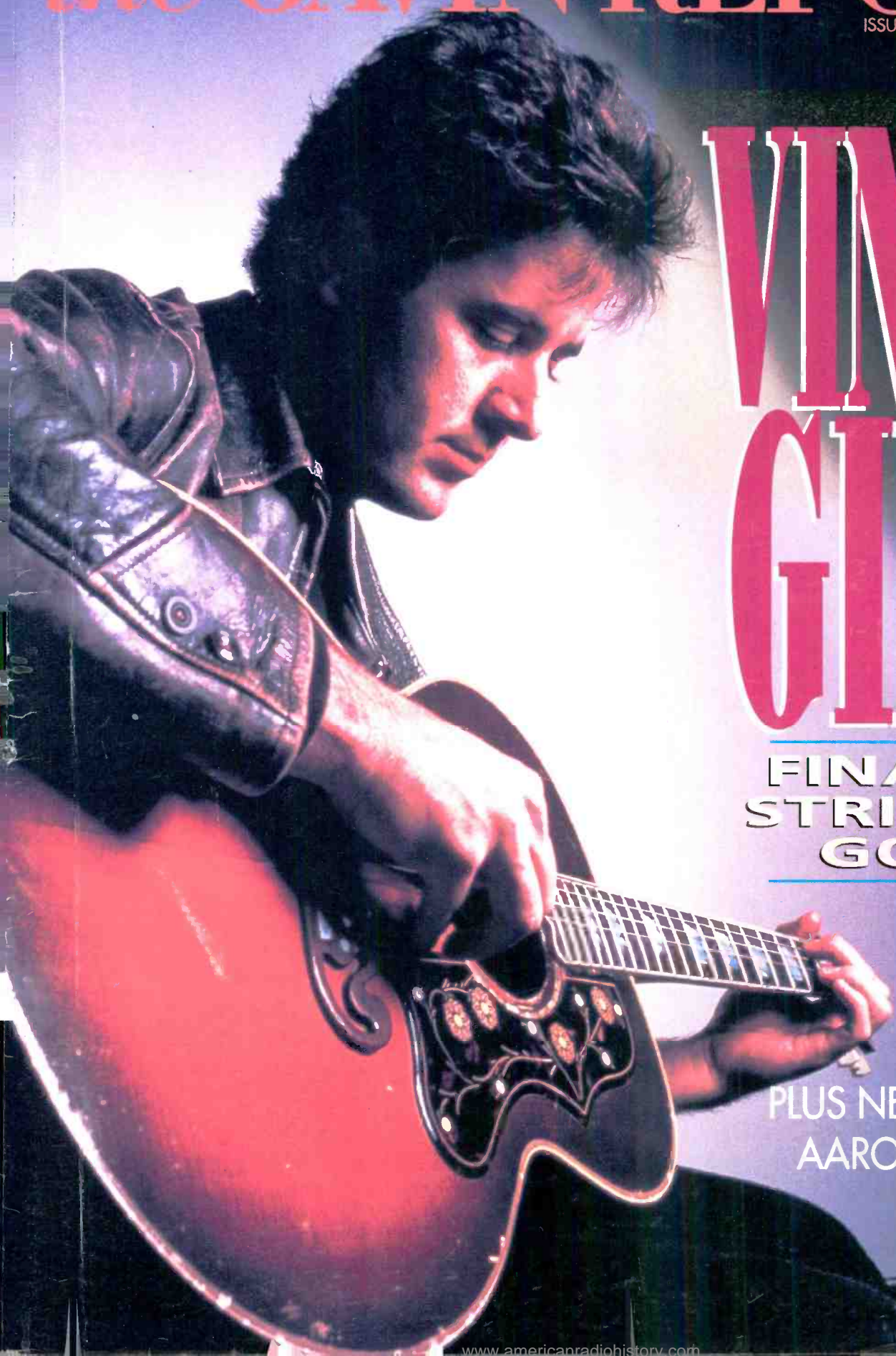


GAVIN SALUTES THE COUNTRY RADIO BROADCASTERS

the GAVIN REPORT

ISSUE 1846 MARCH 8, 1991



VINCE GILL

FINALLY
STRIKING
GOLD

PLUS NEWCOMER
AARON TIPPIN

ACTIVE RESPONSE



A million witnesses swear to the power of

JANE'S ADDICTION

"Been Caught Stealing"

The New Single

∞ Sales of the Grammy-nominated Ritual De Lo Habitual are nearing a million.

∞ After nine weeks in Buzz Bin, "Been Caught Stealing" is in Heavy Rotation on MTV.

∞ Two hundred thousand fans have already seen their continuing sold-out tour. This summer, they'll headline a six-band, 15,000 to 30,000-seat tour.

∞ Ritual De Lo Habitual has notched No.1 on every Alternative chart, and "Been Caught Stealing" is the hottest post-modern record of the year.

PRODUCED BY DAVE JERDEN AND PERRY FARRELL

FROM THE ALBUM RITUAL DE LO HABITUAL

MANAGEMENT: TOM ATENCIO & ASSOCIATES - TOM ATENCIO/LARRAKIN

MANAGEMENT - TED GARDNER

© 1991 WARNER BROS. RECORDS INC.

GAVIN AT A GLANCE

* Indicates Tie

TOP 40

MOST ADDED

ROD STEWART
Rhythm Of The Heart (Warner Bros.)
KEEDY
Save Some Love (Arista)
***NELSON**
More Than Ever (DGC)
***THE TRIPLETS**
You Don't Have To Go Home Tonight (Mercury)

RECORD TO WATCH

RUDE BOYS
Written All Over Your Face (Atlantic)

Hot

AMY GRANT
baby baby (A&M)



URBAN

MOST ADDED

JEFFREY OSBORNE
If My Brother's In Trouble (Arista)
BELL BIV DeVUE
She's Dope (MCA)
LALAH HATHAWAY
It's Somethin' (Virgin)

RECORD TO WATCH

VICTORIA WILSON-JAMES
Through (Epic)

Hot

TONY! TONI! TONE!
Whatever You Want
(Wing/PolyGram)



RAP

MOST ADDED

ICE-T
New Jack Hustler (Giant/Reprise)
TONY D.
Check The Elevation (4th & Broadway/Island)
NIKKI D
Daddy's Little Girl (RAL/Def Jam/Columbia)

RETAIL

Hot

MONIE LOVE
It's A Shame (Warner Bros.)

RADIO

Hot

NIKKI D
Daddy's Little Girl
(RAL/Def Jam/Columbia)



A/C

MOST ADDED

ROD STEWART
Rhythm Of My Heart (Warner Bros.)
BREATHE featuring **DAVID GLASPER**
Without Your Love (A&M)
AMY GRANT
baby baby (A&M)

RECORD TO WATCH

MICHAEL W. SMITH
Place In This World (Reunion)

Hot

AMY GRANT
baby baby (A&M)



COUNTRY

MOST ADDED

CLINTON GREGORY
I'd Go Crazy (Step One)
KATHY MATTEA
Time Passes By (Mercury)
PAUL OVERSTREET
Heroes (RCA)

RECORD TO WATCH

CARLENE CARTER
The Sweetest Thing (Reprise)

Hot

KATHY MATTEA
Time Passes By
(Mercury)



JAZZ

MOST ADDED

STEVE MASAKOWSKI
Friends (Nebula)
***KENNY BLAKE**
Interior Designs (Heads Up)
***DAVID FRIESEN**
Departure (Global Pacific)

RECORD TO WATCH

VINCENT HERRING
Evidence (Landmark)

Hot

BIRELI LaGRENE
Acoustic Moments
(Blue Note)



ADULT ALTERNATIVE

MOST ADDED

JONI MITCHELL
Night Ride Home (Geffen)
YANNI
"Swept Away" (Private Music)
GRANT GEISSMAN
Flying Colors (Bluemoon)

RECORD TO WATCH

YELLOWJACKETS
Greenhouse (GRP)

Hot

KILAUEA
Antigua Blue
(Brainchild/Nova)



ALBUM

MOST ADDED

ROD STEWART
"Rhythm Of My Heart" (Warner Bros.)
ROLLING STONES
"Highwire" (Rolling Stones/Columbia)
THE LAW
"Laying Down The Law" (Atlantic)

RECORD TO WATCH

THE LAW
"Laying Down The Law" (Atlantic)

Hot

THE ROLLING STONES
"Highwire"
(Rolling Stones/Col.)



ALTERNATIVE

MOST ADDED

THE FEELIES
Time For A Witness (A&M)
MORRISSEY
Kill Uncle (Sire/Reprise)
JACK FROST
(Arista)

RECORD TO WATCH

THE SOUP DRAGONS
"Mother Universe" (Big Life/Raw TV/Mercury)

Hot

KITCHENS OF DISTINCTION
Strange Free World (A&M)



**GAVIN SALUTES
COUNTRY RADIO
BROADCASTERS**

NEWS

**OLIVER STONE
RE-OPENS
THE DOORS**

see page 57

FISHER IN AT B-104

As expected, Todd Fisher has taken over as Program Director at B-104 (WBSB) in Baltimore, replacing Steve Perun who's now at WZOU-Boston. Fisher's arrival has been expected for the past few weeks, however the official announcement was held up until contract details were ironed out.

"(Baltimore Orioles' pitching great) Jim Palmer and I are both from Scottsdale, Arizona and we

both ended up in Baltimore," Fisher said. "I only hope that I have near the success he had."

Fisher was most recently at Eagle 106 (WEGX) in Philadelphia, and saw considerable success when he was at WKTI-Milwaukee.

"I'm thrilled," said B-104 GM Jim Fox. "Todd's a very capable, bright, young Program Director and I'm glad he's here. He's going to do well for us."

**LANDER, PHILLIPS
FLY LIKE AN EAGLE**

After weeks of speculation and much name-dropping, nine-year Houston morning personality John Lander will drive Philadelphia to work via Malrite's Eagle 106 (WEGX)-Philadelphia. Concurrently, it was announced that Brian Phillips will move to Philly as Program Director. Phillips is currently PD at powerhouse KDWB-Minneapolis.

Coming off a successful stint at 93Q (KKBQ), Lander promised Philadelphia an exciting morning program, "My show will

make mornings the best part of your day. I'm going to have the hottest music, comedy, prizes, jokes, trivia, big-name guests and guests and my hand picked bank of maniacs! I'm going to do everything except let you go back to sleep."



John Lappen has been officially appointed Director of Publicity and Artist Relations at Impact Records.

PLG TAPS BARBIS AS SR. VP

Industry vet John Barbis has been named Senior Vice President at the PolyGram Label Group.

During his years in promotion, Barbis held high-level positions at Geffen Records, ABC Records and Chrysalis Records. Most recently he was a partner at B&W Entertainment, whose clients included Elton John, Van Halen and ZZ Top, as well as RCA Records and Universal Pictures.

"I've had the good fortune to have known Johnny both personally and professionally for many

years," said PLG President and CEO Rick Dobbis. "It's a real

thrill to have gotten him to one, give up his lucrative marketing business and two, get him to move to New York to spearhead our operations here at the PolyGram Label Group."

Said Barbis, "It took an old friend like

Rick to get me back in the label side of the business. His energy, excitement and willingness to really go the distance are what convinced me to fold my tent, move East and get back in the company end of the business."



LON TO LAX

Here in the Northland, stories have been floating for two weeks that KMEL morning zoo master John London will be heading south to do mornings at KKBT. We finally got the word through underground sources that, yes, London will be going to KKBT but technically contractual obligations bind him to KMEL until September 30.

Apparently London's negotiations are going smoothly thanks to Century Broadcasting (KMEL's parent co.) President George Collias and Paulette Williams, General Manager at KMEL, who confirmed London's pending departure. "John is going to Los Angeles," she told the Gavin Report. "I'm happy for

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NEWS - Beverly Mire

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A Family Affair

THE T.J. MARTELL FOUNDATION FOR LEUKEMIA, CANCER AND AIDS RESEARCH
CORDIALLY REQUESTS THE PLEASURE OF YOUR COMPANY AT THE 1991
HUMANITARIAN AWARD DINNER – A Family Affair – IN HONOR OF CHARLES KOPPELMAN.
SATURDAY, APRIL 27, 1991, THE NEW YORK HILTON, NEW YORK CITY
RECEPTION SEVEN O'CLOCK, BLACK TIE – R S V P *



THE T.J. MARTELL FOUNDATION FOR LEUKEMIA, CANCER AND AIDS RESEARCH HAS DEVOTED THE LAST 16 YEARS TO RAISING MONEY FOR RESEARCH INTO THESE DISEASES.

THE RESULTS - BETTER TREATMENTS DEVELOPED, INCREASED UNDERSTANDING GAINED, AND LIVES SAVED.

SUPPORTED BY THE MUSIC AND ENTERTAINMENT INDUSTRY, THE T.J. MARTELL FOUNDATION HAS RAISED ALMOST \$35 MILLION SINCE 1975. WITH YOUR CONTINUED HELP, OUR VITAL RESEARCH WILL HOLD THE ANSWER TO UNRAVELLING THESE COMPLEX DISEASES.

*FOR FURTHER INFORMATION PLEASE CONTACT Ms. MURIEL MAX, c/o THE T.J. MARTELL FOUNDATION
6 WEST 57TH STREET, NEW YORK, NEW YORK 10019, (212) 245-1818

cont. from page 2

him—he got a great opportunity.” Williams indicated that London’s decision was a tough one. “We’ve had a great relationship for five and a half years. I’ll miss him.”

According to Williams, London will be at KMEL through March. A firm KKBT start date hasn’t been announced.

ROBERTS TEMPORARILY TRANSFERS TO PITTSBURGH

Q102 (WIOQ)-Philadelphia’s John Roberts has moved to the station’s EZ Communications sister station B94 (WBZZ)-Pittsburgh, but as of now it’s only an interim move.

“I’m interim Operations Manager of B-94. I’ll be here for the next thirty days,” Roberts told the Gavin Report. “I may be here permanently—the company would like me to stay.

We’re both looking at options, and we’ll make a final decision in the next few weeks.”

Roberts indicated that current Program Director Danny Clayton is still in place.

At Q102, Operations Manager Mark Driscoll continues his present position. There have been no changes within the Q102 programming department.

CURELOP TAKES OVER PIRATE SHIP

As Pirate Radio (KQLZ)-Los Angeles moves to Album Radio, a veteran programmer for that format, Carey Curelop, joins as Program Director. Curelop moves from crosstown KLOS, where he was PD since 1989. According to the station’s Public Relations Department, Pirate Radio will remain the outlet’s identifier.

Of the appointment, Bob Moore, Executive Vice President, Westwood One Stations Group said, “Carey has done an excellent job building KLOS, and we’re eagerly awaiting the great successes he will bring to the new Pirate Radio.”

Low ratings and failure to live up to expectations forced Pirate to abandon its Top 40 format a few weeks ago. Parent company Westwood One then made the decision to institute Album Rock, and hired Pollack Media Group to consult.

“I’m excited about the future of Pirate Radio,” said Curelop. “I think we have the opportunity to redefine the Album Radio format of the 1990s. I’m also very pleased to be part of the Westwood One Family.”

Before programming KLOS, Curelop was PD at WYNF/FM-Tampa for six years and WABX-Detroit for two.

ST. JOHN RETURNS TO NASHVILLE

For the first time since 1980, Michael St. John will be programming in Nashville as he takes over as Operations Manager for 92Q (WQQK/FM) and WVOL/AM, and as Morning Drive personality for 92Q.

St. John’s arrival doesn’t signal a change in format for 92Q. “We’ll continue to program Urban Contemporary music,” he said. “But, we’ll make it brighter and more exciting to give the station stronger mass appeal.”

During his years in Nashville, St. John was Program Director at WWKX/FM and WYHY. Most recently he was in Phoenix at KOY/FM.

“We’re going to take 92Q to a new level of entertainment in this city,” said St. John. “The music mix and flow will be more consistent and identifiable.”

Said Sam Howard, President and General Manager of WVOL and WQQK, “We’ve made a commitment to broadcast excellence. We’re very excited that Michael’s joining us at 92-Q. His experience will complete the team that will take this station to the upper echelon of Nashville’s very competitive radio market.”



JAZZ/ADULT RADIO ALCHEMY. Pictured after the GRP showcase bash at the Gavin Seminar: Top Row, KPLU’s Joe Cohn; KIOT’s Jack Kolkmeier; KKNW’s Nick Francis and Gary Wolder. Sitting, Keith Zimmerman; Acoustic Alchemy’s Nick Webb and Greg Carmichael; Kent Zimmerman.

“Right Here, Right Now,
Watching The World Wake Up To History.”

JESUS JONES

Going For Adds March 18th



FIREHOUSE

"We think it's a perfect record for the resurgence of today's mainstream top 40 radio."

Garett Michaels
WZPL/Indianapolis

"After one week of airplay FIREHOUSE phones are blazing! 'Don't Treat Me Bad' pulling top 5 requests consistently, every night."

Al Jackson
WFLY/Albany

"A massive phone record from all demos!!! Don't miss this record!!! 26-19 (HOT)!!!"

Rick McCausland
WYCR/York

"Burning down our phones at night!!! Consistent top 5 phones. Spreading to adult females!!!"

Dave Hoeffel
WPST/Trenton

"Extremely hot record!! Burning up our phones!"

Jerry Padden
WKRZ/Wilkes-Barre

"Great to have a great sounding mid tempo rocker with all the dance stuff out! Big phones from all demos!"

Chuck Matheson
KZZU/Spokane



"DON'T TREAT ME BAD"

GAVIN TOP 40 DEBUT 40*
OVER 127 TOP 40 STATIONS!
GAVIN ALBUM 17*
R&R AOR TRACK 12*
R&R AOR MOST REQUESTED!
MTV BREAKOUT



KWSS DUMPS TOP 40

Top 40 KWSS-San Jose, CA has dumped its format and staff and shifted to Classic Rock, calling itself **94.5 The Fox**.

According to the station's General Manager **Ed Krampf**, as a Top 40 station KWSS had little success with the over 24 demographic, and the station's classic rock stance gives it the chance to be an exclusive in the San Jose market.

Casualties of the change include former Interim PD/APD **Rich Anhorn**.

As for the new monicker Krampf says, "It seems like a good handle for this type of format. No one in the San Jose or San Francisco market is using it."

GATES MOVES TO RECORDS

Former WLUP-Chicago Program Coordinator **Tony Gates** has jumped over to records, joining **RCA** as National Director, Album Promotion, West Coast. Before working at the Loop, Gates was a research radio specialist for *The Album Network*, and was Regional Album Radio Director, Midwest for **Arista Records**.

"To say I'm excited about Tony joining this department would be more than an understatement," said label Vice President, National Album Promotion **Wynn Jackson**. "With his wide ranging experience, influence and reputation, he will enhance our presence and credibility at radio immensely."

Said Gates, "I leave WLUP-AM&FM with a deep sense of pride and accomplishment. I join RCA's team with unbridled enthusiasm and excitement. The restructuring and new found commitment to its incredible artist roster and catalogue...puts RCA head and shoulders above all newcomers..."

SKORO MERCURY'S VP, A&R

Mercury Records continued to beef up its staff this week with the announcement that **Bob Skoro** is Senior Vice President A&R.

Skoro has been with Mercury's parent company **PolyGram** since 1986, when he joined as Vice President, A&R West Coast. Before PolyGram, he worked as Creative Director, U.S. of **Chappell Music**.

"I'm excited about the opportunity to take Mercury Records to a new level in the nineties," Skoro said of his appointment. "We have an entirely new structure which enables our small, credible roster to benefit from the focus and attention both established and developing acts will receive."



MARSICANO TO EAST WEST A/C

This week **Pat Marsicano** officially **East West America** as National Director of Adult Contemporary Promotion. She comes to the label from **Island Records** where she's been National Secondaries Promotion Manager since 1989.



Jon McHugh has been promoted National Promotion Director at Elektra Entertainment.



Doreen D'Agostino has been appointed Vice President & General Manager of Big Life Records.



Jeff Newman is Director of Video, The Rhythm & The Black Music Group, Mercury Records.



Bruce Schoen has been promoted to Senior Director, National Top 40 Promotion at Arista Records.



Jay Ziskrout is upped to Senior Director, Rock Promotion at Arista Records.



Johnny Coppola has been promoted to Associate Director, Crossover Promotion for Columbia Records.

RADI-O-RAMA

Told ya so! He's baa-aack! Former WZOU-Boston personality **Ron Engleman** has returned to Bay Area mornings at **KSOL**-San Francisco. Engleman spent time in the **KMEL**-SF morning zoo with former partner **John London**...He's got the beat! **KKBT** Morning Man **John Monds** has been named the station's new MD. Monds replaces **Frank Miniaci** who last week was upped to PD at **KKBT's Evergreen** sister station **Y-95** in Dallas...

"Pat's years of industry experience, working both in and with radio, combined with her no-nonsense approach to business, make her unreservedly qualified for this position," said **Charley Lake**, Vice President of National Promotion.

BIRTHDAYS

Compiled by Diane Rufer

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

Doc Holiday, WOOB-Dothan, AL 3/9

Deborah Zimmerman 3/10

Ed Rufer 3/10

Bill Reed, KSCS/FM-Dallas, TX 3/10

Jeff Clark, WRAS-Atlanta, GA 3/10

Kristie Blake, WWZD-Tupelo, MS 3/10

Burt Bacharach 3/10

Vinnie Brown, WRKS/FM-New York, NY 3/11

Pat Evans, KFOG-San Francisco, CA 3/11

Tom Kelly, POWER98-Myrtle Beach, SC 3/11

Chris Dykes, Q106-San Diego, CA 3/11

Lawrence Welk, Bruce

Watson (Big Company) 3/11

Sheila Chlanda 3/12

Rob Edwards, KFLS-Klamath Falls, OR 3/12

Keith Samuels, KBLK-Tulsa, OK 3/12

Jan Teifeld, Impact Records 3/13

Sylvia Josephson, KTRB-Modesto, CA 3/13

Kerwin Kitzman, WHSB-Alpena, MI 3/13

Ron Atkins, KMJQ-Houston, TX 3/13

Mike Casey, WCAV/FM-Brockton, MA 3/13

Steve Chizmas, WGMT-Burke Mtn., VT 3/13

Neil Sedaka, Adam Clayton (U2) 3/13

Sheila Rene, The Gavin Report 3/14

Marc Nathan, Atlantic Records 3/14

Denise Lauren, KQLZ-Los Angeles, CA 3/14

Andrew Reed, KUIC-Vacaville, CA 3/14

Quincy Jones 3/14

Lou Galliani, The Gavin Report 3/15

Beverly Stevens, Warner Bros. Records 3/15

Rick O'Shea, KGRC-Hannibal, MO 3/15

Mike Love, Sly Stone, Ry Cooder 3/15

Terence Trent D'Arby, Roy Clark 3/15

Jody Glisman, Capitol Records 3/16

Mara Galliani, Capitol Records 3/16

Jerry Rubino, Rough Trade 3/16

Beau Richards, WYAV/FM-Myrtle

Beach, SC 3/16

Nancy Wilson (Heart), Jerry Jeff Walker 3/16

BIRTHS

Our **CONGRATULATIONS** to **EDDIE EDWARDS** and his wife, **MARIE**, on the birth of their son, **DILLON THOMAS**. Born February 20th, weighing 9 lbs., 2 oz.

OBSCURITY KNOCKS

WHO'S THERE?

TRASH CAN
SINATRAS

THE FOLLOW-UP SINGLE TO THE
TOP 10 ALTERNATIVE HIT
"ONLY TONGUE CAN TELL"
FROM LONDON/GO DISCS
ALBUM "CAKE" 828 201-2/4

OBSCURITY KNOCKS-
PEOPLE LISTEN

PRODUCED BY
ROGER BECHIRIAN

MIXED BY
JOHN LECKIE



PolyGram Label Group

TOP 40

MOST ADDED

ROD STEWART (165)
(Warner Bros.)
KEEDY (84)
(Arista)
NELSON (62)
(DGC)
THE TRIPLETS (62)
(Mercury)
EXTREME (52)
(A&M)
CATHY DENNIS (43)
(Polydor)

CERTIFIED

CATHY DENNIS
Touch Me (All Night Long)
(Polydor)

GREAT WHITE
Call It Rock 'N Roll
(Capitol)

TOP TIP

DIVINYLS
I Touch Myself
(Virgin)
Impressive airplay gains give this Top Ten Alternative winner a great head start at Top 40.

RECORD TO WATCH



RUDE BOYS
Written All Over Your Face
(Atlantic)
Hot, hot Urban Contemporary track is exploding in San Francisco, Sacramento and Denver, capturing an early 20% Hit Factor.

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

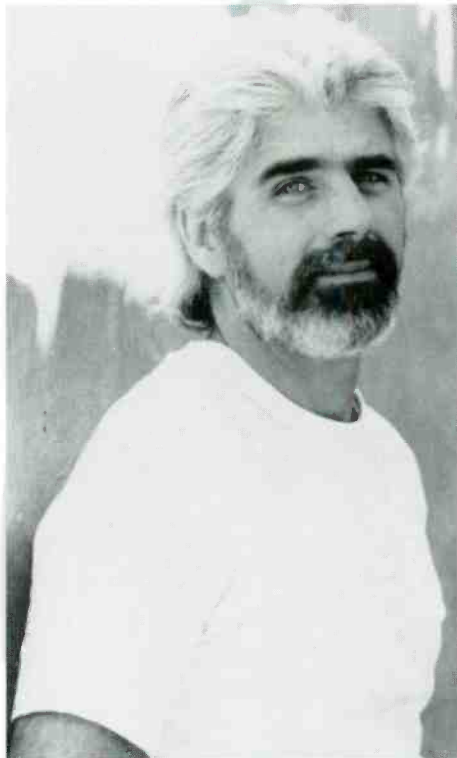
2W LW TW

1	1	1	MARIAH CAREY - Someday (Columbia)
9	6	2	GLORIA ESTEFAN - Coming Out Of The Dark (Epic)
7	4	3	TIMMY T. - One More Try (Quality)
6	2	4	STING - All This Time (A&M)
18	8	5	LONDONBEAT - I've Been Thinking About You (Radioactive/MCA)
19	14	6	JANET JACKSON - State Of The World (A&M)
12	10	7	WILSON PHILLIPS - You're In Love (SBK)
10	9	8	ALIAS - Waiting For Love (EMI)
4	3	9	STYX - Show Me The Way (A&M)
13	11	10	TRACIE SPENCER - This House (Capitol)
15	13	11	TARA KEMP - Hold You Tight (Giant)
5	7	12	MADONNA - Rescue Me (Sire/Warner Bros.)
17	15	13	SUSANNA HOFFS - My Side Of The Bed (Columbia)
3	5	14	CELINE DION - Where Does My Heart Beat Now (Epic)
20	17	15	TESLA - Signs (Geffen)
28	21	16	ROBERT PALMER - Mercy Mercy Me (The Ecology)/I Want You (EMI)
26	20	17	STEVIE B - I'll Be By Your Side (LMR/RCA)
22	18	18	OLETA ADAMS - Get Here (Fontana/PolyGram)
—	30	19	AMY GRANT - baby baby (A&M)
30	25	20	THE REMBRANDTS - Just The Way It Is, Baby (Atco)
23	22	21	POISON - Ride The Wind (Capitol/Enigma)
32	27	22	TEVIN CAMPBELL - Round And Round (Paisley Park/Warner Bros.)
—	32	23	ROXETTE - Joyride (EMI)
39	28	24	RICK ASTLEY - Cry For Help (RCA)
2	12	25	WHITNEY HOUSTON - All The Man That I Need (Arista)
37	33	26	ENIGMA - Sadness (Charisma)
34	29	27	WINGER - Easy Come, Easy Go (Atlantic)
33	31	28	L.L. COOL J - Around The Way Girl (RAL/Def Jam/Columbia)
—	34	29	THE ESCAPE CLUB - Call It Poison (Atlantic)
25	24	30	CHICAGO - Chasin' The Wind (Reprise)
11	19	31	C & C MUSIC FACTORY - Gonna Make You Sweat (Columbia)
8	16	32	GEORGE MICHAEL - Waiting For That Day/Mother's Pride (Columbia)
—	39	33	GERARDO - Rico Suave (Interscope/EWA)
—	—	34	CATHY DENNIS - Touch Me (All Night Long) (Polydor)
14	26	35	CHRIS ISAAK - Wicked Game (Reprise)
16	23	36	BAD COMPANY - If You Need Somebody (Atco)
—	—	37	GREAT WHITE - Call It Rock 'N Roll (Capitol)
—	—	38	C & C MUSIC FACTORY - Here We Go (Columbia)
—	—	39	NELSON - More Than Ever (DGC)
—	—	40	FIREHOUSE - Don't Treat Me Bad (Epic)

CHARTBOUND

ARTIST TITLE LABEL	*Debuts in Chartbound	Reports	Adds	On	Chart
*ROD STEWART - Rhythm Of The Heart (Warner Bros.)		165	165	—	—
ROLLING STONES - Highwire (Rolling Stones/Columbia)		160	29	105	26
JELLYFISH - Baby's Coming Back (Charisma)		120	22	85	13

The Single REMIX



MICHAEL McDONALD

All We Got
(It's Not Enough, It's Never Enough)



The Single REMIX
Produced by Ted Templeman and Michael McDonald
Remixed by Chris Lord-Alge
From the album **Take It To Heart**

12 to 9* on **BILLBOARD'S** Hot Dance Music Club Play chart!



Management: HK Management © 1991 Reprise Records

UP & COMING

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

Reports	Adds	On	Chart	
112	19	63	30	HARRIET - Temple Of Love (East West America)
102	8	69	25	DARLING BUDS - Crystal Clear (Columbia)
87	16	36	35	RALPH TRESVANT - Stone Cold Gentleman (MCA)
85	84	1	—	* KEEDY - Save Some Love (Arista)
83	2	39	42	LITTLE CAESAR - In Your Arms (DGC)
78	28	36	14	DIVINYLS - I Touch Myself (Virgin)
75	9	24	42	BINGOBOYS - How To Dance (Atlantic)
72	32	34	6	CINDERELLA - Heartbreak Station (Mercury)
70	5	38	27	TRIXTER - One In A Million (MCA)
65	62	2	1	* TRIPLETS - You Don't Have To Go Home Tonight (Polydor)
64	22	35	7	BLACK CROWES - She Talks To Angels (Def American)
59	1	24	34	AIRKRAFT - Somewhere (Curb)
58	2	9	47	FATHER MC - I'll Do 4 U (MCA)
57	13	32	12	ALEXANDER O'NEAL - All True Man (Epic/Tabu)
57	52	3	2	* EXTREME - More Than Words (A&M)
55	4	31	20	VANILLA ICE - I Love You (SBK)
52	3	20	29	LISETTE MELENDEZ - Together Forever (Fever/RAL/Columbia)
51	5	8	38	ANOTHER BAD CREATION - Iesha (Motown)
49	10	34	5	HAPPY MONDAYS - Step On (Elektra)
45	8	16	21	MICHEL'LE - Something In My Heart (Ruthless/Atco)
45	13	30	2	BART & HOMER SIMPSON - Deep, Deep Trouble (Geffen)
44	1	30	13	THE OUTFIELD - Take It All (MCA)
44	6	29	9	ELISA FIORILLO - Oooh, This I Need (Chrysalis)
43	22	3	18	HI-FIVE - I Like The Way (The Kissing Game) (Jive/RCA)
43	6	26	11	THE PARTY - That's Why (Hollywood)
39	10	28	1	ZACHARY RICHARD - Too Many Women (A&M)
38	17	20	1	ANNA MARIE - This Could Take All Night (MCA)
34	5	4	25	GUY - Let's Chill (MCA)
34	26	5	3	* VOICES THAT CARE - Voices That Care (Giant)
33	3	28	2	INFORMATION SOCIETY - How Long (Tommy Boy/Reprise)
30	12	10	8	* STEELHEART - I'll Never Let You Go (MCA)
30	—	8	22	THE COVER GIRLS - Funk Boutique (Epic)
30	3	26	1	TOMMY PUETT - Will You Wear This Ring? (Scotti Brothers)
30	14	10	6	* QUEENSRYCHE - Silent Lucidity (EMI)
29	3	21	5	BOOM CRASH OPERA - Talk About It (Giant)
28	—	18	10	STEVE WINWOOD - I Will Be Here (Virgin)
27	3	19	5	SAFIRE - Made Up My Mind (Mercury)
25	6	16	3	* DAVE KOZ - Castle Of Dreams (Capitol)
24	—	14	10	WORLD ON EDGE - Still Beating (Charisma)
24	6	13	5	* JOHNNY GILL - Wrap My Body Tight (Motown)
24	3	16	5	QUEEN - Headlong (Hollywood)
24	10	13	1	* LIVING COLOUR - Love Rears Its Ugly Head (Epic)
23	11	9	3	* RIFF - My Heart Is Failing Me (SBK)
22	4	1	17	* DIGITAL UNDERGROUND - Same Song (Tommy Boy)
22	20	1	1	* DANIEL ASH - This Love (Beggars Banquet/RCA)
20	—	7	13	URBAN DANCE SQUAD - Deeper Shade Of Soul (Arista)
20	5	7	8	* JASMINE GUY - Another Like My Lover (Warner Bros.)
20	9	6	5	* RUDE BOYS - Written All Over Your Face (Atlantic)

Dropped: #35-Heart, #36-Warrant, #37-Surface, #38-Pebbles, #40-INXS, Jeff Healey Band, Sheree, a-ha, Shawn Christopher, Pet Shop Boys.

THE

T

Triplets "You Don't Have To Go Home Tonight"

OVER 100 ADDS OUT-OF-THE-BOX!

WSPK/FM	WBBQ	WCGQ	WJMX	Q102
Z104	WCIL	WBNQ	WIXX	KBQ
104KRBE	KZZP	ZFUN	KWTX/FM	KMOK
KISN	Y97	FM104	KPXR	KWOD
KTMT	PWR99	KYRK	and many more . . .	



C

Cinderella "Heartbreak Station"

GAVIN TOP 40: UP & COMING 72/32

WKDQ D-21	Q104 D-27	Z104 D-35	WNCI 29-27
JET/FM ADD	Y94 ADD	Y97 ADD	KAKS ADD
KFTZ ADD	WYNU92 ADD	WHDQ ADD	



Album already platinum. Watch for tour dates.

O

Oleta Adams "Get Here"

GAVIN TOP 40: 18* • BILLBOARD 11*-8*

JET/FM D-21	WNVZ ADD	KDWB ADD	Z100 11-9
WAPE 6	WHHY 5-4	Q95 5	EAGLE106 11-9
KLUC 3	B94 D-29	KBQ 4-2	104KRBE D-28
KZZP 7-5	Y108 23-20	KISN 9-6	KKRZ 16-12
KUBE D-28	KSRR 13-11	KZOZ 21-18	WNCI 16-13



S

Safire "Made Up My Mind"

GAVIN TOP 40: UP & COMING

95XXX ADD	WFMF ADD	WIOQ	POWER96 D-33
B96 24	HOT97.7 29	KXXR D-35	HOT97 23-20



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

ARTIST TITLE LABEL	Reports	Adds	1-5	6-10	11-20	21-30	Uncharted	Hit Factor	Weeks
MARIAH CAREY - Someday (Columbia)	254	—	226	24	4	—	—	100%	11
GLORIA ESTEFAN - Coming Out Of The Dark (Epic)	249	1	77	108	47	11	5	93%	8
TIMMY T. - One More Try (Quality)	205	1	152	30	18	3	1	97%	12
STING - All This Time (A&M)	227	—	134	62	27	3	1	98%	9
LONDONBEAT - I've Been Thinking About You (Radioactive/MCA)	256	2	19	86	105	32	12	82%	6
JANET JACKSON - State Of The World (A&M)	262	2	8	42	151	45	14	76%	6
WILSON PHILLIPS - You're In Love (SBK)	249	5	8	69	135	28	4	85%	6
ALIAS - Waiting For Love (EMI)	214	—	59	102	43	8	2	95%	9
STYX - Show Me The Way (A&M)	185	2	107	52	17	3	4	95%	13
TRACIE SPENCER - This House (Capitol)	206	5	29	71	68	25	8	81%	11
TARA KEMP - Hold You Tight (Giant)	219	10	29	55	86	24	15	77%	9
MADONNA - Rescue Me (Sire/Warner Bros.)	189	1	113	56	15	2	2	97%	9
SUSANNA HOFFS - My Side Of The Bed (Columbia)	216	2	9	39	116	37	13	75%	7
CELINE DION - Where Does My Heart Beat Now (Epic)	166	1	98	56	9	—	2	98%	13
TESLA - Signs (Geffen)	173	4	36	40	59	27	7	78%	10
ROBERT PALMER - Mercy Mercy Me (The Ecology)/I Want You (EMI)	235	7	—	5	81	108	34	36%	5
STEVIE B - I'll Be By Your Side (LMR/RCA)	208	11	1	16	85	74	21	49%	7
OLETA ADAMS - Get Here (Fontana/PolyGram)	170	7	11	28	76	36	12	67%	12
AMY GRANT - baby baby (A&M)	255	19	—	2	42	111	81	17%	4
THE REMBRANDTS - Just The Way It Is, Baby (Atco)	188	7	8	14	55	87	17	40%	14
POISON - Ride The Wind (Capitol/Enigma)	168	2	6	19	71	50	20	57%	7
TEVIN CAMPBELL - Round And Round (Paisley Park/Warner Bros.)	160	8	10	18	55	48	21	51%	9
ROXETTE - Joyride (EMI)	236	9	—	3	22	117	85	10%	3
RICK ASTLEY - Cry For Help (RCA)	201	11	—	—	40	107	43	19%	5
WHITNEY HOUSTON - All The Man That I Need (Arista)	120	—	59	52	9	—	—	100%	10
ENIGMA - Sadness (Charisma)	161	24	8	12	32	50	35	32%	5
WINGER - Easy Come, Easy Go (Atlantic)	155	7	4	9	48	53	34	39%	7
L.L.COOL J - Around The Way Girl (RAL/Def Jam/Columbia)	116	2	12	22	22	30	28	48%	14
THE ESCAPE CLUB - Call It Poison (Atlantic)	182	12	—	—	17	64	89	9%	4
CHICAGO - Chasin' The Wind (Reprise)	90	—	4	18	35	21	12	63%	9
GERARDO - Rico Suave (Interscope/EWA)	110	23	3	6	32	25	21	37%	9
CATHY DENNIS - Touch Me (All Night Long) (Polydor)	157	43	—	—	5	39	70	3%	3
GREAT WHITE - Call It Rock 'N Roll (Capitol)	128	11	—	—	10	27	80	7%	4
C & C MUSIC FACTORY - Here We Go (Columbia)	122	29	1	1	10	32	49	9%	3
NELSON - More Than Ever (DGC)	167	62	—	—	1	22	82	—	2
FIREHOUSE - Don't Treat Me Bad (Epic)	127	18	1	1	5	26	76	5%	4
ROD STEWART - Rhythm Of My Heart (Warner Bros.)	165	165	—	—	—	—	—	—	1
ROLLING STONES - Highwire (Rolling Stones/Columbia)	160	29	—	—	2	24	105	1%	2
JELLYFISH - Baby's Coming Back (Charisma)	120	22	—	—	1	12	85	—	3
HARRIET - Temple Of Love (East West America)	112	19	—	—	6	24	63	5%	5
DARLING BUDS - Crystal Clear (Columbia)	102	8	—	1	2	22	69	2%	4
RALPH TRESVANT - Stone Cold Gentleman (MCA)	87	16	—	—	11	24	36	12%	4
KEEDY - Save Some Love (Arista)	85	84	—	—	—	—	1	—	1
LITTLE CAESAR - In Your Arms (DGC)	83	2	2	5	6	29	39	15%	7
DIVINYLS - I Touch Myself (Virgin)	78	28	—	—	3	11	36	3%	2
BINGOBOYS - How To Dance (Atlantic)	75	9	1	2	13	26	24	21%	5

**MORE THAN JUST ANOTHER LOVE SONG.
MORE THAN JUST AN ACTIVE RECORD
WHEREVER IT'S PLAYED.**

“MORE THAN WORDS”

[7502 1516-4]



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A GAVIN TOP 40 MOST ADDED!

EXTREME

WXKS/Jerry McKenna, MD

"These Beantown boys have shown that they can rock. Now let them tell your female demos what they love to hear. **MORE THAN WORDS** is a cut above the rest. Forget the ballad glut and go for **EXTREME**."

Q102/Brian Douglass, MD

"The bands' appeal and great melody guarantee buzz reaction at night and a midday smash!"

KFMW/Mark Hansen, PD

"**MORE THAN WORDS** is the perfect ballad. It appeals to both males and females, plus it has something most ballads don't . . . it's very hip, take it for a test drive today!"

KATM/Jennifer Bell, MD

"It's an honest record that breaks the power ballad mold - #2 requested and Top 10 retail - a band with genuine musicianship."



"More Than Words," the new single from the album **Extreme II Pornograffitti**

[75421-5515-174/2]

Produced and Mixed by Michael Wagener for Double Trouble Productions
Management: Arma Andon/SBK Management; Louis Levin/Louis Levin Management

INSIDE TOP 40 by Dave Sholin

Some may recall that for several weeks last July, this column dealt with the availability of Rock product for Top 40 consumption. Label executives I spoke with all disagreed that the amount of Rock music being released was the problem, pointing instead to the reluctance of Top 40 radio to play some or any of it. As each day passes, the question remains—is Rock music compatible with Top 40 radio of today? Ten years ago, MTV was accused of racism for playing all Rock to the exclusion of Black artists. Today, they run features like “Yo MTV Raps” and “Street Party.” Last week, the *San Francisco Chronicle* reported that “in California ten years ago minorities accounted for 7.5 million people, about one-third of the state population. By 1990 Hispanics accounted for 7.6 million people, a nearly 70 percent increase since 1980. About one-quarter of California’s population is now Hispanic.” Population shifts have also taken place around the country, but Rock’s appeal in the Top 40 marketplace isn’t a racial question according to **WZOU Boston** PD **Steve Perun**. “Teen tastes have gotten more extreme, causing a polarization between adults and kids that’s bigger than it’s ever been in recent years.” Steve asserts that adults haven’t changed that much, but teens won’t accept anything that isn’t extreme. In his view the “dichotomy is so great” it’s led him to conclude that, “When you talk about Top 40 today, you’re talking for the most part about Dance and Rap. That’s the norm.” Steve does allow for more of an acceptance of Rock in the South and Midwest, but not on the East or West Coasts. “For many years I can’t remember a period where Rock records were prevalent on winning Top 40 radio stations. **John Roberts**, Interim Operations Manager at **B94 Pittsburgh**, agrees. But John, a Rock 40 pioneer during his days at **KEGL Dallas**, differs with Steve when talking about, “...songs with a Rock edge that still have a beat. Pop Rock records like **Nelson**, **The Rembrandts** or **Firehouse** still have a place on mass appeal Top 40, but they’re the exception rather than the rule.” Although he says, “it hurts him to admit it,” John feels, “Most of today’s current Rock—Album Rock—is just too harsh to be compatible.” Combine that with niche programming satisfying clearly defined listener expectations and Top 40’s female target audience and the result is what we’re seeing right now. While there’s “always room for a great song,” John is a realist and doesn’t honestly see the pendulum swinging back “like we once thought it would.” In terms of the future, Steve echoes that same sentiment adding, “There’s nothing that tells me the situation is about to change. There’ve been some good Rock records out and they just haven’t

worked.”

Early results are positive for **THE ESCAPE CLUB**, winding up with strong gains at **KEZY Anaheim** 23-15, **KGWY Gillette, WY** 31-22, **POWER 99.9 KHI Ocean City, MD** 22-15, **WZWZ Kokomo, IN** 28-19, **KYYY Bismarck, ND** 31-25, **KOZE Lewiston, ID** 31-21 and **Z100 Portland** 25-19. Adds include **WJET Erie, PA**, **KCLD St. Cloud, MN**, **WSPK Poughkeepsie, NY**, **KAKS Amarillo, TX**, etc.

Added early at **SLY96 San Luis Obispo, CA**, **CATHY DENNIS** is now top fifteen, going 17-13. Also top fifteen at **HOT 97 New York** 17-12 and on the move at **KGGG 32-23** “mostly requested by upper demo females,” **POWER 99 25-20**, **B96 19-16**, **KS104 30-28**, **KLUC 29-26**, **WFHN 35-24**, **WFMF 34-30**, **WWCK 26-23**, **KXXR 30-22** and **KKFR 30-23**. New on **Z100, 93Q, Q106, KDON, HOT 99.9, WNFI, KZ103, WXXQ, KMOK** and **WPLJ**.

Bruce Stevens, PD at **WBBQ Augusta, GA**, says **C&C MUSIC FACTORY** is looking as



strong as the first single (which he says is still hot), jumping it 39-29. The week’s high debut for **HOT 97.7 San Jose** at #24 and it’s on the fast track as well at **WCKZ Charlotte** 24-18, **WYHT Mansfield, OH** debut #26 “first week phones are strong,” **Z100 New York** 26-22, **Z95 Chicago** 24-22, **FM102 Sacramento** 22-19, **KMEL San Francisco** 26-22, etc.

Quick reaction to the **ROLLING STONES** at **WKQD Huntsville, AL** where PD **Michael Brooks** debuts them at #13! Makes it onto the top thirty at **KC101, WSPT, KHHT, KHTR, WKNE, WJRZ, WRKY, WIQQ, Y100, WJMX, WJET**, etc. Added at **YES 97, CKOI/FM, WPFM, WCGQ, Y94, KXKT, WJZQ** and **WPLJ**.

Dennis Rogers, PD at **KJBR Jonesboro, AR**, reports number one 18-24 requests for **JEL-LYFISH**, who jump 38-18! Other strong gains at **WNNO Wisconsin Dells, WI** 37-30 “great early phone response, close to top ten with adults 18 plus,” **KRIT Ft. Dodge, IA** 40-27, **KISN Salt Lake City** 30-26, **Y108 Denver** debut #30 and **WLVY Elmira, NY** 30-25. Adds include **WDJX, WYNU92FM, WYHT** “win-



ner of the ‘New Music Challenge’ three nights in-a-row,” **KZ103, KMOK, Z100 Portland, KFMW, KGRS, KQLA, ZFUN**, etc.

DIVINYLS closes in on nearly 100 total reports, with 28 new believers including **KXKT Omaha, KISN, KSND Eugene, KWOD Sacramento, WRCK Utica, Q105 Tampa, WZOU, KKYS Bryan, TX, KRQ Tucson, WCKZ**, etc. Enters the top twenty at **Q106 San Diego** 24-19, spurred by top five adult requests and a three week trend at retail of 42-17-13.

HIT FACTOR climbs to 12% for **RALPH TRESVANT**. Top twenty at **POWER 106 21-17, WQGN 26-20** “especially strong at night,” **WCKZ 14-12, Q106.5 25-19, KS104 16-14, B95 19-17, KWIN 21-18, KMEL 21-15, FM102 19-16** and **KSTN 24-20**. New on **KISS 108, WKSM, WHYT, HOT 97.7** and **Z100 Portland**.

Steve Wall and **Efren Sifuentes** at **KDON Monterey/Salinas, CA** chart **HI-FIVE** at #24,



their second highest debut of the week. It’s the week’s high debut at **WIOQ/FM Philadelphia** at #21, with gains at **WNVZ Norfolk** 24-15, **Q105 27-24, KOY Phoenix** 23-21, **KMQH Honolulu** 20-17, **WCKZ 15-11, Q106 27-24**, etc. Added at **KIIS, KYRK, KPSI, WBXX, WTIC/FM, POWER 98, KAKS, KLUC, KWOD, KZOZ, Q106.5, WHYT, WBBQ, WBSS** and **WZOU**.

Enormous chart move for **RUDE BOYS** at **KMEL 25-8** and **MD Hosh Gureli** says, “It’s the number one requested track by a mile.” Also charted top thirty at **KS104 19-15, WCKZ 31-25, FM102 25-20** and **GGI 14-11**. New on **KYRK, Z95, KXXR, B95, WBSS, KWOD, KSTN, Q106.5** and **HOT 97.7. HOT 97.7.**

ON MANAGEMENT

by Oren Harari

THE DEFINITION OF INSANITY

I wish I could give the author credit, but he/she preferred to stay anonymous. In

any event, I recently came across a wonderful definition of organizational insanity: "Insanity is doing the same things the same way and expecting the results to change." Isn't that all too familiar? Management wants to build market share or reduce costs, for example. So what happens? After all the exhortations, incentives or threats, everyone hunkers down and does what they've always done, although they may do it more frenetically for a while. But pressing the pedal harder doesn't make

much sense if the car needs an overhaul or if you're driving in the wrong direction.

Ironically, people may be working very hard during this process. But working hard does not necessarily mean working smart. Another anonymous source has provided me with a lovely illustration of this fact. He/she says: "If you do what you've always done, you'll get what you've always gotten." Sound familiar? Consider this little allegory:

	resistance to change	standard practices	tradition	
present methods	PROCESSIONARY CATERPILLARS			opinions
habit	<p>Processionary Caterpillars feed upon pine needles. They move through the trees in a long procession, one leading and the others following—each with his eyes half closed and his head snugly fitted against the rear extremity of his predecessor.</p> <p>Jean-Henri Fabre, the great French naturalist, after patiently experimenting with a group of the caterpillars, finally enticed them to the rim of a large flower pot. He succeeded in getting the first one connected up with the last one, thus forming a complete circle, which started moving around in a procession, with neither a beginning nor end.</p> <p>The naturalist expected that after a while they would catch on to the joke, get tired of their useless march, and start off in some new direction. But not so.</p> <p>Through sheer force of habit, the living, creeping circle kept moving around the rim of the pot—around and around, keeping the same relentless pace for seven days and seven nights—and would doubtless have continued longer had it not been for sheer exhaustion and ultimate starvation.</p> <p>Incidentally, an ample supply of food was close at hand and plainly visible, but it was outside the range of the circle so they continued along the beaten path.</p> <p>They were following instinct—habit—custom—tradition—precedent—past experience—"standard practice" or whatever you may choose to call it, but they did not "speculate." They mistook activity for accomplishment. They meant well—but got no place. They were not creative!!</p>			past experience
forms	custom	←←←	→→→	the beaten path
			filing practices	

How often do folks in your organization go round and round like processionary caterpillars? The antidote, of course, is this: If we want changes in our organization, we must be prepared to do things

differently. The greater the changes we want, the more differently we must work. That means no "sacred cows." Everything is fair game for challenge if it acts as a hurdle to our goals, and that includes cur-

rent policies, procedures and personnel. Remember, the trick isn't to work harder—it's to work smarter, which means to work differently. Otherwise, it's back to insanity. ●

VINCE

by Lisa Smith

While it's true that in the past year Vince Gill has become one of the hottest names in Country music, he's been one of the hottest names in Nashville for a long time. Music critics have been raving about Vince's work for over a decade, and the list of recording artists who've used him on their sessions is too long to list.

Most of the "in-the-know" industry types were shaking their heads, wondering what it was going to take for Vince to achieve the recognition to make him a superstar. Their questions were answered with the release of his *When I Call Your Name* album. The single of the same title became his first number one record and was named Single of the Year at this year's Country Music Association awards. The album went gold and continues to be one of the best selling albums in Country music. Vince's newest single, "Pocket Full Of Gold," is barreling up the charts and Country music fans just can't seem to get enough of him.

Vince is very clearly enjoying his newfound success, and the entire Country music industry seems to be smiling with him.

LISA SMITH: You've been in Nashville and working at this solo career for quite a long time. Is success as much fun as you thought it would be?

VINCE GILL: Sure it is. It's always been fun. It's never been a real downer, even when I wasn't as big as Elvis and having number one records and selling platinum records. I was still real content.

LS: You weren't easily discouraged?

VG: No. This is all I can do—I really had no choice (laughs).

LS: What do you think it was about the *When I Call Your Name* album that made your career really take off?

VG: I think it was the way my hair looked on the cover (laughs). No really, I think the success of *When I Call Your Name* was not so much the album as the song. Before it was released, the record was doing about as well as my other ones had done in sales; it hadn't shown any sign of being a major record. But when "When I Call Your Name" came out, sales went nuts.

LS: When you recorded that song,

did you have a feeling that was going to happen?

VG: Probably not. But what's interesting about that record was that it didn't take shape until we put Barry Beckett's piano on it. There are so many things that are key to a record that I don't think a lot of people comprehend. Barry's intro and his feel is really an important part to that song. And when when Patty (Loveless) added her voice, it just took the record to another planet. When I made the demo people thought it was a good song, but nobody thought it was "White Christmas" or anything. If you heard the demo we cut on it, you'd probably laugh. It was a whole lot faster than I wound up recording it. I would say we didn't feel like we had anything unbelievable until those two key elements were put on it. When we got those other elements on it, it became very special. After having so many records that I thought would do well—some did and some didn't—I thought, "If this is not a Country hit record, then I don't know if I can make one." It seemed like it had every element

GILL

that you needed, and it felt great right from the top.

LS: How'd you feel when it went to number one?

VG: It felt great! I remember I was at home when Shelia Shipley called me and told me it went number one in Gavin. It was probably as good a feeling for the folks at MCA as it was for me.

LS: And then you won at the CMA awards. Your acceptance was one of the highpoints of the show.

VG: It was the best way I could think of to start off the show!

LS: You got a standing ovation.

VG: That was the best part. I've been at those award shows for eight years—all of them. The reaction I got when I won was so special. I'll never forget that. The fact that I won didn't make me feel as good as the reaction that I got from all those people. I think I know all of them. I think I sang on all their records (laughs). That was the crowning moment for me—to realize that all my efforts hadn't been in vain and that I'd made a lot of friends. That was really neat.

LS: Even though you say the single made the album, it is an incredible album from beginning to end. How did you choose who sang back up on the different cuts?

VG: I wait until the very end to decide who's going to sing on the cuts with me. I feel more like a casting director at that point than a record maker. It's got to be the right voice for the song. But you know their voices, and you know which ones will sound great on what cuts. People always ask me, "How'd did you get all those people to sing on your records?" And I tell them to look on the backs of those people's records and ask them the same question.

LS: Do you have a favorite duet partner?

VG: I really enjoy most of mine

because they're all so different. I think that Rodney Crowell comes to mind as one of my favorites because I think our voices blend well together. And me and Patty Loveless, obviously. She's as close to a sister as I've got singing-wise, and I love family harmonies. I think our voices really sound good together. I love singing with Reba, with Emmy (Emmylou Harris), I love singing with Conway Twitty.

LS: You sang with Conway Twitty?

VG: Yeah, I've done all the harmonies on his last three albums. There's just been tons of records that I've appeared on. Nobody knows, but that's okay, because I know. It's a great feeling. There are not many artists that get to do what I do.

LS: When you drive around Nashville listening to the radio, you must hear yourself on a song about every five minutes.

VG: (laughs) It's my goal to hear myself on every radio station at the same time. That's what (songwriter) Don Schlitz dream is—to have every song he's ever written on the radio at the same time.

LS: Had you ever done a duet with Ricky Skaggs?

VG: Not on record. I sang in a band with Ricky when I was eighteen called Boone Creek. Nobody knew I was in the band because I never did any recording with them. Actually I got fired from that band, and it was the best job I ever lost. I moved to California right after that, and that's where I ran into Rodney and Emmy and Albert (Lee), my cronies who I really like.

LS: Is there one band you've played with that stands out?

VG: Musically, I'd say the Cherry Bombs. I played with them for a couple of years on and off. I'll still play with Rodney sometimes, if his guitar player can't make it or whatever.

LS: Was it while playing with the

Striking Gold At Last



CONT. ON
PAGE 46

RADIO RAP

MOST ADDED

ICE T

New Jack Hustler
(Giant/Reprise)

TONY D

Check The Elevation
(4th & Broadway/Island)

NIKKI D

Daddy's Little Girl
(RAL/Def Jam/Columbia)

DOWNTOWN SCIENCE

Radioactive
(RAL/Def Jam/Columbia)

TOP TIP

ICE T

New Jack Hustler
(Giant/Reprise)

The Rhyme Syndicate homeboy paints a serious message on this cut from the New Jack City soundtrack.

RECORD TO WATCH



NIKKI D

Daddy's Little Girl
(RAL/Def Jam/Columbia)
Def Jam's first girl continues to let off steam and snatches ten new adds this week.

Editor: Brian Alan Samson
RA = Retail Singles Action

RA LW TW

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

CHARTBOUND

KID CAPRI - Apollo (Cold Chillin'/Warner Bros.)
LAQUAN - Swing Blue, Sweat Black (4th & Broadway/Island)
B.M.W. - Get A Lil' Stupid (Effect/Luke Records)
KWAME - Oneovdabigboyz (Atlantic Street)

K9 POSSE - Apartheid (Arista)
POISON CLAN - Dance All Night (Luke Records)
 ***ICE T** - New Jack Hustler (Giant/Reprise)
 ***GENIUS** - Come Do Me (Cold Chillin'/Warner Bros.)

Dropped: #35-Kool G Rap & Polo, #39-Boogie Down Productions, N*Tyce.



From The Album **COUNTDOWN** THEY COME IN ALL COLORS

One of the hottest producer/writer teams in rap, Dwayne Simon and Darryl Pierce's credits include work for Run DMC, plus L.L. Cool J's "I Need Love" and the double-platinum album BIGGER & DEFFER. With this, their first album, rap just got bigger and deffer still.

Produced by: Dwayne "Muffla" Simon & Darryl "Big Dad" Pierce

From The Album **U.R. NOT THE 1** NOW, THAT'S MORE LIKE IT



Another category-defying single featuring Craig G's unique combination of rap, house, R&B, hip hop and raw honest rhymes.

Produced & Mixed by Marley Marl or Marley Marl Productions



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RETAIL RAP

Retail Research Assistance:
Ern Llamado
Kelly Woo
Brett Atwood

2W LW TW

SINGLES

1	1	1	EPMD - Gold Digger (RAL/DEF JAM/Columbia)
4	3	2	CHUBB ROCK - Treat'em Right (Select)
2	2	3	L.L.COOL J - Around The Way Girl (RAL/Def Jam/Col.)
5	4	4	MAIN SOURCE - Lookin' At The Front... (Wild Pitch)
7	5	5	GANG STARR - Just To Get A Rep (Chrysalis)
10	9	6	M.C. HAMMER - Here Comes The Hammer (Capitol)
6	6	7	CANDYMAN - Melt In Your Mouth (Epic)
8	8	8	BRAND NUBIAN - Wake Up (Elektra)
19	11	9	BWP - 2 Minute Brother (No Face/RAL/Columbia)
22	10	10	THE DOC - Mind Blowin' 91 Remix (Atlantic)
—	18	11	MONIE LOVE - It's A Shame (Warner Bros.)
3	7	12	FATHER MC - I'll Do 4 U (MCA)
17	13	13	TOO SHORT - Short But Funky (Jive/RCA)
16	14	14	KMD - Peach Fuzz (Elektra)
18	15	15	SPECIAL ED - Come On, Let's Move It (Profile)
24	16	16	GERARDO - Rico Suave (Interscope/EWA)
12	12	17	DIGITAL UNDERGROUND - Same Song (Tommy Boy)
—	23	18	SALT-N-PEPA - Do You Really Want Me (Next Plateau)
—	19	19	BIG DADDY KANE/B. WHITE - All... (Cold Chillin'/Rep.)
21	21	20	FATHER MC - Lisa Baby (MCA)
9	17	21	RUN-D.M.C. - What's It All About (Profile)
11	20	22	VANILLA ICE - Play That Funky Music (SBK)
—	—	23	ED OG/DA BULLDOGS - I Got ... (PWL America/Merc.)
—	—	24	SON OF BAZERK - Change The Style (S.O.U.L./MCA)
—	—	25	DJ QUIK - Born And Raised In Compton (Profile)

2W LW TW

ALBUMS

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

NEW HIP HOP RELEASES by Brian A. Samson

NEFITINI - DON'T STOP (SELECT) Adding to an expanding Rap roster Select release the debut of Nefitini. Directed toward the club mixshow jock, Nefitini delivers a freshman lyrical effort over a Hip House flavored groove. This club jammie lacks a solid Hip Hop production base, but should fare well at Churban and dance-oriented mixshows. Five new stations have jumped on the jam: KCOU-Colorado Springs, WHRC/FM-Philadelphia, WGDR-Vermont, WXIN-Providence, and KSYM-San Antonio. Contact Wyatt Cheek (212)691-3345.
1616 - IT IS DONE (ROC RULIN RECORDS) This indie based out of Rochester, NY has stirred an early buzz at college radio with an uptempo bragadoccio-philosophical Rap jam. 1616, aka Mark A. Swift & Producer Omar Henderson, shouts out a convincing rhyme scheme but fails to parallel the storyline with an innovative music bed. The bassline is cool but the percussions and samples need to formulate a solid hook. Mike Street at WDCE/FM-Richmond, VA makes it his pick of the week. Contact Clint Works at (716)288-4341.
CASPER - ADRENALIN (CAPITOL) Capitol Street drops the bomb with the hyped debut of Casper. The musical architecture builds the strength of this slick production through shifting kicks and snares,

and catchy vocal accents. Casper's tight vocal pattern provides a crisp lyrical introduction. A solid all-around package. Give a shout out to Lionel Ridenour (213)851-6588.
MASTER ACE - MOVIN' ON (COLD CHILLIN'/WARNER BROS.) Third release off the sleeper album "Take A Look Around." Slick production and remix paints a slight taste of the Bomb Squad-influence through rolling percussions and a looped country/rock-like guitar riff. The Music Man turns up the pace to drop a laid-back adventure of survival in the hood. Check out the slammin' B-side as Master Ice and Ace collaborate for a biographical-awareness message on "Go Where I Send Thee". Contact O.J. at (212)724-5550, or Derrick Caldwell at (818)846-9090.
THE BIZZIE BOYZ - TOO DEEP (YO! RECORDS) With the newly added A.P.G. Crew of Oakland and P.K.O. of San Antonio, YO! Records continue to sharpen it's hard edged Texas funk roster with the release of "Too Deep." Taken off one of the best Texas based album of 1990, The Bizzie Boyz suspend their clever rhymes over a basic production pad in a quest for national acceptance. Creative diversity has been the proven formula for The Bizzie Boyz, as the lyrics shine light on this bragadoccio plot. Contact Kim Bihari at

(214)934-8272.

L.A. POSSE - COUNTDOWN

(ATLANTIC) Atlantic Street increases it's presence in the Rap arena on this debut single from the "They Come In All Colors" album. Utilizing a rhythm loop from the Granger's 1981 club classic "Shine Your Light," the L.A. Posse markets their energetic Moe Dee-like rhyme style for the dance-club mixshow audience. Keep a peek out for my radio-oriented pick, "Love Don't Live Here Anymore." Contact Vance James at (212) 484-7620.



CHILLIN WITH THE RAL/DEF JAM/COLUMBIA HOMEBOYS. Taking a celebrity cocktail break for an industry pose are from l to r: Pete Nice & MC Serch of 3RD BASS; Kevin Kertes & Jim Boroughs of Columbia; Gavin's Brian Samson; Stacey Morris, Nastymix; Bosco & Sam Sever, Downtown Science.

PHOTOFILE



THE SUPERMEN OF PROMOTION AND MARKETING

The Rap industry's key marketing reps get together after Saturday's "Where Does Rap Fit? Part 2" session for a mug shot. Standing from left to right: Lorenzo "Iced Tea" Thomas, WCDX-Richmond VA; Keir Worthy, Warner Bros. NY Rap Promo Dir.; Troy Shelton, X-Network Independent Promotion; Mel Smith, Virgin Records Natl. Dir. Rap Promotions; Derrick Caldwell, Warner Bros. Dir. Natl Rap Promotion & Marketing. Second Row: Troy White, Epic Natl. Dir. Rap Promotion; Tom Brocomontes, Natl. Dir. Urban Promotions; Wendell Greene, Giant Records Dir. Of A&R; Johnnie "Mick" Bentson, Pay Up Promotions-NY; Kneeling: Darryl Lindsey, Associate Urban Editor: JAMS/HITS magazine; Nes "Nasty Nes" Rodriguez, Natl. Dir. Promotions Nastymix Records.



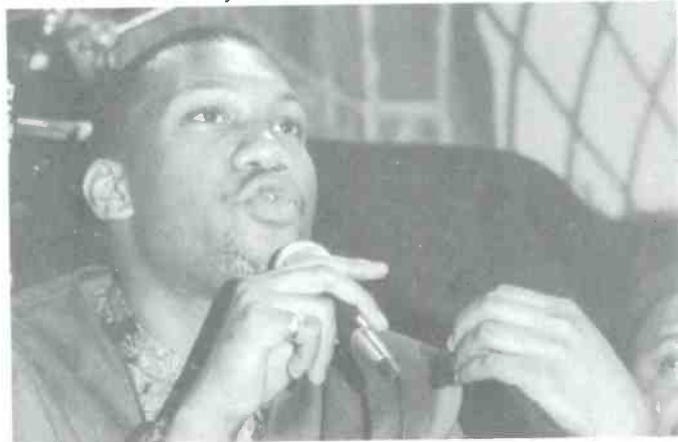
A HOLLYWOOD OPINION

Hollywood Basic's Director of A&R Funken-Klein gives his critique of a release at Thursday's opening session "Rap Juke Box Jury." Hollywood BASIC's most recent release is the Lifers Group's "Real Deal."



AN AWSOME REVIEW

Manager of ED OG & Da Bulldog's Special K of the Awsome Two gives his score at Thursday's "Rap Juke Box Jury."



DROPPIN' KNOWLEDGE

On Saturday's "Where Does Rap Fit? Part 2" session, KRS-ONE of Boogie Down Productions explains his view of the Rap industry's standards.



A STARR RESPONSE

Chrysalis Recording artists Gang Starr DJ Premire & G.U.R.U. debate their views at "The Underground Hip Hop Community, How Vital Are They?" Rap session.

RHYTHMIC INFLUENCE WITH A MENTAL CONTACT

Laquan

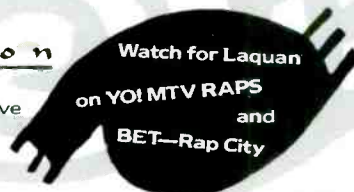
SWING BLUE, SWEAT BLACK

THE NEW SINGLE AND VIDEO FROM HIS 4TH & B'WAY ALBUM

notes of a native son

"Midtempo funk and jazz-funk, played primarily by live musicians, carry the somber rhymes of what may be the most serious 16-year-old in Los Angeles."

—NY Times

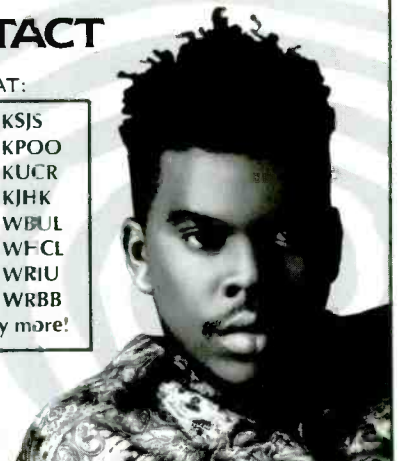


ON THE AIR AT:

KCMU	KDVS	KSJS
KZSU	KUSF	KPOO
KCSF	KUCI	KUCR
KUNV	KEPC	KJHK
WIZF	WBGU	WBUL
WXJM	WPSC	WF-CL
WNWK	WGDR	WRIU
WXIN	WMBR	WRBB
WSCB	... and many more!	



4TH & B'WAY, AN ISLAND RECORDS, INC. COMPANY



URBAN CONTEMPORARY

MOST ADDED

JEFFREY OSBORNE (30)
(Arista)

BELL BIV DeVOE (19)
(MCA)

LALAH HATHAWAY (18)
(Virgin)

TOP TIP

BELL BIV DeVOE
She's Dope
(MCA)

Brand new BBD already
grabs a 12% Hit Factor.

RECORD TO WATCH



VICTORIA WILSON-JAMES
Through
(Epic)
Jazzie B injects his Soul II
create Victoria's mid-tempo
single that debuts on
Up and Coming this week.

Editor: Betty Hollars
Assoc. Editor: John Martinucci

2W LW TW

3	1	1	ALEXANDER O'NEAL - All True Man (Epic/Tabu)
4	2	2	HI-FIVE - I Like The Way (The Kissing Game) (Jive/RCA)
5	3	3	MARIAH CAREY - Someday (Columbia)
6	5	4	RUDE BOYS - Written All Over Your Face (Atlantic)
12	6	5	GUY - Let's Chill (MCA)
13	7	6	JOHNNY GILL - Wrap My Body Tight (Motown)
9	8	7	FREDDIE JACKSON - Do Me Again (Capitol)
11	10	8	TARA KEMP - Hold You Tight (Giant)
14	12	9	RALPH TRESVANT - Stone Cold Gentleman (MCA)
1	4	10	THE O'JAYS - Don't Let Me Down (EMI)
15	13	11	JASMINE GUY - Another Like My Lover (Warner Bros.)
20	16	12	DIGITAL UNDERGROUND - Same Song (Tommy Boy)
18	15	13	GERALD ALSTON - Getting Back Into Love (Motown)
31	18	14	AL B. SURE!/DIANA ROSS - No Matter What You Do (Warner Bros.)
8	11	15	LEVERT - All Season (Atlantic)
29	21	16	MONIE LOVE - It's A Shame (Warner Bros.)
30	23	17	WHISPERS - Is It Still Good To You (Capitol)
22	19	18	BIG DADDY KANE/BARRY WHITE - All Of Me (Cold Chillin'/Reprise)
37	25	19	CARON WHEELER - Blue (Is The Colour Of Pain) (EMI)
33	24	20	MARVA HICKS - Never Been In Love Before (Polydor)
2	9	21	WHITNEY HOUSTON - All The Man That I Need (Arista)
36	36	22	JANET JACKSON - State Of The World (A&M)
—	40	23	SURFACE - All I Want Is You (Columbia)
27	26	24	TROOP - I Will Always Love You (Atlantic)
—	33	25	HARRIET - Temple Of Love (East West America)
32	27	26	SHAWN CHRISTOPHER - Another Sleepless Night (Arista)
—	35	27	THE BOYS - Thanx 4 The Funk (Motown)
38	29	28	THE WOOTEN BROTHERS - Tell Me (A&M)
—	—	29	TONY! TONI! TONE! - Whatever You Want (Wing/Polydor)
7	14	30	ANITA BAKER - Fairy Tales (Elektra)
39	38	31	EPMD - Gold Digger (RAL/DEF JAM/Columbia)
—	—	32	TEDDY PENDERGRASS - It Should've Been You (Elektra)
—	—	33	CHRISTOPHER WILLIAMS - I'm Dreamin' (Giant)
—	—	34	PHIL PERRY - Call Me (Capitol)
—	—	35	PEBBLES - Backyard (MCA)
34	30	36	SALT-N-PEPA - Do You Really Want Me (Next Plateau)
—	—	37	SHEILA E - Sex Cymbal (Warner Bros.)
—	—	38	MICA PARIS - Contribution (Island)
—	—	39	C & C MUSIC FACTORY - Here We Go (Columbia)
—	—	40	B. ANGIE B. - I Don't Want To Lose Your Love (Bust It/Capitol)

CHARTBOUND

ARTIST TITLE LABEL	*Debuts in Chartbound	Reports	Adds	Heavy	Medium	Light	Hit Factor	Weeks
RIFF - My Heart Is Failing Me (SBK)		41	6	—	23	12	56%	5
LOOSE ENDS - Cheap Talk (MCA)		41	5	4	14	18	43%	3
LA RUE - Serious (RCA)		41	2	—	13	26	31%	3
*BELL BIV DeVOE - She's Dope (MCA)		41	19	—	5	17	12%	1

NICKI RICHARDS exposes

a new side of funk

on a fly new single.

From the forthcoming

debut album

NAKED (TO THE WORLD).

This is one artist

we can surely say you'll be

seeing a lot more of.

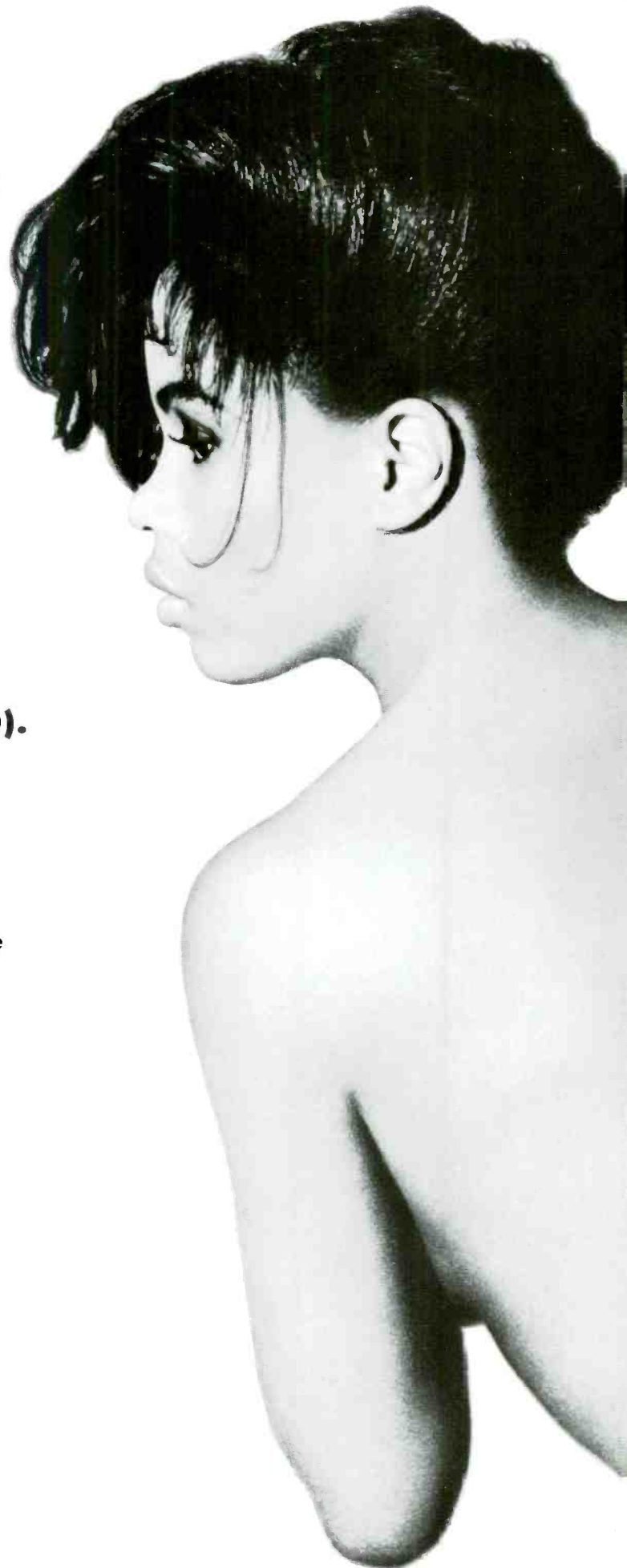
Produced by Lenny White

Co-Produced by Nicki Richards

**Management: Leslie Kirby, Kirby/Scott
Artist Management**



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UP & COMING

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

Reports	Adds	ARTIST TITLE LABEL
38	2	SPECIAL GENERATION - Spark Of Love (Bust It/Capitol)
37	2	GRADY HARRELL - Patience (RCA)
36	30	* JEFFREY OSBORNE - If My Brother's In Trouble (Arista)
34	4	TOO SHORT - Short But Funky (Jive/RCA)
34	6	HERB ALPERT - North On South Street (A&M)
34	6	L.L.COOL J - Mama Said Knock You Out (RAL/Def Jam/Columbia)
33	2	GLORIA ESTEFAN - Coming Out Of The Dark (Epic)
32	3	THELMA HOUSTON - High (Reprise)
27	11	* VICTORIA WILSON -JAMES - Through (Epic)
25	11	* SYDNEY YOUNGBLOOD - Ain't No Sunshine (Arista)
23	3	BASIC BLACK - Whatever It Takes (Motown)
23	1	* JONZUN CREW - Cosmic Love (Critique)
23	7	* ALTITUDE - Work It (Like A) 9 To 5 (Bahia Entertainment/RCA)
22	1	GEORGE HOWARD - Everything I Miss At Home (GRP)
22	18	* LALAH HATHAWAY - It's Somethin' (Virgin)

DROPPED: #17-Michel'le, #20-Tracie Spencer, #22-Bell Biv DeVoe (Smile), #28-Geoff McBride, #31-M.C. Hammer, #32-C&C Music Factory (Sweat), #34-Another Bad Creation (Iesha), #37-Howard Hewett, #39-Today.

INSIDE URBAN



GREGGIE BABY!

His "Tie A Yellow Ribbon Around The Radio Station" promotion was such a resounding success that Greg Sampson, WQMG-Greensboro, sent the above photos to show how proud he is of it. Some of the people who attended said they came "just to touch me," says Greg! His brother, Oakland-born Ted (Lange of "Love Boat" fame) is proud of his little bro (see baby photo)! And yes, that's Greg again, with pals climbing the building and wearing the huge yellow bowtie!

JEFFREY OSBORNE's "If My Brother's In Trouble," runs away with the Most Added headline honors. It's also the RTW for Morgan Sinclair, WBLX-Mobile, who says, "This is another strong one that should be a big hit for Jeffrey." Dwayne Landers, WUFO-Buffalo, lists SYDNEY YOUNGBLOOD's "Ain't No Sunshine," as his RTW. Says Dwayne, "In this song, the European influence shows up, but his Texas (San Antonio) roots aren't far behind!" Kelly Karson, WJFX-Ft. Wayne, says, LaRUE's "Serious," is hot. "It's a good record, as well as a good Dance tune that's getting requests from both teens and adults." Kimberly Kaye, WFKX-Jackson, likes LALAH HATHAWAY's "It's Somethin'," saying, "Beautiful song—should be another hit for her." Paul Butler, WJDY-Salisbury, likes TEENA MARIE's "Just Us Two," because "It's another follow-up smash from her 'Ivory' LP." Lynn Hill, WWDM-Sumter, likes B.

ANGIE B.'s "I Don't Want To Lose Your Love," saying, "Phones are ringing off the hook already—I like the way she did the remake on this song." Greg Sampson, WQMG-Greensboro, likes NIKKI D.'s "Daddy's Little Girl," and says, "Should go number one with a bullet." K.C. Jones, WVKO-Columbus, says PEBBLES' "Backyard," is "Another Pebbles classic—and I don't mean the golf tournament!" Terron Hunt, KDKO-Denver, likes CHRISTOPHER WILLIAMS' "I'm Dreamin'," and says, "It's one of the best songs on the air right now." Stan Boston, WNHC-New Haven, likes TEDDY PENDERGRASS' "It Should've Been You," and says, "I can't really say this is a good comeback because he hasn't gone anywhere. He's being accepted better now, especially from our female listeners 25-plus, who are calling in for it all the time." Ciao for now, Betty

LP CUTS

TEENA MARIE -
How Can You Resist It

ALEXANDER O'NEAL -
What Is This Thing Called Love

SURFACE -
Never Gonna Let You Down

MARIAH CAREY -
Vanishing

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

OLETA ADAMS -
Circle Of One

GUY -
Let's Get Together/D-O-G Me Out/Tease Me

JOHNNY GILL -
Giving My All To You/Lady DuJour

AL B. SURE! -
Channel J

BLACK BOX -
I Like To Party/Ghost Box

CHAZ & TRINA -
My World Would Come To An End



BAMMIES!

Congratulations to M.C. HAMMER, EnVOGUE, and DIGITAL UNDERGROUND, for winning Bay Area Music Awards (BAMMIES) last week! Shown backstage are (bottom row, l-r): Greg Allman, John Fogerty, and D.J. Fuze of Digital Underground; (middle row, l-r): Richard Cousins of Robert Cray Band; Maxine Jones and Terry Ellis of EnVogue, Money B. of D.U. Dawn Robinson and Cindy Herron of EnVogue, Humpty Hump of D.U., Clarence Clemons; (back row, l-r): Jimmy Pugh, and Kevin Hayes of R.Cray Band, and Chopmaster J of D.U.

*(Photo credit: Pat Johnson Studios)

Nile Rodgers and Tom Cossie
Announce



The Record Company
Imaging Artists Around The Globe



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Ear Candy Records, 149 Fifth Avenue, Fourteenth Floor, New York, NY 10010

HIT FACTOR

Urban Research
Betty Hollars/John Martinucci

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

Total Reports This Week **92** Last Week **92**

	Reports	Adds	Heavy	Medium	Light	Hit Factor	Weeks
ALEXANDER O'NEAL - All True Man (Epic/Tabu)	82	2	68	7	5	91%	8
HI-FIVE - I Like The Way (The Kissing Game) (Jive/RCA)	84	3	67	7	7	88%	9
MARIAH CAREY - Someday (Columbia)	85	—	70	2	13	84%	11
RUDE BOYS - Written All Over Your Face (Atlantic)	75	3	65	3	4	90%	14
GUY - Let's Chill (MCA)	81	3	56	14	8	86%	6
JOHNNY GILL - Wrap My Body Tight (Motown)	80	1	54	20	5	92%	8
FREDDIE JACKSON - Do Me Again (Capitol)	73	1	53	17	2	95%	8
TARA KEMP - Hold You Tight (Giant)	83	1	52	14	16	79%	9
RALPH TRESVANT - Stone Cold Gentleman (MCA)	81	4	41	25	11	81%	7
JASMINE GUY - Another Like My Lover (Warner Bros.)	78	1	38	27	12	83%	8
DIGITAL UNDERGROUND - Same Song (Tommy Boy)	74	1	32	24	17	75%	7
GERALD ALSTON - Getting Back Into Love (Motown)	67	2	25	38	2	94%	8
AL B. SURE! Duet With DIANA ROSS - No Matter What You Do (Warner Bros.)	67	2	8	44	13	77%	5
MONIE LOVE - It's A Shame (Warner Bros.)	68	3	16	33	16	72%	7
WHISPERS - Is It Still Good To You (Capitol)	60	2	10	37	11	78%	5
BIG DADDY KANE - f/ BARRY WHITE - All Of Me (Cold Chillin'/Reprise)	58	1	8	41	8	84%	7
CARON WHEELER - Blue (Is The Colour Of Pain) (EMI)	58	2	3	38	15	70%	5
MARVA HICKS - Never Been In Love Before (Polydor)	61	4	5	31	21	59%	6
JANET JACKSON - State Of The World (A&M)	66	4	6	31	25	56%	5
SURFACE - All I Want Is You (Columbia)	62	9	1	32	20	53%	4
TROOP - I Will Always Love You (Atlantic)	48	1	11	26	10	77%	7
HARRIET - Temple Of Love (East-West America)	62	4	3	31	24	54%	5
SHAWN CHRISTOPHER - Another Sleepless Night (Arista)	51	3	10	28	10	74%	7
THE BOYS - Thanx 4 The Funk (Motown)	54	1	2	27	24	53%	4
THE WOOTEN BROTHERS - Tell Me (A&M)	49	3	2	33	11	71%	6
TONY! TONI! TONE! - Whatever You Want (Wing/Polydor)	60	7	1	20	32	35%	3
EPMD - Gold Digger (RAL/DEF JAM/Columbia)	42	1	9	17	15	61%	8
TEDDY PENDERGRASS - It Should've Been You (Elektra)	55	5	—	21	29	38%	4
CHRISTOPHER WILLIAMS - I'm Dreamin' (Giant)	51	5	1	17	28	35%	3
PHIL PERRY - Call Me (Capitol)	54	9	—	18	27	33%	3

NEW RELEASES by John Martinucci

TONY TERRY - *With You* (Epic)

Tony finds the romantic words that will make anyone in love feel good all over. It's a simple R&B ballad that seems like an old standard, but Terry gives it his personal touch. Play it a couple dozen times, but once should get you hooked.

4-FUN - *You Can't Play Me* (Bosstown)

The town that gave you New Edition, BBD and NKOTB is about to deliver four gentlemen (ages 18-20) who are 4-Fun. Their first single "You Can't Play Me," fuses the style of the teens' predecessors and contains a heavy dose of "Poison." Female listeners in Boston are giving 4-Fun a lot of attention.

JEFFREY OSBORNE - *If My Brother's In Trouble* (Arista)

By the looks of the Most Added column this week Jeffrey definitely has a serious hit on his hands. The follow-up to "Only

Human," which reached #4, is uptempo in a dramatic sort of way. The music is a cross between Soul II Soul and the Pet Shop Boys with a heavy R&B groove.

SHEENA EASTON - *What Comes Naturally* (MCA)

Look who's back! Sheena releases the title song from her forthcoming album which is all of a Seductive New Jack track. Ms. Easton continues to make an impact on Urban radio, this time with producers Nick Mundy and Denny Diante. Check it out.

3 FOR 3 - *Don't It Make You Feel Like Makin' Love* (Song)

Here's a new act. Although 3 for 3 is promoted as a duo (Bruce Fisher and Geno), unless my ears deceive me there's a female vocal that's prominent in this no frills ballad. 3 for 3's debut is also the first release for Song Records, which is headed by Berry Gordy's daughter Kerry.

FONKE SOCIALISTIKS - *You Are My Heaven* (Priority)

Don't sleep on this one. Check out the fresh approach to the R&B/Rap arena on this smooth midtempo Urban Radio hit. A musical ensemble blends solid production with enhancing harmonies layered under a slick, witty, Big Daddy-like rhyme scheme. This Sacramento-based trio made up of Lock, Jazz and K-Genius should find broad acceptance on both ends of the Hip Hop/R&B spectrum. Their Fonke rendition of this Stevie Wonder composition packs an addicting melodic hook that should spark retail \$\$ and instant rotation. Taste a new fusion of Hip Hop, with a heavenly FONKE flavor. Contact Maria Hilton or Ceylon Frett at (213) 467-0151. BAS

PHOTOFILE



MD OF THE YEAR ARCHIE ANSWERS Fielding the questions put to him, complete with baseball cap, is Mike Archie, WHUR, (center), who's flanked by Chuck Atkinson, KMJM (left), and John Wilson, KYEA/K98 (right).



IN DEEP THOUGHT The participants at the Urban session in deep concentration. Left to right: Chuck Atkinson, PD, KMJM-St. Louis; Mike Archie, MD, WHUR-Washington, D.C.; John Wilson, PD KYEA/K98-Monroe; Rick Nuhn, East West America Records; Dave Rosas, Virgin Records; Bob Mitchell, PD, KSOL/FM-San Francisco.



AWARDS NIGHT Shown after accepting their "...Of The Year" Awards are the winners, joined by Gavin's Betty Hollars. Left to right: Frank Miniaci, Liz Kiley and Mike Stradford accepting "Station of the Year" for KKBT; C.C. McClendon of Arista Records, accepting for Connie Johnson, who was named National Promotion Director of the Year and just upped last week to VP; Richard Nash, accepting awards for "VP of the Year" and "Label of the Year"; WHUR's Mike Archie, Music Director of the Year; Virgin's Dave Rosas accepting for Sharon Heyward, who was voted "Sr. VP of the Year."



WATCH OUT OPRAH Kevin Brown, KBLX-San Francisco, means business as he moderates the GAVIN SEMINAR'S Urban Contemporary session on Saturday morning. Kevin kept everything, including the subject matter, right on target.

FOUR SOCIALISTS

PRIORITY RECORDS

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You Are My Heaven
THE DEBUT SINGLE FROM

ADULT CONTEMPORARY

MOST ADDED

ROD STEWART (95)
(Warner Bros.)

BREATHE featuring
DAVID GLASPER (51)
(A&M)

AMY GRANT (41)
(A&M)

TIMMY T. (38)
(Quality)

YANNI (35)
(Private Music)

TOP TIP

ROD STEWART
Rhythm Of My Heart
(Warner Bros.)

One of the best first-weeks of any record in A/C history.

RECORD TO WATCH



MICHAEL W. SMITH
Place In This World
(Reunion)

A quick 41% HIT FACTOR tells a solid success story where played.

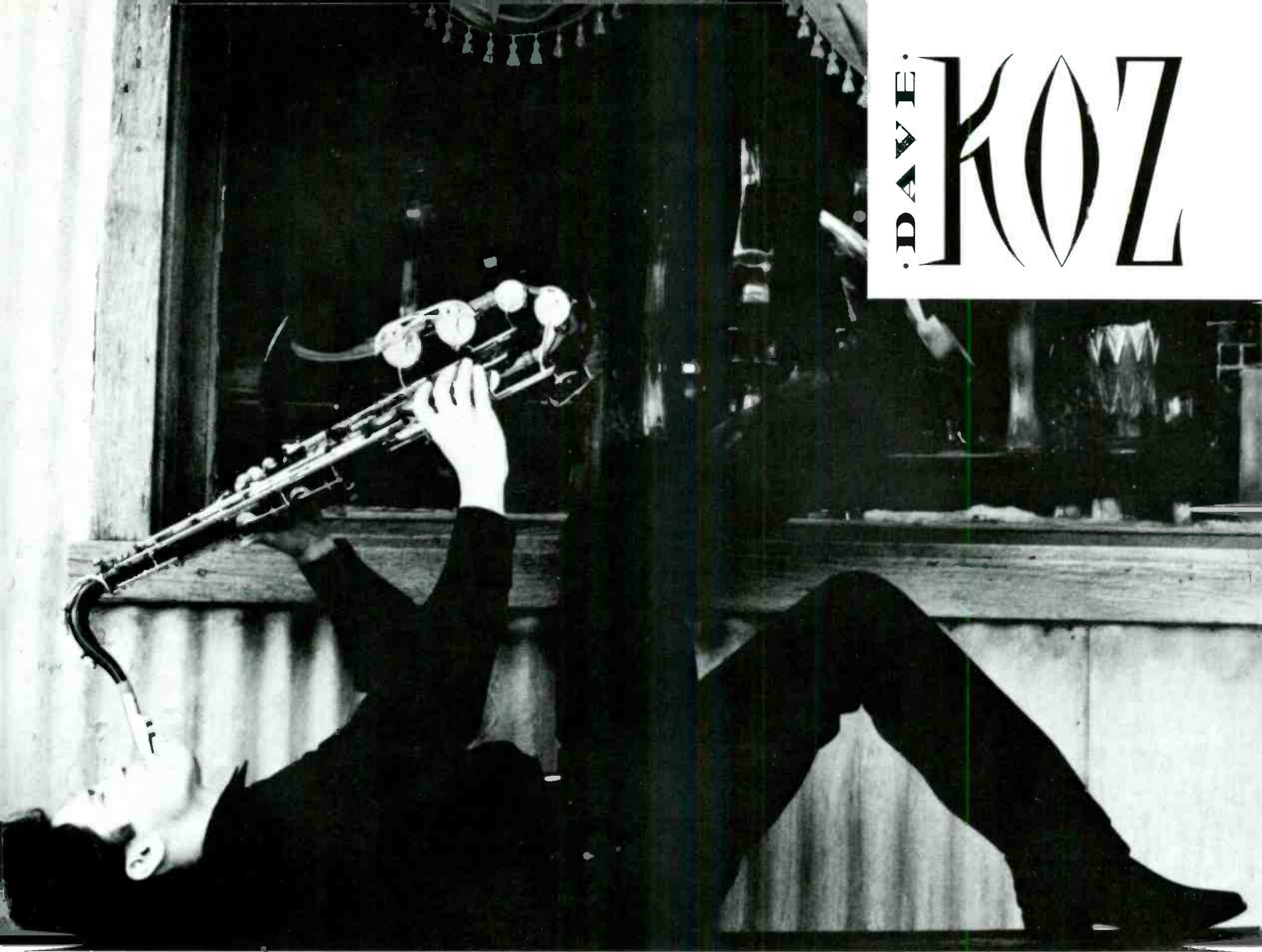
Editor: Ron Fell
Assoc. Editor: Dione Rufer

2W LW TW

1	1	1	GLORIA ESTEFAN - Coming Out Of The Dark (Epic)
5	2	2	WILSON PHILLIPS - You're In Love (SBK)
11	5	3	RICK ASTLEY - Cry For Help (RCA)
4	3	4	DARYL HALL AND JOHN OATES - Don't Hold Back Your Love (Arista)
7	7	5	BETTE MIDLER - Night And Day (Atlantic)
9	8	6	STING - All This Time (A&M)
2	4	7	WHITNEY HOUSTON - All The Man That I Need (Arista)
12	11	8	CHICAGO - Chasin' The Wind (Reprise)
3	6	9	STYX - Show Me The Way (A&M)
24	13	10	ROBERT PALMER - Mercy Mercy Me (The Ecology)/I Want You (EMI)
8	9	11	MARIAH CAREY - Someday (Columbia)
6	10	12	CHRIS ISAAK - Wicked Game (Reprise)
23	17	13	a-ha - Crying In The Rain (Warner Bros.)
21	19	14	SUSANNA HOFFS - My Side Of The Bed (Columbia)
19	18	15	ALIAS - Waiting For Love (EMI)
17	15	16	HOWARD HEWETT - I Can't Tell You Why (Elektra)
20	20	17	BOBBY CALDWELL - Real Thing (Sin Drome)
16	14	18	RUSSELL HITCHCOCK - Swear To Your Heart (Hollywood)
10	12	19	GEORGE MICHAEL - Waiting For That Day (Columbia)
29	23	20	ALABAMA - Forever's As Far As I'll Go (RCA)
—	37	21	AMY GRANT - baby baby (A&M)
14	16	22	NATASHA'S BROTHER/ RACHELLE CAPPELLI - Always Come... (Atlantic)
27	24	23	STEVE WINWOOD - I Will Be Here (Virgin)
36	29	24	BETH NIELSEN CHAPMAN - Walk My Way (Reprise)
15	22	25	OLETA ADAMS - Get Here (Fontana/PolyGram)
13	21	26	WILL TO POWER - I'm Not In Love (Epic)
32	26	27	SLYCE - I Love You So Much (Even Though) (4PM)
—	38	28	HARRIET - Temple Of Love (East West America)
39	33	29	PAUL SIMON - Proof (Warner Bros.)
37	34	30	JEFF HEALEY BAND - How Long Can A Man Be Strong (Arista)
—	—	31	SARA HICKMAN - In The Fields (Elektra)
—	—	32	TIMMY T. - One More Try (Quality)
18	25	33	SURFACE - The First Time (Columbia)
30	31	34	CELINE DION - Where Does My Heart Beat Now (Epic)
35	32	35	KEITH SWEAT - I'll Give All My Love To You (Vintertainment/Elektra)
26	27	36	GARY MOORE - Still Got The Blues For You (Charisma)
28	28	37	MARK EDWARDS - You're The One (R&A)
—	40	38	PEBBLES - Love Makes Things Happen (MCA)
—	—	39	STEVIE B - I'll Be By Your Side (LMR/RCA)
—	—	40	CARL ANDERSON with BRENDA RUSSELL - Baby My Heart (GRP)

CHARTBOUND

ARTIST TITLE LABEL	*Debuts in Chartbound	Reports	Adds	Heavy	Medium	Light	Hit Factor	Weeks
* ROD STEWART - Rhythm Of My Heart (Warner Bros.)		95	95	—	—	—	—	1
LORI RUSO - I'm Gonna Be (Cypress)		71	16	—	21	34	29%	3
RIGHTEOUS BROTHERS - Rock And Roll Heaven (Curb)		70	27	4	14	25	25%	2
ROSANNE CASH - On The Surface (Columbia)		65	6	2	16	41	27%	4
YANNI - Swept Away (Private Music)		64	35	1	8	20	14%	2
MICHAEL W. SMITH - Place In This World (Reunion)		62	7	1	25	29	41%	4



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NOTHING BUT THE RADIO ON

[FEATURING THE VOCALS OF JOEY DIGGS]

THE FOLLOW-UP SINGLE AND VIDEO TO THE HIT INSTRUMENTAL "CASTLE OF DREAMS"

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Gavin Fax: 415-495-2580

REVIEWS

by Diane Rufer & Ron Fell

Reports	Adds	ARTIST	TITLE	LABEL
51	51	* BREATHE featuring DAVID GLASPER	- Without Your Love	(A&M)
43	13	ANNA MARIE	- This Could Take All Night	(MCA)
40	22	* VAN MORRISON	- Enlightenment	(Mercury)
39	3	TODD RUNDGREN	- Change Myself	(Warner Bros.)
37	18	* CARLY SIMON	- Holding Me Tonight	(Arista)
36	13	RIFF	- My Heart Is Failing Me	(SBK)
35	8	BLACK TIE	- Chain Gang	(Bench)
34	33	* VOICES THAT CARE	- Voices That Care	(Giant)
28	6	DAVID FOSTER	- River Of Love	(Atlantic)
28	23	* THE ROBERT CRAY BAND	- Bouncin' Back	(Mercury)
24	1	GEORGE MICHAEL	- Mother's Pride	(Columbia)
23	4	GEROSA	- Still In Love	(Heart & Soul)
23	3	LONDONBEAT	- I've Been Thinking About You	(Radioactive/MCA)
23	2	DELBERT MCCLINTON	- I Want To Love You	(Curb)
22	8	* THE REMBRANDTS	- Just The Way It Is, Baby	(Atco)
20	9	* ERIN CRUISE	- Waiting For You	(RCA)
20	4	* LALAH HATHAWAY	- It's Somethin'	(Virgin)

Dropped: Dan Fogelberg, Anita Baker, Dave Koz, Heart, John Denver.

INSIDE A/C by Diane Rufer and Ron Fell

GLORIA ESTEFAN holds on to number one with 225 HEAVY rotation reports, though the WILSON PHILLIPS' increase of 39 HEAVY reports narrows the gap between them.

Only GLORIA and WILSON PHILLIPS have more stations than RICK ASTLEY. Mr. A will be pushing the ladies for the throne in the weeks to come. Probably only one record has a chance of breakin' it up, and that's the ROBERT PALMER.

The ROBERT PALMER has now topped the 200 station mark and 80% HIT FACTOR levels. New this week at 2WD, KGLO, KSTP/FM, KFMB, KWAV and KXRO.

HOTTEST track in A/C radio is the AMY GRANT. Its HIT FACTOR climbed 35% (winning PLUS FACTOR) and improved its chart ranking by 16 slots (37 to 21). Its forty-one ADDs made it third MOST ADDED and includes K103, KRNO/FM, KESZ, WIHN, WMYX, WMXC, WNSR/FM and CKFM.

Three-fourths of the A/C stations playing



BETH NIELSEN CHAPMAN more than one week are HIT FACTORing. "Walk My Way" takes on another 18 players this week includ-

ing KLSI/FM, B100, KLCY/FM and KDAO.

In her best week yet, HARRIET ADDs 26 A/Cs to her total and increases her HIT FACTOR by 16% (to 50%). Among the latest are KYTE, B100, KRNO/FM, KXLK, WAHR, WAFL and WTNV.

Highest debut this week goes to the perky esoteric from Texas, SARA HICKMAN. Nearly half of her 92 players are HIT FACTORing, including WHAI, WFFX, WHSY, KSRF, KBOL, KSSY, KRKO, JOY99, and KYRE. New at WTWR, J107, WJCL, WAFL, etc.

Right on SARA's slippers is last week's TOP TIP, "One More Try," by TIMMY T. In its best Gavin A/C week so far, it scores a MOST ADDED with 38 new including KCMX, KSSK/FM, KWAV, KBIG, KBOI, KKLD, WIHN, KEFM, KHLT/FM, WFMK/FM, KFYZ, WFAS/FM, WSTU and WCOD.

ROD STEWART's 95 first-week ADDs is the tenth best opening of any record in the 24 year Gavin A/C history. Should debut extremely high on next week's chart.

Last week's RECORD TO WATCH, YANNI's "Swept Away" scored a whopping 35 more ADDs this week. Now CHARTBOUND, the track should debut next issue with a strong three-week HIT FACTOR. Among the new are WKYE, KFMO, KOKO, KLKC, KSAL, WFRO, WHIZ, WLGN, KESZ, KPFL, KSSY, KWXX and KKRK.

The new RECORD TO WATCH, MICHAEL W. SMITH's "Place In This World," boasts a 41% HIT FACTOR already. Among the 62 players currently are WVMX, WFBG, WKYE, WNMB, WTC, KMJC/FM, WOKZ, KESZ, KKOR, KBLQ, KTID, WHAI and WOXD.

DAVE KOZ featuring JOEY DIGGS

Nothin' But The Radio On (Capitol)

The Koz and singer Joey Diggs make a soulful duo on this radio-friendly track. It's a sexy sax track with loads of double entendre.

JEFFREY OSBORNE

If My Brother's In Trouble (Arista)

A contemporary work-up of the "He Ain't Heavy, He's My Brother" theme. It opened big at Urban Contemporary Radio as its MOST ADDED and should pull early play from A/Cs who're complaining about the plethora of ballads out now.

SURFACE

All I Want Is You (Columbia)

As if three voices weren't enough, the guys recruit Regina Belle for a refreshing feminine vocal perspective. Surface's streak of A/C hits will unquestionably continue with this one.



THE BIG DISH

Miss America (East West America)

A Scottish band takes aim at an ice queen with small town American roots and big city dreams.



ALEXANDER O'NEAL

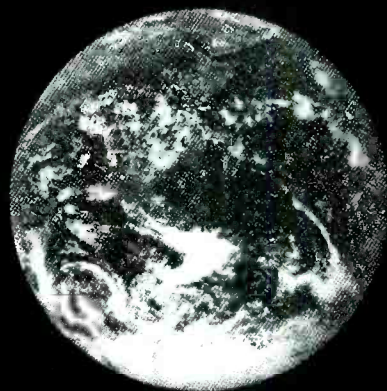
All True Man (Epic/Tabu)

Heat up your radio airwaves and phone lines with Alexander's suave, sexy and downright soulful single about (would you believe?) an all true man. For a second week, its number one on our Urban Contemporary chart and showing growth in Top 40's Up and Coming.

P R A Y F O R P E A C E

A World Of Thanks
To These Great Stations.
The List Is Growing!

KUBE	KCMX
KCRF	KGY
KKRB	KITI
KSHR	KMCQ
KSBT	KYRE
WRCO	KPXI
KGRC	KXLV
KDMA	KFMO
WNYR	WPXZ



T I M B L I X S E T H

Profits from BFE Records sales to be donated to the International Red Cross



HIT FACTOR

A/C Research:
Diane Rufert/Ron Fell

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


Total Reports This Week **252** Last Week **254**

	Reports	Adds	Heavy	Medium	Light	Hit Factor	Weeks
GLORIA ESTEFAN - Coming Out Of The Dark (Epic)	242	1	225	14	2	98%	8
WILSON PHILLIPS - You're In Love (SBK)	237	4	194	38	1	97%	6
RICK ASTLEY - Cry For Help (RCA)	233	5	157	62	9	93%	7
DARYL HALL AND JOHN OATES - Don't Hold Back Your Love (Arista)	212	—	172	35	5	97%	9
BETTE MIDLER - Night And Day (Atlantic)	214	1	136	65	12	93%	9
STING - All This Time (A&M)	211	6	147	46	12	91%	9
WHITNEY HOUSTON - All The Man That I Need (Arista)	199	—	142	41	16	91%	10
CHICAGO - Chasin' The Wind (Reprise)	201	6	121	60	14	90%	9
STYX - Show Me The Way (A&M)	193	—	128	53	12	93%	13
ROBERT PALMER - Mercy Mercy Me (The Ecology)/I Want You (EMI)	205	17	80	88	20	81%	5
MARIAH CAREY - Someday (Columbia)	180	3	115	54	8	93%	9
CHRIS ISAAK - Wicked Game (Reprise)	174	—	106	54	14	91%	10
a-ha - Crying In The Rain (Warner Bros.)	180	8	39	106	27	80%	7
SUSANNA HOFFS - My Side Of The Bed (Columbia)	174	12	39	101	22	80%	8
ALIAS - Waiting For Love (EMI)	163	7	54	80	22	82%	9
HOWARD HEWETT - I Can't Tell You Why (Elektra)	150	3	58	65	24	82%	10
BOBBY CALDWELL - Real Thing (Sin Drome)	150	6	45	74	25	79%	9
RUSSELL HITCHCOCK - Swear To Your Heart (Hollywood)	140	3	67	50	20	83%	11
GEORGE MICHAEL - Waiting For That Day/Mother's Pride (Columbia)	147	1	46	73	27	80%	9
ALABAMA - Forever's As Far As I'll Go (RCA)	145	9	30	83	23	77%	7
AMY GRANT - baby baby (A&M)	162	41	8	82	31	55%	3
NATASHA'S BROTHER & RACHELLE CAPPELLI - Always Come Back To You (Atlantic)	123	2	44	57	20	82%	12
STEVE WINWOOD - I Will Be Here (Virgin)	128	5	23	74	26	75%	8
BETH NIELSEN CHAPMAN - Walk My Way (Reprise)	120	18	11	66	25	64%	6
OLETA ADAMS - Get Here (Fontana/PolyGram)	111	1	19	56	35	67%	15
WILL TO POWER - I'm Not In Love (Epic)	109	—	21	56	32	70%	13
SLYCE - I Love You So Much (Even Though) (4PM)	106	6	13	59	28	67%	7
HARRIET - Temple Of Love (East West America)	110	26	4	51	29	50%	4
PAUL SIMON - Proof (Warner Bros.)	96	8	6	52	30	60%	6
JEFF HEALEY BAND - How Long Can A Man Be Strong (Arista)	92	7	3	60	22	68%	6
SARA HICKMAN - In The Fields (Elektra)	92	18	—	45	29	48%	4
TIMMY T. - One More Try (Quality)	96	38	16	29	13	46%	4
SURFACE - The First Time (Columbia)	89	1	17	38	33	61%	17
CELINE DION - Where Does My Heart Beat Now (Epic)	76	1	25	24	26	64%	22
KEITH SWEAT - I'll Give All My Love To You (Vintertainment/Elektra)	78	1	5	50	22	70%	7
GARY MOORE - Still Got The Blues For You (Charisma)	79	1	14	35	29	62%	10
MARK EDWARDS - You're The One (R&A)	72	—	8	38	26	63%	9
PEBBLES - Love Makes Things Happen (MCA)	66	6	10	31	19	62%	9
STEVIE B - I'll Be By Your Side (LMR/RCA)	76	17	3	26	30	38%	4
CARL ANDERSON with BRENDA RUSSELL - Baby My Heart (GRP)	67	6	3	26	32	43%	5

PLUS FACTOR

Records which received the greatest increase in HIT FACTOR

	LW	TW	Increase
AMY GRANT - baby baby (A&M)	20	55	35%
SARA HICKMAN - In The Fields (Elektra)	23	48	25%
ANNA MARIE - This Could Take All Night (MCA)	6	30	24%
DELBERT McCLINTON - I Want To Love You (Curb)	13	34	21%
LONDONBEAT - I've Been Thinking About You (Radioactive/MCA)	50	69	19%
JEFF HEALEY BAND - How Long Can A Man Be Strong? (Arista)	49	68	19%
HARRIET - Temple Of Love (East West America)	34	50	16%
PAUL SIMON - Proof (Warner Bros.)	46	60	14%
RIGHTEOUS BROTHERS - Rock And Roll Heaven (Curb)	11	25	14%
YANNI - Swept Away (Private Music)	—	14	14%
ALABAMA - Forever's As Far As I'll Go (RCA)	64	77	13%
KEITH SWEAT - I'll Give All My Love To You (Vintertainment/Elektra)	57	70	13%
MICHAEL W. SMITH - Place In This World (Columbia)	28	41	13%



ROD STEWART

“RHYTHM
OF MY
HEART”

R&R #1 MOST
ADDED!
MOST ADDED GAVIN
TOP 40
AND A/C
GAVIN A/C: ONE
OF THE MOST
ADDED EVER!
95 OUT-OF-THE-BOX

INCLUDING:

B100	WSKY
KBLQ	WAFL
KATW/FM	WKYE
WMYX	WFBC
KFYR	WECQ
KMJC/FM	WSUL
WMT AM&FM	WFAS/FM
KTDY/FM	WHAI
WZNY	WJLK
WNMB	

PRODUCED BY TREVOR HORN

P.D. NOTEBOOK

by Eric Norberg

RADIO'S RESPONSE TO

THE WAR

In the Adult Contemporary session at February's Gavin Seminar For Media Professionals, Gavin Publisher and A/C Editor Ron Fell called several prominent PDs to the podium to discuss how each had responded to the Gulf War in the programming of his station. The answers demonstrated, among other things, that no matter what plans are made and research is done, a programmer's intuitive understanding of the station's audience and its emotional reactions are still essential to its success.

First to answer was Tom Land, Program Director of KLSI in Kansas City, who revealed the crisis put him in a difficult spot: The station was in the midst of a TV ad campaign stressing KLSI's music-intensive nature! He commented that it was a tough call to beef up news coverage, but the station did so, with hourly news reports as the war began. Tom backed off considerably, as the public demand for information diminished, and the station just reported major events. Promotionally, KLSI noted that the demand for American Flags outstripped the supply, and organized a flag giveaway in conjunction with the Veterans of Foreign Wars, involving 2,500 flags.

Second to speak was Michael O'Brien, PD of KLCY in Salt Lake City. Michael pointed out that Salt Lake City is a major military center; to two hourly newscasts in morning drive, the station added short hourly "Gulf Reports." Spontaneously, the station began calling itself "All American KLCY," to good reaction. Among the songs that got strong requests because of the gulf conflict was "Get Here" by Oleta Adams. The station had two successful promotions keyed to the war: It promoted yellow light bulbs on the front porch (a variation on the "tie a yellow ribbon" idea), and now there's a shortage of Bug Lites in Salt Lake City! Seeing the war looming, the station prepared 20,000 lapel flag pins, which were given away after January 15. Michael joked that now the station might do a promotion inviting listeners to turn in their yellow light bulbs for a pizza!

The two remaining Program Directors participating in this panel admitted that they had planned carefully for the station's response when and if war broke out, and implemented the plans, but when they heard the result on the air they realized they didn't sound responsive and scrapped them, and did instead what felt best to them—with good success. Mike Novak of KFMB/FM (B-100) in San Diego pointed out that his market is also a major military center, and what he ultimately

elected to do was to go all-news for the first 12 hours, involving extensive simulcasting with sister stations KFMB/AM and KFMB/TV, making use of CNN reports, and then the station backed off to presenting updates every 15 to 20 minutes, and in the middle of February was "back to normal." He pointed out that the station was careful to position itself *not* as pro-war" but as "pro-troop." B-100 had one of the most publicized and successful spontaneous radio promotions of the war, with its "human flag," in which large numbers of listeners created a flag formation (which was viewed and photographed from a vantage point above). Mike noted that the idea was suggested by a staff member, and some thought it was foolish at first, but it gathered a momentum of its own ("good ideas can come from anywhere") and proved a great success. He said the station provided an "alternative viewing area" for those wishing to indicate an opposition to the war, but nobody showed up. And he drew the lesson that emotional promotions, timed intuitively, generate enormous response, which something more calculated or less timely would not have done.

Bob Dunphy of WNSR in New York City said that this response to the war was to "mix a lot of news in with the music," but unlike many other A/C stations nationally, he found himself in competition with two all-news stations in addition to many local TV signals, so he did not feel it necessary to be as news-heavy as some music stations did. WNSR aired hourly reports for a couple of days after the war broke out, and then returned to its normal programming.

In the midst of this discussion, another point emerged upon which all four PDs agreed: They tended to prevent any sort of on-air humorous treatment of the war and its main figures, or editorial comments on the war; and they tried to isolate any DJ bits from war news. At least one PD felt that the war news should be delivered by someone other than a DJ to further isolate the music programming from the seriousness of the war. All felt that "war reports" should not have been sold to sponsors, to avoid creating the impression that the station was seeking to profit by the war. These programmers all reported no negative reaction at all to their war-related programming efforts.

And one programmer used a technique found effective in satisfying the need for heavy war coverage that didn't mess up the format of the station: A "Desert Storm Hotline" telephone answering machine service that was updated hourly by the DJs, using wire copy.

Food for thought not only in dealing with wars, but with any sort of important event, even a local one, which commands the intense need for information by the station's listeners!

How about you? Was your station's response materially different from these? Did you do a promotion? Did you draw any negative listener response? How did programmers in other formats respond? Write me c/o the Gavin Report. ●

HEAR AND THERE

by Sheila Rene

The 14th Annual Bay Area Music Awards are history, and this year the Bammies made



Faith No More wins 5 awards.

history, as it was televised live. Faith No More came in with the most nominations and left with the most wins. They won Best Group, Best Song ("Epic"), Best Group, Best Drummer/Percussionist (Mike Bordin), Best Vocalist (Mike Patton) and Best Keyboardist/



Primus wins three awards

Synthesist (Roddy Bottum). Primus received three awards, including Best Independent Album/EP for *Frizzle Fry*. The write-in vote for Bay Area Club Band and Best Bassist was won by Primus's Les Claypool. Bay Area Musician of the Year (a write-in) went to M.C. Hammer, as did Best Album for *Please Hammer Don't Hurt 'Em*. The Metal Album of the Year was won by Testament, Best Debut Album went to Jellyfish, Best Blues Album was *Midnight Stroll* from the Robert Cray Band and Urban/Contemporary Album or EP was *Sex Packets* by Digital Underground. Special categories voted on only by the Bammie board of directors included the Art Schcot Award for notable

Photos by Pat Johnson Studios



BETH

"WALK MY WAY"

NIELSEN



CHAPMAN

GAVIN A/C 29*-24*

64% HIT FACTOR 120/18

ADDS:

- KLSI/FM WDND
- B100 WRDB
- KLCY/FM WQLR
- KGLO WHMI
- K100 KBRK/FM
- KAGR KBJJ/FM
- KKOS KDAO
- KLZY WMSQ/FM
- KLCY/AM WGBE

R&R HIGH DEBUT 29*

PRODUCED BY DAVID AUSTIN

contributions to the Bay Area music community which went to Neal Schon and Jonathan Cain (ex-Journey), who wailed through a great live version of "God Bless America," and the Lifetime Achievement Award was presented to the Blues great Brownie McGhee...

Bits & Pieces: Atlantic has announced the release of the self-titled debut album by The Law (Paul Rodgers and Kenney Jones) in March. David Gilmour and Bryan Adams guest... Roger McGuinn kicks off his tour on April 3 in Atlanta... Billy Idol performed at the Los Angeles premiere of Oliver Stone's movie, "The Doors." It was held at the Whisky, where Morrison & Co. were the house band in 1966... Overkill's Merritt Gant (formerly of Faith Or Fear) and Rob Canavino have completed assembling their new lineup and will enter the studio in April for their August release on Megaforce/Atlantic... Texan Darden Smith is recovering from an accident sustained in Oslo while touring Norway. When Smith decided to jump onto a railing beside the stage he slipped and hit his head on the whirling blades of a ceiling fan, was seriously cut and suffered a hairline fracture to the skull. He tried to continue playing, but the show was cancelled. On March 6 the tour hits Nashville... Mr. Big has completed work on their new album, *Lean Into It* and it's slated for an early April release. The first single is going to be a track written by guitarist Paul Gilbert called "Green Tinted Sixties Mind"... Michael Wagener has moved into a Florida studio with Skid Row, who begins production of the follow up to their multi-platinum debut... Badlands will call their second album for Atlantic *Voodoo Highway*... Bassist Randy Jackson is in the studio finishing up his solo project, *China Rain*. Dana Strum and Mark Slaughter joined Jackson in a New York studio to produce two songs for the record. Other guests on the album will include Dave "The Snake" Sabo and Rachel Bolan from Skid Row, Kiss members Paul Stanley and Bruce Kulick, and Kix bassist Donnie Purnell... Bay Area's Psychfunkapus has lost their co-lead vocalist, Gene Genie over creative differences. They'll continue as a foursome... The title of Huey Lewis and the News debut album for EMI Records is *Hard At Play*. That's what Huey's been up to for most of the three year span between albums, and in fact, will call the first single (due this spring) "Couple Of Days Off"...

Damn Yankees are scorching the touring trail, but the heat doesn't stop there. The band lost their "Operation Rock And Roll Storm Tour" bus recently in Duluth to a raging fire. After smelling smoke in the bus after their show, the band barely had time to grab the collection of '60s soul records before fleeing the \$400,000 rented bus. The band also lost some of their guitars and personal belongings...

MOONLIGHTING

by Moon Mullins

COUNTRY comfort

As we are "on the road again" (or "a gain"), I'd like to address just one aspect of what our future holds. In order to do that, it's always necessary to look at the past.

But first:

Fall Arbitron sweeps show extremely successful results for the Country format. Many stations were either up significantly, or are demographically stronger than they have been in some years.

Part of Country radio's success, in many markets, is attributable to Top 40s base of music that is being rejected by adults. I'm referring specifically to Rap music.

Rap is popular not only with black kids in Urban markets, but also with white kids in the suburbs. More than half of the teenagers aged 12 to 17 like Rap music, according to the music research firm Street Pulse Group. Companies like Warner Bros., RCA and Sleeping Bag Records have discovered huge profits with Rap recordings.

In the past few years, rap sales have amounted to over \$250 million. When high school classrooms fill with the children of the baby boom in the mid-1990s, Rap music is likely to become even more popular and profitable.

Viewing MTV and VH-1, one sees the influence of Black, Dance and Rap music on today's youth formats. Coupled with the Heavy Metal look of many of the remaining rockers, Country stands to continue to gain new listeners for the next few years. Just watch TNN's video programming or CMT for a few hours and compare their adult appeal to that of the MTV/VH1-TNN/CMT channels.

Our music base of artists is attractive, young and talented. Our format's "Hat and Hatless Hunks and Hunkettes" are introducing whole new legions of fans to Country music and these new fans are discovering what Country music truly is: music about their lives.

The young (under 40) adults that have been attracted to Country music because of their frustration with Top 40's Rap influence will remain ours for the keeping if we nourish them as we have our core listeners in the past.

How do we do that? We continue to ascertain their likes and dislikes about our programming efforts as frequently as we can

through research and other avenues such as target marketing.

At the same time, however, we never forget our heritage. I believe the future of the Country format will be built upon the same foundation as its past: the stories the songs tell of with the love affair the fans have with the story tellers.

Anyone who has had a love relationship fail, been miserable in a marriage, loved their father, daydreamed of finding happiness with another, spent a night in a hotel room with someone other than their spouse, worshipped their Mother, spent at least a night outdoors, eaten crawfish and jambalaya with a bunch of buds, spent time in jail, been addicted to alcohol or drugs, loved someone so much they can hardly breathe without their presence, had a dog, watched a crop fail, been to every state in the South and Southwest, raised a child by themselves, loved God and country, seen someone they love after 15 years and found they still feel the same and experienced a thousand times ten thousand other human emotions can find there's a country song for them.

When fans of the format listen, they hear their life's stories being told. They hear the stories they wish were their lives being told. They laugh. They cry. They *feel*. That is the *heart* of the Country format, as those who truly love the music, will attest.

This involvement with the music, on such a personal level, is what makes the Country fan bond with the singers in a familial way. It is the only format that provides a one-week period each year in which the fans and stars can come together one on one: Fan Fair. Just like family.

And Country deejays, every day, are bringing the fans and the stars together on radio.

Therefore, we need to continue to expose the influx of the new artists without sacrificing the stars who have been with us for years—those artists who still have the talent to tell today's stories and tomorrow's dreams.

Today's new Country and the favorites from yesterday, packaged in ways to build familiarity and bonding will assure we'll all be here for many Country Radio Seminars in the future. ●

NEW

- LABEL
- ARTIST
- FACILITY
- CONCEPT

IN HARM'S WAY
LG BROWN
 with JIMMY A. ZINN directing the
DUNCAN HIGH SCHOOL CHORALE
DESERT STORM

POSITIVE SONGS OF NATIONAL SUPPORT AND PATRIOTISM

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COUNTRY

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

MOST ADDED

- CLINTON GREGORY (77)
(Step One)
- KATHY MATTEA (71)
(Mercury)
- PAUL OVERSTREET (61)
(RCA)
- DIAMOND RIO (57)
(Arista)
- OAK RIDGE BOYS (55)
(RCA)
- DOUG STONE (55)
(Epic)

TOP REQUESTS

- GARTH BROOKS
- CLINT BLACK
- FORESTER SISTERS
- PATTY LOVELESS
- ALAN JACKSON

RECORD TO WATCH



CARLENE CARTER
 The Sweetest Thing
 (Reprise)

A strong second week with added support from stations like KSCS, WSCP, WEPM, KWKH, KUAD, KKIX, KFMS, KAGG, etc.

Editor: Lisa Smith
 Assoc. Editor: Cyndi Hoelzle

2W LW TW

2	2	1	CLINT BLACK - Loving Blind (RCA)
9	3	2	GARTH BROOKS - Two Of A Kind (Capitol Nashville)
8	4	3	SHENANDOAH - I Got You (Columbia)
7	5	4	PATTY LOVELESS - I'm That Kind Of Girl (MCA)
14	12	5	RANDY TRAVIS - Heroes And Friends (Warner Bros.)
13	11	6	DON WILLIAMS - True Love (RCA)
11	8	7	HOLLY DUNN - Heart Full Of Love (Warner Bros.)
12	10	8	BAILLIE AND THE BOYS - Treat Me Like A Stranger (RCA)
3	1	9	ALAN JACKSON - I'd Love You All Over Again (Arista)
15	13	10	BILLY DEAN - Only Here For A Little While (Cap.Nashville/SBK)
6	6	11	RESTLESS HEART - Long Lost Friend (RCA)
18	15	12	FORESTER SISTERS - Men (Warner Bros.)
29	17	13	ALABAMA - Down Home (RCA)
17	14	14	WAYLON JENNINGS - The Eagle (Epic)
20	16	15	BILLY JOE ROYAL - If The Jukebox Took Teardrops (Atlantic)
24	18	16	MARY-CHAPIN CARPENTER - Right Now (Columbia)
26	21	17	TRAVIS TRITT - Drift Off To Dream (Warner Bros.)
30	23	18	VINCE GILL - Pocket Full Of Gold (MCA)
22	20	19	MARK COLLIE - Let Her Go (MCA)
21	19	20	MATRACA BERG - I Got It Bad (RCA)
1	7	21	CONWAY TWITTY - I Couldn't See You Leavin' (MCA)
28	26	22	K.T.OSLIN - Mary And Willie (RCA)
27	25	23	GLEN CAMPBELL - Unconditional Love (Capitol Nashville)
—	33	24	REBA McENTIRE - Fancy (MCA)
31	28	25	DESERT ROSE BAND - Will This Be The Day (MCA/Curb)
—	35	26	DOLLY PARTON W/RICKY VAN SHELTON - Rockin' Years (Columbia)
40	32	27	TANYA TUCKER - Oh What It Did To Me (Capitol Nashville)
5	9	28	VERN GOSDIN - Is It Raining At Your House (Columbia)
36	29	29	GARY MORRIS - Miles Across The Bedroom (Capitol Nashville)
—	37	30	RONNIE MILSAP - Are You Lovin' Me Like I'm Lovin' You (RCA)
39	31	31	MARTIN DELRAY - Get Rhythm (Atlantic)
35	30	32	CORBIN/HANNER - Concrete Cowboy (Mercury)
—	36	33	WILD ROSE - Rock-A-Bye Heart (Capitol Nashville)
—	38	34	McBRIDE & THE RIDE - Can I Count On You (MCA)
—	—	35	LES TAYLOR - I Gotta Mind To Go Crazy (Epic)
—	—	36	KATHY MATTEA - Time Passes By (Mercury)
10	27	37	PAM TILLIS - Don't Tell Me What To Do (Arista)
—	—	38	LARRY BOONE - I Need A Miracle (Columbia)
—	—	39	PIRATES OF THE MISSISSIPPI - Feed Jake (Capitol Nashville)
—	39	40	BLACK TIE - Chain Gang (Bench)

CHARTBOUND

ARTIST TITLE LABEL	*Debuts in Chartbound	Reports	Adds	Heavy	Medium	Light	Hit Factor	Weeks
PAUL OVERSTREET - Heroes (RCA)		152	61	1	14	76	9%	2
DIAMOND RIO - Meet In The Middle (Arista)		149	57	—	12	80	8%	2
DWIGHT YOAKAM - You're The One (Reprise)		131	34	2	28	67	22%	3
EDDIE RABBITT - Tennessee Born And Bred (Capitol Nashville)		121	21	—	39	61	32%	4

A black and white photograph of George Strait. He is wearing a light-colored cowboy hat and a light-colored, long-sleeved button-down shirt. He is sitting on a balcony or deck at night, with a metal railing in front of him. He is holding an acoustic guitar and looking off to the side. The background is dark, suggesting a night scene with some distant lights.

GEORGE STRAIT

Chill Of An Early Fall

“If I Know Me”
the debut single from
Chill Of An Early Fall

**If We Know You, You’ll Add It
And Report It On March 11th!**

Album Street Date: March 19th

MCA
NASHVILLE

UP & COMING

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NEW RELEASES

by Lisa Smith & Cyndi Hoelzle

MARK O'CONNOR & THE NEW NASHVILLE CATS - *Restless* (Warner Bros.)

What a treat! Four of Country music's finest—Mark O'Connor, Steve Wariner, Ricky Skaggs and Vince Gill—combine talents on this terrific Carl Perkins tune. Need we say more? It's easily one of the best things we've heard this year.

DOUG STONE - *In A Different Light* (Epic)
Stone's rich vocals shine through on this number. He's one of the hottest new artists out there and this should only make him hotter.

GEORGE STRAIT - *If I Know Me* (MCA)
To celebrate Strait's tenth anniversary as a recording artist, MCA has released a special PRO-CD. It features two versions of this lovely new song (one with a spoken intro) and two versions of his first single "Unwound," which was originally released one decade ago.

ANNE MURRAY - *New Way Out* (Capitol Nashville)
We've said it before, but it seems that Murray's voice keeps sounding better and fuller. *New Way Out* looks for a way to avoid the pain of leaving.

EDDY RAVEN - *Rock Me In The Rhythm Of Your Love* (Capitol Nashville)
Producer Barry Beckett has once again given us that rollicking Raven sound, with lots of keyboards and soulful vocals. Texas singer/songwriter Robert Earl Keen co-wrote this song with Lisa Silver.

DONNA ULISSE - *When Was The Last Time* (Atlantic)

An anthem for on-the-go lovers and harried parents that's complemented by a sweet hill-billy orchestra. Most everyone can relate to these lyrics and the aching truth they reveal.

PROGRAMMERS PICK

SHELBY LYNNE - *What About The Love We Made* (Epic)

To be completely honest, Shelby Lynne inspires more un-provoked listener response than any other new female artist currently on the scene. "Can you tell me who that is singing?" and "Man, can that lady sing" are some of the comments heard from listeners just about each time she's played. If you thought the last couple of Shelby Lynne songs were vehicles for her great pipes rather than hit material, take a listen to this! Wonderfully understated production provides the backdrop for the most powerful, heart-wrenching vocal performance so far this year. Jim Asker, PD, WFLS-Fredericksburg

ALBUM CUTS

LEE GREENWOOD - God Bless The USA
LEE ROY PARNELL - Mexican Money
GARTH BROOKS - The Thunder Rolls
CLINT BLACK - This Nite Life

Reports	Adds	Weeks	ARTIST TITLE LABEL
114	20	4	WILLIE NELSON - Ten With A Two (Columbia)
108	10	5	DEAN DILLON - Holed Up In Some Honky Tonk (Atlantic)
103	77	2	CLINTON GREGORY - I'd Go Crazy (Step One)
96	35	2	BELLAMYS - She Don't Know That She's Perfect (Atlantic)
90	9	4	LEE GREENWOOD - Just Like Me (Capitol Nashville)
85	17	4	KEVIN WELCH - True Love Never Dies (Reprise)
84	39	2	CARLENE CARTER - The Sweetest Thing (Reprise)
80	35	2	J.P. PENNINGTON - Whatever It Takes (MCA)
62	55	1	* OAK RIDGE BOYS - Lucky Moon (RCA)
61	36	1	* SHELBY LYNNE - What About The Love We Made (Epic)
61	55	1	* DOUG STONE - In A Different Light (Epic)
56	3	4	ROSANNE CASH - On The Surface (Columbia)
55	7	3	LOBO LOGGINS - A Do No Good Man (Step One)
51	—	6	JERRY JEFF WALKER - Navajo Rug (Tried & True/Ryko)
43	1	4	BILL ANDERSON - Deck Of Cards (Curb)
43	33	1	* DANIELE ALEXANDER - I Know What I Do Know (Mercury)
38	17	1	* T.G. SHEPPARD - Born On A High Wind (Curb/Capitol Nashville)
35	—	4	JEFF CHANCE - Strangers On The Street (Mercury)
34	32	1	* DONNA ULISSE - When Was The Last Time (Atlantic)
30	5	2	SANDY ELLWANGER - I Don't Need Flowers (Door Knob)
28	2	4	MICHAEL MARTIN MURPHEY - Let The Cowboy Dance (W.B.)
28	23	1	* EDDY RAVEN - Rock Me In The Rhythm... (Capitol Nashville)

Dropped: #22-M. Stuart, #24-Hank, Jr., #34-J. Diffie, #40-Asleep/Wheel, JJ White, T. Toliver.

INSIDE COUNTRY

#1 ONE YEAR AGO TODAY
RANDY TRAVIS - Hard Rock Bottom Of Your Heart

#1 FIVE YEARS AGO TODAY
ALABAMA - She & I

#1 TEN YEARS AGO TODAY
BELLAMY BROTHERS - Do You Love As Good As You Look

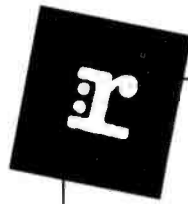
DATELINE CRS...Many of you are probably reading this as you attend the Country Radio Seminar at the Opryland Hotel in Nashville. Three members of the Country Crew—Lisa Smith, Cyndi Hoelzle and Lisa Austin—are attending the seminar, so be sure to look for us. We'd love to meet you!

CHART HAPPENINGS...The incredibly competitive chart we've been experiencing over the last few weeks is finally starting to loosen up a little, but the top five is still tight and strong. The Forester Sisters continue to be a hot request item with the ladies. This week's cover boy Vince Gill looks like he's headed for the top again with "Pocketful Of Gold." Kathy Mattea's "Time Passes By" charts in its second week out and has already racked up 182 reports. Black Tie retains its underline because of a continued growth pattern. Clinton Gregory comes in strong as our Most Added record with 77 reports.

COUNTRY HAPPENINGS...A couple of

special congratulations are in order. One of our best buddies, "Crazy" Eddie Edwards and his wife Marie had a baby boy, Dillon Thomas, on February 20th. And WQIK-Jacksonville MD Larry Stevens and his wife Leslie welcomed their third child, a son named Charles Michael, on March 2nd. Our best wishes to you all...Please note: KPIG-Watsonville is no longer a Gavin Country reporting station...The release of the new Kentucky Headhunters single "The Ballad Of Davy Crockett" comes near the 155th Anniversary of Davy Crockett's death, which occurred on March 6, 1836. We can thank Gavin columnist Moon Mullins for this fun fact...Cindy Starr takes over as MD at KPRB-Redmond and is also handling middays. The new lineup is: PD Kevin McCoy/mornings; MD Cindy Starr/middays and Production Director Kickin' with Karr/afternoons...US96-Appleton/Oshkosh PD Gary Johnson is happy to announce that John Winston moves over from Q106-Madison to take over US96's AM wake-up duties. Kristen Murphy has also been promoted to Music Director at the station...KMIT-Mitchell's Nick Price will now be taking music calls from 11 AM-noon Tuesdays-Fridays...KMPS-Seattle raised \$65,182 for St. Jude Children's Hospital during their recent radiothon.

Talk with you next week. The Gavin Country Crew



MEMO

TO: COUNTRY RADIO, THE HOTTEST FORMAT OF THE '90's !!! HERE'S THE REASONS WHY:

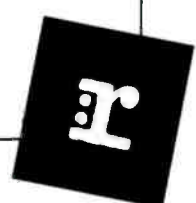
		GAVIN	R&R
RANDY TRAVIS	"HEROES AND FRIENDS"	5*	7*
HOLLY DUNN	"HEART FULL OF LOVE"	7*	9*
FORESTER SISTERS	"MEN"	12*	11*
TRAVIS TRITT	"DRIFT OFF TO DREAM"	17*	15*
DWIGHT YOAKAM	"YOU'RE THE ONE"	CHARTBOUND	34*BREAKER
KEVIN WELCH	"TRUE LOVE NEVER DIES"	85/17 UP & COMING	45*
CARLENE CARTER	"THE SWEETEST THING"	84/39 UP& COMING	50* DEBUT

BRAND NEW

BRENDA LEE	"YOUR ONE AND ONLY"	6/6
TOM KELL	"THE GIRL WITH THE SINGLE ROSE"	6/5
MARK O'CONNOR	"RESTLESS" ON YOUR DESK NOW!!!	
<i>FEATURING STEVE WARINER, RICKY SKAGGS, VINCE GILL</i>		

COMING SOON

DRAPER & STRANLUND	"TRAIN OF HEARTACHE"
HIGHWAY 101	"BING BANG BOOM"
HANK WILLIAMS JR.	"IF IT WILL IT WILL"
MOLLY & THE HEYMAKERS	"HE COMES AROUND"



HIT FACTOR

Country Research:
Lisa Smith/Elma Greer/Cyndi Hoelzle

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

Total Reports This Week **219** Last Week **220**

	Reports	Adds	Heavy	Medium	Light	Hit Factor	Weeks
CLINT BLACK - Loving Blind (RCA)	218	—	216	—	2	99%	9
GARTH BROOKS - Two Of A Kind (Capitol Nashville)	217	—	201	15	1	99%	7
SHENANDOAH - I Got You (Columbia)	218	—	197	18	3	98%	9
PATTY LOVELESS - I'm That Kind Of Girl (MCA)	215	—	185	28	2	99%	9
RANDY TRAVIS - Heroes And Friends (Warner Bros.)	215	2	150	63	—	99%	8
DON WILLIAMS - True Love (RCA)	215	—	141	71	3	98%	9
HOLLY DUNN - Heart Full Of Love (Warner Bros.)	206	1	156	44	5	97%	11
BAILLIE AND THE BOYS - Treat Me Like A Stranger (RCA)	216	—	128	80	8	96%	10
ALAN JACKSON - I'd Love You All Over Again (Arista)	200	—	173	22	5	97%	9
BILLY DEAN - Only Here For A Little While (Cap.Nashville/SBK)	217	—	126	78	13	94%	13
RESTLESS HEART - Long Lost Friend (RCA)	199	—	153	32	14	92%	11
FORESTER SISTERS - Men (Warner Bros.)	213	1	93	109	10	94%	8
ALABAMA - Down Home (RCA)	218	—	54	158	6	97%	5
WAYLON JENNINGS - The Eagle (Epic)	208	1	86	102	19	90%	7
BILLY JOE ROYAL - If The Jukebox Took Teardrops (Atlantic)	201	2	65	107	27	85%	9
MARY-CHAPIN CARPENTER - Right Now (Columbia)	209	4	35	145	25	86%	6
TRAVIS TRITT - Drift Off To Dream (Warner Bros.)	210	4	24	160	22	87%	6
VINCE GILL - Pocket Full Of Gold (MCA)	212	9	22	163	18	87%	5
MARK COLLIE - Let Her Go (MCA)	203	3	38	134	28	84%	8
MATRACA BERG - I Got It Bad (RCA)	191	4	42	123	22	86%	9
CONWAY TWITTY - I Couldn't See You Leavin' (MCA)	162	—	110	41	11	93%	10
K.T.OSLIN - Mary And Willie (RCA)	201	5	6	150	40	77%	6
GLEN CAMPBELL - Unconditional Love (Capitol Nashville)	195	3	15	134	43	76%	9
REBA McENTIRE - Fancy (MCA)	205	16	4	133	52	66%	5
DESERT ROSE BAND - Will This Be The Day (MCA/Curb)	192	4	3	138	47	73%	6
DOLLY PARTON W/RICKY VAN SHELTON - Rockin' Years (Columbia)	201	26	4	109	62	56%	4
TANYA TUCKER - Oh What It Did To Me (Capitol Nashville)	185	14	7	105	59	60%	5
VERN GOSDIN - Is It Raining At Your House (Columbia)	140	—	68	59	13	90%	13
GARY MORRIS - Miles Across The Bedroom (Capitol Nashville)	172	9	5	109	49	66%	7
RONNIE MILSAP - Are You Lovin' Me Like I'm Lovin' You (RCA)	196	23	2	87	84	45%	3
MARTIN DELRAY - Get Rhythm (Atlantic)	170	13	8	102	47	64%	7
CORBIN/HANNER - Concrete Cowboy (Mercury)	153	4	5	97	47	66%	7
WILD ROSE - Rock-A-Bye Heart (Capitol Nashville)	129	2	4	76	47	62%	6
McBRIDE & THE RIDE - Can I Count On You (MCA)	135	10	1	61	63	45%	4
LES TAYLOR - I Gotta Mind To Go Crazy (Epic)	147	25	—	44	78	29%	4
KATHY MATTEA - Time Passes By (Mercury)	182	71	1	33	77	18%	3
PAM TILLIS - Don't Tell Me What To Do (Arista)	94	—	32	39	23	75%	15
LARRY BOONE - I Need A Miracle (Columbia)	123	10	2	40	71	34%	5
PIRATES OF THE MISSISSIPPI - Feed Jake (Capitol Nashville)	144	32	—	32	80	22%	3
BLACK TIE - Chain Gang (Bench)	110	5	2	50	53	47%	5

TOP SELLING ALBUMS

1. GARTH BROOKS - No Fences (Capitol Nashville)
2. CLINT BLACK - Put Yourself In My Shoes (RCA)
3. ALAN JACKSON - Here In The Real World (Arista)
4. REBA McENTIRE - Rumor Has It (MCA)
5. THE JUDDS - Love Can Build A Bridge (Curb/RCA)
6. THE KENTUCKY HEADHUNTERS - Pickin' On Nashville (Mercury)
7. RANDY TRAVIS - Heroes And Friends (Warner Bros.)
8. GARTH BROOKS - Garth Brooks (Capitol Nashville)
9. ALABAMA - Pass It On Down (RCA)
10. VINCE GILL - When I Call Your Name (MCA)

Based on correspondents' research

TOP TEN VIDEOS

1. THE JUDDS - Love Can Build A Bridge (Curb/RCA)
2. VINCE GILL - Pocket Full Of Gold (MCA)
3. PIRATES OF THE MISSISSIPPI - Feed Jake (Capitol Nashville)
4. McBRIDE AND THE RIDE - Can I Count On You (MCA)
5. RONNIE McDOWELL - Unchained Melody (Curb)
6. GARY MORRIS - Miles Across The Bedroom (Capitol Nashville)
7. DOLLY PARTON/RICKY VAN SHELTON - Rockin' Years (Columbia)
8. CLINT BLACK - Loving Blind (RCA)
9. CARLENE CARTER - The Sweetest Thing (Reprise)
10. BECKY HOBBS - Talk Back Tremblin' Lips (Curb)

Courtesy of Country Music Television 

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

THE REVIEWS ARE IN:

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

—Tim Murphy, PD, KMPS-FM Seattle

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

—Charlie Morgan, PD, WFMS-FM Indianapolis

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

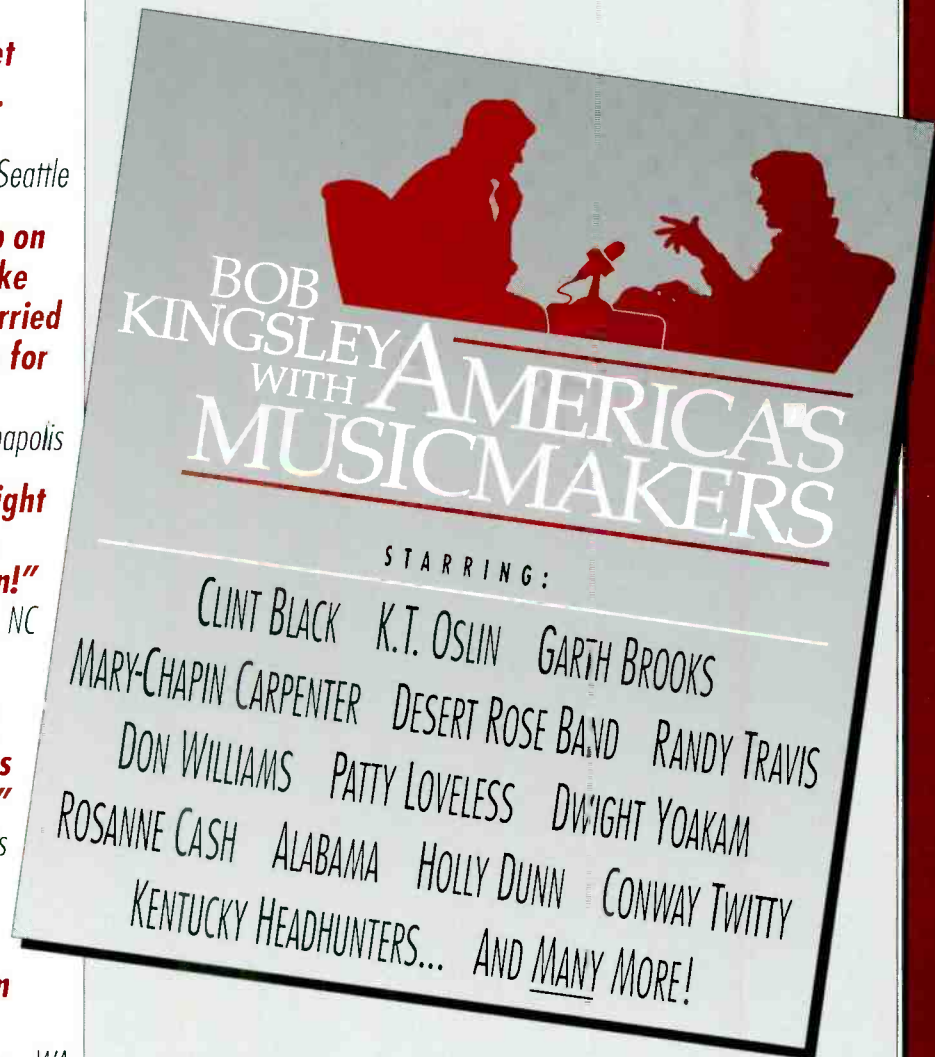
—Ron Ellis, OM/PD WTDR-FM Charlotte, NC

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

—Ray Massie, PD, WIL-FM St. Louis

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

—Don Owen, PD, KGA-AM Spokane, WA



Have the top stars in Country Music appear on your station on a daily basis—in a form that really works for you! Bob Kingsley with America's MusicMakers sells sponsors and holds listeners. For more information, call Barbara Silber at (212) 456-5646, fax (212) 456-5449. Outside the U.S., call Radio Express at 1-213-850-1003.



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PHOTOFILE



The Country Crew salutes this page full of award winners. We're especially proud of this year's Gavin Award winners. From left: WFLS-Fredericksburg's Jim Asker (Small Market PD of the Year); Diane Richey (Secondary/Regional Promotion Manager of the Year); Capitol's Sam Cerami (National Promotion Director of the Year); Guy Zapoleon (accepting for WPOC-Baltimore's Greg Cole, Large Market Music Director of the Year); RCA's Jack Weston (Label of the Year); Gavin's Lisa Smith; Warner Bros.' Bill Mayne (accepting for Bob Saporiti, Promotion Vice President of the Year); Mercury's Bruce Shindler (accepting for KASE /KVET-Austin's Steve Gary, Small Market Music Director of the Year); WSIX-Nashville's Eric Marshall (Large Market Program Director and Large Market Station of the Year) and Howard Grafman (accepting for WYNE -Appleton/Oshkosh, Small Market Station of the Year.)



Seen celebrating after the Grammy Award show were (from left): MCA / Nashville President Bruce Hinton; MCA Music Entertainment Group Chairman Al Teller; Vince Gill (who won the Grammy for Best Country Vocal Performance, Male); B.B. King (who won the Grammy for Best Traditional Blues Recording) and MCA President Richard Palmese.



Grammy nominee Shenandoah was the guest of honor at a party put on by Sony Music for their album *The Road Not Taken*, which recently went gold. From left: Sony/Nashville President Roy Wunsch; producer Rick Hall; Epic /Nashville Promotion Vice President Jack Lameier; Shenandoah's Marty Raybon, Jim Seals, Mike McGuire, Ralph Ezell and Stan Thorn; Columbia/ Nashville Promotion Vice President Joe Casey; VP Marketing Mike Martinovich; VP Marketing Mike Kraski and VP Columbia A&R Steve Buckingham.



RCA/Nashville VP/GM Jack Weston presents Clint Black with a special plaque commemorating the sale of over three million units of Clint's *Killin' Time* and *Put Yourself In My Shoes* releases.



The Kentucky Headhunters receive congratulations from PolyGram execs at a party following the Grammy awards where the Headhunters picked up a win for Best Country Performance, Group with Vocal. From left: KHH Richard Young; PolyGram Nashville Creative VP Harold Shedd; KHH Fred Young; Mercury/Nashville VP/GM Paul Lucks and KHH's Greg Martin, Doug Phelps and Ricky Lee Phelps.



KNIX-Phoenix morning personality W. Steven Martin received top honors as Arizona's most popular radio personality for community service from the Country Music Foundation in Nashville. From left: KNIX Program Manager Larry Daniels, KNIX GM Michael Owens, W. Steven Martin, Arizona Governor Rose Mofford and KNIX PD R.J. Curtis.

AARON TIPPIN

BY CYNDI HOELZLE

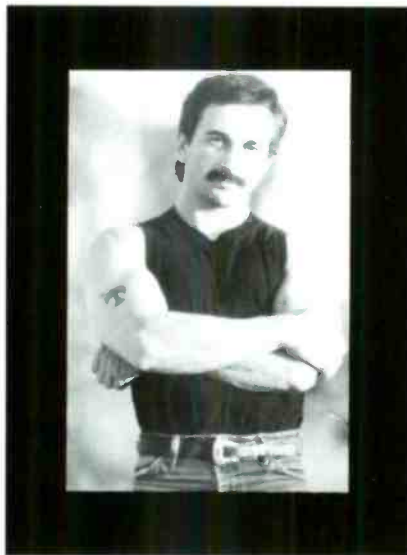
Writers like to say he's "built for success." And there ain't no doubt that this South Carolina bodybuilder and former pilot makes a mighty strong first impression. But the first thing that struck me about Aaron Tippin was not his build, but his powerful hillbilly voice and intuitive songwriting. When Aaron first came to visit us at the Gavin Report as part of a West Coast meet, greet, and sing-his-heart-out tour, he sat us down, picked up his guitar, and started singing "I Wonder How Far It Is Over You." I couldn't believe it—this high lonesome voice, sounding like a throwback to 50's honky-tonkers, singing a song of such sensitivity. And I thought the same question that has been asked around Nashville since Tippin showed up, "Where'd ya find this hillbilly?"

Tippin first made his mark as a songwriter. Before he moved to Nashville he was working at night at an aluminum rolling mill in Russellville, Kentucky. He'd drive to Nashville in the morning to get in as much songwriting as he could before he had to drive back up to Kentucky, catch a few hours sleep and get back to work. After two years of this grueling routine, Charlie Monk helped get Tippin a gig as a full-time writer for Acuff-Rose, and Aaron settled in to "really get into the craft of songwriting." He recalls, "One morning I woke up and said, 'I'm never going home.' This was back before I ever got a record deal. I just wanted to be a songwriter. I decided I'm gonna be in this business in some form or fashion, and it doesn't matter if I'm making \$10,000 a night or \$40 a night." Tippin started doing demos for his and other songwriters' songs, and soon folks around town started asking, "Who's this redneck singin' on here!?" Tippin laughs, "I guess they thought they heard something different." RCA's Joe Galante heard the sound of a future star, and he signed Tippin up.

Aaron's rise to public recognition has been a bit faster than most, due in part to the message of his first single, "You've Got To Stand For Something," which was quickly picked up as a theme of American pride. On the strength of the song, Tippin was invited to perform for the American troops as part of the Bob Hope TV special from the Persian Gulf. Tippin, who co-wrote the song three years ago, never imagined it would become such an anthem. The song praises a father's values and the impact he has had on his son. "The phrase, 'Stand For Something' actually came from the co-writer Buddy Brock," Tippin says, "although you can paint a picture of my dad from this song, because that's just the kind of guy he is. A real stand-up guy. I guess that was why the song was so easy for me and Buddy to write."

When Aaron and Buddy finished the song they knew they had something special on their hands. "I went into Joe Galante's office and I

Realizing His Wildest Dreams



said, 'Hey Joe, I think we've got a great song for the album.' He had a guitar in his office and I said 'let me play it for you.' And I jerked up the guitar and cranked down on it, and when I got through he said, 'We're cutting that.'"

Many of the songs on his debut album had originally been pitched to other artists. The deeply personal "The Man That Came Between Us" was offered to Randy Travis, and these days Tippin is kind of glad Randy turned it down. "We pitched it to him, he passed on it. I think he's gonna regret it! I think the world of Randy, but I'm thankful now that he didn't cut it. At that time I would have been very happy to have Randy Travis cut one of my songs. But knowing what that song says, and knowing what it means to me, I believe it would be hard for anyone to feel it more than I do when I'm singing it."

"It's one of those songs that you learn as you grow up in life," Tippin continues. "You look back on all the times you wished you'd have backed up, wish you had said you're sorry, and you didn't. In a man's case especially, sometimes it's tough for an old raw hillbilly to back up, but I think the older you get the easier it becomes."

"I guarantee you that in the audiences I play for there's gonna be some guy out there that's thinking the same way I'm thinking in that song, and some guy who just got done going around with his wife or girlfriend, thinking, 'Man, I could lose her.' If that song could get someone to back up and say, 'I'm sorry,' boy it was worth every bleeding minute I spent," Tippin sighs.

I asked Tippin if he ever hesitates to open himself up so much, letting everyone and their cousin know what's going on inside? "In Country music, that's what you're doing. Sometimes you'll put a lot into a song, and they really are seeing some pages in your life. I don't regret that, although sometimes when you've done some wrong things and they end up in a song you think, 'Wow—maybe I shouldn't have been that intense.' But I kind of consider myself a little hillbilly philosopher with my songs. When I'm putting down a song I'm saying, 'Now listen to this—don't do it my way!'"

How does Aaron feel about being one of the most hillbilly singers around right now? "That's just what I want to be known as," he says gleefully. "I love just exactly what I do. I really hope it's acceptable to the market, because this is what I love. I love Country music. To be labeled a hillbilly, man you're not hurting my feelings!"

His love for classic Country is obvious; you can hear the echo of Hank and Lefty all through his work. "Yeah, I love the old cats. Hank Sr., Jimmie Rodgers, Hank Snow, Hank Thompson, Ernest Tubbs, Lefty Frizzell, Buck Owens—these are my teachers. If you go back and listen to an old Hank Williams song, there's nothing complicated about his music. It's very to-the-point...I think sometimes we get so involved in entertaining each other in the music business we fail to realize that people just want to hear a great little story about themselves or someone they know."

Now I know Tippin spent years as a competitive body-builder, but I just have to know whose idea it was to include the centerfold beefcake shot of him in the CD. Was this some kind of calculated Ricky Van Shelton pose? Aaron laughs and explains, "We shot that in Tuscon, and it was pretty tasty out there. There are lots of other shots of me with a dress shirt on, but man I couldn't keep them on very long. We had taken some of me hitch-hiking and I had taken my shirt off. Plus they knew I was a body-builder and I guess they wanted to use that, which is fine. I don't like to flaunt that stuff, it's just sport to me. I'm not going to do any posing on stage, I want to play! I might be in a short-sleeved shirt when I come out to play, but it will probably be because I'm hot!"

VINCE GILL

CONT. FROM PAGE 17

Cherry Bombs that you met Tony Brown?

VG: Actually I met Tony when he was playing with Emmy during the late seventies. He signed me at RCA, but he left pretty quick after I got there and went over to MCA, so I never worked with him at RCA. He's the reason I went to MCA.

LS: You and Tony Brown did a great job on the When I Call Your Name album. How did the recording of Pocket Full Of Gold go?

VG: I'm thrilled with this record. It doesn't run the gamut quite so widely as When I Call Your Name did; that had a little bit of everything. This one's not quite so diverse—it's a lot Country-er. When Tony and I made When I Call Your Name we obviously had different ideas about how we wanted it to sound. We weren't real sure about what we thought would work for me. We tried a few different things and found out what everybody liked. We kind of honed in a little more on this album. It's a little more ballad oriented—not so pop-ish. I'm real happy with it.

LS: You were in Pure Prairie League during one of their incarnations. What were some of the songs you released with them?

VG: "Let Me Love You Tonight" was the biggest hit I had with them—I sang lead on that. There were a few others that charted fairly well—"I'm Almost Ready" and "Still Right Here In My Heart," but nothing as big as "Let Me Love You Tonight." That was a number one A/C record.

LS: We've been talking about the different phases of your career. You're a songwriter, background vocalist, lead singer, musician and incredible guitarist. I know you've said before that all these things are an important part of your career, but does one part give you more satisfaction than the others?

VG: Singing, most definitely. That's where you really get to reach folks, communicate on the best level.

LS: Do you enjoy performing now that you're becoming so successful?

VG: I've always performed well

(laughs)—just kidding! Everybody keeps asking me if I'm going to be a jerk now because I'm having hits, and I tell them that no, my jokes are just going to be twice as funny. And I'll grin twice as much.

LS: Okay, let me re-word that question. Do you enjoy being in concert more now?

VG: Sure, it's fun because it's a great thrill to look out there and see people singing along with your songs. You feel like you've made a contribution of sorts. I was watching some-

one just last Saturday night who knew every word to all my songs. I still don't have a string of hits—three or four and a couple of top tenners—but it's enough to make a fun set where everybody knows most everything. It was harder earlier on in my career because they didn't know everything, so I had to impress them right off the bat. Now it's a whole different deal.

LS: I know that you're good friends with Rodney Crowell and Rosanne Cash and that you work a lot together, but do you and Janis (Gill, of Sweethearts of the Rodeo) hang out with them socially?

VG: Not anymore since everyone's gotten so busy—there are four careers between us—that it's pretty impossible between our careers and our kids. They've got four daughters and we have an eight-year-old daughter. It's almost impossible to find the time.

LS: So do you mainly you hang out with folks in the business?

VG: I've got a whole bunch of golfing buddies. That's what I love about my life. I've got friends in all different kinds of pockets. It's a great release. I can go hang out with them and not have to talk charts and bullets and all that stuff. I hang with a basketball coach named Rick Byrd—he's my best bud. I love basketball, and it's fun to go out and talk about different things. Rick got robbed with me in

the Bahamas.

LS: You got robbed in the Bahamas?

VG: Yeah, I got held up at gunpoint while playing golf in the Bahamas. We'd played about five holes and these two guys came out of the middle of nowhere—one with a sawed-off shotgun and the other with a rifle. They took all our money, but we were grateful they didn't shoot us.

LS: What were you doing in the Bahamas?

VG: I was there at a basketball tournament. I go to the Bahamas for a basketball tournament—that's how weird I am.

LS: What are some of the stresses that you and Janis have gone through during the different phases of your careers?

VG: I guess you'll hear all kinds of things, and Janis probably has a whole different side of our relationship than I do. When the Sweethearts started taking off, I think she saw it the wrong way, that I was envious of her success and I was hard on her because of it. I really wasn't. In fact, in a small way, I helped get them signed. I took the tapes to CBS to Bonnie Gardner, who was the head of A&R over there. She asked me if I wanted to produce them, and I said "No, thank you. I just think they're great and they deserve a shot. Here's the tape and now I'm leaving." CBS signed them and they turned out to do great.

LS: I heard that you were really excited about their success.

VG: How can you not be proud of your wife when she does well? I was envious, but only because of the lack of my success. I didn't begrudge her success. A lot of people put the term success on how your recording career does. Mine was not explosive, but I was doing so many other things that were just as gratifying to me. Nobody else understood that. Like when I quit Pure Prairie League and joined Rodney's band people were saying to me, "What are you doing? You're quitting a major rock band to play with a songwriter and his band?" And I said, "Yeah, but look at the band. There's Larry London, Emory Gordo, Hank DeVito, me



and Tony Brown. You can't play music with better people." So there are a lot of things that people don't see and don't understand and wouldn't understand. So obviously it might look like I was jealous.

LS: Maybe your song "Everybody's Sweetheart" made them think that.

VG: Oh yeah, I imagine so. But that's my sense of humor. I've got a sense of humor about everything. Of course, there's a sense the perception that because you're on the radio and you're having hits that you're rolling in the dough. That's not necessarily so.

LS: Tell us about the Celebrity Basketball Game that you organized.

VG: That was with my buddy Rick that I was telling you about. He's the coach over at Belmont College, and the game was to benefit the school. The school has a tremendous music business program, and a lot of people in the music business in Nashville have gone to Belmont—in fact, Minnie Pearl went to Belmont. I really like the school, and Rick and I were talking about how it needed to raise some funds for scholarships and this and that, and we talked about doing a basketball game. We didn't think anybody would come. So we called all my buds, like Rodney Foster, Bill Lloyd, Michael Bonagura, Rodney Crowell, Kathie Baillie and a bunch of others, and talked them into coming and playing ball one night. I think 2,500 people showed up—it was packed. The concert sold out at the 1,200 seat auditorium. It just turned into this huge deal. It was great. We're going to do it again next year and make it an annual event.

LS: You probably feel pretty good about your career right now. Any other goals you're looking to attain?

VG: Well, I got nominated for two Grammys and that's real exciting. It'll be the first time I've been to the Grammys. But I really don't set goals to speck of. I just enjoy life and let it unfold like it's going on.

Editors note: As we know by now, Vince especially enjoyed his first Grammy show. He walked off with the Grammy for Best Country Vocal Performance by a Male. ●

HOME GROWN CHARACTERS

With a little care, attention and miracle grow, who knows what will come up?

Many of America's favorite radio show characters come not from syndicated national services but from the fertile minds of our local morning men and women. In fine radio tradition, there is little more noble than a character born from the creativity of one of radio's finest and specifically designed to strike a local comedic chord. That plus they can say things the jock could never get away with.

LARRY MCKAY, STEVE BRADLEY and the KISR-Ft. Smith, AK Breakfast Flakes have created the lovable "Juan Moretime." A favorite with the ladies of Ft. Smith, Juan is an endearing little heart stealer who expresses himself with a darling speech pattern that finds him saying things like, "He, Girlie! What colorses is your pantieees?" Juan frequently hosts and judges "Hot Babe" contests. These he takes quite seriously, basing his decisions on extensive and thorough research of each contestant, which often involves painstaking dinners, exhaustive late night conversations and detailed physical investigations. Yes, Juan is a slime ball.

Larry and Steve have also created the high drama of "Two Guys Interior Decorating," which features insightful dialogue like this: "I have some wonderful ideas, Skippy! I see a pasture. I see waving grain. I see a little cabin. I see Michael Landon. Ooooooh, that hair!" Kudos to Larry and Steve, who have boldly proven that Arkansas is indeed ready for this type of innovative programming.

LAUREN McLEASH, Program Director at WGFX-Nashville, called in with the tale of Bubba Skynyrd. Bubba emerged from the imagination of Carl P. Mayfield, 15-year-old morning man at WKDF, who's now doing afternoons at WSIX. Bubba was quite a delight. He rode a Harley, wore Harley shirts, sported a beer gut and lived in a trailer park where he shared a trailer populated by a vast assortment of Skynyrd, one of whom lived



under it. Another family member reported proudly of a third nipple, which had been surgically removed yet currently resided in a jar on the mantle. Bubba's popularity in Nashville was unprecedented. Legend told of the time he took over the station one Saturday night and played only Lynyrd Skynyrd records and Miller Beer ads. Drawn into the magic that was Bubba, locals charged the



PHOTO CAPTION: KISR-Ft. Smith morning men Steve Bradley and Larry McKay attempt their greatest masquerade of all in a bold endeavor to pass themselves off as really cool guys.

station to lend their support. The police were finally called upon to intercede before the mayhem led to bloodshed. Yes, Bubba inspired this sort of passion and finally, after 23 baby boys and 16 baby girls were christened "Bubba" one summer, Carl P. thought it best to ease out of the persona and let it be known that Bubba was just a character. One hardcore

group, however, refused to accept the truth. They were most recently spotted on the outskirts of Vatican City chanting "Bubba for Pope."

J. MICHAEL WILSON, morning personality at WCPZ-Sandusky, OH has created a couple of adorable characters. One is "Rodney the Rat." Well, actually, Rodney began as a rodent of sorts, but he has now evolved into a somewhat less repugnant creature, although no one is sure exactly what. What we do know, however, is this. Rodney has become a sidekick, of sorts, for J. Michael. A situation that does come with its share of turbulence. Yes, Rodney is a smart aleck, a trouble maker and a wise guy who often maliciously steals the spotlight from J. Michael. It's been a long time since I suggested this for co-host conflicts, J. Michael, but have you tried distemper shots?

J. Michael has also crated "Mark Klutz," a character based on an actual Cleveland weatherman. Mark has difficulty getting through the weather report without severely damaging either the map or himself. When we asked what the actual Cleveland weatherman thinks of the portrayal, J. Michael, reported that the guy heard the bit, split a gut and laughed his head off. The family is accepting donations to the emergency treatment center in lieu of flowers.

And perhaps the most adored home grown character in America is RICK DEES' "Willard Wiseman." I could call Willard the scum of the earth, but that would be a promotion. Willard lives in a small corner of the radio station. That's if you can call what Willard does "living." His driving ambition is to repulse and revolt the listening public. And his hobbies include pawing female guests and drinking from the toilet. Throughout Los Angeles, the question has circulated for years, "Who is Willard? Is he real? Is he Rick?" I am not about to reveal that trade secret, but I will offer the following clue: "Have you ever seen Clark Kent and Rick Dees in the same room together?"

Home grown characters may well be the last living reminder of what radio once was. A fuse that sparked imagination and demanded a level of participation in the listener. Morning show characters are the one theatrical element of radio that have somehow survived the death of radio plays and the birth of rock and roll. Yes, Willard Wiseman, in his own oddly disturbed manner, is managing to embrace the magic and immediacy of radio by painting a picture in each listener's mind that is unique and personal to that listener. In Willard's case it is, most likely, a darkly depraved picture. But hey, isn't that what entertainment is all about?

If you have a character you'd like to share, fax me at (213) 467-9540.

JAZZ

MOST ADDED

1. FRIENDS - STEVE MASAKOWSKI (NEBULA)
2. INTERIOR DESIGNS - KENNY BLAKE (HEADS UP)
- TIE DEPARTURE - DAVID FRIESEN (GLOBAL PACIFIC)
4. GREENHOUSE - YELLOWJACKETS (GRP)
5. LIVE AT THE ROYAL FESTIVAL HALL - DIZZY GILLESPIE (ENJA)
6. HORNUCOPIA - JON FADDIS (EPIC)

TOP TIP

KEVYN LETTAU
(NOVA)

Jazz Radio responds to lovely Kevyn's polished vocals—fifty-one total believers this week.

RECORD TO WATCH



VINCENT HERRING
EVIDENCE
(LANDMARK)

Now that the Musicmasters release moves into the horizon, the Evidence shows thirty-six stations this week.

Co-Editors: Keith Zimmerman/Kent Zimmerman

2W LW TW

2W	LW	TW	Artist - Title (Label)
1	1	1	MARCUS ROBERTS - Alone With Three Giants (Novus/RCA)
2	2	2	BOBBY WATSON & HORIZON - Post-Motown Bop (Blue Note)
5	3	3	BARBARA DENNERLEIN - Hot Stuff (Enja)
6	5	4	JUST FRIENDS - Just Friends Volume One (Justice)
4	4	5	RICK MARGITZA - Hope (Blue Note)
13	9	6	HOUSTON PERSON - Why Not! (Muse)
9	7	7	SHIRLEY HORN - You Won't Forget Me (Verve/Polydor)
11	10	8	DIANE SCHUUR - Pure Schuur (GRP)
15	11	9	JAY HOGGARD - The Little Tiger (Muse)
3	6	10	TONY CAMPISE - First Takes (Heart)
14	12	11	TANAREID - Yours And Mine (Concord Jazz)
8	8	12	CHICK COREA AKOUSTIC BAND - Alive (GRP)
18	16	13	TRAUT/ROBBY - The Duo Life (Columbia)
20	17	14	FRANK MORGAN - A Lovesome Thing (Antilles/Island)
17	15	15	HERB GELLER - A Jazz Song Book (Enja)
21	18	16	PAT COIL - Steps (Sheffield)
30	22	17	J.J. JOHNSON - Quintergy-Live At The Village Vanguard (Antilles/Island)
7	14	18	WYNTON MARSALIS - Tune In Tomorrow (Columbia)
—	41	19	BIRELI LAGRENE - Acoustic Moments (Blue Note)
10	13	20	RHYTHMSTICK - Rhythmstick (CTI/PolyGram)
—	34	21	RAY OBIEDO - Iguana (Windham Hill Jazz)
35	25	22	DAKOTA STATON - Dakota Staton (Muse)
27	24	23	PONCHO SANCHEZ - Cambios (Concord Jazz)
24	23	24	CHARLES BROWN - All My Life (Rounder)
23	21	25	JOE LoCASCIO - World With A View (Optimism)
16	19	26	MANTECA - Perfect Foot (Nova)
—	31	27	EDDIE HARRIS - A Tale Of Two Cities (Night/Virgin)
31	30	28	THE J.B. HORNS - Pee Wee, Fred & Maceo (Gramavision)
48	29	29	THE PHIL WOODS QUINTET - All Bird's Children (Concord Jazz)
29	26	30	JOHN CAMPBELL - Turning Point (Contemporary)
12	20	31	VINCE MENDOZA - Start Here (World Pacific)
—	33	32	CANNONBALL ADDERLEY - Radio Nights (Night/Virgin)
—	—	33	KEVYN LETTAU - Kevyn Lettau (Nova)
40	38	34	CHARLIE HADEN & LIBERATION MUSIC ORCH. - Dream Keeper (Blue Note)
—	—	35	JOEY CALDERAZZO - In The Door (Blue Note)
41	39	36	SAM CARDON - Serious Leisure (Airus)
—	42	37	PETER KATER - Roof Tops (Silver Wave)
—	43	38	BILLY JOE WALKER, JR. - The Walk (Geffen)
46	40	39	RONALDO FOLEGATTI - Sound Of Watercolors (Blue Orchid)
38	37	40	MARCOS ARIEL - Rhapsody In Rio (Nova)
—	47	41	CHUCK GREENBERG - From A Blue Planet (Gold Castle)
—	48	42	ACTIVE INGREDIENT - Extra Strength (Bainbridge)
22	32	43	BRIAN BROMBERG - Basically Speaking (Nova)
25	28	44	TOM HARRELL - Form (Contemporary)
19	27	45	RENEE ROSNES - For The Moment (Blue Note)
—	—	46	STEVE LACY AND MAL WALDRON - Hot House (Novus/RCA)
—	—	47	BOB MINTZER - Art Of The Big Band (DMP)
—	—	48	T LAVITZ - Mood Swing (Nova)
—	44	49	CHARLES NEVILLE & DIVERSITY - Charles Neville & Diversity (Laserlight)
—	49	50	JIM HALL AND FRIENDS - Live At Town Hall (Music Masters)

CHARTBOUND

*Debuts in chartbound

- YELLOWJACKETS (GRP)
- JON FADDIS (EPIC)
- *DIZZY GILLESPIE (ENJA)
- *STEVE MASAKOWSKI (NEBULA)
- *VINCENT HERRING (LANDMARK)
- JAY McSHANN (MUSICMASTERS)
- *KENNY BLAKE (HEADS UP)

- RICK STONE (JAZZ AND)
- *DAVID FRIESEN (GLOBAL PACIFIC)
- RAHSAAN ROLAND KIRK (NIGHT/VIRGIN)
- ERICH AVINGER (HEART MUSIC)
- LES McCANN (NIGHT/VIRGIN)
- *BOB MINTZER (DMP)
- GERI ALLEN (BLUE NOTE)

- GRAHAM HAYNES (MUSE)
- AKIRA JIMBO (OPTIMISM)
- DAN BALMER (CHASE MUSIC GROUP)
- *GRANT GEISSMAN (BLUEMOON)

Dropped: #35 Brian Melvin Trio, #36 Warren Bernhardt, #45 Bobby McFerrin, #46 David Newman/Ellis Marsalis, #50 Gerald Albright, John Hicks, Dave Brubeck.

PART FIRE... PART SKILL... PART MAGIC.

JOEY DeFRANCESCO

“PART III”

After two highly-acclaimed albums, organist Joey DeFrancesco enters a new stage of musical expression.

“When I first heard Joey in person I was impressed not only by his technique and rare improvisational skill, but by the extent to which he reminded me of Jimmy Smith, the founding father of modern jazz organ in the 1950s. More extensive listening, particularly to this album, had made it clear that whatever his original influences may have been, he is now very much his own man.... Listen to “Part III” and rejoice in what you hear.” —LEONARD FEATHER

THE NEW ALBUM.
“PART III.”
On Columbia.



Part I. “All Of Me”
—The critically-acclaimed
debut album.



Part II. “Where Were We?”
—Featuring Joey with
special guest artists.

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ADULT ALTERNATIVE

MOST ADDED

1. NIGHT RIDE HOME - **JONI MITCHELL** (Geffen)
2. "SWEPT AWAY" - **YANNI** (PRIVATE MUSIC)
3. FLYING COLORS - **GRANT GEISSMAN** (BLUEMOON)
4. SECRET STORIES - **FULL CIRCLE** (COLUMBIA)
5. LOVE IS - **SHERRY WINSTON** (WARLOCK)
6. INTERIOR DESIGNS - **KENNY BLAKE** (HEADS UP)
7. ACOUSTIC MOMENTS - **BIRELI LAGRENE** (BLUE NOTE)

TOP TIP

GRANT GEISSMAN
FLYING COLORS
(BLUEMOON)

JONI MITCHELL
NIGHT RIDE HOME
(Geffen)

Our top debuts are red hot
at #27 and #33.

RECORD TO WATCH



YELLOWJACKETS
GREENHOUSE
(GRP)

On the cusp of enormous Jazz
success, Yellowjackets could
mount an AA assault as well.

Co-Editors: Keith Zimmerman/ Kent Zimmerman

2W LW TW

4	2	1	BILLY JOE WALKER, JR. - The Walk (Geffen)
3	1	2	STING - Soul Cages (A&M)
2	3	3	SAM RINEY - Playing With Fire (Spindletop)
7	6	4	PAT COIL - Steps (Sheffield)
8	5	5	SAM CARDON - Serious Leisure (Airus)
1	4	6	SHAKATAK - Perfect Smile (Verve Forecast/PolyGram)
24	19	7	CHUCK GREENBERG - From A Blue Planet (Gold Castle)
12	8	8	DIANE SCHUUR - Pure Schuur (GRP)
13	12	9	SUSAN J. PAUL - Human Factor (Vantage)
5	9	10	DAVE KOZ - Dave Koz (Capitol)
6	7	11	PAUL SIMON - The Rhythm Of The Saints (Warner Bros.)
11	11	12	BRIAN BROMBERG - Basically Speaking (Nova)
10	10	13	GERALD ALBRIGHT - Dream Come True (Atlantic)
14	14	14	JOE SAMPLE - Ashes To Ashes (Warner Bros.)
15	13	15	MEMPHIS BOYS - The Memphis Boys (Vanguard)
17	16	16	PETER KATER - Roof Tops (Silver Wave)
45	20	17	RAY OBIEDO - Iguana (Windham Hill Jazz)
27	18	18	TRAUT/RODBY - The Duo Life (Columbia)
16	15	19	VAN MORRISON - Enlightenment (Mercury)
—	41	20	KILAUEA - Antigua Blue (Brainchild/Nova)
9	17	21	BOBBY McFERRIN - Medicine Music (EMI)
20	21	22	TANGERINE DREAM - Melrose (Private Music)
—	42	23	SPENCER BREWER - The Piper's Rhythm (Narada)
26	24	24	BILL MOORE - Mind Resort (Positive Music)
—	40	25	KEYVYN LETTAU - Kevyn Lettau (Nova)
—	45	26	DAN BALMER - Music (Chase Music Group)
—	—	27	GRANT GEISSMAN - Flying Colors (BlueMoon)
19	23	28	TOM BORTON - Dancing With Tigers (BlueMoon)
30	30	29	KAZU MATSUI - Sign Of The Snow Crane (Sonic Atmospheres)
18	22	30	DON HARRISS - Shell Game (Sonic Atmospheres)
33	33	31	AKIRA JIMBO - Palette (Optimism)
32	32	32	DANNY HEINES - One Heart Wild (Silver Wave)
—	—	33	JONI MITCHELL - Night Ride Home (Geffen)
—	—	34	T LAVITZ - Mood Swing (Nova)
—	46	35	GEORGE HOWARD - Love And Understanding (GRP)
41	38	36	JAMES LEE STANLEY - Ripe Four Distraction (Beachwood)
37	37	37	SARA HICKMAN - Shortstop (Elektra)
22	25	38	GEORGE MICHAEL - Listen Without Prejudice (Columbia)
29	29	39	ADRIAN LEGG - Guitars And Other Cathedrals (Relativity)
25	28	40	CAROL CHAIKIN - Carol Chaikin (Gold Castle)
23	27	41	NELSON RANGELL - Nelson Rangell (GRP)
43	43	42	ERICH AVINGER - Si (Heart Music)
36	36	43	STRUNZ & FARAH - Primal Magic (Mesa)
—	48	44	BEN TANKARD - Keynote Speaker (Tribute)
21	26	45	MICHAEL KAMEN/DAVID SANBORN - Concerto For Sax (Warner Bros.)
—	—	46	CUSCO - Water Stories (Higher Octave)
31	31	47	MARCOS ARIEL - Rhapsody In Rio (Nova)
40	39	48	MANTECA - Perfect Foot (Nova)
—	—	49	WILLIAM BELOTE - Connected (Music House)
—	—	50	BIRELI LAGRENE - Acoustic Moments (Blue Note)

CHARTBOUND

*Debuts in chartbound

DAVID HEWITT (RHYTHM SAFARI)
LINDER EDER (BMG CLASSICS)
***STEVE LAURY** (DENON)
***SHERRY WINSTON** (WARLOCK)
***YELLOWJACKETS** (GRP)

ALEX DeGRASSI (WINDHAM HILL)
***KENNY BLAKE** (HEADS UP)
***YANNI** (PRIVATE MUSIC)
CHRIS CHRISTIAN (HOME SWEET HOME/A&M)

Dropped: #35 Michael Paulo, #44 Lawrence Juber,
#47 Mark Isham, #49 Rick Margitza, #50 Basia,
Vince Mendoza, Martin Stephenson/Daintees.

Phil Perry

He's sung behind

George Duke &
Stanley Clarke
Brandon Fields
Dave Grusin
Don Grusin
Freddie Hubbard
James Ingram
Al Jarreau
Quincy Jones
Kazu Matsui
Dianne Reeves
Lee Ritenour
Ernie Watts
and many more....

*Now, with a crew of top-notch producers,
Phil Perry steps out in front to reveal*

The Heart Of The Man

The debut solo album featuring
"Woman"

*plus "The Best Of Me," "Forever,"
"Say Anything" and "Call Me."*

On Capitol cassettes, compact discs and records

Management: Dan Cleary Management Associates

Capitol



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BIOFEEDBACK

by Ron Fell

•**ROLLING STONES**

The new Rolling Stones' single, HIGHWIRE, will be included on their soon-to-be-released "Flashpoint" album. It's the only track that wasn't recorded live during the group's '89/'90 Steel Wheels/Urban Jungle concert tour of North America and Europe.

•**ROGER MCGUINN**

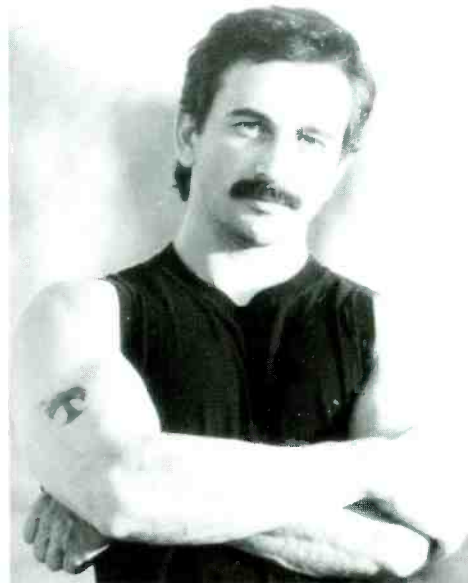
Legend has it that Roger McGuinn was the only Byrd to play a musical instrument on the Byrds' recording of Bob Dylan's TAMBOURINE MAN. McGuinn and fellow Byrds Chris Hillman and David Crosby sang vocals and were supported by Leon Russell on keyboards, Hal Blaine on drums and Larry Kretschel on bass.

•**MICHAEL JACKSON**

You'll soon be able to pay as little as \$10 or as much as \$20,000 to own your own holographic image of Michael Jackson. A company in California paid Michael for a six hour photo session that resulted in more than 300 images to be used in composite three dimensional portraits.

•**STING**

Stings' first public appearance as a solo artist followed the breakup of his band The Police at the 1985 Live Aid concert in London.



•**AARON TIPPIN**

The palmetto tree tattoo on Aaron Tippin's right arm is the symbol of his home state, South Carolina.

•**SUSANNA HOFFS**

Billy Steinberg and Tom Kelly, the composers of Susanna Hoffs' debut solo single, MY SIDE OF THE BED, also composed The Bangles' ETERNAL FLAME on which Susanna also sang the lead vocals.

•**CHRIS ISAAK**

You have to look fast, but Chris Isaak makes a cameo appearance in the new Jodie Foster film Silence Of The Lambs.

•**SINEAD O'CONNOR**

Much has been made of Sinead O'Connor's recent dislike for awards and awards shows, but before the American Music Awards and The Grammys, Sinead participated in an Irish Pop Music Awards broadcast in Dublin. She won two awards that night and immediately donated them to an Irish children's society for auction.

•**ROXETTE**

At the time Roxette's IT MUST HAVE BEEN LOVE was released, it was reported that the song was written by the duo's Per Gessle for the film Pretty Woman. So why wasn't it considered for an Academy Award nomination? Seems the melody had been written in 1987 for a Roxette Christmas single, CHRISTMAS FOR THE BROKEN HEARTED, and only the words were written for the song heard in the film.

•**EDDY ARNOLD**

Not only has Eddy Arnold been recording music for more than fifty years, but this year he celebrates the twenty-fifth anniversary of his induction into the Country Music Hall Of Fame.

•**DAVID FOSTER**

David Foster, producer and co-writer of VOICES THAT CARE, is no stranger to celebrity singalongs for improving the human condition. At about the same time Quincy Jones and company were making WE ARE THE WORLD, David and his fellow native Canadians were composing and recording TEARS ARE NOT ENOUGH under the name Northern Lights with proceeds from its success also going to aid efforts to help the hungry in Ethiopia.

•**ROSANNE CASH**

Rosanne Cash studied drama and creative writing at Nashville's Vanderbilt University years before she signed her first recording contract and traveled to Munich, West Germany to make her first album for Ariola Records.

•**VANESSA WILLIAMS**

Vanessa Williams is set to appear in Another You, a film starring Richard Pryor and Gene Wilder.

•**WHITNEY HOUSTON**

According to a story on Entertainment Weekly, the Tampa-based Florida Orchestra, (the musicians who backed Whitney on her Super Bowl version of THE NATIONAL ANTHEM) are deep in debt—reportedly to the tune of \$2.7 million. The orchestra has received more than \$80,000 in corporate donations since its performance and hopes to benefit directly from the astronomical sales of the single.

•**SHEILA E.**

Sheila's E. stands for Escovedo. She's the daughter of legendary Latin percussionist Pete Escovedo, who was a frequent participant in the seminal Latin Pop band, Santana.

•**ALAN JACKSON**

Look for a new Alan Jackson album, "Don't Rock The Juke Box," in April.

•**GARY MOORE**

Gary Moore was a member of Thin Lizzy twice in his career—once for a brief time in 1974 and later, for two years between 1977 and 1979. When he finally left the group he was replaced by Midge Ure of Ultravox fame, who only remained with Lizzy for a brief period.

•**YANNI**

As a young adult, Yanni left his native Greece to study for a Ph.D. in Psychology at the University of Minnesota, but quit short of his degree to join a Rock band called Chameleon.

•**PAT BENATAR**

After more than a decade of Rock 'N Roll, thirty-eight year old Pat Benatar is about to release an album of new and obscure Blues songs, including B.B. King's PAYING THE COST TO BE THE BOSS and Albert King's I GET EVIL.

•**TONY ORLANDO**

On March 23, 1973, Tony Orlando & Dawn began a three week stay at the top of The Gavin Report's Top 40 chart with TIE A YELLOW RIBBON 'ROUND THE OLD OAK TREE.

•**SAWYER BROWN**

Bobby Randall, a vocalist and guitarist in Sawyer Brown has left the band to concentrate on his career in television. Randall is currently the host of "Be A Star" for The Nashville Network.

•**VANILLA ICE**

After an appearance in the forthcoming Mutant Ninja Turtles sequel, The Secret Of Ooze, Vanilla Ice has signed to star in a film. He'll portray himself in Cool As Ice, which goes before the cameras this spring.

JAZZ NEW RELEASES


IMPORTANT ANNOUNCEMENT! Starting Thursday March 28, we will move our deadline back one hour. We will accept phone & FAX reports each Thursday from 9:00AM until 3:00PM Pacific Time. That is Noon until 6:00PM on the East Coast.

NIGHT RIDE HOME - JONI MITCHELL (Geffen)

Beginning around the days of *Court & Spark*, **Joni Mitchell** began using Jazz musicians, including remnants of the **Tom Scott's L.A. Express**, seventies **Crusader** refugees and later the late **Jaco Pastorius**, **Pat Metheny**, **Lyle Mays**, **Wayne Shorter** and the music of **Charles Mingus**. Stemming from her early folk rhythms, the electric music that unfolded from Woodstock became so "feel-based" that ordinary rock sidemen were unable to adapt to the timings and changes. Possibly because of that, **Joni Mitchell's** music, especially her music of late with husband/bassist **Larry Klein**, has taken on a native environmental feeling. Case in point is *Jiminy Cricket*, who guides the title track. You can't stray further from machines than that. Yet *Night Ride*

Home is far from a **Blue** throwback. Songs like "Passion Play (When All The Slaves Are Free)" and "Cherokee Louise" (the latter featuring a return appearance by **Shorter**) have a sliding, atmospheric tinge as **Mitchell's** stacked scat-like vocals provide chord changes mixed with chorus and spiritual direction for the remaining instruments. In fact, since the mid-seventies, her vocals have more in common with the instrumental side of her music than the abandoned melodic portion. While **Joni Mitchell** could be considered a mainstream artist, the complexity of her current music (with her painting and photography) has kept the casual listener at arm's length. To be a **Joni** fan these days is to surrender typical expectations, leaving yourself wide open for an adult-sized alternative. A poem by **Yeats** allows inspiration for "Slouching Towards Bethlehem," (sic) as the verse competes dutifully, beautifully and beatifically with distant thunder drumming. "Nothing Can Be Done" features a vocal cameo by **David Baerwald**. And while "Come In From The Cold" is being plugged rockward, rest your fears as only **AA** will brave the superior 7:31 length.

GREENHOUSE - YELLOWJACKETS (GRP) **Greenhouse**, long rumored to be a traditional Jazz release, sees **Yellowjackets** slimmed down to a trio. Big band sax man **Bob Mintzer** replaces **Marc Russo** on reeds. Included in the band's **GRP** debut is "Freda," the track that raised many eyebrows at one of the **Gavin Seminar Jukebox Juries**. It's a song of many moods. Guest violinist **Stuart Canin** rises from the opening rich orchestral/piano intro with a riveting hoe-down flurry of notes that is more techno than knee-slapping. **Russell Ferrante's** synths respond pensively, crescendoing into a spiralling interlock of both melody lines. "Freda" is a pleasant throwback to **Steve Morse** and **T Lavitz** during their **Dixie Dreg** days, or to the **Mahavishnu** daze with **Jan Hammer** and **Jerry Goodman**. **Vince Mendoza's** haunting orchestrations signal a serious compositional strain throughout *Greenhouse*. Progressive Adult ears also might try "Freedomland." Jazz types will enjoy the acoustic solo power of "Seven Stars," "Indian Summer," and the Bopish "Brown Zone."



THE LEGACY CONTINUES


Spencer Brewer

THE PIPER'S RHYTHM

1990: DORIAN'S LEGACY
Top 10 Gavin and R&R

guest performers:
Doug Cameron
Brian Mann
Justo Almario
Abraham Laboriel
and many others

#23 BULLET. THANKS RADIO!
NARADA EQUINOX



Artist portrait by Tom Liden © 1991 Narada Productions, Inc.

ALBUM NEW RELEASES

BY KENT ZIMMERMAN

"LAYING DOWN THE LAW" - THE LAW (ATLANTIC)

Beat it, it's the Law. Judging from this first track, the Law is formed in much the same spirit as **Bad Company**, which was named after a cult western movie starring a very young **Jeff Bridges**. And just as the song "Bad Company" bowed the band, "Laying Down The Law" introduces The Law in familiar Western fashion. With **Bad Company** going through its umpteenth resurrection, it's interesting to see The Law with **Paul Rodgers** and **Kenney Jones** starting at the bottom of the deck. Look out, there's a new underdog in town.

"WORD OF MOUTH" - MIKE + THE MECHANICS (ATLANTIC)

While **Mike Rutherford** hasn't yet given up his day job with **Genesis**, this is the first time **Mike + The Mechanics** have released two new albums uninterrupted by a **Genesis** project. While the **Mechanics** have evolved into a hit studio band, they've also turned into an even more consistent radio vehicle. "Word Of Mouth" should travel fast.



ECONOMICS - MARK GERMINO AND THE SLUGGERS (ZOO ENTERTAINMENT)

Yes! An early present from **Mark Germino**, still one of Nashville's best songwriters. Those of us who remember his somber, **Mickey Newbury**-type days will be surprised to hear these benzedrined performances. As **Mark** rips his stream-of-consciousness images of America, the **Sluggers** slug away. This is a five cut CD pre-

view from **Germino's Radartown** album. Turn it up and rock with utter abandon. Killer tracks include "Let Freedom Ring (Volumes 4,5,&6)," "Radartown" and the magnificent eight minute-plus "Economics."

"LET THE RED WINE FLOW" -

THE RADIATORS (EPIC)

The Rads sing about wine with the seriousness of blood. This is no funky party song. Rather the **Radiators** show a serious side. The song begins with some choppy reggae chords, but then erupts into a long, dark song. Much of the middle section is liberally doused with a hot guitar solo. Something tells me you're not going to recognize these guys.

NEW CITY JACK (GIANT/WARNER BROS.)

The best pop soundtrack I've heard so far this year. If the movie pops with only a fraction of the energy of this set, it will be boffo action time, that's for sure. As for the music, here's a set of hard rap and sweet R&B juxtaposed. **Ice-T's** opening "New Jack Hustler (Nino's Theme)" is vicious and unplayable. It's also among his best. Hot acts like **Ice**, **Keith Sweat**, **Christopher Williams**, **Johnny Gill**, **2 Live Crew** and **Troop/Lever** featuring **Queen Latifah** put together what could become the **Saturday Night Fever** of the nineties. Look out.

"DEDICATION" - THIN LIZZY (MERCURY)

One of the finest bands ever to trod the boards was **Thin Lizzy** during their peak **PolyGram/Vertigo** years. Here's a timeless slice lifted from an upcoming best-of retrospective CD. But don't stop there. All the great **Lizzy** is back in print on CD. The only drawback

will be informing new fans that singer **Phil Lynott** died a couple of years ago. Still, **Lizzy** lives.

MARC COHN (ATLANTIC)

I believe in musical regeneration. As the **Billy Joels**, **Leon Russells** and the **Eltons** move far away from what they originally were—piano men—a tiny void exists; room, if you will, to be filled by someone new. Now this is a strange void. It doesn't matter what these troubadours look like or how they wear their hair. What people want are real songs that make the right left turns when it comes to verse, chorus, verse, chorus—wait, what was that poignant pause? What a promising debut this is! **Marc Cohn** is not only a piano man, he's a fer real acoustic balladeer who takes ample charge of the electric production facilities available to very few young talents. Granted, the piano man is a difficult void to fill and the casualty rate is high. But you know, this guy just might have it. **Trax**: "Walking In Memphis," "Ghost Train" and "Silver Thunderbird."



TIME FOR A WITNESS - THE FEELIES (A&M)

Nobody dares sound this **Velvet Undergroundish**, do they? On "Find A Way," very few dare to have so little happening, do they? On "Decide," nobody dares sound so much like a young **Lou Reed**, do they? **The Feelies** tread on risky, minimalist ground, recording their very best batch of songs yet. They accomplish with the same tools and means what so many

other bands attempt. **Blank** detached space. Yet they do it so well with the same wood, saws and hammers as other alternative journeymen. So what gives? What makes these guys so great? As always, it's down to chemistry or other intangibles. Nice touch on "Sooner Or Later," "Find A Way," "Waiting" and "Decide."



"MISS AMERICA" - THE BIG DISH (EAST WEST)

Usually I'm not too good at spotting allegories, even when they're starring me in the face. Yet I can't help feeling that "Miss America" is actually America as seen through the eyes of this soft spoken Scottish band. **The Big Dish**, like current label mates **Everything But The Girl**, kill you with both kindness and a velvet touch. **Warne Livesay's** (**Midnight Oil**, **The The**, **Julian Cope**, **Deacon Blue**) production contributes greatly as does an all star rhythm section of **Pino Palladino** and **Manu Katche**.



"KING OF THE ROAD" - THE PROCLAIMERS (CHRYSALIS-CANADA)

Roger Miller's classic gets a faithful workout except for the **Proclaimers'** thick accents. What a gas! Love those mirror-image harmonies, that hefty stand-up bass and best all, those infectious finger pops. Not slated for release south of the border, so grab an import if you can. Sure sounds like hit to me.

MATERIAL ISSUE

Radio
VALERIE

LOVES

ME *them!*



KDGE	WHFS	KCRW	WFDU	WDCR	KRCK	91X	KROQ
WBER	WPRB	KUNV	WTUL	WHTG	KJJO	WAPS	WDST
WMDK	WUOG	KTAO	KAVE	WUMS	WBNY	KJHK	WRVU
KJQN	WXVX	KACV	WDRE	WOXY	WDET	KTOW	WXCI
KUKQ	WNCS	WRFL	KTCL	KUCI	WWVU	WXRT	LIVE105
WAPS	KFSR	WUSC	KZSC	WWCD	WCDB		

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THREE GUYS PLAYING DRUMS, GUITAR
 AND BASS FROM CHICAGO
 MORE GREAT MUSIC ON MERCURY.



ALBUM

MOST ADDED

1. "RHYTHM OF MY HEART" - **ROD STEWART** (WARNER BROS.)
2. "HIGHWIRE" - **ROLLING STONES** (ROLLING STONES/COLUMBIA)
3. "LAYING DOWN THE LAW" - **THE LAW** (ATLANTIC)
4. "LOSING MY RELIGION" - **REM** (WARNER BROS.)
5. "TRADEMARK" - **ERIC JOHNSON** (CAPITOL)
6. "SENSIBLE SHOES" - **DAVID LEE ROTH** (WARNER BROS.)

TOP TIP

THE LAW
 "LAYING DOWN THE LAW"
 (ATLANTIC)

ROD STEWART
 "RHYTHM OF MY HEART"
 (WARNER BROS.)

The vets debut highest—#41 and #42.

RECORD TO WATCH



THE LAW
 "LAYING DOWN THE LAW"
 (ATLANTIC)

Hot new classic band has ex-Free/Bad Company/Firm Paul Rodgers keeping bad company with ex-Small Faces/Faces/Who drummer Kenney Jones.

Editor: Kent Zimmerman

2W LW TW

1	1	1	STING - Time, Cages, Mad, Jeremiah, Cry (A&M)
7	4	2	THE FIXX - Much (Impact/MCA)
—	17	3	REM - Losing (Warner Bros.)
3	3	4	INXS - Tears (Atlantic)
4	5	5	BLACK CROWES - Talks, Seeing, Hard (Def American)
—	16	6	ROLLING STONES - Highwire (Rolling Stones Records)
2	2	7	ROGER McGUIINN - King, Someone, Bowed (Arista)
8	8	8	QUEENSRYCHE - Silent (EMI)
5	6	9	CHRIS ISAAK - Heart (Reprise)
12	11	10	THE VAUGHAN BROTHERS - Texan, Telephone (Epic)
25	19	11	GREAT WHITE - Call (Capitol)
39	21	12	GEORGE THOROGOOD - Drinkin' (EMI)
17	13	13	DRIVIN' N' CRYIN' - Courageous, Around, Dancing (Island)
11	10	14	BLUE RODEO - Myself (East West America)
6	7	15	QUEEN - Headlong, Innuendo, Can't, Show (Hollywood)
16	14	16	BAD COMPANY - Stranger. Need, Tough, Holy, (Atco)
18	18	17	FIREHOUSE - Treat (Epic)
10	12	18	DAVID LEE ROTH - Lil', Shoes (Warner Bros.)
44	27	19	NILS LOFGREN - Valentine (Rykodisc)
9	9	20	THE KNACK - Rocket (Charisma)
26	25	21	DIVINYLS - Touch, Make (Virgin)
29	29	22	THE REMBRANDTS - Timber (Atco)
24	24	23	LIVING COLOUR - Rears (Epic)
13	20	24	GARY MOORE - Moving, Still (Charisma)
37	38	25	CINDERELLA - Station, Shelter (Mercury)
34	32	26	DANIEL ASH - This, Heaven, Tripper (Beggars Banquet/RCA)
27	26	27	JESUS JONES - Right, International, Real, Trust, Welcome, Who (Food/SBK)
14	15	28	ZZ TOP - Decision, Give, Mississippi, Concrete (Warner Bros.)
15	22	29	SCORPIONS - Believe (Mercury)
31	31	30	WINGER - Easy (Atlantic)
42	40	31	LYNCH MOB - River (Elektra)
35	34	32	RIK EMMETT - Saved, Life (Charisma)
50	42	33	AC/DC - Ready (Atco)
36	35	34	REPLACEMENTS - Began (Sire/Reprise)
30	30	35	DAMN YANKEES - Reputation, Runaway (Warner Bros.)
28	28	36	THE TRAVELING WILBURYS - Twist, Inside, Devil's, Baby, Cool (Warner Bros.)
40	39	37	POISON - Wind, Believe (Capitol/Enigma)
48	45	38	ERIC JOHNSON - Trademark, Righteous, Cliffs (Capitol)
20	36	39	STEVE WINWOOD - Here, Deal, One, Running, Light (Virgin)
19	23	40	JEFF HEALEY BAND - Strong (Arista)
—	—	41	THE LAW - Laying (Atlantic)
—	—	42	ROD STEWART - Rhythm (Warner Bros.)
—	44	43	ASHLEY CLEVELAND - Willy (Atlantic)
49	—	44	LITTLE CAESAR - In Your Arms (DGC)
46	46	45	GRAHAM PARKER - Book, Weeping (RCA)
—	—	46	STEELHEART - Never (MCA)
—	—	47	JOHN WESLEY HARDING - Person, Tell, Movie, Driving (Sire/Reprise)
21	33	48	PAUL SIMON - Proof, Born (Warner Bros.)
—	—	49	JONI MITCHELL - Cold (Geffen)
43	47	50	TODD RUNDGREN - Public (Warner Bros.)

CHARTBOUND

*Debuts in chartbound

TESLA (Geffen) "PARADISE"
EDIE BRICKELL & NEW BOHEMIANS (Geffen) "BLACK"
***EXTREME** (A&M) "WORDS"
TRAGICALLY HIP (MCA) "PISTOLS"
KING'S X (Atlantic) "FINDING"
***ROBERT PALMER** (EMI) "MERCY"

***KING OF THE HILL** (SBK) "DO"
WARRANT (Columbia) "UNCLE"
ALBERT COLLINS (Point Blank/Charisma)
MARC COHN (Atlantic) "MEMPHIS"
BLUES TRAVELER (A&M) "ANYWAY"
MATERIAL ISSUE (Mercury) "VALERIE"

Dropped: #37 Toy Matinee, #41 Robert Cray Band, #48 Samples, #49 Neil Young, #50 Havana 3AM, Peter Gabriel.

Resurrecting The Lizard King and the Crawling Kingsnake

Oliver Stone's Film Biography Of The Doors

By Kent Zimmerman

The Doors, the latest film by Oliver Stone, assembles all the excess baggage of Jim Morrison and the band and totes it neatly and effectively for a full length one hundred and thirty-five minutes. Technically—both visually and sonically—the movie excels, as director Stone takes music that has been mercilessly beaten senseless by classic album radio stations, and gives songs like the Doors' very first single, "Break On Through," brand new legs.

Fittingly, the movie begins and ends with a poem lifted from An American Prayer, a semi-coherent verse about fulfilling the challenge of life. "Did you have a good world when you died? Enough to base a movie on?" Morrison asks the reader and moviegoer. Of course, the answer is an emphatic, "Yes." Between the facts, myths and half truths, Oliver Stone had gobs of sludge to

shovel through. Yet out of sludge and compost, a flower of a movie blooms.

Val Kilmer, though he looks more like Andy Gibb than Jim Morrison, holds up his part of the bargain as a performer, particularly when portraying the chunky, bearded, declining Jim of Morrison Hotel days. For a movie like The Doors, Kilmer's believability is the be-all-end-all, the ultimate test. Does Val become Jim? Well, usually and sorta. But then everyone enters the gold mine at their own risk, with preconceptions and expectations, budgeting how high a percentage of personal Doors bubbles and balloons you're willing to see popped. I entered with a few prejudices. First off, I was fortunate enough to have seen Morrison in his prime, during the interminable wait between the Strange Days album and Waiting For The Sun. This was a Morrison

who was still a leather-clad Adonis—excuse me, Dionysus. I don't really remember him as energetic, lithe and spry as Kilmer portrays him. Rather, the Morrison I saw spent much of the set sprawled on the stage floor, or else wandering the perimeters in a daze, daintily playing with a blue bulbed stage light before it fell to the floor, sputtering light and smoke. What the film does effectively capture, particularly during the concert sequences, is the early hysteria present during the first couple of albums. As Morrison took the stage that night, he was trailed by a legion of camera operators and newsmen. After all, his tussle with the law in New Haven had just happened. Part of the \$3.50 investment included the chance of seeing Jim get popped again. Rock music then still catered toward that element of risk, still walking the wire of acceptability. Certain actions were still consid-

ered illegal and risqué. Back then you could still get arrested for inciting riots, so vague was the line between political assembly and entertainment.

Those early scenes depicted in the film, particularly the New York portion, remain true to drummer John Densmore's recollection detailed in his book, *Riders On The Storm*. According to Densmore, even as early in the game as the Doors' first East Coast gigs, Jim dangled dangerously from his hotel window, roughed up his sex partners and generally laid the foundation for the stormy ride that was to follow.

During a Gavin interview late last year, we asked Densmore if he trusted Oliver Stone with the Doors' cinematic story. Densmore paused almost a half minute, muttering the word to himself ("Trust, trust"), and scraped his chin in contemplation. Ultimately the answer was, "Yes," although

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"Right Here, Right Now,
Watching The World Wake Up To History."

JESUS JONES

Going For Adds March 18th



ALTERNATIVE

MOST ADDED

1. TIME FOR A WITNESS - THE FEELIES (A&M)
2. KILL UNCLE - MORRISSEY (SIRE/REPRISE)
3. JACK FROST - JACK FROST (ARISTA)
4. PLOUGHD - THE BUTTHOLE SURFERS (ROUGH TRADE)
5. SIX TENDER MOMENTS EP - THE CAVEDOGS (CAPITOL)

TOP TIP

REM
 "LOSING MY RELIGION"
 (WARNER BROS.)

REM hasn't lost much else as they debut this week at #6!

RECORD TO WATCH



THE SOUPDRAGONS
 "MOTHER UNIVERSE"
 (BIG LIFE/RAW TV/MERCURY)

On tour with INXS and getting second-round support from WDRE, LIVE 105, KJJO, WUMS, KDGE, WFIT, WDST, KJQ, WDET and more!

IMPORT/INDIE

- JESUS LIZARD - Goat (Touch & Go)
- CAUSE & EFFECT - Cause & Effect (Exile)
- NOVA MOB - Admiral... (Rough Trade)
- MOUTH MUSIC - Mouth Music (Ryko)
- HEAVEN AND HELL - Tribute To The Velvet Underground (Communion)
- GODFLESH - Streetcleaner (Earache/Relativity)
- TAD - 8-Way Santa (Sub Pop)
- NAKED CITY - Torture Gdns. (Shimmy Disc)
- BITCH MAGNET - Ben Hurr (Communion/Skyclad)

2W LW TW

1	2	1	JESUS JONES - Right, International, Real, Trust, Welcome, Who (Food/SBK)
13	6	2	KITCHENS OF DISTINCTION - Drive, Railwaded, Rainbows, He (A&M)
2	1	3	DANIEL ASH - This, Heaven, Tripper (Beggars Banquet/RCA)
7	4	4	SCREAMING TREES - Roses, Uncle, Beyond (Epic)
3	3	5	POP WILL EAT ITSELF - XYZ, Dance (RCA)
—	—	6	REM - Losing (Warner Bros.)
10	7	7	THE HOLLOW MEN - November, Pantera, Slow, Barefoot, Beautiful (Arista)
12	10	8	MATERIAL ISSUE - Valerie, Diane, Rene, Lie (Mercury)
8	8	9	DIVINYLS - Touch, Make (Virgin)
18	12	10	HAVANA 3 A.M. - Reach, Hardest, Motorcycle (IRS)
5	5	11	DRIVIN' N' CRYIN' - Courageous, Around, Dancing (Island)
6	11	12	STING - Time, Cages, Mad, Jeremiah, Cry (A&M)
20	14	13	ENIGMA - Sadness, Culpa, Principles (Charisma)
9	9	14	RIDE - Taste, Kaleidoscope, Polar, Nowhere (Sire/Reprise)
22	16	15	DARKSIDE - Waiting (Beggars Banquet/RCA)
23	20	16	ELEVENTH DREAMDAY - Rose, Frozen, Angels, Game (Atlantic)
4	13	17	REPLACEMENTS - Began (Sire/Reprise)
14	18	18	SISTERS OF MERCY - Detonation, More, Vision, When (Elektra)
21	19	19	CHICKASAW MUDD PUPPIES - Remember (Wing/Polydor)
28	27	20	EMF - Unbelievable (EMI)
11	21	21	HAPPY MONDAYS - Loose, Kinky, Bob's, God's, Harmony (Elektra)
24	22	22	FRONT 242 - Grippid, Tragedy (Epic)
—	32	23	DINOSAUR JR. - Wagon, Green, Water, Blowing (Sire/Warner Bros.)
15	15	24	TRASH CAN SINATRAS - Obscurity, Tongue, Circling (Go!Discs/London/PLG)
31	25	25	GRAHAM PARKER - Book, Weeping (RCA)
30	26	26	JUDYBATS - Native, When, Drop (Sire/Reprise)
42	31	27	JOHN WESLEY HARDING - Person, Tell, Movie, Driving (Sire/Reprise)
17	17	28	BLUE RODEO - Myself (East West America)
29	29	29	BOOK OF LOVE - Alice (Sire/Warner Bros.)
33	30	30	THE FIXX - Much (Impact/MCA)
—	37	31	GODFATHERS - Unreal, Drag, Something, Misery (Epic)
16	23	32	THE CHARLATANS U.K. - Sproston, White, Then, Only, Polar (Beggars Banquet/RCA)
19	24	33	LUSH - DeLux, Sweetness, Thoughtforms, Hey, Baby (4-AD/Reprise)
36	34	34	ROGER McGUINN - King, Someone, Bowed (Arista)
35	35	35	CHAGALL GUEVARA - Violent (MCA)
—	45	36	BONGWATER - Power, Kisses, Mystery (Shimmy Disc)
—	—	37	TAME YOURSELF - Raw, Erasure&Lene, B-52's (Rhino)
25	28	38	MEAT BEAT MANIFESTO - Psycheout (Mute)
27	36	39	BEAUTIFUL SOUTH - Book, Time (Elektra)
—	—	40	LEMONHEADS - Drum, Step (Atlantic)
26	33	41	ECHO & BUNNYMEN - Gone, Enlighten, Freaks (Sire/Reprise)
—	42	42	THE CHILDREN - Heart (Sky Records)
—	—	43	THROWING MUSES - Counting (Sire/Warner Bros.)
—	—	44	THE 360's - Illuminated, Deadpan, Garden (Link)
—	47	45	SPOONER - Tomorrow (Chameleon)
—	—	46	ROYAL CRESCENT MOB - Konk (Sire/Warner Bros.)
46	46	47	INXS - Tears (Atlantic)
50	48	48	NAKED CITY - Flat, Speedfreaks, Gob (Shimmy Disc)
49	49	49	RUTLES COMP. - Pussywillows, Straw/Ribot, D.Johnston (Shimmy Disc)
—	—	50	BUTTHOLE SURFERS - Hurdy (Rough Trade)

CHARTBOUND

*Debuts in chartbound

- SOUPDRAGONS - "MOTHER UNIVERSE" (BIG LIFE/RAW TV/MERCURY)
- FRAZIER CHORUS - "CLOUD 8" (CHARISMA)
- HORSE FLIES - GRAVITY DANCE (MCA)
- MORRISSEY - KILL UNCLE (SIRE/REPRISE)
- THE FEELIES - TIME FOR A WITNESS (A&M)
- MOUTH MUSIC - MOUTH MUSIC (RYKO)

Dropped: #38 They Eat Their Own, #39 Danielle Dax, #40 The Connells, #41 KMFDM, #43 The Dream Academy, #44 Living Colour, #50 C. Isaak.

MORRISSEY

"KILL UNCLE"

All New
Out Now

Featuring the single
"OUR FRANK"

10 songs on cassette, 11 on compact disc

Produced by Clive Langer and Alan Winstanley

Announcing the Sire 900 Hotline! Call 1-900-990-SIRE to hear your favorite Sire artists discussing their music.
Get the latest on release dates, tour info, contests and promo giveaways.

.95 per minute. Sire Records and artists will donate their proceeds to national AIDS organizations.



ALTERNATIVE INSIDE

BY LINDA RYAN

We celebrated the Bay Area Music Awards (BAMMIES) last weekend and for the first time ever young upstarts like **FAITH**



NO MORE, PRIMUS and **DIGITAL UNDERGROUND** dominated the show. There was nary a **HUEY, JEFFERSON** anything or **DEADHEAD** to be seen. The times they finally are a changin'!

Is it fact or fiction? **MTV** is considering both **LIVE 105's STEVE MASTERS** and **ELEKTRA's JON LESHAY** for future **VJ** hosts. Look out **TOTALY PAULY**—one talks just

like you and the other looks just like you!

ATLANTIC RECORDS has signed **KING MISSILE**.

Can it be true? **PAUL YOUNG** at **SIRE RECORDS**?

Because he's tired of talking about it by now, the next time you talk to **KFSR's JERRY LIMA**, don't ask him about his recent car accident. Suffice to say, he fared better than his brand new **GEO**.



Congratulations to **JESUS JONES** who regain the #1 slot

this week. Last week's temporary slip may have been due to a slight stall while switching from "Right Here Right Now" to the new single, "International Bright Young Thing."

Closing in fast on **Jesus Jones** is **KITCHENS OF DISTINCTION**, who jump 6-2. If they're going to dethrone the **Jonesters**, it'll have to be soon because **REM** is moving up fast.

REM debuted this week at a whopping number six! It's not going to take long to reach number one—a question of "when" rather than "if". The band already has forty-nine players on their current single, thirty-four of those in **HEAVY**.

ELEVENTH DREAM DAY moves 20-16 as **KCOU, KUCI, WRFL, WWVU, WMDK, KUNV, WDET, WXRT, KFSR** and others

come in with **HEAVY** support. **DINOSAUR JR.** makes an impressive 32-23 jump. Supported solidly in both the Commercial and College camps—**WFNX, KFJC** and **KRCK** come in with **ADDs**.



JOHN WESLEY HARDING moves 31-27 as **KTOW, WTSR, WBRU, WUSB, WIPR** and **WXCI** come in with **ADDs**.

BONGWATER take their smokin' new album 45-36 this week. Solid support from College Radio can be seen with **HEAVY** reports at **KDVS, KZSC, WRFL, WUNH, KCSB, KUSF, WUSB, WXYC, KUCI, WUOG**

Mute: Total Air Supremacy

i start counting

"Still Smiling" (Fortran 5 remix radio edit)
from the Mute album "Catalogue" (61030)
ON YOUR DESK NOW!



THE WEATHERMEN

"Freedom Or Slavery" (Conclusive edit) ©
from the Mute album "Beyond The Beyond" (61056)
ON YOUR DESK NOW!



ALWAYS LISTEN TO THE VOICE OF EXPERIENCE.

Well, maybe not always

In 1988, we signed an exotic 19-year-old named Tanita Tikaram, who just months earlier had made her London club debut. With producers Rod Argent and Peter Van Hooke, Tanita created a compilation of alluring melodies—some somber, some sprightly—that quickly had The New York Times comparing her to Joni Mitchell and Leonard Cohen. By the spring of 1989, this mysteriously mature newcomer's debut album, ANCIENT HEART, with its sultry smash, "Twist In My Sobriety," had sold millions worldwide. But if you absolutely insist on listening to the voice of experience, let us suggest EVERYBODY'S ANGEL, the much-anticipated new release by Tanita Tikaram, who, at a ripe 21 years, has finally come of age.



Tanita Tikaram *"Only The Ones We Love"*

The New Single

Produced by Tanita Tikaram, Peter Van Hooke and Rod Argent
From Everybody's Angel

VH-1 HAS SELECTED TANITA TIKARAM AS
APRIL'S ARTIST OF THE MONTH. *Watch for her.*

Look for Tanita Tikaram's new home video Ancient Heart.
Available Now wherever cassettes and compact discs and video are sold.

Management by Paul Charles/Asgard

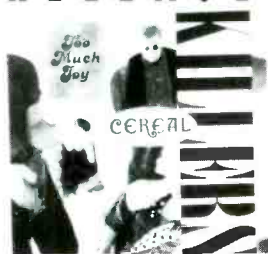
ALTERNATIVE NEW RELEASES cont.

and plenty more!

The PETA/RHINO project **TAME YOURSELF** debuts this week at 37. Newly ADDED at KCPR, WFNX, KUKQ, WTSR and KBCO.

Take care 'til next week. LINDA RYAN

NEW RELEASES



TOO MUCH JOY - CEREAL KILLERS (GIANT/WARNER BROS.)
The movie *Spinal Tap* introduced

us to many a fine "proverb," but the one that will stick forever is, "There's a very fine line between clever and stupid." Up 'til now, Too Much Joy took up residence on that fine line and built their career there. The band's third release, *Cereal Killers*, finds the "Joy Boys" far more "clever" and much less "stupid" than previous efforts, while they retain all of their youthful exuberance, sarcasm and penchant for damn fine pop tunes. Let's face it, it couldn't have been easy keeping your sense of humor after being kicked off one tour, physically assaulted by another group (how come English bands don't like these guys?) and arrested on obscenity charges, but Too Much Joy managed to do just that. It's definitely been a "character-building" year for the band, and this new maturity can be found in abundance within the grooves of *Cereal Killer*. It's easy to relate to these guys because they celebrate the "common man" and common

experiences. "Thanksgiving In Reno" and "Nothing On My Mind" are two examples of taking ordinary circumstances and making them extraordinary simply by writing a song about them. And while you're listening check out "Good Kill," which features a guest vocal appearance by BDP's KRS-One. Another killer track and the next single is "Crush Story," a tip of the hat to one of life's simplest pleasures. Nothing complicated like being in love, just an enjoyable, safe-from-a-distance crush. Finally, the most novel song on the album has to be "Long Haired Guys From England," in which the band ponders why so many girls go crazy over—you guessed it—*insert title here*. While it remains to be seen if "Crush Story" can do for Too Much Joy what "The One I Love" did for REM, it's one helluva start!
LINDA RYAN

JACK FROST - JACK FROST (ARISTA)

Jack Frost is the brainchild of Aussies Grant McLennan and Steve Kilbey. Resumes of these artists include *The Go-Betweens* and *The Church*, respectively, but the Jack Frost project has a style and sound all of its own. Awash with a gentle, misty moodiness, the aural soundscape of Jack Frost both soothes and disturbs the soul—just like rainy days do. Sit back with a cup of hot chocolate and take in the epic-sounding "Every Hour God Sends," "Providence," "Ramble," "Thought I Was Over You" and the short, spoken-word piece titled "Trapeze Boy." Here's a case where 1 + 1 equals much more than two. An intriguing collaboration—here's to many more! LR

THE REALITY OF MY SURROUNDINGS

FISHBONE

THE REALITY OF MY SURROUNDINGS

SATURDAY NIGHT LIVE MARCH 23

THE REALITY OF MY SURROUNDINGS

COLUMBIA

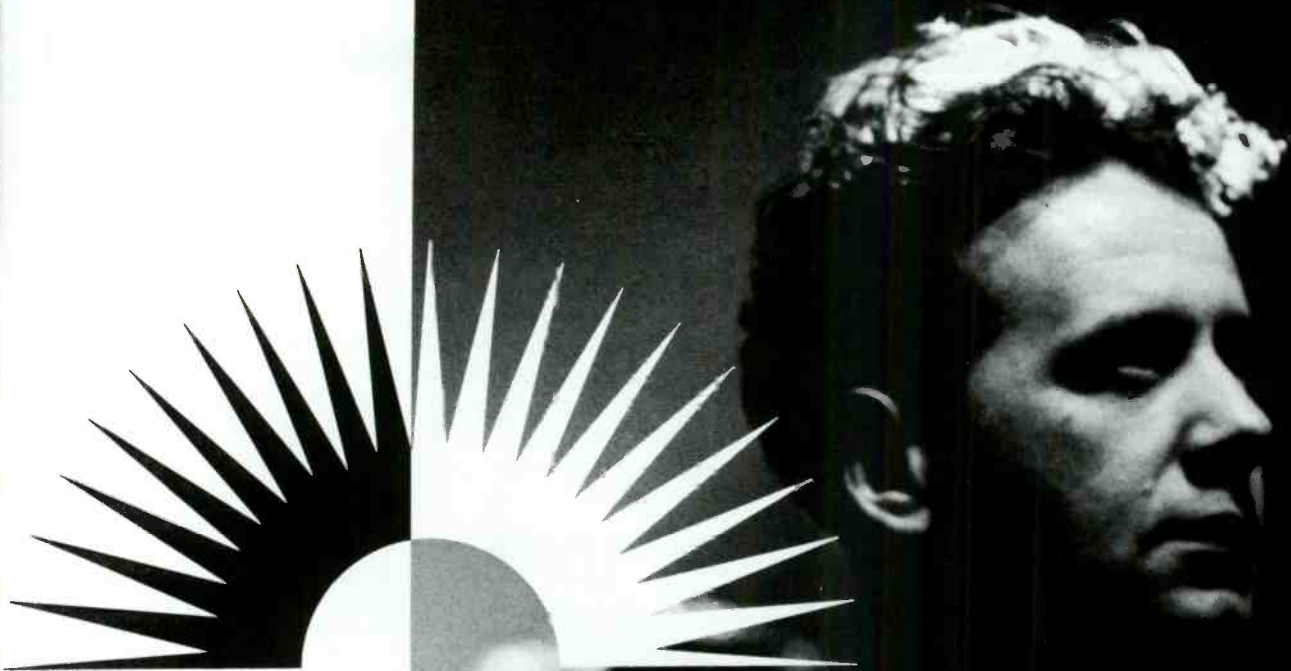
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"Right Here, Right Now,
Watching The World Wake Up To History."

JESUS JONES

Going For Adds March 18th





SIMPLE MINDS SEE THE LIGHTS

(75021-1553-4)

The lead track from their stunning new album **Real Life** (75021-5352-4/2)

Produced by Stephen Lipson. Management: Stiefel-Phillips Entertainment

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STIEFEL-PHILLIPS
ENTERTAINMENT

ALTERNATIVE NEW RELEASES cont.



LENNY KRAVITZ - MAMA SAID (VIRGIN)

Now that Lenny Kravitz has established himself as a force to be reckoned with, let's hope the trepidation some programmers embraced his debut effort with will no longer factor into radio airplay. His second album, *Mama Said*, is a blistering musical journey that, in true Kravitz style, melds the best sounds of "yesterday" with attitude and insight that's pure '90s. I love the easy, capuccino-jazz flavor of "It Ain't Over 'Til It's Over"—which stands as my favorite track. Either version of "Fields Of Joy" will knock your socks off, and when you listen, think "Live And Let Die." Another highlight comes when you reach side two and delve into the trippy "Stop Draggin' Around," "When The Morning Turns To Light" and the scathing "What The Fuck Are We Saying." This time around, Lenny Kravitz cannot be ignored. LR

FEELES - TIME FOR A WITNESS (A&M)

With resolute determination, The Feelies once again have their proverbial fingers tugging at the wishbone of rhythm. In a day when some bands crush the wishbone and most can't even manage to find it, *Time For A Witness* splits it perfectly down the center with uncanny precision. "So Far" features a hopskotch bass line that arches and bounces without ever smearing chalk lines. The soulful guitars offer simple progressions that ultimately become transgressions sailing above and be-

yond chalked in boundaries. "Time For A Witness" blurs with the flapping ferocity of a netted butterfly and "Sooner Or Later's" folksy vocals exhalt the ritual of returning home. "Invitation" features guitars that unwind and skate amidst shrouded vocals. Undiscovered treasures abound in these rhythms, and although I can't be certain, I think the exact value of pi is entrenched somewhere in these grooves. DAVID BERAN

THROWING MUSES - THE REAL RAMONA (SIRE/WARNER BROS.)

The Muses first album in two years has finally arrived—something of a miracle if you consider the state the band was in a year ago. In any case, *The Real Ramona* accentuates, perhaps even completes, a gradual shift in style from their earlier *House Tornado* rawness to a slower, decidedly Pixies-like sound. With bassist Leslie Langston gone, guitarist Tanya Donnelly seems to take a more musically dominant role, lending songs like "Not Too Soon" and "Honeychain" an undeniable Breeders/Pixies pull. Although "Him Dancing" and "Counting Backwards" have a more traditional Throwing Muses sound to them, "Graffiti" stands as my favorite track. While perhaps lyrically wanting, there's enough punch and a strong emotional quality which seems to run wild through every song that Kristen touches. She hasn't lost that sense of urgency—that state of supreme tension which is so essential to the Muses' appeal. Other tracks: "Red Shoes," "Golden Things" and "Ellen West." DAVID KEENAN

MANUFACTURE - VOICE OF WORLD CONTROL (NETWERK)

Taking a look at the title, you might guess this music is of the "industrial" persuasion. It is, it is, it is! Manufacture cranks, clanks and churns out the rhythm of choice for the industry elite. Sounding somewhere between

Ministry and Depeche Mode, Manufacture creates a festive orchestration of fear and fancy—with everything in between. On tracks like "World Control" and "A Measured Response," the sound is clean and mean. A listen to "New Descisions" and "Control Yourself" will energize and refresh. New and improved—ready for action. Open up and enjoy—you'll emerge from the experience a new person. BRETT ATWOOD

FRAZIER CHORUS - RAY (CHARISMA)

Two years ago Frazier Chorus released the brilliant debut album, *Sue*. With few exceptions *Sue* was ignored, but Frazier Chorus arrives again, again, this time with *Ray*, which gives you a second opportunity to experience the

unusual quality of this band. With mellow and ambient with jazz overtones, Frazier Chorus bathes the listener with unobtrusive music, but watch out—the sound serves as a gimmick to entrap you. Once in the band's web you become aware of the lyrics' intensity. Subjects cover the usual fare but focus predominantly upon relationships. Communication and death play important roles too. Start with: "Never Wake Up," and move on to "The Telephone," "Prefer You Dead," "Nothing," and "Here He Comes Again." Experiment with the rest of the tracks and prepare to be mesmerised. ROBERT BARONE


THE LEAVING TRAINS - SLEEPING UNDERWATER SURVIVORS (SST RECORDS)

Like the endless ribbon of bubbles

"Right Here, Right Now,
Watching The World Wake Up To History."

JESUS JONES

Going For Adds March 18th

 SBK Records

ALTERNATIVE NEW RELEASES cont.

that stretches up in a cold beer, *Sleeping Underwater Survivors* is a constant effort that has no time to pause for breath. "I Love You" leads off by going straight for the jugular in an all out assault, and "Walk Like A River" is a study in the power of simile. "Suicide Blues" pays homage to Sylvia Plath, equating sex with suicide—"Get your head out of the oven and your ass back into bed." "Relapse, Recover" chronicles a sluggish descent and stirs images of submersion/baptism. Some biblical scholars believe that baptism was originally a prolonged

near death experience that lasted overnight, and "Relapse, Recover" explores this death/rebirth cycle. "Hurting Word" features a squealing guitar that can only be described as radiant—the word that Charlotte the spider weaves into her web to describe the pig Wilbur in *Charlotte's Web*. A luring acoustic guitar is complemented by an electric spider's web in "Come." The complex combination of acoustic and electric guitar paralyzes, then winds you up in a perfect webby ball. Only at the very end does it devour in a biting frenzy. DB



Photographer Lisa Johnson caught the stars in action at the KUSF Gavin Seminar brunch. Standing L-R is Faith No More's Roddy Bottum, C.J. Chenier and Field Trip hearthrob Jim Galbraith.



120 MINUTES

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

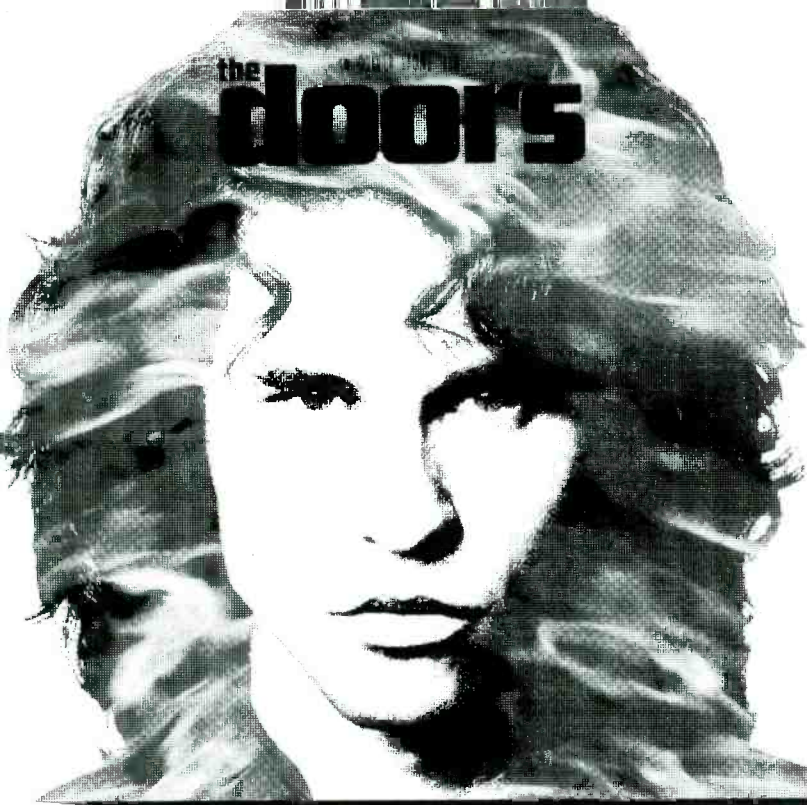
1. THE REPLACEMENTS - WHEN IT BEGAN
2. DANIEL ASH - THIS LOVE
3. R.E.M. - LOSING MY RELIGION
4. JESUS JONES - RIGHT HERE RIGHT NOW
5. POP WILL EAT ITSELF - X Y & ZEE
6. CHARLATANS - SPROSTON GREEN
7. HAVANA 3 A.M. - REACH THE ROCK
8. MATERIAL ISSUE - VALERIE LOVES ME
9. JOHN WESLEY HARDING - THE PERSON YOU ARE
10. DINOSAUR JR. - THE WAGON

"Right Here, Right Now,
Watching The World Wake Up To History."

JESUS JONES

Going For Adds March 18th





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he had reservations not only about Meg Ryan's casting as Pam, but about Stone's own preoccupation with Morrison's evil side. Densmore felt that Pam Courson was nobly attempting to

save Jim by whisking him off to Paris to write the Great American expatriate novel. Meg Ryan turns in a soft performance as a spindly victim of Jim's continuous fascinations with death and other

women. As for the movie's handling of the band itself, if there is one criticism I'd have, it's that not enough of the group's camaraderie (except for some early rehearsals and a desert acid trip scene) was present in the movie's final cut. Still, Densmore has to be more than a little pleased at how his book was used to set the record straighter, since there is no such thing as "straight" as far as a Hollywood bio flick is concerned. Case in point is the scene in Miami. A drunken Morrison, fronting a beleaguered and punctured creative unit, is busted for lewd conduct, public drunkenness and simulating oral copulation. What Stone delivers is a decadent display of Morrison's own depravity while remaining true to the facts, which were that Jim indulged in nothing more than some naive and drunken revolutionary theater with the audience. Incidentally, Densmore appears in a key bit part as does co-producer Bill Graham, Eric Burdon, Billy Idol and Stone himself as a UCLA film professor.

While understandably the focus of the movie is mainly on Jim, the group is liberally featured as sometimes-reluctant sidemen, sometimes-responsible custodians of Jim's mythological fixations. Manzarek comes across as more neutral than Densmore portrayed him. Robbie Kreiger seems a little more talkative, less withdrawn. Kevin Dillon portrays Densmore's nervous collisions with Jim in a beautiful, understated way.

Ultimately, Stone does apply his personal signature to the Doors' story, making it a consistent shoulder-to-shoulder companion to his other modern American film projects, most notably Wall Street, Born On The Fourth Of July and Platoon. In a scene after the fallen Morrison is convicted in Miami, where he is defended by William Kunstler (who plays himself), we the audience are

bombarded with the wicked images of the day: cancelled Doors' shows spurred by prodecency movements, Charlie Manson, Tricky Dicky, Viet Nam, napalmed villagers, the assassination of Bobby Kennedy and the perspired and troubled face of Martin Luther King. Those were difficult images to stomach, both then and now.

With so much to be down about, the movie redeems itself through the music, to which it faithfully clings. Before checking out on the fateful trip to Paris, a bearded Jim sits among the children, swilling his liquor by the bottle, smoking a foul cigar. Only in its finality does the movie allow the cherubic Morrison persona to resurface. But then the film corrects itself during the credits by showing outtakes of the recording sessions for L.A. Woman. Sitting on a toilet, Jim the Bluesman belts out his version of the Chicago blues, which, after all, completed the musical cycle of the Doors. Toward the end, the Lizard King's madness gave way to a saner, more realistic/less dreamy approach to both the group's last music and specifically Jim's own poetry. The movie clearly shows Kilmer's character coming to grips with that reality. Hence The Doors, the movie, is a sad and bluesy affair. In lesser hands it could have suffered the same fate as the sugary La Bamba or the Buddy Holly Story, where the living relatives neatly rearranged the legend, blotting out the warts and pimples. In the hands of Oliver Stone, this movie retains some sort of integrity, casting an honest light on one of America's favorite rock institutions without adding too much additional graffiti to Jim Morrison's cultural grave site. ●

the GAVIN REPORT/March 8, 1991

**"Right Here, Right Now,
Watching The World Wake Up To History."**

JESUS JONES

Going For Adds March 18th



CLASSIFIEDS

JOB OPENINGS

NEW ROCK KTCL in Fort Collins/Denver, CO, is looking for an upbeat, bright and personable Morning jock. Great living area, upwardly mobile radio station. Females strongly encouraged. No calls, please. T&R: John Hayes, 1611 S. College Avenue, Fort Collins, CO 80525. [3/8]

A/C KATW-Lewiston, ID, has two openings for On-air/Production talent, preferably from the Northwest. Work for a great new station. T&R: Dave O'Conner, 301 'D' Street, Suite 302, Lewiston, ID 83501. [3/8]

COUNTRY WPKR-Oshkosh, WI, is accepting T&Rs for future full-time openings. Must have at least five years experience. No calls, please. T&R: B.J. Taylor, PO Box 3450, Oshkosh, WI 54903. [3/8]

JC 106.9 HAS A RARE MIDDAY OPENING. Females strongly encouraged. No phone calls, please. T&R: Randy Stevens, PO Box 464, Osceola, IA 50213. [3/1]

MARKET LEADING A/C KJOY seeks a polished AT/Production team player. No calls, please. T&R: Gary Michaels, 110 N. El Dorado, Stockton, CA 95202. EOE [3/1]

LEADING ADULT CONTEMPORARY music station on California's Central Coast, has a rare opening for prime time shift. Great production and public appearances a must. Rush T&R: Bernie Moody, KWAV/97FM Radio, PO Box 1391, Monterey, CA 93942. EOE [3/1]

WLZ/WATT seeks a full-time News Director. Self-motivating individuals only. Females and minorities encouraged. T&R: Bob Spear, PO Box 520, Cadillac, MI 49601. [3/1]

AOR WKZQ/FM is looking for a 7 to Midnight talent. Good production skills a must! T&R: Johnny D., WKZQ 131 Ocala Street, Myrtle Beach, SC 29577. [3/1]

KELO 92.5 has a full-time Announcer position available. Experience required. T&R: Kathy Hansen, 500 S. Phillips Avenue, Sioux Falls, SD 57102, or call (605) 331-5350. EOE [3/1]

FM COUNTRY STATION IN TOP 50 METRO is accepting applications for a Morning Host & Morning Newscaster. No calls, please. T&R: photo&salary: Program Director, 2963 Derr Road, Springfield, OH 45503, EOE [3/1]

POWER102 seeks energetic, experienced Top 40 Announcers for future openings. Females and minorities encouraged. T&R: Jason Palmer, KPXR Radio, 3700 Woodland Drive, Suite 300, Anchorage, AK 99517. EOE [3/1]

SOUTHERN OREGON'S ADULT TOP 40 has a future opening for an AT with at least three years experience. Females encouraged. No calls, please. T&R&references: Mike Garrard, KAGO Radio, Klamath Falls, OR 97601. [3/1]

KKBJ/KJ104 is accepting T&Rs for future openings. Send to: Allen Bailey, PO Box 1360, Bemidji, MN 56601. [3/1]

WLKB/WDEK seeks an experienced News Anchor/Reporter. T&R: News Director, 711 N. 1st Street, DeKalb, IL 60115, or call (815) 758-8586. [3/1]

A/C B106.7 FM needs a warm, friendly host for Morning show in Top 100 Southeast market. Must relate to adults and get involved in the community. Great company and benefits, including profit sharing. T&R: Doug Spets, PO Box 5106, Columbia, SC 29250. EOE [3/1]

HOT TOP 40 NIGHTTIME TALENT needed. Music experience helpful. T&R: Chris Ruh, KSND Radio, 1330 Day Island Road, Eugene, OR 97401. [3/1]

RARE FULL-TIME OPENING AT TOP RATED TOP 40 in Southern Oregon. Good pay, great company. Minimum five years experience. No calls, please. T&R: KMTM Radio, PO Box 159, Medford, OR 97501. [3/1]

AVAILABLE

CREATIVE, EXPERIENCED AT, with sports p-b-p background, seeking Overnights. Reliable and hardworking. GARY BROWN: (419) 884-1682. [3/8]

THE SEARCH CONTINUES! Still seeking on-air, research or promotions gig in the Carolinas. You know you've got the right one, baby! Uh-huh! JIM DAVIS: (803) 774-3674. [3/8]

WOULD YOU BELIEVE satellite radio interrupted my career? AT/MD looking for stable opportunity. Let's talk! JEFF MOORE: (712) 262-6709. [3/8]

STABILITY A MUST... News Director looking for a stable company in which to settle down. If you're ready for a Rock Solid News Dept., then I'm your man. Also have some print & TV experience. DON: (615) 585-0423 wait for the beep. [3/8]

SERIOUS ABOUT GOOD RADIO? So am I. Twelve year veteran looking to spice up your Afternoon show. I love Country music, but will consider other formats and any serious offers. Take a shot. DENNIS KELLY: (615) 636-1382 or 586-9696. [3/8]

CAN WE TALK? Four years experience, seeking Urban or Top 40 Middays in small to medium market. Hear to believe, see to appreciate. CALL: (903) 561-8774. [3/8]

FOUR+ YEARS EXPERIENCE as Hot A/C PD with winning team. Want to do it again with medium market. JIM AYERS: (912) 729-7644 after 6pm. [3/8]

I TOOK MY LAST STATION TO ITS FIRST NAB AWARD. Are you ready to hire the Best of the Best? PD available now! CALL: (603) 228-2307. [3/8]

DYNAMIC PROMOS, CREATIVE COPY/SPOTS, character voices. Excellent Director. Can bring out the best in your voice talent, seeks Top 50 SE/SW Country, Oldies or A/C operation where quality eight-track production is a priority. Well-organized, stable, excellent credentials. National and local awards for spots and promos. Easiest guy in the world to work with. LARRY: (205) 340-0743. [3/1]

FOURTEEN YEAR PRO seeking to go back to Top 40 or Gold station in the Midwest or West Coast area. Current station changing format. JON: (407) 468-2545. [3/1]

OPERATIONS/PROGRAMMING/PROMOTIONS. Professional with excellent credentials and proven record seeks similar medium/large market opportunity. DAN OLSEN: (715) 341-7256. [3/1]

TOO COLD IN ERIE! Three years pro seeking Top 100 Southeastern Top 40. Currently doing Afternoons and MD with plenty o'Selector experience. Let me heat up your Afternoons or nights! CHRIS: (814) 864-3993. [3/1]

SEVEN YEAR PRO MD/AT seeks new opportunity in medium/large markets, anywhere in U.S., any shift during sun-up. Album/AC format. PETE: (618) 635-3304. [3/1]

IF ALL YOU WANT ARE GREAT NUMBERS and a personality who will represent your station well, call me. Majors only! CALL: (618) 397-2521. [3/1]

SUCCESSFULLY TRANSFORMED A/C STATION TO N/T. Have six years programming, news and traffic experience. Great detail person. CALL: (601) 582-2384. [3/1]

FORMER K-TIDE WEEKENDER now fully available for N. California or Oregon gig. FRANK BUTERA: (415) 223-1534. [3/1]

AGENT COOPER HAS TOLD ME TO GO WEST. Stand-up comic and AT, help! PETER: (916) 331-5303. [3/1]

COUNTRY VET: I need to get back into Country radio. Former KEBC, now at EZ listening WKY in Oklahoma City. On-air, MD, PD. Call JOE McINTOSH: (405) 478-2930 afternoons. [3/1]

MAJOR MARKET AFTERNOON TALENT looking for the right Morning gig. Available immediately. ROD LAWLESS: (717) 295-4525. [3/1]

AIR TALENT AVAILABLE. FAMOUS AMOS: (713) 497-5633. [3/1]

RADIO RENAISSANCE MAN moving to New England area in Spring. Five years experience, mostly sports p-b-p. You name it, I can do it. ERIC WEBSTER: (507) 637-2125. [3/1]

SERVICE REQUEST

WINC: FM/AM A/C-Gold Based station needs CD/LP service yesterday! All labels. Send to: Pat Evans, 520 N. Pleasant Valley Road, Winchester, VA 22601. [3/8]

KLLB: Urban Contemporary service needed from all labels ASAP. Send to: T.K. Reed, 6254 S. Barton Park Drive, West Jordan, UT 84084. [3/8]

WSMI/FM: Arista AC/Album service needed badly. Also seeking IDs for anniversary on April 1. Send to: Pete Baum, PO Box 10, Litchfield, IL 62056. [3/1]

KBRL: Country station needs service from all labels. Send to: Scott Rose, PO Box 333, McCook, NE 69001, or call (308) 345-5400. [3/1]

KICX: Top 40/Rock station requesting service from all labels! Send to: Scott Rose, PO Box 333, McCook, NE 69001. [3/1]

MIX102.3: New Urban Contemporary needs service from all labels CD/LP, in Urban, Jazz and Gospel. Send to: Tony Barrow, 8886 West 21st, Sand Springs, OK 74063, or call (918) 446-1903. [3/1]

PERSONAL PICKS

SINGLES by Dave Sholin

JEFFREY OSBORNE - *If My Brother's In Trouble* (Arista)

Conveying a message such as this requires the singer to project honesty and sincerity. Under the guidance of veteran producer Shep Pettibone, this wonderfully touching song and the unmatched singing ability of Jeffrey Osborne tug at the heartstrings relentlessly. This week's Most Added track at Urban Contemporary Radio, it's easily accessible to Top 40 and A/C as well.

DEFINITION OF SOUND - *Now Is Tomorrow* (Cardiac)

And now for something totally fresh! A variety of musical influences get woven into what can only be defined as a truly original effort. Supported by a video that

highlights the female vocalist heard on the chorus, it went right on B96-Chicago.

THE FIXX - *How Much Is Enough* (Impact)

New label makes its debut with a band Top 40 audiences heard a lot of in 1983 when they hit the airwaves with "One Thing Leads To Another." Well prepared to please listeners in this decade by infusing more rhythmic Pop into their trademark sound, The Fixx get a super mix, calling on the talent of Jeff Lorber. He delivers exactly the right version for Top 40 play.

MICHAEL McDONALD - *All We Got* (Reprise)

During his days as lead singer of the Doobie Brothers, the band scored a #1 hit at Top 40,

Urban Contemporary, A/C and Album Radio with "What A Fool Believes." Though he's blessed with an ability to transcend formatic barriers, it's still surprising to hear a "house mix" of a Michael McDonald tune. Fans should really enjoy him against the backdrop of an uptempo, beat-driven production.

DEEE-LITE - *E.S.P.* (Elektra)

A return appearance by the very colorful and expressive international trio, Jungle DJ Towa Towa, Super DJ Dmitry and Lady Miss Kier. Those seeking help getting into a carefree spirit will probably be asking their deejay to spin this track for 'em. Like their first two releases, this one is spelled F.U.N.

ALBUMS by Ron Fell

JONI MITCHELL - *Night Ride Home* (Geffen)

The Joni Mitchell's seventies legacy of brilliantly expressive lyrical sojourns was distinguished by its relatability and comfortable acoustic arrangements. Her eighties contributions were considerably more experimental and unapproachable in terms of mainstream radio and retail sales. But rather than set herself aflame as a martyr on the very pillar constructed by adoring fans, Ms. Mitchell has returned to her roots with this set of warm folk/pop tunes brimming with wonderful lyrical twists of domestic travail and occasional bliss set to traditional Mitchell-esque guitar and bass accompaniment. Ms. Mitchell, first and foremost a poet, crafts exotic storyboards with a precious narrative quality that is the envy and admiration of her peers. Beyond her peers are the legions of still adoring, still forgiving fans who've camped-out in wait for the ultimate return of their troubadour. Their pa-

tience is rewarded early-on with gems like NIGHT RIDE HOME, PASSION PLAY (WHERE ALL THE SLAVES ARE FREE), the seven and a half minute thaw of COME IN FROM THE COLD, the vernal equinox of THE ONLY JOY IN TOWN and the peculiar apocalyptic bloom on SLOUCHING TOWARDS BETHLEHEM. There may be no greater piece of thoughtful music on the contemporary scene than Ms. Mitchell's decade-setting album, "Night Ride Home."



NEXT WEEK



the GAVIN REPORT

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A TOUCH OF YESTERDAY AND TODAY,
CREATING THE
SOUND OF
TOMORROW.

RIFF

SEK RECORDS

IS PROUD TO INTRODUCE

"MY HEART IS FAILING ME,"

RIFF'S MAGICAL DEBUT SINGLE.



PRODUCED BY DENNIS LAMBERT
FCR FAIRSHOT PRODUCTIONS
SEK MANAGEMENT/ARMA ANDON AND SKIP VAN RENSA LIER
© 1991 SBK RECORDS



the darling buds crystal clear

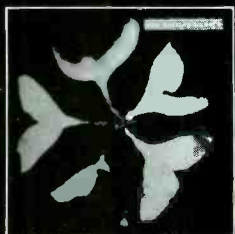
from the album "crawdaddy"

"much like the bangles did, this new band from england borrows musical elements from the '60's and polishes them with a contemporary veneer, giving them a distinct appeal. the chorus makes a lasting mental imprint after a few plays, teasing musical taste buds for more. the foursome's unusual name is one audiences won't likely forget, and one they stand a good chance of hearing a lot more of in the future."

dave sholin,
the gavin report

"guitar-driven girl pop at its very finest."
-- *spin magazine*

this bud's for you.
on **columbia**.



Produced by Stephen Street.
U.S. Representation: Siddons & Associates
Worldwide Management: Richard Hermitage



already on over 100 top 40 radio stations!

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