	<b>DIED PRETTY</b> - Sweetheart, D.C., Rain (Beggars Banquet/RCA)
20	20	20	ST. ETIENNE - Only Love, People, Kiss (Warner Bros.)
—	—	21	<b>SARAH McLACHLAN</b> - Fire, Drawn (Arista)
14	14	22	THE OCEAN BLUE - Ballerina, Mercury, Cerulean (Reprise)
9	21	23	PIXIES - Letter, Head, Motorway, Subbacultcha (4 A D/Elektra)
24	24	24	BONGWATER - Flop, Backlash (Shimmy Disc)
25	25	25	PRIMUS - Making Plans For Nigel, Tommy (Interscope)
37	27	26	<b>SLOWDIVE</b> - Brighter, Breeze (SBK)
42	28	27	<b>PAUL KELLY &amp; MESSENGERS</b> - Don't Start, Brighter, Sister (Mushroom)
11	15	28	I'M YOUR FAN COMPILATION - McCulloch, R.E.M., Pixies, L.Cole (Atlantic)
—	49	29	<b>THE ORIGIN</b> - Bonfires (Virgin)
—	47	30	<b>LUKA BLOOM</b> - I Need Love, Mary (Reprise)
31	31	31	SIOUXSIE & THE BANSHEES - Fear Of The Unknown (Geffen)
15	29	32	RED HOT CHILI PEPPERS - Give, Suck, Bridge, Greeting (Warner Bros.)
21	33	33	<b>SWERVEDRIVER</b> - Son, Rave, Pile-Up, Feel (A&M)
—	42	34	<b>REVENGE</b> - State, Deadbeat (Capitol)
49	45	35	<b>THE CRANES</b> - Starblood, Watersong, Wish, Hopes (Dedicated/RCA)
—	41	36	<b>JULES SHEAR</b> - The Sad Sound Of The Wind, Jewel (Polydor/PLG)
—	37	37	<b>NED'S ATOMIC DUSTBIN</b> - Kill Your Television, Terminally (Columbia)
38	38	38	ROBYN HITCHCOCK - Ultra, Dark, Oceanside, Think, Child, (A&M)
26	26	39	CLIFFS OF DOONEEN - Through An Open Window, Wheel (Critique/BMG)
45	40	40	<b>BUCKWHEAT ZYDECO</b> - Hey Joe (Charisma)
—	—	41	<b>AFGHAN WHIGS</b> - Turn (Sub Pop)
36	36	42	MY BLOODY VALENTINE - Shallow, Soon, Sleep, Sometimes (Sire/Warner Bros.)
—	—	43	<b>THE KLF</b> - Justified (Arista)
—	—	44	<b>808 STATE</b> - Sound & Vision (Tommy Boy)
18	30	45	THE DYLAN'S - Mary, Planet, Weather, Godlike, Drops (Beggars Banquet/RCA)
29	44	46	TOAD THE WET SPROCKET - Hold (Abe's/Columbia)
32	32	47	SHAMEN - Mountain, Make, Hyperreal (Epic)
22	34	48	MOOSE - Jack, Suzanne (Virgin)
—	—	49	<b>LOVE BATTERY</b> - Focus (Sub Pop)
—	—	50	<b>THINK TREE</b> - Rattlesnakes (Caroline)

## CHARTBOUND

\*Debuts in chartbound

**ROLLINS BAND** - "LOW SELF OPINION" (IMAGO)  
**FREEJACK** - SOUNDTRACK (MORGAN CREEK)  
**THE JUDYBATS** - DOWN IN THE SHACKS... (SIRE/WARNER BROS.)  
**THE WONDER STUFF** - "WELCOME..." (POLYGRAM/PLG)  
**PSYCHEFUNKAPUS** - "SURFIN'..." (ATLANTIC)  
**CONCRETE BLONDE** - "GHOST OF A..." (I.R.S.)  
**STEVE FORBERT** - THE AMERICAN IN ME (Geffen)

Dropped: #35 The Millions, #39 Urban Dance Squad, #43 Primal Scream, #46 Chapterhouse, #48 Uncle Tupelo, #50 Shonen Knife.

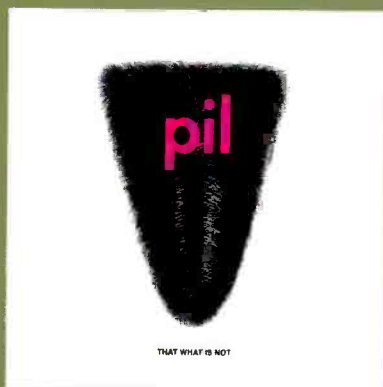


**Pick three records.  
Advertise them  
in The Gavin Report.  
Hope someone will notice.**



**Cracker**

*Cracker* is the new album from David Lowery, former lead singer of Camper Van Beethoven.



**PIL**

*That What Is Not*



**The Origin**

*Bend*

# ALTERNATIVE INSIDE

BY LINDA RYAN

Well, if you're reading this in San Francisco, welcome to the Seminar! If not—hopefully the *Wayne's World* movie is opening in your city this weekend.

If you see **BOOMERANG'S MICHELLE HIGGANS** wandering around the St. Francis, you know she got her Green Card on time. If she's not here, it means it was delayed by a couple of days (which is probably the case—you know how complicated the red tape can get). In either case, you should be sure to wish her congratulations on her citizenship.

**THE WONDER STUFF** played a surprise gig in the parking lot of the Tower Records in Anaheim, near Los Angeles. About 1,200 screaming fans showed up for the noon-time concert and were treated to a rockin' forty-five minute set from the band. Rooting the band on during their San Diego performance were British comedian extraordinaire **VIC REEVES** and sidekick **BOB MORTIMER**. Unfortunately "Dizzy," the number one U.K. smash by Vic Reeves and The

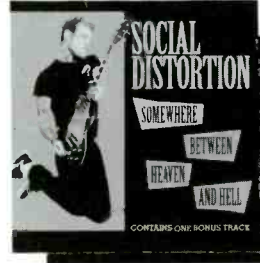
Wonder Stuff wasn't done. And I ask, where was I? Probably at home watching 120 Minutes.

Speaking of **120 MINUTES**, (oooh, that was good) it has—once again—been pushed back to Midnight. The spoonful of sugar is that **REN AND STIMPY** will now precede the program at 11:00 PM.

**JON LESHAY** has just returned from a three-day trip to England where he hung out with **THE CURE** in the 12th Century castle/recording studio that's owned by **VIRGIN RECORDS'** mogul, **RICHARD BRANSON**. Jon (we can now all call him god) had the privilege of having the entire new album played—live—to him. Jon sez, "It's hard f—king rock." We anxiously await the release and *subsequent* tour!

Guess that's about it for now. Talk to you next week with a Seminar run-down. **LINDA RYAN**

## NEW RELEASES



### SOCIAL DISTORTION - SOMEWHERE BETWEEN HEAVEN AND HELL (EPIC)

Here, at last, is Social D's follow-up to their excellent eponymous debut for Epic Records—a follow-up that some of us have been anxiously awaiting. Once again,

*Somewhere Between Heaven And Hell* draws from the band's marriage of '50s rock&blues and '70s punk, but this time around the results make for a seamless endeavor that will, no doubt, further the band's "rock & roll outlaw" image. It's amazing to think that despite some very serious ups and downs, this band has been slugging it out for a dozen years. Songs like "Cold Feelings," "99 To Life" and "Bad Luck" have a sort of autobiographical ring to them, and perhaps stand as a testament to Ness' on-going struggle to permanently shake the monkey from his back. One particular favorite of mine is "When She Began," a song the band introduce onstage as a "love song of the lustful nature." Actually, there are handful of love songs on the new album, as well as a couple of covers—Patsy Cline's "Making Believe" and Edwin Bruce's oft-covered classic, "King Of Fools." Also check out "Sometimes I Do" and "Born To Lose." And Look for Social D on the cover of next week's Gavin. **LINDA RYAN**

Compiled by  
Kent Zimmerman

Compiled by  
Linda Ryan

# GAVIN ALTERNATIVE SUBCHARTS

TW

## COMMERCIAL INTENSIVE

- 1 U2 - Until, Ways, One, Real, Ultraviolet (Island/PLG)
- 2 LOU REED - What's Good (Sire/Warner Bros.)
- 3 MATTHEW SWEET - Divine, Girlfriend, Waiting, Winona (Zoo)
- 4 LIGHTNING SEEDS - Life Of Riley (MCA)
- 5 END OF THE WORLD SNDTRK - Talking Heads, U2 (Warner Bros.)
- 6 SUGARCUBES - Hit (Elektra)
- 7 NIRVANA - Come, Smells, Plain, Bloom, Something, Drain (DGC)
- 8 SOCIAL DISTORTION - Bad (Epic)
- 9 TEENAGE FANCLUB - Star Sign, What, Concept, December (DGC)
- 10 DRAMARAMA - What, Haven't (Chameleon/Elektra)
- 11 ENYA - Shepherd Moons (Reprise)
- 12 THE REAL PEOPLE - Window Pane, Truth (Relativity)
- 13 RED HOT CHILI PEPPERS - Give, Suck, Bridge, Greeting (Warner Bros.)
- 14 SARAH McLACHLAN - Fire, Drawn (Arista)
- 15 COWBOY JUNKIES - Murder, Black-Eyed, Southern (RCA)
- 16 MIDGE URE - Cold Cold Heart (RCA)
- 17 PIXIES - Letter, Head, Motorway, Subbacultcha (4 A D/Elektra)
- 18 LIVE - Operation Spirit (Radio Active)
- 19 LUSH - Nothing Natural, For Love, Monochrome (4-AD/Reprise)
- 20 THIS PICTURE - Naked, Breathe, Tree (Dedicated/RCA)
- 21 JULES SHEAR - The Sad Sound Of The Wind, Jewel (Polydor/PLG)
- 22 PAUL KELLY & MESSENGERS - Don't Start, Brighter (Mushroom)
- 23 THE ORIGIN - Bonfires (Virgin)
- 24 LUKA BLOOM - I Need Love, Mary (Reprise)
- 25 THE OCEAN BLUE - Ballerina, Mercury, Cerulean (Reprise)
- 26 LENNY KRAVITZ - Stop Draggin' Around (Virgin)
- 27 STEVE FORBERT - Baby Don't (Geffen)
- 28 LITTLE VILLAGE - Runs (Reprise)
- 29 PEARL JAM - Alive (Epic)
- 30 FREEJACK SOUNDTRACK - Jesus & Mary Chain (Morgan Creek)

TW

## COLLEGE INTENSIVE

- 1 LOU REED - What's Good (Sire/Warner Bros.)
- 2 LUSH - Nothing Natural, For Love, Monochrome (4-AD/Reprise)
- 3 TEENAGE FANCLUB - Star Sign, What, Concept, December (DGC)
- 4 BONGWATER - Flop, Backlash (Shimmy Disc)
- 5 SOCIAL DISTORTION - Bad (Epic)
- 6 SUGARCUBES - Hit (Elektra)
- 7 SLOWDIVE - Brighter, Breeze (SBK)
- 8 THE CRANES - Starblood, Watersong, Wish, Hopes (Dedicated/RCA)
- 9 DIED PRETTY - Sweetheart, D.C., Rain (Beggars Banquet/RCA)
- 10 END OF THE WORLD SNDTRK - Talking Heads, U2 (Warner Bros.)
- 11 COWBOY JUNKIES - Murder, Black-Eyed, Southern (RCA)
- 12 AFGHAN WHIGS - Turn (Sub Pop)
- 13 MATTHEW SWEET - Divine, Girlfriend, Waiting, Winona (Zoo)
- 14 U2 - Until, Ways, One, Real, Ultraviolet (Island/PLG)
- 15 LOVE BATTERY - Focus (Sub Pop)
- 16 LIVE - Operation Spirit (Radio Active)
- 17 SUPERCHUNK - Skip Steps, Cast, Punch (Matador)
- 18 UNCLE TUPELO - Gun, Still, Punchdrunk (Rockville)
- 19 THE CRAMPS - Miniskirt, Eyeball (Restless)
- 20 ANTIETAM - ANTIETAM (Independent Alter.)
- 21 SHONEN KNIFE - Space Christmas (Rockville)
- 22 THE REAL PEOPLE - Window Pane, Truth (Relativity)
- 23 I'M YOUR FAN COMPILATION - McCulloch, R.E.M., Pixies (Atlantic)
- 24 THE DYLANs - Mary, Planet, Weather (Beggars Banquet/RCA)
- 25 PAUL KELLY & MESSENGERS - Don't Start, Brighter (Mushroom)
- 26 LIGHTNING SEEDS - Life Of Riley (MCA)
- 27 MY BLOODY VALENTINE - Shallow, Soon, Sleep (Sire/Warner Bros.)
- 28 NED'S ATOMIC DUSTBIN - Kill Your Television, Terminally (Columbia)
- 29 THINK TREE - Rattlesnakes (Caroline)
- 30 ST. ETIENNE - Only Love, People, Kiss (Warner Bros.)

# the church

every two years,  
they renew your faith in rock

1988: starfish

"one of the best records you're likely to hear  
in 1988." -creem

"sonic perfection." -new york times

"under the milky way" - #1 rock and alternative

1990: gold afternoon fix

"gorgeous." -boston globe

"the best guitar band on earth." -new york times

"metropolis" - top 5 rock and alternative

1992: "ripple"

the new single from the church

from their forthcoming album

priest=aura

Produced by the church and Gavin Mackillop

# RIPPLE

making waves at radio february 24

ARISTA

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# ALTERNATIVE NEW RELEASES cont.

## THE MACHINE GUN FEEDBACK - UNCLE MIKEY'S GUIDE TO GROOVIN' (SACRED HEART)

It's been a great week, volleying back and forth between the Social D CD and this gem-of-an-import from The Machine Gun Feedback. This four-song EP is a good time—plain and simple. The opening track is the shimmering, "Let's Start Pretending"—currently garnering heavy phones on LIVE 105. The song's waltzing gait adds to the surreal, fantasy/trip (sort of like an episode of H.R. Puff 'N Stuff) quality of the lyrics. "Katch A Star" is a bit more aggressive—in the Ned's Atomic Dustbin/early Wonder Stuff chaotic style (of which I'm quite fond) while "Battleships" has a Celtic rave-up vibe that makes for a rollicking, knee-slapping good time. And that brings me to "Dig It," which stands as my favorite track. "Dig It" has this incredible 'Aw f—k it—let's just have fun' kind of abandonment that's immediately likeable. Just can't seem to

get enough of this one. Radio: Find 'em! Play 'em! Record companies: Sign 'em! LR

## E - A MAN CALLED E (POLYGRAM/PLG)

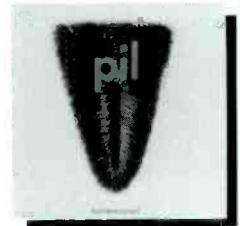
Here's one that kind of hit me from left-field. I expected this to be an album written for and dedicated to the ravers who made E—the drug and all its inferences—a household word. What I hear—and I have to admit, I'm grateful—is polar opposite to the machine-driven house sound I had expected. In fact, a very warm humaneness emanates from my speakers. For me, this is one of those releases that defy categorization. There's nothing inherently "Alternative" about the work on this CD, they're just well-written songs of quality. Like Michael Penn, The Rembrandts or even Matthew Sweet, you'll recognize the talent the minute you hear it—not to mention the understated elegance in E's gentle pop songs. Some of you will remember E's producer and co-writer of "Hello Cruel World"

and "Nowheresville," Parthenon Huxley. As E says, "Parthenon is Mr. Happy Optimism and he's always giving me s—t about being depressed. It's interesting how we work together. Check out the aforementioned "Hello Cruel World," "I've Been Kicked Around," "Fitting In With The Misfits," "Are You & Me Gonna Happen" and "Mockingbird Franklin." Quite a nice surprise. LR

## JAMES - 4 FROM SEVEN EP (FONTANA/MERCURY)

With a whooping war-cry that sounds like it was recorded at a primal scream (no, not the band) session, "Born Of Frustration" kicks off this four-song EP, which serves as a teaser to James' soon-to-be-released album, Seven. This sing-and-scream-a-long track, as with the majority of James' material, is harder to analyze than one might believe upon first listen. It's a cute pop song with lots of la la las, but the more you listen, the darker the song becomes—each

listen peels away a new layer, and a new observation. "Ring The Bell" is another drop-dead pop song with some cerebral food for thought. Either one of these offerings are so damn catchy, they could easily push James into the American spotlight that has so far, eluded them. "Heavens" and "Don't Wait That Long," are two more solid tunes, which can only spell a monster album for James. See the band live at the Seminar, Saturday at 3:00 PM, in Union Square.



## PIL - THAT WHAT IS NOT (VIRGIN)

Jeeppers! Ten albums—twelve years—where does the time go, anyway? John Lydon returns to

# GO SOAK YOUR HEAD

## MIRACLE LEGION

# DRENCHED

The New Album From MIRACLE LEGION "DRENCHED"

produced by JOHN PORTER

featuring the single "SNACKS & CANDY"

it's just started to rain but I'm already drenched



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**play**  
it.



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**"Ghost Of A Texas Ladies' Man"** X25G-13848 4KM-13848  
The first single from

**Concrete Blonde's**  
forthcoming album

**"Walking In London"**

(X2/4-13137)



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**TOMMY LEE JOHNSTON  
WCBR/CHICAGO**

"Southern Cross' is tasty and tasteful. Phil is a great guitarist, he never overplays or underplays, he's just perfect."

**MIKE BUTCHER  
WHTG/NEW JERSEY**

**IN ROTATION ON:**

KBQQ	KMTN	WRSI	KSMT	KCLC
WNCS	WZLZ	KXXZ	KFMH	KAVE
KDBM	WHTG	WVGO	WRLF	KMKF
WNCS	KBLE	CFNY	WMMO	KFMV
KTCZ	KSPN	KVMR	WWVU	WRLT
KTJY	KNIK	KMYK	WDET	WXVX
KYLC	KZYR	KDHX	KTCI	



**ALTERNATIVE NEW RELEASES** cont.

radio with what is probably his tightest, most acerbic collection of (black, hairy) tongue-lashings to date. Always a good one to take the piss out of others, the "God Save The Queen" sample at the end of "Acid Drops" proves that John Lydon can even take the piss out of Johnny Rotten. Produced by guitar-guru Dave Jerden, (Jane's Addiction, Social Distortion, etc.) That What Is Not rocks from the get-go. 'Course, there are—with a little help from the Tower Of Power horn section—some pretty heavy grooves as well. Hey, the man's gotta keep you on yer toes! Favorite tracks include the stunning "Luck's Up," "Covered," "Cruel," the aforementioned "Acid Drops" and "Think Tank." Clean, sharp and biting. LR

**THE CHURCH - "RIPPLE"  
(ARISTA)**

The Church know a thing or two about building dramatic tension and then abruptly, keenly slicing it to ribbons. With a steady—almost lethargic—introduction, "Ripple" kicks into gear at about the forty-five second mark and continues to shred from there. Steve Kilby's deep, whispery vocals are as distinct as the atmospheric guitars. Your listeners will know the band right from the start. Give it a spin. LR

**LUNATIC SOUNDTRACK -  
MANGO**

Already being shown in markets around the country after opening in New York on January 31, "The Lunatic" is the story of a Jamaican madman named Aloysius Idiomatic Gossamer Longshoreman Technocracy and his zaftig, insatiable German girlfriend Inga Schmidt. Now that I have your attention, let's talk about the soundtrack. It's boffo! I haven't seen the movie yet, but can't wait to mind-travel to Jamaica via the big screen and the pumpin' sounds of Admiral Tibet (The Lunatic), Aswad featuring Shabba Ranks (Fire) Donovan (Evil Eyes), and Toots and The Maytals (the absolutely country-ish Beautiful Woman). Check this one out. BEVERLY MIRE

**CLARENCE  
"GATEMOUTH" BROWN  
- NO LOOKING BACK  
(ALLIGATOR)**

Journeyman Gatemouth Brown brews a wicked stew spiced with Blues, Jazz, Swing, Cajun, Gospel, and Zydeco. Too many ingredients can spoil the soup, but here they blend together with mutual consideration. "Better Off With The Blues" kicks things off with Gates' signature chirping guitar and stubble rough vocals. The instrumentals "Digging New Ground" and "CJam Blues" allow instruments ranging from trumpet to organ their fifteen seconds of fame. The feelgood "I Will Be Your Friend" summons Michelle Shocked for a duet and what seems an unlikely peanut butter and celery combo blends to become a natural. When the Gate swings by your town don't get shut out. DAVID BERAN



**120  
MINUTES**

SUNDAY NIGHTS 12:00PM-2:00AM/  
11:00PM-1:00PM CENTRAL

1. LOU REED - WHAT'S GOOD
2. MATTHEW SWEET - GIRLFRIEND
3. SUGARCUBES - HIT
4. LIVE - OPERATION SPIRIT
5. TEENAGE FANCLUB - THE CONCEPT
6. B.A.D. II - THE GLOBE
7. RED HOT CHILI PEPPERS - UNDER THE BRIDGE
8. THE WONDER STUFF - WELCOME TO THE CHEAP SEATS
9. CONCRETE BLONDE - GHOST OF A TEXAS LADIES MAN
10. AFGHAN WHIGS - TURN ON THE WATER



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# indie

edited by Seana Baruth

Well, the Import/Indie page has finally generated some feedback, and I got really excited—so excited that I didn't even mind that it wasn't exactly fan mail. Here it is, from the desk of Robin Hurley (and don't get the idea that all you have to do to get published is write me a letter. This is a one-time reader's forum):

Dear Seana,  
I was reading your Label Spotlight on "Feel Good All Over" in the January 31 issue of the Gavin Report and felt that I had to write to correct a comment you made regarding the band Scrawl.

As CEO of Rough Trade I can confidently say that it is simply not true to state that "...Scrawl survived being screwed by the collapse of Rough Trade" ... In fact, Scrawl left Rough Trade over a year before Rough Trade closed, a long time before the financial problems hit the company. Rough Trade did not take up its option for a third LP by Scrawl due to the disappointing sales of the previous LP's and the disproportionately high advance required; any label must be allowed this decision.

I realize that Scrawl are fueling this misconception by the liner notes in

their new CD, and I have seen similar allegations in CMJ. Of all the articles written about the demise of Rough Trade (and there were a lot of them) my respect for magazines such as Spin and Billboard greatly increased as they had the common sense and courtesy to call me regarding checking the facts prior to the publication of the article. If you have the desire to write about other bands or labels that were associated with Rough Trade I would appreciate it if you would have the same policy.

I know that many artists' careers were unfortunately hindered by the closure of Rough Trade (e.g. Two Nice Girls and Nova Mob), but Scrawl was not one of them.

I do not know if you have an outlet to print a letter such as this, but I would be grateful if my side of the story could be told.

Sincerely,  
Robin Hurley  
4AD-US

*In response, I'd like to point out that*

*I did not intend the phrase "Scrawl survived being screwed by the collapse of Rough Trade" to imply that Scrawl was screwed by Rough Trade. In fact, I took specific care to avoid speculating on the relationship of the band to the label. What I did mean was that any band whose label goes under finds themselves in a precarious situation, and I wanted to point out that Scrawl weathered that storm, and, in fact, bounced back from Rough Trade's demise quite neatly. That the band had already been dropped from the label makes my original comment irrelevant, anyway. And Mr. Hurley, it's nice to know you're reading.*

**WEEN - THE POD (Shimmy-disc, JAF Box 1187, New York, NY 10116)**

Geez, this is hard. Writing words to describe WEEN is like trying to read T.S. Eliot's *The Wasteland* aloud using only animal noises. And if that doesn't make sense well neither does WEEN. I guess we could resort to list-the-influ-

ences, because they're varied and numerous, but Gene and Dean Ween do much more than nod to/ridicule their rock 'n' roll idols. WEEN dissemble pop, art rock, glam, blues and every non-ambient experimental piece of shit you've ever heard, then mix the bits into a schizophrenic wordsalad that's as unbelievable as it is tasty and hilarious. *The Pod*, while just as long as last year's double LP *GODWEENSATAN: The Oneness* (on Twin/Tone), seems less naive and gleefully irreverent than that disc and, accordingly, is more self-indulgent and slightly less charming as well. However, on this release, WEEN don't dwell on the demon Boognish, a demi-god they claim has appeared to them and in whose name they toil, but they continue to be obsessed with sex and food that's bad for you. And if Gene and Dean are losing their religion in pursuit of the ultimate hedonistic lifestyle, I'll be the first to say that's an improvement. My personal faves are "Sorry Charlie," a sad tale of a college dropout that sounds like really great cha-cha if you play it on 45rpm, the stellar "Pollo Asada,"

# THINK TREE

**NEW** Album **CD and Cassette**

# LIKE THE IDEA



## CAROLINE

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ALTERNATIVE PRESS *just said* "BRILLIANT."

*We say,*

"WATCH OUT —  
THEY'LL TRY TO FLY IN YOUR HAIR!"



# *The Judy. Bats*

DOWN *in the* SHACKS WHERE *the* SATELLITE DISHES GROW

THE NEW ALBUM *featuring* THE FIRST SINGLE

"SATURDAY"

TESTIFY!

"I LIKED THE RECORD SO MUCH  
I TOOK OUT A NEW LEASE ON LIFE AND SHAVED MY HEAD."

— ARNOLD, THE GRAVEYARD SHIFT, ODYSSEY RECORDS, LAS VEGAS



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## IMPORT INDIE cont.

"Right to the ways and rules of the world," a shameless Zeppelin rip that challenges even the band to keep a straight face, the sweet ditty "Oh my dear (falling in love)," and "Sketches of Winkle" (can you say "Pictures On Lily?"). WEEN set the standard for snideness with a sort of secret language that none of us outsiders are cool enough to completely understand. But if you fake it and hang with the clique, maybe it'll rub off. SEANA BARUTH



### THE LEGENDARY STARDUST COWBOY - RETRO ROCKET BACK TO EARTH (New Rose)

Some of you might know the Legendary Stardust Cowboy from his wacked-out 1969 cult classic, "Paralyzed." (A song that actually made Bill Gavin's list of personal picks the week it was released). This double album import from the French label New Rose contains the 1989 album *Rides Again*, along with the new *Retro Rocket Back To Earth*. If you've never heard "the Ledge"—as he's known to his family and fans—then get ready. This man has got to be heard to be believed. His maniacal, shouting monotone is backed by smokin' instrumental tracks; it's the band that really gives these songs their edge and differentiates the Ledge from your standard street corner nut. Listen to him bellow: "I ride a tractor in the cotton field / where

it's great to feel/the turning of the wheel...I fling a banana peel onto a cotton boll/I thought it was a salad bowl" with Frank Novicki's guitar goading him on. The Ledge sings each line as if it were life or death, and maybe it is. The band certainly treats each song as an evangelical mission, especially "I Hate CD's," which they rip into with the desperation and certainty of those called to save souls. This is the kind of music that makes you nervous, but it's a good kind of nervous. And, if it matters to you, rest assured that the Ledge is not just another guy acting crazy. He is crazy. CYNDI HOELZLE

### CHICKEN SCRATCH-GIANT and invisible (Community 3 International, 438 Bedford Ave, Brooklyn, NY 11211)

Chicken Scratch is in your face from the moment "Big Brown Shoe" kicks in with well-heeled fury. The straightforward guitar, bass and drums lineup works wonders on "Shoe," and Kevin Kelly's gritty, ranting vocals sweat sincerity. "Tom Takes Toilets To Tinseltown" has a surrealistic hue complete with trombone and a bottleneck guitar that stretches and arches over marching drums. "Large" funks out with a twangy bass and "Clank's" bleating guitar meshes perfectly with the zig-zagging bass line. Grab this bucket of cluck, feed your ear-plugs to the birds, and crank it up to eleven. DAVID BERAN

### GARTH WEBBER-GET A GRIP ON THE BLUES (Blue Rock/It Records, P.O. Box 383, Redwood Valley, CA 95470)

Okay, I give—maybe white guys can sing the blues. But somehow when they do, it sounds—well, *spotless*. *Get A Grip On The Blues* is

a freshly laundered set from Berkeley-based guitarist/producer Garth Webber, who's shared the stage with some pretty down and dirty guys (Miles Davis, John Lee Hooker, Merl Saunders and George Thorogood). His style is clean and mean, and he brings to mind someone like Robert Cray—the type who makes you wonder what exactly is going on under the surface. Or maybe you don't want to know, because it's probably *nasty*. Webber's style is air-play-friendly, and his band, especially pianist Lizz Fischer, adds a bit of dirt to the wash. A good place to start is Webber's compositions, "You're A Bad One," "Ain't Know Way," "Can't Wait For You" and "There's Only One." I also liked the New Orleans-flavored track, "The Bayou." Rave on! BEVERLY MIRE

### GRUNTRUCK - INSIDE YOURS (Road Racer, 220 Lafayette #709 New York, NY 10012)

What do you have when ex-Accused guitarist Tom Neimyer wails out some heavy grooves accompanied by ex-Skin Yard vocalist Ben McMillian? Gruntruck. With their downright and dirty debut LP *Inside Yours*, Gruntruck keeps within the tradition of Seattle bands and delivers a no-frills music that '90s rockers will be sure to appreciate. By featuring aggressive melodies interspersed with thick butchering riffs that could sully the purest soul, Gruntruck earns the distinguished label of "gutterrock." The title track reveals the essence of the band—guitars completely saturated in hypnotic psychedelia and crippling chords swimming in screaming that reluctantly

fades away. Also check out "Paint," "So Long," and, of course, "Flesh Fever." "Buried" uses some kind of bullhorn on the vocals, creating a nasty, evil sound. Twisted, tough and extremely powerful, this truck delivers the goods. ROB FIEND

### MY SISTER'S MACHINE - DIVA (Caroline, 114 W. 26th St., 11th Floor, New York, NY 10016)

There must be something in the drinking water, or maybe it's the Northwestern greenbuds. Whatever the source, Seattle is churning out more successful bands than a pig has paps. The latest to emerge from this rock 'n' roll mecca is My Sister's Machine, whose painfully impressive debut release is *Diva*. Rising from the ashes of other regional acts Mistrust and Alice In Chains, My Sister's Machine nonetheless makes their own niche with blazing guitars and a hard crunch. Hip-groovin' licks that slam against whirling melodies will satisfy any jonesin' hard rockin' junkie. *Diva* has proven to be so addictive that you might have to guard your copy from your weasly roommates. Check out "Hand And Feet," "Wastin' Time" and "Love At High Speed" for cutting guitar riffs so sharp that Chris Cornell would say "Whoa!" My Sister's Machine is a welcome addition to the Hard Rock community. RF

## IMPORT/INDIE

### SUPERCHUNK -

No Pocky For Kitty (Matador)  
ANTENNA - Sway (Mammoth)  
WEEN - The Pod (Shimmy-Disc)

### UNCLE TUPELO -

Still Feel Gone (Rockville)

### COP SHOOT COP -

White Noise (Big Cat)

it's more fabulous to give  
than to receive  
give  
happyhead  
...it's fabulous!

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R I S E

R I S E

R I S E

TALK IS CHEAP

The first single from their self-titled debut album.  
Also features **"Flowers & Birds"**

**"Nasty Funk with vocals that make you feel like you just got out of church.  
...Your mind and booty will understand."** — Mike Butscher-WHTG



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**B**eing in a band and getting signed to a prestigious record label is easy—just ask Colin Gregory, frontman for England's newest hopefuls, The Dylans. Gregory and guitarist Jim Rodger met two years ago and began writing songs together shortly thereafter. The pair penned a few tunes and peddled their wares to various record companies, most of whom wanted to see the band play live. Little did the companies know that at this point, The Dylans couldn't play live—they had no other members!

One label, the highly respected Beggars Banquet, saw a diamond in the rough and signed the band sight-unseen on the strength of their demo alone, which included the soon-to-be hit, "Godlike."

"When Jim and I wrote "Godlike," Colin begins, "we knew it was going to be a hit. We thought, 'Right. Well, we'd better start to put together a band 'cos this sounds good.' When we finished the demo, we sat in Jim's garage—that's where we used to record all our stuff—and played it really loud all day, pissing the neighbors off."

He's quick to point out, however, that it wasn't as easy for them as it sounds. "It sounds really good—it's a nice story. But it's not like we've never done gigs before. We all were in other bands. I must've played 700 gigs before The Dylans. We've all paid our dues."

Two weeks after signing on the dotted line, The Dylans were scheduled to go into the studio to properly record "Godlike". The day before their session, keyboardist Quentin Jennings cycled down to the band's rehearsal room.

"He just said, 'I think I should have a jam with you,'" Colin said. "And I'd seen him around before so I said alright. He came down the next day—the day we recorded "Godlike"—and played on it. I mean, he'd never even heard the song before, he just did it. We all went, 'Yeah, yeah. Turn it up!' It was just one of those magical things.

"With (drummer) Andy (Cook), it was the same thing. He's a brilliant guy. He's always up—real hyperactive. He just came down and started shaking maracas around. We said, 'Yeah, you're in the band—come on.' It's been a bit weird, but really good fun."

The band seems to have a talent for surprising people, including their producer Stephen Street. Colin perks up when talking about their production guru.

"He's brilliant!" he enthuses. "We went in



The  
Dylans'  
Magical  
Mystery  
Tour

to record and we only had seven songs. We didn't tell the record company that—they thought everything was fine. We didn't tell Stephen, either. He said, 'Which songs are you gonna do?' and we said, 'These seven.' He said, 'Which other ones?' and we said 'Uh, we don't know—we'll have to write them.'

"He didn't like that at first, but once we started writing the songs, he really got into it. He likes it when you go in and jam. He joined in with it all—he just picked up a

guitar and said, 'Can I join in, can I join in?' He felt like he was part of it."

Colin continues, "I want to do an album without singles, like Led Zeppelin or The Beatles did in the old days. Do one album where there's no singles, and then just write singles."

Knowing full well that Colin Gregory is a Beatles freak, I push the subject that he's inadvertently brought up.

"I'm sure I'd get along with Paul McCartney if I ever met him," Colin smiles. "I got in an argument with someone the other day because he was going on about Linda not being able to sing or play. Paul can do whatever he likes as far as I'm concerned—she's his wife. If he didn't have her in his band, they'd probably end up getting divorced.

"He probably said, 'Baby, I love you. Why don't we go 'round together in a band?' And she probably said, 'But I can't do anything.' And he said, 'It don't f-cking matter—we'll be together! We'll just doss around to loads of places and have a right laugh. You're my wife and we'll be together.' I think that's a good thing to do."

But surely a name like The Dylans (not to mention sticking up for Linda McCartney in public) must set the band up for a load of questions about '60s music and the band's influences.

Colin shrugs, "I've always listened to Sixties music. I never got into the punk stuff or metal—I've always listened to the Beach Boys, The Byrds, The Beatles and what have you. I don't try to pick up the music, it's just what's inside. I want to be around for ten years and have ten albums that make up a big section in a record store.

Over the past year, The Dylans have done three British tours, been to Germany, recorded an album, shot videos, brought in new band members and travelled to America.

Colin laughs, "When we got signed they said, 'Alright, we're gonna give you a right easy time.' I think I've had four days off this whole year. I'm not complaining, but there's not much time to write any new songs. But we don't want it to stop, either."

It doesn't look like it's going to stop anytime soon. In March, The Dylans will be back for an extensive tour. Break out those tambourines. ●

B y L i n d a R y a n

# CLASSIFIEDS

## JOB OPENINGS

**NORTHWEST TOP 40 KRBS** has an opening for a f/t AT. Production and people skills a must. If you have a positive and winning attitude, send T&R: Chris Sargent, PO Box 5180, Roseburg, OR 97470. [2/14]

**SOUTH CAROLINA'S #1 WHTK** has an immediate opening for a Morning Show co-host/News Anchor. Responsibilities will include working on Sales Promotions. At least two years experience as a Top 40 personality, production skills and experience with remotes. T&R&references: William B. Sanders, 99.7 WHTK Radio, PO Drawer 22010, Hilton Head Island, SC 29925-2010. [2/14]

**WESTERN OREGON'S 100,000 WATT COUNTRY LEADER KFAT/FM** has an immediate opening for a strong Overnight Jock. Good production skills a plus! T&R: Jim Lee, PO Box 965, Corvallis, OR 97339. [2/14]

**MORNINGS PD** who can do it all! Country Daytimer to work in Bay Area at station under new management. T&R: Stefan Ponek, KNBA Radio, 3267 Sonoma Blvd., Vallejo, CA 94590, or call (707) 644-8944. [2/14]

**WIFC HAS AN OPENING** for a f/t AT. Must have a positive attitude and be willing to work! No calls, please. T&R: Duff Damos, 602 Jefferson Street, Wausau, WI 54401. [2/14]

**CONTEMPORARY COUNTRY FM** needs energetic, experienced person to do Overnights immediately. No calls, please. T&R: Larry O'Brien, KVOX/FM Radio, PO Box 97, Moorhead, MN 56561. [2/14]

**PROFESSIONAL VOICE TALENT.** Do you have a great voice? Females with exceptional inflection, positive sound, who can take direction, send us an audition tape. Part-time in Phoenix area, \$75.00 an hour. No calls or drop-ins, please. Send audition tape to: CMC, 7819 E. Greenway Road #2, Scottsdale, AZ 85260. [2/14]

**MIX 102.9** is seeking qualified applicants for the position of p/t AT. If you have a minimum of three years on-air experience and are interested in working Weekends, Overnights and fill-in, send T&R: Pat McMahon, KDMX Radio, 1353 Regal Row, Dallas, TX 75247. No calls, please. [2/14]

**K-TIDE IS LOOKING FOR APPLICANTS** for future f/t and p/t openings on its air staff. We are a music-intensive A/C station, within ten minutes from the Golden Gate Bridge. Major market on-air experience is an absolute must. No calls, please. T&R: Bob Gowa, 1623-D Fifth Avenue, San Rafael, CA 94901. EOE [2/7]

**TOP 40 KZRT** is looking for a team player to fill 7PM-Midnight shift as well as part-time. State-of-the-art equipment. Females encouraged to apply. No calls, please. T&R&SASE: Kevin Chase, 47 N. 100 West, Jerome, ID 83338. EOE [2/7]

**100,000 WATT FM COUNTRY STATION WCDK** serving Duluth/Superior, VA, Grand Rapids and Hibbing, is looking for an energetic, highly motivated Morning Personality for a five day a week, four hour shift. Experience necessary. T&R: Thomas Baldrice, PO Box 954, Virginia, MN 55792. [2/7]

**MIDDAY/PRODUCTION DIRECTOR NEEDED ASAP.** Small market Top 40/Rock, #1 two years in a row! No calls, please. T&R: Leigh Kelly, 94KEY Radio, PO Box 1848, Alamogordo, NM 88311. EOE [2/7]

**AM/FM ON MARYLAND'S EASTERN SHORE** seeks seasoned News Director. Females encouraged. T&R&photo&writing samples: WCEM Radio, PO Box 237, Cambridge, MD 21613. EOE [2/7]

## AVAILABLE

**THIRTEEN YEAR PRO** looking for new A/C-Top 40 challenge. Management potential. PATRICK: (713) 728-1348. [2/14]

**CENTRAL ILLINOIS DJ** with own business, wants a day shift in same area. Very experienced and ready to work. A/C, Top 40 or Album formats. Call evenings. JOHN: (217) 674-3304. [2/14]

**ENERGETIC, YOUNG FEMALE** looking for first on-air experience. Willing to relocate, any format. BARB: (612) 452-2961. [2/14]

**FIFTEEN YEAR RADIO VET. PD/MD/AT/PRODUCTION** for A/C, Top 40, Country or Oldies. Northern California station went satellite, looking for new challenge in West/Northwest. PAUL: (916) 842-7985. [2/14]

**TWENTY-ONE YEARS EXPERIENCE.** Nationally syndicated last ten years. Y-92, KNEW/KSAN, KRAK. Seeking A/C, Oldies or Country format in Northern California. STEVE JACKSON: (916) 925-2770. [2/14]

**LIVE, EAT AND BREATHE RADIO...** That's what I've done for twelve years as AT/PD/MD, etc. ROBERT MARLOWE SCHWEIGHAUSER: (217) 483-3960. [2/14]

**VOICE OF CONTRA COSTA LADY COMETS** basketball still seeking Chico to Monterey gig. No Morning Drives, please! Former KTID/FM-San Rafael weekender excellent in news, music and sports. FRANK BUTERA: (510) 223-1534. [2/14]

**MODERN ROCK SPECIALIST** with ten years experience, in all facets of radio programming, is seeking a f/t AT, MD or PD opportunity with an Alternative, Album or a station with a modern edge. RUSS: (617) 262-2103. [2/14]

**CURRENTLY SWING/WEEKENDS** in Philadelphia. Smooth adult communicator sensitive to contemporary instrumental music seeks Adult Alternative. GREG: (609) 646-4055. [2/14]

**MORNING ENTERTAINER,** pro voice, great comedy skills, voices and characters, seeks Mornings at Oldies, A/C or Country. BILL ROSS: (316) 662-4078. [2/14]

**MEDIUM MARKET COMPETITOR** seeks medium/large market programming position. Years of major market experience with legends of the industry. Urban or Top 40 with excellent management and motivating skills. Great promotions. EARL BOSTON: (800) 221-9875. [2/14]

**LOTS OF MANAGEMENT POTENTIAL,** but need an opportunity. Ten year major market AT/APD seeks challenge. Experience in Top 40, Urban and Jazz. SKIP: (212) 465-3416. [2/7]

**I'M AT A MIDWEST LEGEND,** but they want to go 35+! I love 25-54 and have the numbers to prove it. Five years A/C full service. Seeking AT/MD duties in Midwest/Northwest or Canada. Excellent references. If you're a Top 40, Hot A/C, Oldies or Album station looking for a hardworker who can deliver, call CHRIS KENNEDY: (815) 883-9321. [2/7]

**FORMERLY AT WALK-LONG ISLAND,** currently p/t AT with WKSX-Springfield and WYMJ-Dayton. Five year pro with A/C, Gold, Country and News experience. Seeking f/t gig. GLENN: (513) 325-5501. [2/7]

**FORMER PROMOTIONS DIRECTOR/AT** at KCAL/FM seeking employment of same. FRANK TOROK: (714) 997-5556. [2/7]

**COULD YOUR STATION USE AN EXTRA \$100,000 A YEAR,** a killer sound and fewer tune-outs? Stupid question, I know. I am the Production Director/solid AT with the plan. My bags are packed for any Album/Top 40 that is willing to see this plan succeed. CHRIS: (315) 389-5932. [2/7]

**I LOVE RADIO!** Experienced, Morning Personality looking for a long term relationship! Team player. No ego problems. Always give 250%, ALWAYS! MIKE: (414) 426-0541. [2/7]

**DON'T BE FOOLED!** Hardwork and more hardwork is the only thing to make your station go. Midwest pro with eight years of on-air, music and programming experience. Let me work hard for you! Prefer Midwest or South, but will consider all offers! GREG: (314) 431-0111. [2/7]

**SIXTEEN YEAR AT/PD,** team player with good production willing to relocate. Quality of life, people, most important consideration. JOHN: (209) 538-3655. [2/7]

**MULTI-TALENTED PROFESSIONAL AT** looking for on-air shift and production work. DAVE: (209) 784-9517. [2/7]

**LOST JOB WHEN STATION WENT DARK!** One year in the business, good basics, ready to learn more. Any shift, any place, any format. DEVIN: (812) 689-4622. [2/7]

**SIX YEAR PRO** with experience in all formats looking to move up. Prefer MN, but will relocate for right job. Good phones, sports, music and talk. Have worked all dayparts. BOB: (612) 632-3868 (days), or 632-2992 (after 6PM). [2/7]

**STATION MANAGER, PROGRAMMER, AT,** these are some of the positions I've held. Seeking New Top 40/AC challenge in '92. All markets. SHAWN: (713) 728-1348. [2/7]

## SERVICE REQUEST

**KSCR:** FM College radio station requests Urban music from the following labels: Motown, Epic, Capitol, Warner Bros., Atlantic and MCA. Send to: Jeff Love, Student Union 404, University of Southern California, Los Angeles, CA 90089. [2/7]

# PERSONAL PICKS

## SINGLES by Dave Sholin

**MARIAH CAREY** - *Make It Happen* (Columbia) By now, all anyone has to do is just mention the name Mariah and people know who they're talking about. Based on her track record, it's not a matter of if her records will go to #1—simply when! Fusing the singing and songwriting skills of this amazing young talent with the brilliant production of Clivillés and Cole, powers the music on songs such as this entry from the Emotions album.

**LISA STANSFIELD** - *All Woman* (Arista) Nothing like a slice of real life to stir human emotions and singer/co-writer Lisa

Stansfield puts all her heart into this latest release. It's no surprise that Lisa expresses a lifelong fondness for R&B, giving her music that dose of Soul and programmers a belated Valentine's present.

**ROXETTE** - *Church Of Your Heart* (EMI) At a time when it seems writing pure Pop songs has become somewhat of a lost art, Per Gessle comes to the rescue with a steady stream of material that's on target every time. His uncanny knack for coming up with ready-made hooks for mass consumption, which get a boost from Marie Fredrickson's vocals, are the stuff hits are made of. "Church" goes can offer a prayer that Roxette will keep makin' 'em just like this.

**THE STORM** - *Show Me The Way* (Interscope/EWA) Countless Journey fans welcomed last year's arrival of this band and their updated sound. For a follow-up, there was never much doubt this Beau Hill-produced power ballad would wind up as the logical choice. The likely forecast has gotta be that The Storm isn't about to slow down anytime soon.

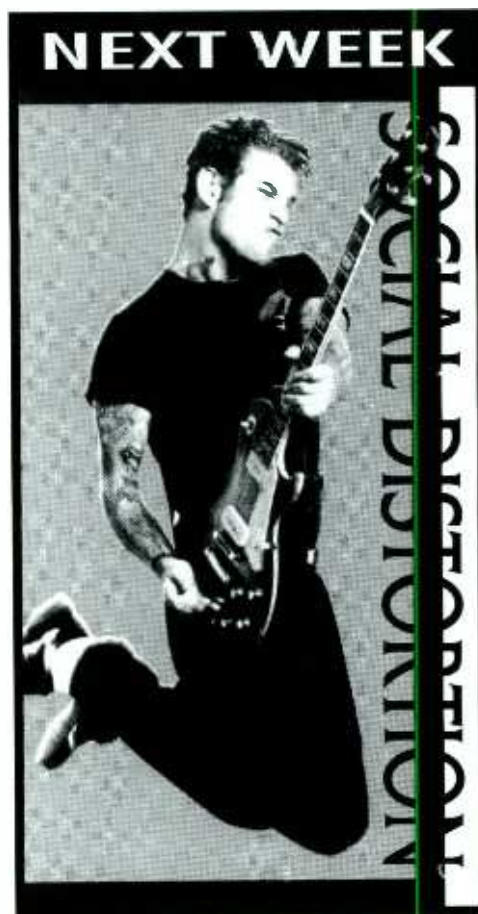
**KENNY LOGGINS** - *The Real Thing* (Columbia) Millions of parents have gone through the angst-ridden experience of explaining divorce to their children. In his own especially moving way, Kenny allows us to step inside his world and share the myriad of emotions only a parent and child in that situation can ever really know. His music makes the words even more meaningful.

**SCHOOL OF FISH** - *3 Strange Days* (Capitol) For a moment I thought lead singer and co-writer Josh Clayton-Felt was writing about his experience at the Gavin Seminar! Actually, the band performed this song at last year's gathering to a cheering crowd. However, Josh says the song is about "being outside yourself for three days." Hmm—come to think of it, it might be about the Seminar after all.

## ALBUMS by Ron Fell

**SHAKESPEARE'S SISTER** - *Hormonally Yours* (London/PLG)

An exotic chemistry at work on "Hormonally Yours." The duo of Siobhan Fahey and Marchella Detroit take the girl group concept to seldom heard heights. Not the trivial hood ornaments of pop music that distinguished Bananarama and company for a decade of dittys, Shakespeare's Sister set lyrically witty tunes to comfortably punctual arrangements. Siobhan, by the way, is a founding member of Bananarama and its first refugee. She's also married to Dave A. Stewart of Eurythmic's fame, so she's no stranger to musical substance. The set is strong with cool songs starting with GOODBYECRUEL WORLD, IDON'T CARE and MY 16th APOLOGY. I'm sure it's coincidental, but the track EMOTIONAL THING sounds like a number of strong Eurythmic songs. And STAY is unquestionably the album's emotional high. Some fabulous production and many a passionate performance make this one of the year's best so far.



## the GAVIN REPORT

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Produced by Ian Devaney & Andy Morris

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