“Restless Heart,” Cetera’s No. 1 AC smash and Top 30 pop single, turned out to be one of the best-researching records of 1992.

To follow that song up, he’s teamed up with one of pop’s most recognizable voices for a tune that both Feels Like Heaven... and sounds it.

Produced by Andy Hill and Peter Cetera
From the album WORLD FALLING DOWN
Management: Jeff Wald Entertainment
Jeff Wald, Kelly Newby
### TOP 40

#### MOST ADDED

- **CATHY DENNIS**
  - Irresistible (Polydor/PLG)
- **PETER GABRIEL**
  - Steam (Geteenn)
- **PEABO BRYSON & REGINA BELLE**
  - A Whole New World (Aladdin's Theme) (Columbia)
- **DEF LEPPARD**
  - Stand Up (Kick Love Into Motion) (Mercury)

#### RECORD TO WATCH

- **NENEH CHERRY featuring MICHAEL STIPE**
  - Trout (Virgin)

#### A/C

#### MOST ADDED

- **FLEETWOOD MAC**
  - Paper Doll (Warner Bros.)
- **MICHAEL JACKSON**
  - Heal The World (Epic)
- **CATHY DENNIS**
  - Irresistible (Polydor/PLG)

#### RECORD TO WATCH

- **CATHY DENNIS**
  - Irresistible (Polydor/PLG)

#### ADULT ALTERNATIVE

#### MOST ADDED

- **KOINONIA**
  - (Wigwam/Bluemoon)
- **BRIAN HUGHES**
  - Under One Sky (Justin Time)
- **PRAISE**
  - (Giant/Warner Bros.)

#### RECORD TO WATCH

- **PRAISE**
  - (Giant/Warner Bros.)

### URBAN

#### MOST ADDED

- **PRINCE AND THE N.P.G.**
  - Damn U (Paisley Park/Warner Bros.)
- **MICHAEL COOPER**
  - Shooop Shooop (Never Stop Givin’ You Love) (Reprise)

#### RECORD TO WATCH

- **POSITIVE K**
  - I Got A Man (Island/PLG)

### COUNTRY

#### MOST ADDED

- **BILLY DEAN**
  - Tryin’ To Hide A Fire In The Dark (Liberty/SBK)
- **MARTY STUART**
  - High On A Mountain Top (MCA)
- **COLLIN RAYE**
  - I Want You Bad (And That Ain’t Good) (Epic)

#### RECORD TO WATCH

- **RICK VINCENT**
  - Beat Mistakes I Ever Made (Curb)

### ALBUM

#### MOST ADDED

- **FLEETWOOD MAC**
  - “Paper Doll” (Warner Bros.)
- **DEF LEPPARD**
  - “Stand Up (Kick Love Into Motion)” (Mercury)
- **JUDE COLE**
  - “It Comes Around” (Reprise)

#### RECORD TO WATCH

- **THE JAYHAWKS**
  - “Waiting For The Sun” (Def American/Reprise)

### RAP

#### MOST ADDED

- **ARRESTED DEVELOPMENT**
  - Revolution (Chrysalis/ERG)
- **ICE-T AND ICE CUBE**
  - Trespass (Sire/Warner Bros.)
- **YALL SO STUPID**
  - 65 South (Rowdy)

#### RECORD TO WATCH

- **POSITIVE K**
  - I Got A Man (Island/PLG)

### JAZZ

#### MOST ADDED

- **HARRY CONNICK, JR.**
  - 25 (Columbia)
- **CHARLES FAMBROUGH**
  - The Charmer (CTI)
- **AL GREY**
  - Fab (Capri)

#### RECORD TO WATCH

- **MIKE METHENY**
  - From Then ’Til Now (Altenburgh)

### ALTERNATIVE

#### MOST ADDED

- **JULIANA HATFIELD**
  - I See You (Mammoth)
- **VERVE**
  - The Verve EP (Virgin)
- **GUMBALL**
  - Wisconsin Hayride (Columbia)

#### RECORD TO WATCH

- **SLOAN**
  - Underwhelmed (DGC)

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#### MOST ADDED

- **ARRESTED DEVELOPMENT**
  - Revolution (Chrysalis/ERG)
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THE DOCTOR’S IN THE HOUSE

Well-known Columbia Records Jazz executive Dr. George Butler was promoted to Senior Vice President, A&R this week. Butler has been with the label since 1978.

“George’s instinctive sense of musical trends has served him well for over twenty years,” said label president Don Ienner, “and has been a major force in the exciting directions Jazz has taken during that time.”

After spending eight years at United Artists/Blue Note where he began as an A&R trainee and left as Vice President, General Manager, Butler joined Columbia and carved an impressive career working with Herbie Hancock, Weather Report and the legendary Miles Davis, among others. In addition, he brought Wynton, Branford and Ellis Marsalis and Harry Connick, Jr. to the label. As a producer or executive producer, Butler has gathered over sixty gold and platinum records, and fifteen Grammys.

Ienner continued, “Columbia’s long-term success as a leader in this area is reflected in the many new departments committed to Jazz development throughout the industry.”

ARBITRON VETERAN RETIRES

Aurichio Retires

Twenty-year Arbitron veteran Rick Aurichio retired abruptly this week, and immediately upon his departure Stephen B. Morris was installed as president of the ratings service. At one time, Morris was president and general manager of the Maxwell House division of the General Foods Corporation. He most recently was president/chief executive officer of the media information company Vid Code.

In making the announcement, Lawrence Perlman, chairman of ARB's parent company Ceridian Corporation, said, “Rick Aurichio has helped establish an exceptionally strong franchise in Arbitron’s markets. Under his leadership, Arbitron has developed unique product offerings and important strategic alliances…”

Aurichio’s retirement reportedly came as a surprise to ARB staffers. First on Morris’ agenda will likely be improving ARB’s response rate and building the company’s profit margin.

“Steve Morris is an important addition to the management of Ceridian and a strong, able leader for the Arbitron business,” said Perlman. “His background combines consumer goods experience and entrepreneurial achievements in the services industry.”

Concurrent with Aurichio’s decision to step down comes the announcement that next week Arbitron will unveil plans to develop a new measurement device reportedly to be called a “personal people meter.” The meter will automatically monitor listening. Details will be given at a press conference to be held in New York City on Tuesday (December 8).

The first annual Team Challenge for the Martell Cup Golf Tournament was held at the Glen Oaks Country Club in Old Westbury, Long Island recently. A record $92,000+ was raised. Congratulating tourney winner Martin Bandier of EMI Music Publishing (r) are Tony Martell, VP/GM, Epic Associated Labels and President (l), T.J. Martell Foundation and Peter Kauff, President, Rudge-Kauff Entertainment (c).
WHEN THE SECOND SINGLE IS AS STRONG AS THE FIRST...
YOU KNOW YOU'VE REACHED
THE HEIGHTS.

"I'm still on your side" 

The new single written by Jimmy Barnes, Jonathan Cain and Jim Vallance.

The follow-up to the #1 single "HOW DO YOU TALK TO AN ANGEL"

Produced by Steve Tyrell - The Heights Television Show produced by Spelling Television Inc.
SUNDANCE ACQUIRES KOY FROM EDENS

In what could prove to be a unique move, Sundance Broadcasting has purchased KOY AM/ FM-Phoenix from Edens Broadcasting for a reported $7 million. Sundance currently owns cross-town KZON/FM and KYOT/AM. What makes this deal interesting is that Edens chairman/chief executive officer Gary Edens will be president of the four Phoenix stations. "It almost means that we'll be keeping it (KOY) even though we're selling it," Edens said. The move in no way changes Eden's status with his own company.

"In my KOY/KZON/KYOT capacity I will be an officer, a director and an employee of Sundance Broadcasting, but I still
will be chairman of Edens and overseeing those stations," he explained.

"These four stations working together will not only be great for Valley radio listeners, but for our advertisers as well," said Sundance president Michael Jorgenson.

"We are happy to be teaming up with Mike and his partner David Reese," said Edens. "We've all known each other for many years, and David is a former director of our company. The opportunity to consolidate our four radio stations presents some tremendous advantages and it is always fun and rewarding to be associated with friends."

Sony Moves from Black Rock

After 27 years at 51 West 52nd Street, known universally as "Black Rock," the Sony Music Corporation has moved its headquarters. The new address is 550 Madison Avenue, New York City 10022. Epic Records promotion is on the 21st floor and Columbia Records promotion is on the 25th floor. Most personalized extensions retain their last four digits, but the prefix has changed from 445 to 833. The company's main phone number is (212) 833-8000.

SUNDANCE VIDEO WINNERS

In Gavin Video Magazine #11, Top 40 programmers were asked to let us know why they love it. The answers we received were colorful, creative and, quite honestly, sometimes bizarre. All entries were thrown into a hopper, and we randomly chose two. For their trouble, Wayne Coy, program director of B94.7 (KEWB)-Redding, CA and Steve McKay, program director of WSBG/FM-Stroudsburg, PA have won free registration to Gavin Seminar 1993. Here are their (unedited!) comments:

Wayne: "It affords me the opportunity to see as well as hear great new music—often songs that aren't on MTV or VH-1. A great tool for programmers. Keep it up guys!"

Steve: "The cable company hasn't found my development yet, so I have no other access to music videos, and, "I'm in radio, so even if the cable people found my development, I probably couldn't afford cable."

Congratulations you two, and Steve, here's hoping you both get a raise and cable, and Wayne, hey—check it out—some of us at Gavin are women! See you in February.

ON-AIR OFF COLOR

The ongoing Howard Stern saga has turned up from a simmer to a boil in the wake of the FCC's latest action. The commission announced its intent to fine Infinity Broadcasting $315,000 for programming allegedly indecent broadcasts on three Stern simulcast morning shows.

New York's WXRK (K-Rock), Washington DC's WJFK, and Philadelphia's WYSP have each received the same $105,000 fine to combine for the $315,000 all-time highest amount. The perceived threat of Stern could have further ramifications. The FCC has announced that it also intends to block approval for Infinity's purchase of three Cook Inlet Radio Partners stations (WUSN/Chicago, WZLX/Boston, and WZGC/Atlanta) and may hold a hearing to decide whether the broadcasts are indecent.

The action stems from Stern's continuing on air, off-color remarks that touch on topics including bestiality, menstruation, and masturbation. And it's well-known that Stern didn't exactly ingratiate himself to the FCC when he "prayed" for the spread of the prostate cancer that recently put FCC Chairman Al Sikes into surgery.

As battle lines are drawn, different camps are taking sides in the imbroglio. Senator Jesse Helms (R-North Carolina) and the Reverend Donald Wildmon of the American Family Association have each filed informal objections against Infinity and its role with Stern. Marlin Broadcasting President/CEO Woody Tanger recently aired an editorial on WFLN/Philadelphia encouraging listeners to "rally against Howard Stern." Stern himself is taking the matter to his fans in the form of public gatherings for his cause.

Washington, DC's Media Access Project is a watchdog organization for First Amendment rights. Executive Director Andrew Schwartzman told the Gavin Report that "Media Access opposes the commission's approach to indecency and thinks they're much too restrictive. We would oppose it for anybody." When asked if he thought the FCC is trying to make an example of Stern, Schwartzman replied "I'm not sure, but it looks like they want to make an example of Infinity. They consider part of their mission to be to stop the kind of programming Howard Stern has come to represent." Schwartzman added, "we're still in the early rounds of this and it has a long way to go. I'm surprised (Infinity's President) Mel Karmazin hasn't tried to sit on him (Stern) yet." In response to this Karmazin told the Gavin Report, "my relationship with my employees is no one else's business, including Gavin's." —David Beran

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First Phoenix Dualopoly

RONNIE WOOD HAS BEEN ON THE ROAD IN SUPPORT OF HIS CURRENT SOLO ALBUM OUT ON CONTINUUM. EACH STOP BRINGS OUT FRIENDS AND ADMIRERS LIKE THOSE SHOWN HERE L-R: UNIDENTIFIED FRIEND, TODD MCCARTHY, WKGB-Binghampton PD; WOOD; LUKE NILE, CONTINUUM. EACH STATION BROADCASTS has purchased KOY AM/FM-Phoenix from Edens Broadcasting for a reported $7 million. Sundance currently owns cross-town KZON/FM and KYOT/AM. What makes this deal interesting is that Edens chairman/chief executive officer Gary Edens will be president of the four Phoenix stations. "It almost means that we'll be keeping it (KOY) even though we're selling it," Edens said. The move in no way changes Eden's status with his own company.

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Top 40 reporter KDCK-Dodge City, KS has flipped to A/C. The sale of KSND-Eugene, OR to McKenzie River Broadcasting is official by the time you read this. McKenzie River owns crosstown A/C giant Magic 94 (KMGF). KSND program director Chris Ruh says don't expect any major changes until after the holidays. Brian DeGeus, ex-PD of KXKT-Omaha has relocated to Salt Lake City. Well-versed in Top 40 and Album Radio, Brian's looking for his next challenge. Contact him at (801) 882-3932. Looks like Lisa Tonacci is out as PD at WCKZ-Charlotte, NC. GM Reta Thorn wasn't available for comment, but GM him at (801) 882-3932. Looks like Lisa Tonacci is out as PD at WCKZ-Charlotte, NC. GM Reta Thorn wasn't available for comment, but

Vic "The Brick" Jacobs; 10A-2P: Whitney\nWCLK...KIIS/FM-Los Angeles has solidified its position at Clark-Atlanta University's JAZZ 90 is Bill Clark who held a similar position at Clark-Atlanta University. New PD at Temple University's WRTI, we did learn that Don Shafer has stepped down...Looks like Lisa Tonacci is out as PD at WCKZ-Charlotte, NC. GM Reta Thorn wasn't available for comment, but

RADI-O-RAMA

our Best Wishes and HAPPY BIRTHDAY to:

CONGRATULATIONS to RENE SHANLE-HUTZELL, Program Director/a.m. Air Talent at KCRES-Crescent City, CA, and her husband, TOM, on the birth of their daughter, ALEXANDRIA SHANNON. Born November 25 at 12:50 a.m., weighing 7 lbs., 13 oz. and 21 3/4 inches long.

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The Gavin Report

Most Added

Cathy Dennis (68) (Polydor/PLG)
Peter Gabriel (68) (Geffen)
Peabo Bryson & Regina Belle (58) (Columbia)
Def Leppard (47) (Mercury)
Madonna (42) (Maverick/Sire/Warner Bros.)
Toni Braxton (38) (LaFace/Arista)

Certified

Madonna
Deeper And Deeper
(Maverick/Sire/Warner Bros.)

Prince and the N.P.G.
7
(Paisley Park/Warner Bros.)

Top Tip

Peabo Bryson & Regina Belle
A Whole New World (Aladdin’s Theme) (Columbia)
Expect radio exposure to increase as crowds line up to see this season’s box office blockbuster.

Record to Watch

Neneh Cherry
featuring Michael Stipe
Trout
(Virgin)
One listen is all it takes to get hooked.

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

Top 40

16  6  1  Whitney Houston - I Will Always Love You (Arista)
  4  2  2  Michael Bolton - To Love Somebody (Columbia)
  6  5  3  Bobbi Brown - Good Enough (MCA)
  3  3  4  Damn Yankees - Where You Goin’ Now (Warner Bros.)
  25 12  5  Boyz II Men - In The Still Of The Night (I’ll Remember) (Motown)
  1  1  6  The Heights - How Do You Talk To An Angel? (Capitol)
  9  8  7  R.E.M. - Drive (Warner Bros.)
  8  7  8  Bon Jovi - Keep The Faith (Jambco/Mercury)
 10  9  9  Spin Doctors - Little Miss Can’t Be Wrong (Epic)

Chartbound

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<td>Sleeping With You (Epic)</td>
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<td>With Heaven On Our Side</td>
<td>(Atlantic)</td>
<td>88</td>
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sometimes it’s perfect.

Patty Smyth
no mistakes

the follow-up to the no. 1 hit
"sometimes love just ain’t enough"
from her self-titled debut album

produced by roy bittan
management: stiefel phillips entertainment

© 1992 MCA Records, Inc.
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Dropped: #27 - Madonna (Erotica), #28 - The Rembrandts, #32 - Trey Lorenz, #33 - Saigon Kick, #36 - Tom Cochrane, #38 - Annie Lennox, Guns N' Roses, Maxi Priest, Donna DeLory, Gloria Estefan, Suzanne Rhatigan, Cause And Effect.
SEND A CURE WHEN YOU SEND A CARD

Once again this holiday season, the T.J. Martell Foundation, the Neil Bogart Memorial Laboratories and the Frances Williams Preston Laboratory for leukemia, cancer and AIDS research are fighting disease with greeting cards... and we ask for your participation.

When you send our holiday cards you'll be joining the fight because, with the help of our friends, virtually all of the revenues go to pure research.

A) Happy Holidays
B) Peace and Joy
C) Merry Christmas and a Happy New Year
D) Merry Christmas and a Happy New Year
E) Happy Chanukah
F) Season's Greetings

Every card sent means we're one step closer to finding a cure for cancer, leukemia and AIDS.

Your donation is tax deductible. These colorful cards are packed 10 per box and can be ordered in a specific style or assorted, at $25.00 per box. Company name and logo included at no charge on orders of $250 or more.

To Order Or For More Information
Call (212) 245-1818

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Neil Bogart Memorial Laboratories
Frances Williams Preston Laboratory for leukemia, cancer and AIDS research
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<th>11-20</th>
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<th>Hit Factor</th>
<th>Weeks</th>
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<tr>
<td>WHITNEY HOUSTON</td>
<td>I Will Always Love You (Arista)</td>
<td>223</td>
<td>5</td>
<td>119</td>
<td>53</td>
<td>39</td>
<td>4</td>
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<tr>
<td>MICHAEL BOLTON</td>
<td>To Love Somebody (Columbia)</td>
<td>201</td>
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<tr>
<td>BOBBY BROWN</td>
<td>Good Enough (MCA)</td>
<td>168</td>
<td>2</td>
<td>105</td>
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<td>DAMN YANKIES</td>
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<td>BOYZ II MEN</td>
<td>In The Still Of The Night (I'll Remember) (Motown)</td>
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<td>THE HEIGHTS</td>
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<td>103</td>
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<td>R.E.M.</td>
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<td>BON JOVI</td>
<td>Keep The Faith (Jambo/Mercury)</td>
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<td></td>
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<td>64</td>
<td>42</td>
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<td>SPIN DOCTORS</td>
<td>Little Miss Can't Be Wrong (Epic)</td>
<td>163</td>
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<td>56</td>
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<td>GENESIS</td>
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<td>The Last Song (MCA)</td>
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<td>GO WEST</td>
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<td>201</td>
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<td>TOAD THE WET SPROCKET</td>
<td>Walk On The Ocean (Columbia)</td>
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<td>8</td>
<td>45</td>
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<td>JON SECADA</td>
<td>Do You Believe In Us (SBK/ERG)</td>
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<td>81</td>
<td>47</td>
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<td>EXPOSE</td>
<td>I Wish The Phone Would Ring (Arista)</td>
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<td>15</td>
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<td>U2</td>
<td>Who's Gonna Ride Your Wild Horses (Island/PLG)</td>
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<td>MARY J. BLIGE</td>
<td>Real Love (MCA)</td>
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<td>RESTLESS HEART</td>
<td>When She Cries (RCA)</td>
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<td>ERIC CLAPTON</td>
<td>Layla (Duck/Reprise)</td>
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<td>SHAKESPEAR'S SISTER</td>
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<td>DAN BAIRD</td>
<td>I Love You Period. (Def American/Reprise)</td>
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<td>20</td>
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<td>SHANICE</td>
<td>Saving Forever For You (Giant/Reprise)</td>
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<td>CELINE DION</td>
<td>Love Can Move Mountains (Epic)</td>
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<td>TLC</td>
<td>What About Your Friends (LaFace/Arista)</td>
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<td>Deeper &amp; Deeper (Maverick/Sire/Warner Bros.)</td>
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<td>42</td>
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<td>Pleasure (Big Life/Raw TV/Mercury/PLG)</td>
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<td>WILSON PHILLIPS</td>
<td>Flesh &amp; Blood (SBK/ERG)</td>
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<td>22</td>
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<td>PRINCE AND THE N.P.G.</td>
<td>- 7 (Paisley Park/Warner Bros.)</td>
<td>116</td>
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<td>WRECKX-N-EFFECT</td>
<td>Rump Shaker (MCA)</td>
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<td>SONIA DADA</td>
<td>- You Ain't Thinking (about me) (Chameleon/Elektra)</td>
<td>110</td>
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<td>JUDE COLE</td>
<td>- Tell The Truth (Reprise)</td>
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<td>DEF LEPPARD</td>
<td>Stand Up (Kick Love Into Motion) (Mercury)</td>
<td>122</td>
<td>47</td>
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<td>BAD COMPANY</td>
<td>- This Could Be The One (Atco/EastWest America)</td>
<td>110</td>
<td>15</td>
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<td>DEL AMITRI</td>
<td>- Be My Friend (A&amp;M)</td>
<td>117</td>
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<td>FLEETWOOD MAC</td>
<td>- Paper Doll (Warner Bros.)</td>
<td>120</td>
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<td>WARRANT</td>
<td>- The Bitter Pill (Columbia)</td>
<td>113</td>
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<td>38</td>
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<td>GEORGE LaMOND</td>
<td>Baby, I Believe In You (Columbia)</td>
<td>106</td>
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<td>FIREHOUSE</td>
<td>- Sleeping With You (Epic)</td>
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<td>34</td>
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<td>MIKAEL JACOBSON</td>
<td>- Heal The World (Epic)</td>
<td>89</td>
<td>31</td>
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<td>- With Heaven On Our Side (Atlantic)</td>
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<td>1</td>
<td>11</td>
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<td>THE S.O.U.L. S.Y.S.T.E.M</td>
<td>- It's Gonna Be A Lovely Day (Arista)</td>
<td>79</td>
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<td></td>
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<td></td>
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<td>5</td>
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<td>PETER GABRIEL</td>
<td>- Steam (Geffen)</td>
<td>75</td>
<td>68</td>
<td></td>
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<td>CATHY DENNIS</td>
<td>- Irresistible (Polydor/PLG)</td>
<td>72</td>
<td>68</td>
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<tr>
<td>CHARLES &amp; EDDIE</td>
<td>- N.Y.C. (Can You Believe This City?) (Capitol)</td>
<td>69</td>
<td>21</td>
<td></td>
<td></td>
<td></td>
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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%
On March 13, 1992, Joe Dawson was a man without a format. That was when his former employer WBXX (B95) in Battle Creek, MI, flipped to Oldies, in spite of the station's spectacular ratings success. But as the year winds down, Joe is thrilled to be at the helm of Midwest Top 40 mainstay KLYV (LIVE 105) Dubuque, Iowa.

Once a station that basked in the glow of twenty shares, KLYV fell victim to audience erosion which Joe feels was due to lack of focus and overreaction to crosstown Gold-based A/C station KATT (THE KATT). Upon his arrival, what Dawson heard was KLYV "trying to be an A/C station. Rotations were very slow, the gold-to-current ratio was very high, and there was little enthusiasm or excitement in the on-air presentation. We were trying to beat KATT at its own game."

Joe immediately set out to "transform" LIVE 105 into a "mainstream 18-34 radio station. He reasons, "I don't think you can win doing an Adult Top Forty in an A/C arena. The Top Forty audience perceives you as being a bad A/C and the Adult Contemporary audience thinks you're a poor adult station because you're still playing some Top Forty hits and Top Forty gold. I have nothing against either format, but had they wanted to be an A/C station and chase that audience, why not change the format and just go A/C?"

However, for those who want to win the 18-34 battle, Joe says simply, "Top Forty is the perfect format—now I get to play in my own ballpark. I just love it anytime I get mass appeal records such as PM Dawn or Boyz II Men, songs that my A/C competitor can't or won't play." Though there were those who were surprised at his swift musical overhaul, including 23 adds his first week, Joe maintains that quite a few were "titles not played or played in a light rotation, like Guns N' Roses' 'November Rain' and the previously mentioned Boyz II Men's 'End Of The Road.'"

He describes the new KLYV as "A station that reflects the tastes of my market and target audience," which includes a "little bit of everything—just like they did it in the earliest days of Top Forty."

Joe strongly believes in a statement he heard on March 13, 1992: "Top Forty is the 7-11 of music." While he doesn't play Rap because Dubuque doesn't react to it, he plays crossover hits like Mary J. Blige's "Real Love," and bristles at anyone who suggests KLYV is a Dance station.

Experience has taught Joe a valuable lesson about the economic realities of 1992. Today, and especially in secondary markets, Joe says, "It's not enough to just be a sharp programmer, it requires being a businessperson as well. We do have client pressure and we need to be aware of, and keep in mind the sensitivities of the advertiser."

In Joe's opinion, Top 40 is on the upswing and advises programmers to "Stop trying to reinvent the wheel. We've injected fun back into the format, and we're delivering on expectations. People come to Top Forty to hear the hottest hits and that's what we give them."

RESTLESS HEART walks away with the week's top HIT FACTOR increase, nearly doubling from 32% to 60%. Strong gains at WTNY/FM 26-17, WQZM 28-18, WHHT 24-16, WYKS 26-15, WHSB 23-16, B96.9 22-14, KZ103 23-14, WDBQ 21-13, KFCM 22-16, KOTM 24-15, WKBB 20-11, KTDY 38-20, KKMB 24-17, KKBN 23-17, WBPM 24-14 and WMME/FM 33-24.

Jeff Stevens, PD at POWER 95 Dayton, OH, debuts SADIE at #30 and gets "instant phones from women 18-34," aside from having his air staff tell him they love it, too. Also debuts top thirty at WKBQ-St. Louis at #28 and moves into the top twenty at WPIC Washington, D.C. 23-18. ADDs include: Q106, ZFUN, 104 KRBE, TOWER 98, WTIC/FM, WISI, KYRK, WZQ, KYXW and 896.

BIGGEST Gainer at WNNF Wisconsin Dells, WI is SONIA DADA 32-23. PD Denny Heier reports "most response is from adults 22-35." Jumps into the top twenty at KQKY Kearney, NE 25-20 with "lots of curiosity calls leaning twenty-five-plus."


Can't go longer than a few minutes without someone talking about "Aladdin." Excitement around this film is generating lots of interest for PEABO BRYSON & REGINA BELLE's beautiful theme which goes right on: KBEQ, KGLI, KGWY, HOT 97.7, KZ103, WQYQ, WEYQ, WZWP, WZOU, WNVZ, KCMQ, WQGN, KISS 108, WZLM/FM, KQLA, KYEE, KONG, KSTN, KAGO, TOWER 98 and lots more.

GODDESS' "Sexual" is just a step away from the Top Ten at KLUC Las Vegas (13-11). Gaining at KZMG 29-20, WKTW 21-15, WABB 26-19, WIPST 17-14, KS104 22-19, KYRK 28-24, etc. New on: KSND Eugene, KPAT Sioux Falls, Q102 Cincinnati, WEOW/FM Key West, KAKS Amarillo and WEYQ Parkersburg/Marietta.

Alternative sensation the SOUP DRAGONS are showing lots of Top 40 fire power, charting top thirty at KWOD Sacramento 13-9, KEEP Marshall, TX 30-24, 102 KISS Fayetteville, AR 20-14, WKBQ-St. Louis 19-15, WIFC Wausau, WI 33-26, KC101 New Haven, CT 30-27, WBQQ Augusta, GA 39-27, WAAL/FM Binghamton, NY 20-17, MIX 99 KKHJ Ocean City, MD 22-19, WAPI Jacksonville, FL 30-27, etc. New on: 99X, KQLA, WBHV, Z102, WBPM, WVAQ, KDOG, WHHT, KHOK, Y94, KHTR and KNNF.

Top fifteen phone action ("requests increasing every day") for PRINCE AND THE NP.G's "7" at KTMT Medford, OR. PD/MD R. Charles Snyder takes it 32-26 and says he's having lots of success playing the acoustic version. Hot at MIX 99 KKHJ 34-22, WQCY/FM 40-31, WKBQ 13-9, WNLS 32-24, KBEQ 18-14, B94.7 22-11, KGOT 30-24, POWER 102 32-22, KYYA 28-22, KRRG 35-22, KPLZ 25-22, etc.

Biggest gainer at WNNF Wisconsin Dells, WI is SONIA DADA 32-23. PD Denny Heier reports "most response is from adults 22-35." Jumps into the top twenty at KQKY Kearney, NE 25-20 with "lots of curiosity calls leaning twenty-five-plus."


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MOST ADDED

ARRESTED DEVELOPMENT
Revolution
(Chrysalis/ERG)

ICE-T AND ICE CUBE
Trespass
(Sire/Warner Bros.)

YALL SO STUPID
85 South
(Rowdy/Arista)

DA LENCH MOB
Freedom Got An A.K.
(Street Knowledge/Atco EastWest America)

TOP TIP

DA LENCH MOB
Freedom Got An A.K.
(Street Knowledge/Atco EastWest America)

RA LW TW

$ 1 1 BRAND NUBIAN - Punks Jump Up To Get Beat Down (Elektra)
$ 2 2 ICE CUBE - Wicked (Priority)
$ 3 3 REDMAN - Blow, Aksion, Nuggets, Sooperman, Jam (RAL/Def Jam/Chaos)
$ 4 4 SHOWBIZ & A.G. - Fat Pockets, Diggin', Runaway (London/PLG)
$ 5 5 DOUBLE XX POSSE - Not Gonna Be Able To Do It (Big Beat)
$ 6 6 EMD - Head Banger (Def Jam/Chaos)
$ 7 7 DIAMOND AND THE ... - Best Kept, Free Style, Vibe (Chemistry/Mercury)
$ 8 8 DA LENCH MOB - Guerillas In Tha Mist (Street Knowledge/Atco EastWest)
$ 9 9 DAS EFX - Straight Out The Sewer/East Coast (Atco/EastWest America)

RECORD TO WATCH

GETO BOYS
Damn It Feels Good
To Be A Gangsta
(Rap-A-Lot/Priority)

J.T. of KCSF-San Francisco, CA and
Jeff B CunPhused of WTUL-New Orleans, LA are among those who
helped put Da Lench Mob into-the-box-above.

CHARTBOUND

-ROMEE DEE - Paugh Paugh (Priority)
*ONYX - Throw Ya Gunz (JMJ/Def Jam/Chaos)
*ZHIGGE - Rakin' In The Dough (PLG)

Dropped: #37 M.C. Lyte.

the GAVIN REPORT

the GAVIN REPORT/December 4, 1992
I get wreck

The premiere single and video from Heather B. of MTV's Real World. From her forthcoming debut album.

Produced by Kenny Parker
Executive Producer: Kris Parker

For best results, play at maximum level.

TRESSPASS - Soundtrack
(Sire/Warner Bros.)
Keep ya’ ear open for one of dopest soundtracks to hit the airwaves since JUICE. Lined with an all-star cast of bi-coastal influences, Tresspass offers something that retail will enjoy cashing in on via radio and clubs. My favorite pix: "W.C. and the Maad Circle,” “Lord Finesse,” “Black Sheep,” and "Gang Starr (the biggest "W.C. and the Maad Circle," “Lord Finesse,” "Black Sheep," and "Gang Starr (the biggest
of November 17. Sincere is recovering at home
son, was critically injured in a car accident near
University in Washington, D.C...PolyGram's
dates for the Cultural Initiative's Hip -Hop
shout at (703) 875-0430 ext. 5525... The official
c/o KRON, 10001 Van Ness Ave, San Francisco,
a letter to: Ann McComb, General Manager,
c/o KRON, 10001 Van Ness Ave, San Francisco,

EDITORIAL SHOUTS
KRON TV-San Francisco’s “Home Turf,”
hosted by Domenique DiPrima, has been re-
moved from the programming schedule due to budget constraints. DiPrima has been an
unwavering supporter of the local and na-
tional Hip-Hop community since 1984. Her
interviews and documentaries made her a
vital asset to the Rap & Urban industry. Ex-
tend your support to Domenique by sending
a letter to: Ann McComb, General Manager,
c/o KRON, 10001 Van Ness Ave, San Francisco,
CA 94109...Wedding shouts to The Box-
Houston’s Reg In Effect, as he exchanged
vows with his wife Sandra on November 21.
Send your best wishes to Mr. & Mrs. Reggie &
Sandra Akpobome (713) 978-7328...Congratulations to Leo Brown (former Gavin Rap Research
Asst.) on the birth of his new son, Diante’
Brown. Muwzette Stroughter gave birth to
Diante on Saturday November 28...Ceeon
Quiett. Director of Public Relations for the
Cultural Initiative's Howard University's Hip-
Hop Conference, has been hired by Black En-
tertainment Television as the Public Relations
Coordinator for Music & Videos. Give her a
shout at (703) 875-0430 ext. 3525... The official
dates for the Cultural Initiative's Hip-Hop
Conference are February 18-20, 1993, Howard
University in Washington, D.C...PolyGram's
Director of Rap Promotions, Sincere Thomp-
son, was critically injured in a car accident near
his home in Mt. Vernon, New York the week
of November 17. Sincere is recovering at home
so send him a shout at his voice mail number,
(212) 603-3918...Tammi "Sunkist" Greer is
RCA Records newly appointed director of
Rap Marketing and Promotions. Contact her
at (212) 930-4565...Phat shouts go to Mike
Stratford (former Program Director) of the
KKBT (The Beat)-Los Angeles, on being hired
as Vice President of A&R, at Qwest Records.
Big John Monds moves up to the PD slot from
the PD slot from KBBF (The Beat)-Los Angeles, on being hired
as Vice President of A&R, at Qwest Records.
Big John Monds moves up to the PD slot from
the PD slot from KBBF (The Beat)-Los Angeles, on being hired
as Vice President of A&R, at Qwest Records.

NEW HIP HOP RELEASES by Brian A. Samson
### MOST ADDED

<table>
<thead>
<tr>
<th>Artist/Film</th>
<th>Title</th>
<th>Label</th>
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<tbody>
<tr>
<td>MICHAEL COOPER</td>
<td>Shoop Shooop</td>
<td>(Never Stop Givin' You Love) (Reprise)</td>
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</table>

### TOP TIP

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

Michael delivers a sugary ballad that makes you want to grab that special someone and enjoy some quality time.

### RECORD TO WATCH

**POSITIVE K**
I Got A Man  
(Island/PLG)
Positive K comes out from the background and into the spotlight with this Club scorcher that has definite crossover potential.

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**CHARTBOUND**

<table>
<thead>
<tr>
<th>Artist/Film</th>
<th>Title</th>
<th>Label</th>
<th>Reports</th>
<th>Adds</th>
<th>Heavy</th>
<th>Medium</th>
<th>Light</th>
<th>Hit Factor</th>
<th>Weeks</th>
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<tbody>
<tr>
<td>PEABO BRYSON &amp; REGINA BELLE</td>
<td>A Whole New World</td>
<td>(Columbia)</td>
<td>31</td>
<td>1</td>
<td>—</td>
<td>5</td>
<td>25</td>
<td>16%</td>
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<td>II CLOSE</td>
<td>So What (Tabu/A&amp;M)</td>
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<td>30</td>
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<td>—</td>
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<td>12</td>
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<tr>
<td>ARRESTED DEVELOPMENT</td>
<td>Revolution (Chrysalis/ERG)</td>
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<td>30</td>
<td>9</td>
<td>—</td>
<td>3</td>
<td>18</td>
<td>10%</td>
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*Debut in Chartbound Reports* | *Add* | *Heavy* | *Medium* | *Light* | *Hit Factor* | *Weeks* |
## UP & COMING

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<tr>
<td>30</td>
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<td>TISHA CAMPBELL - Push (Capitol)</td>
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<td>29</td>
<td>12</td>
<td>*MICHAEL COOPER - Shoop Shoop (Never Stop Givin' You Love) (Reprise)</td>
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<td>28</td>
<td>3</td>
<td>REDMAN - Blow Your Mind (Def Jam/Chaos)</td>
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<td>28</td>
<td>8</td>
<td>JACCI McGHEE - It Hurts Me (MCA)</td>
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<td>28</td>
<td>4</td>
<td>AL B. SURE! - Natalie (Warner Bros.)</td>
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<tr>
<td>27</td>
<td>5</td>
<td>POSITIVE K - I Got A Man (Island/PLG)</td>
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<tr>
<td>25</td>
<td>1</td>
<td>OSCAR - I'm Calling You (Epic)</td>
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<td>24</td>
<td>1</td>
<td>SHOMARI - Let It Be Me (Say You Love Me) (Mercury)</td>
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<tr>
<td>22</td>
<td>2</td>
<td>*FATHER M.C. - Everything's Gonna Be Alright (Uptown/MCA)</td>
</tr>
<tr>
<td>22</td>
<td>5</td>
<td>*GENE RICE - Come A Little Closer (RCA)</td>
</tr>
</tbody>
</table>

DROPPED: #31-Maxi Priest, #40-Trey Lorenz, Classic Example, Alyson Williams.

## INSIDE URBAN

**Smooth as Silk at Lola**

Elektra recording artist Silk was in New York City showcasing their talent "a cappella" at New York City's Lola. The band performed songs from their debut album. Love Control, and Keith Sweat was on hand to join in on a few songs. Silk is the first signing to Sweat's new label, Kein. Pictured (back l to r): Andy Uterano, New York Sales Manager, WEA; Steve Heldt, National Director of Sales, Elektra Entertainment; Keith Sweat; Gary Glenn (Big G), Silk; Pete Stocke, VP, New York Regional Branch Manager, WEA; Timothy Cameron, Silk; Lonnie Ferguson, Personal Manager, Silk; Alan Shipiro, National Sales Director, WEA Home Office; Jimmy Gates, Jr., Silk. Pictured (front l to r): Jonathan Rasboro, Silk; Gary Jenkins (Lil' G), Silk.

**Go Bobby, Go Bobby**

Bobby Brown scaled the chart slow but steady, 3-2 and now he tops it with the second single from his album, Bobby, dethroning Toni Braxton (1-7), who spent three weeks at #1. Does he have what it takes to stay at the top for more than a week? Looking down the chart, Shai (2) and Portrait (3) pose an immediate threat, but we can't hide the fact that a couple of records that are now in the Top 10 have been moving up the chart quite rapidly. Sade's "No Ordinary Love" moved from 9 to 7 to this week's 5, while Whitney Houston's "I Will Always Love You" has practically leaped up the chart (21-10-6). Next week may find either one of them doin' the bump. Speaking of leaps and bounds—Boyz II Men had a good week (30-18) considering they only had 5 new adds. Most of the stations that are on "In The Still Of The Night," have it in medium rotation, so the Boyz' points are strong. Next week will show even more significant moves as playlists are updated. As you may have noticed, last week's Most Added records are also this week's as Prince and Michael Cooper continue to break. Prince (last week's Top Tip) debuts at 39 with his ballad "Damn U," with adds from stations such as WBLX-Mobile, AL; WILD-Boston, WOWI-Norfolk, WYLD/FM-New Orleans, WNBC-New Haven, CT and WXOK-Baton Rouge, LA.

## NEW RELEASES

**by John Martinucci**

**TREY LORENZ - Photograph Of Mary**

(Epic)

Trey follows his Top 5 debut, "Someone To Hold," with the punchy "Photograph Of Mary." Mr. Lorenz repeats his warm sensitivity but the twist on this track is he's trying to figure out how he blew a relationship while he stares at a photograph of "her."

**FREDY JACKSON - Me & Mrs. Jones**

(Capitol)

The third single from Freddie's Time for Love album is a remake of Billy Paul's 1972 classic. Freddie's tasteful rendition has already caught the attention of some programmers who are squeezing this track onto their playlists as an album cut. Going for adds this week.

**ARRESTED DEVELOPMENT - Revolution**

(Chrysalis/ERG)

That lil' ole Hip-hop group from Atlanta gives us their third single, a socially conscious "shout out" to those who gave their lives in the "plight for freedom and dignity." Produced specifically for Spike Lee's motion picture Malcolm X, the track symbolizes the sound the group has come to be known for, complete with rhymes, complex musical arrangement, African drums and chants. Another strong showing by Speech and his crew, who continue to make the stuff we like to hear. ROD EDWARDS

**HEAVY D. & THE BOYZ - Who's The Man?**

(Uptown/MCA)

The Hevster is back in a serious way. This lead-off single from his upcoming album is no joke and leaves his cameo appearances with other artists in the dust. It's a perfect follow up single to the bonus cut, "You Can't See What I See" (which was not released on his "Peaceful Journey" album), and it hits with authority over a cool Steve Miller loop. Sure to be a winner in clubs this holiday season, and it's a must for mixshows. K-WOO

## ALBUM CUTS

**TREY LORENZ -**

Wipe All My Tears Away

**MARY J. BLIGE -**

I Don't Want To Do Anything/Sweet Thang/What's The 411?

**MICHAEL JACKSON -**

Who Is It/Why You Wanna Trip On Me

---

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the GAVIN REPORT/December 4, 1992
### HIT FACTOR

**Reports** | **Adds** | **Heavy** | **Medium** | **Light** | **Hit Factor Weeks**
---|---|---|---|---|---
 Bobby Brown - Good Enough (MCA) | 65 | — | 55 | 10 | 100% 9
 Shai - If I Ever Fall In Love (Gasoline Alley/MCA) | 60 | — | 54 | 4 | 2 96% 8
 Portrait - Here We Go Again! (Capitol) | 62 | 2 | 45 | 15 | 2 96% 11
 Shabba Ranks featuring Johnny Gill - Slow And Sexy (Epic) | 61 | 1 | 49 | 11 | 1 98% 10
 Sade - No Ordinary Love (Epic) | 62 | — | 42 | 18 | 2 96% 8
 Whitney Houston - I Will Always Love You (Arista) | 59 | 1 | 40 | 15 | 4 93% 5
 Toni Braxton - Love Shoulda Brought You Home (LaFace/Arista) | 59 | — | 47 | 10 | 2 96% 11
 Chante Moore - Love's Taken Over (Silas/MCA) | 54 | — | 36 | 16 | 2 96% 11
 After 7 - Baby I'm For Real (Virgin) | 59 | 2 | 34 | 20 | 4 91% 8
 Lo-Key? - I Got A Thang 4 Ya (Perspective/A&M) | 57 | 1 | 41 | 13 | 3 94% 15
 SWV - Right Here (RCA) | 53 | 1 | 36 | 14 | 3 94% 11
 Wreckx-N-Effect - Rump Shaker (MCA) | 49 | — | 42 | 6 | 1 97% 11
 Christopher Williams - All I See (MCA) | 59 | 4 | 7 | 35 | 16 71% 7
 Mad Cobra - Flex (Columbia) | 45 | — | 28 | 14 | 3 93% 9
 Lorenzo - Make Love 2 Me (Alpha International) | 52 | 2 | 14 | 26 | 12 76% 9
 Bell Biv Devoe - GANGsta (MCA) | 54 | 1 | 4 | 38 | 14 74% 5
 Mr. LEE - Hey Love (Can I Have A Word) (Jive) | 46 | 2 | 15 | 26 | 4 89% 6
 Boyz II Men - In The Still Of The Night (I'll Remember) (Motown) | 54 | 5 | 4 | 33 | 17 68% 4
 Hi-five - Quality Time (Jive) | 55 | 5 | 2 | 35 | 18 67% 8
 Mary J. Blige - Reminisce (Uptown/MCA) | 52 | 5 | 8 | 26 | 16 69% 6
 Nona Gaye - I'm Overjoyed (Third Stone/Atlantic) | 43 | 1 | 23 | 15 | 4 88% 11
 Silk - Happy Days (Keia/Elektra) | 54 | 4 | 5 | 28 | 21 61% 6
 Stephanie Mills - All Day, All Night (MCA) | 49 | 3 | 6 | 32 | 10 77% 6
 Big Bub - I Don't Mind (Atco/EastWest America) | 44 | — | 15 | 24 | 5 88% 9
 Tlc - What About Your Friends (LaFace/Arista) | 47 | — | 25 | 11 | 2 94% 14
 Gerald Alston - Hell Of A Situation (Motown) | 45 | 1 | 3 | 31 | 13 71% 7
 George Duke - No Rhyme, No Reason (Warner Bros.) | 43 | — | 10 | 20 | 13 69% 9
 Simple Pleasure - Where Do We Go (Reprise) | 46 | 2 | 4 | 37 | 5 89% 8
 En Vogue - Give It Up, Turn It Loose (Atco/EastWest America) | 58 | 7 | 1 | 20 | 36 36% 3
 Patti LaBelle - All Right Now (MCA) | 47 | 3 | 1 | 26 | 20 57% 7
 Tevin Campbell - Confused (Qwest/Warner Bros.) | 46 | 3 | — | 21 | 25 45% 4
 Vanessa Williams - Work To Do (Wing/Mercury) | 34 | — | 19 | 11 | 4 88% 16
 Chuckii Booker - Games (Atlantic) | 35 | 1 | 22 | 10 | 3 91% 15
 Ruve Boys - Go Ahead And Cry (Atlantic) | 39 | — | 4 | 21 | 14 64% 7
 Jade - Don't Walk Away (Giant/Reprise) | 42 | 7 | 2 | 15 | 25 40% 3
 Howard Hewett - Save Your Sex For Me (Elektra) | 39 | 7 | — | 8 | 31 20% 3
 Ce Ce Peniston - Inside That I Cried (A&M) | 29 | — | 13 | 10 | 6 79% 15
 Men At Large - So Alone (Atco/EastWest America) | 35 | 1 | 1 | 10 | 24 31% 3
 Prince And The N.P.G. - Damn U (Paisley Park/Warner Bros.) | 38 | 13 | — | 7 | 31 18% 2
 Az One - Trust In Me (Scotti Brothers) | 31 | 3 | 1 | 13 | 17 45% 4

### CROSSOVER CHART

<table>
<thead>
<tr>
<th>LW</th>
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<th>Whitney Houston - I Will Always Love You (Arista)</th>
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<td>Whiney Houston</td>
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<td>Shai - If I Ever Fall In Love (Gasoline Alley/MCA)</td>
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<td>Bell Biv Devoe - Gangsta (MCA)</td>
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<td>Expose - I Wish The Phone Would Ring (Arista)</td>
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<td>Boyz II Men - In The Still Of The Night (Motown)</td>
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<td>Mary J. Blige - Real Love (MCA)</td>
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<td>Wreckx-N-Effect - Rump Shaker (MCA)</td>
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<td>Shanice - Saving Forever For You (Giant/Reprise)</td>
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<td>Bobby Brown - Good Enough (MCA)</td>
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<td>10</td>
<td>Tlc - What About Your Friends (LaFace/Arista)</td>
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<td>Classic Example - It's Alright (Hollywood Basic)</td>
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<td>12</td>
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<td>Portrait - Here We Go Again! (Capitol)</td>
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<td>After 7 - Baby I'm For Real (Virgin)</td>
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<td>Lo-Key? - I Got A Thang 4 Ya (Perspective/A&amp;M)</td>
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<td>Mad Cobra - Flex (Columbia)</td>
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<td>A Lighter Shade Of Brown - Homies (Quality)</td>
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<td>Prince And The N.P.G. - 7 (Paisley Park/Warner Bros.)</td>
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<td>Jon Secada - Do You Believe In Us (SBK/ERG)</td>
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<td>The S.O.U.L. S.Y.S.T.E.M. It's Gonna Be A...(Arista)</td>
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<td>En Vogue - Give It Up,... (Atco/EastWest America)</td>
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<td>Hi-five - Quality Time (Jive)</td>
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<td>Snap - Rhythm Is A Dancer (Arista)</td>
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<td>Pm Dawn - I'd Die Without...(Gasoline Alley/LaFace/Arista)</td>
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<td>Sade - No Ordinary Love (Epic)</td>
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<td>Around The Way - Really Into You (Atlantic)</td>
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<td>Michael Jackson - Heal The World (Epic)</td>
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<td>Shabba Ranks featuring Johnny Gill - Slow...(Epic)</td>
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<td>Maxi Priest - Groovin' In The Midnight (Virgin)</td>
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<td>Peabo Bryson &amp; Regina Belle - A Whole...(Columbia)</td>
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<tr>
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<td>Toni Braxton - Love Shoulda...(LaFace/Arista)</td>
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*December 4, 1992*
### Adult Contemporary

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<th>#</th>
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<td>GENESIS - Never A Time (Atlantic)</td>
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<td>WHITNEY HOUSTON - I Will Always Love You (Arista)</td>
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<td>MICHAEL BOLTON - To Love Somebody (Columbia)</td>
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<td>RESTLESS HEART - When She Cries (RCA)</td>
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<td>PETER CETERA/CHAKA KHAN - Feels Like Heaven (Warner Bros.)</td>
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<td>ELTON JOHN - The Last Song (MCA)</td>
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<td>JON SECADA - Do You Believe In Us (SBK/ERG)</td>
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<td>GLORIA ESTEFAN - Always Tomorrow (Epic)</td>
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<td>RICHARD MARX - Chains Around My Heart (Capitol)</td>
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<td>10,000 MANIACS - These Are Days (Elektra)</td>
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<td>WILSON PHILLIPS - Flesh &amp; Blood (SBK/ERG)</td>
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<td>THE HEIGHTS - How Do You Talk To An Angel? (Capitol)</td>
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<td>SHAWN COLVIN - Round Of Blues (Columbia)</td>
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<td>LINDSEY BUCKINGHAM - Soul Drifter (Reprise)</td>
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<td>THEME FROM &quot;NORTHERN EXPOSURE&quot; - Theme... (MCA)</td>
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<td>CELINE DION - Love Can Move Mountains (Epic)</td>
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<td>MICHAEL W. SMITH - I Will Be Here For You (Reunion/Geffen)</td>
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<td>PEABO BRYSON &amp; REGINA BELLE - A Whole New World (Columbia)</td>
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<td>ANNIE LENNOX - Walking On Broken Glass (Arista)</td>
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<td>JOHN STAMOS with the BEACH BOYS - Forever (Brother)</td>
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<td>ROY ORBISON - Heartbreak Radio (Virgin)</td>
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<td>KURT HOWELL - Does Love Not Open Your Eyes (Reprise)</td>
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<td>KENNY LOGGINS - Now Or Never (Columbia)</td>
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<td>KENNY G - Forever In Love (Arista)</td>
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<td>JAMES INGRAM - One More Time (Warner Bros.)</td>
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<td>ERIC CLAPTON - Layla (Duck/Reprise)</td>
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<td>SONIA DADA - You Ain't Thinking (about me) (Chameleon/Elektra)</td>
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<td>C'VELLO - Day By Day (RCA)</td>
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<td>NEVILLE BROTHERS - Take Me To Heart (A&amp;M)</td>
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<td>BOBBY CALDWELL - Janet (Sin-Drome)</td>
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<td>BONNIE RAITT - All At Once (Capitol)</td>
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<td>CURTIS STIGERS - Never Saw A Miracle (Arista)</td>
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<td>SWING OUT SISTER - Not Gonna Change (Fontana/Mercury)</td>
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<td>FLEETWOOD MAC - Paper Doll (Warner Bros.)</td>
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<td>k.d. LANG - The Mind Of Love (Warner Bros.)</td>
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<td>JENNIFER WARNES - True Emotions (Private Music)</td>
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<td>24</td>
<td>32</td>
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<td>PATTY SMYTH - Sometimes Love Just Ain't Enough (MCA)</td>
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### Chartbound

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<tr>
<th>ARTIST TITLE LABEL</th>
<th>*Debuts in Chartbound</th>
<th>Reports</th>
<th>Adds</th>
<th>Heavy</th>
<th>Medium</th>
<th>Light</th>
<th>Hit Factor</th>
<th>Weeks</th>
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<tbody>
<tr>
<td>MICHAEL JACKSON - Heal The World (Epic)</td>
<td></td>
<td>81</td>
<td>41</td>
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<td>21</td>
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<td>JUDE COLE - Tell The Truth (Reprise)</td>
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<td>73</td>
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<td>21</td>
<td>33</td>
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<td>TOYS featuring WENDY &amp; LISA - The Closing Of The Year (Geffen)</td>
<td></td>
<td>64</td>
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<td>—</td>
<td>22</td>
<td>23</td>
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<tr>
<td>RODNEY CROWELL - Let’s Make Trouble (Columbia)</td>
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<td>63</td>
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<td>17</td>
<td>36</td>
<td>31%</td>
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<tr>
<td>BILLY DEAN - I'm Just The Same (Liberty/SBK)</td>
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<td>57</td>
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<td>5</td>
<td>25</td>
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<td>52%</td>
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<td>VONDA SHEPHERD - Wake Up The House (Reprise)</td>
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<td>12</td>
<td>1</td>
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<td>30</td>
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<tr>
<td>DEL AMITRI - Between Me &amp; A Blue Smoke (A&amp;M)</td>
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<td>56</td>
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<td>2</td>
<td>12</td>
<td>30</td>
<td>25%</td>
<td>3</td>
</tr>
</tbody>
</table>

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**Editors:** Ron Fell
Assoc. Editor: Diane Rufer

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Two From The One And Only.

"Eleven" The amazing 1978 recording that captures 11-year-old Harry Connick, Jr. playing New Orleans jazz classics with an all-star band. An extraordinary historical work that reveals Harry at the beginning of his phenomenal career. Featuring Sweet Georgia Brown, Doctor Jazz, and more.

"25" Harry celebrates "25" with the same kind of intimate performances he delivered on his classic album, "20." This new vocal and piano recording features solo and duo versions of standards like Stardust, Caravan, and On The Street Where You Live, plus some rare gems. With special guests Ellis Marsalis, Ray Brown, and Johnny Adams.

Harry Connick, Jr.
An Artist For All Ages
UP & COMING

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

**INSIDE A/C**

by Diane Rufer and Ron Fell

First an important reminder: Monday, December 7 and Tuesday, December 8 are the last A/C reporting days of 1992. Please keep track of all your non-Christmas ADDs from December 14 until January 4, when we begin taking reports again.

Dropped: Trey Lorenz, Maia Amada, Charles & Eddie, Swing Out Sister (Girl), Maxi Priest.

GENESIS’ "Never A Time" goes to #1 with a format-leading 215 stations and a 96% HIT FACTOR. Next week there will be quite a battle between GENESIS and WHITNEY HOUSTON, who rocketed to #2 from #9.

RESTLESS HEART clears its 200th A/C station on its way to this week’s Top Five move. And for those of you who need Top 40 play to a commitment, check out its Top Twenty move on page 6.

Only GO WEST’s “Faithful” debuts within the Top Ten. A 93% HIT FACTOR is impressive and makes an eventual Top Five possible.

HOTTEST track in the format is PEABO and REGINA’s “A Whole World.” In the past two weeks it has ADDED 68 stations and has increased its HIT FACTOR from 16% to 63%.

KENNY G scores 22 more ADDs and rises to a 56% HIT FACTOR (including 70% of last week’s players.) New for WSKY, KAAK, KLTA, KROC, KZOR, WHIZ etc.

A 17% HIT FACTOR increase takes BONNIE RAITT’s “All At Once” to a #34 chart debut. Its 23 newest include WQLR, WMT/FM, WLYE, WQLH/FM, KEYI, KMQC/FM and KXLK.

TOP TIP is MICHAEL JACKSON’s “Heal The World.” More than half of its play comes new this week as 41 A/C’s hear it. Among the new are WZNY, WMJJ, K103, WTSX, WEIM, WHSY/FM, WSLI, KBOL and KBLQ.

Among the new are Y92, WMGI, KDMX, KELO/FM, KGLX, KMGQ, KLWN and KSTT.

Reviews

by Diane Rufer & Ron Fell

**DURAN DURAN**

Ordinary World (Capitol)

Simon LeBon’s vocals above thickly arranged strings carry this contemporary ballad. The band’s most mature sound ever.

**NEIL YOUNG**

Harvest Moon (Reprise)

A song about rekindling love in the light of a harvest moon. Twenty years ago Neil Young’s original “Harvest” album, was an historic preamble to this elegant acoustic proclamation.

**JOURNEY**

Lights (Columbia)

This live version of the Journey classic is from the 55-track boxed set ready for holiday giving. Probably the finest ballad in their catalog.

**PATTY SMYTH**

No Mistrake (MCA)

No Scandal and a lot less Don Henley, yet no problem for Ms. Smyth as she follows her recent top three single with another winner.

**CHARLES & EDDIE**

N.Y.C. (Can You Believe This City?) (Capitol)

This soulful duo takes a sample from Buffalo Springfield’s ’67 hit “For What It’s Worth” and creates an interesting melody. The lyrics highlight New York City, but can apply to any American city.

Last issue’s RECORD TO WATCH, “In The Still Of The Night” by BOYZ II MEN, gathered 13 new A/Cs bringing their total to 37 stations. Among the new are WWRG, WHSY/FM, KLBQ, KRDJ/FM, WFPS and KTQM.

Our current RECORD TO WATCH, CATHY DENNIS’ “Irresistible,” brings in 40 ADDs and debuts in our UP AND COMING. Among the new are WBLG/FM, WMXJ, WZLT, WMT/FM, KZLT, WQLR, KSCQ, JOY99, KWXX and KKLD. It comes in at #3 MOST ADDED and on our Top 40 chart she tied for #1.

Note: Look for your 1993 Gavin Seminar registration brochure and Westin St. Francis Hotel card in this week’s issue. Make sure we’re at the top of your Christmas Wish list and mark your ‘93 calendar with the dates February 11, 12 & 13.

We are tallying your ballots now and the Gavin Award nominees will be printed in the Gavin Report on January 8.
### HIT FACTOR

**A/C Research:**
Diane Ruter/Ron Fell

<table>
<thead>
<tr>
<th>Reports</th>
<th>Adds</th>
<th>Heavy</th>
<th>Medium</th>
<th>Light</th>
<th>Hit Factor Weeks</th>
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<tr>
<td>GENESIS - Never A Time (Atlantic)</td>
<td>215</td>
<td>4</td>
<td>170</td>
<td>38</td>
<td>96%</td>
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<td>WHITNEY HOUSTON - I Will Always Love You (Arista)</td>
<td>213</td>
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<td>153</td>
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<tr>
<td>MICHAEL BOLTON - To Love Somebody (Columbia)</td>
<td>210</td>
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<td>182</td>
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<td>RESTLESS HEART - When She Cries (RCA)</td>
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<td>PETER CETERA duet with CHAKA KHAN - Feels Like Heaven (Warner Bros.)</td>
<td>198</td>
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<td>ELTON JOHN - The Last Song (MCA)</td>
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<td>JON SECADA - Do You Believe In Us (SBK/ERG)</td>
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<td>GO WEST - Faithful (EMI/ERG)</td>
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<td>GLORIA ESTEFAN - Always Tomorrow (Epic)</td>
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<td>1</td>
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<td>RICHARD MARX - Chains Around My Heart (Capitol)</td>
<td>166</td>
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<td>84</td>
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<tr>
<td>10,000 MANIACS - These Are Days (Elektra)</td>
<td>154</td>
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<td>WILSON PHILLIPS - Flesh &amp; Blood (SBK/ERG)</td>
<td>163</td>
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<td>THE HEIGHTS - How Do You Talk To An Angel? (Capitol)</td>
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<td>THEME FROM &quot;NORTHERN EXPOSURE&quot; - Theme From &quot;Northern Exposure&quot; (MCA)</td>
<td>136</td>
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<td>CELINE DION - Love Can Move Mountains (Epic)</td>
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<td>80</td>
<td>22</td>
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<td>MICHAEL W. SMITH - I Will Be Here For You (Reunion/Geten)</td>
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<td>71</td>
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<td>PEABO BRYSON &amp; REGINA BELLE - A Whole New World (Columbia)</td>
<td>144</td>
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<td>61</td>
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<tr>
<td>MELISSA ETHERIDGE - Dance Without Sleeping (Island/PLG)</td>
<td>117</td>
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<td>ANNIE LENNOX - Walking On Broken Glass (Arista)</td>
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<td>SADE - No Ordinary Love (Epic)</td>
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<td>KURT HOWELL - Does Love Not Open Your Eyes (Reprise)</td>
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<td>KENNY G - Forever In Love (Arista)</td>
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<td>JAMES INGRAM - One More Time (Warner Bros.)</td>
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<td>ERIC CLAPTON - Layla (Duck/Reprise)</td>
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<td>SONIA DADA - You Ain't Thinking (about me) (Chameleon/Elektra)</td>
<td>92</td>
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<td>C'ELLO - Day By Day (RCA)</td>
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<td>BOBBY CANDWELL - Janet (Sin-Drome)</td>
<td>92</td>
<td>7</td>
<td>3</td>
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<td>BONNIE RAIT - All At Once (Capitol)</td>
<td>98</td>
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<td>CURTIS STIGERS - Never Saw A Miracle (Arista)</td>
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<td>SWING OUT SISTER - Not Gonna Change (Fontana/Mercury)</td>
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<td>FLEETWOOD MAC - Paper Doll (Warner Bros.)</td>
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<td>k.d. LANG - The Mind Of Love (Where Is Your Head Kathryn?) (Warner Bros.)</td>
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<td>JENNIFER WARNES - True Emotions (Private Music)</td>
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<td>PATTY SMYTH - Sometimes Love Just Ain't Enough (MCA)</td>
<td>66</td>
<td>—</td>
<td>10</td>
<td>30</td>
<td>26</td>
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### PLUS FACTOR

Records which received the greatest increase in HIT FACTOR

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<thead>
<tr>
<th>LW</th>
<th>TW</th>
<th>Increase</th>
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<tr>
<td>FLEETWOOD MAC - Paper Doll (Warner Bros.)</td>
<td>—</td>
<td>27</td>
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<tr>
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<td>WILSON PHILLIPS - Flesh &amp; Blood (SBK/ERG)</td>
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<td>PEABO BRYSON &amp; REGINA BELLE - A Whole New World (Columbia)</td>
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<td>COLLIN RAYE - In This Life (Epic)</td>
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<td>EDDIE MONEY - Save A Little Room In Your Heart For Me (Columbia)</td>
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<td>46</td>
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</table>
WHITNEY HOUSTON
I WILL ALWAYS LOVE YOU, the certified platinum single sung by Whitney Houston in "The Bodyguard," was written by Dolly Parton in 1973 and was featured in the 1982 movie version of the musical "Best Little Whorehouse In Texas" starring Dolly and Burt Reynolds.

ALANNAH MYLES
Believing a good sweat makes for the best kind of rock and roll environment, Alannah Myles recorded the tracks to her new album "Rockinghorse" with the air conditioning turned off and the studio temperature running at about 99 degrees.

TREY LORENZ
The first album on which Trey Lorenz appears singing backup on is rapper Redhead Kingpin’s Album With No Name, and he can be seen in the video for GET IT TOGETHER.

SONIA DADA
Sonia Dada takes its name from a former acquaintance of the band’s guitarist Daniel Laszlo.

SADE
As a favor to all loyal readers of Biofeedback we will reprint from this month's Details magazine Sade's preference on the pronunciation of her name: "The proper pronunciation doesn't have an R in it: It's Sha-day. But Americans tend to put an R in it: Shar-day."

ROY ORBISON
While studying geology at North Texas State University in the mid-fifties one of Roy Orbison’s classmates was singer Pat Boone and Gavin’s Sheila Rene’.

BOYZ II MEN
The original IN THE STILL OF THE NIGHT was a hit for the Five Satins, a popular doo-wop group from New Haven, Connecticut. It was written by the group’s Freddie Parris while he was on graveyard duty as a security guard at a U.S. Army base in Pennsylvania.

THE COMMITMENTS
A sequel to both the film and soundtrack of "The Commitments" will be produced in the Irish neighborhoods of New York City for release next year. In addition, The Commitment’s lead singer Andrew Strong is working on a solo album, also due for release next year.

BIOFEEDBACK

by Ron Fell

RANDY TRAVIS
Editors of Country Music magazine list Randy Travis’ album, Storms Of Life, as the top Country album of the past twenty years.

SUZY BOGGUSS
A few years ago, Suzy Bogguss developed a jewelry line to sell on the road between gigs. Now she’s developed a clothing line, dubbed the "Suzy Bogguss Leather Collection," which is making its retail debut this fall.

CHRIS ISAAK
Singer Chris Islaak has been in Nepal filming his starring role in a Bernardo Bertolucci film, "Little Buddha."

GLORIA ESTEFAN
According to the financial magazine Hispanic Business, Gloria Estefan ranks second only to Julio Iglesias in gross earnings over the past two years. The publication shows Iglesias’ income as $77 million, and Estefan’s as $46 million.

SHABBA RANKS
Rexton Fernando Gordon is the real name of Jamaican Dancehall rapper Shabba Ranks.

INXS
Jon Farris, drummer for INXS is married to actress Leslie Bega, a regular on the television sitcom "Head Of The Class."

THE WHO
The Who rock opera/musical “Tommy” is being “redeveloped” by the band’s Pete Townshend for a Broadway run set to begin in April of next year. Pete’s primary collaborator is Des McAnuff who produced the recent Tony Award-winning "Big River."

SUZIE TEDDER
Though her stepfather is American jazz trumpeter Don Cherry, Neneh Cherry’s biological father, Ahmaddu Jah from Sierra Leone, was also a percussionist and a professional musician.
LOTTERIES REVISITED

by Eric Norberg

organizations to conduct such games, where they are otherwise legal. So, under the new law, not only did the new boundaries become more vague, but the rules which the FCC had to administer against radio and television stations actually varied by state.

Consequently, it was no surprise that for the most part, stations continued to stick to the old FCC rule about lotteries; if a contest didn’t have all three elements of a “lottery,” there was no potential violation of this rule to worry about. (You still hear “no purchase necessary” as a standard line in spots for commercial contests.) Playing it safe this way seemed to pay off for broadcasters; no violations were reported.

Now, however, the FCC has acted against three stations in Las Vegas, Nevada, filing each $12,500 for running ads for merchant promotions in which the Commission reported that there was an “element of consideration.”

I have not been able to get copies of the ads, or the text of the FCC decision, which might help in understanding just what the violation was. The federal law seems to permit advertising lotteries by commercial enterprises when not fundamentally part of their business, and one would think if there were a state anywhere that would be lenient to advertising such, it would be Nevada. But the FCC concluded there was an illegal lottery in this case.

So at this point, all I can do is warn you that if you have doubts about whether an ad is legal under your state or federal law, you’d better either check with your attorney or turn it down. Few stations can really afford to pay a $12,500 fine!

As a point of interest, the FCC has no “collection” enforcement power—so if a broadcaster refuses to pay a fine, the matter is turned over to the Justice Department for handling. This takes the debtor to a court of law, where the legality of federal and state laws on lotteries presumably would be reviewed—but fighting a fine that way will be costly, and success is not assured!

Incidentally, the fine for failing to have correct “sponsor identification” in a commercial—clearly identifying who paid for it, and clarifying which one really did if more than one is mentioned—can similarly reach as much as $12,500. I have encountered many stations where this rule was not even known or understood, despite the fact that it is rooted in the Communications Act of 1934, and the FCC has exacted many $2,000 fines for violations over the years. Carelessness has never been an excuse—and when you reflect that in most cases stations are turned in to the FCC by their competition for such violations, no station anywhere is safe from a fine if it is careless in ensuring proper sponsor identification.

One clue to a “sponsor identification” violation: When the spot is logged with a name that does not appear in the spot, as run! On-air PDs should watch for this. The sponsor is almost always correctly shown on the log, since that’s prepared from the contract from which the client will be billed! One common violation occurs when a local bottler runs an ad for a national soft drink brand. If the bottler is paying for the ad, and only the national brand is mentioned in it, add a tag identifying the sponsor fast, or start worrying about the fine! •

HEAR & THERE

by Sheila Rene

Los Angeles, Anjelica Huston, Nick Cave, Rod Stewart and Kelly Ember were in attendance. Can you believe some sly doorman turned away Bonnie Raitt? Look for Fowler to have his own album out on Continuum in 1993, and 1993 will also see a Ron Wood “live” album and video.

The night before Rod Wood hit town, Joe Ely packed ‘em like sardines at Slim’s and left the audience toying with Stevie Nicks on her new solo album...Bonnie Raitt? Look for Fowler to have his own album out on Continuum in 1993, and 1993 will also see a Ron Wood “live” album and video.

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Los Angeles, Anjelica Huston, Nick Cave, Rod Stewart and Kelly Ember were in attendance. Can you believe some sly doorman turned away Bonnie Raitt? Look for Fowler to have his own album out on Continuum in 1993, and 1993 will also see a Ron Wood “live” album and video.

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MOST ADDED

1. KOINONIA (WIGWAM/BLUEMOON)
2. UNDER ONE SKY - BRIAN HUGHES (JUSTIN TIME)
3. PRAISE (GIANT/WARNER BROS.)
   CAFE TROPIQUE - CRYSTAL WIND (HIGHER OCTAVE)

TOP TIP

BRIAN HUGHES
UNDER ONE SKY (JUSTIN TIME)

Brian Hughes brings some fresh guitar work to replenish a soon-to-be guitar-less AA Top Ten. Just in time.

RECORD TO WATCH

PRAISE (GIANT/WARNER BROS.)
Praise is to Celtic what Enigma were to chants. Already singing praise: WONB, KIOT, WACI, KWVS, WAMX, WNUA, WMVY, WLOQ, WXMX and more!

Co-Editors: Keith Zimmerman/Kent Zimmerman

CHARTBOUND

*Debuts in chartbound

Dropped: #38 Rachelle Ferrell, #41 Des’ree, #44 George Jinda, #49 Rory Block, Steve Kujala.

the GAVIN REPORT/December 4, 1992
January 4, 1992

getting used to. Surely DiPippo has had his
dion assume the role of jazz pianist takes some
Still, DiPippo is a novelty. Hearing an accor-
deed tricky keeping the longer notes in tune.
comes his natural to take those
to the languid supper -club classics and goes
Arthur Street works best when Angelo
no conflict with the Salsa
the Bebop era because of
the Bebop era because of
right to the spectrum recording. Known as
long life music professor at Queens College and re-
reputation as a hot sax player with smaller
groups. Little Man Big Band is a solid re-
complete with driving solo highlight by labelmate
Bruce Forman.

LITTLE MAN BIG BAND
JIMMY HEATH (VERVE/POLYGRAM)
Jimmy Heath, former co-bro of the acclaimed
Heath Brothers, has emerged from his post as
and also known as the young man who briefly
replaced John Coltrane's tenor in Miles Davis' 1959
quintet, Heath went on to bolster his
reputation as a hot sax player with smaller
groups. Little Man Big Band is a solid
reminder that Heath's talents are rooted deeper
than intimate combos. With the economic re-
alities of jazz putting the crimp on big band
performances, Heath used his college instruc-
tion as a way of developing prototype ar-
rangements. When the real deal happened by
way of a live gig in October of last year, Heath
cought the recording bug. LMBB isn't a nostalg-
ic romp. Instead it's a timeless set of shim-
mering pows and brassy, ringing crescendos
that's guaranteed to lift the souls of all kinds of
jazz fans. Roland Hanna is bluesy on piano.

JAZZ/ADULT ALTERNATIVE NEW RELEASES

ARThUR STREET - ANGELO DiPIPPO
(STASH)
For those of you who wonder what it would sound like if someone stuck a Bunsen burner
underneath Astor Piazzolla's Argentinean tan-
gos—well, wonder no more. Angelo DiPippo
grabs the crown for high-speed bebop py-
rotechnics on the accor-
dion. Arthur Street works best when Angelo
sheds the languid supper-club classics and goes
straight for the jaguar via mach-speed impro-
visation on tracks like "What Is This Thing
Called Love" and the title cut. Playing bop on
accordion seems like a demanding mission. It
sounds tricky keeping the longer notes in tune.
Still, DiPippo is a novelty. Hearing an accor-
dion assume the role of jazz pianist takes some
getting used to. Surely DiPippo has had his
share of struggles trying to convince
bandleaders that such a combination is viable.
Jazz radio will turn some heads by playing
these two tracks.

CROSS CURRENTS - ALEX MURZYN
(KAMEI)
No doubt about it, as a second release, Cross
Currents is an assertive follow-up for sax/
flute man Alex Murzyn. He's relying more on
grooves and isn't so eager to please on a lighter,
passive level. Although Murzyn is still geared
toward a "Little Bird" during the Bebop era because of
his keen alto influences from Charlie Parker,
"Little Bird" during the Bebop era because of
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December 4, 1992

THE ROBERT CRAY BAND - I Was Warned (Mercury)

Culled from a select sample of Jazz-intensive reporters.

Culled from Gavin Commercial AA Reporters only.
MOST ADDED

1. 25 - HARRY CONNICK, JR. (COLUMBIA)
2. THE CHARMER - CHARLES FAMBROUGH (CTI)
3. FAB - AL GREY (CAPRI)
4. FROM THEN TIL NOW - MIKE METHENY (ALTENBURGH)
5. HOT BLUE & SAVY - PLAS JOHNSON (CARELL)

TOP TIP

CHARLES FAMBROUGH
THE CHARMER
(CTI)

Could Charles claim the first number one of 1993?

RECORD TO WATCH

MIKE METHENY
FROM THEN 'TIL NOW
(ALTENBURGH)

Some subdued yet tasteful flugelhorn that sounds almost as blue as the Glengarry Glen Ross sessions.

CHARTBOUND

GIOVANNI HIDALGO (MESSIDOR)
MAYNARD FERGUSON (AVION)
JUSTO ALMARIO (BLUemoon)
ALEX MURZYN (KAMEI)
ANGELO DIPIPPO (STASH)
KEIKO MATSUI (WHITE CAT)
HARRY CONNICK, JR. (COLUMBIA) *25*

RONNIE LAWS (PAR)
FERNANDO TARRES (MUSE)
UNCLE FESTIVE (BLUemoon)
FATTBURGER (SIN-DROME)
*LEW TABACKIN QUARTET (CONCORD JAZZ)
*TERENCE BLANCHARD/MALCOLM X SCARE (COLUMBIA)
MACEO PARKER (VERVE/POLYGRAM)

Dropped: #26 Allen Farnham, #33 Craig Fraedrich, #38 Leni Stern, #49 Charlie Haden Quartet West, Kevyn Lettau, Jay Leonhart.
Y
ou may have noticed that Arbitron response rates have been dropping again. Response rates dropped in the mid-'80s, Arbitron took steps to stop the erosion and held the line, but this year the rates have started to slip again.

In my last article I explained why response rates are a key measurement of survey quality. The more of the starting sample that participates, the more representative the results of the survey will be. Arbitron's response rate in the Summer survey was 36.2% for the average metro. This translates into saying that just over a third of those selected to participate in the survey actually did participate to the full extent requested. That is, they filled out a diary for seven days and returned it to Arbitron in a timely manner.

How can Arbitron get more people to agree and that will follow through on their promise to participate? I interviewed David Lapovsky, the man at Arbitron charged with data collection and research (Vice President for Research and Survey Operations). He has some ideas that Arbitron is testing.

RHODY BOSLEY: What is the problem with response rates?

DAVID LAPOVSKY: We are not sure. We know that our survey is competing with telemarketing and direct mail, of which some is known that our survey is competing with. Arbitron is testing. We have formed a Response Rate Action Group comprised of members of various Arbitron departments that include interviewing, mailing, research and sampling. They are examining each step of the survey process to determine what actions might be taken to improve the response rate.

RB: Why should subscribers to Arbitron worry about response rate?

DL: The first reason is that response rate is an indicator of the degree of non-response bias. That is, the people who respond to the survey may be different from the people who did not respond. The second reason is that important to both Arbitron and subscribers is that response rates are an important element in the cost of conducting survey research. Our goal is to meet our target sample regardless of the response rate.

RB: What is Arbitron doing about the lower response rates?

DL: We have formed a Response Rate Action Group comprised of members of various Arbitron departments that include interviewing, mailing, research and sampling. They are examining each step of the survey process to determine what actions might be taken to improve the response rate.

RB: Can you give our readers some examples of what you're looking at?

DL: Certainly. Response rates are comprised of two primary elements. First is the consent rate, which tells us the percentage of people from our starting sample that agree to participate in the survey. Second, once they are sent a diary, we track the percentage of those who send back a usable diary which we call the Return rate.

RB: What ideas have surfaced to date on how to improve both the consent rate and the return rate?

DL: We get about seventy percent of those who are in the starting sample to agree to participate in the survey. However, if we could improve the consent rate we would have a better chance of improving the overall response rate. Our goal is to minimize the proportion of the sample that refuses to participate. Our interviewers are getting new scripts to better sell the idea that a household should participate in the survey. We have also placed a lot of emphasis on interviewer training on how to overcome objections.

We are also looking at ways to improve the return rate. We have produced a booklet that accompanies the diaries that explains the importance of survey research and how they really do count. We are working with the post office on a project to ensure that the diaries arrive at the right time. In addition, we are testing the arrival time of the diaries to find out if this makes a difference in return rate. And, we are making sure the midweek telephone call is at the optimal time to reach the respondent to keep up the enthusiasm to participate in the survey up and ensure that they understand the survey process.

We're also checking to make sure that the premiums that are sent are being used to best advantage.

RB: That is a considerable amount of exploration to address the problem of response rates. How much do you want to improve them?

DL: We want to bring them back to the levels of the late 1980s.

RB: If Arbitron is fortunate enough to improve response rates do you anticipate any effect on the estimates?

DL: There has not been an effect on audience levels, so by returning to the late eighties response rates we wouldn't expect any effect on the data that is collected.

RB: Arbitron has been criticized for selecting more than one member of a household to participate in a survey. Would response rates be better with one to a household?

DL: No, there is no evidence that indicates that one respondent per household would produce better response rates.

RB: If any of our readers have ideas on how they think response rates can be increased what would you advise them to do?

DL: They can let their Arbitron sales representative know or write directly to me at Arbitron in Laurel, Maryland.

Response rates are a valid issue in the quality of ratings. They must be improved, so if you have ideas you want to try out, you can call or write to me. I'll get them to Arbitron.

Mike Metheny

He's back!!

After a short hiatus from the recording scene, Mike has returned with a new album "From Then 'Til Now" on Altenburg Records.

Available through:
North Country Dist.
City Hall Records
M.D.I. Music Dist.
Action Dist.
M.S. Dist.
(715) 693-2230
Fax 693-2221
Catherine Wheel is a band that believes in hard work. Let's face it, touring America four times within a few months is no picnic. It requires spending an obscene amount of time traveling on a cramped bus with the same people night after night after night. And the fact that Catherine Wheel made it this far without losing any band members, any tempers or for that matter, limbs, should qualify them for sainthood. In lieu of that, a Gavin cover story will have to suffice.

With this in mind, it’s not surprising the subject of working hard and touring endlessly comes up first in our conversation.

“I’ve always liked the idea of earning achievement,” offers singer/guitarist Rob Dickinson in his soft-spoken voice. “I’ll be happy if this band can earn respect from its abilities as a group. There’s no hype about a group like this because the kind of music we do can only be listened to—not talked or written about. While I’ve been over here, I’ve tried to talk about my music ‘til I’m blue in the face. I think, ‘Just come to the gig and see for yourself,’ so in that sense,” he throws in logically, “the only thing we can do is go out and play a lot of gigs.” Touche. But for all my worrying about how much time the hand spends on the road, Dickinson seems relatively unfazed by it all. “Before the band started,” he offers, “I was on the dole for a few years and doing music was all I ever thought of. I gave up university to be in a band. And then I gave that band up. And then came Catherine Wheel. It’s been a gradual thing, so I’m used to it.” He laughs, “if I was suddenly thrust into doing something else, I’d go mad! If you can keep a grip on it and keep it in perspective, it’s a fun way to spend a few years.”

A few years? Looking at the band’s history, time seems to be an inconsequential, non-factor for this English foursome, whose history goes something like this:

Two short years ago Rob was playing drums in a band with guitarist Brian Futter. Things didn’t click and the band split up. Rob and Brian continued to write songs together, but couldn’t find anyone to sing them. As Rob says, “When you come from a small town on the East coast of England, finding people with a similar outlook is pretty difficult.”

Making the best of it, Rob stepped up to the mike and convinced his friend Neil Sims to occupy the vacant drum stool. When bassist Dave Hawes joined, the Catherine Wheel lineup was solidified.

The lineup now complete, the band’s first goal was to put out a record. There most definitely was a method to their madness, as Rob explains, “We didn’t want to be one of those bands that hauled their demo tapes around to companies for months and months,” he said. “No matter how cheap or thrown together the record was, we wanted to put something out. We sent the demo off to the guy who books the alternative shows in our town and he gave us a gig. That January (1991), he put out our first record, the She’s My Friend EP.”

That EP garnered enough positive support that the band found themselves with a bona fide career. Three months later Catherine Wheel released their second EP, The Painful Thing. Keeping up with this rapid pace, it couldn’t have been too surprising that in May, Catherine Wheel signed a major-label deal with Fontana. Or was it?

“I was a very natural progression in that one thing lead to another,” Rob surmises. “It helped that the group started out locally. We had the music press climbing all over us because of the records we released, and we didn’t have to be in London fighting it out with the record companies or having to ask favors of anybody, you know? It was a very natural progression in that one thing just lead to another. The good things that happen to us are a result of the songs. There’s no plan or scheme involved.” He laughed. “I mean, if we try to plan something we usually fall on our arses anyway!”

While Rob is quick to acknowledge that their early press was helpful in getting the band established, he is equally quick to point out that Catherine Wheel is not a press-hyped phenomenon.
"It’s been an on/off thing with the English music press, which is okay because there’s enormous pressure put on bands that get really built up. For us, there was no hype involved. We had great press and not-so-great press—it was totally balanced. But,” he stresses, “there was enough interest generated to allow us to make another record and get proper gigs and such.”

The "great press, not-so-great press" debate ended after the release of "Black Metallic," a scorching seven-minute, psycho-sexual sojourn into ambiguity, which seemed to catch the fickle English music press off-guard.

Modestly playing down the impact of this single, Rob shrugs, “‘Black Metallic’ was one of the first songs me and Brian wrote together. It was only released as a single in England because we felt if we didn’t release it before our album came out, it never would come out. Although it was seven-minutes long and didn’t fit radio formats and such, it was the song everyone was talking about and associating with us. It’s become synonymous with the band. I don’t have a problem with that,” he laughs. “You could wish for worse.”

This "thumbs up" sentiment was again echoed by fans and press alike upon the release of the band’s Fontana debut, Ferment. Produced by Tim Freese-Green, Ferment solidified Catherine Wheel’s reputation as a band to be reckoned with.

“I think when Ferment came out,” Rob opines, “people suddenly got the idea of what the band was about. We came out with an album that no one could ignore, and was the basis on which the band was finally judged.”

It was also the basis on which the band hit the road. Having already blasted through America on their own for a handful of dates, the band quickly came back supporting The Soup Dragons. A few weeks after that tour finished, Catherine Wheel returned with The Charlatans, and then again as part of the Spin/Fontana tour package. Is that all this band does—tour?

“It would seem so, wouldn’t it?” Rob laughs. “We’ve actually managed to fit in a week or two of recording between tours, but there hasn’t been much of a chance to write, so that’s the main thing we’ve got to concentrate on when we go home in December.

“When we were home in between tours this Summer, there wasn’t much time to take stock of anything or relax. I think it’s going to be quite strange being home. We’re looking forward to it though, because we’re anxious to write and get ready for the next record. It’s like, we feel we’re going back for a reason, rather than to sit around waiting for the next tour to start.”

Is that what you did this Summer?

“Yeah!” he laughed. “We’d go home and wait for the next tour. We’d keep ourselves occupied with recording and such, but really, all we were waiting for was to get on a plane and go out again. You know,” he laughs again, “you feel really guilty when you’re home and not doing something!”

“I take it that you’re not one of those people who can write while on the road?

“No, at least not the music. I need to be somewhere I can bash stuff out on my guitar, and a hotel or a bus isn’t that place. And I’m reluctant to start the lyrics because when you’re on the road, you tend to get a bit tired of the album you’re touring with, so these bits and pieces of ideas always seem really good. You think, ‘What a brilliant idea for a song!’ and when you get it home and look at it in a new perspective, you’re like, ‘Christ! That idea was really crap.’

“But,” he concedes, “I’ve got this big sheet of paper with loads of ideas for songs—vibes of songs, if you like. Cool things to explore lyrically and such. I got a great title in Denny’s the other day!”

Denny’s? The restaurant?

Rob laughs, “Yeah. I got it right off a packet of sugar! So don’t be surprised if Real Sugar or Pure Sugar shows up somewhere on the next album!”

Bringing his point back home he concludes, “These are what I call my starting points, which is what I need to write a song. It may change drastically by the end, but I at least need that starting point. We’ve got about twenty good starting points and, just as importantly, a strong idea what the new record should sound like.”

He continues, “The band has become far more focused in what it’s capable of, having done so many gigs this year. You think you’re sort of this or sort of that; all that tends to get stripped away and you’re left with the core of what the band actually is. What you want it to be or what you want other people to see it as is immaterial. Suddenly you’re faced with the stark realization of what you can actually do. That’s the point where we’re at now.

“We’re all strong believers in the idea that a band should make another album only if they have a reason to make another album—something to say, something to develop, a new twist on things—not just another bunch of songs they’ve got to write simply because they’ve become part of this music business machine. I think we have a genuine reason to make another album. Whether that album is good or bad,” he concludes, “it will be valid for that reason.”
MOST ADDED

BILLY DEAN (141) (Liberty/SBK)
MARTY STUART (97) (MCA)
COLLIN RAYE (57) (Epic)
TRAVIS TRITT (56) (Warner Bros.)
WYNONNA (50) (Curb/MCA)

TOP REQUESTS

GEORGE STRAIT
VINCE GILL
GARTH BROOKS
ALAN JACKSON
CLINT BLACK

RECORD TO WATCH

RICK VINCENT
Best Mistakes I Ever Made (Curb)

Over 100 stations are now believers in this talented newcomer, and this weeks adds include KEZS, US96/FM, KOYN, WPFR, KMHL, WYCO, KROP, WAXX, etc.

Editor: Lisa Smith
Assoc. Editor: Cyndi Hoelzle

ARTIST TITLE LABEL

DEBORAH ALLEN - Rock Me (In The Cradle Of Love) (Giant)
* BILLY DEAN - Tryin' To Hide A Fire In The Dark (Liberty/SBK)
MARTINA McBRIDE - Cheap Whiskey (RCA)
ROB CROSBY - In The Blood (Arista)

REPORTS ADDS HEAVY MEDIUM LIGHT HIT FACTOR WEEKS

1149 35 1 20 128 14% 3
147 141 — 10 137 6% 1
1146 29 — 31 115 21% 3
1145 21 1 29 115 20% 3

CHARTBOUND

the GAVIN REPORT/December 4, 1992
HER NEW SINGLE:

"Two Ships That Passed In The Moonlight"

HER SELF-TITLED ALBUM....

"Cee Cee Chapman"

GOING FOR REPORTS
DEC. 7th
UP & COMING

Reports | Adds | Weeks | ARTIST | TITLE | LABEL
---|---|---|---|---|---
120 | 15 | 4 | CORBIN/HANNER | I Will Stand By You | Mercury
108 | 97 | 1 | MARTY STUART | High On A Mountain Top | MCA
105 | 13 | 4 | RICK VINCENT | Best Mistakes I Ever Made | Curb
74 | 4 | 5 | DARRYL & DON ELLIS | Something Moving In Me | Epic
69 | 14 | 3 | MARSHALL TUCKER BAND | Driving You Out Of My... | Cabin Fever
58 | 6 | 4 | GENE WATSON | One And One And One | Broadland International
57 | 12 | 3 | MAC MCANALLY | Junk Cars | MCA
51 | 21 | 2 | DAWNETT | Before The River Runs Dry | Step One
38 | 15 | 1 | CEE CEE CHAPMAN | Two Ships That Pass In The Moonlight | Curb
37 | 37 | 1 | JOE DIFFIE | Startin' Over Blues | Epic
34 | 5 | 2 | ROY ORBISON | I Drove All Night | Virgin
34 | 8 | 2 | BO HARRISON | Lord Knows I'm Tryin' | Door Knob
33 | 12 | 1 | TISH HINOJOSA | In The Real West | Rounder
33 | 33 | 1 | LORRIE MORGAN | What Part Of No | BNA Entertainment
32 | 24 | 1 | MARTIN DELRAY | What Kind Of Man | Atlantic
28 | 27 | 1 | ALISON KRAUSS | Heartstrings | Rounder
25 | 3 | 2 | GARY MORRIS | Love Hurts | Liberty

Dropped: #8-Mary-Chapin/J. Diffie, #28-D. Yoakam, #36-T. Mensy, #38-Alabama, #40-P. Overstreet, Matthews, Wright & King.

INSIDE COUNTRY

#1 ONE YEAR AGO TODAY
BROOKS & DUNN - My Next Broken Heart

#1 FIVE YEARS AGO TODAY
DAN SEALS - Where Do The Nights Go

#1 TEN YEARS AGO TODAY
EDDIE RABBITT & CRYSTAL GAYLE - You And I

COUNTRY HAPPENINGS...It's great to have Mark Lewis as a Gavin reporter once again. Mark, who was nominated for Gavin Small Market PD back in 1990 has moved from WYNE-Appleton/Oshkosh to take over the PD/afternoon drive position at crosstown US96/FM. In last week's Inside Country, we incorrectly spelled KRMS-Osage Beach MD Todd Funke's last name. (Fine, Todd, don't change the spelling for us!!)...WAXX-Eau Claire is co-sponsoring a contest to benefit Toys For Tots where fifty cents will be donated to the organization for every ballot entered in a contest to win a pair of diamond earrings...Former KWYZ-Everett MD Wayne Cordray is now an international radio promoter who has recently joined forces with Calgary Soundwerkes Recording Studio. He works with artists seeking advice on writing songs, selecting material for specific radio formats, or promoting their material to Canadian or International radio...Kenn Addams is the new Music Director at KTRB-Modesto and will be taking his music calls on Tuesdays and Fridays...Hundreds of pounds of food were collected during KNAX-Fresno's first "Stuff The Bus" food drive. The nine day event collected 4,200 pounds of food and will be distributed by the Salvation Army to needy families in the Fresno area. Talk with you next week. The Gavin Country Crew

MCA/Nashville recently hosted a reception celebrating Mark Chesnutt's second gold album, Longnecks & Short Stories. From left: producer Mark Wright, a hatless Mark Chesnutt and MCA's Bruce Hinton and Tony Brown.

DATES TO REMEMBER...Here's the Gavin schedule for December: next week (12/11) will be the last report week of the year and will include the Top 100 Country songs of 1992. The first issue of 1993 will be dated January 8 and we'll start taking reports on January 4. You still have until December 7 to get in your nominating ballots for the Gavin Awards. Another deadline to remember is December 14—the last day to get your postcard from Gavin Video Magazine 3 back to us to be eligible to win one of two free registrations to the first issue of 1993.

NEW RELEASES

by Lisa Smith & Cyndi Hoelzle

JOE DIFFIE - Startin' Over Blues (Epic)
What a great, fun song. Diffie moans the blues with equal parts humour and misery. Who knew this regular Joe could yodel like the best of 'em?

LORRIE MORGAN - What Part Of No (BNA Entertainment)
Lately Morgan has cornered the market on saucy women's songs and she's got just the right persona to pull 'em off. Even though this song was written by a couple of guys, it sure captures a female point-of-view.

MARTIN DELRAY - What Kind Of Man (Atlantic)
This grooving little love song is the title track from Delray's new album. The song finds him in the same situation Morgan's "What Part Of No" finds her in—turning down someone's advances in a bar. Delray does it with style.

ALISON KRAUSS - Heartstrings (Rounder)
Slowly but surely Alison Krauss is winning over converts. Krauss is one of the most talented musicians in our format, and she sings like an angel.

STACY DEAN CAMPBELL - Poor Man's Rose (Columbia)
Stacy Dean continues to melt our hearts. This time it's with his cool crooning, and little-boy-lost vocals.

CEE CEE CHAPMAN - Two Ships That Passed In The Moonlight (Curb)
Chapman wraps her smokey voice around this beautiful Hugh Prestwood song. The production fits the mood perfectly.

ALBUM CUTS

GARTH BROOKS - Dixie Chicken
GEORGE STRAIT - Overnight Male / Heartland
TANYA TUCKER - Rainbow Rider
PAM TILLIS - Cleopatra, Queen Of Denial

the GAVIN REPORT/December 4, 1992
"This song’s going to drive The Marshall Tucker Band back to where they belong... at top of today's hot country music charts."

Cindy Shumaker, KYQQ

"Marshall Tucker fans are coming out of the woodwork."

—Doug Montgomery, WBTU

"The Marshall Tucker Band is not only Still Smoking but the fire is still burning as well as the phone lines with 47 calls the first day."

—Sean Marx, KRJC

PLUS OVER 50 VIDEO OUTLETS INCLUDING TNN!

The New Single
"Driving You Out Of My Mind"
from

Thank You For Your Support
Contact: Chris Walker #1-800-285-9595
**HIT FACTOR**

Country Research:
Lisa Smith/Elma Greer/Cyndi Hoelzel

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 225  Last Week 225

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<th>Artist/Song</th>
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<tr>
<td>ALAN JACKSON - She’s Got The Rhythm (MCA)</td>
<td>225</td>
<td></td>
<td>221</td>
<td>4</td>
<td></td>
<td>100% 9</td>
</tr>
<tr>
<td>CLINT BLACK - Burn One Down (RCA)</td>
<td>225</td>
<td></td>
<td>220</td>
<td>5</td>
<td></td>
<td>100% 11</td>
</tr>
<tr>
<td>VINCIO GILL - Don’t Let Our Love Start Slippin’ Away (MCA)</td>
<td>225</td>
<td></td>
<td>215</td>
<td>10</td>
<td></td>
<td>100% 9</td>
</tr>
<tr>
<td>HAL KETCHUM - Sure Love (Curb)</td>
<td>225</td>
<td></td>
<td>208</td>
<td>17</td>
<td></td>
<td>100% 12</td>
</tr>
<tr>
<td>BROOKS AND DUNN - Lost And Found (MCA)</td>
<td>224</td>
<td></td>
<td>206</td>
<td>16</td>
<td>2</td>
<td>99% 13</td>
</tr>
<tr>
<td>GARTH BROOKS - Somewhere Other Than The Night (Liberty)</td>
<td>225</td>
<td></td>
<td>184</td>
<td>40</td>
<td>1</td>
<td>99% 5</td>
</tr>
<tr>
<td>RESTLESS HEART - When She Cries (RCA)</td>
<td>225</td>
<td></td>
<td>175</td>
<td>39</td>
<td>9</td>
<td>95% 15</td>
</tr>
<tr>
<td>TRACY LAWRENCE - Somebody Paints The Wall (Atlantic)</td>
<td>222</td>
<td></td>
<td>155</td>
<td>65</td>
<td>2</td>
<td>99% 10</td>
</tr>
<tr>
<td>KATHY MATTEA - Lonesome Standard Time (Mercury)</td>
<td>214</td>
<td></td>
<td>165</td>
<td>37</td>
<td>12</td>
<td>94% 12</td>
</tr>
<tr>
<td>LEE ROY PARNELL - Love Without Mercy (Arista)</td>
<td>214</td>
<td></td>
<td>106</td>
<td>112</td>
<td>7</td>
<td>96% 11</td>
</tr>
<tr>
<td>SAMMY KERSHAW - Anywhere But Here (Mercury)</td>
<td>212</td>
<td></td>
<td>116</td>
<td>96</td>
<td>10</td>
<td>95% 12</td>
</tr>
<tr>
<td>GEORGE STRAIT - I Cross My Heart (MCA)</td>
<td>196</td>
<td></td>
<td>175</td>
<td>14</td>
<td>7</td>
<td>96% 11</td>
</tr>
<tr>
<td>TRISHA YEARWOOD - Walkaway Joe (MCA)</td>
<td>225</td>
<td>2</td>
<td>88</td>
<td>129</td>
<td>8</td>
<td>96% 6</td>
</tr>
<tr>
<td>JOHN MICHAEL MONTGOMERY - Life’s A Dance (Atlantic)</td>
<td>224</td>
<td>2</td>
<td>64</td>
<td>148</td>
<td>12</td>
<td>94% 12</td>
</tr>
<tr>
<td>RICKY VAN SHELTON - Wild Man (Columbia)</td>
<td>225</td>
<td></td>
<td>50</td>
<td>162</td>
<td>13</td>
<td>94% 8</td>
</tr>
<tr>
<td>DOUG STONE - Too Busy Being In Love (Epic)</td>
<td>224</td>
<td></td>
<td>26</td>
<td>179</td>
<td>19</td>
<td>91% 6</td>
</tr>
<tr>
<td>RANDY TRAVIS - Look Heart, No Hands (Warner Bros.)</td>
<td>225</td>
<td>4</td>
<td>22</td>
<td>175</td>
<td>28</td>
<td>87% 4</td>
</tr>
<tr>
<td>CLINTON GREGORY - Who Needs It (Step One)</td>
<td>201</td>
<td></td>
<td>81</td>
<td>95</td>
<td>25</td>
<td>87% 14</td>
</tr>
<tr>
<td>REBA McEntire - Take It Back (MCA)</td>
<td>223</td>
<td>4</td>
<td>13</td>
<td>183</td>
<td>27</td>
<td>87% 4</td>
</tr>
<tr>
<td>LITTLE TEXAS - What Were You Thinkin’ (Warner Bros.)</td>
<td>219</td>
<td>2</td>
<td>22</td>
<td>171</td>
<td>26</td>
<td>88% 10</td>
</tr>
<tr>
<td>CHRIS LeDoux - Cadillach Ranch (Liberty)</td>
<td>212</td>
<td>4</td>
<td>35</td>
<td>151</td>
<td>26</td>
<td>87% 7</td>
</tr>
<tr>
<td>DIAMOND RIO - In A Week Or Two (Arista)</td>
<td>196</td>
<td>1</td>
<td>66</td>
<td>105</td>
<td>25</td>
<td>87% 9</td>
</tr>
<tr>
<td>BILLY RAY CYRUS - Where’m I Gonna Live? (Mercury)</td>
<td>210</td>
<td>1</td>
<td>8</td>
<td>141</td>
<td>61</td>
<td>70% 7</td>
</tr>
<tr>
<td>MICHELLE WRIGHT - He Would Be 16 (Arista)</td>
<td>210</td>
<td></td>
<td>7</td>
<td>125</td>
<td>59</td>
<td>69% 10</td>
</tr>
<tr>
<td>GEORGE JONES - I Don’t Need Your Rockin’ Chair</td>
<td>208</td>
<td>1</td>
<td>12</td>
<td>208</td>
<td>85</td>
<td>59% 5</td>
</tr>
<tr>
<td>CONFEDERATE RAILROAD - Queen Of Memphis (Atlantic)</td>
<td>215</td>
<td>11</td>
<td>1</td>
<td>108</td>
<td>106</td>
<td>50% 4</td>
</tr>
<tr>
<td>JOHN ANDERSON - Let Go Of The Stone (BNA Entertainment)</td>
<td>196</td>
<td>6</td>
<td>1</td>
<td>112</td>
<td>83</td>
<td>57% 6</td>
</tr>
<tr>
<td>ROBERT ELLIS ORRALL - Boom! It Was Over (RCA)</td>
<td>201</td>
<td></td>
<td>88</td>
<td>113</td>
<td>43% 5</td>
<td></td>
</tr>
<tr>
<td>SHENANDOAH - Leavin’s Been A Long Time Comin’ (RCA)</td>
<td>194</td>
<td>10</td>
<td>3</td>
<td>84</td>
<td>107</td>
<td>44% 7</td>
</tr>
<tr>
<td>GIBSON MILLER BAND - Big Heart (Epic)</td>
<td>198</td>
<td>20</td>
<td>1</td>
<td>77</td>
<td>120</td>
<td>39% 3</td>
</tr>
<tr>
<td>SAWYER BROWN - All These Years (Curb)</td>
<td>169</td>
<td></td>
<td>14</td>
<td>102</td>
<td>53</td>
<td>68% 14</td>
</tr>
<tr>
<td>TIM McGRAW - Welcome To The Club (Curb)</td>
<td>211</td>
<td></td>
<td>56</td>
<td>157</td>
<td>25% 2</td>
<td></td>
</tr>
<tr>
<td>TRAVIS TRITT - Can I Trust You With My Heart</td>
<td>189</td>
<td></td>
<td>11</td>
<td>83</td>
<td>105</td>
<td>44% 5</td>
</tr>
<tr>
<td>McBRIE &amp; THE RIDE - Just One Night (MCA)</td>
<td>208</td>
<td></td>
<td>50</td>
<td>51</td>
<td>157</td>
<td>24% 2</td>
</tr>
<tr>
<td>WYNONNA - My Strongest Weakness (Curb/MCA)</td>
<td>128</td>
<td></td>
<td>78</td>
<td>31</td>
<td>19</td>
<td>85% 12</td>
</tr>
<tr>
<td>TANYA TUCKER - Two Sparrows In A Hurricane (Liberty)</td>
<td>197</td>
<td>47</td>
<td>1</td>
<td>48</td>
<td>147</td>
<td>24% 2</td>
</tr>
<tr>
<td>SUZY BOGGUS - Drive South (Liberty)</td>
<td>175</td>
<td></td>
<td>25</td>
<td>45</td>
<td>130</td>
<td>25% 5</td>
</tr>
<tr>
<td>COLLIN RAYE - I Want You Bad (And That Ain’t Good)</td>
<td>178</td>
<td></td>
<td>57</td>
<td>33</td>
<td>144</td>
<td>18% 3</td>
</tr>
<tr>
<td>AARON TIPPIN - I Was Born With A Broken Heart (RCA)</td>
<td>137</td>
<td></td>
<td>13</td>
<td>101</td>
<td>23</td>
<td>83% 9</td>
</tr>
</tbody>
</table>

**TOP SELLING ALBUMS**

1. GARTH BROOKS - The Chase (Liberty)
2. GEORGE STRAIT - Pure Country Soundtrack (MCA)
3. GARTH BROOKS - Beyond The Season (Liberty)
4. ALAN JACKSON - A Lot About Livin’ (Arista)
5. BILLY RAY CYRUS - Some Gave All (Mercury)
6. VINCIO GILL - I Still Believe In You (MCA)
7. BROOKS & DUNN - Brand New Man (Arista)
8. TRAVIS TRITT - t-r-u-e (Warner Bros.)
9. WYNONNA - Wynonna Judd (Curb/MCA)
10. TRISHA YEARWOOD - Hearts In Armor (MCA)

**TOP TEN VIDEOS**

1. TANYA TUCKER - Two Sparrows In A Hurricane (Liberty)
2. GEORGE STRAIT - I Cross My Heart (MCA)
3. ALAN JACKSON - She’s Got The Rhythm ... (Arista)
4. BROOKS & DUNN - Lost And Found (Arista)
5. VINCIO GILL - Don’t Let Our Love Start Slippin’ Away (Arista)
6. KATHY MATTEA - Lonesome Standard Time (Mercury)
7. HAL KETCHUM - Sure Love (Curb)
8. MARK COLLIE - Even The Man In The Moon Is Crying (MCA)
9. RESTLESS HEART - When She Cries (MCA)
10. TRISHA YEARWOOD - Walkaway Joe (MCA)

*Based on correspondents’ research*
MARK YOUR CALENDAR

THE 1993 GAVIN SEMINAR

February 11, 12 & 13
Thursday, Friday & Saturday
The Westin St. Francis Hotel
in San Francisco

the premiere
radio music
industry event
of the year.

the GAVIN REPORT

Where The Cultural Elite Meet...
The holiday season is one of the most hectic times at radio (then again, what time isn’t?), so I want to thank everyone who took time to participate in this Alternative issue.

Gavin has supported the Alternative format for nine years, and during that time we’ve seen stations, faces and trends come and go. Usually we take this opportunity to look back on the year and try to make some sense of it. This year we’re looking forward. In the spirit of sharing that the season demands, here are the questionnaire responses from Commercial Alternative radio.

KEVIN STAPLEFORD - 91X

FAVORITE ’92 RELEASE(S): The groovy Johnny Cash boxed-set from Columbia. Most of the songs were new to me, so this qualifies in every way.

MOST SUCCESSFUL PROMOTION: The first leg of U2’s Zoo TV Tour was a major event in San Diego. The band hadn’t been in town for a long time and every station wanted a piece of it. U2 was frustratingly fair to everyone, making it difficult to get the upper hand.

The solution? Since we couldn’t own the event inside the arena, we decided to own it from the outside. Our marketing guru Dawn Gallagher met with the Sports Arena people and worked out a trade/cash deal to allow 91X to purchase every parking spot in the arena’s lot.

As concert goers arrived, they were handed a flyer from security guards outfitted in 91X hats and T-shirts. The flyer informed them that parking was “on 91X” and encouraged them to drive home to the sounds of our after-show “concert echo.”

Since we owned the lot, we had the right to turn away any vehicle we chose. We allowed other stations’ vehicles as long as they could (A) fit in one parking space and (B) didn’t do anything away. We had a great time confiscating other station’s promotional items and denying complete access to “bigass busses.” Those competing vehicles that did get in were escorted to the far end of the yellow-and-black balloon-filled parking lot, where no one could see them.

The next day we had many people call to thank us for paying for their parking and to pledge their allegiance. They loved us.

THOUGHTS FOR ’93: I think a lot of markets will continue to fragment as more companies take advantage of the new ownership rules.

Hopefully, duopolies will increase the number of “Alternative” stations—leaning either Top 40 or Album. Hopefully, fragmented markets will allow stations offering innovative programming to thrive. Most importantly, I hope that as new “Alternative” stations surface, they will program to the needs of their individual markets instead of what’s expected from the national “Alternative” community.

Speaking of which, I think that 1993 will be a year in which we will continue to expand the definition of “Alternative/New Rock” format. I expect to see an influx of stations programming “Alternative” music without switching their reporting status. What’s that going to do to the charts? Hopefully it will make people program with their guts and ears instead of by chart numbers alone.

My personal goal for ’93 is to keep 91X on top in San Diego, keep KNDD (The End) within striking distance in Seattle, surf as often as possible, find a breakfast cereal with no salt or sugar, and to be a better person.

MAX VOLUME - KRZQ

FAVORITE ’92 RELEASE(S): Ministry’s Psalm 69, Toria Amos’ Little Earthquakes, Daniel Ash’s Foolish Thing Desire and Curve’s Doppleganger

MOST SUCCESSFUL PROMOTION: KRZQ is still in its first year, so the main thing we are up against is getting the word out and claiming a presence in the market. Extensive campaigns included TV, billboards, T-shirts, key chains, etc. It is the “street war” that has been the primary focus for us with remotes, party events and general line-of-sight invasion.

THOUGHTS FOR ’93: Since there are four Album stations and only one Top 40, it has been my stance to program the Alternative/Top 40 crossovers and give the station an uptempo, Top 40 delivery that’s not pukey. I want to continue serving our upper demos with core artists that have hit the mainstream—R.E.M., U2, etc.

JOHN CONLON - WRLT

FAVORITE ’92 RELEASE(S): Del Amitri’s Change Everything and John Prine’s The Missing Years.

THOUGHTS FOR ’93: FM 100, WRLT, is a small but rapidly growing adult-oriented Alternative station. For the immediate future, the challenges we face are to expand our niche markets—focusing on the inclusion of the 25-34 market—and at the same time, keep ourselves between alternative and mainstream.

We strive to provide appealing music and lifestyle promotions. The more public interest we garner, the more we can expand our radio audience reach. In short, WRLT wishes to create a new mainstream. It is our goal and intent to make excellent quality radio the norm, not the exception.

GEORGE GIMARK - KGGE (THE EDGE)

FAVORITE ’92 RELEASE(S): R.E.M.’s Automatic For The People, Paul Weller’s Paul Weller and Bare Naked Ladies’ Gordon.

MOST SUCCESSFUL PROMOTION: Edge-fest, without a doubt! We had about 19,000 in attendance to hear bands like Pearl Jam, The Charlatans, Peter Murphy, The Sugarcubes and The Origin. Just killer!

THOUGHTS FOR ’93: Everyone will get a five-foot woody over what Perry Farrell does next—except me. Seriously, taking The Edge to the next level is what we want to do in ’93. Now, with new leadership and direction, we’re ready to make that step—the most dominant rock station in town.

Personally, my next compilation will be out in a couple of weeks and it’s a double CD. The extra disc is a bunch of tracks (23) I used to play between ’79-’83 and I’m finally going to be able to get this out. It’s been a lot of hard work but it’s also been a labor of love.

MARY MOSES - KTCL

FAVORITE ’92 RELEASE(S): Lush’s Spooky, Ministry’s Psalm 69 and Ween’s Pure Guava.

MOST SUCCESSFUL PROMOTION: That would be our KTCL Rolling Rock Adventure. We hired a double-decker...
"underwhelmed" [you won't be.]

THE FIRST TRACK FROM THE DEBUT ALBUM SMEARED
bus to take a bunch of winners on a bus-hop around town. The response was so good we could’ve filled three or four buses, but we only did one. We went to a few different bars and had local bands play at each of them. There were 92-cent Rolling Rock specials and Subway donated a bunch of food. It was a crazed night—we were like a bunch of naughty children on a bus!

THOUGHTS FOR ’93: We expect to get our Denver tower up and raring to go by 1993. We will be huge!

MARCO COLLINS - KNDD (THE END)

FAVORITE ’92 RELEASE(S): Lemonheads’ “It’s A Shame About Ray,” The Wedding Present’s Seamonsters and Rocket From The Crypt’s Circa: Now! (soon to be released).

MOST SUCCESSFUL PROMOTION: End-fest! There were over 15,000 people to see The Beastie Boys, Mudhoney, L7, The Posies, The Charlalogans, Toad The Wet Sprocket and Sarah McLachlan. There was lots of MTV coverage, and Spin Magazine did a full page on the event. The station’s compilation CD that just came out comes a close second.

FREDDIE BLUE FOX - WGST

FAVORITE ’92 RELEASE(S): Del Amitri’s Change Everything and U2’s Achtung Baby.

MOST SUCCESSFUL PROMOTION: I think the trip we gave away to Reykjavik, Iceland was the most successful promotion we did this year. We had a hot tracks sounder that would say, “The next tune is a hot track,” and play about fifteen of those a week and listeners had to pick ’em out and write ’em down. The winners got to pick whenever they wanted to go but, unfortunately, The Sugarcubes were away during the time they chose. Still, it was a great experience!

THOUGHTS FOR ’93: We’re going to see WDST reaching out to the community in a big way. We’ve had a forty-five percent increase in ratings this year and this coming year we’re going to go even further as this format gains more and more acceptance.

TONY BAZIS - KRCK

FAVORITE ’92 RELEASE(S): Carter USM’s Love Album and Screaming Trees’ Sweet Oblivion

FAVORITE ’92 RELEASE(S): Social Distortion’s Somewhere Between Heaven And Hell, Singles Soundtrack and Jesus And Mary Chain’s Honey’s Dead.

MOST SUCCESSFUL PROMOTIONAL EVENT: X-96 did some X-tra large stickers designed to go over a competing station’s stickers—in effect, X-ing them out. The stickers were available at a variety of outlets and we gave them away at all our sponsored events. There’s nothing more powerful than X-ing something out, and since our main competitor went under, we think it worked!

THOUGHTS FOR ’93: It wouldn’t surprise me if, in this market, someone came after us. The bigger the share you have, the more someone wants to compete—and we’re doing extremely well. I’ll welcome the competition as always, if it happens. I think, specifically, X-96 will continue to grow in the Rock area. In this market, I seem to cross more records over to Top Forty, so it makes me think that they’re listening to X-96 to hear what they can start playing at night. I think that’s good planning as far as Top 40 is concerned—much more so than adding an X to your call letters and making your jocks drop all their last names.

JONATHAN L. - KFMA

FAVORITE ’92 RELEASE(S): Sugar’s Copper Blue

MOST SUCCESSFUL PROMOTIONAL EVENT: There were quite a few memorable events for me this year. In March we celebrated the Tenth Anniversary of Virgin Vinyl on KUPD. My guest hosts were Mike Muir (Suicidal Tendencies) and Peter Case. Ahh-diversity.

April saw KUKQ’s biggest Birthday Bash ever! We presented The Sugarcubes, Social Distortion, Dramarama, Rollins, Material Issue and The Real People to nearly 16,000 people.

In September I resigned after nearly four years for KUKQ/KUPD. One week later, Ernesto Gladden and myself debuted KFMA. This is the third time I’ve begun an Alternative station from scratch. In some ways it gets easier and in many ways it gets harder.

THOUGHTS FOR ’93: I would like to see all my friends who are out of work, back doing what they do best. I’d also like to see American bands continue to have the success they had in ’92. Finally, I can’t wait til the new Jesus Jones album is released.

Each college radio station is a unique entity. Each excellent college radio station pursues its own programming guidelines and philosophies. But because of the plethora of programming philosophies out there, in this Alternative Anniversary issue, we thought we’d dedicate some space for our college reporters to tell you each other about themselves.

At the closed Gavin panel at CMJ, a number of stations griped that their programming guidelines were not known to respected by label reps and indie promoters, so we thought most MDs would jump at the chance to profile their stations. Disappointingly, only a handful replied to our letter.

You probably won’t think that every station included here programs the “right” way. A lot of
You are so smart

Daisy Chainsaw
"Love Your Money" &
"Hope All Your Dreams Come True"

Del Amitri
"Always The Last To Know"
& "Be My Downfall"

Gin Blossoms
"Hey Jealousy" &
"Lost Horizons"

Kitchens Of Distinction
"Smiling"
& "4 Men"

Therapy?
"Teethgrinder"

Suzanne Vega
"Blood Makes Noise"
& "99.9F"

See Suzanne Vega on tour, and at the
Gavin Convention—Thursday 2/13/93
at The Warfield Theatre

Upcoming A&M Releases
Therapy? Denis Leary
Robyn Hitchcock
Hammerbox Sting Paw

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Music Directors even seem intolerant of any philosophies differing from their own. But there is no "right" way. Every station has a different charter, market and objective. If you ask me, that variety is what makes college radio so special.

--SEANA BARUTH

WTSR - ALISON REED, MUSIC DIRECTOR

I'm gonna skip the greetings and babbling and just cut right to the chase and tell all of you important things about WTSR that sometimes seem to be either neglected or forgotten.

First and foremost, we are a free-form station. We do not have a rotation system; our chart is based entirely upon deejay airplay. Heavy rotation are things that chart from 1-20, Medium are 21-45, and Light is anything below that. In reference to reported adds, due to the fact that we are free-form, they honestly mean very little to us—but obviously a lot to you. However, I try to objectively add records that I feel will get the best reactions from our deejays. I do not add anything that already appears in my chart.

As for programming philosophies. I could go on forever. We have a completely Alternative format, obviously avoiding the mainstream (Commercial Alternative and 120 Minutes), and covering many genres. We discourage our deejays from doing an entire show of mainstream stuff, but we do add those records while encouraging our deejays to play—oh, God, dare I say—indie rock.

Lastly, yes. I know my phone is always busy, but maybe if some of you didn't hire three indie promoters for every record you put out, you'd have a better chance of getting through (hint, hint). I hope you all understand and love WTSR just a little better now.

KUNV - IAN SCOTT, ROCK MUSIC DIRECTOR

KUNV’s history started in the early eighties with a concern that certain needs of the community were not being fulfilled. These concerns brought about the decision to include two main staples in our format: Jazz and Alternative rock. Within these formats there are also subsidiary formats (i.e. Blues, Rap, Reggae, Dance, Punk). The main formats share the day as follows: Alternative, fourteen hours a day; Jazz, seven hours a day.

KUNV is a non-commercial, non-profit radio station located on the campus of UNLV. We broadcast 24 hours a day, 365 days a year. Currently in our eleventh year, we serve the entire Las Vegas Valley and outlying areas. We are staffed with four full-time employees, with over 65 volunteers from the community, and with University staff and students. Funding comes from state and federal grants, local businesses, listener contributions and student fees.

WUSC - ANDY UHRICH, MUSIC DIRECTOR

College radio’s biggest challenge is to remain innovative and challenging. College radio needs to take advantage of its freedom and enhance its role as a source of education. College radio should not fall into the trap of emulating other forms of media (MTV, commercial radio), but should realize it is a unique way of transmitting music and information.

Education for college radio means breaking down genreification and playing all kinds of music that are unavailable elsewhere. Along with education comes having a positive influence on the community by being a source of new music—and old that can be heard only on college radio.

WUSC has a rotation system in place, but it allows a great deal of free choice by the deejays. They are required to play a certain number of selections from each rotation category (A, B and C) per show. That adds up to about fifty percent new music per show. We have specialty shows for six hours a day, but the music played on specialty shows isn’t ghettoized—we play those genres during our regular Alternative programming as well. Beyond that, I encourage the jocks to play a diverse variety of genres, and I discourage them from playing things that are too mainstream. Diversity in programming is WUSC’s goal.

WFDU - JERRY RUBINO, MUSIC DIRECTOR

Although WFDU is tied in with a University, it is not run by students but more volunteer-driven. This has certainly helped in developing the station’s sound over the years. Knowledge of the audience and (most importantly) the music library are key factors in WFDU’s success. Besides myself, one other jock has been around for nearly twelve years and the rest of the staff averages about five years. Teaneck, NJ is located ten minutes from Manhattan off the George Washington Bridge. Our signal stretches in a fifty mile radius, so we hit northeastern New Jersey, Manhattan and all its surrounding boroughs, Long Island, Connecticut and New York State. Right now the hours of Alternative programming are Monday through Friday overnight 1:15 to 6:00 a.m. and 6 p.m. to 6 a.m Saturday and Sunday. Our next fund drive in February will determine if we get more daytime hours, lose hours or stay the same.

continued on page 56
Featuring the single **EASTERN BLOC**

**GAVIN ALTERNATIVE CHART** 10**-6**  
**HARD ALTERNATIVE** 16**-9**  
**F'MQB** 15**-7**  
**ALBUM NETWORK** 12**-5**

Written, produced and engineered by: Thomas Dolby  
From the Giant Album **ASTRONAUTS & HERETICS**  
Mary Coller Management

OUT NOW too much joy "Starry Eyes"  
including the non B-side  
"No One Can Be That Stupid"
A Very Special Note: Linda Ryan and I are in the process of putting together a very special Gavin Seminar 93 Showcase. With Gavin Unplugged we hope to feature a collection of songwriters and performers who may or may not ordinarily present their music in its rawest, acoustic form. If you’re thinking about bringing an artist to this year’s seminar and haven’t yet settled on the most economic way of showcasing them, perhaps they would fit into this very special evening. We plan to make this an annual event. We’re now looking at both singer/songwriter types as well as artists not usually known for playing acoustically. Call either me or Linda at the Gavin office with your ideas. 415-495-1990 will get you through. Good luck!

“HARD TO GET” - STARCLUB (ISLAND/PLG)
Okay, I’ll say it, possibly the U2 or Nirvana of ‘93? In another year-end tease, all we get here is a three minute single. I had an intuitive feeling this would be good, but had no idea it would be this good! Here’s a band with huge potential oozing out of just one song. Come to think of it, the first time I ever heard the Waterboys was on a lonely Christmas time test-pressing. If soothsayer Karnack The Magnificent were still around, I’m sure even he would predict big things for this band. That’s two thumbs up for Starclub, mine and Linda Ryan’s. Can’t wait for the whole thing.

HOMEBELLY GROOVE - SPIN DOCTORS (EPIC)
One of 1992’s big success stories is surely the Spin Doctors. Before this year, a spin doctor was an election campaign term for a media consultant. Now it’s certainly a band, which in many ways, remain unlikely candidates for national big time exposure. Homebelly Groove is a funky live recording the Doctors cut during their salad days in 1990. On these raw and remixed recordings you hear slices of James Brown, Talking Heads, Police and, well, the Spin Doctors. These are live club recordings from in and outside of New York, including a WNEW/FM broadcast from the Lonestar juke joint. As a matter of fact, the Spin Doctors won’t be doing a New Year’s Eve club gig this year. They’ll be headlining the famed Beacon Theater on Broadway.

“ALL ALONE ON CHRISTMAS” - DARLENE LOVE (FOX/ARISTA)
That’s Bruce Springsteen’s former E Street Band backing Darlene Love on the combination Home Alone 2 Soundtrack/Christmas album. Little Steven put the crew back together as part of the latest of what could be a seasonal series of Home Alone movies. As Americans line up with kids in tow to spend their box office dollars to watch Macaulay Culkin outfox his dimwitted opponents, Little Steven has captured the movie’s essence true to his New Jersey R&B style. I’ll gladly listen to this seasonal offering a few hundred times provided I don’t have to vicariously endure the pain of the Home Alone sequel. The first one hurt enough. Ouch.

WHAT A WONDERFUL WORLD - NICK CAVE & SHANE MacGOWAN (MUTE/ELEKTRA)
The Willie Nelson/Kris Kristofferson of the Alternative set forms a mutual admiration club. On this three song EP, Nick Cave and Shane MacGowan trade verses on the Louis Armstrong hit, “What A Wonderful World.” To round out the rest of the delightful nine minutes, Nick takes on Shane’s “Rainy Night In Soho.” Not to be outdone, Shane wrestles Cave’s “Lucy” to the ground. My only complaint is that it’s far too short. Give these “bad seeds” more studio time and more moody material, and there won’t be a dry bloodshot eye in the house.

UTAH SAINTS (LONDON/POLYGRAM)
The Utah Saints (a duo consisting of Jez Willis and Tim Garbutt from Leeds) “use samples to free us from the confines of popular instruments.” If the Saints weren’t so darn above-board about who they sample, they’d qualify as true cyberpunk music pirates. However, the band goes as far as giving the sampled acts co-writer credit, which is only right during such litigious times. Technically, US’s Jez Willis has “collaborated” with such icons as Kate Bush, Annie Lennox, Dave Stewart and Slayer. True, on “Something Good” (lifted from Bush’s “Cloudbursting”) the voices are ingeniously unique. Yes, that’s Annie Lennox dominating “What Can You Do For Me.” When the Utah Saints aren’t sampling, they build computerized shots of rave disco. According to the notes, “no tape was used in the making of this album.” Throughout the album, US are at their best raiding their record collections, mixing their electronic alchemy with an additional series of American eighties soul singers.

“BONG” - NEW FAST AUTOMATIC DAFFODILS (MUTE/ELEKTRA)
A little something swiped off the WXRT playlist. New Fast Automatic Daffodils come from Brussels and they cut four songs with veteran producer Craig Leon. They’re vaguely reminiscent of early Ehursthouse, and there’s lots of energy and anger in the opening track, “Bong.” Frankly, I was first attracted by their name. Next came the music, spirited and edgy.

“UNDERWHELMED” - SLOAN (DCG)
It’s beginning to become a Christmas tradition for stray singles and EPs by brand new bands to be released toward the end of the year. Don’t know about you, but I’m most receptive to new songs after the deluge. Case in point is Sloan, a spiffy new band from Halifax, Nova Scotia where it’s so cold you keep your hands warm by playing guitars or drums. I guess if they’re not fishing, tramping or playing hockey, they’re making cool music like this.
Ween

PURE GUAVA

On Elektra Compact Disc and Cassettes

## MOST ADDED

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<td>&quot;PAPER DOLL&quot;</td>
<td>FLEETWOOD MAC (WARNER BROS.)</td>
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<td>2</td>
<td>&quot;STAND UP (KICK LOVE INTO MOTION)&quot;</td>
<td>DEF LEPPARD (MERCURY)</td>
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<td>3</td>
<td>&quot;IT COMES AROUND&quot;</td>
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TIE
- "IGNORANCE" - R.E.M. (WARNER BROS.)
- "MISTER PLEASE" - DAMN YANKEES (WARNER BROS.)
- "STOP THE WORLD" - EXTREME (A&M)

TIE
- "WAITING FOR THE SUN" - THE JAYHAWKS (DEF AMERICAN)

## ALBUM

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<td>Steam, Frog, Digging, Loved (Geffen)</td>
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<td>Nearly Lost, Dollar Bill, Tomorrow's, Shadows (Epic)</td>
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<td>SHAWN COLVIN</td>
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Debuts in chartbound

- JOHN LEE HOOKER (POINTBLANK/CHARISMA) "BOOM BOOM"
- GIN BLOSSOMS (A&M) "LOST HORIZONS"
- PAUL WELLER (GOLD/POLYDOR) "INTO TOMORROW" "UH HUH"
- DREAM THEATRE (ATCO) "PULL ME UNDER"
- KISS (MERCURY) "EVERYTIME"
- METALLICA (ELEKTRA) "SAD BUT TRUE"
- PEARL JAM (EPIC) "BLACK"
- LUCINDA WILLIAMS (CHAMELEON) "HOT BLOOD"
- RED HOT CHILI PEPPERS (EMI/ERG) "BEHIND THE SUN"


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**Chartbound**

Reports accepted Mondays 9AM-4PM & Tuesdays 9AM-3PM

Station Reporting Phone: (415) 495-1990

Gavin Fax: (415) 495-2580
Fresh Cuts.
Capitol
MOST ADDED

1. I SEE YOU EP - JULIANA HATFIELD (MAMMOTH)
2. THE VERVE EP - VERVE (VERNON YARD)
3. WISCONSIN HAYRIDE - GUMBALL (COLUMBIA)

FIRE FEARS THIS PLACE

LEAVES ME BLIND - JULIAN COPE (ISLAND/PLG)

TIE

UNDERGROUND LOVERS (4-AD)

TOP TIP

AFGHAN WHIGS
"REBIRTH OF COOL" (SUB POP)

COMMERCIAL RECORD TO WATCH

SLOAN
"UNDERWHELMED" (DG)

COLLEGE RECORD TO WATCH

UNDERGROUND LOVERS
LEAVES ME BLIND (4-AD)

Leaving them wanting more at WVFS, WUNH, WCDB, KUSF, KSJS, etc.

Editor: Linda Ryan

ALTERNATIVE

2W LW TW

1 1 1 SOUL ASYLUM - Somebody To Shove, Runaway Train, Without A Trace (Columbia)
2 2 2 THE SUNDAYS - Love, Goodbye, What Do You, More, Wild Horses (DG)
3 3 3 R.E.M. - Ignorance, Drive, Sidewinder, Moon, Night Swimming (Warner Bros.)
4 4 4 PETER GABRIEL - Steam, Frog, Digging, Loved (Geffen)
5 5 10,000 MANIACS - Candy Everybody Wants, Days, Noah's Dove (Elektra)
6 6 6 THOMAS DOLBY - Eastern Bloc, I Love You Goodbye, Silk Pyjamas (Giant/Reprise)
7 7 7 NED'S ATOMIC DUSTBIN - Not Sleeping Around, Legoland (Chaos)
8 8 8 PAUL WELLER - Int To Tomorrow, Uh Huh, Above The Clouds, Butterflies (Go!/London/PLG)
9 9 9 SUZANNE VEGA - 99.9, Blood Makes, Rock In, When Heroes (A&M)
10 10 10 MUDHONEY - Suck You Dry, When In Rome, Let Me Let You (Reprise)
11 11 11 LEMONHEADS - Mrs. Robinson, Confetti, Shame, Drug Buddy (Atlantic)
12 12 12 NENEH CHERRY - Trout (Virgin)
13 13 13 SCREAMING TREES - Nearly Lost, Dollar Bill, Tomorrow's, Shadows (Epic)
14 14 14 SUGAR - Helpless, If I Can't, Good Idea, The Act (Rykodisc)
15 15 15 DANIEL ASH - Get Out Of Control, Foolish Thing (Columbia)
16 16 16 DADA - Dizz Knee Land (IRS)
17 17 17 INXS - Taste It, Heaven, Not Enough Time, Baby Don't (Atlantic)
18 18 18 BOB MARLEY - Iron Lion Zion (Island/PLG)
19 19 19 EUGENIUS - Buttermilk, Flame On, Breakfast, Bed-In (Atlantic)
20 20 20 SHAWN COLVIN - Another Round Of Blues (Columbia)
21 21 21 SUPREME LOVE GODS - Souled Out (Def American/Reprise)
22 22 22 TELEVISION - Call Mr. Lee, 1980, In World, The Rocket (Capitol)
23 23 23 KING MISSILE - Martin Scorcese, Detachable Penis (Atlantic)
24 24 24 JAYHAWKS - Waiting For The Sun, Take Me, Witchita, Crowded (Def American/Reprise)
25 25 25 MICHAEL PENN - Long Way Down, Doctor, Strange, Drained (RCA)
26 26 26 WEEZ - Push Th' Little Daisies, Fantasy, Flies (Elektra)
27 27 27 NINE INCH NAILS - Happiness In Slavery, Last (Nthng/TVT/Interscope/ARG)
28 28 28 GENE LOVES JEZEBEL - Jospehina (Savage/BMG)
29 29 29 MEAT BEAT MANIFESTO - Edge Of No Control (Mute/Elektra)
30 30 30 TALKING HEADS - Lifetime Piling Up (Sire/Warner Bros.)
31 31 31 INSPIRAL CARPETS - Generations, Two Worlds Collide, Dragging Me (Elektra/Mute)
32 32 32 NEIL YOUNG - War Of Man (Reprise)
33 33 33 TH' FAITH HEALERS - 'It's Easy, Hippy Hole, Reptile Smile, This Time (Elektra)
34 34 34 SEBADOH - Smash Your Head On The Punk Rock (Sub Pop)
35 35 35 DARLING BUDS - Please Yourself, Sure Thing (Chaos)
36 36 36 RAMONES - Poison Heart, Censorshit, I Won't Let, Tomorrow (Radio Active)
37 37 37 BEL CANTO - Unicorn, Shimmering (Chameleon/Elektra)
38 38 38 JESUS LIZARD - Boiler Maker, Puss (Touch & Go)
39 39 39 RED HOT CHILI PEPPERS - Behind The Sun (EMI/ERG)
40 40 40 FLOWERHEAD - Acid Reign (Zoo)
41 41 41 BEAT HAPPENING - Noise, You Turn Me On (Sub Pop)
42 42 42 U2 - Horses, Even, Ultra, One, Zoo, Until, Spinning, Ways (Island/PLG)
43 43 43 BLIND MELON - Tones Of Home (Capitol)
44 44 44 AFGHAN WHIGS - Rebirth Of Cool, Band Of Gold (Sub Pop)
45 45 45 EMF - It's You, They're Here (EMI/ERG)
46 46 46 ALICE IN CHAINS - Angry Chair, Them Bones, Down In A Hole (Columbia)
47 47 47 THELONIOUS MONSTER - Blood Is Thicker Than Water (Capitol)
48 48 48 TOM WAITS - Goin' Out West (Island/PLG)
49 49 49 THE BELLTOWER - Outshine The Sun (Atco)
50 50 50 CONSOLIDATED - Guerrillas In The Mist (Nettwerk/IRS)

CHARTBOUND

*Debuts in chartbound

Dropped: #47 Luna.
DINOSAUR JR.
PORN0 FOR PYROS
ELVIS COSTELLO
GOO GOO DOLLS
SAINT ETIENNE
311

New Music In The New Year!
A quick reminder that next week (Monday And Tuesday December 7 and 8) will be our last reporting days for the year. Wahoo! The staff will be in the office the week of December 14 to work on the Gavin Seminar, so if you need to get in touch with us, feel free to call. Our first reports of the New Year will be taken on Monday and Tuesday, January 4 and 5. Please mark those dates on your calendar.

'Tis the season for acoustic Christmas shows and this year KROQ has extended theirs into a two day event. On the bill are \textbf{THE SOUP DRAGONS, SOUL ASYLUM, SUZANNE VEGA, EMF, DURAN DURAN and many others.}

Meanwhile, \textbf{LIVE 105’s “Green Christmas” show (with proceeds going to the Wilderness Society) is set to feature DAVID BYRNE, EMF, THE DARLING BUDS, MIchael Penn, RIVERSIDE and CAUSE AND EFFECT.} The festivities will be hosted by \textbf{THOMAS DOLBY.}

Farther north, \textbf{THE END (KNDD) will host an acoustic show at The Seattle Art Museum.} On this bill will be \textbf{SARA McLACHLAN, LEMONHEADS, and MARK CURRY among others.}

England’s hottest indie label will soon have an office in the U.S., \textbf{CREATION RECORDS} is set to open an office in New York. At this early date it looks like \textbf{JERRY JAFFE} will be heading things up, as well as retaining his band-managerial duties—former Creation darling \textbf{The Jesus And Mary Chain}, among them.

Along those lines, \textbf{NUDE RECORDS (home of SUEDE and THE JENNIFFERS) will be opening up offices in New York as well.} \textbf{ALAN WOLMARK} will be the one sitting behind the executive chair.

\textbf{ALTERNATIVE NEW RELEASERS}

\textbf{TANNIS ROOT PRESENTS - FREEDOM OF CHOICE COMPILATION (CAROLINE)}

\textbf{What you have here is the much talked about compilation of \textbf{Yesterday’s New Wave Hits As Performed By Today’s Stars.} It’s much talked about for two reasons: first, the music. This CD houses some big-name alternative artists like Sonic Youth, Redd Kross, Das Damen, Big Dipper and Mudhoney, as well as up-and-comers like Polvo, The Muffs and Erectus Monotone—and they’re all doing their favorite “New Wave” hits. Secondly, proceeds from this CD are going to Planned Parenthood, who, in this conservativeday and age, could use all the help we can muster. So it’s finally here, and it’s everything I thought it would be. To be honest, the songs that I can still listen to ten or so years later are my favorites. With a few exceptions, those that were unbearable then are even more so now, despite any kind of “updating.” For me, the creme de la creme includes The Muffs’ “Rock And Roll Girl,” Erectus Monotone’s “Destination Unknown (does Missing Persons personify New Wave, or...
Voted one of the Top 5 Albums of 1991 in Melody Maker
featuring Chasing A Bee

"A sound constantly on the verge of collapse, a massive, shambling behemoth throwing up huge gestures before stumbling over its own feet and crashing into the gutter, a sound constantly at odds with itself..."
- Melody Maker

"...mellow, bucolic passages and a manic deluge of noise..."
- New York Times

Represented by Marsha Vlasic,
International Creative Management
what?), Redd Kross’ “How Much More,” Das Damen’s “The Wait,” It’s O.K.’s “Wishing,” Yo La Tengo’s “Dreaming,” White Flag’s truly excellent rendition of “Wuthering Heights,” The Connell’s “I Got You,” Big Dipper’s “Homosapien”(this is one instance where I can’t stand the original, but the new version is pretty damn cool) and Hypnolovewheel’s “Anmusic.” Whew! This one’s a lot of fun and just as importantly, for a good cause. Have a good time with this one! LINDA RYAN

**ALTERNATIVE NEW RELEASES cont.**

on this three CD set, it would take up too much space to name all my favorites, so I’ll just name a few of the artists who have contributed their time and talent to this worthwhile project: The Wonder Stuff, Billy Bragg, The Jesus And Mary Chain, St. Etienne, The Wedding Present, Senseless Things, Teenage Fanclub, Blur, Suede, Kingmaker, Jesus Jones, World Party, Ride and The Manic Street Preachers—to name a few. This should keep you busy for quite a while! LR

**THE FLESHTONES - POWERSTANCE (NAKED LANGUAGE)**

Some things are perennial—every so often they return unchanged. Halley’s comet, for example, is perennial. And Peter Zaremba’s haircut. And, of course, his band the Fleshtones. The Fleshtones are back with Powerstance, and this time they’ve got the Hoo-doo Gurus’ Dave Faulkner behind the knobs. As you’ve come to expect from the Fleshtones, Powerstance is a hella good time—eleven tracks of campy, groovy, thirteen-keg party-rock that, when backed up by brass, often leans toward honky-tonk or blues. My track of choice here is “House Of Rock,” just ‘cause it’s so great to hear Mr. Faulkner shouting “Hey, Hey,” in the background. Listen to the whole thing, though, as Powerstance is a welcome blast from the past. While genre-mates the Hoodoo Gurus have matured and moved beyond their original island primitivism, the like of the Fleshtones and the Cramps are still keeping the faith. So say “amen,” brothers and sisters. SEANA BARUTH

**VERVE - THE VERVE EP (VERNON YARD RECORDINGS)**

A soothing wave has made its way here from the shores of England in the form of Verve. Though the members aren’t of legal age, their music is a fully-matured brand of glassy-eyed etherirock. “A Man Called Sun’s” lulling vocals entwine with shuffling drums to produce a shimmering sun of sound. As chimes and a delayed guitar echo, sonic petals spin from one speaker to the other. “She’s A Superstar (Edit)” grows into a crescendo crowded with prodding drums and a thick guitar. So, you’re thinking, there’s a bummer of British bands that peddle this brand of etherirock. What sets Verve apart? The answer is singer Richard Ashcroft’s at once placid, yet passionate voice.

DAVID BERAN

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**RUBY TRAX - VARIOUS ARTISTS (FORTY RECORDS)**

Here’s the “tribute” compilation to end all tribute compilations (a nice thought, but it’ll never happen), sponsored by the English music magazine, NME. As with the Tannis Root compilation, there is a charity involved and a tribute theme: all money made from this project will be donated to The Spastics Society (I know, it loses something in the translation), the largest organization in England working with people with cerebral palsy. As for the theme, the songs covered on this CD are former Number Ones—any style, any year as long as the song went to number one in the UK pop charts. Some of the tracks here have slowly been released for this one. Check it out! LR

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**STAR CLUB - “HARD TO GET” (ISLAND/PLG)**

From the sitar-strained intro, you know the British foursome Star Club has a foot planted firmly in 60s pop. Star Club flaunt their fondness for a tight, paisley-shrouded pop song much the same way The La’s, World Party or The Lemon Grass do. That’s not meant to imply that Star Club is a throwback to another era, because the crisp production is very contemporary. This hook-filled offering has the makings of a perfect sing-a-long—shiny and bright with lots of lush background harmonies. One listen and you’ll hit the repeat button for the rest of the afternoon. LR

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**MICHAEL PENN - “LONG WAY DOWN (LOOK WHAT THE CAT DRUG IN)” (RCA)**

One of the most haunting offerings from Michael Penn’s sophomore album, Free For All, “Long Way Down (Look What The Cat Drug In)” is a somber, acoustic song whose gentle approach and beautiful strings will, without doubt, win you over. The unique video (strange, very strange!) has been accepted into Breakthrough rotation on MTV, so chances are your listeners are already primed for this one. Check it out! LR

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50

the GAVIN REPORT/December 4, 1992
Christmas

Best Kissers
In The World

The Tragically
Hip

Puddin'

Fully Completely

YBT

Dead Enz
Kidz Doin' Lifetime Bidz

Plus Albums From
Green Things · liquid jesus · Reggae Sunsplash · Screwtractor

Coming
EDITOR'S NOTE
It's been a quick and eventful year and, like our final issue (which is next week), my deadline for this page is fast approaching. So I'll make this brief. And, since there's not really enough space to list all my favorite stuff from 1992, I'll stick to full-length albums—with one exception. This year, I was shocked from my coma by: Pavement, Yo La Tengo, Disposable Heroes of Hiphoprisy (but enough with the re-releases of "Television," okay?), the Screaming Trees, Superchunk (Tossing Seeds), Uncle Tupelo, PJ Harvey (look, mom, there's a British band in my Top 10!), Freedy Johnston, Public Enemy, the Lemonheads, the Big Rock Jukebox comp, Nick Cave, Tom Waits (Bone Machine), Vic Chesnutt, Love Child, Paul K and the Weathermen, and that wondrous Shrimpboat EP on Ajax. I'm sure I forgot something, but there's always next year. Happy Holidays.
SEANA BARUTH

BEAT HAPPENING - YOU TURN ME ON (Sub Pop. P.O. Box 20645, Seattle, WA 98102)
Following in the tracks of the recent tribute to their gaunt grunge, Beat Happening delivers a mini-tribute of their own. Call it Beatles Happening. The three members of the band have taken the Beatles staple, a de-tuned vocal track. And this time they've borrowed the Beatles' technique of country twang and garage guitar noise. "Funky Cowboy" verves under the weight of big guitars and ample background vocals. The lunging bass and ominous guitar in "Up The Stairs" wed disquieting lyrics to make it my personal favorite. "Hot Women (Cold Beer)" is a Peas anthem that features a ferocious chorus and "If You Want Me's" percussion explores a tribal side. The CD only "Funky Cowboy (Hillbilly Mix)" teems with relentless grooves targeted at that swelling demographic equally into Hip-hop and Country. Imagine the Young Fresh Fellows playing a honky tonk in Westword and you'll know goodness how delicious this one is.

ORIGINAL SINS - OUT THERE (Fsonik Records, Box 20307 Lehigh Valley, PA 18002)
By my count, the Sins have released 35 tracks and nearly two hours of music in '92 alone. For sheer prolifics these guys are the Stephen Kings of garage rock. This eleven-track release hammers home many of More's strong suits—squeezing guitars, raucous vocals and a tumbling organ. "C'Mon's" punch-drunk drums are underscored by power chords from a distorted guitar and a backdrop of swirling organ. The simple progression of "Wipe Out" and "Killing Time's" House-Of-The-Rising-Sun organ are other reasons to venture Out There. "Goin Down" journeys into more experimental terrain via flange and a guitar soaked in psychedelia, and a pared down cover of Tommy Roe's classic "Dizzy" caps things off. If you get a chance to see these guys live, don't be caught at home defrosting your refrigerator.

COWBOY & THE PEAS - THE COMPLETE WORKS (Detroit Municipal Recordings, P.O. Box 20827, Detroit, MI 48220)
With tongue planted firmly in cheek and a stick of straw between the teeth, the "best band out of Detroit since the Stooges" makes their studio debut. Produced by John Wesley Harding, The Complete Works forks out seventeen tracks (the final two are CD-only) that distill the disparate elements of country twang and garage guitar noise. "Funky Cowboy" verves under the weight of big guitars and ample background vocals. The lunging bass and ominous guitar in "Up The Stairs" wed disquieting lyrics to make it my personal favorite. "Hot Women (Cold Beer)" is a Peas anthem that features a ferocious chorus and "If You Want Me's" percussion explores a tribal side. The CD only "Funky Cowboy (Hillbilly Mix)" teems with relentless grooves targeted at that swelling demographic equally into Hip-hop and Country. Imagine the Young Fresh Fellows playing a honky tonk in Westword and you'll know goodness how delicious this one is.

ROB FIEND'S TOP 5 FOR 1992:
1. SOUNDGARDEN - BADMOTORFINGER (A&M)
2. METALLICA (Elektra)
3. SCREAMING TREES - SWEET OBLIVION (Epic)
4. ALICE IN CHAINS - DIRT (Columbia)
5. WHITE ZOMBIE - LA SEX ORCISTO: DEVIL MUSIC VOL. I

GLOORIES, AURORA E.P. (Aurora Records, 1522 N. Oakley Blvd. #2, Chicago, Illinois 60622)
Aurora E.P. was my first taste of the Glories and, unless my ears deceive me, it certainly kicks the teeth in of Dinosaur Jr. influence at work here. It's the J. Mascis sound-alike wailing vocals and the melodic distortion thing, only a bit smoothed over. The resemblance peaks in the first and "Wagon"-esque track, "Nothing To Believe," and subsides in the closing, ultra-mesmerizing "Blackened Eyes." The latter is to be listened to when, late at night, you've tumbled into your quiet house, far gone on introspection and desiring only dark solitude—one of the more incredible moments in life. Moving on, though, the middle two songs, "Dry Season" and "What Do You Expect?" are much less J.ish, but highly recommendable, mellow yet not. I say, "Hmmm...like this Glories stuff." You say, "Hmmm...maybe I will too." BLANE M. MALL
The psychic apparatus

According to the concept of the pleasure principle, the ideas that in earliest life the tendency toward selfish
are imperious and immediate and that the individual gradually acquires the ability to postpone the
attainment of pleasure as he grows older.

In most of its early concept of the pleasure principle, the
concept of the primary process which seeks to achieve pleasure
pleasure while in the attainment of pleasure principle, that is to say, the words "pleasure
and discharge, in this case, refer to the object of pleasure and discharge, in this case, refer to the object of
unpleasure" and "discharge of energy" refer to the object of

In most of its early concept of the pleasure principle, there is an ego phenomenon for its genesis on processes with the primary process. In fact,

Coming in 1993: Shonen Knife Let's Knife
Jellyfish Spilt Milk

Neneh Cherry
Homebrew

Altern-8
Brutal-8-e 12"

Curve
Pubic Fruit

Verve ep

Definition of Sound
The Lick

We don't mean to scare you, but this is the future of America.
The gospel of "bigger is better and more is mighty" may be preached nightly in the coliseums and stadiums, but it's niche elsewhere among the U2s and the Springsteens, there are still things happening like Beat Happening. No wall of TV's, no smoke machines, no cast of thousands. Olympia, Washington spawned the trio of Calvin (vocals, guitar), Heather (vocals, drums) and Brett (guitar) back in 1983. Seven records later their sound remains a lesson in primitive studies, where evolution is suspended, a testament to the Punk ethic of no inclusiveness. Barriers between bands and fans were erased and volunteers to aid the staff. Calvin and partner Candice Peterson (run by Bruce Pavitt) has gained respect on the Independent circuit. Last year, Calvin organized the International Pop Underground Convention, which was a six-day counterculture music gathering featured over fifty bands, and musicians mingled freely among fans, helped out with sound equipment, and volunteered to aid the staff. Calvin is quick to champion his hometown's Riot Grrrl movement, characterized by aggressive, self-possessed female bands such as Bratmobile, Heavens To Betsy, and Bikini Kill. "I'm kind of amazed at how popular Heavens To Betsy and Bratmobile are getting," he noted. "They just have a couple of singles out. We were in Fargo, North Dakota and they played this Heavens To Betsy song off the Kill Rockstars album. From the opening notes all of these girls immediately began dancing. There's this totally unstoppable movement of people who are into that stuff." There's an unstoppable growth in the number of Beat Happening fans as well. They've just released You Turn Me On, and like the Riot Grrrls, it offers no compromise. The record sticks to the gaunt, minimalist sound that has become their calling card. When asked about the specifics of tracks, Calvin becomes guarded and elusive, and will only disclose that "we just write the songs. We don't think about whether we write enough songs about one thing or another." However, Calvin warmed up to the subject of the Sub Pop label, which has released the last two efforts. "I've known Bruce (Pavitt) for over twelve years and he's one of my best friends. We speak the same language and he understands the deeper motivations. "Flexibility has a hand in Beat Happening's ability to get along with each other. "It's just like any other friendship," explained Calvin. "People have said 'let's take this month off' so we've taken breaks. We have our differences once in awhile, but we're all interested in doing this project." Another reason for the band's staying power is that the loosely-structured underground music community doesn't engender a lot of the cutthroat competition common to the big leagues. "We've done a lot of shows with Nation Of Ulysses, Mecca Normal, Some Velvet Sidewalk. Everyone in bands knows each other and it's always good playing with them."

With Beat Happening's future fairly glittering before them, do they have aspirations to play bigger places, a hidden agenda, a master plan? "We just play the places that work out. Some are big, some small," related Calvin. "It's not like we said 'let's do this for ten years.' We were doing it and doing it and then it's nine years later. It's just happened." The beauty of this simple statement and Beat Happening's simple music is that it's a little bit off. It's still happening.
Michael Penn's follow-up to the hit single "Seen The Doctor" is "Long Way Down (Look What The Cat Drug In)," the song that inspired the short film (by the Brothers Quay). With sales of over 160,000 and a tour in December, Michael's new chapter begins now.

On RCA Records Label cassettes and compact discs.

Produced by Tony Berg and Michael Penn.
Programming a college station in this market is fun and adventurous. It's always been WFUDU's "job" to go beyond what is sent us in the mail. We do this through barter deals with record stores, going through publications such as Op- tion, Reflex (R.L.P.), Alternative Press, NME and Melody Maker (as well as the radio tips and trades), shopping at stores when traveling, calling overseas labels, and sending playlists out each month. That extra effort has helped us develop our sound and reputation. I'm sure many reps would like to change our slogan to "Sorry, played it as an import!" One of my main guidelines I use when listening to new releases is, if I should turn on the radio in the middle of this record, would I cringe and want to change the station? If so, then it doesn't get programmed. All releases stay in current rotation for three months. Each one has a computer code number that jocks put down on their music logs. Every Saturday my assistant, Bob Westphal, enters the codes from each playlist that week and spits out all airplay info. From that, of course, we get our Top 50 for the week, Top 89 of the month and Top 89 of the year.

As most of you probably know, I can be reached for any station business at (212) 489-4820 anytime. Rotations and adds are ready Tuesday at 3:00 p.m. EST. For those who haven't yet updated your files, we've moved into new offices and studios. All mail and UPS should be addressed: WFUDU-FM, Fairleigh Dickinson University, 1000 River Road, Teaneck, NJ 07666, ATTN: Jerry Rubino.

**WICB - MARK AND DANIELLE, MUSIC DIRECTORS**

Broadcasting with 5,500 watts, WICB serves Ithaca and the surrounding Central New York Area, where our potential listening audience totals in excess of 250,000. Because Ithaca College and Cornell University bring almost 30,000 students to the area each year, WICB is able to draw a substantial college listening audience in addition to the residents of Central New York.

92 WICB is a professional training ground for college broadcasters. Therefore, we broadcast 24 hours a day, 365 days a year. Because we are the only station that formats Modern Rock in the area, we are able to play more mainstream, commercial Rock along with some of the stronger tunes that come out on nifty colored vinyl—while still providing alternatives to other radio programming in the market.

**KCOU - ROBERTA MOORE, PROGRAM DIRECTOR; BRAD PATTON, SENIOR MUSIC DIRECTOR**

KCOU has a revolving door of Music Directors. Currently, Brad and I are the ones taking the phone calls. However, there are three Music Directors plus a staff of twelve specialty show hosts who just review music. KCOU has this many so that we can review and add a multitude of artists to our format—an average of thirty to forty-five pieces a week. My office hours are Monday and Wednesday 2 to 4 p.m. and Brad is here Wednesday 3 to 5 and Thursday 4 to 6. KCOU has a college town market with a strong base of local clubs to support touring artists as well as local musicians. Our audience is primarily college students, but KCOU does have a supportive community base too.

KCOU's musical philosophy is one that emphasizes new, progressive, Alternative music. This Alternative music includes not just "white-boy flannel rock" but the alternatives in Blues, Reggae, Dance, Rap, Metal, Jazz, etc. KCOU has an eight-week rotation schedule followed by a recurrent period. The concentration is on full-length albums, independent and local releases and seven inches. KCOU NEVER REPORTS ADDS!!! (i.e. the proverbial one-track CD). The only time a single is added is if it precedes a full-length record. The music staff does not add to rotation releases of albums unless it is a rare recording or it was released as an import. However, if we did receive an import, added it, and later it was released domestically, KCOU would not re-add the record. KCOU tracks Top 50 albums, singles, and seven-inches in format. This is gathered from deejay airplay and is reported to Gavin, Rockpool, CMJ and Hits.

**WTUL - DAVID SANFORD, MUSIC DIRECTOR**

WTUL is a completely student-run, non-commercial radio station that broadcasts to the entire New Orleans metropolitan area. WTUL's primary formats are Alternative, Jazz and Classical with specialty shows covering most musical genres that are not played on other stations in the area. WTUL lives on the cutting edge. Rather than playing music our audiences heard on Top 40 radio ten years ago, WTUL strives to lead and educate its audience, pushing our audience as far as we can without alienating it.

WTUL has a strong presence in the community, sponsoring shows around town on a regular basis and broadcasting live from Tipitina's every Monday night. WTUL's annual fundraiser kicks off the spring music festival season when over 10,000 people gather on the Tulane quad to witness two days of the finest local music New Orleans has to offer.

In terms of programming, as you know, WTUL will not be told what to play. Record reps and offered perks have little influence over decisions regarding adds and rotations. Having to pay for your own plane ticket to San Francisco once a year is a small price to pay for doing things your own way.

WTUL's programming also has a strong New Orleans flavor. Local and Blues artists receive a lot of airplay during Alternative programming. Being located in the birthplace of Jazz/Blues, WTUL emphasizes those genres of music, thereby acquiring a distinctly New Orleans flavor and making the station one of the most unique non-commercial radio stations around. The only radio station I have heard that rivals WTUL's programming diversity is WXHY in Chapel Hill, North Carolina. It is this diversity which draws people to WTUL, where they can experience a true alternative.

**KZSC - VINNIE ESPARZA, MUSIC DIRECTOR**

KZSC is a college station unlike any other. We believe our programming is as diverse as the Monterey Bay Area in which we broadcast. We program everything from middle eastern music to hardcore Punk. We do not believe in playlists for our deejay's nor do we have any type of rotation. We leave it up to them to decide what they will play on their show. We do, however, require a minimum of six new releases per show. It is for this reason that an album is in heavy one week and may not even chart the following week. Therefore, it is rather useless to have music reps ask the Music Director to "push" a record. It just does not work that way here.

We are 1365 watts and broadcast to four counties with a potential listening audience of 1.5 million. Our audience consists mainly of people between the ages of 18 and 35. Part of our funding is made possible through fundraisers held twice yearly.
MARK YOUR CALENDAR

THE 1993 GAVIN SEMINAR

February 11, 12 & 13
Thursday, Friday & Saturday
The Westin St. Francis Hotel
in San Francisco

the premiere radio music industry event of the year.

Where The Cultural Elite Meet...
**WBNY - CHRIS CELESTE, MUSIC DIRECTOR**

WBNY is a student-run station that operates 24 hours a day, 365 days a year. It is the only Alternative station based in the Western New York area. We have a staff of about 85 people, including newscasters and sportscasters. We do six hours of all-talk community radio per week. Our specialty shows are: Jazz (six hours), Reggae (six hours), Rock/Folk Worldbeat (three hours) Rap (nine hours), Techno/Mix/House (six hours), and Metal (six hours). The rest is Alternative. We have only one taped music program, Maximum Rock N Roll Radio, which is one hour per week.

WBNY reaches the greater Buffalo/ Niagara Falls area. The station’s audience is primarily college-age and high school kids. My programming philosophy is basically to be a true alternative to what’s going on in the area. With CFNY in Toronto exerting heavy leverage in the area, and MTV polluting the minds of everyone, I try to be the alternative to these institutions. However, Buffalo State College has a huge broadcasting program and many of the jocks on WBNY are broadcasting majors primarily and not always music fans. I do compromise in order to not alienate the jocks that are not huge music fans. Buffalo, as a “market” is kind of bleak. Fairly blue-collar, lotta metal. Anything else you’d like to know, call me.

**WAPS - BILL GRUBER, PROGRAM DIRECTOR**

WAPS, 89.1 FM is a professionally operated, volunteer-staffed, non-commercial community radio station operated by Akron Public Schools. We program our station with a wide variety of music. We program our station with a wide variety of music. We have about 85 people, including newscasters and sportscasters. We do six hours of all-talk community radio per week. Our specialty shows are: Jazz (six hours), Reggae (six hours), Rock/Folk Worldbeat (three hours) Rap (nine hours), Techno/Mix/House (six hours), and Metal (six hours). The rest is Alternative. We have only one taped music program, Maximum Rock N Roll Radio, which is one hour per week.

We print out our Top 50 and distribute it in area record stores, and we are currently working on a deal to get it printed in area entertainment magazines.

My office hours are Tuesday and Thursday 2:30 to 5 and Friday 12:30 to 5. Sean Meyer is the Music Director. His hours are Tuesday 2:30 to 5, Wednesday 1:30 to 3:00 and Friday 1:30 to 5.

**KSJS - CHRIS BALDWIN, MUSIC DIRECTOR**

It’s my pleasure to respond to inquiries regarding KSJS’s programming philosophies, audience, etc. First of all, my current office hours are Tuesdays from 12 to 4 p.m. My assistant Richard also takes Alternative music calls on Monday from 12 to 4. These are truly the best times to reach us. We do try to respond to messages left other times, but due to the station’s current financial status as well as the somewhat questionable phone expenses incurred by my predecessor, we do not have the capacity to call outside the 408, 415, and 510 area codes.

KSJS proudly serves the South Bay and Peninsula of San Francisco. Within this area we reach a wide range of listeners from the 30-ish crowd who respond to our weekly Alternative Jazz programming (we call it the Creative Source), to the younger metal heads who listen to our Alternative Metal programming (Brain Pain) in the 2 to 6 a.m. slots and to the allages crowd who listens to our weekday Alternative programming (Rhythm Wave). Arrogantly, I like to think our listeners are those with good taste and a good taste for variety. I should tell you that as far as Alternative programming goes, we program Rap/Hip-hop, Reggae, Rock, Punk, Industrial, so-called “indie rock” and everything in-between. My programming philosophy is simply to play good music. While this may strain the brains of some, major labels are capable of releasing truly important, relevant, adventurous, and eminently playable records. I agree that it is extremely important to seek out and promote independently released music, but it is naive, to do so to the exclusion of all else.

I do have a very clear idea of what I want to do with KSJS. But I’m not trying to pretend to tell everyone what to do. KSJC (a station I enjoy), for example, marches to the beat of a different drummer, and it works for them—very well, in fact.

I hope this answers your questions about me and KSJS. Feel free to give me a call and express your opinions on anything at (408) 924 4547.

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**WAP - BILL GRUBER, PROGRAM DIRECTOR**

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JOB OPENINGS

TOP 40 KTMT is looking for a Midday team player with lots of personality. Prefer female voice to balance air sound. No calls please. T&R: R. Charles Snyder, PO Box 159, Medford, OR 97501. EOE [12/4]

ADULT COMMUNICATOR for PM Drive at snowless California A/C. T&R: Cool 104, PO Box 309, Yuba City, CA 95992. [12/4]

WCUB on Wisconsin's beautiful East Coast, is seeking a warm Personality to host an afternoon program. Good money for the right person. T&R: Mr. Bob Irish, PO Box 1990, Manitowoc, WI 54221-1990. [12/4]

INFORMATION STATION in SE Minnesota seeks a f/t AT/MD. Play-by-play helpful but not necessary. Must look forward to coming to work everyday! T&R: Tom Hughes, KCUE Radio, PO Box 102, Hwy. 58, Red Wing, MN 55066. EOE [12/4]

TOP 40 Q107 seeks a friendly Personality to host music intensive Morning Show on Upper Michigan's #1 station. Production Director responsibilities may also be included. T&R: Jim Koski, WMQT/FM Radio, PO Box 467, Ishpeming, MI 49849. EOE [12/4]

COUNTRY FM on the fringe of Top 50 market, seeks a Morning News/Co-Host with experience. Females and minorities encouraged to apply. No calls please. T&R&photo: Program Director, 2963 Derr Road, Springfield, OH 45503. EOE [12/4]

NUMBER ONE STATION with news staff of six, has an opening for a f/t Reporter/Anchor. Must be aggressive, organized and a self-starter. High-energy position. T&R&scripts: Keith Edwards, WAXX/WAYY Radio, PO Box 6000, Eau Claire, WI 54702. [12/4]

TOP RATED A/C in San Francisco is looking for an experienced p/t AT, capable of doing weekend shifts as well as f/t fill-in. Females and minorities strongly encouraged to apply. No calls please. T&R: Bill Stairs, K-101 Radio, 700 Montgomery Street, San Francisco, CA 94111. EOE [11/27]

ALBUM WMZX/FM needs a Morning Pro ASAP. Creative, reliable, with great production and phones. T&R: Steve Resnick, WMZX Radio, PO Box 1451, Wausau, WI 54402-1451. EOE [11/27]

ADULT ROCK STATION WLLI in Midwest market is seeking an energetic/creative Morning Personality with good production and writing skills. T&R: WLLI Radio, PO Box 430, Joliet, IL 60434. [11/27]

50,000 WATT POWERHOUSE in ski resort looking for a Salesperson. Could work into manager position. Call Francis O'Connell at (505) 377-2596, or send resume to: PO Box 520, Angel Fire, NM 87710. [11/27]

WKH/MIX 99.9 FM is looking for an Afternoon Drive AT with great production skills. We can help you move to the majors! Give us two years, and we'll give you a future. T&R&photo: Hitman McKay, 2301 Coastal Highway, Ocean City, MD 21842. [11/27]

RYKODISC seeks a new Director Of Promotions. Must have musical awareness, promo savvy and radio contacts. Fax resume to John Hammond at (508) 741-4506. [11/27]

TOP 40 KAGO has a full-time AT/MD opening, with a minimum of two years experience. T&R: Mike Garrard, PO Box 1150, Klamath Falls, OR 97601. EOE [11/27]

TWO POSITIONS: 1) ELKO BROADCASTING is seeking a f/t Production Director/Utility Person. New facilities. Good pay and benefits. Minimal experience required. 2) CLASSIC ROCK KLKO/WM is seeking an upbeat, hardworking Morning Personality, who loves lives and breathes radio. Minimal experience required. T&R: Steve West, KELK/KLKO, PO Box 5566, Elko, NV 89802. [11/27]

MAGIC105/WLXR is now accepting T&Rs for current part-time and future full-time openings. If you can relate to adults and still know how to have fun, send us your materials! T&R: Tom Martens, 201 Main Street, Suite 400, La Crosse, WI 54601. EOE [11/27]

AVAILABLE

AIR TALENT WITH EXPERIENCE seeks new f/t position with a Top 40 or Modern Rock station seeking a hardworking, dedicated AT. T&R available. (507) 345-7644. [12/4]

I WILL DO ANYTHING—shave my head, stack paper clips, for first f/t gig. Three years experience as p/t AT. Call me or I’ll scream! MATT JAMES: (206) 274-8582. [12/4]

FORMER SAN FRANCISCO AIR PERSONALITY at X100 and KFRC, looking for a good gig. VICTOR McNEILL: (916) 451-0156. [12/4]


READY FOR BIG MOVE—Sports Director with p-b on ALL sports. Currently at small/medium station looking for medium/large market in Midwest/West. Great one-on-one AT. Must hear. ROY: (507) 455-2182. [11/27]


ALL I WANT FOR CHRISTMAS is a f/t job in NE Florida! My family is there and this talented Midwest DJ is ready to join them. A/C, Top 40, Album and Oldies. JOHN: (309) 663-8641. [11/27]

EIGHT-YEAR MORNING/OLDIE/ALBUM/PD! Topical, phones, voices, great remotes and production. Work well with Sales, can make small markets sound like majors! JIM CALLAHAN: (219) 534-3632. [11/27]

HELP! I'm unemployed and can't find work! Eight-year pro wants f/t gig. Work Top 40, Hot A/C and Urban. Will consider Top 40 anywhere in East Texas or the ARK/LA/TEX area. T&Rs are ready and I'm already packed! LAVOYD: (903) 854-2303 or (903) 854-2054. [11/27]

GOOD EXPERIENCE, GOOD VOICE, good production, good MD, PD, OM, AT...good God, call now! SCOTT: (816) 665-1570. [11/27]

SERVICE REQUEST

WMSQ: New Top 40 show airs four times every weekend. Service needed from all labels to make these shows happen with all the hits! Send to: Rich Bryant, PO Box 247, Havelock, NC 28532, or call (919) 447-0101 [12/4]

WKG: Urban FM requests service from '60s, '70s and '80s music on CDs. Send to: Curtis Carter, 5230 West Highway 98, Panama City, FL 32401 [12/4]

KFGM: Need cassettes of all types of artists for our Christmas Tree Lady Program. We need your help to continue to help the needy in our area. Please send to: John Carr, St. Joe Drive, Flat River, MO 63601. [12/4]
PATTY SMYTH - No Mistakes (MCA) How do you follow-up one of the year's biggest hits? No problem for an '80s Rock warrior who has re-emerged with great music and help from folks like Don Henley. This leadoff track from her debut solo album should keep Patty on the radio well into '93.

PETER CETERA Duet With CHAKA KHAN - Feels Like Heaven (Warner Bros.) Peter might think about creating an enterprise and naming it "Duets R Us." After singing alongside some magnificent voices in the past few years, Peter's latest pairing just might be his hottest yet. And talk about slow burn—after more than a month in A/C's Top Ten, this track is still gaining momentum.

NENEH CHERRY featuring MICHAEL STIPE - Trout (Virgin) Don't look for a CD-pro to arrive on your desk due to legal complications preventing this song's release as a single. But that isn't stopping programmers from playing this week's RECORD TO WATCH, and it's certainly deserving of ink on this page, too. Neneh and Michael Stipe not only teamed as co-writers as well, constructing a nating musical blend.

EDDIE MONEY - Save A Little Room In Your Heart For Me (Columbia) 1992 was the year the "Unplugged" concept really took hold, but of course it only works for certain singers and certain songs. In the case of "Money Man," he aims straight for the heart and in his role as singer and songwriter, he's right on target. A rocker to be sure, but man he belts out those ballads in a style unlike anyone else.

JOURNEY - Lights (Columbia) I laughingly recall when some programmers resisted playing this song because they felt only people in or near the San Francisco Bay Area would relate to it. So much for that theory. The power behind this live version from a new boxed set, Time 3, re-establishes the timeless quality of this song, plus the vocal skill of Steve Perry and Journey's now-legendary musicianship.

ARRESTED DEVELOPMENT - Mr. Wendal (Chrysalis/ERG) Nothing about this five-member contingent is ordinary and if one group deserves the award for musical innovation this year, it's A.D. In fact, in an August cover story for Gavin, producer/lead vocalist Speech described their sound as "Cultural/Southern/Hi-Hop/Folk/Ethnic/Funk." Entertaining, thought-provoking and cutting-edge, their third single is already a Top Ten winner at WPGC, HOT 97, Q106 and POWER 106 and is on the move at KWIN, KPLZ, KBEQ, KPST and KJYK.

AMY GRANT - Grown Up Christmas List (A&M) From a new collection of songs titled Home For Christmas, this David Foster/Linda Thompson-Jenner composition showcases Amy's genuine appreciation for the joy that surrounds the holiday season.

CLASSIC EXAMPLE - Christmas Song (Hollywood BASIC) From Nat King Cole to The Carpenters, Mel Torme's classic never grows old. This way-cool a cappella version should be welcomed by Top 40 programmers looking for a contemporary version.

BON JOVI - I Wish Everyday Could Be Like Christmas (Lambo/Mercury) Elvis could've made this a hit in the '50s, but Jon Bon Jovi wasn't born yet, and he wrote it! Available on A Very Special Christmas 2 and as a bonus track on the CD single.

CHRISTMAS PICKS

It's always nice when there's something new to toss in among the season's standards. Here are some of the best this year:
LINDSEY BUCKINGHAM

"SOUL DRIFTER"

The new single from Out Of The Cradle

Produced by Lindsey Buckingham and Richard Dashut  Management: Michael Brokaw Management

“ONE OF THE WARMEST AND MOST PERSONAL RECORDINGS OF HIS CAREER. ★★★★.” —Los Angeles Times

“★★★★. The title echoes Harvest..... and the music recalls its gentle flavor.” —Rolling Stone

“If Ragged Glory was a sonic funnel cloud, Harvest Moon is the calm after the storm.” —Chicago Tribune

“Harvest Moon”
The premiere single from the new album by Neil Young.

Neil Young is a featured artist on VH-1.
Produced by Neil Young and Ben Keith—Direction: Elliot Roberts