Bee Gees
"BODYGUARD"
The New Single

The sensual new song and video that puts the BODY back in bodyguard. Video in FIVE-STAR ROTATION on VH-1

From The Album ONE. Produced by Barry Gibb, Maurice Gibb, Robin Gibb and Brian Tench
Management: Borman Entertainment
© 1990 Warner Bros. Records Inc.
### Gavin AT A GLANCE

#### TOP 40

**MOST ADDED**
- **SINEAD O'CONNOR**
  - Nothing Compares 2 U (Chrysalis)
- **ROD STEWART featuring RONALD ISLEY**
  - This Old Heart Of Mine (Warner Bros.)
- **ROBERT PLANT**
  - Hurting Kind (I've Got My Eyes On You)
    - (Es Paranza/Atlantic)

**RECORD TO WATCH**
- **M.C. HAMMER**
  - U Can't Touch This (Capitol)

**JAZZ**

**MOST ADDED**
- **JOEY DeFRANCESCO**
  - Where Were You? (Columbia)
- **KEVIN EUBANKS**
  - Promise Of Tomorrow (GRP)
- **BELA FLECK & THE FLECKTONES**
  - Warner Bros.)

**RECORD TO WATCH**
- **JOEY DeFRANCESCO**
  - Where Were You?
    - (Columbia)

#### URBAN

**MOST ADDED**
- **ENVOUGE**
  - Hold On (Atlantic)
- **JOHNNY GILL**
  - Rub You The Right Way (Motown)
- **TASHAN**
  - Black Man
    - (Def Jam/Columbia)

**RECORD TO WATCH**
- **M.C. HAMMER**
  - U Can't Touch This (Capitol)

#### A/ C

**MOST ADDED**
- **WILSON PHILLIPS**
  - Hold On (SBK)
- **ROD STEWART featuring RONALD ISLEY**
  - This Old Heart Of Mine (Warner Bros.)
- **SINEAD O'CONNOR**
  - Nothing Compares 2 U (Chrysalis)

**RECORD TO WATCH**
- **QUINCY JONES**
  - The Secret Garden
    - (Qwest/Warner Bros.)

#### COUNTRY

**MOST ADDED**
- **THE JUDDS**
  - Guardian Angels (Curb/RCA)
- **RICKY VAN SHELTON**
  - I've Cried My Last Tear...
    - (Columbia)
- **TANYA TUCKER**
  - Walking Shoes (Capitol)

**RECORD TO WATCH**
- **QUINCY JONES**
  - The Secret Garden
    - (Qwest/Warner Bros.)

#### ADULT ALTERNATIVE

**MOST ADDED**
- **ROBERT PLANT**
  - "Hurting Kind (I've Got My Eyes On You)"
    - (Es Paranza/Atlantic)
- **TACKHEAD**
  - Friendly As A Hand Grenade (TVT)

**RECORD TO WATCH**
- **THE CHILLS**
  - Submarine Bells
    - (Slash/Warner Bros.)

#### ALTERNATIVE

**MOST ADDED**
- **THE CHILLS**
  - Submarine Bells
    - (Slash/Warner Bros.)

**RECORD TO WATCH**
- **THE CHILLS**
  - Submarine Bells
    - (Slash/Warner Bros.)

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**March 16, 1990**
HAPPY 15th ARISTA RECORDS!

MCA BUYS GEFFEN

As we went to press we learned that an unexpected move, Geffen Records has merged with MCA, Inc. making the label an MCA subsidiary. Geffen CEO David Geffen will become a major stockholder in MCA, and what will still, in effect, be his record label will continue to operate independently. The deal, in which no cash changed hands, does not include Geffen Films or Geffen Theatre. Geffen Records was formed in 1989.

Of the joining of the two labels, MCA President and COO Sid Sheinberg said, "David Geffen is a brilliant force in the entertainment industry. By this acquisition MCA restates its belief that the addition of a group of talented creative executives is vital to its long term success.”

David Geffen began his career in the mailroom at the William Morris Talent Agency. He went on to start his own management firm, found Asylum Records, become a Vice Chairman with Warner Bros. Pictures and, in 1980, found The David Geffen Company. He’s had success with artists (Joni Mitchell, Guns N’ Roses), publishing (Stephen Sondheim), theatre (Les Miserables) and film (Beetlejuice, Risky Business). By merging with Geffen, MCA picks up a stable of superstars that include recent Grammy winners Don Henley and Rickie Lee Jones, and charttoppers Cher, Peter Gabriel, Jimmy Page and Ric Ocasek.

"Geffen Records, under the direction of David Geffen, has become the model of the successful independent label," said MCA Chairman Al Teller. "I am delighted to join with David in creating even greater domestic and international success for the MCA Music Entertainment group.”

RADI-O-ARAMA

After three years as Assistant to OM/PD Brian White, Andrea Pentrack has been named MD at KSFM/FM102-Sacramento, CA. New PD at KX92-Alexandria, MN is Ron Revere... At Top 40 WUVA-Charlottesville, VA MD Tom Cole is graduating, leaving Andrea Imparato in charge... B-100 San Diego’s Rich Brothers morning team has split up and will be replaced by Jeff & Jer, who come from crosstown A/CKKKY. Pat Gaffey will stick around to report the morning news and Frank Anthony will remain at B-100 in an unspecified capacity... KAYD-Yakima, WA welcomes back Darren Johnson cont. on page 4

SOURCEBOOK AVAILABLE

The 1990 edition of the Recording Industry Sourcebook is available. Priced at $34.95 plus $5 shipping, this valuable 420 page reference contains nearly 7,000 listings of national music industry contacts and services. For information about the book or a floppy disk version of it write 8800 Venice Blvd., Los Angeles 90034 or call 1-800-969-7472.

GROUP PDs Named ZAPOLEON TO TAKE REINS AT KNRJ

Nationwide Communications National Program Director Guy Zapoleon is moving to Houston, where he’ll take over as Program Director at the company’s newly-purchased KNRJ.

Because Zapoleon will be devoting a lot of energy to KNRJ, Nationwide has appointed three Group Program Directors. KISW-Seattle’s Steve Young, WPOC-Baltimore’s Bob Moody and WNCI-Columbus’ Dave Robbins will remain in control of their respective outlets while overseeing the operations of other stations yet to be assigned. They will report directly to Zapoleon.

"Nationwide is appointing these Group PDs to help me because I’m going to be up to my eyebrows in Houston,” said Zapoleon. “I’m going to handle a couple of stations directly and have the rest of the group people do their stations and keep me abreast of what’s going on.”

The formerly Emmis-owned outlet will be taken over by Nationwide at the end of April.

Clancy Woods, currently GM at KRQ-Tucson, also part of the Nationwide chain, will be taking over as GM at KNRJ.

As for leaving Phoenix, where he spent a very successful five years, Zapoleon says, “I love it here and I love Arizona. But it’s time for a new challenge and I’m really excited about it. I lived in Houston twenty-six years ago and always dreamed I’d go back. Nationwide wants to make sure that their new gem is in good hands, and we plan on doing some great radio there.”

THE GAVIN REPORT

MAKING THE CHOICE

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OSSUM POSSUM GLOBALIZES

Ossum Possum, a Northern California-based indie label has come up with an innovative way to market their product to so-called Third World countries with limited access to records.

The label, under the direction of CEO Dennis Wolfe, will use satellite downlinks to broadcast a sixty minute radio program that will feature its own artists, which includes alternative acts Cris Loiter & The Hangouts, Living End and Northrop. The programs, which will include native language announcements throughout, will be initially heard in easily accessible areas. Further, Ossum Possum will follow-up by airlifting their label’s releases, inexpensive cassette and CD players, merchandise and paraphernalia to interested countries.

“There is a popular misconception that all of the peoples of the Third World and inaccessible areas of the planet are uniformly impoverished and without expendable cash for music product,” said Wolfe. “In fact, there is an enormous untapped marketplace not serviced by local retailers.”

Wolfe also asserted that it costs less, per capita, to advertise internationally via satellite than through equivalent domestic coverage. “For an indie like us, this is the best way to find a virgin marketplace that isn’t jaded and overcrowded by a lot of competition.”

The start date for this ambitious project is May 1, 1990.

ARISTA CELEBRATES FIFTEEN

March 17 marked the celebration of Arista Record’s fifteen years as a label. A concert to benefit Gay Men’s Health Crisis and nationwide AIDS organizations was held at Radio City Music Hall. The three-plus hours concert, hosted by Chevy Chase, Whoppi Goldberg, Melanie Griffith, Jane Curtin and Michael Douglas, will feature a musical retrospective of Arista. Major artists such as Whitney Houston, Dionne Warwick, Eurythmics, Air Supply, to name a very few, will perform.

The Gavin Report salutes Arista on fifteen successful years, and thanks you for your generous contribution to the fight against AIDS.

Rotations

GET WELL WISHES to San Francisco local EMI rep Hugo Cole who broke his elbow (ouch!) in a biking accident. Pat Marsicano has been appointed National Promotion Manager at Island Records. She’s been at the label since 1987 as National Promotion Coordinator. Rotations have Harry Levy is no longer with Capitol Records, as once again “philosophical differences” rears its head. Harry won’t say for sure, but we’d guess something is sitting on the horizon. Call him at 818-766-0717...At Private Music, Karen Johnson is National Director/ Publicity & Artist Relations. Karen was a senior music publicist at Solters/Roskin/Friedman...Susan Friedman has moved to MCA/Nashville as Director of Publicity and Artist Development. She was based in Los Angeles as Director of Publicity, West Coast...Thanks to Capitol recording artist Donny Osmond for testifying before the Senate Judiciary Committee in Phoenix, voicing strong opposition to lyric labeling bill S.B. 1481 which is pending before the Arizona senate.
Schmidt to Rhino

After four years with Windham Hill, most recently as Director of Top 40, Rick Schmidt is returning to Rhino Records as Senior Director of Promotion. He previously worked as Rhino's Promotion and Publicity Director.

Although Schmidt himself declined comment, sources say his going back to Rhino is like a trip back home. He'll be starting at the label in late March.

BIRTHDAYS

Compiled by Diane Rufer

Our Best Wishes and HAPPY BIRTHDAY To:
Charley Pride, Irene Cara, Wilson Pickett 3/18
Bob Kingsley, ABC Watermark 3/19
Arthur Promoff, Gefen Records 3/19
Gerry Hoff, Breneman Review 3/19
Rodney Johnson, KHTR-Pullman, WA 3/19
Trish Matthews, KSSS-Colorado Springs, CO 3/19
Angela Bussio 3/19

"Mr. Ed" Lambert, KDWB/ FM-Minneapolis, MN 3/20
Andy Miller, WUOG/ FM-Athens, GA 3/20
Bob Showacre, WHFS-Annapolis, MD 3/20
Jerry Reed, Carl Palmer, Ranger Doug (Riders In The Sky) 3/20
Jay McCall, KOZE-Lewiston, ID 3/21
Steve Green, KWHT-Pendleton, OR 3/21
Phil Williams, KYKR-Beaumont, TX 3/21
Barbara Dacey, WMYV-Martha's Vineyard, MA 3/21
Sanny Alfano 3/21
John Landrum, WESC-Greenville, SC 3/21
Eddie Money 3/21
Marilyn Beran 3/22
Herb Palmer, WMRN-Marion, OH 3/22
Steve Ratter, KXLU-Los Angeles, CA 3/22
Mike Jenkins, WESM-Princess Anne, MD 3/22
Stephanie Mills 3/22
Chaka Khan, Ric Ocasek, Louise Goffin 3/23
Sammy Kaplan 3/24
Ann Stevens, WHYL-Carlisle, PA 3/24
Steve Garcia, KSTN-Stockton, CA 3/24
Tom Creigh, KEZH-Hastings, NE 3/24
Jeff Taylor, KEZH-Hastings, NE 3/24
Dana Hall, WILD-Boston, MA 3/24
Nena 3/24

Our Related Birthday Wishes to:
Mara Galliani, Capitol Records 3/16

BIRTHS

Our CONGRATULATIONS to STONEY RICHARDS, Air Talent of KLAC-Los Angeles, CA and his wife, BARBARA, on the birth of their son, MAX. Born February 24th, weighing 7 lbs., 2 oz.

WEDDINGS

Our WEDDING BELLS rang on March 13th on the island of Hawaii for DON LONDON, Operations Manager of WZPL-Indianapolis, IN, and his fiancee, CYNTHIA PHILLIPS. Our best wishes and CONGRATULATIONS!
AMERICAN ANGEL
FROM "THE BEST PART OF CHRISTMAS" to "HOW CAN I MISS YOU"...
AMERICAN ANGEL, unlike most new blood, writes tasty, melodic songs without the recycled assembly line clichés.

CRACK THE SKY
FROM THE GREENHOUSE TO THE WHITE HOUSE...
CRACK THE SKY HAS A NEW SINGLE...
"MR. PRESIDENT" from the album "DOG CITY."

MIZZ MITCHELL
Oo La La La
Carlyn Robbins (100.3JAMZ-Dallas)
TOP PICK two weeks ago. From the writers/producers of the worldwide smash hit and First World Music Awards Song of the Year Girl You Know It's True. A brash, beautiful rapper who sings like CRAZY!
80's
FAVORITES
Personal Favorites Of The Last Ten Years

KATHIE ROMERO
APD/Music Director
KSAQ (Q96)-San Antonio, TX

MIKE MARTUCCI
Director, A/C Promotion
Columbia Records- New York, NY

DAVE LONCAO
V.P. AOR & College Promotion
Mercury/PolyGram Records-New York, NY

Here I Go Again- WHITESNAKE
Better Be Home Soon-CROWDED HOUSE
Sweet Love- ANITA BAKER
I'll Always Love You- TAYLOR DAYNE
Don't Shed a Tear- PAUL CARRACK
Boys Don't Cry- THE CURE
Hysteria- DEF LEPPARD
I Told You So- RANDY TRAVIS
Breaking Us In Two- JOE JACKSON
Welcome To The Jungle- GUNS 'N ROSES

Babe- STYX
I'll Never Love This Way Again- DIONNE WARWICK
Anything For You- GLORIA ESTEFAN & MSM
Lady- LIONEL RICHIE
The Longest Time- BILLY JOEL
Still- COMMODORES
That's What Love Is All About- MICHAEL BOLTON
You Don't Bring Me Flowers- NEIL DIAMOND/ BARBRA STREISAND
Open Arms- JOURNEY
Even Now- BARRY MANILOW

Belly Of The Whale- BURNING SENSATIONS
Assassin Of Love- WILLIE DEVILLE
Get Us All In The End- JEFF BECK w/JIMMY HALL
Can't Get Over It- EVERLY BROTHERS
If I Had A Boat- LYLE LOVETT
Peg & Pete & Me- STAN RIDGEWAY
Appetite- PREFAB SPROUT
Love Plus One- HAIRCUT 100
Eye Of The Hurricane- DAVID WILCOX
All songs not heard by enough people

ANNETTE M. LAI
Top 40 Associate Editor
Gavin Report-San Francisco, CA

MIKE MARTUCCI
Manager, National Metal Retail Promotion
Epic Records-New York, NY

MARTY WILSON-PIPER
The Church

The Greatest Love Of All- WHITNEY HOUSTON
Sign Your Name- TERENCE TRENT D'ARBY
Rock Steady- THE WHISPERS
Straight Up- PAULA ABDUL
Kissing A Fool- GEORGE MICHAEL
Closer Than Friends- SURFACE
(I've Had) The Time Of My Life- BILL MEDLEY & JENNIFER Warnes
One Friend- DAN SEALS
That's What Love Is All About- MICHAEL BOLTON
Into The Groove- MADONNA

The Real Thing- FAITH NO MORE
Killers- IRON MAIDEN
Heaven & Hell- BLACK SABBATH
Screaming For Vengeance- JUDAS PRIEST
I Against I- BAD BRAINS
Vivid- LIVING COLOUR
Fatal Portrait- KING DIAMOND
Surf Nicaragua- SACRED REICH
I'd Love To Change The World- THE ACCUSED

Cloudbursting- KATE BUSH
Heaven- ROBYN HITCHCOCK
Ghost In You- PSYCHEDELIC FURS
The Track- THE NITS
Teenage Riot- SONIC YOUTH
Cold Sweat- SUGARCUBES
They Dance Alone- STING
Killing Moon- ECHO & THE BUNNYMEN
Rome Remains Rome- HOLGER CZUKAY
Girlfriend In A Coma- THE SMITHS

www.americanradiohistory.com
AND THE WINNERS ARE...
Accepting their 1990 Gavin Awards for excellence in Top 40 Radio are l to r: Lisa Fell, GM of KISS 108-Boston, Kevin Weatherly, APD of Q106-San Diego, Jeff Wyatt, PD of POWER 106-Los Angeles (who also accepted Morning Man Jay Thomas' award), WNCI-Columbus PD Dave Robbins and Louis Kaplan from Y107-Nashville, accepting an award for WFLZ-Tampa PD Marc Chase.

ARE WE NEAR JAPAN?
After almost thirty years of making hit music, the Beach Boys are still going strong with their latest, “Somewhere Near Japan.” They were in town celebrating at last month’s Seminar and our cameras got them l to r: the Beach Boys’ Mike Love, Gavin’s Top 40 Editor Dave Sholin, BB’s Bruce Johnston and AIM Marketing’s Paul Yeskel.

ISLAND REVELERS
The Celebrity Cocktail Party was a success as always. Some happy faces found among this year’s crowd included l to r: Howard Rosen of Howard Rosen Promotions, Inc., Island Records’ National Promotion Manager Pat Marsicano, Gavin’s Publisher Ron Fell, Island’s new VP of Promotion Lisa Velasquez and KOZE-Lewiston, ID program whiz Jay McCall.

“I WANNA BE RICH”
Making great music with Calloway’s first Top 40 smash are l to r: Alive Entertainment’s Calloway’s managers) Ed Gerrard and Daniel Marcus, Reggie Calloway, Epic’s Senior VP of Promotion Polly Anthony, Cino-Vincent Calloway, PD of Y-107 Nashville Louis Kaplan and Epic’s Director of National Promotion Jean Johnson.

Compiled by Annette M. Lai
### MOST ADDED

<table>
<thead>
<tr>
<th>Artist/Music</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sinead O'Connor</td>
<td>Chrysalis</td>
</tr>
<tr>
<td>Rod Stewart featuring Ronald Isley</td>
<td>Warner Bros.</td>
</tr>
<tr>
<td>Robert Plant</td>
<td>(Epic)</td>
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<tr>
<td>Wilson Phillips</td>
<td>(SBK)</td>
</tr>
<tr>
<td>Aerosmith</td>
<td>(Geffen)</td>
</tr>
<tr>
<td>Corey Hart</td>
<td>(EMI)</td>
</tr>
<tr>
<td>Sweet Sensation</td>
<td>(Atco)</td>
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### CERTIFIED

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<tr>
<td>Aerosmith</td>
<td>What It Takes</td>
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<tr>
<td>Babyface</td>
<td>Whip Appeal</td>
</tr>
</tbody>
</table>

### TOP TIP

**Regina Belle**

Make It Like It Was (Columbia)

A #1 Urban Contemporary track from the beginning of the year is making a strong move toward the Top 40 with 36 adds this week.

### RECORD TO WATCH

**M.C. Hammer**

U Can't Touch This (Capitol)

Plenty of programmer belief, listener interest and a little help from Rick James give this clever creation a 10% Hit Factor.

### CHARTBOUND

<table>
<thead>
<tr>
<th>Artist/Music</th>
<th>Label</th>
<th>Debut</th>
<th>Reports</th>
<th>Adds</th>
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<th>Chart</th>
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<tbody>
<tr>
<td>Wilson Phillips</td>
<td>Hold On (SBK)</td>
<td>190</td>
<td>81</td>
<td>89</td>
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<tr>
<td>Sinead O'Connor</td>
<td>Nothing Compares 2 U (Chrysalis)</td>
<td>157</td>
<td>120</td>
<td>16</td>
<td>21</td>
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<tr>
<td>Corey Hart</td>
<td>A Little Love (EMI)</td>
<td>155</td>
<td>60</td>
<td>80</td>
<td>15</td>
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<tr>
<td>Rod Stewart featuring Ronald Isley</td>
<td>This Old Heart (Warner Bros.)</td>
<td>132</td>
<td>120</td>
<td>8</td>
<td>4</td>
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<tr>
<td>Sinead O'Connor</td>
<td>Nothing Compares 2 U (Chrysalis)</td>
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<td></td>
</tr>
</tbody>
</table>

www.americanradiohistory.com
ACE FREHLEY

"Do Ya"

92X—COLUMBUS
Just added. Tested very well. “Top 8 at 8” for 2 weeks. Retail already reacting.

Q104—GADSDEN
From 26 to 21. Probable hot report next week. Good phones and excellent retail.

KFMW—WATERLOO, IA
“Do Ya” Top 5 requests at night #2 phones on Friday!!!
39 to 31 on this coming week’s playlist!!!

OK95—SEATTLE
Currently recurrent. Had been Top 10 phones and a #1 record!

WAFF—BOSTON
Currently hot recurrent. Had Top 10 phones for 4 weeks and still has excellent retail.

MEGFARCE
On Megafarce Worldwide/Atlantic Records, Cassettes and Compact Discs

MEGFARCE
www.americanradiohistory.com
## UP & COMING

<table>
<thead>
<tr>
<th>Reports</th>
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<tr>
<td>124</td>
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<td>71</td>
<td>40</td>
<td>NATALEE COLE - Wild Women Do (EMI)</td>
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<td>123</td>
<td>36</td>
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<td>26</td>
<td>REGINA BELLE - Make It Like It Was (Columbia)</td>
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<td>115</td>
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<td>65</td>
<td>32</td>
<td>JONI MITCHELL - Hymn To A Child (Capitol)</td>
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<td>108</td>
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<td>53</td>
<td>15</td>
<td>ADAM ANT - Room At The Top (MCA)</td>
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<td>96</td>
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<td>51</td>
<td>45</td>
<td>BEACH BOYS - Somewhere Near Japan (Capitol)</td>
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<td>91</td>
<td>10</td>
<td>63</td>
<td>18</td>
<td>TESLA - The Way It Is (Geffen)</td>
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<tr>
<td>89</td>
<td>86</td>
<td>3</td>
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<td>- * ROBERT PLANT - Hurting Kind (*We Got My Eyes On You) (Es Paranza/Atlantic)</td>
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<td>78</td>
<td>5</td>
<td>62</td>
<td>11</td>
<td>TEARS FOR FEARS - Advice For The Young At Heart (Fontana/Mercury)</td>
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<td>77</td>
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<td>29</td>
<td>45</td>
<td>ENUFF 'ZNUFF - Fly High Michelle (Alto)</td>
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<tr>
<td>77</td>
<td>5</td>
<td>61</td>
<td>11</td>
<td>STARSHIP - I'll Be There (RCA)</td>
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<td>74</td>
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<td>54</td>
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<td>BOBBY Z - Lie By Lie (Virgin)</td>
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<td>PETER MURPHY - Cuts You Up (Beggs Banquet/RCA)</td>
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<td>LINEAR - Sending All My Love (Atlantic)</td>
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<td>69</td>
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<td>LAURA BRANIGAN - Moonlight On Water (Atlantic)</td>
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<td>37</td>
<td>27</td>
<td>FASTER PUSSYCAT - House Of Pain (Elektra)</td>
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<td>PETER WOLF - 99 Worlds (MCA)</td>
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<td>INNER CITY - Whatcha Gonna Do With My Lovin' (Virgin)</td>
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<td>MCAULEY SCHENKER GROUP - Anytime (Capitol)</td>
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<td>THE BELOVED - Hello (Atlantic)</td>
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<td>YOUNG MC - I Come Off (Delicious Vinyl/Island)</td>
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<td>* M.C. HAMMER - U Can'T Touch This (Capitol)</td>
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<td>29</td>
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<td>ANYTHING BOX - Living In Oblivion (Epic)</td>
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<td>* THEY MIGHT BE GIANTS - Birdhouse In Your Soul (Elektra)</td>
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<td>26</td>
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<td>** STEVIE RAY VAUGHAN - House Is A Rockin' (Epic)</td>
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<td>CHRIS REA - The Road To Hell (Geffen)</td>
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<td>* ATLANTA RHYTHM SECTION - Awesome (Epic)</td>
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<td>* JODY WATLEY - Precious Love (MCA)</td>
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Dropped: #21-Kevin Paige, #31-Belinda Carlisle, #37-Biz Markie, #38-Gloria Estefan, Eurythmics, Melissa Etheridge, John Farnham, Eric Clapton, Smokey Robinson.
SAFE FOR ADULTS AND CHILDREN

LAURA BRANIGAN
"MOONLIGHT ON WATER"

GAVIN TOP 40: UP & COMING: 69/29 • R&R CHR: 37/18
WKQB D-22  Z95 D-28  WYTW D-28  WAPE D-29  SLY/96 D-38  WXKS  CKOI
WPFM  PRO/FM ADD  WKOI ADD  KOZE ADD  KSKG ADD  Y94 ADD  100XHI
GAVIN A/C: UP & COMING 47/24

LINEAR
"SENDING ALL MY LOVE"

GAVIN TOP 40: UP & COMING 70/14 • R&R CHR: 74/18
WXKS D-32  WTIC/FM 35-26  WHYT D-20 HOT  KRO D-30  KIT 15-13  KFOX  B-5  KS104 D-7 5 HOT
KMLEL D-24  KWSS D-22  FWR1 D-22  B97 D-22  Y108 5-2 HOT  KXFR 2-2  KFM 8-4 HOT
KZZP 9-8  B96 2-17 HOT  WNVZ ADD  WIOQ ADD@21  100XHI ADD  WDQX ADD  KXY ADD
KIIY/FM ADD  KROY ADD@27  X100 ADD

GEOFFREY WILLIAMS
"BLUE"

GAVIN TOP 40: 18/5 • GAVIN A/C: DEBUT IN UP & COMING 35/18
GEOFFREY WILLIAMS - Blue (Atlantic)
If this is a sample of the talent we can expect from this English singer/songwriter, he should be looking into an awfully bright future. Time for the U.S. to discover this gem that turns blue - red hot! DAVE SHOLIN PERSONAL PICK 3/9/90

On Atlantic Records, Cassettes and Compact Discs

© 1992 Atlantic Recording Corp. © A Warner Communications Co.
<table>
<thead>
<tr>
<th>Artist Title &amp; Label</th>
<th>Reports</th>
<th>Adds</th>
<th>1-5</th>
<th>6-10</th>
<th>11-20</th>
<th>21-30</th>
<th>Uncharted</th>
<th>Artist Factor</th>
<th>Weeks</th>
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<td>Alannah Myles - Black Velvet (Atlantic)</td>
<td>256</td>
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<td>192</td>
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<td>155</td>
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<td>Phil Collins - I Wish It Would Rain Down (Atlantic)</td>
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<td>Janet Jackson - Escapade (A&amp;M)</td>
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<td>Tommy Page - I'll Be Your Everything (Sire/Warner Bros.)</td>
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<td>16</td>
<td>57</td>
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<td>106</td>
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<td>Technitronic - Get Up! (Before The Night Is Over) (SBK)</td>
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<td>57</td>
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<td>21</td>
<td>49</td>
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<td>1</td>
<td>6</td>
<td>30</td>
<td>70</td>
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<td>16</td>
<td>21</td>
<td>21</td>
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<td>27</td>
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<td>2</td>
<td>16</td>
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<td>68</td>
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<td>9</td>
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<td>14</td>
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<tr>
<td>Rod Stewart - This Old Heart Of Mine (Warner Bros.)</td>
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<td>120</td>
<td>—</td>
<td>—</td>
<td>1</td>
<td>3</td>
<td>8</td>
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<td>59</td>
<td>—</td>
<td>2</td>
<td>19</td>
<td>47</td>
<td>1%</td>
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<td>13</td>
<td>—</td>
<td>—</td>
<td>6</td>
<td>34</td>
<td>71</td>
<td>4%</td>
<td>6</td>
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<tr>
<td>Regina Belle - Make It Like It Was (Columbia)</td>
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<td>36</td>
<td>—</td>
<td>1</td>
<td>8</td>
<td>17</td>
<td>61</td>
<td>7%</td>
<td>5</td>
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<tr>
<td>Bonnie Raitt - Have A Heart (Capitol)</td>
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<td>18</td>
<td>—</td>
<td>3</td>
<td>5</td>
<td>24</td>
<td>65</td>
<td>6%</td>
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<td>Adam Ant - Room At The Top (Capitol)</td>
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<td>40</td>
<td>—</td>
<td>2</td>
<td>13</td>
<td>53</td>
<td>1%</td>
<td>3</td>
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<td>Beach Boys - Somewhere Near Japan (Capitol)</td>
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<td>7</td>
<td>38</td>
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**Hit Factor** is a percentage of stations playing a record which also have it Top 20. 
ies: 100 stations playing the record-60 stations have it in their Top 20-Hit Factor = 60%
AFTER 7
“READY OR NOT”

ALREADY EXPLODING AT:
KMEL 22-18 WPGC #1 KMJZ #12HOT
WCKZ 25-22 Q106 25-23 HOT105 ADD
KITY 31-27 XHRN ADD FM102 22-19
Z99 D-23 KISR ADD KGGI ADD
KKB T ADD
R&R URBAN 15*12*
GAVIN URBAN 15*-10*

CROSSOVER PICK
AFTER 7 - Ready Or Not (Virgin)
Top 15 at Urban Contemporary, here's a super tasty ballad primed to reach Top 40's ears. Taking off in Fresno at KYNO 23-19 and B95 30-24 with good sales, especially cassettes, being reported. Also doing well at KMEL San Francisco 22-18 and WCKZ Charlotte 25-22. Sounds real sweet on the radio.


INNER CITY
“WHATCHA GONNA DO WITH MY LOVIN’”

BREAKING AT:
HOT97 18-15 WPGC 29-26
POWERPIG 35-32 B96 26-24
KKFR D-34 Z98 33-26
HOT97.7 ON KMEL 24-21
FM102 24-22 HOT102 22-20
KJMZ #14 KITY 19-17
KNRJ #35 KTFM #30
WTIC 40-38 KRBE ON
POWER99 28-26

SHIPPING TODAY!

JULIA FORDHAM
“MANHATTAN SKYLINE”
5 STAR ROTATION ON VH-1
OVER 200,000 ALREADY SOLD

P L E A S E L I S T E N!
INSIDE TOP 40 by Dave Sholin

If there was a boot camp for prospective Top 40 PDs and MDs, inductees would likely hear a drill sergeant yell things like, "The records you don't play won't hurt you!" That axiom's been uttered countless times by programmers and consultants and is, of course, one premise for conservative playlists that take relatively few chances with new unproven product. The reverse of that theory is that the records you do play better be the right ones—the ones that WILL help you. Stations that position themselves as trendsetters in their market and take an aggressive music stance, or those with a cautious wait-and-see approach must nevertheless back it all up with proper music flow, balance and consistency. Traditionally the largest percentage of Top 40 stations fall somewhere between being overly adventurous or extremely safe, reflecting the mindset of much of their audience, especially those over 25 or 30. But while Top 40 mirrors current tastes rather than set trends, monitoring the movers and shakers of contemporary culture should be an ongoing process. The late Malcolm Forbes welcomed readers to this month's debut of his new publication, "Egg," by explaining the readership being targeted. Among other things he said, "If you're into the fun of being alive, the fourth dimension is in knowing who's going to be on first before they get there, where it's going to be at before it is and what's going to happen before it does. By the time everybody else is tuned in and the people, places, styles and things have arrived on the establishment's magazine pages, they're over here. Discovery's the key to what we're all about." Last week, a 23-year-old manager of a club in San Francisco said this in a newspaper article about his post-hippy generation: "Yuppies follow trends. We set them. You have to run, not walk to your favorite club before the masses hit it." His friend, a 21-year-old doorman added, "It starts here and seeps into the mainstream. But you've got to keep moving. Otherwise you'll see some guy with a car phone listening to your favorite band, and that's not good." Keeping close tabs on the cutting edge without overreacting remains a workable formula for the nineties.

Mammoth gains propel MICHAEL BOLTON into the top fifteen in only his third week on the chart. Biggest jump of the week for WSPK Foughkspie, NY 33-19 with other super hot action at KBQ St. Louis 28-14, KFAT Sioux Falls, SD 22-14, WHSB Alpena, MI 21-15 "number one nighttime requests—all demos," WZZR Port St. Lucie, FL 25-18, WNCI Columbus, OH 17-13, KZOU Little Rock, AR 22-12, FM104 Modesto/Stockton, CA 22-14, KIXY San Angelo, TX 24-18, etc.

WVIC Lansing, MI began pounding AEROSMITH as an album track and after only four weeks PD Kevin Robinson shows it top ten with a 16-10 move. Also top ten for 92X Columbus 20-8. Taking off quickly at WSIS #25 "highest debut of the week," B94 #28, WKDD #25, POWER 99 30-27, WVAF #28, WPXK 31-25, KXXR 18-12, KXYQ 25-15, WYNU92FM 37-29 "number one phones," WJMX #27, WKOR 24-11 and WKSM #24 "highest debut of the week."

It was plain to see and feel the momentum building on SINEAD O'CONNOR last week, but the blowout was even bigger than expected. Q106 San Diego wasted no time getting this one on-the-air and after three weeks it explodes 19-8! MD Michelle Santoso reports, "Number one sales with a one week request increase of 100 to 200 calls—it's phenomenal." Highest debut of the week at WHYW Detroit #19, KKZP Phoenix #25 "tough three phones after one week," PIRATE Los Angeles #15 "number one requests across the board—skewing female," Z95 Chicago #25 "retail reporting they can't keep it in stock, top ten single sales and requests already—mostly adult" and ENERGY 96.5 Houston 17-11. Going from RECORD TO WATCH to #1 MOST ADDED in one week ain't too shabby.

Outlook is bright for newcomers WILSON PHILLIPS, spending their second week 39-20 gain mentioning it's "number one on the phones—mostly from female callers 20-34." Also climbing at Z104 38-31 "top five requests from the first day with adults 18 plus," KWTX #30 "highest debut of the week," WXIX 33-27, K104 #18, KHHH #20, KDWB 23-20, etc.

SWEET SENSATION charts at #18 for HOT LOVE CHILD.

97.7 San Jose making it the week's top debut. PD Ken Richards says the research "shows nearly 100 percent familiarity and top ten response in just one week." Top thirty at WPLL, HOT 97, 102QO, WIOQ, POWER 98, WFMP, POWER 106, KMD, KDON, KROQ, KSS, KSS, KKXO "top ten phones including upper demo females," FM102, KITY and Q106.

HIT FACTOR is up to 7% for REGINA BELLE who's top twenty at WCKZ, Q95FM, WKSM "top five phones—doing especially well with adults 25 plus," 102QQ, KWIN, KSTN and KSWB. Adds include WMJX, WLLI, WAAL, WKQD, KHHH, WBZI, KROY, FM94.5, POWER 104, KDON, KUBE, etc.

The sales pattern on BONNIE RAITT remains strong. Enters the top thirty at WJET Erie, PA 33-28 and MD Robin Banks reports top five album, cassette and CD sales. Healthy gains at WBQB 37-27, WHTK 28-21, KMFC 18-14 "album sales goin' through the roof," WSPT 22-19, WFMF 39-31, K100 13-7, KISN 37-28, KAGO 34-27, OK95 40-31, etc.

Oakland's M.C. HAMMER's got more to be excited about than just The Raiders coming home. He's shot in Phoenix at KJFF 20-18 and added at KZZP at #30 where it's #19 phones at the phone, POWER 104 25-21, Q106 29-25, KMLE 30-22 and ENERGY 96.5 makes it their highest debut at #30. New on KZOU, WGOR, WIOQ, KRRG, WHYB, B95, KNYO, POWER 96, WCKZ and WBQB.

KRRG Laredo, TX is one of KAOMA's early believers and follows in POWER 96's footsteps by moving it number one 2-1. Taking off at KISS 108 Boston 21-12, CFTR Toronto 22-10, KITY San Antonio 26-22, Q106 5-5, etc. Added at KROY, WXIX, 102QQ and KMLE.
YOUR BABY NEVER LOOKED GOOD IN BLUE

KEVIN WEATHERLY  Q106
“My wife Margie heard this song last summer and loved it. Since then she’s been badgering me to put it on the air. We finally put it into rotation four weeks ago and the phones lit up immediately. It is by far the most active EXPOSÉ record and potentially their biggest hit yet. I’m just glad spouses aren’t eligible for the A.I.R. competition.”

STEVE KINGSTON  Z100
“Even I could sing a song written by Diane Warren and it would go Top 10, with EXPOSÉ singing ‘Your Baby Never Looked Good In Blue’ it’s a sure Top 5 SMASH!”

JEFF WYATT  PWR 106
“The kind of record that makes EXPOSÉ a multi-dimensional music success... We LOVE IT!”

STEVE PERUN  B104
“A one listen smash!!!”

BOB CASE  KZZP
“We played ‘Your Baby Never Looked Good in Blue’ in our ‘Make it or break it’ feature three times with stellar reaction... by the end of the day, the audience was calling for the record, as were the women at the station.”

THE NEW SINGLE FROM THEIR NEAR PLATINUM ALBUM, WHAT YOU DON’T KNOW

Produced by Lewis A. Martineé for Pantera Productions
Executive Producer: Ismael Garcia for Charisma Recording Inc.
Direction: Pantera Group Enterprises, Inc.

www.americanradiohistory.com
Here's a little story about a company that has been doing some exceptional things in the areas of customer service and responsiveness, which no doubt helps explain its 25% annual growth rate. Management realizes that the goal of superior service cannot be attained unless all hands—including non-management employees—are committed to the goal and are empowered to do whatever it takes to achieve it. Accordingly, management spends a lot of time and money creating a good work environment for employees, an environment that not only satisfies their financial needs but one which also allows them the opportunity to take on many exciting responsibilities and projects historically reserved for management.

While visiting this company recently, I sat in on an extraordinary series of sessions. Each session involved a large group of employees and a small group of managers. The purpose of the session was for employees to let management know how well management was doing in creating the right environment, i.e., an environment which enhanced both employee morale and productivity, an environment which contributed to the goal of total customer responsiveness.

Management assumed that they wouldn't learn too much from these meetings. After all, turnover was miniscule, recruiting was easy, and employee productivity and creativity was up, as was company-wide excitement about improving customer service. So obviously everything was swell, right? Nope. The managers were wrong. Did they get an earful!

1. The employees wanted the chance to be more productive confirmed that management's progressive style was paying off.

The employees said that frequently their heroic efforts were not acknowledged by managers. Employees were simply whining and demanding more for themselves. They were feeling that they wanted more opportunities and (non-financial) rewards to contribute to the company's health. They were feeling their work on employees, managers were agreed. After getting over their initial dismay, managers agreed.

2. Data and numbers replace real information.

Employees applauded management's goal of turning more and more operational responsibilities to employees, but they noted that often delegation was a farce. First, delegation was sometimes another word for "dumping." In their quest for total customer service, managers made big commitments to customers, and then "dumped" all the work on employees, who sometimes had to work all night to meet the deadlines and specifications negotiated by managers. Second, employees felt that too often managers' unspoken message was "I'm delegating this to you, but do it the way I would, or do it the way it's always been done." Employees argued that this type of message increased their anxiety and reduced their desire to be innovative.

3. No recognition or appreciation.

Employees acknowledged the fairness of their paychecks, but felt that it wouldn't hurt managers to show some form of sincere gratitude or compliment when employees knocked themselves out in meeting deadlines or making creative contributions. Employees said that frequently their heroic efforts were not acknowledged by managers. They felt used and taken for granted.

Managers were stunned by all this. They figured everything was basically fine. After all, the company was doing well, and the management d'corp within the company was high. I pointed out a few things to make them feel better. They learned some important things. They learned that just because there's no crisis doesn't mean things are okay. They learned that despite their progressive management style (which, by the way, was paying off in terms of company growth and profit), nothing is ever perfect; there's always plenty of room for improvement, and that should be seen as an exciting opportunity. They also learned some specific things they needed to address in order to boost employee productivity and the attainment of total customer responsiveness. Finally, they learned that...
FEATURES

P.D. NOTEBOOK

by Eric Norberg

MAKING AM MUSIC RADIO SOUND GOOD

In concluding this three-column set on the positives for AM stations featuring music programming in the 1990s, centering on the panel on that subject which I moderated at the Gavin Seminar in San Francisco in February, I return to a point which apparently many AM broadcasters themselves do not believe: That AM audio can be comparable to FM audio—or even better. Robert Heiblim, Vice President at the highly regarded recording/stereo equipment company Denon American, made that point as a panelist, and I quoted him on in this column two weeks ago.

Brian Henry of KLLK in Willits, California (owner/engineer/programmer of this album Rock AM station) contributed two essays to this panel, one of which I shared with you last week. This week, the other one, titled “Why Does AM Sound So Bad, Muddy and Lifeless?”

Brian wrote: “The problem mostly lies with existing receivers, which have a high frequency roll-off in excess of 20 db at 10kHz. They also exhibit distortion due to non-linear IF sections and poor detectors.

“But, it goes further than that. What about the broadcaster? The AM transmission system can be more complex than that of a television station, and must be aligned properly.

“The antenna system must be linear across its passband (+10kHz), ideally present the same load to each opposite sideband. Errors result in demodulated harmonic distortion and frequency response irregularities.

“The main transmitter needs to meet the manufacturer’s original specifications. Surprisingly, even transmitters nearly 40 years old had what can still be considered ‘good’ performance, with typical ‘worst case distortion’ of 2% T.H.D., frequency response within +2 db from 50 KHz to 12,000 Hz, and signal-to-noise figures in excess of 60 db at 100% modulation.

“To compare, our current state of the art analog reel-to-reel tape machines have difficulty achieving such performance design figures at any speed! The primary advantage to the newer design AM transmitters is their ability to accurately modulate improvement in the transmitter’s‘peak’ modulating performance. Because the new transmitters have virtually no ‘overshoots’, ‘peak modulation is not compromised by the transmitter itself. In some older transmitters, these overshoots can require that total modulation be reduced by as much as 10%. (Solid state transmitters also eliminate tube replacement costs and reduce electricity use.)

March 16, 1990 the GAVIN REPORT

the GAVIN REPORT

"Does your studio-to-transmitter link (STL) have flat frequency response from 50 Hz to 15,000 Hz, with a signal-to-noise ratio in excess of 65 db, and total harmonic distortion less than 0.3%? How about your audio consoles, reel-to-reel machines and cart decks: Do they all meet the manufacturer’s original specifications?

“What we are striving for is a linear transmission system (i.e., what goes in is what comes out). If you operate in stereo, do all of this twice, and make sure everything is in phase for mono compatibility.

“We are now at the point of AM sounding good—even on narrow-bandwidth receivers. At this stage, all of your audio processing should be bypassed. What we now have is a linear system that can be measured, engineered properly and isn’t subject to any argument or subjectivity.

“Now, turn on the NRSC-1 pre-emphasis, and adjust your transmitter such that it is modulating symmetrically to 99% on peaks. Wow! AM sounds good even on a narrow-band receiver. Now try listening on an NRSC receiver (such as any of the new Decon tuners, receivers, or auto radios just now starting to reach the market) and compare it with the program output of your audio console. They sound virtually identical. This is a truly linear system—and prove that AM can sound every bit as good as FM.

“Don’t say it, just turn on the audio processing: we have to move back into the real world. REMEMBER, the primary reason for processing is to make listening more accessible in listening environments with limited dynamic range (in noisy locations, while driving, etc) and not just make the station loud. Audio processing is a deviation from our objective of operating a linear transmission system.

“A word to the wise. The more you process, the muddier it gets. This is because the audio processor attacks the higher frequencies (reducing them) while increasing the level of the lower frequencies. That beautiful NRSC pre-emphasis curve with its 10 db boost at 10,000 Hz gets flattened out, and what you are left with is muddy AM. (FM has the same problem, which is why FM audio usually falls short of good fidelity.) LISTEN to your overhead sound, and then switch back to the program line, you decide if you like it or not. As we go, you decide just how muddy you want to get. Taking the conservative approach will result in a much nicer sounding station, and one that is surprisingly loud, psychacoustically.

“Remember, treat your transmission system as a SYSTEM, and keep your levels consistent. Your station is only as good as its weakest link, and don’t forget—OLD EQUIPMENT ISN’T BAD EQUIPMENT—ONLY POORLY MAINTAINED EQUIPMENT IS”

Should you wish to discuss any of the points made, feel free to phone Brian Henry at KLLK, Willits, California at 707-459-1250.

My thanks to Brian for his contributions, to Bill Wetz of Fairfield Communications and Robert Heiblim of Denon America for their invaluable help on the panel, and to all who attended this panel on February 15th, at the Fifth Annual Gavin Seminar For Media Professionals. It was well-received and was obviously needed—with over half of all commercial broadcasters still on the AM band, and with not much gloom and defeatism among AM broadcasters these days. In this meeting we saw that there is much in programming—and in sound quality—to give AM actual advantages over their FM competition. But to win, you must first believe you can win, and this panel was a start in that direction. Perhaps we’ll do it again. That’s something that you have to decide.

So much for the three-week series on AM music radio as it adapts to the 1990s. Next week we’ll move on to other topics covered at this year’s Seminar.

HERE AND THERE

by Sheila Rene

During his current tour, the ecology-conscious Tom Petty banned the use of plastic food containers by his kitchen crew. Here he demonstrates the most energy-efficient way to get from backstage to the food tent.

Tom Petty and the Heartbreakers’ “More Strange Behavior” tour ended in Oakland last week. The tour was named for Petty’s third major career accomplishment—his debut as a solo artist. The first breakthrough was his success with the Heartbreakers (who I’ve renamed the Heartstarters) and the second was the Traveling Wilburys project. Instead of taking a break after this outstanding concert series in support of his Full Moon Fever album, Petty plans to finish work on a live album. Next he’ll write new material for the Heartbreakers and following that comes work for a new Wilburys album. Before the show, Benmont Tench, who wants to be known as the “piano-man,” said his plans are to sleep, hang out and sleep some more. Tench just finished co-writing material with Carlene Carter for her forthcoming Warner Bros. album and he’s featured in the video for...
Carter's first single. The band's outrageous talent coupled with the best sound system I've heard all year made for one helluva great night.

On April 13 Sammy Hagar will host an invitation-only opening of his new a club/bar/restaurant in Cabo San Lucas, Mexico. Van Halen will perform for the opening of Cabo Wabo Cantina, and many surprise guests will join in the celebration. It's a good bet that following the fun the band will knock down to record their next Warner Bros. album...

Starship's new drummer is Kenny Stavroulou. Kenny, along with bassist Brett Bloomfield used to be together in the Bay Area band LeMans... Polystarr's House of Love will begin their stateside tour in early spring. The band is currently introducing their new guitarist Simon Walker to Europe and the U.K. Four-time Grammy heroine Bonnie Raitt has moved back to Marin County, and in between spreading awareness about how we can save the Earth she's writing her new Grammy winner... On March 23 Brisbane, Australia will host the opening show of the new Fleetwood Mac world tour... Caroline Records' new band Reverend caught my attention. As it turns out, the super vocalist is David Wayne, ex- Metal Church. Wayne hooked up with ex-Heretics, guitarist Brian Korban and bassist Dennis O'Hara, along with ex-Dissenter guitarist Stuart Fuji and Seattle drummer Scott Vogel for a super debut... Corey Hart has been signed to do an acoustic set for MTV's March 17 "Spring Break." Most likely Corey will perform his scorched new tunes "A Little Love" and "Chase The Sun."

PolyGram's Russian rockers Gorky Park will be playing Farm Aid IV along with organizers John Mellencamp, Willie Nelson and host Clark Rich. Some of the musical guests (among at least 30 others) will be Don Henley, Bonnie Raitt, L.L. Cool J, John Hiatt, Arlo Guthrie and Jackson Browne. The benefit is scheduled for April 7 at the Indianapolis Convention Center and Hoosier Dome...

Despite "Paranza/Atlantic Records' plan for a special satellite feed of "Hurting Kind (I've Got My Eyes On You)," Robert Plant's first single from "Moby Nirvana," some radio stations were on it a full day before the scheduled broadcast. Some outlets received Cease and Desist orders. In the same vein, Warner's Damn Yankee single and Capitol's Heart single both received a number of reports of stations jumping onto product early. Despite record companies' displeasure, being the first on a hot new record makes for exciting radio... In April Laura Branigan comes out of hiatus with a new album that will feature eight different producers, including Peter Wolf and Richard Perry... Sting is another one who just can't stay busy enough. He's now voicing an animated environmental series for Turner Broadcasting called "Captain Planet And The Planeteers." Other voices on the series will be Martin Sheen, Meg Ryan and Dean Stockwell... Laurie Anderson took three days off to shoot the video for her next single, "Strange Angels" in New York with Gus Van Sant who directed "Drug Store Cowboy" with Matt Dillon.

The Jeff Healey Band's second album is currently being completed with producer Ed Stasium (Living Colour, The Smithereens). In addition to the six Healey Band originals, this album features new songs by Mark Knopfler, Steve Cropper and John Hiatt, who wrote Healey's "Angel Eyes." George Harrison and Paul Wilbur Jeff Lynne have added acoustic guitars and backing vocals to the Healey version of the Beatles classic "While My Guitar Gently Weeps." Knopfler does the same to his contribution, "I Think I Love You Too Much," which was written especially for Healey.

**BIOFEEDBACK**

by Ron Fell

**BILLY IDOL**

Despite having to endure four days of surgery to repair damage resulting from a February 6 motorcycle accident, Billy will still release his new album, "Charmed Life" in mid April.

**PAUL McCARTNEY**

Two Paul McCartney concerts scheduled for Berkeley, California later this month will benefit the homeless in two ways. Not only will proceeds from the concerts go to homeless agencies in the area, but a percentage of the proceeds were actually paid by ticket buyers who won on line to purchase the precious ducats sold for the concerts.

**DAVE EDMUNDS**

As a member of British blues band Love Sculpture Dave recorded a Pop version of Khachaturian's SABRE DANCE in 1968. The track became a huge hit in England.

**SINEAD O'CONNOR**

Not only is Sinead's new single NOTHING COMPARES 2 U written by Prince, but Sinead's new manager is Steve Fargnoli, who until last year was Prince's manager.

**NATALIE COLE**

Natalie, the second of five children of Nat "King" Cole, has a degree in Child Psychology from The University Of Massachusetts in Amherst.

**DANNY WILSON**

The group Danny Wilson (MARY'S PRAYER) has broken up. Jed Grimes and brothers Kit and Gary Clarke have chosen to pursue separate musical interests.

**REBA McENTIRE**

In the new film Tremors, Reba McEntire plays the wife of Family Ties star Michael Gross.

**EVERYTHING BUT THE GIRL**

The duo of Ben Watt and Tracey Thorn met while students at Hull University in England. Their group name comes from a used furniture store located near the campus.

**ROXETTE**

Per and Marie wrote IT MUST HAVE BEEN LOVE, their contribution to the soundtrack of the film Pretty Woman, from the script submitted to them. It wasn't until months after they wrote and recorded the song that they saw it incorporated into the movie.

**LORRIE MORGAN**

Back in the seventies Lorrie worked at Opryland USA as a member of a Bluegrass house band that included singer/songwriter Dean Dillon.

**THE NOTTING HILLBILLIES**

Mark Knopfler and Steve Phillips, two of the four Hillbillies, first played together in a group known as The Duolian String Players, named for the National steel guitar both players favored.

**SOUL II SOUL**

Caron Wheeler of Soul II Soul is currently recording a solo album in London.

**JIM HORN**

In the early sixties, Jim Horn was discovered by guitarist Duane Eddy who hired Jim as his backing band's sax player. Seven years later Horn became part of the Mad Dogs & Englishmen, backing Joe Cocker.

**J. J. CALE**

Now more than forty years old, J. J. didn't release his first album, "Naturally," until 1971 when he was thirty-two years old.

**TEARS FOR FEARS**

The group's name comes from Arthur Janov's book Prisoners of Pain. The famous book on Primal Therapy deals with the confrontation of one's fears.

**CALLOWAY**

Reggie and Cino-Vincent Calloway wrote their current single, I WANNA BE RICH, ten years ago. Many years later they wrote LUMP START MY HEART for Natalie Cole, LOVE OVERBOARD for Gladys Knight and CASANOVA for Levert.

**NRBQ**

NRBQ is probably the only band to have played The Grand Ole Opry and The Berlin Jazz Festival in the same year.
## URBAN CONTEMPORARY

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### RECORD TO WATCH

**TASHAN**

Black Man (OBR/Columbia)

Tashan’s reality will promote a positive image.

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**TOP TIP**

**THE WINANS**

It's Time (Qwest/Warner Bros.)

Teddy Riley helps a family that's already full of talent.

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**CHARTBOUND**

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### UP & COMING

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<td>KASHIF - Ain’t No Woman (Like The One I Got) (Arista)</td>
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<td>WHISTLE - Always And Forever (Select)</td>
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<td>BRAT PACK - You’re The Only Woman (Vendetta/A&amp;M)</td>
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<td>* YOUNG MC - I Came Off (Delicious Vinyl/Island)</td>
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<td>* TASHAN - Black Man (DRB/Columbia)</td>
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### INSIDE URBAN

Jermaine gets personal in Windy City

Arista execs joined Jermaine Jackson in Chicago to listen to his new album, “Don’t Take It Personal.” Shown (l-r) are Jon Hall, Jr., R&B Promotion, Arista; Saul Shapiro, BMG; Tom Moran, Pop Promotion, Arista; Tony Anderson, VP/R&B Promotion, Arista; Nicki Brown, Marketing, Arista; Jermaine; Mary Moore, Product Manager, Arista; Jackie Rhinehart, R&B Publicity Director, Arista; and Mike Dungan, Marketing Rep, Arista.

MIKI’S MANAGING WELL

Miki Howard recently performed at The Strand nightclub in Redondo Beach, California, performing “Love Under New Management,” currently #3 on the Gavin chart. Shown at The Strand are, from left: KDAY Air Personality J.J. Johnson; Miki Howard; Atlantic local Black Music Promotion Rep Rich Nuhn; and KACE Air Personality Lisa Lipps.

### LP CUTS

- **M.C. HAMMER** - U Can’t Touch This/Have You Seen Her
- **LISA STANSFIELD** - Affection/Sincerity/Mighty Love
- **MARY DAVIS** - Separate Ways/I’m Gonna Love You Better/I Wanna Be Sure
- **GEORGE HOWARD** - I Want You For Myself
- **GAP BAND** - Wednesday Lover
- **RUBY TURNER** - Paradise/It’s A Crying Shame/Sexy

**CONGRATULATIONS! SYLVIA HAS ARRIVED!!** Sylvia Rhone, Senior Vice President/General Manager, Black Music Division, Atlantic Records, has been listed in the March issue of Essence Magazine as a "Power Player," recognizing her arrival in the "upper echelons of the corporate world." We’ve known what a dynamo Sylvia is since her Buddah Records days with Cecil Holmes and Neil Bogart. It’s nice to see Sylvia receive such well-deserved recognition.

**JOHNNY GILL** continues to give the impression that he’ll settle for nothing less than number one with this single, “Rub You The Right Way.” Mike Archie, WHUR-Washington, DC, makes Gill his RTW, and so do Andy Henderson at WQKI-St. Matthews, and Dana Hall at WILD-Boston. BELL BIV DEVOE jumps from 35-27 its second week out. P.C. Wiley, WGSW-Greenwood, says the BBD “will be a number one song.” Making it their “heavily requested of the week” are Rick Stevens, WCKX-Columbus, and Mad Hatter, WQOK-Mobile. Is it a strange coincidence that the two biggest records of the week are from artists who perform with New Edition? Looking for a left-fielder? (No, the baseball strike has not been settled) JANE CHILD is the one you should watch, according to Gregg Diggs, WKYS/FM-Washington, DC, who says, “This is definitely a crossover onto the Urban scene.” Programmers are starting to agree with Gregg. The song’s been added at WQK/FM-Nashville, KJZM-Dallas, OC104/FM-Ocean City, and KSOL/FM-San Francisco. Reggie Jackson, WHYZ-Greenville, says BY ALL MEANS, “is a nice follow-up of the Marvin Gaye remake they’re just coming of and this, too, should go to the top.” (Ciao for now, Betty.)
HIT FACTOR

LISA STANSFIELD - All Around The World (Arista) 94 1 77 2 15 84% 9
MIKI HOWARD - Love Under New Management (Atlantic) 77 1 73 3 1 98% 10
BABYFACE - Whip Appeal (Solar/Epic) 91 1 55 19 13 81% 5
TROOP - Spread My Wings (Atlantic) 76 1 59 16 — 98% 9
SMOKEY ROBINSON - Everything You Touch (Motown) 79 — 52 18 9 88% 8
ALYSON WILLIAMS - I Need Your Lovin' (Def Jam/Columbia) 72 1 51 17 3 94% 10
AFTER 7 - Ready Or Not (Virgin) 80 1 38 32 9 87% 7
GAP BAND - Addicted To Your Love (Capitol) 76 1 36 32 8 89% 7
DIANNE REEVES - Never Too Far (EMI) 67 — 33 31 3 95% 10
MAZE featuring FRANKIE BEVERLY - Love's On The Run (Warner Bros.) 70 2 17 44 7 87% 7
RANDY CRAWFORD - Wrap-U-Up (Warner Bros.) 67 — 14 43 10 85% 8
JERMAINE JACKSON - Two Ships (In The Night) (Arista) 70 1 15 38 16 75% 7
REGINA BELLE - What Goes Around (Columbia) 71 — 7 48 16 77% 5
MARY DAVIS - Don't Wear It Out (Tabu) 67 2 11 43 11 80% 6
HOWARD HEWETT - Show Me (Elektra) 72 4 5 43 20 66% 5
FREDDIE JACKSON - All Over You (Orpheus/EMI) 68 2 7 40 19 69% 4
ANGELA WINBUSH - No More Tears (Mercury/PolyGram) 65 2 5 38 20 66% 5
TYLER COLLINS - Girls Nite Out (RCA) 66 2 5 34 25 59% 6
TEMPETIONS - Soul To Soul (Motown) 57 1 12 30 14 73% 6
THE GOOD GIRLS - Love Is Like An Itching In My Heart (Motown) 61 3 3 37 18 65% 5
BELL BIV DeVOE - Poison (MCA) 70 11 5 27 27 45% 3
RANDY & THE GYPSYS - Love You Honey (A&M) 56 6 9 27 14 64% 6
THE MAIN INGREDIENT - Nothing's Too Good For My Baby (Polydor/PolyGram) 51 — 4 40 7 86% 6
BROADSTREET - Footsteps In The Dark (MCA) 50 2 7 24 17 62% 6
SHARON BRYANT - Body Talk (Wing/PolyGram) 53 2 5 27 19 60% 6
JOHNNY GILL - Rub You The Right Way (Motown) 63 22 — 17 24 26% 2
ISLEY BROTHERS featuring RONALD ISLEY - One Of A Kind (Warner Bros.) 52 2 2 27 21 55% 5
ERIC GABLE - Hard Up (Orpheus/EMI) 42 2 3 26 11 69% 6
BY ALL MEANS - Do You Remember (Island) 56 10 — 11 35 19% 3
GROVER WASHINGTON, JR. - Sacred Kind Of Love (Columbia) 49 4 1 22 22 46% 6

REPORTS: 99
ADDS: 100
HEAVY: 75
MEDIUM: 50
LIGHT: 25
HIT FACTOR WEEKS: 100

NEW RELEASES

by Brian Samson and John Martinucci

SOUL II SOUL - Get A Life (Virgin)
Culled from their forthcoming second album, a few stations have already jumped on the 12" import. Another fine production by Jazzie B and Soul II Soul. Part of the chorus is sung by a children's choir.

CHRISTOPHER WILLIAMS - One Girl
"What can you do with more than one lover can get yourself in a whole lot of trouble." Words to live by. "One Girl," is co-produced by Gerald LeVert & Marc Gordon of LeVert. Notice their influences.

JUDY TORRES - Missing Part (Profile)
This ballad caught our attention with its storyline—a confession by a friend falling in love with a friend. Unfortunately it's not a mutual attraction. Even though Judy's vocals aren't as strong as in the past she makes it up with her ability to play with our emotions. Judy's a household name at crossover dance stations, but this heart-touching song should give her the chance to be a presence on Urban radio.

THE UBC - U Treat Me Right (EMI)
This is the B-side to UB Style by EMI's second Hip Hop act. Boastful lyrics hang over a street-club flavored break beat that's supported by a hovering sample of chimes and a brass crescendo. Not the most innovative rap effort, but it's parallel production should give UBC a stylin' debut.

RAPS TO CHECK OUT:
SHELLY THUNDER - Working Girl (Mango/Island)
Samples some of Rose Royce's "Car Wash." M.C. SHAN - It Don't Mean A Thing (Cold Chillin' / Warner Bros.)
RHAMEL - Power (Rhyme Syndicate / Epic)
DOMINATION - I Need Something Mellow (Rhyme Syndicate / Epic)

March 16, 1990 THE GAVIN REPORT
Don't force Taylor Dayne to choose her favorite kind of music. Rock 'n roll, Pop/Dance, soulful ballads—she loves it all. As a youngster listening to a wide variety of hit songs, Top 40 Radio had its influence, but Taylor got her first taste of professional show biz following high school graduation as a singer with several bands, among them Felony. By the time she met Ric Wake, the man who would eventually become her producer, she had decided it was time to take the solo route. The hit collection Taylor and Ric collaborated on became her debut album, TELL IT TO MY HEART, and it served notice that she was a lot more than a one or two hit wonder.

The Taylor Dayne of the nineties seems comfortable with her heavy duty success, but in no way is she content to take it for granted. Her love of music and singing is allowing Taylor to make her lifelong dream of performing her own hit song a reality.
DAVE SHOUL: What first got you interested in singing?
TAYLOR DAYNE: When I turned on the first transistor radio I received from my parents. I turned it on and there was WABC. Stevie Wonder was singing. Karen Carpenter, The Temptations, The Fifth Dimension. It was all that stuff at that time, early seventies—late sixties and I was just blown away. I immediately started imitating these artists and singing along with them on the radio. I would have to say my first biggest influence was radio turning me on to music. My parents certainly exposed me to a lot of musical things, mostly on a theatrical level. I went to see “Shakespeare In The Park” every summer with my mom. We’d struggle and wait in line trying to get tickets to see so many different things, which at first I hated. It was “Hamlet” and all that stuff I couldn’t understand, but looking looking back on it, it was a wonderful, wonderful experience.

DS: Did living in New York affect some of your music and style?
TD: Well, because there’s so much, and because I was fortunate enough to be one of those people that was always kind of a crazy doser, my parents did their best and always felt compelled to encourage me. The first records I ever owned were given to me by my parents—the Rolling Stones, Crosby, Stills and Nash and The Beatles.

DS: Are you an only child?
TD: No, I have two brothers—and they’re both in the music industry too. Not on the performance level, but on the business side—it’s great.

DS: When and how did your name change from Leslie Wundermann to Taylor Dayne come about?
Did you select it?
TD: I did select the name ultimately. It really was just something that was a necessity because I was known as “Leslie” on the independent product I was putting out.

DS: How did you wind up choosing “Taylor”?
TD: I was recording with Dee Snyder at the time—I was recording some background vocals for a project he was producing. He said, “You should get a nickname, kind of a guy’s name.” “Tommy” came up and we were all kind of leaning towards that, we liked it. Then the engineer said, “Oh, I have a girlfriend named Tommy, but my real girlfriend’s name is Taylor.” We all said, “Taylor.” We thought it was interesting enough, not a very common name, so it would stand out on its own—that’s what I ended up with.

DS: Are you someone who feels that, like your album title, fate had something to do with meeting Ric (her producer, Ric Wake)?
TD: Naturally, more yes than no. I asked for it. I mean, I looked up to the skies one day and said, “God, please send me somebody. I need to start working with somebody who believes in me, or will understand where I’m coming from. Someone who will let me develop in my own ways and let me be the artist I want to be instead of a puppet and being told how to sing and told how to express myself—someone who believes in what I’m doing.” A week later—Ric called me. So, if that’s not fate or if that’s not asking for it, I don’t know what is. We hit it off immediately. The wildest thing about us and why we’ve lasted so long working together—at the time his aspirations, desires and ambitions were quite parallel to mine and that’s what still draws us. We’re still sensitive—I mean, we both freak out on each other, both scream and yell at each other, “This isn’t going right!” I know what his buttons are, I know how to push him and I know how to make him upset (laughs)—I know how to make him yield to things that I’m feeling musically and he does the same with me. His abilities have expanded and grown just as mine have—simultaneously and paralleling each other, which is not that common, but it is with us and I’m very grateful for that.

DS: That’s got to make a contribution to how successful you’ve both been.
TD: “The package works,” “this and that,” at least it’s somebody I feel comfortable enough to go in the studio with and not just be a mannequin.

DS: Do you remember anything in particular—direction or advice that he gave you when he first began working together?
TD: No, it’s never been about that. It’s been about the two of us together on the vibe that we create for each other. Letting the other one express and develop themselves—in a very comfortable and loving surrounding/environment. He nurtures the best qualities in my voice. If I’m going in there and being abrasive to a vocal he’ll say, “Just chill out a little.” The intuitiveness, stylizing and all that comes from me as well as from Ric. His aspect of work is a little bit more technical—the musicality, putting that together—the arrangement and how we decide which direction to go in—it’s more technical. Therefore, I tend to speak with him on more technical terms, which is cool because he’s used to it. When you’re in there and you’re going for something, we tend to do it a song in a few different directions. I know when I’m getting a vocal or not, I can tell. Either I’ll go with his judgement or I’ll say, “The hell with you, I know it’ll be great,” but usually if I feel that adamantly about something he’ll let me go with it.

I love singing and writing and doing all styles of music and that hasn’t changed in twenty years—that’s what I’m all about.

DS: What elements do you listen for when you’re choosing new material?
TD: It’s difficult to say—I’m very much into verse, into lyrical and melodic content, whether you want to call melodies content, I don’t know. To me, a verse that’s strong and has a delivery on it—builds to the place that I feel in the chorus. That is the ultimate smash of a song, when the lyrics are strong, when the melody is strong and delivers the chorus—that’s more technical. I just feel that when you’re choosing material, it should serve your voice—it should project the image or whatever the direction you feel comfortable in. I feel that all the material on this new album does that for me now. It’s gone in the direction that I feel that I’m going in. The music is a little more complex, but simplified too. It’s incorporating sounds that I wanted to get into and I think lyrically it’s got a little bit more depth.

DS: Is lyric just as important on a Rock/Dance track or is it simply the melody, or is the lyric more important when it comes to those ballads like, “Love Will Lead You Back?”
TD: I’ve often said lyric is a little bit more secondary when you’re dealing with a track like, “Tell It To My Heart,” or “Prove Your Love,” not because they’re weak lyrics, not by any means, they’re strong when they come up in the right places. It’s difficult to word that. But when you’re getting down to a “Love Will Lead You Back,” the lyric better be tender and soulful and intimate enough so it’s relatable. Lyrics can tend to be a little more secondary when you’re dealing with more of a Dance-oriented track. You want it to be fun and elating. It’s not supposed to sit there and make you think too much—you want to move!

DS: Do you prefer—if Rock is something you feel closer to—to do something up-tempo more than doing a ballad, or do you like both?
TD: That’s the wildest thing—when I first did “I’ll Always Love You,” which I certainly didn’t feel com-

March 16, 1990
THE GAVIN REPORT

www.americanradiohistory.com
# Adult Contemporary

## Most Added

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## Top Tip

**Sinead O'Connor**

Nothing Compares 2 U (Chrysalis)

First MOST ADDED. first most talked about.

## Record to Watch

**Quincy Jones**

The Secret Garden (Qwest/Warner Bros.)

Adam and Eve never had it so good!

**Editors:** Ron Fall

**Assoc. Editor:** Diane Rufer

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## Chartbound

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<td>2</td>
<td>23</td>
<td>20</td>
<td>43%</td>
<td>4</td>
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<tr>
<td>Little River Band - If I Get Lucky (MCA)</td>
<td>55</td>
<td>32</td>
<td>2</td>
<td>23</td>
<td>20</td>
<td>43%</td>
<td>4</td>
</tr>
</tbody>
</table>

---

**Editors:** Ron Fall

**Assoc. Editor:** Diane Rufer

---

**www.americanradiohistory.com**
"THE SECRET GARDEN (SWEET SEDUCTION SUITE)"

GAVIN UP & COMING 24/10
THIS WEEKS RECORD TO WATCH!
R&R NEW & ACTIVE 28/12
ONE OF R&R's MOST ADDED
MAC REPORT 28/13

WAFL  WEBE/FM  WGBE  WKYE
WKLJ  WCVQ  WLFX  WMRQ
WNMB  WWDE  WXVL  KOKO
WPHM  WVUD  KTSR  KBLQ
B100  KAER  KCMJ/FM  KIOO
KWUN  KYRE  KWSI  KYJC

www.americanradiohistory.com
UP & COMING

Reports  Adds  ARTIST TITLE LABEL
52  3  BAD ENGLISH - Price Of Love (Epic)
47  4  JULIA FORDHAM - Manhattan Skyline (Virgin)
47  24  LAURA BRANIGAN - Moonlight On Water (Atlantic)
42  6  BIG NOISE - I Can't Live Without It (Atco)
35  18  GEOFFREY WILLIAMS - Blue (Atlantic)
33  9  DIANNE REEVES - Never Too Far (EMI)
26  8  PETER BLAKELEY - Crying In The Chapel (Capitol)
25  25  TELL ME TELL ME - For A Love Like That (Imagine)
25  2  * CARPENTERS - You're The One (A&M)
24  10  QUINCY JONES - Secret Garden (Qwest/Warner Bros.)
22  12  GRAPES OF WRATH - All The Things I Wasn't (Capitol)
21  8  RUSSELL TAFF - I Cry (A&M)
20  2  NRBQ - If I Don't Have You (Virgin)
20  4  BOBBY VINTON - What Did You Do With Your Old 45's (Curb)


INSIDE A/C by Diane Rufer and Ron Fell

Looks as though BONNIE RAITT's "Have A Heart" is the sentimental favorite to replace TAYLOR DAYNE at number one. BONNIE'S HIT FACTOR is now up to 96% and is but one station short of TAYLOR'S lead in airplay (206).

REGINA BELLE's "Make It Like It Was" is up another ten ranks this week after leaping ten last week. Nearly 86% of all stations playing it more than one week are committed to real rotations. Among the heavy rotation stations are K103, WTCB, WYUD, WAIH, KOST, WQNY/FM and newcomer WSUL.

HOTTEST record in our format this week is BASIA'S "Cruising For Bruising." Already at number 13 on the chart after just three weeks, it leaps from 40% to 64% in HIT FACTOR and takes on 28 more ADDs including CKFM, WYMT, KOST, KOFY/FM, WTNY, 110.7, KHIL/ FM and WMT/AM.

MICHAEL BOLTON's "How Can We Be Lovers," at number 17 after just two weeks on the chart is HIT FACTORED by 85% of all stations playing it more than one week. Latest ADDs come from WMGI, WNSR/FM, KCMI/FM, KFEM, etc.

With a 28% increase in HIT FACTOR (32% to 60%) KENNY ROGERS and GLADYS KNIGHT win this week's PLUS FACTOR and take a deep move, 40 to 25 on the chart. Also a MOST ADDed thanks to 27 new believers including WZST, KSNN, WOKZ, KLSS, WQLH/FM, KGLO, KQ93 and WJTW.

We predicted last month that TEARS FOR FEARS finally had an A/C smash on their hands with "Advice For The Young At Heart." A hundred and twenty-two stations later it's at number 26 with a 59% HIT FACTOR. No longer fearsome are those who've taken our "advice" KBIG, KKCO, WBIR/FM, WEBE/FM, WOKZ, WCQV, 1107.7 and WFMK/FM.

Highest chart debut this week is LISA STANSFIELD'S "All Around The World" at number 34. Among the seventeen new are KAER, WKYE, WTJW/FM, WEBE/FM and KAEZ/FM.

The trio of WILSON/WILSON and PHILIPS has tallied 126 ADDs in its first two weeks and debuts in a New York minute at number 39. Among the seventy who made 'em number one MOST ADDed are B100, KSCT, WWDE, WLPF, WTBW, KTDY/FM, WFFS/FM, WFAD, CLEAR 107 and KFMB.

EVERYTHING BUT THE GIRL debuts on this chart this week thanks to 21 ADDs including KFOQ, WGOL/FM, WMT/FM, WHAI, WQNY/FM, KPL and CKFM.

RECORD TO WATCH this week, SINEAD O'CONNOR'S "Nothing Compares 2 U," takes TOP TIP honors this week, at the top of CHARTBOUND with an 85% Total. First MOST ADDED and among the new 46 are WEBS/FM, WILI/AM, WCAM/FM, WLEX, WRFQ, WQLH/FM, WDAY/AM, KEOY and KVYU/FM. PRINCE'S "Secret Garden," has the purest soulful male vocals we've heard in awhile. From BARRY WHITE'S first spoken words "til the last well-produced musical note this one's a winner. Debuting in UP AND COMING with 24 total and new from WCVQ, WWDE, WGBE, KOKO, WPHM, KBLO, KYIC, KYRE and KAER.

Special Note: Check out the Adult Contempo section of our "Handbook Guide" for our new correspondents. We WELCOME them to the family of Gavin Reporters.
ALL I WANNA DO IS MAKE LOVE TO YOU

HEART

THE FIRST SINGLE AND VIDEO FROM
THE FORTHCOMING ALBUM BRIGADE

WRITTEN BY ROBERT JOHN "HALO" LARGE
PRODUCED BY FRANK TICE
MANAGEMENT: SONY MUSIC MANAGEMENT

ON CAPITOL CASSETTES, COMPACT DISCS AND RECORDS

© 1993 CAPITOL RECORDS
HIT FACTOR
A/C Research:
Diane Rufer/Ron Fell

<table>
<thead>
<tr>
<th>Name</th>
<th>Track</th>
<th>Reports</th>
<th>Adds</th>
<th>Heavy</th>
<th>Medium</th>
<th>Light</th>
<th>Hit Factor Weeks</th>
</tr>
</thead>
<tbody>
<tr>
<td>TAYLOR DAYNE</td>
<td>Love Will Lead You Back (Arista)</td>
<td>206</td>
<td>2</td>
<td>187</td>
<td>15</td>
<td>2</td>
<td>98%</td>
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<tr>
<td>BONNIE RAITT</td>
<td>Have A Heart (Capitol)</td>
<td>205</td>
<td>4</td>
<td>169</td>
<td>29</td>
<td>3</td>
<td>96%</td>
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<tr>
<td>PHIL COLLINS</td>
<td>I Wish It Would Rain Down (Atlantic)</td>
<td>192</td>
<td>4</td>
<td>161</td>
<td>23</td>
<td>4</td>
<td>95%</td>
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<tr>
<td>LINDA RONSTADT featuring AARON NEVILLE</td>
<td>All My Life (Elektra)</td>
<td>202</td>
<td>10</td>
<td>113</td>
<td>57</td>
<td>8</td>
<td>94%</td>
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<tr>
<td>BEE GEES</td>
<td>Bodyguard (Warner Bros.)</td>
<td>165</td>
<td>5</td>
<td>138</td>
<td>32</td>
<td>10</td>
<td>91%</td>
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<tr>
<td>SMOKEY ROBINSON</td>
<td>Everything You Touch (Motown)</td>
<td>188</td>
<td>10</td>
<td>113</td>
<td>57</td>
<td>8</td>
<td>90%</td>
</tr>
<tr>
<td>ALANNAH MYLES</td>
<td>Black Velvet (Atlantic)</td>
<td>160</td>
<td>2</td>
<td>128</td>
<td>30</td>
<td>2</td>
<td>98%</td>
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<tr>
<td>BILLY JOEL</td>
<td>I Go To Extremes (Columbia)</td>
<td>167</td>
<td>17</td>
<td>129</td>
<td>26</td>
<td>12</td>
<td>92%</td>
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<tr>
<td>DON HENLEY</td>
<td>Heart Of The Matter (Geffen)</td>
<td>181</td>
<td>11</td>
<td>89</td>
<td>73</td>
<td>8</td>
<td>89%</td>
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<tr>
<td>LUTHER VANDROSS</td>
<td>Here And Now (Epic)</td>
<td>148</td>
<td>13</td>
<td>86</td>
<td>44</td>
<td>18</td>
<td>87%</td>
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<tr>
<td>NATALIE COLE</td>
<td>Starting Over Again (EMI)</td>
<td>146</td>
<td>13</td>
<td>87</td>
<td>44</td>
<td>14</td>
<td>90%</td>
</tr>
<tr>
<td>REGINA BELLE</td>
<td>Make It Like It Was (Columbia)</td>
<td>156</td>
<td>21</td>
<td>26</td>
<td>89</td>
<td>20</td>
<td>73%</td>
</tr>
<tr>
<td>BASIA</td>
<td>Cruising For Bruising (Epic)</td>
<td>168</td>
<td>28</td>
<td>18</td>
<td>91</td>
<td>31</td>
<td>64%</td>
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<tr>
<td>BELINDA CARLISLE</td>
<td>Summer Rain (MCA)</td>
<td>130</td>
<td>6</td>
<td>55</td>
<td>57</td>
<td>12</td>
<td>86%</td>
</tr>
<tr>
<td>ROXETTE</td>
<td>Dangerous (EMI)</td>
<td>123</td>
<td>6</td>
<td>57</td>
<td>50</td>
<td>10</td>
<td>86%</td>
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<tr>
<td>TIM FINN</td>
<td>Not Even Close (Capitol)</td>
<td>138</td>
<td>9</td>
<td>33</td>
<td>73</td>
<td>23</td>
<td>76%</td>
</tr>
<tr>
<td>MICHAEL BOLTON</td>
<td>How Can We Be Lovers (Columbia)</td>
<td>148</td>
<td>18</td>
<td>20</td>
<td>90</td>
<td>20</td>
<td>74%</td>
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<tr>
<td>TINA TURNER</td>
<td>Look Me In The Heart (Capitol)</td>
<td>127</td>
<td>14</td>
<td>42</td>
<td>63</td>
<td>8</td>
<td>82%</td>
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<tr>
<td>CHER</td>
<td>Heart Of Stone (Geffen)</td>
<td>128</td>
<td>5</td>
<td>20</td>
<td>85</td>
<td>18</td>
<td>82%</td>
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<tr>
<td>GLORIA ESTEFAN</td>
<td>Here We Are (Epic)</td>
<td>131</td>
<td>13</td>
<td>47</td>
<td>54</td>
<td>30</td>
<td>77%</td>
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<tr>
<td>GRAYSON HUGH AND BETTY WRIGHT</td>
<td>How 'Bout Us (RCA)</td>
<td>124</td>
<td>10</td>
<td>23</td>
<td>75</td>
<td>16</td>
<td>79%</td>
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<tr>
<td>KATHY MATTEA</td>
<td>Where've You Been? (Mercury/PolyGram)</td>
<td>107</td>
<td>2</td>
<td>60</td>
<td>35</td>
<td>10</td>
<td>80%</td>
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<tr>
<td>JANET JACKSON</td>
<td>Escapade (A&amp;M)</td>
<td>107</td>
<td>7</td>
<td>44</td>
<td>43</td>
<td>13</td>
<td>81%</td>
</tr>
<tr>
<td>SARA HICKMAN</td>
<td>Simply (Elektra)</td>
<td>116</td>
<td>6</td>
<td>16</td>
<td>70</td>
<td>24</td>
<td>74%</td>
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<tr>
<td>KENNY ROGERS duet with GLADYS KNIGHT</td>
<td>If I Knew Then...(Reprise)</td>
<td>136</td>
<td>27</td>
<td>11</td>
<td>71</td>
<td>27</td>
<td>60%</td>
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<tr>
<td>TEARS FOR FEARS</td>
<td>Advice For The Young At Heart (Fontana/Mercury)</td>
<td>122</td>
<td>18</td>
<td>11</td>
<td>61</td>
<td>32</td>
<td>50%</td>
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<tr>
<td>CHICAGO</td>
<td>What Kind Of Man Would I Be (Reprise)</td>
<td>107</td>
<td>32</td>
<td>44</td>
<td>31</td>
<td>71%</td>
<td>15%</td>
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<tr>
<td>SHAWN COLVIN</td>
<td>Steady On (Columbia)</td>
<td>99</td>
<td>2</td>
<td>31</td>
<td>16</td>
<td>10</td>
<td>87%</td>
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<tr>
<td>MADONNA</td>
<td>Keep It Together (Sire/Warner Bros.)</td>
<td>92</td>
<td>3</td>
<td>30</td>
<td>51</td>
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<td>88%</td>
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<td>RICKIE LEE JONES</td>
<td>Don’t Let The Sun Catch You Crying (Geffen)</td>
<td>98</td>
<td>9</td>
<td>8</td>
<td>51</td>
<td>30</td>
<td>60%</td>
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<tr>
<td>SADAO WATANABE featuring PATTI AUSTIN</td>
<td>Any Other Fool (Elektra)</td>
<td>91</td>
<td>24</td>
<td>40</td>
<td>27</td>
<td>10</td>
<td>79%</td>
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<td>MICHAEL DAMIAN</td>
<td>Was It Nothing At All (Cypress/A&amp;M)</td>
<td>78</td>
<td>4</td>
<td>34</td>
<td>22</td>
<td>18</td>
<td>71%</td>
</tr>
<tr>
<td>ROLLING STONES</td>
<td>Almost Hear You Sigh (Rolling Stones/Columbia)</td>
<td>90</td>
<td>7</td>
<td>12</td>
<td>50</td>
<td>21</td>
<td>68%</td>
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<tr>
<td>LISA STANSFIELD</td>
<td>All Around The World (Arista)</td>
<td>85</td>
<td>17</td>
<td>16</td>
<td>35</td>
<td>17</td>
<td>60%</td>
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<tr>
<td>KENNY G</td>
<td>Going Home (Arista)</td>
<td>84</td>
<td>17</td>
<td>42</td>
<td>25</td>
<td>25</td>
<td>70%</td>
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<tr>
<td>DONNY OSMOND</td>
<td>I'll Be Good To You (Capitol)</td>
<td>77</td>
<td>17</td>
<td>44</td>
<td>16</td>
<td>16</td>
<td>79%</td>
</tr>
<tr>
<td>TOMMY PAGE</td>
<td>I'll Be Your Everything (Sire/Warner Bros.)</td>
<td>85</td>
<td>17</td>
<td>7</td>
<td>42</td>
<td>19</td>
<td>57%</td>
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<tr>
<td>RICHARD MARX</td>
<td>Too Late To Say Goodbye (EMI)</td>
<td>67</td>
<td>1</td>
<td>11</td>
<td>38</td>
<td>17</td>
<td>73%</td>
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<tr>
<td>WILSON PHILLIPS</td>
<td>Hold On (SBK)</td>
<td>126</td>
<td>76</td>
<td>29</td>
<td>21</td>
<td>23%</td>
<td>2%</td>
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<tr>
<td>EVERYTHING BUT THE GIRL</td>
<td>Driving (Atlantic)</td>
<td>75</td>
<td>21</td>
<td>3</td>
<td>24</td>
<td>27</td>
<td>36%</td>
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</tbody>
</table>

PLUS FACTOR

Records which received the greatest increase in HIT FACTOR

<table>
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<tr>
<th>Name</th>
<th>LW</th>
<th>TW</th>
<th>Increase</th>
</tr>
</thead>
<tbody>
<tr>
<td>KENNY ROGERS AND GLADYS KNIGHT</td>
<td>If I Knew Then What I Know Now (Reprise )</td>
<td>32</td>
<td>60</td>
</tr>
<tr>
<td>BIG NOISE</td>
<td>13</td>
<td>38</td>
<td>25%</td>
</tr>
<tr>
<td>BASIA</td>
<td>40</td>
<td>64</td>
<td>24%</td>
</tr>
<tr>
<td>WILSON PHILLIPS</td>
<td>20</td>
<td>36</td>
<td>16%</td>
</tr>
<tr>
<td>MICHAEL BOLTON</td>
<td>45</td>
<td>60</td>
<td>15%</td>
</tr>
<tr>
<td>REGINA BELLE</td>
<td>58</td>
<td>73</td>
<td>15%</td>
</tr>
<tr>
<td>LAURA BRANIGAN</td>
<td>47</td>
<td>60</td>
<td>13%</td>
</tr>
<tr>
<td>RICKIE LEE JONES</td>
<td>70</td>
<td>82</td>
<td>12%</td>
</tr>
<tr>
<td>SINEAD O'CONNOR</td>
<td>10</td>
<td>21</td>
<td>11%</td>
</tr>
</tbody>
</table>

Hit Factor is a percentage of stations playing a record which also have it Top 20.
 ie: 100 stations playing the record-63 stations have it in this Top 20- Hit Factor = 63%
"BABY IT'S TONIGHT"

A/C DEBUT IN UP & COMING 1ST WEEK:

<table>
<thead>
<tr>
<th>Station</th>
<th>Station</th>
<th>Station</th>
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<tr>
<td>WAFL</td>
<td>WKYE</td>
<td>WQNY</td>
</tr>
<tr>
<td>WNMB</td>
<td>WSKY</td>
<td>WVYY</td>
</tr>
<tr>
<td>KBJJ</td>
<td>KMJC</td>
<td>KOKO</td>
</tr>
<tr>
<td>WDIF</td>
<td>WFRO</td>
<td>WJEQ</td>
</tr>
<tr>
<td>KTSR</td>
<td>KBLQ</td>
<td>KBMG</td>
</tr>
<tr>
<td>KBOL</td>
<td>KSGT</td>
<td>KFIG</td>
</tr>
<tr>
<td>KKIS</td>
<td>KRLT</td>
<td>KYRE</td>
</tr>
<tr>
<td>CLEAR107</td>
<td>i107.7</td>
<td>KSSY</td>
</tr>
<tr>
<td>KWSI</td>
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</table>

From the album
A VIEW FROM 3RD STREET
Produced by David Tyson

1990 Reprise Records

From www.americanradiohistory.com
THE CANADIAN MUSIC INDUSTRY WEEKEND
March 16, 17, 18
Toronto, Canada

THE RECORD's
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CONFERENCE AND AWARDS
MARCH 16 & 17
ROYAL YORK HOTEL

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Workshops & Seminars
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Post-Conference Concert
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O'KEEFE CENTRE, TORONTO

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The Jeff Healey Band
Milli Vanilli
Kim Mitchell
Alannah Myles
Rod Stewart

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www.americanradiohistory.com
The JUDDS: Guardian Angels (Curb/RCA)

The Judds top the Most Added column and burst into Chartbound in only their second week out.

**RECORD TO WATCH**

**KELLY WILLIS**
I Don't Want To Love You (But I Do) (MCA)

Newcomer Willis is making an impressive debut. Adds this week include: KRKT, WAXX, KGFO, WCAB, WSIX, WMBH, WHEY, KBFR, etc.

---

**TOP TIP**

THE JUDDS - Guardian Angels (Curb/RCA)

---

**CHARTBOUND**

**ARTIST**

**TITLE**

**LABEL**

---

**Reports**

**Adds**

**Heavy**

**Medium**

**Light**

**Hit Factor**

**Weeks**

---

RICKY VAN SHELTON - I've Cried My Last Tear For You (Columbia)

149 80 26 43 17% 2

TANYA TUCKER - Walking Shoes (Capitol)

134 64 3 21 2% 2

JUDDS - Guardian Angels (Curb/RCA)

107 83 3 21 2% 2

SCOTT McQUAIG - Old Memory (Capitol)

86 28 11 47 12% 3

March 16, 1990/\the GAVIN REPORT
The final nominations have been announced for the 25th Annual Academy of Country Music awards. The winners will be announced during ceremonies on NBC television Wednesday, April 25th. The nominees are:

Entertainer of the Year: Alabama, Dolly Parton, George Strait, Randy Travis, Hank Williams Jr.

Top Vocal Group: Alabama, Highway 101, Restless, Heart, Shenandoah, The Statler Brothers

Top Male Vocalist: Clint Black, Rodney Crowell, George Strait, Randy Travis, Ricky Van Shelton

Top Female Vocalist: k.d. lang, Kathy Mattea, Reba McEntire, Dolly Parton, Tanya Tucker

Top Vocal Duet: Baillie & The Boys, The Judds, Buck Owens & Ringo Starr, Sweethearts Of The Rodeo, Hank Williams Jr. & Hank Williams Sr.

Top New Male Vocalist: Clint Black, Garth Brooks, Lionel Cartwright

Top New Female Vocalist: Danie Alexander, Jann Browne, Mary Chapin Carpenter

Top New Vocal Duet or Group: Kentucky Headhunters, Shenandoah, Wild Rose

Single of the Year: Better Man, If Tomorrow Never Comes, I'm No Stranger To The Rain, There's A Tear In My Beer, Timber I'm Falling In Love

Song of the Year: After All This Time, If Tomorrow Never Comes, Killin' Time, There's A Tear In My Beer, Where've You Been

Album Of The Year: Rodney Crowell/Diamonds And Dirt, Clint Black/Killin' Time, Randy Travis/Old 8 x 10, Nitty Gritty Dirt Band/Will The Circle Be Unbroken II, Kathy Mattea/Willow In The Wind

Video of the Year: Reba McEntire/Cathy's Clown, Alabama/High Cotton, Kenny Rogers/Planet Texas, Hank Williams Jr. & Sr./There's A Tear In My Beer, Dolly Parton/Why'd You Come In Here Lookin' Like That

STATION HAPPENINGS. KUPP-Salinas has gone satellite and will no longer be a Gavin reporter. Dave Wilson is back as Music Director of KUTI-Yakima and will take calls Wednesdays thru Fridays, 8-10 AM...Amy Costanza at WFPR-Hammond will take music calls after 3 PM Monday thru Friday...Tripper Lewis moves from WHHY-Montgomery to become Creative Director/afternoon drive air talent at KWKH-Shreveport...Clayton Harte moves from WFXY-Middlesborough to become Music Director at WFSR-Harlan.
HIT FACTOR

Country Research:
Lisa Smith/Elma Greer

<table>
<thead>
<tr>
<th>Report</th>
<th>Add</th>
<th>Heavy</th>
<th>Medium</th>
<th>Light</th>
<th>Hit Factor Weeks</th>
</tr>
</thead>
<tbody>
<tr>
<td>LORRIE MORGAN - Five Minutes (RCA)</td>
<td>208</td>
<td>—</td>
<td>186</td>
<td>21</td>
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<td>GARTH BROOKS - Not Counting You (Capitol)</td>
<td>208</td>
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<td>188</td>
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<tr>
<td>RANDY TRAVIS - Hard Rock Bottom Of Your Heart (Warner Bros.)</td>
<td>209</td>
<td>—</td>
<td>185</td>
<td>15</td>
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<tr>
<td>RONNIE MILSAP - Stranger Things Have Happened (RCA)</td>
<td>208</td>
<td>—</td>
<td>154</td>
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<td>DON WILLIAMS - Just As Long As I Have You (RCA)</td>
<td>203</td>
<td>1</td>
<td>155</td>
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<tr>
<td>VANCE GILL/REBA MCENTIRE - Oklahoma Swing (MCA)</td>
<td>213</td>
<td>—</td>
<td>140</td>
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<tr>
<td>ALAN JACKSON - Here In The Real World (Arista)</td>
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<td>—</td>
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<tr>
<td>DANNY SEALS - Love On Arrival (Capitol)</td>
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<tr>
<td>SWEETHEARTS OF THE RODEO - This Heart (Columbia)</td>
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<tr>
<td>HANK WILLIAMS JR. - Ain't Nobody's Business (Curb/Warner Bros)</td>
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<td>85</td>
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<td>VERN GOSDIN - Right In The Wrong Direction (Columbia)</td>
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<td>HIGHWAY 101 - Walkin', Talkin', Cryin', Barely Beatin' Broken Heart (Warner Bros.)</td>
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<td>—</td>
<td>55</td>
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<tr>
<td>SHENANDOAH - See If I Care (Columbia)</td>
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<td>8</td>
<td>36</td>
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<td>EARL THOMAS CONLEY - Bring Back Your Love To Me (RCA)</td>
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<td>4</td>
<td>32</td>
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<tr>
<td>TRAVIS TRITT - Help Me Hold On (Warner Bros.)</td>
<td>200</td>
<td>2</td>
<td>19</td>
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<td>SAFFER BROWN - Did It For Love (Curb/Capitol)</td>
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<td>6</td>
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<td>WAYLON JONES - Walking The High Wire (Arista)</td>
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<td>KEITH WHITNEY - I'm Over You (RCA)</td>
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<td>MAC MCAULIFFE - Back Where I Came From (Warner Bros.)</td>
<td>181</td>
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<td>ROBIN LEE - Black Velvet (Atlantic)</td>
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<td>13</td>
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<td>DOUG STONE - I'd Be Better Off (In A Pine Box) (Epic)</td>
<td>188</td>
<td>12</td>
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<td>RODNEY CROWELL - If Looks Could Kill (Columbia)</td>
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<td>17</td>
<td>3</td>
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<tr>
<td>LIONEL CARTWRIGHT - I Shot It All (On My Radio) (MCA)</td>
<td>181</td>
<td>14</td>
<td>6</td>
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<td>PRAIRIE OYSTER - Goodbye, So Long, Hello (RCA)</td>
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<td>9</td>
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<td>91</td>
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<td>GLEN CAMPBELL - Walking The Sun (Capitol)</td>
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<td>6</td>
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<td>STEVE WARINER - The Domino Theory (MCA)</td>
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<td>CLINT BLACK - Walkin' Away (RCA)</td>
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<td>7</td>
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<tr>
<td>SKIP Ewing - If A Man Could Live On Love Alone (MCA)</td>
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<td>5</td>
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<td>JO-EL SONNIE - The Scene Of The Crime (RCA)</td>
<td>141</td>
<td>14</td>
<td>—</td>
<td>52</td>
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NEW RELEASES by Lisa Smith & Cyndi Hoelzle

FOSTER & LLOYD - Is It Love (RCA)
The boys are back and sounding fresher than ever. "Is It Love?" is catchy as all get out and undisputedly cool, especially when the steel guitar kicks in. A perfect example of showing respect for the traditions while adding 1990's hipness.

SOUTHERN PACIFIC - I Go To Pieces (Warner Bros.)
A change of pace for those accustomed to the country/rock sound of SoPac. They have taken this 1965 Peter & Gordon hit and given it a spirited a-cappella treatment, showing off their four-part harmony. Fans should react immediately.

JOHNNY CASH - Farmer's Almanac (Mercury)
"Farmer's Almanac," not included on Johnny's latest, has been lifted from the new Mercury sampler. It's a charming little ditty, full of anecdotal wisdom from the Farmer's Almanac. It's a lot of fun and should benefit from Johnny's appearances with the Highwaymen.

EDDIE RABBITT - Runnin' With The Wind (Capitol)
This rocker has the same feel as Eddie's mega-hit "Driving My Life Away"—there's even a cute reference to that song in the lyrics. "Runnin' With The Wind" is kind of song that Rabbitt excels at and has already got programmers predicting a smash.

KATHY MATTEA - She Came From Fort Worth (Mercury)
Is it our imagination or is Kathy sounding better with each release? Her voice immediately gets you caught up in the song's story. It's a great all-around effort that should easily add to her impressive string of hits.

March 16, 1990 the GAVIN REPORT
### JAZZ

**2W LW TW**

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<td>GARY BURTON - Reunion (GRP)</td>
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<td>EDDIE GOMEZ - Street Smart (Columbia)</td>
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<td>COURTNEY PINE - The Vision's Tale (Island)</td>
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<td>ROBERT WATSON &amp; HORIZON - The Inventor (Blue Note)</td>
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<td>MATT ROLLINGS - Balconies (MCA Master Series)</td>
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<td>THE HARPER BROTHERS - Remembrance Live at the Village ...(Verve/PolyGram)</td>
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<td>HUGH MASEKELA - Uptownship (Novus/RCA)</td>
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<td>JAY HOGGARD - Overview (Muse)</td>
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<td>BASIA - London Warsaw New York (PolyGram)</td>
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<td>STAN GETZ - Anniversary (EmArcy/PolyGram)</td>
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<td>RENE ROSES - Renee Rosnes (Blue Note)</td>
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<td>DOTSERO - Off The Beaten Path (Novus)</td>
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<td>DAVE FRISHBERG - Let's Eat Home (Concord Jazz)</td>
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<td>JOHNNY ADAMS - Walking On A Tightrope (Rounder)</td>
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<td>TONY GUERRERO - Different Places (Novus)</td>
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<td>DOUG CAMERON - Milt Amores (Narrada/Equinox)</td>
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<td>JOHN HART - One Down (Blue Note)</td>
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<td>MARK MURPHY - Kerouac Then And Now (Macro)</td>
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<td>JIM BROCK - Tropic Affair (Reference Recordings)</td>
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<td>CODE RED - Code Red (Continuum)</td>
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<td>21</td>
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<td>MICHAEL DAVIS - Sidewalk Cafe (Voss)</td>
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<td>TITO PUENTE - Goza Mi Timbal (Concord Jazz)</td>
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<td>JULIA FORDHAM - Porcelain (Virgin)</td>
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<td>STANLEY COWELL - Back To The Beautiful (Concord Jazz)</td>
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<td>HANK CRAWFORD/JIMMY McGRIFF - On The Blues Side (Milestone)</td>
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<td>DEBORAH HENSON-CONANT - Caught In The Act (GRP)</td>
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<td>CHICK COREA ELEKTRIC BAND - Inside Out (GRP)</td>
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<td>KIM PENSYL - Pensyl Sketches #2 (Optismism)</td>
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<td>DENNIS COFFEY - Under The Moonlight (Orpheus/EMI)</td>
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<td>TONY WILLIAMS - Native Heart (Blue Note)</td>
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<td>FINAL NOTICE featuring ALPHONSE MOUZON - As You Wish (Delta Music)</td>
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<td>ANNE HOWARD MAXWELL - Shadow Of My Heart (Voss)</td>
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<td>RICHARD SMITH UNIT - Rockin' The Boat (Chase Music Group)</td>
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<td>AHMAD JAMAL - Pittsburgh (Atlantic)</td>
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<td>CHARNETT MOFFETT - Beauty Within (Blue Note)</td>
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<td>DON GRUSIN - Raven (GRP)</td>
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<td>SUPERBLUE - Superblue 2 (Blue Note)</td>
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<td>JAY PATTEN - Black Hat - Saxophone (CBS)</td>
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<td>JAMES NEWTON - with Billy Hart, Anthony Cox And Mike Cain (Delta Music)</td>
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<td>ROBIN EUBANCKS/STEVE TURRE - Dedication (JMT/PolyGram)</td>
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<td>41</td>
<td>49</td>
<td>PAT KELLEY - High Heels (Denon)</td>
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<tr>
<td>42</td>
<td>47</td>
<td>IGOR BRIL - Live At The Village Gate (Mobile Fidelity)</td>
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<td>43</td>
<td>48</td>
<td>KENNY G - Live (Arista)</td>
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<tr>
<td>44</td>
<td>68</td>
<td>LUIS CONTE - Black Forest (Denon)</td>
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<tr>
<td>45</td>
<td>50</td>
<td>CHRIS FLORY - For All We Know (Concord Jazz)</td>
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**CHARTBOUND**

- **JOEY DEFRANCESCO (COLUMBIA)**
- **MICHAEL COLINA (PRIVATE MUSIC)**
- **KEVIN EUBANKS (GRP)**
- **MIKE STEVENS (NOVUS/RCA)**
- **CLEO LAINE (BMG CLASSICS)**
- **MATT HARRIS (VOSS)**
- **GEORGE HOWARD (MCA)**
- **CHET BAKER (BLUEBIRD/GRP)**
- **SATHIMA BEA BENJAMIN (JEMBA)**
- **CHET MCCracken (VOSS)**
- **EVERYTHING BUT THE GIRL (ATLANTIC)**
- **BARABARA DENNERLEIN (ENJA)**
- **NIELS LAN DOKY (MILESTONE)**
- **NANCY WILSON (COLUMBIA)**

Dropped: #41 Frank Morgan, #43 Ramsey Lewis/Billy Taylor, #44 Quincy Jones, #49 Gene Harris Superband, #50 Rob Mounsey, Steve Khan, Mike Smiarowski.
WHERE WERE YOU?

THE NEW ALBUM FROM

JOEY DE FRANCESCO

featuring:
KIRK WHALUM
ILLINOIS JACQUET
JOHN SCOFIELD
MILT HINTON
WALLACE RONEY

The kid's got chops... Joey De Francesco plays the B-3 with the kind of fire and seasoned touch that belies his 18 years.

— Jazziz

ON COLUMBIA JAZZ

A HISTORIC FIRST WEEK!
ONE OF THE MOST ADDED JAZZ RECORDS EVER
ADULT ALTERNATIVE

**MOST ADDED**

1. PROMISE OF TOMORROW - KEVIN EUBANKS (GRP)
2. SET THE SPIRIT FREE - MIKE STEVENS (NOBUS/RCA)
3. WORK IT OUT - JIM HORN (WARNER BROS.)
4. NOUVEAU FLAMENCO - OTTMAR LIEBERT (HIGHER OCTAVE)
5. BELA FLECK & THE FLECKTONES (WARNER BROS.)
6. WHERE WERE YOU? - JOEY DeFRANCESCO (COLUMBIA)
7. TOKYO BLUE - NAJEE (EMI)

**TOP TIP**

KEVIN EUBANKS
PROMISE OF TOMORROW (GRP)

Kevin's flexing his muscles on the cover and on the chart. This week's highest debut at #41.

**RECORD TO WATCH**

BELA FLECK & THE FLECKTONES (WARNER BROS.)

Is Flecktonemania just around the corner? Unique "fusion" of banjo, harmonica and rhythm is a totally unique AA experience.

**CHARTBOUND**

HEINZ AFFOLTER (ARTFUL BALANCE)
LUISE CONTE (DENON)
KENNEDY ROSE (PANGAEA/IRS)
STEVIE RAY VAUGHAN (EPIC)
TOMMY EMMANUEL (ARTFUL BALANCE)
CHICK COREA (GRP)

ALLAN THOMAS (BLACK BAMBOO)
JOHNNY ADAMS (ROUNDER)
"OTTMAR LIEBERT (HIGHER OCTAVE)
"JIM HORN (WARNER BROS.)
"PAULO RAMOS (MESA)
WENDY MAHARRY (A&M)

BELA FLECK & FLECKTONES (WARNER BROS.)
SARA HICKMAN (ELEKTRA)
ROCHES (PARADOX/GRAM)

Dropped: #39 Sadao Watanabe, #46 Christine Lavin, #50 Randy Crawford.
I DO NOT WANT WHAT I'VE HAVEN'T GOT - SINEAD O'CONNOR (ENSIGN/CHRYSALIS)

After being subjected to a multitude of formula airplay attempts, it's reassuring to watch mavericks like Sinead O'Connor become the type of artist who will direct the music of the nineties. By virtue of nothing less than a heartfelt performance of "Nothing Compares 2 U," she will almost certainly become one of 1990's most sought-after songstresses. Efforts like this do much more for music than re-formed super bands vying for stadium stardom. Rather, the power of O'Connor's performances spill over each other in terms of range and dynamics. There are quiet ("Feel So Different," "Three Babies" and the outspoken "Black Boys On Mopeds"), esoteric ("I Am Stretched On Your Grave" and "The Emperor's New Clothes") and progressive moments to savor. Finally, and the best reason of all, the performance of Prince's/The Family's "Nothing Compares 2 U" will break Sinead O'Connor wide open as a mass appeal artist. If by that time some folk are still harping about a bald-headed woman that looks weird, they'll be easy to spot. They'll be the ones left behind, caked in dust while bolder minds break a new, adventurous artist.

BEAUTY - RYUICHI SAKAMOTO (VIRGIN)

East and West cultures collide as composer Ryuichi Sakamoto, one of the most creative minds of this and the previous decade, presents his overview of beauty. He starts and ends with traditional Japanese vocals and instrumentation, and in between enlists some super side persons like Youssou N'Dour, Arto Lindsay, Brian Wilson, Sly & Robbie, Robert Wyatt and Robbie Robertson. Such participation is a testimony to Sakamoto's standing as an innovator. And like other innovators (Kate Bush comes to mind), Ryuichi's boldest challenge remains staying ahead of the pack as technology trickles down to those who possess lesser creative powers. But with his artful instincts and clever casting, Ryuichi stays in the lead. As is the pattern with most of Sakamoto's previous works, the composition of traditionalism and futurism leads the listener into darker caves as the sequence of the tracks grows stranger by the minute. Yellow. White. Black. This is colorful yet colorless music. In fact, the Irving Penn-styled photography gives Sakamoto a racially ambivalent look—a look that mirrors the soul of his music. Trax: "You Do Me," "Calling From Tokyo," "Amore" and a juju-flavored version of the Rolling Stones' Jailbird single "We Love You." "BABY IT'S TONIGHT" - JUDE COLE (REPRISE)

If you've ever been a fan of bands like the Shoes, Raspberries, Big Star, Beatles, The Records, Moon Martin, Rockpile, Plimsouls, Plugz, Blue Ash, The Fools, Twilley, Smithereens, the Flamin' Groovies et al, you know the value of good ole quartet rock (give or take a player or two). You also know that there's a shortage. Jude Cole (who, incidentally, once twanged with The Records and Moon Martin) does, however, hoist a fine example of the lost art. If ever there was a time for a great croon rock song, it's tonight.

"LET IT BE ME" - SOCIAL DISTORTION (EPIC)

Those of you who caught Social Distortion's Mike Ness on our special Gavin Seminar Artist Talk show saw Ness' vulnerable side when he talked and performed acoustically. Ness is an interesting survivor who has seen a lot. And through all the ups and downs, Social Distortion, the band, has been the only constant. "Let It Be Me" is an amazing rock n roll song featuring some jell propelled guitar work. Let it be Social Distortion and turn the goddamn thing up.

ASPECTS OF THE SENSUAL WORLD - KATE BUSH (COLUMBIA)

Ah ha! Here are a few unreleased songs, including "Be Kind To My Mistakes" from the littleseen Nicholas Roeg movie, The Castaways, starring the great Oliver Reed. Another film song, "Ken," is rounded out by an instrumental mix of "Sensual World" PLUS a third unreleased vocal piece, "I'm Still Waiting." So there are a few diamonds in the rough floating about inside the vault.

"CRUEL, CRAZY, BEAUTIFUL WORLD" - JOHNNY Clegg & Savuka (CAPITOL)

Johnny Clegg (both with Savuka and Juluka) has always come close by magnificently combining the music of Mother Africa with the technologies of the Western world. His contribution to the Rainman soundtrack came awfully close to giving Clegg his long overdue due in the States. This wacky piece of rhythm could ice it for him. There are seven (!) mixes to choose from. Cruel, crazy and beautiful describes our world to a tee all right.

PAW PAW PATCH - GUNBUNNIES (VIRGIN)

What a flashback! When I was a baby, my mother used to sing about "Picking up paw paws, put 'em in your pocket..." way down yonder in the paw paw patch." It was the song and party game of the day, right up there with "Ring Around The Rosie." This is a new effort by a fine band (hailing from Tennessee?) who play their rock n roll clean and convincing. "Put A Tail On Your Kite," "Stranded" and "Down In The Dark" have a wonderful Southern spontaneity, much like a Flannery O'Connor short story. Like the northern Replacements (who also worked with producer Jim Dickinson) and fellow Southerners REM, the G'bonies are innocently cock-eyed and spunky with their lyrics but straight-ahead with their instruments. The Plimsoulosh vocals hit the spot. Great stuff. And thanks again for the refresher course on Paw Pawing. For many of us, it was our first contact with the opposite sex.

DAMN YANKIES (WARNER BROS.)

Was Ted Nugent's last stint as a band member the Amboy Dukes? Are Styx and Night Ranger finished, save for a reunion tour down the road apiece? If so, rather than an being Over The Hill gang with shrinking audiences and demographics, Nugent, Tommy Shaw and Jack Blades seem to have found better things to do with their time as Damn Yankees . After all, not everyone's as lucky as Aerosmith when it comes to fourth and fifth chances. This album reflects a lack of pressure. Checking all egos at the door (at least for now), Damn Yankees have a rip-roaring time blowing out speaker cabinets. And if you turn it up loud enough, the following renditions just may blow out yours as well. "Coming Of Age," "Piledriver" (not too R&B, eh?), "Runaway," "Come Again" and "Rock City."
The New Album. Featuring The Songs “Personal Jesus” and “Enjoy The Silence.”
### Most Added

1. "HURTING KIND (I’VE GOT MY EYES ON YOU)" - ROBERT PLANT (ES PARANZA/ATLANTIC)
2. PRETTY WOMAN SOUNDTRACK featuring ROBERT PALMER (EMI)
3. "STRANDED" - GUNBUNNIES (VIRGIN)
4. "7 O’CLOCK" - LONDON QUIREBOYS (CAPITOL)
5. RIVERSIDE - LUKA BLOOM (REPRISE)

### Top Tip

ROBERT PLANT
"HURTING KIND (I’VE GOT MY EYES ON YOU)"
(ES PARANZA/ATLANTIC)

DAMN YANKEES
"COMING OF AGE"
(WARNER BROS.)

Veteran rock ‘n’ roll faves well this week, debuting at #13 and #26 respectively.

### Record to Watch

GUNBUNNIES
"STRANDED"
(VIRGIN)

Way down in Tennessee they’re doing the Paw Paw to this fine new band of rock ‘n’ rollers. A cross appeal of Alternative and Album Radio gives the ‘bunnies thirteen out-of-the-boxes.

Editor: Kent Zimmerman

### Chartbound

- **J.J. CALE** (SILVERTONE/REPRISE) "DISADVANTAGE" (#27)
- **THE MIGHTY Iguanas** (ELEKTRA) "BIRDHOUSE" (#4)
- **EVERYTHING BUT THE GIRL** (ATLANTIC) "DRIVING" (#1)
- **BRITNY FOX** (COLUMBIA) "DREAM" (#49)
- **NEIL YOUNG** (REPRISE) "CRIME" (#9)
- **LUKA BLOOM** (REPRISE) "DELIRIOUS" (#49)

*Debut in chartbound*
Lock Up

Nothing New

The 1st track from the debut album

Something Ditchin' This Way Comes

Midnight Oil takes the number one spot away from Peter Murphy, who was going for some kind of record-stay I think. Sinead moved back up into the #3 spot, and although The Church went from 5-6, look for upward moves as soon as vinyl hits the College stations. Big moves this week from del Amitri (19-13), Depeche Mode (28-14), Oingo Boingo (25-16), The Fall (38-22), Kevin Kinney (37-24) and Toad The Wet Sprocket (43-32)...What's going on at WTUL these days, anyway? Gil Creel, where are you?...Atlantic Records has signed a couple of bands from Down Under—Australia's Hunters And Collectors and New Zealand's Schnell Fenster (Ex-Split Enz). Look for them to cross your desk this week...If you're lucky enough to happen to be in Liverpool on May 5, you might want to check out the John Lennon Scholarship Concert. Scotland's Deacon Blue are among those scheduled to play...It seems Romania's long-running ban on rock music has been lifted. Crazyleaves, Jesus Jones and Skin Games are making the most of the situation, celebrating the Revolution with concerts in Timisoara, Brasov and Bucharest...Island Records is releasing a double-live CD from Marianne Faithfull. Look for it to cross your desk in a few weeks...I can't believe I missed my chance to see David Cassidy last week at the closing party for The Coconut Grove. Oh well. I did get to see Aerosmith/Skid Row, Kevin Kinney/Pete Buck/Nikki Sudden in an acoustic free-for-all, as well as Peter Murphy, so I've had my fair share of shows...Faith Henshel is the new Capitol Alternative Promotion person. If you're not familiar with this former KCMU'er don't worry, she'll be calling you soon about the new Johnny Clegg & Savuka and Lloyd Cole projects...Finally, I'd like to officially welcome WXXV in Monroe, PA to our family of reporters. Dave Calabrese is the Music Director and can be reached at (412) 856-6846...Ta ta for now (or as Beverly Mire says when she's in Boston, ITFN).

NEW RELEASES

TELEVISION PERSONALITIES - PRIVILEGE (FIRE)
The first I heard of the Television Personalities was when "Part-Time Punks" made its way to me via the Rough Trade Wanna Buy A Bridge compilation. I've been interested in Dan Tracy's revolving band (past members have included Edward Ball from the Times and Slaughter Joe Foster) ever since, although finding these releases is quite a task. (A problem no longer as Fire gets set to reissue four pieces of their back-catalog.) Their current effort Privilege, is a prime example of eccentric British psychedelic-pop, with jangly guitars and warped, story-like lyrics filled with humorous references/ reflections on life in Britian—London specifically.

"Sad Mona Lisa" (a '90s version of "Part-Time Punks") serves as the best example. Continuing with the art-school theme, "Salvador Dali's Garden Party" and "The Man Who Paints Rainbows" are strong cuts, along with "Sometimes I Think You Know Me Better Than I Know Myself", which is my favorite. Also check into "Paradise Is For The Blessed" and "A Good Faithful Servant."

LINDA RYAN

GUNBUNNIES - PAW PAW PATCH (VIRGIN)
You don't hear about too many bands from Little Rock, Arkan-

CONT. ON PAGE 48

The Golden Palominos
-A dead horse.

DONT BEAT A DEAD HORSE

...PLAY IT!

www.americanradiohistory.com
The Race Is On.

Sun Comes Up, It's Tuesday Morning
the single from the new COWBOY JUNKIES release the caution horses
produced by Peter Moore and Michael Timmins
### Most Added

1. **SUBMARINE BELLS** - The Chills (Slash/Warner Bros.)
2. **PRETTY WOMAN SOUNDTRACK** (EMI)
3. **FRIENDLY AS A HAND GRENADE - TACKHEAD (TVT)**
4. **PAW PAW PATCH - GUNBUNNIES (Virgin)**
5. **BIRDS OF PASSAGE - BEL CANTO (Netwerk/IRS)**

### Top Tip

**PRETTY WOMAN SOUNDTRACK** (EMI)

David Bowie, Robert Palmer and the Red Hot Chili Peppers give this soundtrack its Alternative edge and it debuts this week at #31.

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### Record to Watch

**THE CHILLS**

*Submarine Bells (Slash/Warner Bros.)*

This New Zealand-style Heavenly Pop Hit can be heard on WXYC, WVOG, WFIT, WMDK, KCPR, KUSF, KZSC, KUNV, KTAQ and more.

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### Import/Indie

**KING MISSILE** - Mystical Shit (Shimmy Disc)

**EVERY BAND HAS A SHONEN KNIFE...** Compilation (Gastanka/Giant)

**AGITPOP** - Stick It! (Twin/Tone)

**HERE AIN'T THE SONICS COMPILATION** (Poplamma)

**TACKHEAD -** Friendly As A... (TVT)

**LAVA LOVE -** Whole Lava Love (Sky)

**NICE STRONG ARM -** Stress City (Homestead)

**NINE INCH NAILS** - "Head Like A Hole" (TVT)

**THEE HYPNOTICS** - Liver Than God (Sub Pop)

**THE CHILLS** - Kaleidoscope World (Homestead)

**ARSON GARDEN** - Under Towers (Community 3)

*Editor: Linda Ryan*

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### Chartbound

*Debuts in chartbound*

**ADAM ANT** - MANNERS & PHYSIQUE (MCA)

**RICHARD BARONE** - PRIMAL DREAM (MCA)

**THE JEREMY DREAM** - (Polygram)

**NICE STRONG ARM** - STRESS CITY (Homestead)

**AGITPOP** - STICK IT! (Twin/Tone)

**NINE INCH NAILS** - "HEAD LIKE A..." (TVT)

**THE CHILLS** - SUBMARINE BELLS (Slash/Warner Bros.)

**PLAN B** - THE GREENHOUSE EFFECT (RCA)

**NICK LOWE** - PARTY OF ONE (Reprise)

**J. J. CALE** - Disadvantage (Silvertone/RCA)

**BLUE AEROPLANES** - Jacket (Ensign/Chrysalis)

**LOOP** - Arc-Lite (Beggars Banquet)

**TANITA TIKARAM** - Together (Reprise)

**STONE ROSES** - Fools (Silvertone/RCA)

**SILOS** - Over, Town (RCA)

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**Gavin Fax: 415-495-2580**

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NITZER EBB

SHOWTIME
THE NEW ALBUM FEATURING:

"LIGHTNING MAN"
"FUN TO BE HAD"
"GETTING CLOSER"

the creatures

"fury eyes"

the new cd5 remixed by pascal gabriel
from the album boomerang, their first american tour.

©1990 the david geffen company
ALTERNATIVE REVIEWS CONT.

sas. I suppose that makes the Gumbunnies one for the (ahem) record. Produced by Jim Dickenson (Big Star, Green On Red, The Replacements), Paw Paw Patch showcases the band’s penchant for catchy riffs and sweet melodies, which are highlighted in songs like “Put A Tail On Your Kite” and “Three Days Behind.” “Stranded” (the lead track) and “Big Talk” are also worth checking out. Time will tell if this is the start of a “Little Rock” scene/sound. Hey, it’s happened in stranger places. LR

THE LIGHTNING SEEDS - CLOUDECUCKOOLAND (MCA)
Many of the Commercial Alternative stations found this one as an import, and it wouldn’t surprise me a bit if that’s how the person who signed The Lightning Seeds first heard about them. Many of you are already familiar with Liverpoolian Ian Broudie, or at least with the records he’s produced (Icicle Works, The La’s, The Fall, Echo And The Bunnymen and The Pale Fountains among many others.) Ian Broudie is The Lightning Seeds. He’s come out from behind his production board and into the recording studio to deliver a shimmering pop masterpiece. Let me tell ya, they don’t make records like this in America anymore—folks—the days of well-crafted, sugar-spun pop songs have given way to the barrage of crashing guitars. Take a listen to “Pure,” the song that started it all. Then try “All I Want,” “Joy,” “Sweet Dreams” and a familiar one to any Three O’Clock fans left out there, “Love Explosion.” LR

ELEVENTH DREAM DAY - BORSCHT (ATLANTIC)
Recorded for a live-broadcast on WXRT in Chicago, Borscht show-

cases some of your favorite tracks from Eleventh Dream Day’s Beet album, as well as couple of other surprises. The power and energy of the band translates onto vinyl surprisingly (I’m always a little wary of live recordings) well. The Chicago crowd cheers on their hometown boys as enthusiastically as your listeners will. Pick out your favorite tracks and start from there. Mine are “Testify,” “Love To Hate Love” and “Bomb The Mars Hotel.” LR

scopic sound adventure. Jangly guitars and subtle vocals surrounded by aggressive percussion and shimmering cymbals, create a collage of musicianship. Tracks (for starters): “Way The World Is,” “Sea Of Sound” (an ethereal piece for a band that gets pretty rambunctious), “True Coming Dream,” “A Deep Sleep For Steven” and “Language Of Flowers” (check the guitars here). Madness is a comfortable piece of vinyl. ROBERT BARONE

RED TEMPLE SPIRITS - IF TOMORROW I WERE LEAVING FOR HASA I WOULDN’T STAY A MINUTE MORE...” (SOUTHERN SOUND)
These are songs that ask those same damn questions about life yet never come up with any answers—songs about the pain we inflict upon each other and whose to blame for the ignorance in the world. It’s scorching, screeching guitars with definitive percussion are strong but not overpowering the vocalists. “City Of Millions” might sum it up best. “...I’d like to drift asleep, safe and warm in your loving arms.” Other tracks: “Soft Machine,” “Meltdown” (a nuclear nightmare), “Contusion” and “Rainbow’s End.” RB

TERMINAL CITY RICOCHET SOUNDTRACK - VARIOUS ARTISTS
(ALTERNATIVE TENTACLES)
Terminal City Ricochet is the soundtrack to last Fall’s movie of

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SARA HICKMAN
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RAW YOUTH
ELVIRA & special guests

Your Host EL VEZ!
“The Mexican Elvis” & The Beautiful Eulogies

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ON COLUMBIA
CASSETTES AND CDs

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the same name. According to the film company, the movie carries strong relevant social commentary that raises questions about what we are taught to believe as truths. Sounds like a heavy flick to me. You'll recognize some of the tracks, and can't go wrong with any of them. Braineater doing “Modern Man” is hot. Loud and often for this one. RB

Closet features sixteen cuts seething with attitude, anger, frustration, sorrow, and (just a little) hope. Of the many New York artists who appear here, militant guitarist Roger Manning (who also produced this album) and King Missile frontperson John S. Hall are the most bitter and blasting. Manning taunts: “There ain't no love, only fear and obsession. And life sucks. So what?.” Hall’s pared-down metaphors, stripped of distracting guitar, radiate powerful distress and confusion.

Other artists, while neither as vehement nor as funny as Hall and Manning, address specific violations of human rights (“Tompkins Square Blues”), ponder the mysterious and seductive nature of evil (“There’s Something About A Truck”), and even self-consciously question the futility/nobility of being (just) an anti-folk performer (“Blistering And Smoke”). All this injustice-in-your-face makes for an enlightening listen, but thankfully, Cindy Lee Berryhill offers hope with the record’s last track, a somewhat different reading of the Carole King-penned Monkees tune “Take A Giant Step”.

SEANA BARUTH

BLUE AEROPLANES - SWAGGER (ENSIGN/CHRYSLIS)

Despite the three-guitar punch that gives more than the usual bite to this British Pop ensemble, Gerard Langley’s spoken lyrics remain the centerpiece of the Blue Aeroplanes’ material. Langley’s words, with their provocative, wayward artiness, could verge on the pretentious were they not redeemed by the clarity and sincerity of those three chiming guitars. Indeed, Langley’s inspiration may be R.E.M. lyricist Michael Stipe, who is reportedly an admirer of Blue Aeroplanes and who contributes unobtrusive background vocals to one cut (“What It Is”) on Swagger. For the most part, this record is an appealing effort for the Aeroplanes, who sport a newly-revamped line-up for their major label debut. Check out these tracks: “World View Blue,” “Love Come Round,” and “Careful Boy.”

SBK’s Mike Mena was lucky enough to catch up with Tackhead in London at the Kilburn National. L-R: Tackhead’s Doug Wimbish, SBK-London’s Guy Moot, Keith LeBlanc and Bernard Fowler (Tackhead). Tackhead’s manager Seb Shelton, Mike Mena, SBK-London’s Don Rubin and Tackhead’s Skip McDonald.

Less filling! Tastes great! Pictured here at their favorite San Francisco water hole are: (A&M) Jeff Snay, (Chameleon) Joni Solomon, (WFIT) Helen Urriola and (KUNV) Joel Habibshlaw.
NEW MUSIC AT ITS BEST.

THE BLUE AEROPLANES

THE NEW SWAGGER

featuring the hit track and video

JACKET HANGS

Produced by Gil Norton

Management: Cerne Canning & Simon Eplen for Sermon Management

SINÉAD O'CONNOR

I DO NOT WANT WHAT I HAVEN'T GOT

featuring the hit single and video

NOTHING COMPARES 2 U

Produced by Sinéad

www.americanradiohistory.com
THoughts while shaving
Robert Mapplethorpe’s nova blast of creativity, drums & drumming and more Green Mail.

by Kent Zimmerman

The following thoughts occurred whilst dragging a funky razored contraption over the facial portion of my body. It’s a morning ritual otherwise known to twentieth century man as shaving. It’s also the exact moment when the mind travels to parts unknown recalling recent conversations and portions of paper brought to us by the Post Office, UPS and Federal Express.

Robert Mapplethorpe’s Exhibit

Before the Senate censors throw the ultimate tantrum and pull the Federal funds, I was fortunate enough to check out the traveling exhibit showing the collected works of the late photographer Robert Mapplethorpe. Alert Gavin readers may recall a cover story on Patti Smith a few year’s back when we ran a black and white cover photograph of Ms. Smith shot by Mapplethorpe. I must admit being in a certain awe when dealing with his studio in arranging the cover art. Though I didn’t speak to Mapplethorpe himself who by then was suffering from AIDS (he died shortly thereafter) it was one of those rare brushes with greatness that I’ll never forget, receiving the photo (and unfortunately sending it back) and confirming delivery via Mapplethorpe’s assistant.

The exhibit itself is arranged chronologically. Since Patti and Mapplethorpe were roommates, some of the very first black and white polaroids included some interesting experimental portraits that showed exactly what the viewer was about to encounter further down the hall. It was Patti Smith’s combination of poetry and rock n roll that helped influence Mapplethorpe to capture a starkness, and sometimes ominous evil, whether he was photographing flowers that cast terrifying shadows, Patti with her cold stares, or bizarre subjects in gay bath houses exhibiting outrageous and ultimately dangerous sexual behavior.

Viewing the photographs on two different occasions as well as watching an excellent fifty minute BBC documentary interviewing Mapplethorpe and his subjects at length, it reminded me how rock n roll tends to experience itself in terms of eras, eras that we can never go back to. Mapplethorpe’s work was a period of decadence and self-discovery that combined the best and the worst aspects of the seventies and the eighties. But the key? We can never go back. We can reform, we can react, we can reactivate dormant musical aggregations and we can even reprogram retreats and scraps of old ideas. But what’s past is past and we can never go backwards. I left the exhibit feeling both sad and elated. Will the next Robert Mapplethorpe please live a little less dangerously and remain with us? Then it hit me. There can ever be another Robert Mapplethorpe who will show us desperate visions of New York flowers, Andy Warhol and gay freedom. Maybe the only constants are the flowers that die and return a little wiser.

Drums and Drumming

Two recent pieces of music have given me hope. One is the latest album by Lenny Kravitz, the other the upcoming set of songs by the Church. I’m talking drums, baby, drums. Paul Simon once said it in an interview. “Drum sounds pretty much dictate records.” Unfortunately he’s right. Maybe it was the first time I heard Sandy Nelson’s “Teen Beat” on my Dad’s home-built stereo, I dunno, but drums used to be the basis on which I’d make a musical purchase. Lately drums have been BIIIIIGGGG(!) and BAD and ROOMY and hazy and that was okay for awhile. Then I heard Lenny Kravitz’ “Let Love Rule.” My God, how cozy and tight these drums sounded. To the left aorgan wailed, to the right a ragged guitar sang.

The Church, who have been known to daily with big drums, incorporate a shockingly small drum sound this time around. And the results make their music a much more personal and intimate experience.

I was chatting with my former partner Peter Standish who had just entertained Nick Lowe around the Reprise offices. In trying to assemble a band, Nick was having a horrible time securing a drummer. Terry Williams was still a Dire Strait. Nobody was cutting it. Peter had a point. Go to Australia. And I pose the question to you, dear reader. Have you ever heard a bad Australian drummer? Never? Me neither. So here’s my prediction. Drums sounds will get smaller, making the music more personal and funky. And if you’re looking for a great drummer, save your money for Australian airfare or else try and steal Rob Hirst of Midnight Oil. He’s the greatest and he also writes and sings like a bird.

More Green Mail

Renee Blake at WKXL/AM/FM in New Hampshire forwards us a copy of This Island Earth, An Environmental Game For Radio. How it goes is that listeners can collect a sliding scale of points by adjusting their lifestyles, incorporating more environmentally sound ways of recycling, car pooling, weatherstripping, using biodegradable soaps, recharged batteries, walking, riding a bicycle, saving water and electricity and on and on and on. Prizes supplied by interested sponsors were awarded throughout the competition. Sounds like a possibility. Contact Renee at 603-225-5521 for ideas. And if your station or company has any other Green ideas or philosophies, I’d be pleased to keep passing them on.
OINGO BOINGO
"Out Of Control"
On Dark At The End Of The Tunnel

RICHARD BARONE
"River To River"
On Primal Dream

KILL FOR THRILLS
"Paisley Killers"
On Dynamite From Nightmareland

ADAM ANT
"Room At The Top"
On Manners & Physique

VICIOUS BEAT POSSE
"Mass Confusion" (By DBX)
On Legalized Dope


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**CLASSIFIEDS**

**JOB OPENINGS**

HOT A/C NORTHERN CALIFORNIA FM STATION has two positions open: 1) SALES POSITIONS for those ready to make sales! Send to General Sales Manager. 2) AIR PERSONALITIES needed for all shifts. Send T&R to: Station Manager, KNVR/FM Radio, PO Box 3936, Chico, CA 95927. [3/16]

NEW ENGLAND’S MUSIC STATION seeks full-time anno- nuncers. News reading & writing a must. Exceptional production skills. Phone interviews, resumes, and personal appearances required. Competitive salary. Come work and have fun at the fastest growing station in the Northeast. Females encouraged. No calls, please. T&R: Doug Carlisle, PO Box 1304, Keene, NH 03431. [3/16]

SEARCHING FOR FUTURE PROGRAMMING and on-air talent for major markets in all formats. T&R: Rick Scott, PO Box 3726, Seattle, WA 98124. EOE [3/16]

ADVERTISING SALES REPRESENTATIVE needed at KVOX AM/FM. Direct sales experience, retail management, advertising & marketing planning necessary. Strong communications skills, perseverance and a thick skinned ability to think on your feet. College degree preferred, but not required. $1,000 per month, plus expenses and commission. Resume: James Ferragut, PO Box 97, Moorhead, MN 56561, or call (218) 233-1522. [3/16]

100,000 WATT FM KSYZ has an immediate opening for a personality plus FM drive veteran. Great promotion facility & staff. Come win with us! T&R: Brian Gallagher, PO Box 5108, Grand Island, NE 68802, or call (308) 382-0108. EOE [3/16]

100,000 WATT ADULT TOP 40 WHKT/FM has two positions open: 1) Accepting applications for a Sales Representative with documented successful sales experience in any industry required. Send typed resume, description of sales philosophy, references and letter of application to General Manager. 2) Part-time announcer needed with radio experience preferred. Applicants must be flexible for weekend & night work schedule. Send typed resume, letter of application & tape to Program Director. WHKT/FM Radio, PO Drawer 22010, Hilton Head Island, SC 29925-2010. [3/16]


A/C KXLK & OLDIES KFH needs part-time air personalities with two years broadcast experience. Advancement possible. T&R: Mike Miller, PO Box 1839, Winona, KS 67261. EOE [3/16]

KYHL/FM, SACRAMENTO’S OLDIES AUTHORITY seeks a Promotions Director. Must be creative, hardworking, zany, aggressive and focused. Radio/retail promotion experience a must. T&R: Parker Communications, PO Box 41933, Sacramento, CA 95841. EOE [3/16]

TOP 40 WSGB/FM has an opening for AM Drive. Good phones, awesome production, personable, intelligent, funny (but not obscene), sincere, promotion-oriented and creative. Work for a station that knows how to have fun! No beginners and no calls. T&R’s R-J, 22 South 6th Street, Stroudsburg, PA 18360. [3/9]

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FIFTEEN YEAR BROADCASTING PRO seeks AM or PM drive position. Stable family man, who prefers New England medium or large market, however will consider other areas. Ten years successful programming experience. Available in time for spring book. (802) 457-4209 [3/16]

EXPERIENCED NEWS DIRECTOR worked with ABC Direction Network. Covered Bush's inauguration and education summit. JONATHAN: (804) 528-1888 [3/16]

UNBELIEVABLE! FREE TAPES AND RESUMES! Five years pro! Have you tried them? Hurry! Length of offer depends on you. Call today! BILL CONGRAD: (601) 882-9239 [3/16]

WOULD YOU LIKE A COUNTRY PERSONALITY? If you have a $3500 a month job at a 50% discount with 110% effort? If so, call MACK: (901) 274-0627. [3/16]

MATURE, AGGRESSIVE FEMALE with great pipes, seeks a part-time gig. Weekend and fill-in for Chicago area only. STACY: (708) 524-9338 [3/16]

TALENTED PD/MO/DJ looking for A/C. Top 40 or AOR. Send resume. Available now! For details call: JIM: (414) 437-4733. [3/16]

12 YEAR L.A./SAN FRANCISCO VETERAN & former NBC drive time AT, relocating business to Seattle. Many voices, topical humor, community involved, team player and seasoned pro. To hear aircheck, production sampler, audio resume and to learn more, call JEFF McNEAL: (415) 458-9796 EXT. 1990. [3/16]


20 YEARS IN RADIO, BUT STILL YOUNG. Experienced Programmer/Air Talent for Country or A/C station. Prefer Midwest or Southern Midwest. MIKE STANLEY: (419) 243-0434. [3/16]

TOP 40 AIR TALENT. Former PM Drive at KOZE-Lewiston. PAUL GRAY: (707) 274-1471. [3/16]

FEMALE MAGNET. Super experienced AT seeks on-air programming or production position. Great pipes, blade, track. All formats considered. Prefer Southern California area. DON: (213) 964-2328. [3/16]

**MUSICOSTEWHO REALLY KNOWS OLDIES,** including local hits! I'm single, 31, have degree and grew up in Chicago on WLS, WCFL, hullabaloo, shindig, upbeat & kiddle-a-go-go. Five years experience at WSPT, WSPO, WILL, WJRC. VIC: (715) 344-3264. [3/9]

ATTENTION TOP 40s! Dedicated nine-year vet wants PD/APD work. Suburban NY/Boston experience, and excellent with Selector, promotions and formats. Love Northeast, but will relocate for right station. BRETT RICHARDS: (508) 778-1840. [3/9]

PART-TIMER SEEKING F/T work in A/C, MOR or Country. Willing to relocate. If interested, please contact JAY LEHMANN: (515) 357-8234. [3/9]

DEDICATED, LOYAL & FRIENDLY 15 year vet with 10 years experience as PD. Available immediately, for mornings, afternoons or programming in Country format. Call SCOTT BOND: (502) 443-9216. [3/9]


TOP TEN HIGH ENERGY JOCK available and currently working in Top Ten market. STEVE SAVAGE: (916) 451-0156. [3/9]

TEAM PLAYER WITH 17 YEARS EXPERIENCE is looking to work in the Southwest. Former Seattle, New Orleans & Colorado Springs. Skilled in all major formats. JOHN LARSON: (505) 984-1676. [3/9]

FOUR YEAR ON-AIR PRO seeking new opportunities in West/Southwest. Very strong on-air, production and music skills. ROBBIE RAY: (503) 641-1258. [3/9]

**SERVICE REQUEST**

WPFS: New A/C station in Rockford market, needs CD service from all major labels, particularly Capitol. Steve Wallace, PO Box 701, Freeport, IL 61032, or call (815) 235-7191. [3/16]

WBL: Urban service request for all Epic product. Costee McNair, 118 S. Main Street, Tuskegee, AL 36083. [3/16]

WCLT: 50,000 Watt FM, Modern and Country seeks service from all labels. Prefer CDs. Mark Bishop, PO Box 880, Newark, OH 43055, or 674 Jacksonstown Road SE, Newark, OH 43055. [3/16]
TD: It’s just a
achieved some
being submitted, we were
was one
ing, everybody’s getting
turing into
everybody’s getting

TD: It’s really is—as much as everybody hears it on
radio—you don’t get tired of the song.

TD: It’s just a real beauty. Getting back to material
chosen, I felt that I could do justice to the song—I
could project whatever the song was entitled to and
I felt the song would project what I’m about as well.
I felt like we were both enhancing each other—that’s
another thing about a song. There are some songs
you pick up and try to sing and you’re not locking—
it’s not about you—or the lyrics aren’t about you.
They don’t possess any quality that you’re about and
I don’t touch songs like that.

DS: You were touching for a moment on the differ-
ences between the TELL IT TO MY HEART and CAN’T
FIGHT FATE projects. You started to say that this
album is a little more complex—anything else?

TD: Not on a critical scale, but I’ve heard people say-
ing, “My God, you’re incorporating so many styles.”
The first album was considered a Pop album with R&B
influences. Now, this is like a Pop album with R&B
influences. Rock influences, the list goes on—but,
I never really looked at things that way. I’ve always
looked at things as, “This song is beautiful and it
works for me—I want to do it.” On this current album
we really tried to get more raw. You know, leave out
more of the “fabricated stuff,” get more guitars
happening, get more brass happening. If I had to sit
down and get a band together and start touring, this
album is a hell of a lot easier to put together. That’s
the beauty of it—that’s music and I love it.

DS: Any sophomore jitters going into the studio for
this album?

TD: I didn’t have the sophomore jitters at the begin-
ing. I started getting nervous when we had com-
pleted a number of cuts and were listening back to
them. I certainly had feedback from a younger audi-
ence—friends, neighbors, kids, which is very impor-
tant to me. I started feeling like, “My God, this is
turning into a very advanced record. I don’t know if
everybody’s getting it—I think it’s getting too mature
sounding.” I really wanted to lighten it up a bit.
That was one of the bigger problems with the album.
I didn’t really walk in feeling, “Oh my God, I had four
straight top tens and five singles with the first album.”
No, I just think music kept coming about, songs were
being submitted, we were writing, we had the time
and I didn’t feel that crazy pressure. I was loving it.
It was such a fun and exciting album to do because
the music that we ended up ultimately using is music
I’m so proud of and excited about.

DS: If you didn’t feel pressure, did you feel a little
more confident about the fact that you really have
achieved some success the first time around?

TD: Yes. When I went into the studio and we started
honing into it, I never really took into consideration
the first album. That album was what it was, but I was
making the second album. It wasn’t going to be “Tell
It To My Heart.”

DS: The music isn’t the only difference in Taylor
Dwayne. How about the new image?

TD: The change in my appearance is just a small part
of the way my life has totally changed. I’m always
changing and growing and what people are really
seeing is just me taking charge of me. I think that’s a
point that’s present in everything and it’s certainly
fallen into my look, but it’s also fallen into the musical
aspect of things. What I really tried to do was simplify
the look, too. It wasn’t that conscious. I’ll never
forget—when I was leaving to go to the 1989
Grammys—I was nominated. I had finally gotten off
the road in November and the Grammys were in
February. I had taken the last extension out of my hair
and was so relieved and happy to be off the road.
I was just starting to calm down a bit, get my priorities
back in order. I remember, “I’m going to try to
parade over the Grammys and they’re not going to recognize me!
I have to put them back in!” So, it wasn’t really a con-
scious thing—it was just a progression that was very
natural for me. So, now what you see is really just
the process of that and what’s coming out. And yes,
some people say it’s a little bit glamorous with the
funkiness to it, which is cool because that’s what’s
about.

DS: Softer?

TD: I don’t think it’s softer. I think it’s more focused.
It’s like I’m there, but I’m behind my music now, real
strong and solid. Before, it was lots of hair, lots of
this and it worked for whatever that music was. I think
that now the music is just so brilliant and strong that it
can stand on its own and I’m right there supporting it.

DS: It seems like you have a wide range of musical
tastes. Do you feel the public is pretty much the
same?

TD: I don’t know. I can only go by my gut, what I’ve
grown up on and what I enjoy doing. I don’t want to
be pigeon-holed, I don’t want to have to say, “This is
all I can do, because only one per ten persons is
gonna listen to it.” Then, how do you grow—how
do you ever gain new fans? How does anybody else
get turned onto you if you only stick by the one thing
that works. I’m not saying that’s wrong, if you’re good
at one thing and that’s all you feel confident in, then
that’s fine, but that’s not the case with me. I don’t feel
that I have to do one style of music because I feel
comfortable with many styles of music. I’d be cheat-
ing myself as well as my public to just say, “I’m only
good at doing ‘Tell It To My Heart’ type of songs—
dance songs.” That’s not fair because I proved that
that’s not true. “I’ll Always Love You” was considered
an R&B song—a whole other influence—I love it. I
love singing and writing and doing all styles of music
and that hasn’t changed in twenty years—that’s what
I’m all about.

DS: What was it like opening for Michael Jackson
in Europe?

TD: Well, there you go—now you see. What I wanted
to say is, look at some of the major musical influences
out there. Michael Jackson, Madonna, George
Michael—these are artists who have certainly ex-
ploded over many different charts and aren’t con-
sidered “one-style-of-music” artists. But being on
tour with him…come on, it was off the top! I loved
Europe because I was doing quite well there at the
time. “Tell It To My Heart” was number one and
“Prove Your Love” was right up there with it. When
they asked me to do the tour there for the month of
August, I was like, “What? C’mon!” I mean, I was
touring the States at the time for maybe 1,500
people, then to play for up to 60,000—it was pretty
wild (laughs). But it was great—everything about it
was wonderful and the people, the tour, his crew, him,
everybody—it was very professional.

DS: I’m sure those are moments you don’t soon
forget.

TD: No, no, no—especially when the music starts and
you’re waiting to run on stage and the band’s on
stage already and all you hear is the crowd—it’s like
a swarm of locusts—it’s amazing.

DS: Diane Warren wrote three songs on CAN’T
FIGHT FATE, including “Love Will Lead You Back.”
Have you two become friends in the process?

TD: Well, during the course of the album, going back
and forth between “Fate,” “Shelter,” and “Love Will
Lead You Back,” yeah, sure. The first song that
was chosen was “Love Will Lead You Back.” Actually,
she had given me material months before that—it was
a song like, “Cry Alone” or something like that and I
said, “No, way! This isn’t me—I don’t like it—no, no!”
We met at some restaurant in L.A. and we were
talking. She said, “You’re gonna love it, you’re gonna
love it...” She was trying to sell it and I was like,
“No way! I don’t love it—forget about it!” Then I’ll
never forget being in Clive’s office discussing mat-
erial. He asked me what I thought about “Love Will
Lead…” I heard it and asked, “Who wrote that?” He
said, “Diane.” I said, “No way!” (laughs) And sure
d Regional. I told her immediately, “I want it! Please, it’s
just beautiful.”

DS: Looking ahead to the next album, do you see
her contributing more or does it just depend on the
songs?

TD: It really does. For me, it’s always song for song,
but who wants to jump ahead and make any commit-
tions on anything or even say, but she’s so talented
and so diverse that she is what she is... she’s DIAN-
N-E-WARREN!

DS: Is it true you have a love affair with motor-
cycles?

TD: (laughs) I like bikes, but I get on them very rarely.

DS: When did this fascination with motorcycles
begin?

TD: I wouldn’t go that far with them—I just always
enjoyed bikes, good bikes, nice Harleys, I’m into it—
like it, but they’re really quite dangerous. However,
I’ve been known to get on the back of a bike or two.

DS: When will the tour start?

TD: I will be in major rehearsals the month of April
and we’re looking to do a very exclusive three week,
major city tour in May.

DS: That’s it? Three weeks?

TD: To start, and then we’ll either do an opening slot
or go out to Europe for a couple of months and then
come back to the United States and continue touring
in the Fall. The major kickoff will be in May but it’s just
really pending.

DS: What are Taylor Dwayne’s plans for the future?
TD: ...tell everybody to RECYCLE paper!! RECYCLE!!

DS: Is there anything else professionally that you
want to do, other than this?

TD: Well, touring—through the nineties I’ll certainly
be touring. Professionally, that’s enough for now—
that’s what I’m focusing on.

DS: You sound happy with the way things are right
now?

TD: I like the challenge and I’m working real hard, it’s
wonderful to have so much support out there.

Editorial Assistance by Annette M. Lai

www.americanradiohistory.com
PERSONAL PICKS

SINGLES by Dave Sholin

HEART - All I Wanna Do Is Make Love To You (Capitol)
Like many of you, I've been hearing lots of raves about Ann and Nancy Wilson's newest release, which is understandable. Credited as composer, "Mutt" Lange designs some slick, melodic twists and turns and the Wilson sisters get behind the wheel and take us through a range of emotion. From first note to last it's a mass appeal gem.

ALBUMS by Ron Fell

WILSON PHILLIPS - Wilson Phillips (SBK)
An auspicious recording debut for three second-generation singers, produced by journeyman Glen Ballard. Unlike a couple of unnamed super girl groups from the eighties, Wilson and Phillips exhibit instant class, immediate vocal precision and the good sense to know what they are not. As jewels in a crown, rather than diamonds in the rough, this trio exceeds any preceding hype and/or expectations generated by a knowing promotion/publicity machine. First impressions count bigtime in competitive Pop music, and the WP package, from visuals to auras, is first class from the git go. The lead single, HOLD ON, is already on over 300 Top 40 and A/C stations, a tough task for an unknown commodity with no album. But it's the album that proves the airplay commitment is justified, as the group's depth will be validated as further tracks surface. I particularly like YOU'RE IN LOVE and the ageless Tim Hardin song, REASON TO BELIEVE. Toward the end of the set the ladies' music takes its most contemporary stance with the danceable OOH YOU'RE GOLD and a track that sounds most like a Glen Ballard production, THE DREAM IS STILL ALIVE. Well girls, I certainly hope so. All of a sudden I don't miss the Bangles, or for that matter, The Go-Go's.

EXPOSE - Baby Never Looked Good In Blue (Arista)
Once again, Pop perfection from the prolific pen of the remarkable Diane Warren. Though Gioia, Ann and Jeannette got 'em all steamed up on the dance floor, it's tender tunes like 'Seasons Change,' "When I Looked At Him" and this newest entry that really turn me on.

JIMMY SOMERVILLE - You Make Me Feel (Mighty Real) (London/PolyGram)
Those familiar with Bronski Beat and The Communards may recognize Jimmy's name but, even those who don't, will have no trouble identifying his distinct voice. He puts it to good use on the late Sylvester's 1979 club smash and makes it sound mighty, mighty hot.

BEATS INTERNATIONAL - Ooh Be Good To Me (Elektra)
Chef Norman Cook from The Housemartins takes this 1983 SOS Band track, beats and mixes well, and what emerges is a fresh delicacy for now tastes. Charts #1 in England and there's no reason to doubt it'll have a real good run in the States, too.

NEXT WEEK

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