

the GAVIN REPORT

ISSUE 1826 SEPTEMBER 28, 1990

**THE GOSPEL
OF HIP HOP
ACCORDING TO
MEGA-PRODUCER
HANK
SHOCKLEE**



GAVIN RAP DEBUT!

**THE LATEST IN AIRPLAY,
RETAIL ACTION &
NEW RELEASES**

TALKING ADULT TOP 40 WITH
NATIONWIDE AND WNCI
PROGRAMMER DAVE ROBBINS
OREN HARARI EXPLORES
THE BLACK BOX SYNDROME
NORBERG ON NEWS

The Vaughan Brothers



"Tick Tock"

The First Single From The Album

"Family Style."
46225

Produced by Nile Rodgers.



Management: Alex Hodges for Strike Force Management Mark Proct for Mark 1 Management



GAVIN AT A GLANCE

* Indicates Tie

TOP 40

MOST ADDED

POISON
Something To Believe In (Capitol/Enigma)
NEW KIDS ON THE BLOCK
Let's Try It Again (Columbia)
BETTE MIDLER
From A Distance (Atlantic)

RECORD TO WATCH

DNA with SUZANNE VEGA
Tom's Diner (A&M)

Hot

M.C. HAMMER
Pray (Capitol)



URBAN

MOST ADDED

LEVERT
Rope A Dope Style (Atlantic)
WHISPERS
My Heart Your Heart (Capitol)
PRINCE featuring TEVIN CAMPBELL
Round And Round (Paisley Park/Warner Bros.)

RECORD TO WATCH

TAKE 6
I L-O-V-E U (Reprise)

Hot

VANILLA ICE
Ice Ice Baby (SBK)



RAP

MOST ADDED

ISIS
Face The Bass (4th & Broadway)
QUEEN MOTHER RAGE
Slippin' Into Darkness (Cardiac)
SID & B-TONN
Death Wish (RAL/Columbia)

RETAIL

Hot

CANDY MAN
Knockin' Boots (Epic)

RADIO

Hot

FRESHCO & MIZ
We Don't Play (Tommy Boy)



A/C

MOST ADDED

BETTE MIDLER
From A Distance (Atlantic)
CARLY SIMON
Better Not Tell Her (Arista)
MICHAEL McDONALD
Tear It Up (Reprise)

RECORD TO WATCH

CELINE DION
Where Does My Heart Beat Now (Epic)

Hot

ANITA BAKER
Soul Inspiration (Elektra)



COUNTRY

MOST ADDED

ALAN JACKSON
Chasin' That Neon Rainbow (Arista)
TRAVIS TRITT
Put Some Drive In Your Country (Warner Bros.)
SHENANDOAH
Ghost In This House (Columbia)

RECORD TO WATCH

LEE ROY PARNELL
Family Tree (Arista)

Hot

K.T. OSLIN
Come Next Monday (RCA)



JAZZ

MOST ADDED

JON HENDRICKS
Freddie The Freeloader (Denon)
LEO GANDELMAN
Solar (Verve/PolyGram)
GEORGE BENSON
Big Boss Band (Warner Bros.)

RECORD TO WATCH

TOM COSTER
From Me To You (Headfirst/K-tel)

Hot

EMILY REMLER
This Is Me (Justice)



ADULT ALTERNATIVE

MOST ADDED

LEO GANDELMAN
Solar (Verve Forecast/PolyGram)
TOM COSTER
From Me To You (Headfirst/K-tel)
KIM PENSYL
Pensyl Sketches #3 (Optimism)

RECORD TO WATCH

LEO GANDELMAN
Solar (Verve Forecast/PolyGram)

Hot

THOM ROTELLA
Without Words (DMP)



ALBUM

MOST ADDED

ZZ TOP
"Concrete And Steel" (Warner Bros.)
INDIGO GIRLS
"Hammer And A Nail" (Epic)
BLACK CROWES
"Hard To Handle" (Def America/Geffen)

RECORD TO WATCH

STYX
"Love Is The Ritual" (A&M)

Hot

THE VAUGHAN BROTHERS
"Tick Tock" (Epic)



ALTERNATIVE

MOST ADDED

THE WATERBOYS
Room To Roam (Chrysalis)
THE DHARMA BUMS
Bliss (Frontier)
REDD KROSS
Third Eye (Atlantic)

RECORD TO WATCH

PRIMAL SCREAM
Come Together EP (Sire/Warner Bros.)

Hot

CURE
"Never Enough" (Elektra)



WELCOME RAPPERS!

NEWS

20 YEARS OF LAYLA

page 60

RETAIL
RAP
GAVIN RAPS

This week the Gavin Report takes another step into the future with the debut of our Rap Section. Headed up by **Brian Samson**, for the first time we'll be experimenting with a mix of both retail and radio reporters.

In 1988 Brian Samson began as an intern in the Gavin Report's Urban Contemporary Department, and became heavily involved in the Rap community, successfully incorporating Rap into the 1990 Gavin Seminar. In the past few years he's networked with, and become friends with artists, managers, retailers and record industry executives.

"Our new Rap section isn't necessarily a spinoff of our Urban or Alternative section, though it is certainly relevant to those formats as well as to Top 40," said **Kent Zimmerman**. "We're related to add one more valuable information source to our full-service lineup."

JORDAN, SPANN WARNER BROS. VPs

At Warner Bros. Black Music Department last week **Earl Jordan** was named Vice President of Sales and **Hank Spann** Vice President of Promotion.

Spann has worked at Warner Bros. since 1987, first as Black Music Promotion Manager for the Gulf Coast Region and most

recently as Reprise's National Director of Black Music Promotion. His music industry career began in radio as Air Personality at **WWRL**-New York. He's also worked at **WBOK** and **WXOK**-New Orleans.

Jordan comes to Warner Bros. from **CEMA Distribution** where

LOGAN JOINS WNUA

KTWV ("The Wave: Los Angeles MD **Monica Logan** has pulled up stakes and moved to Adult Alternative **WNUA-Chicago** as APD/MD.

"I have a great relationship with **Chris (Brodie, KTWV PD)**, and have had a good year there, but **Pyramid (WNUA parent company)** is a great company and there's a lot of growth potential built into this job," said Logan of her decision to leave The Wave.

Logan joined the staff of **KTWV** last year, after being Music Director at "Quiet Storm" formatted **KBLX-Berkeley/San Francisco**. Her radio career started in **Chicago** ten years ago. She replaces **Mike Fischer** who exited the station at the end of August to join **Bob O'Connor** in international

programming.

According to **WNUA PD Lee Hansen**, the APD slot at **WNUA** isn't a cosmetic position, and Logan will immediately become involved in promotion meetings, marketing strategies and research efforts. "The best two people in the world for this format are **Mike (Fischer)** and **Monica**," said Hansen. "When **Mike** left I thought I'd better take a shot at hiring **Monica** so the station wouldn't lose momentum. Her presence will be felt the first day she walks into the station."



EPIC UNVEILS NEW LOGO
Epic Records this week debuted its latest release—a new logo, pictured above, that replaces the script that was the company's signature for eleven years.

CONT. ON PAGE 4

NEWS - Beverly Mire

TABLE OF CONTENTS

FORMATS

- 8 TOP 40
- 20 URBAN
- 24 RAP
- 32 A/C
- 40 COUNTRY
- 44 ADULT ALTERNATIVE
- 47 JAZZ
- 48 ALBUM
- 52 ALTERNATIVE

COVER STORY

16 **HANK SHOCKLEE INTERVIEW**
by Brian Samson



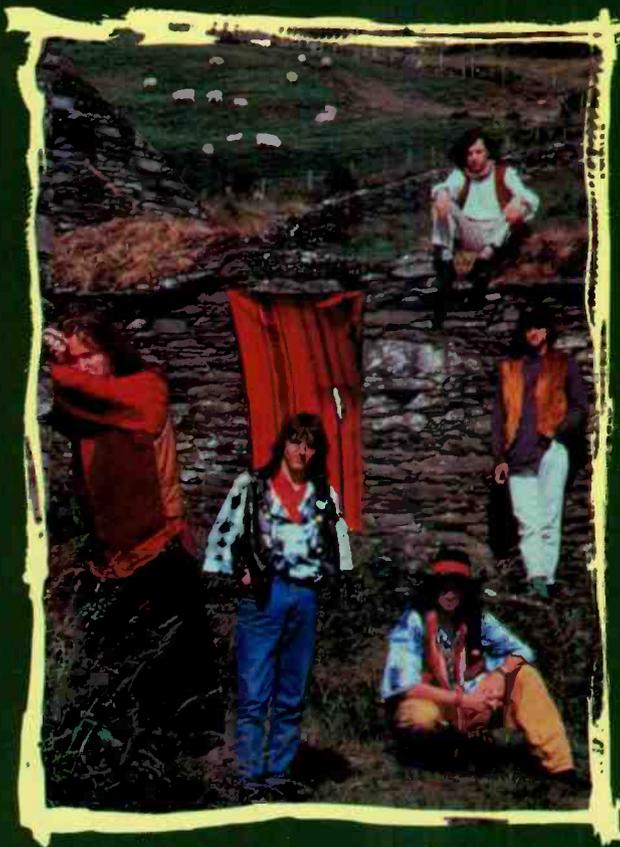
FEATURES

- 15 **WNCI PROFILE** by Dave Sholin
- 18 **P.D. NOTEBOOK** by Eric Norberg
- 18 **MADCAP RADIO UPDATE** by Louise Palanker
- 19 **HEAR & THERE** by Sheila Rene
- 22 **BIOFEEDBACK** by Ron Fell
- 43 **ON MANAGEMENT** by Oren Horari
- 60 **20 YEARS OF LAYLA** by Kent Zimmerman
- 63 **CLASSIFIEDS** by Natalie Duitsman

hothouse flowers

FLOWER
O.K. IT'S HAMMER TIME - GO WITH THE FLOW

i can
see clearly
now



- Ⓢ Appearing on Saturday Night Live October 6!
- Ⓢ Arsenio Hall Show late October!
- Ⓢ Sales Over 150,000!
- Ⓢ Tour Begins October 29!
- Ⓢ Rolling Stone "★★★★"
- Ⓢ Recent Appearances on David Letterman,
Today Show and Entertainment Tonight!

Produced by Steve Lipson  Management: Robbie Woolton

CONT. FROM PAGE 2

getic, experienced professionals whose proven track record is matched only by the enthusiasm they bring to their work," said Sr. VP Black Music Marketing and Promotion Ray Harris. "I join with the rest of the company in congratulating both..."



Hank Spann



Earl Jordan

GERRITY TO KEY POST AT ZOO

The doors have opened to the industry's newest full-service label, **Zoo Entertainment**, which will be headquartered at **BMG Music**. Company President **Lou Maglia** has announced the appointment of **George Gerrity** to the position of Senior Vice President/General Manager.

Gerrity comes to the new label after spending 18 years at **Warner Bros.** When he left the label two months ago his title was Vice President of Promotion.

"Since we both worked within the **WEA** system for many years, I've had a long-term relationship with George, and I have the utmost regard for his abilities as well as his future potential," said

Maglia. "I look forward to a long, successful relationship."

Announcements regarding Zoo's marketing and national and local promotion staffs will be made within the next few weeks. As of October 1, the label's phone number will be 213-468-4007.

"I enjoyed my term at **Warner Bros.**," Gerrity told the *Gavin Report*. "Artist Development is where I come from, and this gives me the chance to do it again. I've known Lou since 1974, and I've always had great respect for him and his ideas...I knew this was something I wanted to be involved with from its genesis. This is a truly exciting opportunity."

Murphy To Traditional Country Music Network

Jim Murphy has been named Operations Manager/Program Director of the **Traditional Country Music Network**, replacing **Doug Brannan** who has exited the station. The Network originates at **KNIX/AM-Phoenix**. Murphy, who starts his new job on October 15, is currently Program Director at **KFKF-Kansas City**.

"Larry Daniels is a successful major market PD," said Larry Daniels. "He's a mover and shaker and we're very happy he's going to be moving and shaking for our **Traditional Country Music Network**. Michael Owens (GM) and I are confident that with the addition of Jim to our already talented staff we'll soon have the most exciting satellite format in the country."

Curb Distributes 16th Avenue

Curb Records has signed an exclusive agreement to distribute the Nashville-based **16th Avenue Records**. The agreement includes sales and manufacturing of 16th Avenue product.

The three-year-old company's roster includes Country stars **Charlie Pride**, **John Conlee** and **Randy VanWarmer**, among others. It's a component of the **Opryland Music Group**.

"We are very excited to be involved with 16th Avenue Records," said Curb President **Mike Curb**. "We are very impressed with the label's commitment and energy, as well as their potential for expansion. **Jerry Bradley** (16th Avenue President) has a great track record, and I'm pleased to be a part of the same team."

The first Curb-distributed releases on 16th Avenue records are currently being issued, and include singles by **Pride**, **Conlee** and the group **Canyon**. "We are confident that Curb's distribution and total involvement will help us to achieve wider success," said Bradley. "We feel we have the artists and the personnel to make it happen."

FOSTER UPPED AT CBS NASHVILLE

Fletcher Foster has been appointed Director, Media & Artist Development at **CBS Records/Nashville**. This is a promotion from his position as Manager of the Media and Art-

CONT. ON PAGE 6

SOHO

"HIPPICHICK"

GAVIN TOP 40 UP & COMING 98/19

R&R CHR 97/25

B94

Z95

HOT97

WAPE

WPLJ

WPHR

WTIC

WBBQ

ADDS INCLUDE:

WEGX

KDWB

WXKS

WPST

Q105

X100

POWER96





MIRACLE

878 392-4

The Second Single

AND

Follow-up Hit From

BLAZE OF GLORY

816 173-1,211

Written and Performed by

JON BON JOVI

Album Sales Over

1,500,000

Music Inspired by the Film

YOUNG GUNS II

Produced by

DANNY KORTCHMAR &

JON BON JOVI

Management:

DOC MCGHEE

For McGhee Entertainment, Inc.

CONT. FROM PAGE 4

ist Development Department. Foster's new job calls for him to create and implement media marketing strategies.

Foster has been in Nashville for seven years, first working at the **Country Music Association** and then independently at **PolyGram** and **MTM Records**.

"Fletcher's creativity, dedication and uncanny common-sense approach, coupled with unique organizational skills and crucial media contacts make our decision to promote him most natural," said label VP/Marketing **Mike Martinovich**. "He enjoys the support of the entire Nashville Music Community as well as that of media principals at the highest levels. We're very proud of him!"

Foster, who's a member of the CMA and the **Academy of Country Music** was recently selected for inclusion in *Who's Who Among Rising Young Americans*.

MCA FOR SALE?

A *Wall Street Journal* article on Tuesday, September 25, reported that Japan's **Matsushita Electric Industrial Company** is contemplating purchasing **MCA Inc.** The going price is speculated to be \$80 to \$90 per stock share or about \$6.7 to \$7.5 billion total.

Apparently Matsushita, who holds **Panasonic**, **Technics** and **Quasar**, is looking to further "internationalize," and has been searching for an entertainment conglomerate for some time.

It must be noted that a buyout/sale is far from certain. According to a source within the company's record label, MCA officials are not commenting.

X-100 Sold

Emmis-owned **X-100 (KXXX)**-San Francisco has been sold to the **Bedford Broadcasting Company** for a reported \$18.5 million. The transfer is expected to be complete in January of 1991.

Bedford, which owns an AM/FM combo in Honolulu is headed up by **Peter Bedford** and based in Lafayette, Calif. The company's holdings include a chain of nine Southern California weekly newspapers, a fine arts publisher, an art gallery and **Bedford Hospitality**, which owns hotels and restaurants.

RADI-O-RAMA

Steve Louizos steps down as Music Director at **WIXX**-Green Bay to concentrate on his

air shift. Taking over MD duties is APD/PM Driver **Joe Crain**...Starting October 1 **Pam Grund** will be MD/Research Director at **Q-102 (WIOQ/FM)**-Philadelphia. She relocates to Philly from Sacramento, CA's **KWOD** where she held a similar position...**Ann Harlow** from Top 40 **KCIZ**-Springdale/Fayetteville, AK is looking. Give her a call at 501-756-2479...San Francisco 49ers Running Back **Tom Rathman** joins **Kevin the Rat** mornings on **KRQR-SF**...Look for **KTWV**-Los Angeles PD **Chris Brodie** to replace exiting MD **Monica Logan** in a few weeks...**Jack Diamond** shines mornings at the new **MIX 107.3 (WRQX)**-Washington, DC. He was most recently on **KSON/AM&FM**-San Diego. Joining Jack on the morning show is **Mike Moore**, formerly half of **WQUE**-New Orleans' AM duo **Mike and Cruze**...**Wild Bill Scott** and the Rock N Roll Rodeo has been promoted to a full time evening slot at **KFOG**-San Francisco...Power changes at **Power 104**-Houston. Stay with me—**Paul "Cubby" Bryant** from **WGH**-Norfolk is on from 7-11P; **Suzy Waud** moves from 6-10P to 11P-3A; **Dancin' Dave Williams** moves from 10P-2A to 10A-3P; **Scotty Mac** is now Commercial Production Director—he was on air 10A-2P; Former Commercial Production Director **Larry Whitt** has been upped to Creative Services Director; Continuing in the overnight slot is **Robert O'Quinn**, who'll also produce the morning show; **Eric Chase** is pursuing other opportunities and **Dave Andrews** is out. Whew!...More news from Washington: **Cadillac Jack** takes over as Evening Personality at **WAVA**/FM after 16 months in Los Angeles as Night Personality at **Pirate Radio (KQLZ)**...**WQMG**-Greensboro, NC MD **Greg Sampson** is moving to **WWDM**-Columbia, SC as Midday Personality Plus...**Steve Bailey** is out as Operations Director at **KPXI**-Mt. Pleasant, TX. Replacing him is **Andy Roman**. **Mick Fulgham** remains at the station as MD...Special congrats to our friends at **Magic 61**-San Francisco on being named Big Band/Nostalgia Station of the Year at the **NAB's** 2nd annual Marconi Awards program...**The Rick Carroll Memorial Radio Scholarship** at California State University Sacramento gives opportunities to students wishing to enter our industries. Please send your donation to: The Rick Carroll Radio Scholarship, c/o **KROQ/FM**, Attn: **Scott Mason**, 3500 West Olive Avenue, #900, Burbank, CA 91505...

ROTATIONS

Rumors abound but there's still no word on what *exactly* former RCA Exec. VP/GM **Rick Dobbis** will be doing with and for **PolyGram**, so rather than feed the flames, Rotations will remain honorable and let you know when it's official...Another announcement from **Sisapa**

BIRTHDAYS

Compiled by Diane Rufer

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

Basia, Marilyn McCoo 9/30
Deborah Allen, Johnny Mathis 9/30
Laurie Sayres, MMA Management 10/1
Howard Hewett 10/1
Philip Mire 10/2
Bill Lecato, WKRE-Exmore, VA 10/2
Gary Fletcher, KSBL-Santa Barbara, CA 10/2
Sting, Don McLean, Freddie Jackson 10/2
Tiffany, Phil Oakey (Human League) 10/2
Rick Russell, WMBC/FM-Columbus, MS 10/3
Chris Hornbostel, KCOU-Columbia, MO 10/3
Carla Foxx, KESZ-Phoenix, AZ 10/3
Lindsey Buckingham, Chubby Checker 10/3
Patti LaBelle, Nona Hendryx 10/4
Chris Lowe (Pet Shop Boys) 10/4
Ken Lucek, A&M Records 10/5
Sir Bob Geldof, Steve Miller, Johnny Duncan 10/5
Steve Templeton, WNNC-Newton, NC 10/6
Mike Young, KTUF-Kirksville, MO 10/6
Rich Anhorn, KWSS-San Jose, CA 10/6
Dennis Rogers, KJBR-Jonesboro, AR 10/6
Kevin Cronin (REO Speedwagon) 10/6

WEDDINGS

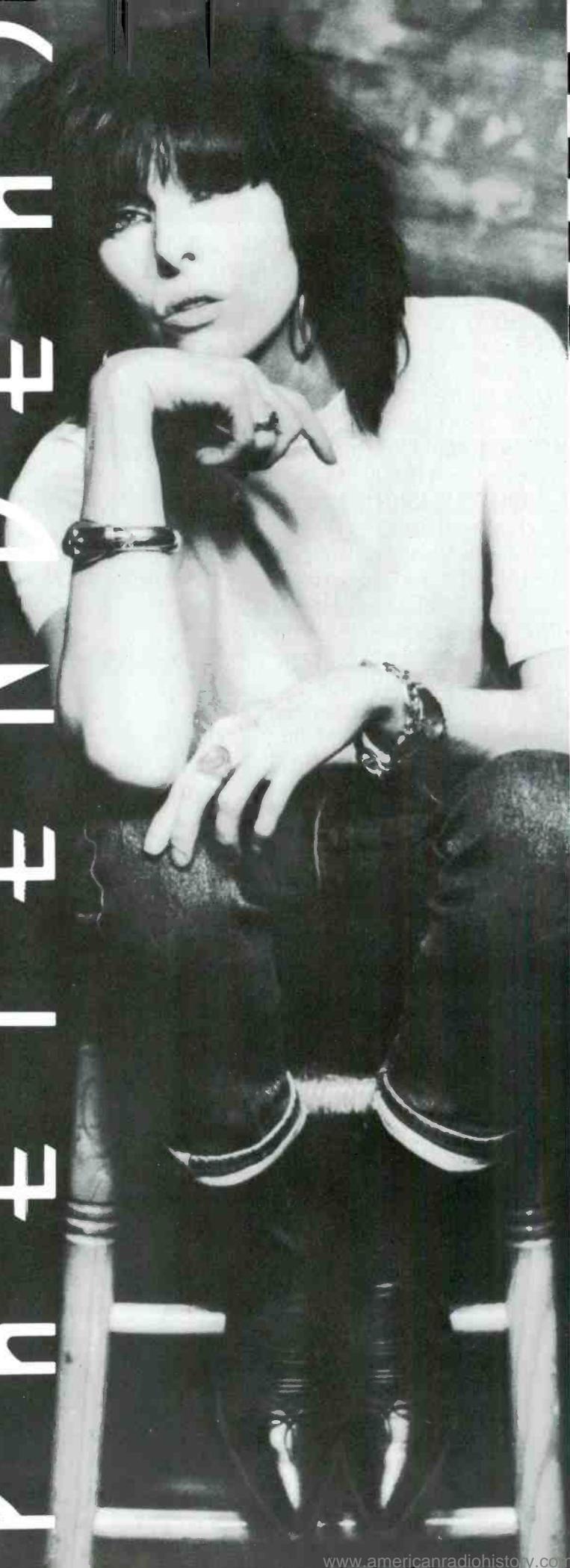
Our **WEDDING BELLS** rang on September 29th for **WES McSHAY**, Program Director at **WFHN**/FM-New Bedford, MA and his fiancée, **ANGELA KING**, News Reporter at **WHJJ/WHJY**-Providence, RI. The happy couple will be honeymooning in Montreal.
...**WEDDING BELLS** rang on September 29th for **MARK RIVERS**, PM Drive/ Music Director at **WKDW**-Staunton, VA and his fiancée, **SUSAN BENDER**. The happy couple will honeymoon in Florida.
...**WEDDING BELLS** rang on September 29th for **PETE STEVENS**, News Reporter at **WSGM**-Staunton, VA and his fiancée, **SUSAN GRAHAM**, Copywriter at **WSGM**.
...**WEDDING BELLS** rang on August 25th for **BLAKE ROBINSON**, Air Talent at **WAXX**-Eau Claire, WI, and his fiancée, **NANCY**.
Our **CONGRATULATIONS** and Best Wishes to all!!

BIRTH

Our **CONGRATULATIONS** to **DAVE SCHULPS**, VP of Production for **MJI Broadcasting**, and his wife, **LANGDON**, on the birth of their son, **JAMES WILLIAM**.
Born September 22nd.

Record Co. **Ginger McKenzie** is upped to National Director/Album Radio from Promotion Marketing Manager in Texas...

PRETTENDERS



Discover

the

sixth

sense

"Sense Of Purpose"

From

the

album

Packed

these stations already have:

- | | | | |
|------|------|------|------|
| WBEC | WFAL | WHDQ | WILI |
| WHCG | WLAZ | WBDX | WHHT |
| WIFX | WWKF | WYNU | WRTB |
| WHSB | WZWZ | KDOG | KEEZ |
| KFMC | KIHK | KJIG | KKCK |
| WDEK | WGBQ | WJH | WNNO |
| WSPT | KFBD | KJBR | KJLS |
| KLAZ | KLBQ | KTUF | KZTZ |
| KDLK | KLIS | K100 | KKBG |
| KVVQ | KIQY | | |



TOP 40

MOST ADDED

- POISON** (120)
(Capitol/Enigma)
- NEW KIDS ON THE BLOCK** (96)
(Columbia)
- BETTE MIDLER** (78)
(Atlantic)
- DARYL HALL & JOHN OATES** (60)
(Arista)
- REO SPEEDWAGON** (59)
(Epic)

CERTIFIED

- DARYL HALL & JOHN OATES**
So Close
(Arista)
- THE HUMAN LEAGUE**
Heart Like A Wheel
(A&M)

TOP TIP

WINGER
Miles Away
(Atlantic)

Shaping up as one of Fall's brightest prospects and possibly the band's biggest Top 40 hit so far.

RECORD TO WATCH



DNA WITH SUZANNE VEGA
Tom's Diner
(A&M)

Two consecutive weeks of double digit new airplay separate this unusual entry from other contenders.

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

2W LW TW

4	2	1	GEORGE MICHAEL - Praying For Time (Columbia)
1	1	2	PHIL COLLINS - Something Happened On The Way To Heaven (Atlantic)
19	9	3	JANET JACKSON - Black Cat (A&M)
10	7	4	MAXI PRIEST - Close To You (Charisma)
7	5	5	TAYLOR DAYNE - Heart Of Stone (Arista)
6	4	6	PAUL YOUNG - Oh Girl (Columbia)
11	8	7	DEPECHE MODE - Policy Of Truth (Sire/Reprise)
5	6	8	NELSON - (Can't Live Without Your) Love And Affection (DGC)
15	11	9	JAMES INGRAM - I Don't Have The Heart (Warner Bros.)
20	16	10	BREATHE - Say A Prayer (A&M)
22	14	11	THE RIGHTEOUS BROTHERS - Unchained Melody (Verve/Polydor)
13	12	12	DINO - Romeo (Island)
25	19	13	INXS - Suicide Blonde (Atlantic)
14	13	14	LISA STANSFIELD - This Is The Right Time (Arista)
2	3	15	JON BON JOVI - Blaze Of Glory (Mercury)
16	15	16	JOHNNY GILL - My, My, My (Motown)
24	21	17	PEBBLES - Giving You The Benefit Of The Doubt (MCA)
18	17	18	AFTER 7 - Can't Stop (Virgin)
30	23	19	ALIAS - More Than Words Can Say (EMI)
31	25	20	MARIAH CAREY - Love Takes Time (Columbia)
26	22	21	MICHAEL BOLTON - Georgia On My Mind (Columbia)
3	10	22	WILSON PHILLIPS - Release Me (SBK)
17	20	23	JUDE COLE - Time For Letting Go (Reprise)
8	18	24	PRINCE - Thieves In The Temple (Paisley Park/Warner Bros.)
—	33	25	HEART - Stranded (Capitol)
35	30	26	WARRANT - Cherry Pie (Columbia)
32	29	27	CONCRETE BLONDE - Joey (IRS)
36	32	28	BLACK BOX - Everybody Everybody (RCA)
28	26	29	GLENN MEDEIROS/RAY PARKER, JR. - All I'm Missing... (Amherst/MCA)
—	39	30	M.C. HAMMER - Pray (Capitol)
—	37	31	VANILLA ICE - Ice Ice Baby (SBK)
21	24	32	BELL BIV DeVOE - Do Me (MCA)
—	34	33	BILLY IDOL - L.A. Woman (Chrysalis)
—	—	34	DARYL HALL AND JOHN OATES - So Close (Arista)
9	27	35	POISON - Unskinny Bop (Capitol/Enigma)
—	—	36	THE HUMAN LEAGUE - Heart Like A Wheel (A&M)
—	—	37	DAMN YANKEES - High Enough (Warner Bros.)
—	—	38	TYLER COLLINS - Second Chance (RCA)
23	31	39	M.C. HAMMER - Have You Seen Her (Capitol)
—	—	40	ASIA - Days Like These (Geffen)

CHARTBOUND

ARTIST TITLE LABEL	*Debuts in Chartbound	Reports	Adds	On	Chart
DAVID CASSIDY - Lyin' To Myself (Enigma)		140	36	81	23
* POISON - Something To Believe In (Capitol/Enigma)		129	120	3	6
INFORMATION SOCIETY - Think (Tommy Boy/Reprise)		112	46	62	4



The Cure has taken London's
airwaves hostage, gotten
the new video in Buzz Biz on
MTV and gone to #1 on
Billboard's Modern Rock Chart.
Is the Cure satisfied?

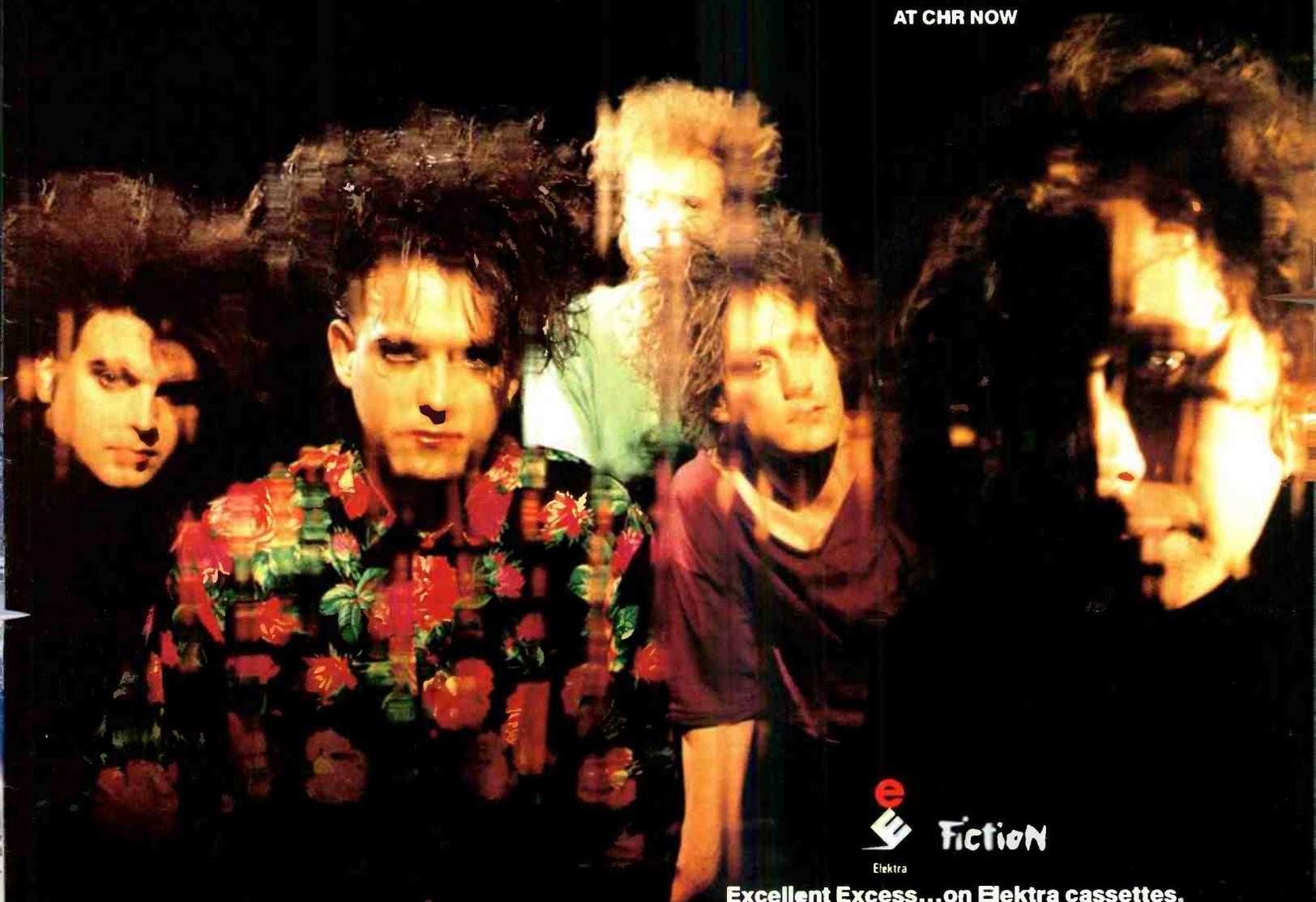
Forget about it.

never enough

the new single
the new video
the new 12"
the new cassette single
the new re-mix
the new maxi-cassette single
the new CD5

FROM THE BRAND NEW ALBUM *MIXED UP*

AT CHR NOW



Excellent Excess...on Elektra cassettes,
compact discs and records.

©1990 Elektra Entertainment, a Division of Warner Communications Inc. ●

UP & COMING

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

Reports Adds On Chart

112	4	49	59	SYDNEY YOUNGBLOOD - I'd Rather Be Blind (Arista)
98	19	47	32	SOHO - Hippychock (Atco)
97	96	—	1	* NEW KIDS ON THE BLOCK - Let's Try It Again (Columbia)
87	6	28	53	SLAUGHTER - Fly To The Angels (Chrysalis)
79	15	48	16	UB40 - The Way You Do The Things You Do (Virgin)
78	78	—	—	* BETTE MIDLER - From A Distance (Atlantic)
74	29	38	7	WINGER - Miles Away (Atlantic)
67	—	30	37	MOTLEY CRUE - Same Ol' Situation (S.O.S.) (Elektra)
66	9	39	18	ANITA BAKER - Soul Inspiration (Elektra)
64	4	22	38	THE LONDON QUIREBOYS - I Don't Love You Anymore (Capitol)
63	59	3	1	* REO SPEEDWAGON - Love Is A Rock (Epic)
61	19	19	23	DEEE-LITE - Groove Is In The Heart (Elektra)
60	3	26	31	TONY! TONI! TONE! - Feels Good (Wing/PolyGram)
55	—	18	37	GEORGE LAMOND - Look Into My Eyes (Columbia)
53	7	29	17	SNAP - Oops Up (Arista)
53	49	3	1	* TOMMY CONWELL & THE YOUNG RUMBLERS - I'm Seventeen (Columbia)
50	—	22	28	TRICIA LEIGH FISHER - Empty Beach (Atco)
48	10	14	24	CANDYMAN - Knockin' Boots (Epic)
48	15	31	2	BROTHER BEYOND - Just A Heartbeat Away (EMI)
47	9	28	10	ELISA FIORILLO - On The Way Up (Chrysalis)
46	—	34	12	DAVID BAERWALD - Dance (A&M)
44	3	18	23	THE BOYS - Crazy (Motown)
43	38	1	4	*STEVIE B - Because I Love You (LMR/RCA)
42	1	11	30	THE ADVENTURES OF STEVIE V. - Dirty Cash (Money Talks) (Mercury)
42	2	20	20	EnVOGUE - Lies (Atlantic)
41	11	25	5	DNA with SUZANNE VEGA - Tom's Diner (A&M)
40	—	21	19	GENE LOVES JEZEBEL - Jealous (Geffen)
40	—	20	20	MS. ADVENTURES - Undeniable (Atco)
40	1	15	24	VIXEN - How Much Love (EMI)
38	7	29	2	PRETENDERS - Sense Of Purpose (Sire/Warner Bros.)
37	26	11	—	* STYX - Love Is The Ritual (A&M)
33	31	1	1	* AIRKRAFT - Someday You'll Come Running (Premiere)
32	3	27	2	CURIO - I Can't Stay (Motown)
27	7	13	7	* CARON WHEELER - Livin' In The Light (EMI)
26	4	17	5	LIGHTNING SEEDS - All I Want (MCA)
26	4	21	1	LONESOME ROMEOs - Sherry (We're Gonna Walk Out Of Here) (Curb)
24	1	19	4	MARIA McKEE - Show Me Heaven (Geffen)
23	1	18	4	LAURA BRANIGAN - Never In A Million Years (Atlantic)
22	—	19	3	BABYLON A.D. - Desperate (Arista)
22	7	11	4	* SEDUCTION - Breakdown (Vendetta/A&M)
22	—	1	21	THE RIGHTEOUS BROTHERS - Unchained Melody (Curb)

Dropped: #28-Cheap Trick, #35-Indecent Obsession, #36-Duran Duran, #38-Sweet Sensation, #40-Janet Jackson (Come Back), Louie Louie, Railway Children, Guys Next Door, Teenage Mutant Ninja Turtles, Lalah Hathaway.

"Hooked on You" Top 20
"Sincerely Yours" Top 15
"Love Child" Top 10
"If Wishes Came True" #1

Sweet **S**ensation makes records
that work 'each and every time.'



"EACH AND EVERY TIME"

The new hit single from

SWEET SENSATION

The 3rd consecutive smash single from the album
LOVE CHILD.



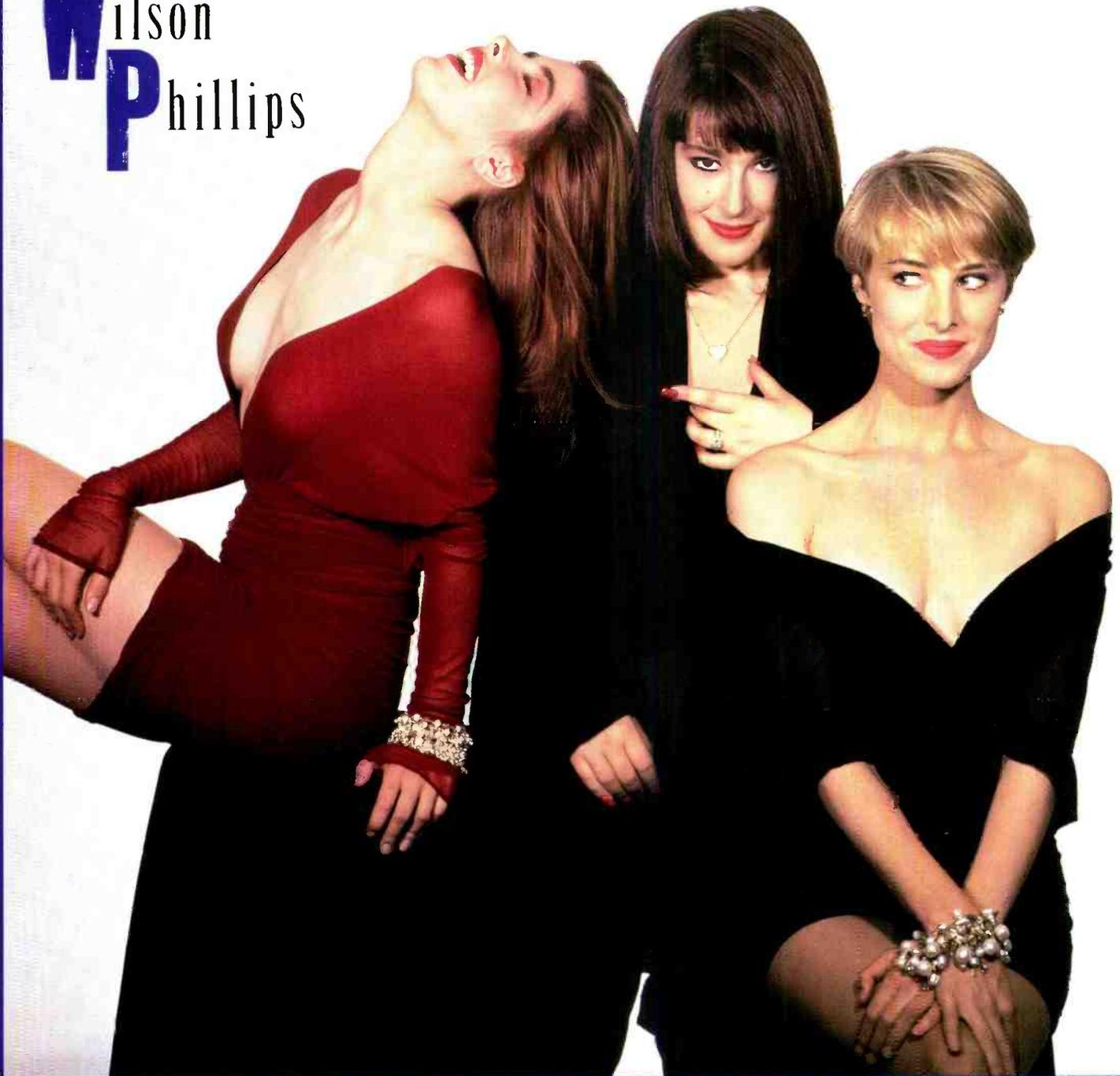
ON ATCO.

© 1990 Atlantic Recording Corp. A Time Warner Company

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

ARTIST TITLE LABEL	Reports	Adds	1-5	6-10	11-20	21-30	Uncharted	Hit Factor	Weeks
GEORGE MICHAEL - Praying For Time (Columbia)	263	—	154	62	41	6	—	97%	6
PHIL COLLINS - Something Happened On The Way To Heaven (Atlantic)	250	—	209	25	10	4	2	97%	10
JANET JACKSON - Black Cat (A&M)	264	2	14	83	117	39	9	81%	5
MAXI PRIEST - Close To You (Charisma)	219	1	114	60	34	8	2	94%	16
TAYLOR DAYNE - Heart Of Stone (Arista)	211	—	91	83	32	5	—	97%	10
PAUL YOUNG - Oh Girl (Columbia)	205	3	98	78	24	1	1	97%	14
DEPECHE MODE - Policy Of Truth (Sire/Reprise)	221	—	21	85	83	25	7	85%	9
NELSON - (Can't Live Without Your) Love And Affection (DGC)	177	2	114	43	14	4	—	96%	15
JAMES INGRAM - I Don't Have The Heart (Warner Bros.)	219	3	37	44	88	33	14	77%	11
BREATHE - Say A Prayer (A&M)	247	1	5	31	134	63	13	68%	7
THE RIGHTEOUS BROTHERS - Unchained Melody (Verve/Polydor)	205	7	48	40	70	31	9	77%	8
DINO - Romeo (Island)	198	1	31	74	77	11	4	91%	9
INXS - Suicide Blonde (Atlantic)	244	4	1	14	118	90	17	54%	5
LISA STANSFIELD - This Is The Right Time (Arista)	200	3	5	42	122	21	7	84%	8
JON BON JOVI - Blaze Of Glory (Mercury)	149	—	89	55	2	1	2	97%	12
JOHNNY GILL - My, My, My (Motown)	171	1	20	34	86	20	10	81%	9
PEBBLES - Giving You The Benefit Of The Doubt (MCA)	197	8	5	27	108	43	6	71%	8
AFTER 7 - Can't Stop (Virgin)	179	4	15	36	77	42	5	71%	12
ALIAS - More Than Words Can Say (EMI)	222	10	4	8	67	102	31	35%	5
MARIAH CAREY - Love Takes Time (Columbia)	245	9	3	7	49	141	36	24%	4
MICHAEL BOLTON - Georgia On My Mind (Columbia)	191	1	6	23	86	60	15	60%	7
WILSON PHILLIPS - Release Me (SBK)	103	—	51	50	2	—	—	100%	15
JUDE COLE - Time For Letting Go (Reprise)	144	2	14	25	61	37	5	69%	11
PRINCE - Thieves In The Temple (Paisley Park/Warner Bros.)	101	—	37	56	7	—	1	99%	10
HEART - Stranded (Capitol)	209	20	—	—	9	86	94	4%	3
WARRANT - Cherry Pie (Columbia)	192	7	1	6	44	88	46	26%	5
CONCRETE BLONDE - Joey (IRS)	153	16	17	14	23	45	38	35%	11
BLACK BOX - Everybody Everybody (RCA)	136	15	11	6	24	52	28	30%	11
GLENN MEDEIROS / RAY PARKER, JR. - All I'm Missing...(Amherst/MCA)	131	3	2	11	47	54	14	45%	9
M.C. HAMMER - Pray (Capitol)	185	45	1	7	15	56	61	12%	7
VANILLA ICE - Ice Ice Baby (SBK)	126	30	11	6	18	40	21	27%	6
BILLY IDOL - L.A. Woman (Chrysalis)	143	4	2	—	17	61	59	13%	5
DARYL HALL AND JOHN OATES - So Close (Arista)	214	60	—	—	4	33	117	1%	2
THE HUMAN LEAGUE - Heart Like A Wheel (A&M)	179	37	—	—	1	26	115	—	3
DAMN YANKEES - High Enough (Warner Bros.)	138	29	—	—	6	33	70	4%	3
TYLER COLLINS - Second Chance (RCA)	116	9	—	1	9	46	51	8%	6
ASIA - Days Like These (Geffen)	139	25	—	—	4	23	87	2%	3
DAVID CASSIDY - Lyin' To Myself (Enigma)	140	36	—	—	2	21	81	1%	3
POISON - Something To Believe In (Capitol/Enigma)	129	120	—	—	5	1	3	3%	1
INFOMATION SOCIETY - Think (Tommy Boy/Reprise)	112	46	—	—	—	4	62	—	2
SYDNEY YOUNGBLOOD - I'd Rather Go Blind (Arista)	112	4	—	1	13	45	49	12%	7
SOHO - Hippy-chick (Atco)	98	19	—	2	5	25	47	7%	5
NEW KIDS ON THE BLOCK - Let's Try It Again (Columbia)	97	96	—	—	—	1	—	—	1
SLAUGHTER - Fly To The Angels (Chrysalis)	87	6	9	12	13	19	28	39%	8
UB40 - The Way You Do The Things You Do (Virgin)	79	15	2	—	3	11	48	6%	3
BETTE MIDLER - From A Distance (Atlantic)	78	78	—	—	—	—	—	—	1
WINGER - Miles Away (Atlantic)	74	29	—	—	—	7	38	—	2

Wilson
Phillips



© 1990 SBK Records, Inc.

**MUSIC LIKE THIS CAUSES
BIG TROUBLE.**



Impulsive

The dangerously seductive new single and video from
Wilson Phillips' unstoppable multi-platinum debut album.

Don't say we didn't warn you.

Management: Arma Andon/SBK Management and Peter Lopez

Produced by Glen Ballard/Executive Producer Charles Koppelman

www.americanradiohistory.com

INSIDE TOP 40

by Dave Sholin

In the Fall of 1962 Gary U.S. Bonds hit "Dear Lady Twist" was blatin' on AM radios at least eight or nine times a day. Millions of teens danced to a lyric that promised, "do the twist and you'll never grow old." Well, even though they danced, the teens of the sixties and their counterparts in the seventies and early eighties couldn't stop the aging process, although calling them old is still a bit premature. When it came to the lucrative baby boom youth market, Top 40 owned the franchise until the mid- to late sixties, when progressive radio became the first competitor to siphon off a segment of the population considered counter-culture at the time. Top 40's that reacted with a feeble attempt at hipness saw audience shares shrink, especially with teens, a then highly-coveted demo. That was a time when losing a substantial number of teen listeners was totally unacceptable to management. The demographic and economic realites of 1990 have changed things considerably. More and more managers are willing to sacrifice teen numbers for a larger chunk of those much sought-after upper demos. Album radio's shift from a current-intensive posture to a gold-based one was a response to pressure to deliver an older, and in the view of advertisers, a more desirable clientele. Top 40 programmers are faced with similiar demands nowadays, and the possibility looms large that the 25+ emphasis will become 35+ a few short years down the road. It should be very interesting to find out what today's teens will want to hear at the end of the century.

POWER 106 Los Angeles moves **BLACK BOX** into the top five 6-4, joining B96 Chicago 5-4, WTIC Hartford 1-1, Z100 New York 4-3, WBSS Vineland, NJ 2-1 and WQGN Groton, CT 8-4. Healthy gains at WPST 33-20, WTNV 29-20, WGOR 31-25, KBIU 19-11, WKSM 27-14, WBBQ 30-25, KDON 15-11, K106 17-11, KHTK 21-17, KUBE 27-21 and WDJX 29-20. Added at WZPL Indianapolis, WKDD Akron/Canton, Z104 Madison, KSTN Stockton, G105 Durham/Raleigh, etc.

Top thirty action for **THE HUMAN LEAGUE** at WIOQ, KFMW, WGOR, WZWZ, WIQQ, KQCL, Q96, Y97, KBQ, WIAL, WLRW, KQEN, WSPT, WZIX, B96, KWYR, WBEC, WJMX, WHCG, WCGQ and WJET. New on WQPW, KISS 108, X100, WYAV, WMDM, POWER 98, WLVY, 95XXX, WAOA, KRIT, KHHT, WYHT, WVAQ, KZOU, KFTZ and KDWB.

DAMN YANKEES is proving to be a power ballad with the power to explode. Three week trend at KOZE Lewiston is 26-20-11, with other solid moves at KUBE Seattle 30-24, KDWZ Des Moines 25-16, WHSB Alpena, MI 31-23, KFMW Waterloo 28-19, KYYZ Williston



ND 27-17, WBNQ Bloomington, IL 37-30, KWSS San Jose 29-23, KYVA Billings 28-23, WCGQ Columbus, GA 31-26, KRNQ Des Moines 24-20, etc.



Definite "baby boomer reaction" to **DAVID CASSIDY** at KGRS Burlington, IA according to PD Cosmo Leone, who's tracking "requests in all dayparts from adults 18-34," taking it 35-32. Gains include WNCI 23-18, WJHH 31-20, KBQ 26-22, KWTX 31-25 and KISN 37-30. In the add column are KKSS, WZST, CKOI, WPST, KQKY, KBEQ, Q102, WFMF, WNVZ, WCIL, KGGG, WMME, KUBE and X100.

UB40, the Record To Watch at the end of August, is edging close toward the 100 report level. Top five at 93Q 3-2 and KHMV Houston 6-5 and top twenty at KIIS Los Angeles, Q95 Detroit, and WI AL Eau Claire. New believers include WNCI, POWER 99, 95XXX, KLUC, KWSS, KRQ, KEEZ 99KG, WGLU, WKDD, KKRL, WGOR, Y100 and Q105.

POWER 96 Miami takes **SOHO** close to the top ten with a hot 28-13 move. Also strong at WDFX 17-13, KBIU 24-17, K106 27-22, Q106 30-27, KKCK 36-28, WBDX 34-29, WFAL 35-25, KYYY 30-25, KISS 108 32-26, KBQ 22-18, etc. New on B94 Pittsburgh, KDWB Minneapolis, KPSI Palm Springs, WPLJ and HOT 97 New York, Q105 Tampa, WJZQ Racine/Kenosha, WI, WRCK Utica, NY and KWSS San Jose.

Airplay base is quickly expanding for **WINGER** who gets added at OK95, 95XXX,



WSPT, KLIS, WHHY, WTNV, KDWZ, KHOK, WTBX, KROC, KIKK, WGLU, WLAZ, WZWZ, KGLI, KIXR, KTXV, WNNO, WIQQ and B94. Top thirty at WZPL, WLVY, KFTZ, WJHH, KKEZ and WJET.

Best week to date for **DEEE-LITE** with impressive chart growth at POWER 99 Atlanta 23-18, B96 Chicago 18-12, KMEL San Francisco 20-15, KKFR Phoenix 29-25, Q106 San Diego 29-25, HOT 97 29-22, WPLJ 30-26, and Z100 New York debut #21, POWER 98 Myrtle Beach 28-24, KROY Sacramento 35-30, WBDX Chattanooga 37-31, etc. 19 adds including WIOQ, KSND, Y108, KOY, KBEQ, KUBE, 93Q, WYAV, WZZR, WQGN, WILI, CKOI, Q105, KZZO, WBSS and WFHN.

On the heels of a number one run in England, **DNA** with **SUZANNE VEGA** is making note-



worthy headway in the U.S.A. Jumps into the top twenty at WQGN Groton, CT and comes close at KISS 108 Boston 24-21. New on WHYT Detroit, WIOQ Philadelphia, KLAZ Hot Springs/Little Rock, AR, ZFUN Moscow, ID, K106 Beaumont, TX, KQEN Roseburg, OR, KMEL San Francisco and KUBE Seattle.

CURING 25+ DISEASE

WNCI'S DAVE ROBBINS SPEAKS OUT ABOUT THE STATE OF ADULT TOP 40

By Dave Sholin

Anticipating a concerted effort by more and more Top 40s to aim their programming toward a 25+ audience, quite a few comments during last year's Top 40 session at the Gavin Seminar focused on the subject of slanting the format toward adults. Over the past month it's become the hot topic, in the wake of numerous stations changing direction, and more bound to follow.

Pleasing some, upsetting others, it's leaving a whole bunch of folks confused. Is Adult Top 40, as some claim, the format of the Nineties or simply a return to the basics of mainstream programming? To gain some understanding of what the future holds for the format, and to clear up misconceptions about what is and isn't part of the mix, I spoke with Dave Robbins, PD of WNCI Columbus and Group PD for Nationwide Communications overseeing KZZP Phoenix and WOMX Orlando.

Dave was a guest speaker during our discussion at 1990's seminar, and currently has NCI on the road to locking up a 20 share in the competitive Columbus market. Does he see Top 40 returning to the adult stance it had in the early '80s? "Yes unfortunately," Dave said. "I see a rerun of ten years ago, and the reason is the misinterpretation of the format that's going to sweep the industry. A lot of programmers will jump in not fully understanding what it is or how to do it, and what will end up happening is you'll have a lot of radio stations playing songs like the Pointer Sisters' 'He's So Shy' at night and then you'll cease to have Top 40 stations. That'll leave the opening for another wave of current-intensive Top 40. It's really too bad. What we advocate at NCI is simply playing the hits! We have predetermined who our target audience is and we're playing the hits for them. Our target happens to be 18-34 females."

While Dave acknowledges his audience "spills down to teens and reaches up to 49-year-old adults he said, "We don't play rap or hard edged rock because our female core audience has told us that's not what they want." He compares WNCI to KFRC (San Francisco) in the '70s and is dismayed by the perception of the adult Top 40 format. "It's very simple really," he says of the programming philosophy. "But it's being misinterpreted as soft and that's strictly not the case. The people who do go soft will end up losing."

Robbins defines the difference between Adult Top 40 and A/C or Hot A/C this way: "I would say Hot A/C is Bruce Hornsby around the clock and Adult Top 40 is Hornsby during the day. Dayparting is critical. This is not the kind of format that plays around the clock. Some records like Mariah Carey or Wilson Phillips transcend dayparts, but a lot of records don't. If you throw yourself into a strictly 25-34 mode you're going to be wide open to an attack by a youth based Top 40 in your market. Somewhere along the line you have to draw the line and decide what titles are compatible in establishing a personality and musicality for your station."

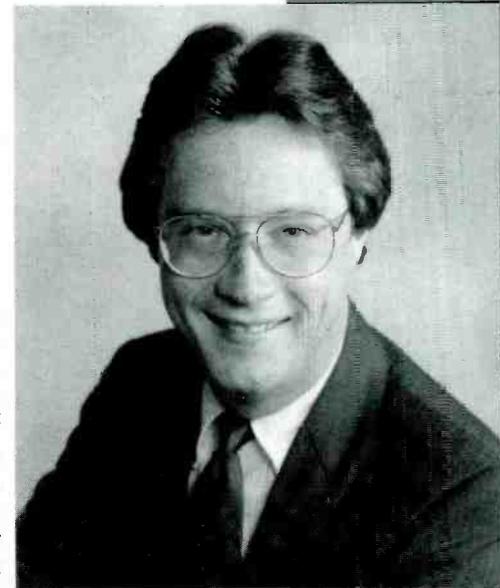
Explaining his "no rap" policy, Dave says it depends on what the audience perceives as rap. "We play all the Bobby Brown records with rap in them because our target doesn't think of them as rap songs. Snap, Kyper or those hard rap groups are perceived as rap. We do play Maxi Priest, but we have our own

WNCI version that goes right into the chorus."

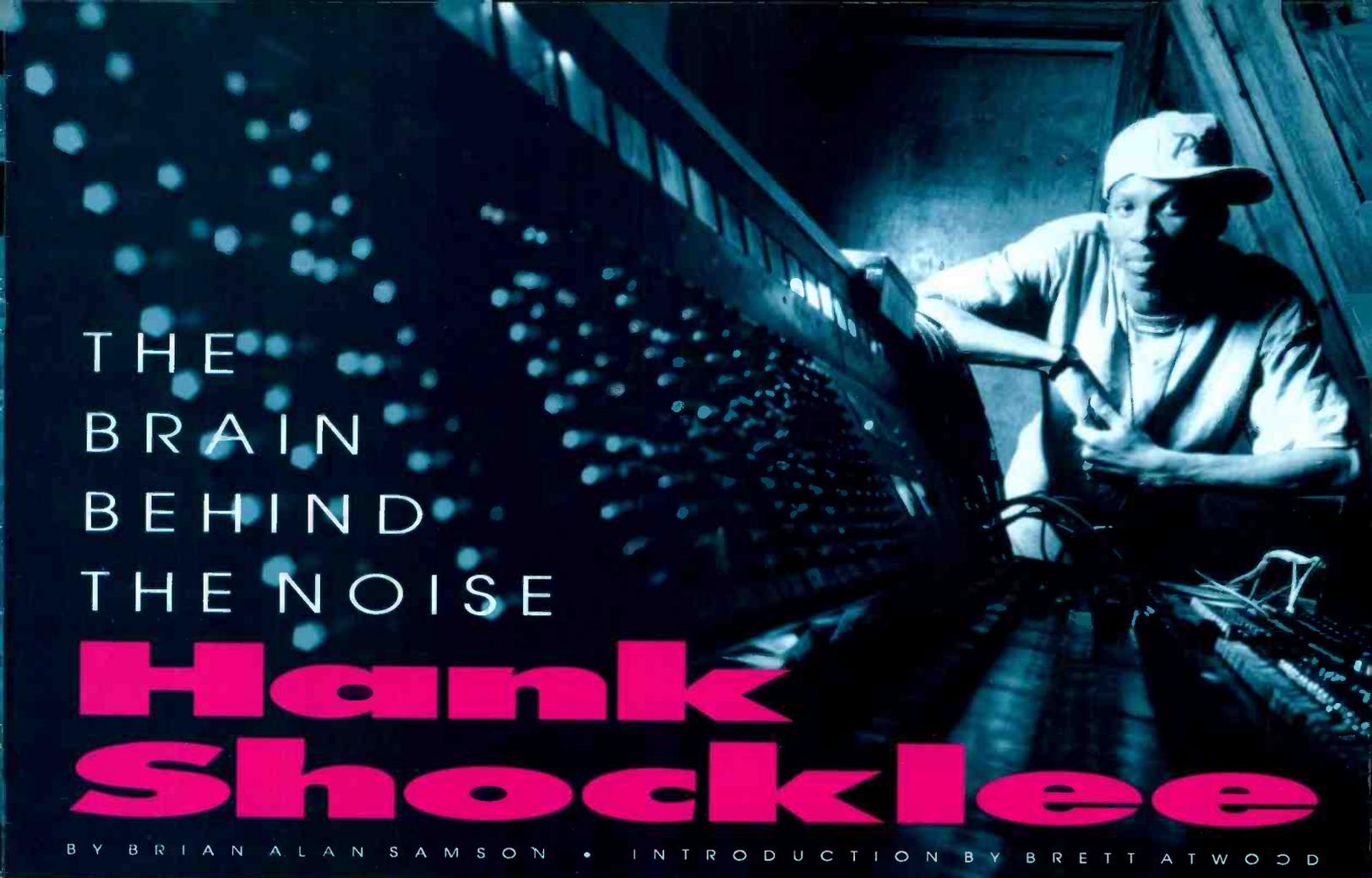
WNCI is respected as one of the country's best marketed stations and Dave says that's a vital ingredient to his success. "This station is built 95 percent on marketing and I think all great radio stations are. If you look at the trend you'll see that. But that's another issue. The problem facing us now is what's appropriately been called 'the 25 plus disease' because in the case of Adult Top 40, programmers put on a product based on what they think it is instead of actually hearing it. If you were to come to Columbus today you'd hear a Top 40 station with great demos and ratings, you wouldn't hear a soft A/C radio station. The difference is marketing, dayparting and not playing things that can be strictly identified as music for kids. Our jock energy is high and we talk about what the target listener is interested in. If you're just opening the mike talking about 'more variety' that's going to get old quick. You've got to keep them stimulated—talking about something they care about. We talk every break and keep it very local."

Research shows that people in Columbus think of WNCI as Top 40 but Dave said, "It just doesn't have all the negative baggage carried by other Top 40s I've worked at. We've isolated those negatives and taken them off the station." When it comes to the touchy area of current versus recurrent and gold product aired he says, "It's a 50/50 mix. The posture of the station is always 50 percent current and the other 50 percent breaks down according to daypart. For example it's almost all gold in midday and all recurrent at night and somewhere in the middle during PM drive." Dave contends, "It's dangerous to play only three or four current songs an hour, and he doesn't define that as Top 40 radio. "Currents at NCI stay in rotation longer because people just like them for a long time." But, he emphasizes, "We do remain very current with the station. It's always 50 percent, it's got to be."

As we've witnessed so many times in the past, the pendulum is swinging back to the center and Dave Robbins sums it this way: "It's amazing, but it seems we forget our roots more than any other industry in America. You can't tell Campbell's Soup if they take the beef out of the soup people will keep buying it, because they won't. We keep taking the beef out of the soup and it's just not right. People forget that and then rediscover it every few years when someone comes along and says, 'Hey—we took the beef out of the soup, let's put it back in and I betcha sales go up.' Sure enough they do." ■



WNCI 97.9



THE
BRAIN
BEHIND
THE NOISE

Hank Shocklee

BY BRIAN ALAN SAMSON • INTRODUCTION BY BRETT ATWOOD

The year is 1987. **The** scene of the crime is mainstream America. **Without** warning, a carefully conceived concept of rhythm and noise is unleashed upon an unsuspecting nation. **The** self-deemed Public Enemy is released onto the streets—an “in-your-face” introduction to a band without compromise. **The** album is “Yo! Bum Rush the Show,” which instantly elevates and integrates the world of Hip Hop and Rap to a new level. **Credit** for much of Public Enemy’s success is attributed to Chuck D’s fury-filled lyrical assaults and the “anti-music” production genius of Hank Shocklee. **Together**, this rhythmic collective has spawned a movement of awareness and Afro-centricity amongst urban and rural youths alike—all colors.

The Shocklee trademark is creating musical unrest—a process often obtained by complete reversal of the traditional laws and norms of rock music composition. **Repetition** is rampant and rhythm is found in the unlikelyst of places. **What** was once considered noise is now choice groove. **Shocklee** and his production squad integrate the harsh sounds of sampled reality and create harmony, forming a distinctive theme to a new generation of youth, not only with P.E., but also with the varied likes of Bell Biv DeVoe, 3rd Bass, and Sinéad O’Connor.

The future for Shocklee lies beyond Public Enemy—beyond the Rap of aggression and dance of action. **In** an exclusive interview with The Gavin Report’s Brian Samson, Hank Shocklee reveals the source of the next sound wave—his own S.O.U.L. Records. **Shocklee** deconstructs the expected and instructs of a world of blatant inequality, unrest, and despair.

The hype is to be ignored—the message is what matters. **Welcome** to the future.

Brian Alan Samson: How did you become involved in music?

Hank Shocklee: Just about every member of my family had something to do with different facets of music. My cousin Bobby Thomas was a drummer on the Merv Griffin Show; my uncle Al Williams was a concert pianist and wrote the score for the musical "A Chorus Line"; another uncle, Gene Redd, was one of the early founders of Kool and The Gang. My father was a Jazz buff. He had a

"When a black man tries to speak for his people he's labeled as political. Or people will use reverse psychology and say he's racist because he speaks only for his people."

collection that went from Billy Eckstine to Thelonious Monk. Throughout my whole childhood I listened to classical music. My cousin, who collected 45s, was actually responsible for getting me into Soul music.

BAS: When did Hip Hop begin to evolve?

HS: Around 1979-80, we were into the club scene, spinning music. That's basically where Hip Hop started—the deejay. Historically speaking, it really came through West Indians who lived in Brooklyn. The West Indian deejays would come outside with speakers and power amps and slam on some grooves. Then they would get on the mic and start chanting in a Rasta style, "Tanamon, turn the music up ya know, c'mon kick the music up now!" We were shocked. It was loud, the beat was kicking, the music was groovin'—and nobody knew what it was!

BAS: They'd actually bring turntables and records into the public parks?

HS: It was something that started in Jamaica with the local bands. When some of these people came to the states, they just presented it in a different form. I believe that it was a traditional practice of their culture.

BAS: How did this transform into rapping?

HS: The West Indian deejays started the Ragamuffin and "toasting" over the Jamaican records. And what happened is that guys in Brooklyn quickly picked up on it—guys like Grand Master Flowers. Then other deejays from Brooklyn started spinning at outside events. There were

deejays like Maboya, Pete DJ Jones and his wife Becky DJ Jones, The Sound Brothers and the Soul Bros. They were doing an American version of toasting on the mic over records. These early turntable deejays built huge followings, and had people from all over New York attending their outside gigs. That's where your Hip Hop deejays picked up the cutting, scratching, and rapping over records. These were brothers like Grand Master Flash and Kool Herc, who we're early pioneers that actually started mixing beat to beat. Before the Hip Hop deejays, there was no such thing as mixing beat to beat. The early deejays used to just talk over the segues.

BAS: When did you become involved in the Hip Hop Scene?

HS: We started deejaying at the height of the Disco era. My brother Keith was about twelve and I was about fourteen or fifteen. We joined a record pool. Throughout high school and college we played at all the local parties and dances. By deejaying these gigs we developed a science on how to control the tempo and flow of a party. It's the same science we apply when we produce our music. As a deejay you have to know what record to mix in to maintain the intensity on the dance floor. The same thing applies to producing a track—you have to have the right rhythm and changes in the right place to keep the song pumpin'.

BAS: So when you're recording sampled track of breaks and noise you're actually applying a deejay concept into your production?

HS: The club/street deejay is the ultimate communicator when it comes to translating the emotions of his audience. Not even musicians can dictate what type of feeling or emotion is occurring on the dance floor. Deejays know what the people want to hear. The deejay knows what's going to rock at eleven o'clock because he knows the party is over by two. And that's where we translated our formula for making music—the science of deejaying.

BAS: After a couple of years of deejaying parties, you created your own entertainment production company, "Spectrum City." Was it around that time when you met Charles Ridenhour, aka Chuck D, William Drayton, aka Flavor Flav, and WBAU Program Director Bill Stephney?

HS: I started working with Chuck when he was designing fliers for our dances. I discovered he had a great voice, so we decided to make him our official emcee for Spectrum events. We had a tremendous following for our dances, and that's how we started building our title as a deejay unit—through our

reputation among the college community.

BAS: That's when Bill (Stephney) and

HANK SHOCKLEE AND THE BOMB SQUAD'S HIT LIST

PUBLIC ENEMY

**SON OF
BERZERK**

SLICK RICK

3RD BASE

**YOUNG BLACK
TEENAGERS**

ICE CUBE

LL COOL J

**PAUL
JACKSON**

**ZIGGY
MARLEY**

BBD

CHAKA KHAN

BLUE MAGIC

**VANESSA
WILLIAMS**

PAULA ABDUL*

**JANET
JACKSON***

**SINEAD
O'CONNOR***

**ALLYSON
WILLIAMS***

JODY WATLEY*

* INDICATES
POST-PRODUCTION

WBAU came into the picture?

HS: Exactly. When Bill was at WBAU, he had a large listenership because his show aired the only underground

Rap music in this part of New York. One day Chuck was walking through campus wearing one of our Spectrum jackets and he ran into Bill. Bill gave us exposure. And as we were making remixes we were also recording demo tapes of Chuck and Rap groups in the community. One of the first tapes that we produced at WBAU was Chuck's "Public Enemy Number One." We put that record together by pause editing one of Chuck's favorite records to roller skate to, the JB's "Just Blow Your Head." We aired it on WBAU and it became the number one requested song on the station. And remember—this song wasn't on vinyl, it was still a demo tape.

BAS: When did things start to take off?

HS: Rick Rubin, who was at Def Jam Records, wanted to know who produced that record. After a year or so Bill had been hired at Def Jam. Bill had told us that Def Jam wanted to sign Chuck. At the time we hadn't even considered pursuing making records because we were making decent money deejaying and promoting our own events. We waited for Bill to get himself established at Def Jam, and waited for him to give us the go ahead to sign. Originally Rick wanted us to sign as artists, but he also wanted us to write for the Beastie Boys. We agreed to sign but declined to write for the Beastie Boys.

BAS: What was the deciding factor—what influenced you to sign?

HS: Honestly? Well, we had just finished college, and we had nothing else to do (laughs). It was like what do you do? And mom and dad were saying, "I spent this money on your education boy so you better go down and apply for a job on Wall Street." And we were like, "Oh God, we can't do that, we wanna be in the music business." So we had to make a decision. We knew we loved music so we signed. Chuck and I had said to ourselves that there was no way we could live in that nine-to-five world.

BAS: The addition of Flavor Flav was based on some sort of marketing concept.

HS: You're exactly right. We had a big conflict with Rick and Def Jam because they didn't want Flavor on the label. But I felt that we needed him because every Rapper had purpose for having a partner. Rick couldn't understand what Flavor's purpose was—he didn't understand that I wanted Flavor because he creates balance.

BAS: Do you mean balance on the image and appeal of Public Enemy?

HS: Right! At the time everyone in Rap was catering to women, and we knew that Flavor would break up the inten-

CONT. ON PAGE 30

P.D. NOTEBOOK

by Eric Norberg

A PROGRAMMER'S
SECRET WEAPON: PART II

In last week's column I outlined how a strong local news image can provide that critical edge in the ratings that most stations look for—even for stations that commonly use a strategy of a minimal news effort, centered only in drive times or even only in mornings.

If that column interested you, in this one I propose to give you some suggestions on how to implement the strategy with little or no additional expense to the station.

No expense, that is, if you already have a news position on the staff. If you do, at this point you may want to evaluate whether the person in it is actually able to root out the news locally—because I submit that is what you have a newsperson for. Not necessarily to deliver the news on the air, because anybody on the announcing staff can do that!

That, I guess, is "Heresy #1." Most people in radio assume there is something to be gained with the listener by having a separate voice giving the news. I've had discussions with PDs and GMs convinced that somehow it adds to the station's prestige, or it increases credibility, to have a newsperson do a newscast. That's "radio thinking," not listener thinking. A listener judges a station's reliability as a news source, not by the number of voices on the air, or the separation of voices between news and entertainment, and certainly not by the repartee between the newsperson and the morning team, but by the content. They don't care who gives the news—they listen to the station they know they can count on to have the important local news, whenever it occurs, day or night. Stations that make no effort to respond to important breaking local news at night or on the weekend—or don't have a procedure for the regular air staff to deal with such situations as they arise—lose the news image even if they are fully loaded with news teams in drive times and believe they are the leader.

So, Heresy #1 is: Hire a newsperson who has a passion for getting the news, and the talent to do it, and make voice a secondary qualification. More than that: Keep them off the air except for voicers! News people can be at least three times more productive in getting and preparing the news if they don't have to stop, put it together and deliver it on the air at frequent intervals. Most stations don't have a large enough staff to have the luxury of wasting the major part of the news staff's time with broadcasting newscasts. Let the deejays do it! And if you don't have deejays who can do it, you've hired the wrong deejays. All air people should be capable of reading commer-

cial—and reading the news.

If you only have one newsperson—your News Director—I suggest you schedule him or her to be in the station at 5AM to make news calls and prepare actualities and written stories on the overnight material, and to stay there until 7 or 8AM, and then let them make their own hours for the rest of the day. Instead of assigning them productivity—"I want actualities on new and breaking stories on a daily basis; schedule yourself to provide them." If they don't get productive on this type of open scheduling, hire someone who will be. When you find a real newshound—with the passion and skills to do the job properly—they'll love this type of scheduling because it frees them to do what they love best: Track down the news and beat the competition to breaking news, whenever and wherever it happens! You'll find they sleep with the police scanner on and work longer hours than you could ever assign them.

A couple of thoughts at this point. First, don't overlook the importance of the "police blotter"/fire/accident stories. Some stations exclude such stories as being "too sensational." But a station seeking a local news leadership image can't ignore them, and needs to present them along with the legislative, governmental type of stories. Even listeners who say they don't like blood-and-guts news still tend to judge a station by that type of story. If the station doesn't cover such a story—if they read about it in the newspaper the next day, and never heard it on your air—they conclude that you didn't know about it, and that your news effort is incomplete.

Also, encourage your newsperson to feed significant regional stories to your wire service! Some stations won't, thinking that they're just giving their stories to their competition, or are advertising that they have a good newsperson ripe for the picking—but this is very shortsighted. If your competition sees your call letters on stories all the time, you've got them thinking you're beating them in news, a psychological advantage. And when you give stories you've already used to the wire service for others to use, you "validate" the stories by making them widespread, and people begin to notice that you had them first—better positioning than if they never hear them anywhere else at all! Plus, if you make your newsperson look good on the wire, that's part of his or her compensation for the long hours they put in. If they get a better job as a result, it builds your reputation as a good station to move up from, and will attract better future candidates for your positions—but some would rather stay with you because the exceptional freedom you give them to do their job well!!

And that brings us how to present the news to enhance the listener's perception of your station being the one they can count on for news. Next week! ●

MADCAP RADIO UPDATE

MARCONI AWARDS:
THE STEAMY UNDERBELLY

This reporter had occasion to work backstage with producer **Tony Quin** on the 1990 Marconi Awards show, held this year in Boston as part of the NAB Convention. Why would a busy, in-demand, high-level reporter like myself do this, you ask? Was I paid? No. Was I coerced? No. I did it because I like to live life as a participant, not merely as an observer. I did it because, for me, there is no better feeling of accomplishment than the one that comes from giving of yourself to others. I did it because there was plenty of free food and I got to meet **Larry King**. So now, allow me to share with you the insights I acquired backstage at the Marconi Awards.

The event was hosted by **Larry King** and **Gary Owens**, and it featured special appearances by **The Harry Connick, Jr. Orchestra**, **Lyle Lovett and His Large Band**, **Mack & Jamie**, **Cousin Brucie**, **Ed Kelly & Andy Goodman**, **Ronnie Schell** and **Dailey Pike**. From the audience's viewpoint I'm sure the evening appeared to be a seamless stream of quality entertainment. That's why it's important that you learn the turbulent, unsavory truth.

First of all, let me note that the average age of a **Harry Connick, Jr.** bandmember appears to be about 15. I saw one of them backstage, strolling hand-in-hand with his sweetheart, when suddenly he turned to her and exclaimed, "Hey, look, there's **Don Imus**. He's been around forever. I remember watching him on VH-1 when I was a kid." All right—so they're young, but that's just his band. **Harry** himself, at 23, is very mature. Production staffer **Maggie Dugan** walked up to the ladies' room and found **Harry** and his *Victoria's Secret* covergirl **Jill** lip-locked in a sultry embrace. Only slightly embarrassed by the interruption, his little honey giggled and said, "Harry insists on doing this before

every show." Rumor has it that one night they bumped into the automatic hand dryer and singed their tongues together!

The Marconi awards boasted a fabulous array of presenters this year, including: **Ross Brittain, Scott Shannon, Shadoe Stevens, Gerry House, Don Imus, Tom Joyner**, the six-foot-four-inch **Cookie Randolph** and the four-foot-four-inch **Dr. Ruth**. The presenters got along famously. Scott and Ross were thrilled to be together once more. Despite their impending breakup, **Rumble & Thrower** barely snarled at each other, and **Cookie Randolph** only once tripped over **Dr. Ruth**.

But the evening was not without its mishaps, like when **Dr. Ruth** presented **Imus** with the Marconi award for major market personality of the year. In accepting his award, **Imus** walked up to the podium without incident, but then stepping onto the platform placed there for the tiny sex-therapist, he hit his head on the scaffolding.

But it's a well-accepted fact that presenting at the Marconi Awards can lead to some very important career opportunities. **Frazer Smith**,

for instance, reports that his appearance helped him land a guest spot on *Ask The Money Store* with **Phil Rizzuto**. **Geronimo & O'Meara** are finding that their participation in the event has helped people learn which one of them is **Geronimo** and which one is **O'Meara**. Their mothers, for instance, hardly ever mix them up anymore. "My daughter,



Marconi Awards hosts **Larry King** and **Gary Owens**. *Larry, in particular, shares a very special bond with our publication. After posing for this photograph he intoned, "You're with the Gavin Report? You guys were the last interview I did before my heart attack." It's a distinction we cherish.*

the *Teen* magazine covergirl, would never take my calls," says **Gerry House**, "but now that I'm a Marconi Awards presenter, she wants me to do a guest spread with her in the November 'Fun Fall Fashions' edition." Presenters **Matt Siegel, Renel, Rhubarb Jones, Charles Laquidara, Bob Rivers, Dick Orkin** and **Ron Chapman** found no significant career gain as a result of their appearances. However, many of them are reporting fresher breath and whiter smiles. And **Eddie Fritts** states simply, "I'm the Patron Prince of the Marconis and the chicks dig me."

Yes, the 1990 Marconi Awards were a fabulous success. And what did I take with me as I left the Wang Center for the Performing Arts that September evening in Boston? I took with me the memory of shared achievement. I took with me the joy of celebrating the magic that is radio. I took with me the knowledge that I was a small thread in the interwoven fabric of a glorious evening. Too bad I forgot my purse.

Remember! It's not where you start, it's where you finish. I'm finished. Jam I must. ●

HEAR & THERE

by Sheila Rene

While at **Foundation Forum '90** I picked up a lot of great information. **Floyd**, bass player for **The Almighty**, told me they'd have out a new album in the U.S.A. by summer 1991. They'll record their second album for **PolyGram** in their Irish homeland...**Jeff Pilson** came to the Forum to see ex-**Dokken** mate **George Lynch** and his new band **Lynch Mob**. **Pilson** is in a new band called **War & Peace** and working with **Platinum Management** who also represents **Paula Abdul**. Their label signing party is near...**Aldo Nova** is going to use **Jon Bon Jovi** as producer on the new album which is getting underway soon...**David Lee Roth** has added a new member to his band, a new name to me—guitarist **Joe Holmes**...Ex-**Guns N' Roses** bassist **Steven Adler** has joined up with some of the **Hanoi Rocks** band to work on a new project together...The Bay Area's **Jesse Bradman** of **Eddie Money** fame has joined up with ex-**Whitesnake** guitar ace **David Sykes** in a band calling themselves **Fairfield**. **Doug Thayer** (**Motley Crue**) will manage them—a deal will be announced very soon...One thing I missed was **Epic** artists **Vivian Campbell** from the **Riverdogs** and **Cheap Trick**'s **Rick Neilson** jamming acoustically in the record company's suite. They played **Rolling Stones**, **Beatles** and **Lynyrd Skynyrd** tunes...**Clint Black**, who is nominated for four **CMA** Awards this year, will debut his upcoming single, "Put Yourself In My Shoes," on the awards show on October 8..."A Different World's" **Cree Summer** has co-written a song for cast-mate **Jasmine Guy** with help from **Eddie F** and **Neville Hodge**. The song is "Everybody Knows My Name" and will be

released on **Guy's Warner Bros.** album entitled *Jasmine Guy* in mid-October...The **Cult's Ian Astbury** and **Billy Duffy** are auditioning drummers in the L. A. area...**Columbia's Love/Hate** will leave the **Dio/Cold Sweat** tour to join up with **AC/DC** when they begin their tour in November...

Arista Records will release the new **Roger McGuinn** album in February. **Tom Petty** co-wrote and sings with **McGuinn** on one track, while other **Heartbreakers** played on the sessions. **McGuinn, David Crosby** and **Chris Hillman** have also recorded some new songs for a three CD **Byrds** retrospective...

The **RCA** release of **Deep Purple's Slaves and Masters** album is ready. It's a label debut and the group's first studio album in four years. The current line-up includes bassist/producer/songwriter **Roger Glover**, vocalist **Joe Lynn Turner**, guitarist **Ritchie Blackmore**, keyboardist **Jon Lord** and drummer **Ian Paice**...

Waterboys leader **Mike Scott** co-produced their new album *Room To Roam*, with **Muscle Shoals' Barry Beckett**, who's worked with **Dylan** and **Hank Williams Jr.** The album was recorded at **Spiddal House** in **Galway** and it'll be out in **October** on **Chrysalis** with a tour through **Europe** and the **U.K.** before coming to **America** for **November** and **December**...

Michael Been, **The Call's** lead singer and songwriter was joined by **U2's Bono** on the opening track "What's Happened to You" on their just released **MCA** album *Red Moon*. **Bono** just happened to be in **Los Angeles** on holiday when he decided to record a new country song he'd written with **Willie Nelson** in mind. **T-Bone Burnett** was in the studio with **The Call** and arranged for his longtime friend to cut the song with **Been** and **The Call's** keyboardist **Jim Goodwin**. **Been** played bass and sang background vocals...

Back to highlights of the recent **Concrete Marketing Hard Rock/Heavy Metal** convention. Gads, there was so much good music. Daily you could see great unsigned bands. **Wargasm** was packed. At night the signed bands took over. Thursday's highlights were **Eyes, Every Mother's Nightmare** and **Doro**. **Judas Priest** put on the show of shows Friday night after a jam-packed meet and greet. They were the talk of the convention the next day, along with **Extreme, Two Bit Thief, Cry Wolf** and the **Lynch Mob**. Saturday **Alice In Chains, Reverend, Pantara** and **Exodus** finished off the rockin' with a smaller than usual mosh pit due to the doors being closed before everyone could get in. Inside the rooms, the television screens never stopped with new videos and live performances. There was a lot of information passed along from the pros in our business to some bands who are almost ready to graduate and some who just came to begin their musical lives. Long live **Rock and Roll** and get-togethers such as this one... ●



The **Scorpions Herman Rarebell** and **Klaus Meine** pose with **Lady Doro** and their listening party.

PHOTO: REBECCA CROSS

UP & COMING

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

Reports	Adds	ARTIST	TITLE	LABEL
37	4	SOUL II SOUL	- People	(Virgin)
34	2	GLENN JONES	- Can We Try Again	(Jive/RCA)
34	8	TAKE 6	- I L-o-v-e U	(Reprise)
33	7	SYDNEY YOUNGBLOOD	- I'd Rather Go Blind	(Arista)
30	6	JAMES INGRAM	- I Don't Have The Heart	(Warner Bros.)
28	3	MICHEL'LE	- Keep Watching	(Ruthless/Atco)
27	2	MIKI HOWARD	- Come Home To Me	(Atlantic)
27	7	BARBARA WEATHERS	- Our Love Will Last Forever	(Reprise)
27	26	* LEVERT	- Rope A Dope Style	(Atlantic)
26	4	BASIC BLACK	- Nothing But A Party	(Motown)
26	4	SPECIAL ED	- The Mission	(Profile)
26	8	* EU	- I Confess	(Virgin)
25	7	* GEOFF McBRIDE	- No Sweeter Love	(Arista)
24	5	* ONE CAUSE ONE EFFECT	- Up With The Hope Down	(Bust It/Capitol)
23	1	PHALON	- Dance Floor Of Life	(Elektra)
20	3	* DEEE-LITE	- Groove Is In The Heart	(Elektra)
20	1	* THE BRAXTONS	- Good Life	(Arista)

DROPPED: #15-Najee, #16-EnVogue, #18-Body, #26-The Winans, #28-Tony! Toni! Tone'! (Feels), #32-Milira, #34-Whispers (Innocent), #35-Tyler Collins, #36-Melba Moore, #37-Nayobe, #38-Force MD's, Cheatham & Brown.

INSIDE URBAN



LA FACE OF PEBBLES

MCA hosted a listening party in Beverly Hills for Pebbles' new "Always" album and shown here with her are (l-r): Louil Silas, Jr., Exec. VP, A&R, Black Music, MCA; Ernie Singleton, President, Black Music, MCA; Al Teller, Chairman, MCA Music Group; Pebbles; Richard Palmese, President MCA Records; L.A. Reid and Babyface, producers of "Always."



AND THE BEAT GOES ON TO TENNIS

KKBT/THE BEAT-Los Angeles air talent Tim Greene (aka Jammin' Jay Williams) gets a few tennis tips from Martina Navratilova at the celebrity tennis classic, which was held at the Beverly Hills Country Club. The fun-filled day proceeds went to the "Make A Wish Foundation." Tim was in his element—he was an all C.I.A.A. tennis player in college and has over 100 trophies to prove it!

GAVIN welcomes THE RAP CHART, debuting in this week's issue, on pages 24-30. We should say THE RAP CHARTS since we're featuring three charts, singles, albums and retail, to cover the format. If any Urban Contemporary reporters are featuring a rap show or daypart any rap material on a regular basis, you're welcome to submit information to the section, especially if you're tracking retail in your market. Let us know when you call in your reports.

To avoid confusion, we've listed the PRINCE featuring TEVIN CAMPBELL's "Round And

Round" in the blue book under the stations adds as "Prince." In all other places, such as in headlines and Up & Coming, it will be listed with both names. Our Record To Watch, TAKE 6's "I L-O-V-E U," picks up eight new adds, making their total 34 stations. New at WBLS-New York, WPEG-Charlotte, WZFX-Fayetteville, WJLD-Birmingham, WQIS-Laurel, WZND-Normal, WKGC-Panama City, and WQQK/FM-Nashville. Already on at KKBT, WDKX, WILD, WWDM, KDKO, WUFO, WHUR, WLOU, WKYS, and WVOI, to name a few. SYDNEY YOUNGBLOOD

LP CUTS

TIME -
Sometimes I Get Lonely/Skillet

BLACK BOX -
I Like To Party

MICHEL'LE -
Something In My Heart

ANITA BAKER -
Fairy Tales/Lonely

M.C. HAMMER -
Crime Story

JOHNNY GILL -
Lady DuJour

TROOP -
I Will Always Love You

OLETA ADAMS -
Get Here

had a great week, making it to the Top Tip headline with adds from KDAY-Los Angeles, WJLB-Detroit, WZFX-Fayetteville, WGCI-Chicago, WQQK-Nashville, WICB-Ithaca, and WVOI-Toledo, and getting crossover attention from Top 40 stations HOT 97.7, B95, KDON, POWER98, and WXKS. VANILLA ICE is our "Hot" debuting on the chart at #26. SPECIAL GENERATION's "Love Me Just For Me" was chosen by Frankie Darcel, WPEG-Charlotte, as her RTW. "This record is going to be a big record. It's a hit—we started playing it and the men as well as the women are requesting it." Picked by Don Cody, KMZX-Little Rock, too, who says "This record has a sound that is totally unique—one of a kind!" CANDYMAN's "Knockin' Boots" is RTW for Van Wilson, WANM-Tallahassee, who says, "This wins by popular demand." Larry Green, KRUS-Ruston, likes TIME's "Chocolate." "Makes me remember their good old days, with their wacky sound and style. Good music." Frank Miniaci, KKBT-Los Angeles, says SURFACE's "The 1st Time" shows them in top form and should be a multi-format hit. Stan Boston, WNHC-New Haven, says the MARIAH CAREY, "Is a great follow-up, generating the same early requests that her first single did. The blue-eyed soul continues." Ciao for now, Betty.

HIT FACTOR

Urban Research
Betty Hollars/John Martinucci

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

Total Reports This Week **93** Last Week **91**

	Reports	Adds	Heavy	Medium	Light	Hit Factor	Weeks
JOHNNY GILL - Fairweather Friend (Motown)	76	1	70	4	1	97%	7
LALAH HATHAWAY - Heaven Knows (Virgin)	77	—	67	5	5	93%	12
KEITH SWEAT - Merry Go Round (Vintertainment/Elektra)	76	3	50	21	2	93%	6
BLACK BOX - Everybody Everybody (RCA)	73	1	52	5	15	78%	13
SAMUELLE - So You Like What You See (Atlantic)	70	—	38	23	9	87%	8
TRACIE SPENCER - Save Your Love (Capitol)	73	2	29	35	7	87%	7
MAXI PRIEST - Close To You (Charisma)	72	1	38	17	16	76%	11
LISA STANSFIELD - This Is The Right Time (Arista)	72	4	23	31	14	75%	8
QUINCY JONES with SIEDAH GARRETT - I Don't Go For That (Qwest/Warner Bros.)	68	—	21	41	6	91%	7
BELL BIV DeVOE - B.B.D. (I Thought It Was Me)? (MCA)	69	5	19	39	6	84%	5
JANET JACKSON - Black Cat (A&M)	77	—	7	44	26	66%	5
CARON WHEELER - Livin' In The Light (EMI)	78	9	5	42	22	60%	5
TEENA MARIE - Here's Looking At You (Epic)	61	2	8	43	8	83%	5
MAC BAND - Someone To Love (MCA)	55	—	20	29	6	89%	9
TROOP - That's My Attitude (Atlantic)	62	3	13	33	13	74%	6
MARIAH CAREY - Love Takes Time (Columbia)	76	8	8	31	29	51%	4
OLETA ADAMS - Rhythm Of Life (Fontana/PolyGram)	51	3	22	19	7	80%	10
M.C. HAMMER - Pray (Capitol)	71	5	6	29	31	49%	3
GERALD ALSTON - Slow Motion (Motown)	61	2	3	36	20	63%	5
SNAP - Oops Up (Arista)	59	6	12	26	15	64%	7
VANILLA ICE - Ice Ice Baby (SBK)	58	6	3	20	29	39%	4
L.L.COOL J - The Boomin' System (Def Jam/Columbia)	44	3	16	12	13	63%	6
ANITA BAKER - Soul Inspiration (Elektra)	62	10	1	17	34	29%	3
AL B. SURE! - Misunderstanding (Warner Bros.)	66	14	2	15	35	25%	2
CAMEO - Close Quarters (Atlanta Artists/PolyGram)	47	3	4	19	21	48%	6
HI FIVE - I Just Can't Handle It (Jive/RCA)	45	2	2	21	20	51%	4
JONATHAN BUTLER - Heal Our Land (Jive/RCA)	44	2	1	28	13	65%	7
TODAY - I Got The Feeling (Motown)	50	10	1	22	17	46%	4
CYNDA WILLIAMS - Harlem Blues (Columbia)	43	4	—	25	14	58%	4
LISTEN UP - Listen Up (Qwest/Reprise)	50	6	—	10	34	20%	3

NEW RELEASES by Brian Samson and John Martinucci



THE TIME - Chocolate (Paisley Park/Reprise)
Morris and his partners are looking for a confectionery delight as they continue their party-hearty attitude. Besides "Jerk-Out," which was #1 (August 3, 10, and 17), this was another track that stuck out for me on my first listen back in July. The lyrics are light, but that's okay--you get a buzz from "Chocolate's" party groove. JM

STANLEY CLARKE/GEORGE DUKE - Mother Connection (Epic)

These two jazz purists get down and get funky with a remake of Parliament's 1975 jam "Mothership Connection." Though it

was written by George Clinton, Bootsy Collins, and Bernie Wornell, this classic is fused into a groove that comfortably carries the Clarke/Duke signature. Check the remix by The 45 King. JM



TONY! TONI! TONE! - It Never Rains (In Southern California) (Wing/PolyGram)

Tony (i) (e)'s Revival album so far has produced a #1 with "The Blues," and a peak at three with "Feels Good." Now comes the release of "It Never Rains..." This laid back ballad is simple in production and vocal arrangement, but sometimes that's all it takes to keep a listener's interest. JM

SPECIAL ED - The Mission (Profile)

The magnificent teen returns with more attitude and authority at 104 BPMs. Ed's pursuit to the top is expressed on this debut track from the album Legal. Opening up with the sampled "James Bond" theme, Ed takes his music and lyrics in a moderate, hard edged direction. Back in July, some programmers and retailers were skeptical about Howie Tee's production, but that's been erased because Ed has put his signature on all three Rap charts: Number seven at album retail, fourteen on retail singles, and nine on radio Rap. BAS

RAPS TO CHECK OUT

D-NICE - CRUMBS ON THE TABLE (JIVE/RCA)

HIGH PERFORMANCE - IT'S JUST FUNKY (NASTYMIX)

RETAIL RAP

2W LW TW

SINGLES

—	—	1	LL COOL J - Boomin' System (Def Jam)
—	—	2	BOOGIE DOWN PRODUCTIONS - Love's ... (Jive/RCA)
—	—	3	VANILLA ICE - Ice Ice Baby (SBK)
—	—	4	D-NICE - Call Me D-Nice (Jive/RCA)
—	—	5	A TRIBE CALLED QUEST - Bonita Applebum (Jive/RCA)
—	—	6	FATHER MC - Treat'em Like They Want To Be... (MCA)
—	—	7	POOR RIGHTEOUS TEACHERS - Rock Dis... (Profile)
—	—	8	MC HAMMER - Have You Seen Her (Capitol)
—	—	9	KOOL G RAP/DJ POLO - Streets Of... (Cold Chillin'/WB)
—	—	10	KING TEE - Ruff Rhyme (Back Again) (Capitol)
—	—	11	OAKTOWN 357 - We Like It (Capitol)
—	—	12	CANDYMAN - Knockin' Boots (Epic)
—	—	13	KWAME - Ownlee Eue (Atlantic)
—	—	14	MASTER ACE - Me & The Biz (Cold Chillin'/WB)
—	—	15	SPECIAL ED - The Magnificent (Profile)
—	—	16	THE SNAP - Ooops Up (Arista)
—	—	17	WEST COAST ALL STARS - Were All... (Warner Bros)
—	—	18	KID FROST - La Raza (Virgin)
—	—	19	NWA - 100 Miles And Running (Priority)
—	—	20	DOC BOX & B. FRESH - Slow Love (Motown)
—	—	21	THREE TIMES DOPE - Weak In The Knees (Arista)
—	—	22	X-CLAN - Funkin' Lessons (4th & Broadway)
—	—	23	ERIC B & RAKIM - In The Ghetto (MCA)
—	—	24	CPO - Ballad Of A Menace (Capitol)
—	—	25	KYPER - Tic Tac Toe (Atlantic)

2W LW TW

ALBUMS

—	—	1	BOOGIE DOWN PRODUCTIONS - Love's ... (Jive/RCA)
—	—	2	NWA - 100 Miles And Running (Ruthless/Priority)
—	—	3	MC HAMMER - Please Hammer Don't Hurt'em (Capitol)
—	—	4	D-NICE - Call Me D-Nice (Jive/RCA)
—	—	5	POOR RIGHTEOUS TEACHERS - Holy Intellect (Profile)
—	—	6	SPECIAL ED - Legal (Profile)
—	—	7	LL COOL J - Mama Said Knock... (Def Jam/Columbia)
—	—	8	TOO SHORT - Short Dogs In The House (Jive/RCA)
—	—	9	X-CLAN - To The East, Blackwards (Island)
—	—	10	LUKE/THE TWO LIVE CREW - Banned... (Luke/Atlantic)
—	—	11	ERIC B & RAKIM - Let The Rhythm Hit'em (MCA)
—	—	12	C.P.O. - To Hell And Black (Capitol)
—	—	13	KOOL G RAP/DJ POLO - Wanted:... (Cold Chillin'/WB)
—	—	14	SPECIAL ED - The Magnificent (Profile)
—	—	15	PUBLIC ENEMY - Fear Of... (Def Jam/Columbia)
—	—	16	VANILLA ICE - To The Extreme (SBK)
—	—	17	DIGITAL UNDERGROUND - Sex Packets (Tommy Boy)
—	—	18	KWAME & A NEW BEGINNING - A Day In Life (Arista)
—	—	19	MASTER ACE - Take A Look... (Cold Chillin'/WB)
—	—	20	A TRIBE CALLED QUEST - Peoples... (Jive/RCA)
—	—	21	OJ MAGIC MIKE - Bass Is The Name (Cheetah)
—	—	22	THREE TIMES DOPE - Live From Acknickulous... (Arista)
—	—	23	THE AFROS - Kickin' Afrolistics (RAL/Columbia)
—	—	24	COMPTON'S MOST WANTED - It's A... (Orpheus/EMI)
—	—	25	K SOLO - Tell The World My Name (Atlantic)

NEW HIP HOP RELEASES

MONIE LOVE - Monie's In The Middle (Eternal/Warner Bros.)

Monie's efforts on this debut single, from the forthcoming album "Down To Earth," showcases an impressive hybrid of U.S. and UK Hip Hop influences. Being the middle woman in a "you, me, and he" relationship is emphasized through tight, rapid delivery. The groovin' bass line establishes the uptempo tone on this track, and it's already seeing airplay at KMEL-San Francisco, KBLK/FM-Tulsa, WBUL-Tampa, KKDA-Arlington, TX., KUNV-Las Vegas, NV., WXOK-Baton Rouge, LA., WLFM-Pamona, NJ.



MASTER ACE - Music Man (Cold Chillin'/Warner Bros.)

Still jammin' the airwaves with "Me And The

Biz," Ace reinforces his presence on radio with this tasty laid back groove. Ace has used his downtempo musical approach and witty, articulate street lingo to garner Urban radio and street appeal. Infectious piano and strings suspended over a funky break should spark attention at retail.

SPECIAL ED - The Mission (Profile)

The magnificent teen (seventeen) returns with more attitude and dopeness at 104 BPMs. Ed's pursuit to the top is expressed on this debut track off the album "Legal." Opening up with the sampled "James Bond" theme, Ed takes his music and lyrics in a moderate, hard edged direction. It's already a hit #7 at album retail, #14 at retail singles, and #9 on our radio Rap chart.



BARSHA - Who's The Master (Bum Rush/Virgin)

All you bass lovers—string bass that is—listen closely and digest the serious unsampled Brothers Johnson-like bass line plucked by

Terry Lewis. Barsha calls out the perpetrating emcees who dare challenge his lyrical authority. Already added at WDCE/FM-Richmond, VA. and WRIU-Kingston, R.I. Check out the Bensi Boom mix.

D-NICE - Crumbs On The Table (Jive/RCA)

D-Nice, aka Derrick Jones, gives an authoritative description of how emcees fall to his renegade rhyme attack. Cool sampled R&B rhythm breaks make up the flavor of "Crumbs On The Table." The P.E. production influence is tucked between the chorus, as a bell-like noise is sampled in and out. The single offers seven mixes. The Stimulator Dummy mix is my favorite.

DIGITAL UNDERGROUND - Freaks Of The Industry (Tommy Boy)

One of my favorite parts of this track is the sampled moans from Donna Summer's classic, "Love To Love You Baby." A laid back bass groove and jazz piano riffs courtesy of Shock G are the features of this soft porn single. Already reported as an album cut by most of our reporters, DU should fare well on the retail side with this attractive red vinyl twelve inch.



**HARMONY
POUNDCAKE**
from the album
LET THERE BE HARMONY

FIERCE



KID FROST
THAT'S IT
from the album
HISPANIC CAUSING PANIC

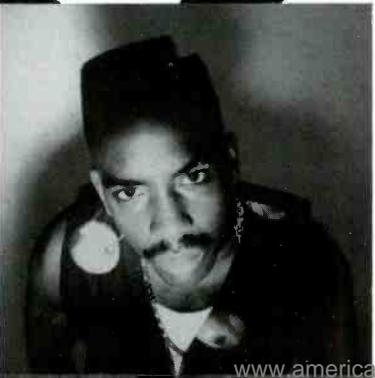
Virgin

RAW



KINGS OF SWING
NOD YOUR HEAD TO THIS
from the album
S T R A T E G Y

RAAP



BARSHA
WHO'S THE MASTER
from the forthcoming album
BARSHA'S EXPLICIT LYRICS

**AMERICAN
RADIO**

© 1990 Virgin Records America, Inc. and Sam Rusa

www.americanradiohistory.com

WHY RAP?

A QUICK CRASH COURSE ON GAVIN'S LATEST PLUNGE

by **Brian Samson
and
Kent Zimmerman**

Rap/Hip Hop music is a genre that may have been born when a group of street poets calling themselves the Last Poets released their first album on the independent Douglas label during the early seventies. Or maybe it was Gil Scott-Heron's "The Revolution Will Not Be Televised," an experiment that melded hardcore street reality with Jazz. Maybe who

started Rap isn't all that important. What's important is that the music does have its roots and has evolved to an extent where a veracious network and community has dictated the need for our magazine to devote a portion of its time and expenses toward reflecting its radioactivity and sales power.

Rap/Hip Hop (a sort of catch-all description, if you will) is a type of music which borders on R&B/Urban Contemporary with one marked exception—it dictates an edged poetry and streetwise message of reality, a message that has rippled from America's urban environments to suburban and now worldwide acceptance. The sound is definitively funky, borrowing attitude and sampled sounds from an earlier era—usually the late '60s and early '70s. Its production can be described as nostalgic flashback with a cutting edge. The music and messages of most strains of Hip Hop can entertain, educate and stir awareness of what's happening in the social, political and religious forums within our communities.

Some Rap records have good grooves and bad politics. Some can move your mind but not your body. But essentially, Hip Hop music shares much of the same spirit as vintage soul and rock n roll. The medium can touch upon controversial issues that

may threaten and insult mainstream society (whoever and whatever the hell that is these days). It can also conform to popular dance rhythms, love themes and comedy. Whatever form, it has survived and transformed into many phases since its rebirth on the streets of New York under the tutelage of such pioneers as Grandmaster Flash, the Furious Five, Melle Mel and Afrika Baambata. In other words, Rap has managed to keep itself new and up-front, and unlike most forms of popular music, it hasn't been completely whitewashed by embarrassing pop derivatives, although Rap's influence has spread all the way from pop radio to commercials for the Pillsbury Dough Boy. And regardless of how popular Rap has become, it is still considered the voice of the street, still considered the non-conformist area of contemporary Black music, the sound of outsiders and outlaws. Rap's influence is constantly being challenged as well as challenging itself and is continuing to be attacked politically, racially and commercially. Some feel its influence—both positive and negative—continues to thrive on such obstacles.

THE CHARTS AND WHAT THEY MEAN

The new Gavin
Rap Charts are de-

signed as ground breakers. They represent our first venture into the world of retail, a concept that could very well spread to our existing radio-oriented sections. Since Rap is viable both from an airplay and retail standpoint, it was our original wish to strive to project both radio and retail activity. So bear with us while we hone and build this unique reporting base. Since this is a long term commitment, we're also looking forward to the direction our growing reporter base takes us. Our only preconceptions are to be surprised.

The Gavin Rap Radio chart will be compiled from information given to us directly from commercial radio, college radio and specialty DJ mix shows. Point values will be based on reported rotations and the points they accumulate. In short, the more stations, the hotter the rotation reports, the higher the record charts. Underlines will be a projection based on future growth, not necessarily an award for its past week's performance. Upward mobility between the previous weeks as well as gut feeling in talking to radio will many times be the criteria for an underline. Each week we will list that week's number (TW), last week's number (LW) and a dollar sign (\$) indicating Retail Action. A record may conceivably be awarded a "\$"

while moving down the airplay chart. In working with Rap, remember it's a good idea to emulate the freedom of the music. Anything is possible.

The individual retail charts will be compiled directly from stores reporting their Top 15 sellers. Notice that we've included both an album and a singles chart. Since Rap encompasses many different sized companies as well as an active MC DJ mentality, we felt it necessary to provide an overview for both formats. Again, consider an underline a projection on future growth based on point values and correspondent enthusiasm.

So there you have it, Gavin's Rap debut. Obviously it's only a start. In the future months—years—we hope to illustrate the newest, hippest and most active acts around the country. Sprinkled into the format will be interviews, cover stories, occasional reporter profiles, weekly reviews and editorials. We're excited. If you have any questions, don't hesitate to call. Through our family of retail, college and mix-show reporters, we hope to create a universal network where Rap folks can communicate and compare notes, that being the most important reason of all for starting this new section. ●

RAPPERS WITH A REP



"Ownlee Eue"

The slammin' new single and video from
the smash album "A Day In The Life"

A Pokadelic Adventure.

Also featuring "Hai ♥" (Hey Love)

Idolmakers Management

KWAMÉ

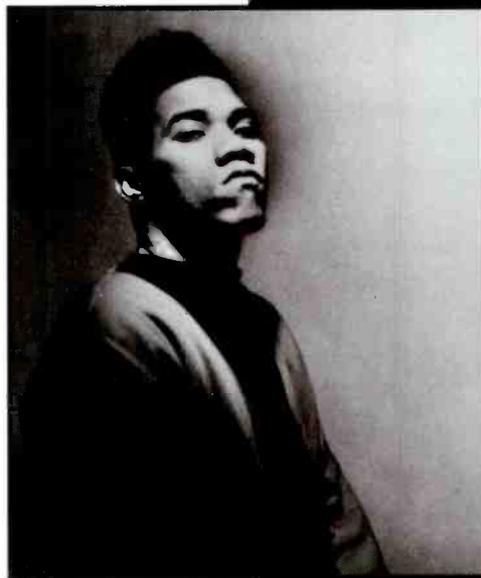
"Your Mom's In My Business"

The second single and video from

the hot debut album

"Tell The World My Name."

Shuma Management
Slow-Flow Productions



GET WITH THE PROGRAM.



© 1990 Atlantic Recording Corp. A Time Warner Company

www.americanradiohistory.com

sity of our male-oriented sound. Public Enemy was a project through which we wanted to revitalize the male teamwork effort, and to produce a rebellious feeling. Flavor's presence adds some enlightening entertain-

ment—he highlights Public Enemy with a bright accent. Then we added Professor Griff as head of our security, because we knew that going out with the name P.E. and with the content of our messages, we were going to need some sort of marketable security force. **BAS: What made you go from just plain emceeing over party records to rapping about social and political issues?**



ment—he highlights Public Enemy with a bright accent. Then we added Professor Griff as head of our security, because we knew that going out with the name P.E. and with the content of our messages, we were going to need some sort of marketable security force. **BAS: What made you go from just plain emceeing over party records to rapping about social and political issues?**

HS: I got fed up with Rappers sporting gold chains, fat shoe laced tennis shoes and Troop athletic gear. It irritated me that Rappers used terms such as "let's get stupid," "gettin' cold ill" and "let's get dumb". We also got fed up with Rappers only appealing to women. That irritation led to the concept and style of Public Enemy. The artist from whom we learned the meaning of concept was Prince. I love just about every piece of material he creates because there's a concept behind it. I think he's a marketing genius—a master of concepts.

BAS: Explain the concept of Public Enemy.

HS: A concept has to be two things. It has to be physical and it can't be seen as a concept. For example, Flavor used to wear what he's wearing right now, but it was just black, without the flare and gigantic clock. When we picked up Flavor I told him he could only wear vibrant, colorful clothing. That's the way he comes across to the public, loud and attentive. And another thing Chuck and I decided was that he would wear athletic clothing with sports emblems, because sports teams will never go out of style—like a Kangol hat or jewelry can. Then we dressed up our security in military fatigues because it portrayed the

male/protective approach. **BAS: How did you make it all work?** HS: We had the balance established. We gave the public this hard image, hard Rap, and hard message. Now what was going to be my counter to

that—I had to make it work. What we needed was to bring peoples' attention to the conflicts and issues in the world today. All the other rappers were talking about partying. We wanted to hold a mirror up to the world and let them know how the world is—and the world is actually a very ugly place. The United States is not the perfect place that other countries may perceive it to be—it's a place where racism, homelessness and propaganda are widespread.

BAS: How did you, as a group, deal with some of the negative criticism you received?

HS: When we first started, the negative feedback was basically from the public's curiosity. They couldn't figure out who and what we stood for. They thought, are they a band who's promoting violence or are they trying to intimidate? We had to show people that Public Enemy wasn't what it seemed to be. We always project our music with a double meaning—you can interpret it two or three ways. We like to create multi-dimensional situations, so you have something to think about. Like, who's P.E.? Or who's the enemy of whose public? That's a play on who you consider the public to be. Your public can be white middle class Americans or black middle class Americans. And the difference between P.E. and other groups is our gun was not pointed at the black community. Our gun is pointed at the system that has created the situation in which our community lives. And when you do that you're pinpointing responsible parties.

BAS: Do you feel some of the criticism you receive is unfair?

HS: Public Enemy doesn't receive credit

for bringing an awareness of reality. Maybe the reason they'll never get such an honor is that they've already been targeted as a menace to society. I don't blame the media for putting P.E. into the political arena. Every human being born into this world is sent into a political arena, because everyone has to take a stand—and that forces you to be political. And when a black man tries to speak for his people he's labeled as political. Or people will use reverse psychology and say he's racist because he speaks only for his people.

BAS: So what you're saying is that the problems that exist in our society today exist because of misconceptions?

HS: That's part of it. I don't think people in this country know the true meaning of words. And the reason I say that is because racism is an action not a noun. When you say someone is a racist, you're implying that person is doing an action that leads to stopping someone from doing things based their color, religion, or nationality. Black people in this country are not in the position to stop anyone in this country from doing anything.

BAS: Do you think the media has some responsibility in creating that mentality?

HS: We can go deep on this subject, but I don't want to get too deep. What the media hides the most is the fact that there is a God. The media is not some machine that's behind some cloth acting as a god. It's the people who are inside that system who are no good. So when you say the media single people out, you have find out who are the people behind the media. The press is operated by white conservatives, and when you say anything that affects their viewpoint you're going to be looked upon as different.

BAS: How do you currently perceive Public Enemy?

HS: I think Public Enemy was the most significant band of the '80s, and could be the most significant band of the '90s. I'm not saying that because I'm a part of the group. Musically they are one of the most creative forces happening. And I when say most creative, I mean that they've taken this medium to another level. I think that has been underplayed.

BAS: Let's talk about Chuck D.

HS: Chuck is an incredible songwriter, and that has never been given attention. Critics are always worried about the lyrics he's written—"Oh no, he's written another word about the Jews killing Jesus." And that wasn't the mood at all. Chuck just wrote an incredible song on the way he feels and the way he sees things around him. As a producer it's a pleasure to

work with someone like Chuck because it gives you the opportunity to expand your horizons. I could never have done the things I've done with Chuck with anyone else. The media has never asked us "why do you put noise behind Chuck?" I do because he's the only artist whose voice can complement that sound. I love that kids know every lyric to the songs, and that's something I don't see when I go to a lot of concerts That shows you he reaches people. And its just unfortunate that his talent gets downplayed. He's made a major contribution—he's changed the face of Rap. It's really a shame that media is mixed up with politics, because they fail to realize that Rap reaches a broad spectrum of society.

BAS: I understand that you're very choosy about the artists you'll produce.

HS: I think its very important to understand the artist before you produce them. That's why me, Keith, and the Bomb Squad don't produce a lot of people—one record can wear us out. The reason is we have to really get inside the artist and feel what they're about. I have to spend a lot of time with you because when I make that record it has to reflect you. And when I spend time with you I might find out that I can't do anything for you because you're into something that I'm not. Then I realize that I have to step away. For example: the Ice Cube situation. We had to do a lot of soul searching because we had to find out what the West Coast, Ice Cube, and L.A. was all about. And we had to come away with that sound. A misconception is that as a producer I'm just making a dope ass beat. Making a beat is just 15% of the job. The producer has to create a whole world around the artist. A producer is always battling himself because he can't come out sounding the same with each artist. He has to keep building another world.

BAS: What can we expect to see and hear from S.O.U.L. records, which is associated with MCA?

HS: What people will find in our records is a lot of feeling. Right now we have our first act, "Young Black Teenagers," and due out shortly is "Son Of Berzerk featuring No Self Control." S.O.U.L. records is creating what we call visual music. But at the same time we'll give you the gutsy soul that has been lacking in a lot of Rap and R&B music. None of our records are going to sound same. What we're trying to do is make a synthesis of Rap and whatever we mix to create a hybrid. We're just attempting to take the music a bit further.

Edited by Beverly Mire

young black teenagers

**DOUBLE TROUBLE
WITH TWO
HIT TRACKS**

**NOBODY
KNOWS
HE LLY**

**PROUD TO
BE BLACK**

**From the Forthcoming
Self-Titled Debut**

**Produced By: Hank Shocklee
and Keith Shocklee**

**Co-Produced By: Gary G-Wiz
Executive Producers:**

Hank Shocklee and Bill Stephney



SOUND OF URBAN LISTENERS RECORDS

www.americanradiohistory.com

MCA
RECORDS

©1990 MCA Records, Inc.

ADULT CONTEMPORARY

MOST ADDED

- BETTE MIDLER (90)
(Atlantic)
- CARLY SIMON (67)
(Arista)
- MICHAEL McDONALD (47)
(Reprise)
- ALIAS (37)
(EMI)
- DARYL HALL & JOHN OATES (28)
(Arista)

TOP TIP

BETTE MIDLER
From A Distance
(Atlantic)

Looks good from here!!!

RECORD TO WATCH



CELINE DION
Where Does My Heart Beat Now
(Epic)

C'est bon!

Editor: Ron Fell
Assoc. Editor: Dione Rufer

2W LW TW

5	4	1	MICHAEL BOLTON - Georgia On My Mind (Columbia)
14	7	2	ROD STEWART - I Don't Want To Talk About It (Warner Bros.)
2	2	3	PHIL COLLINS - Something Happened On The Way To Heaven (Atlantic)
11	6	4	THE RIGHTEOUS BROTHERS - Unchained Melody (Verve/Polydor)
12	8	5	BREATHE - Say A Prayer (A&M)
1	1	6	PAUL YOUNG - Oh Girl (Columbia)
20	11	7	DAN FOGELBERG - Rhythm Of The Rain/Rain (Full Moon/Epic)
6	5	8	TAYLOR DAYNE - Heart Of Stone (Arista)
3	3	9	BILLY JOEL - And So It Goes (Columbia)
19	12	10	GEORGE MICHAEL - Praying For Time (Columbia)
27	19	11	MARIAH CAREY - Love Takes Time (Columbia)
8	9	12	JUDE COLE - Time For Letting Go (Reprise)
15	13	13	BRENDA RUSSELL - Stop Running Away (A&M)
21	18	14	BASIA - Until You Come Back To Me (Epic)
4	10	15	LINDA RONSTADT - Adios (Elektra)
7	14	16	WILSON PHILLIPS - Release Me (SBK)
38	26	17	ANITA BAKER - Soul Inspiration (Elektra)
23	21	18	VONDA SHEPARD - I Shy Away (Reprise)
16	16	19	OLETA ADAMS - Rhythm Of Life (Fontana/PolyGram)
28	25	20	MARK EDWARDS - Just Having Touched (R&A)
10	15	21	JANET JACKSON - Come Back To Me (A&M)
9	17	22	FLEETWOOD MAC - Skies The Limit (Warner Bros.)
34	28	23	MARIA McKEE - Show Me Heaven (Geffen)
—	37	24	HEART - Stranded (Capitol)
18	23	25	JAMES INGRAM - I Don't Have The Heart (Warner Bros.)
33	30	26	TEDDY PENDERGRASS - Glad To Be Alive (Elektra)
13	20	27	SANTANA - Gypsy Woman (Columbia)
36	32	28	AFTER 7 - Can't Stop (Virgin)
30	29	29	PATTI AUSTIN - Love Is Gonna Getcha (GRP)
17	22	30	SWEET SENSATION - If Wishes Came True (Atco)
—	39	31	BRENT BOURGEOIS - Can't Feel The Pain (Charisma)
—	38	32	LAURA BRANIGAN - Never In A Million Years (Atlantic)
37	34	33	LISA STANSFIELD - This Is The Right Time (Arista)
22	24	34	SMOKEY ROBINSON - Take Me Through The Night (Motown)
—	—	35	MICHAEL McDONALD - Tear It Up (Reprise)
—	40	36	DANNY O'KEEFE - Someday (Beachwood/Chameleon)
—	—	37	CARLY SIMON - Better Not Tell Her (Arista)
25	27	38	M.C. HAMMER - Have You Seen Her (Capitol)
—	—	39	ASIA - Days Like These (Geffen)
29	35	40	MAXI PRIEST - Close To You (Charisma)

CHARTBOUND

ARTIST TITLE LABEL	*Debuts in Chartbound	Reports	Adds	Heavy	Medium	Light	Hit Factor	Weeks
*BETTE MIDLER - From A Distance (Atlantic)		90	90	—	—	—	—	1
DAVID CASSIDY - Lyin' to Myself (Enigma)		69	19	1	18	31	27%	3
BILL MEDLEY - Don't You Love Me Anymore? (Curb)		55	5	2	19	29	38%	4



"Glad To Be Alive"

the single and video from the Original Soundtrack of Twentieth Century Fox's *THE ADVENTURES OF FORD FAIRLAME*

GAVIN A/C:

36*-26*

111/35

63% HIT FACTOR

**TERRY
PENDERGRASS
AND LISA FISHER**



On Elektra Cassettes, Compact Discs and Records © 1990 Elektra Entertainment, A Division of Warner Communications Inc. ◻

Anita Baker
"Soul Inspiration"

the new single and video from the PLATINUM PLUS album *COMPOSITIONS*

GAVIN A/C: 38*-26*-17* **Hot**

150/17 68% HIT FACTOR



UP & COMING

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

REVIEWS

by Diane Rufer & Ron Fell

WILSON PHILLIPS

Impulsive (SBK)

Three number one singles in a row from this star-studded trio's debut album is a distinct possibility as this track broadens their horizons with a fresh new edge to their sound.



JUDY COLLINS

Fires Of Eden (Columbia)

An auspicious Columbia Records debut for Ms. Collins, who carries a torch, still, for the remote possibility of a lost lover's homecoming.

BRUCE HORNSBY & THE RANGE

Lost Soul (RCA)

The showstopping dirge from Bruce Hornsby & The Range's current album "A Night On The Town." Sung in duet form with Shawn Colvin, the song recalls the brilliance of the Peter Gabriel/Kate Bush epic, "Don't Give Up."

QUINCY JONES

The Places You Find Love (Warner Bros.)

Reminiscent of another Qproject track, Donna Summer's "State Of Independence." This production of faultless excess is a celebration of love in all the right places, featuring Siedah Garrett, Chaka Khan and Andre Crouch.

Reports Adds ARTIST TITLE LABEL

Reports	Adds	ARTIST	TITLE	LABEL
44	37	* ALIAS	- More Than Words Can Say	(EMI)
43	15	TOTO	- Can You Hear What I'm Saying	(Columbia)
42	6	JILL SOBULE	- Too Cool To Fall	(MCA)
41	6	JOHN DENVER	- The Flower That Shattered The Stone	(Windstar)
41	5	JEFF LYNNE	- Lift Me Up	(Reprise)
40	2	JOSE FELICIANO	- Lovers' Vows	(Optimism)
38	13	PRETENDERS	- Sense Of Purpose	(Sire/Warner Bros.)
37	17	DAVID BENOIT & DAVID PACK	- Every Corner Of The World	(GRP)
36	16	LORI RUSO AND MICHAEL DAMIAN	- Never Look Back	(Cypress)
34	28	* DARYL HALL AND JOHN OATES	- So Close	(Arista)
33	14	* CELINE DION	- Where Does My Heart Beat Now	(Epic)
32	3	JOHNNY GILL	- My, My, My	(Motown)
30	7	JANE WIEDLIN	- Guardian Angel	(EMI)
29	22	* PETER ALLEN	- Tonight You Made My Day	(RCA)
27	1	MARC JORDAN	- Edge Of The World	(RCA)
23	19	* JOAN ARMATRADING	- Always	(A&M)

Dropped: Paul Cotton, Sara Hickman, Everything But The Girl.

INSIDE A/C by Diane Rufer and Ron Fell

With a 25 station lead in HEAVY rotation reports, MICHAEL BOLTON nudges out ROD STEWART for the new number one. ROD has momentum and total stations to his advantage, and a swap of ranks is probable next week.

Two other records with strong growth profiles have also become serious contenders. THE RIGHTEOUS BROTHERS have increased 27 HEAVY reports, while BREATHE is up another 37 HEAVY.

MARIAH CAREY leaps 19 to 11 this issue, with five week stats including a 78% HIT FACTOR and 191 stations, including WNSR/FM, KSTP/FM and WLMX this week.

ANITA BAKER is the format's HOTTEST with her two week chart gain up from 38 to 17. In that time her HIT FACTOR has moved from 24% to 68%, while taking on 47 over the two weeks.



HEART's "Stranded" wins PLUS FACTOR with a 29% increase in HIT FACTOR, now at 55%. Among the 16 new are WFAS/FM, WIHN, KLSS and CKFM.

MICHAEL McDONALD'S "Tear It Up", last week's TOP TIP, debuts handsomely at #35. It's also our third MOST ADDED with 47

new including WEBE/FM, WKMI, WGAD, WTCB, WTNV, KFQD, KKOR, WZNY and KTID.

CARLY SIMON takes a number 37 in only her second week out. "Better Not Tell Her," our second MOST ADDED with 67, a figure that usually would top the list. Among CARLY's newest players are KBIG, WTPI, WOKZ, WELI, KTDY/FM, KFMB, KMJC/FM, KXLK, WRFC and WEBE/FM.

BETTE MIDLER's opening week total of 90 ADDs is the third best start of any record this year. The first ninety includes WQLH/FM, WVUD, WWDE, WMYX, WSUL, KESZ, K103, KBIG, KHLT/FM and B100.

Topping off UP & COMING in its first A/C week is ALIAS. They start with 44 A/Cs playing including WHAI, WNMB, WFMK,



WFFX/FM, WTWR, KBLQ, WAFL, WFRO, WKYE, WMYX and WZNY.

Our RECORD TO WATCH from last week,

ASIA's "Days Like These," debuts at #39 with an impressive 81 station total. Picking up 21 new with WGBE, WMBA, WJZM, WKFN/FM, KLSS, KQIC/FM, KSDR, WDLB, WELW, WRDB, KKOS, Q92/FM and KFVR among them.

RECORD TO WATCH this issue is CELINE DION's "Where Does My Heart Beat Now" which debuts in UP & COMING with a total of 33. Add Ms. Dion to the list of Canadian artists who cross the US border and become successful downunder. This week Celine captured WAFL, WEBE/FM, WHAI, KTDY, WXVL, WMXK, WOHS, KSCR, WLGN, KIDX/FM, KSNM, KWXX, KITZ and KESZ.



QUINCY JONES

"The Places THE NEW SINGLE You Find Love"

FEATURING **SIEDAH GARRETT**
AND **CHAKA KHAN**



PRODUCED BY QUINCY JONES 
REMIXED BY MICK GUZAUSKI
FROM THE PLATINUM-PLUS ALBUM
BACK ON THE BLOCK



HIT FACTOR

A/C Research:
Diane Rufer/Ron Fell

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

Total Reports This Week **226** Last Week **229**

	Reports	Adds	Heavy	Medium	Light	Hit Factor	Weeks
MICHAEL BOLTON - Georgia On My Mind (Columbia)	199	2	155	32	10	93%	7
ROD STEWART - I Don't Want To Talk About It (Warner Bros.)	209	4	130	61	14	91%	6
PHIL COLLINS - Something Happened On The Way To Heaven (Atlantic)	194	1	171	17	5	96%	10
THE RIGHTEOUS BROTHERS - Unchained Melody (Verve/Polydor)	195	5	149	36	5	94%	7
BREATHE - Say A Prayer (A&M)	199	5	126	63	5	94%	7
PAUL YOUNG - Oh Girl (Columbia)	195	—	160	25	10	94%	14
DAN FOGELBERG - Rhythm Of The Rain/Rain (Full Moon/Epic)	199	11	109	69	10	89%	5
TAYLOR DAYNE - Heart Of Stone (Arista)	181	4	145	30	2	96%	10
BILLY JOEL - And So It Goes (Columbia)	187	—	134	42	11	94%	12
GEORGE MICHAEL - Praying For Time (Columbia)	183	5	109	58	11	91%	6
MARIAH CAREY - Love Takes Time (Columbia)	191	18	50	99	24	78%	5
JUDE COLE - Time For Letting Go (Reprise)	160	4	100	46	10	91%	12
BRENDA RUSSELL - Stop Running Away (A&M)	158	5	72	69	12	89%	12
BASIA - Until You Come Back To Me (Epic)	146	5	53	73	15	86%	7
LINDA RONSTADT - Adios (Elektra)	149	1	73	56	19	86%	10
WILSON PHILLIPS - Release Me (SBK)	140	—	49	67	24	82%	15
ANITA BAKER - Soul Inspiration (Elektra)	150	17	11	92	30	68%	4
VONDA SHEPARD - I Shy Away (Reprise)	125	1	29	81	14	88%	8
OLETA ADAMS - Rhythm Of Life (Fontana/PolyGram)	113	—	47	52	14	87%	11
MARK EDWARDS - Just Having Touched (R&A)	121	7	27	63	24	74%	8
JANET JACKSON - Come Back To Me (A&M)	123	—	32	59	32	73%	14
FLEETWOOD MAC - Skies The Limit (Warner Bros.)	122	—	33	54	35	71%	13
MARIA McKEE - Show Me Heaven (Geffen)	117	12	8	63	34	60%	5
HEART - Stranded (Capitol)	118	16	7	59	36	55%	3
JAMES INGRAM - I Don't Have The Heart (Warner Bros.)	105	1	30	43	31	69%	20
TEDDY PENDERGRASS - Glad To Be Alive (Elektra)	111	15	13	57	26	63%	7
SANTANA - Gypsy Woman (Columbia)	94	—	32	50	12	87%	10
AFTER 7 - Can't Stop (Virgin)	103	15	12	54	22	64%	7
PATTI AUSTIN - Love Is Gonna Getcha (GRP)	92	5	9	57	21	71%	7
SWEET SENSATION - If Wishes Came True (Atco)	93	—	19	41	33	64%	17
BRENT BOURGEOIS - Can't Feel The Pain (Charisma)	101	21	7	44	29	50%	7
LAURA BRANIGAN - Never In A Million Years (Atlantic)	87	12	10	43	22	60%	6
LISA STANSFIELD - This Is The Right Time (Arista)	90	12	7	50	21	63%	5
SMOKEY ROBINSON - Take Me Through The Night (Motown)	84	—	20	43	21	75%	8
MICHAEL McDONALD - Tear It Up (Reprise)	116	47	—	38	31	32%	3
DANNY O'KEEFE - Someday (Beachwood/Chameleon)	84	16	5	40	23	53%	4
CARLY SIMON - Better Not Tell Her (Arista)	119	67	2	27	23	24%	2
M.C. HAMMER - Have You Seen Her (Capitol)	67	—	15	33	19	71%	7
ASIA - Days Like These (Geffen)	81	21	2	25	33	33%	3
MAXI PRIEST - Close To You (Charisma)	62	5	15	20	22	56%	13

PLUS FACTOR

Records which received the greatest increase in HIT FACTOR

	LW	TW	Increase
HEART - Stranded (Capitol)	26	55	29%
CARLY SIMON - Better Not Tell Her (Arista)	—	24	24%
LAURA BRANIGAN - Never In A Million Years (Atlantic)	30	60	21%
ASIA - Days Like These (Geffen)	14	33	19%
ANITA BAKER - Soul Inspiration (Elektra)	51	68	17%
MARIAH CAREY - Love Takes Time (Columbia)	62	78	16%
MICHAEL McDONALD - Tear It Up (Reprise)	16	32	16%
DAVID CASSIDY - Lyin' To Myself (Enigma)	11	27	16%
DAVID BENOIT & DAVID PACK - Every Corner Of The World (GRP)	—	16	16%
PRETENDERS - Sense Of Purpose (Sire/Warner Bros.)	13	28	15%
JILL SOBULE - Too Cool To Fall (MCA)	50	64	14%
GEORGE MICHAEL - Praying For Time (Columbia)	78	91	13%
DANNY O'KEEFE - Someday (Beachwood/Chameleon)	40	53	13%
BILL MEDLEY - Don't You Love Me Anymore? (Curb)	25	38	13%

*HOT ON THE HEELS OF
"JUST IN LOVE"
COMES HIS 2ND AC HIT...*

"ISN'T IT ALL A LIE"

Album available on CD (PMD 9001) and Cassette (PMC 9001)

FEATURING:

- *Hugh McCracken*
- *Ritchie Fleigler* • *Ron Mannino*
- *Joe Franco* • *George Small*
- *D.A. Biglin* • *Roy McDonald*
- *Mick Kelly* • *Jim Brown*
- *Guy Parker* • *Joe Vidala*
- *Christine Lanzalotto*

For information please contact:
Stacey Noble—Vice President Operations
4PM RECORDS
120 Route 17 North • Suite 111
Paramus, New Jersey 07652
Phone: 201 261-3774 • Fax: 201 261-1308

4PM
RECORDS

INXS

In what must be a modern day rarity for consistency, the six members of INXS have been together for thirteen years without a single personnel change. The group did, however, change its name once—having started out as of The Farriss Brothers.

JOHN DENVER

On October 3, 1975 (fifteen years ago) John Denver had a number one in The Gavin Report with his double-sided hit CALYPSO/I'M SORRY

JOHNNY GILL

Janet Jackson has chosen Johnny Gill to open her Rhythm Nation European Tour that begins in Holland on October 4th and ends in London on the 28th.

CARON WHEELER

Lest you think that Caron Wheeler's decision to go solo came after working with Jazzie B and Soul II Soul, it should be noted that she made the choice before Soul II Soul became a hot property with songs like BACK TO LIFE, which she co-wrote.

GEORGE MICHAEL

To quote the September issue of CBS Records' newsletter called "In Your Ear," George will do a limited tour of about five cities in small halls to promote this album, (Listen Without Prejudice, Volume I) in January. The money from each date will be donated to a different charity. Listen Without Prejudice, Volume II is set for release next June. George will then do an extensive arena tour of the U.S..."

BIOFEEDBACK

by Ron Fell

ASIA

Though now a full member of the group Asia, guitarist Pat Thrall didn't join the band until it had completed the four new tracks heard on their comeback album, Then & Now.

DEEE-LITE

The group Deee-Lite is truly an international trio. Put together in New York, the threesome includes Dimitri, an immigrant from Keiv, USSR, Lady Miss Kier from Pittsburgh, PA and Jungle DJ Towa Towa from Tokyo.

PREFAB SPROUT

The vinyl copies of the new Prefab Sprout album, Jordan: The Comeback include the complete 19-track, 64-minute presentation on one disc. This is the most music Epic Records has ever attempted to squeeze on one two-sided vinyl disc.

RIGHTEOUS BROTHERS

Bill Medley and Bobby Hatfield, better known as The Righteous Brothers, own a nightclub in Fountain Valley, California known as The Hop.

THE TIME

"Jimmy Jam" Harris of The Time recently told The Los Angeles Times that at about the same time that Prince was recruiting The Time for his new film, Graffiti Bridge, members of The Time were considering making their own film and wanted to invite Prince to make a cameo appearance.

PRINCE

It's no coincidence that a track on Prince's Graffiti Bridge soundtrack is titled THE NEW POWER GENERATION. Seems that the oldest and largest British Prince fan club, based in Yorkshire, England is also known as The New Power Generation.

POI DOG PONDERING

Poi Dog has have recorded a Christmas album with The Dirty Dozen Brass band called Melikilikimaka, named for the Hawaiian word for Merry Christmas.

JOHN HIATT

Actress Ally Sheedy, one of John Hiatt's biggest fans, directed the video for Hiatt's BRING BACK YOUR LOVE.

TONY! TONI! TONE!

Raphael, Dwayne and Timothy, better known as Tony! Toni! Tone!, got their career break from percussionist Sheila E. who hired them as backup singers for mid-eighties tours with Prince and Lionel Richie.

THE BYRDS

The soon-to-be-released four CD boxed set of Byrds music will include seventeen previously unreleased Byrds songs and four recently recorded tracks by Roger McGuinn, David Crosby and Chris Hillman. The complete package contains four hours of music among ninety tracks.

DAVID CASSIDY

David Cassidy has a feature role in the film Spirit Of '76, directed by Lucas Reiner, brother of Rob Reiner.



PETER ALLEN

**TONIGHT
YOU
MADE MY
DAY**

**GAVIN A/C:
DEBUT IN UP & COMING**

- | | | |
|------|---------|------|
| WLEV | 3WM | WEIM |
| WNMB | KVIC | WCMJ |
| WFRO | KKLV | KWSI |
| KBOL | KSBT | KTTR |
| WELW | WRCO | KYRE |
| WYRY | KCRE | KKRB |
| KSNM | WFBG | WPXZ |
| WXVL | KLWN | KSCR |
| KWGG | WBLG/FM | WEOL |
| WGBE | WOHS | WJEQ |
| KOKO | WCRK | WMSQ |
| KXLV | | |



THK(S) © Registered + Marc(s) Registrada(s) RCA Corporation, except BMG Classics logo © BMG Music + © 1990, BMG Music

1130*

the GAVIN REPORT

A full service trade magazine.

Eight distinct formats

representing 1130

total reporting stations.

Charts.

Columns.

Features.

Interviews.

Predictions.

FULL SERVICE.

OVER A THOUSAND VOICES STRONG.

* and counting

COUNTRY

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

MOST ADDED

- ALAN JACKSON (79)
(Arista)
- TRAVIS TRITT (61)
(Warner Bros.)
- SHENANDOAH (60)
(Columbia)
- WILLIE NELSON (52)
(Columbia)
- VINCE GILL (45)
(MCA)
- KENTUCKY HEADHUNTERS (45)
(Mercury)

TOP REQUESTS

- GARTH BROOKS
- REBA McENTIRE
- MARK CHESNUTT
- GEORGE STRAIT
- KENNY ROGERS & DOLLY PARTON

RECORD TO WATCH



LEE ROY PARNELL
 Family Tree
 (Arista)

Branching out to stations like
 KASE, KASH, KRKT, K-FOX,
 WRNS, WKKW, KWKH, KFGO, etc.

Editor: Lisa Smith
 Assoc. Editor: Cyndi Hoelzle

2W LW TW

1	1	1	GARTH BROOKS - Friends In Low Places (Capitol)
4	2	2	JUDDS - Born To Be Blue (Curb/RCA)
7	5	3	MARK CHESNUTT - Too Cold At Home (MCA)
10	6	4	REBA McENTIRE - You Lie (MCA)
8	3	5	GEORGE STRAIT - Drinking Champagne (MCA)
9	7	6	DESERT ROSE BAND - Story Of Love (MCA/Curb)
12	8	7	JOE DIFFIE - Home (Epic)
13	10	8	LIONEL CARTWRIGHT - My Heart Is Set On You (MCA)
16	11	9	BAILLIE AND THE BOYS - Fool Such As I (RCA)
18	13	10	ANNE MURRAY - Feed This Fire (Capitol)
26	15	11	RANDY TRAVIS/GEORGE JONES - A Few Ole Country Boys (Warner Bros.)
17	12	12	KENNY ROGERS & DOLLY PARTON - Love Is Strange (Reprise)
20	14	13	RESTLESS HEART - When Somebody Loves You (RCA)
22	16	14	HOLLY DUNN - You Really Had Me Going (Warner Bros.)
25	21	15	EXILE - Yet (Arista)
24	20	16	VERN GOSDIN - This Ain't My First Rodeo (Columbia)
33	25	17	DON WILLIAMS - Back In My Younger Days (RCA)
28	22	18	MARTY STUART - Western Girls (MCA)
3	4	19	STEVE WARINER - Precious Thing (MCA)
31	24	20	RICKY SKAGGS - He Was On To Something (So He Made You) (Epic)
30	27	21	MATRACA BERG - The Things You Left Undone (RCA)
34	29	22	CONWAY TWITTY - Crazy In Love (MCA)
21	17	23	SOUTHERN PACIFIC - Reckless Heart (Warner Bros.)
—	34	24	EDDIE RABBITT - American Boy (Capitol)
40	31	25	T. GRAHAM BROWN - Moonshadow Road (Capitol)
39	32	26	BILLY JOE ROYAL - A Ring Where A Ring Used To Be (Atlantic)
—	—	27	K.T. OSLIN - Come Next Monday (RCA)
—	33	28	MARK COLLIE - Hardin County Line (MCA)
2	9	29	CARLENE CARTER - I Fell In Love (Reprise)
—	38	30	HIGHWAY 101 - Someone Else's Trouble Now (Warner Bros.)
—	36	31	PATTY LOVELESS - The Night's Too Long (MCA)
15	26	32	LEE GREENWOOD - Holdin' A Good Hand (Capitol)
—	37	33	MICHAEL MARTIN MURPHEY - Cowboy Logic (Warner Bros.)
5	19	34	KATHY MATTEA & TIM O'BRIEN - The Battle Hymn of Love (Mercury)
6	18	35	KEITH WHITLEY & LORRIE MORGAN - 'Til A Tear Becomes A Rose (RCA)
—	—	36	ROSANNE CASH - What We Really Want (Columbia)
—	—	37	SAWYER BROWN - When Love Comes Callin' (Curb/Capitol)
11	23	38	DOUG STONE - Fourteen Minutes Old (Epic)
—	—	39	VINCE GILL - Never Knew Lonely (MCA)
—	—	40	MICHELLE WRIGHT - Woman's Intuition (Arista)

CHARTBOUND

ARTIST TITLE LABEL	*Debuts in Chartbound	Reports	Adds	Heavy	Medium	Light	Hit Factor	Weeks
SHENANDOAH - Ghost In This House (Columbia)		156	60	—	26	70	16%	3
WILLIE NELSON - Ain't Necessarily So (Columbia)		153	52	1	34	66	22%	3
TRAVIS TRITT - Put Some Drive In Your Country (Warner Bros.)		127	61	1	14	51	11%	2
EDDY RAVEN - Zydeco Lacy (Capitol)		116	13	1	44	58	38%	5

UP & COMING

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

NEW RELEASES

by Lisa Smith & Cyndi Hoelzle

Reports	Adds	Weeks	ARTIST TITLE LABEL
116	45	2	KENTUCKY HEADHUNTERS - Rock 'N' Roll Angel (Mercury)
99	29	3	WAYLON JENNINGS - Where Corn Don't Grow (Epic)
96	29	3	ROBIN LEE - Love Letter (Atlantic)
88	79	1	*ALAN JACKSON - Chasin' That Neon Rainbow (Arista)
85	31	3	DAN SEALS - Bordertown (Capitol)
81	8	4	JOHNNY CASH - Goin' By The Book (Mercury)
79	9	6	MARIE OSMOND - Like A Hurricane (Curb)
76	11	4	BILLY & TERRY SMITH - Blues Stay Away From Me (Epic)
75	19	3	KEVIN WELCH - Prayin' For Rain (Reprise)
71	29	2	LEE ROY PARNELL - Family Tree (Arista)
64	33	2	McBRIDE & THE RIDE - Felicia (MCA)
63	3	5	GARY STEWART - Let's Go Jukin' (Hightone)
56	10	3	JEFF CHANCE - Talkin' To Your Picture (Mercury)
56	20	2	CEE CEE CHAPMAN - Everything (Curb/Capitol)
51	1	7	SUSI BEATTY - There's A Phone On Every Corner (Starway)
50	1	4	EMMYLOU HARRIS - Never Be Anyone Else But You (Reprise)
47	39	1	*CANYON - Dam These Tears (16th Avenue)
44	5	3	DAWNETT FAUCETT - Taking My Time (Step One)
42	26	1	*WILD ROSE - Everything He Touches (Turns To Gold) (Capitol)
41	33	1	*SHELBY LYNNE - Things Are Tough All Over (Epic)
34	3	3	CHRIS WALL - Empty Seat Beside Me (Tried & True/RYKO)
27	9	1	*FORESTER SISTERS - Old Enough To Know (Warner Bros.)
25	4	1	*CHRIS LeDOUX - Riding For A Fall (American Cowboy Songs)

Dropped: #28-T. Ryan, #30-Alabama, #35-Hank Williams, Jr., #39-R.V. Shelton, #40-Nitty Gritty Dirt Band, Jann Browne, Jeff Stevens, Crystal Gayle, Marshall Tucker Band.

INSIDE COUNTRY

FLASHBACK

- #1 ONE YEAR AGO TODAY
George Strait - Ace In The Hole
- #1 FIVE YEARS AGO TODAY
Oak Ridge Boys - Touch A Hand
(Make A Friend)
- #1 TEN YEARS AGO TODAY
Don Williams - I Believe In You

STATION HAPPENINGS... WMIL/WOKY-Milwaukee OM/PD Kevin O'Neal has been named Program Director of WSM/FM-Nashville. Kevin makes his debut at WSM on October 8th...John Crenshaw is the new MD at WSSL-Greenville... WXCX-Havre de Grace midday personality Dave Hovel adds assistant PD duties as PD Bruce Collins branches into sales. Bruce will remain on-air for now, and J.D. Foxx will continue to handle the music...KLYQ has moved. Their new address is 217 North Third, Suite L, Hamilton, MT 59840...At the 12th Annual Massachusetts Country Music Association Awards show, WCAV-Brockton PD and afternoon air personality Mike Casey was awarded the Most Enjoyable Air Personality of the Year award. It marked the eighth consecutive year

that a WCAV air personality has won the award.

CONGRATS. Congratulations to WAXX-Eau Claire air personality Blake Robinson and his bride Nancy, who were married on August 25th...More congrats to all the folks at WAXX. The station has been named the Small Market Radio Station of the Year in the 1990 Marconi Awards.

NASHVILLE HAPPENINGS... Gavin columnist Moon Mullins has been named the new host of the Emerald Entertainment Network's syndicated Country music radio show, Nashville Live...James D. Lawrence, CEO of Lawrence Industries, has announced several recent staff additions to DPI Records Nashville operations, headed by DPI Executive Director Mae Boren Axton. Veteran record executive and producer Jim Foglesong has joined DPI as Director and consultant. George Collier will head DPI's sales and marketing division, and Cathy Hunnicutt has joined the label as Executive Assistant...Richard Landis is proud to announce the formation of Route 66 Music, Nashville's newest music publishing company, with offices at 1209 16th Ave. South. Landis will head the company...Country Music Maga-

DWIGHT YOAKAM - *Turn It On, Turn It Up, Turn Me Loose* (Reprise)

The first line says it all: "I'm back again." This single, from Dwight's first new album in two years, finds him once-again paired with producer Pete Anderson. Although co-written by Kostas and Wayland Patton, the song seems tailor-made for Yoakam and his plaintive voice.

CANYON - *Dam These Tears* (16th Ave.)

The best single from this band so far, "Dam These Tears," is a powerhouse that starts off with a growl and never lets up.

CARLENE CARTER - *Come On Back* (Reprise)

It's no wonder listeners are falling in love with Carlene; the follow-up to "I Fell In Love" has the same spark that made "Fell" a surprise hit—her personality practically jumps out of the speakers.

TANYA TUCKER - *It Won't Be Me* (Capitol)

After Tanya's many years in the business you'd expect her to be every bit the professional—Still it's always ear-opening to hear how good she really is. This is what they call "radio-ready." We just call it good.

AARON TIPPIN - *You've Got To Stand For Something* (RCA)

A wonderful debut. Aaron co-wrote this clever and memorable song, and his true Country voice sounds at home with fiddles and steel.

KELLY WILLIS - *Looking For Someone Like You* (MCA)

Willis's third single should put her back on the fast track. Her lazy diction is very effective here, giving the song emotion and a certain hipness.

zine columnist Hazel Smith has joined forces with Bobby Heller to form a management company, Hazel and Heller Management.

Talk with you next week. The Gavin Country Crew

ALBUM CUTS

- Garth Brooks - Wild Horses/The Thunder Rolls/Two Of A Kind
- Reba McEntire - Fancy
- Doug Stone - We Always Agree On Love
- Carlene Carter - My Dixie Darlin'
- Alabama - Down Home

HIT FACTOR

Country Research:
Lisa Smith/Elma Greer/Cyndi Hoelzle

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

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

	Reports	Adds	Heavy	Medium	Light	Hit Factor	Weeks
GARTH BROOKS - Friends In Low Places (Capitol)	214	—	207	7	—	100%	9
JUDDS - Born To Be Blue (Curb/RCA)	218	—	188	25	5	97%	10
MARK CHESNUTT - Too Cold At Home (MCA)	214	1	193	18	2	98%	11
REBA McENTIRE - You Lie (MCA)	218	—	180	37	1	99%	8
GEORGE STRAIT - Drinking Champagne (MCA)	217	—	184	28	5	97%	9
DESERT ROSE BAND - Story Of Love (MCA/Curb)	213	1	158	47	7	96%	13
JOE DIFFIE - Home (Epic)	216	2	146	63	5	96%	9
LIONEL CARTWRIGHT - My Heart Is Set On You (MCA)	206	2	133	62	9	94%	13
BAILLIE AND THE BOYS - Fool Such As I (RCA)	203	3	111	74	15	91%	12
ANNE MURRAY - Feed This Fire (Capitol)	204	3	92	100	9	94%	10
RANDY TRAVIS & GEORGE JONES - A Few Ole Country Boys (Warner Bros.)	213	3	65	127	18	90%	5
KENNY ROGERS & DOLLY PARTON - Love Is Strange (Reprise)	199	—	93	86	20	89%	9
RESTLESS HEART - When Somebody Loves You (RCA)	204	6	72	109	17	88%	8
HOLLY DUNN - You Really Had Me Going (Warner Bros.)	202	3	59	125	15	91%	9
EXILE - Yet (Arista)	214	2	34	146	32	84%	7
VERN GODDIN - This Ain't My First Rodeo (Columbia)	204	3	39	144	18	89%	8
DON WILLIAMS - Back In My Younger Days (RCA)	210	4	13	159	34	81%	5
MARTY STUART - Western Girls (MCA)	205	8	31	131	35	79%	7
STEVE WARINER - Precious Thing (MCA)	166	—	104	50	12	92%	14
RICKY SKAGGS - He Was On To Something (So He Made You) (Epic)	200	5	17	144	34	80%	7
MATRACA BERG - The Things You Left Undone (RCA)	195	12	20	131	32	77%	7
CONWAY TWITTY - Crazy In Love (MCA)	197	13	14	133	37	74%	6
SOUTHERN PACIFIC - Reckless Heart (Warner Bros.)	167	1	54	90	22	86%	12
EDDIE RABBITT - American Boy (Capitol)	196	26	10	108	52	60%	4
T. GRAHAM BROWN - Moonshadow Road (Capitol)	185	14	2	118	51	64%	6
BILLY JOE ROYAL - A Ring Where A Ring Used To Be (Atlantic)	178	12	3	120	43	69%	5
K.T. OSLIN - Come Next Monday (RCA)	192	38	3	81	70	43%	3
MARK COLLIE - Hardin County Line (MCA)	158	9	4	96	49	63%	5
CARLENE CARTER - I Fell In Love (Reprise)	128	—	59	55	14	89%	16
HIGHWAY 101 - Someone Else's Trouble Now (Warner Bros.)	169	21	2	82	64	49%	4
PATTY LOVELESS - The Night's Too Long (MCA)	166	20	5	77	64	49%	4
LEE GREENWOOD - Holdin' A Good Hand (Capitol)	106	—	61	33	12	88%	16
MICHAEL MARTIN MURPHEY - Cowboy Logic (Warner Bros.)	144	16	5	78	45	57%	7
KATHY MATTEA & TIM O'BRIEN - The Battle Hymn of Love (Mercury)	120	1	38	52	29	75%	14
KEITH WHITLEY & LORRIE MORGAN - 'Til A Tear Becomes A Rose (RCA)	117	—	34	58	25	78%	13
ROSANNE CASH - What We Really Want (Columbia)	159	23	1	57	78	36%	4
SAWYER BROWN - When Love Comes Callin' (Curb/Capitol)	145	16	1	56	72	39%	4
DOUG STONE - Fourteen Minutes Old (Epic)	103	—	39	40	24	76%	15
VINCE GILL - Never Knew Lonely (MCA)	155	45	3	41	66	28%	3
MICHELLE WRIGHT - Woman's Intuition (Arista)	125	17	—	43	65	34%	4

TOP SELLING ALBUMS

1. GARTH BROOKS - No Fences (Capitol)
2. RANDY TRAVIS - Heroes & Friends (Warner Bros.)
3. CLINT BLACK - Killin' Time (RCA)
4. REBA McENTIRE - Rumor Has It (MCA)
5. KEITH WHITLEY - Greatest Hits (RCA)
6. GARTH BROOKS - Garth Brooks (Capitol)
7. GEORGE STRAIT - Livin' It Up (MCA)
8. ALABAMA - Pass It On Down (RCA)
9. KENTUCKY HEADHUNTERS - Pickin' On Nashville (Mercury)
10. THE JUDDS - Love Can Build A Bridge (Curb/RCA)

Based on correspondents' research

TOP TEN VIDEOS

1. HELEN CORNELIUS - Ask Any Woman (Independent)
2. KEVIN WELCH - 'Til I See You Again (Reprise)
3. WAYLON JENNINGS - Wrong (Epic)
4. REBA McENTIRE - You Lie (MCA)
5. RICKY VAN SHELTON - I Meant Every Word That He Said (Columbia)
6. LORRIE MORGAN - He Talks To Me (RCA)
7. MARK COLLIE - Looks Aren't Everything (MCA)
8. MARK CHESNUTT - Too Cold At Home (MCA)
9. HOLLY DUNN - You Really Had Me Going (Warner Bros.)
10. ALAN JACKSON - Wanted (Arista)

Courtesy of Country Music Television 

ON MANAGEMENT

by Oren Harari

What do livestock and long-term care (for humans) have in common? And what do they have to do with management? Read on!

Start with Firm X. It's an agricultural services firm with several divisions. One division is crop services, which offers technical advice to farmers about things like irrigation and pests. Another division is lab services, which analyzes soil and water samples. Another is farm management, which leases and sells farmland. Another is research, which tests specific pesticides and chemicals on testplots.

And then there's livestock. More on that momentarily.

Now consider Hospital Y, which has several departments. One is nursing. Another is clinical services, like pharmacy, lab and radiology. Another is adjunct services, like patient meals, housekeeping and security. Another is medical affairs, which keeps track of physicians and their needs. And, of course, there are departments like finance and personnel.

And then there's long-term care.

Not long ago I sat in on top management meetings of both the ag firm and the hospital. In both meetings something truly extraordinary occurred. It turned out that in both organizations nobody (other than the manager in charge of the specific operations) knew what the hell livestock or long-term care did!

For two years (in the case of the ag firm) and six months (in the case of the hospital), top managers were making strategic, marketing and budgetary decisions for the entire firm without knowing exactly what one of their key units was all about. Obviously, the ag folks knew that livestock had something to do with services for dairy and beef cattle owners. And the hospital folks knew that long-term care had something to do with services for the aged. But in neither case did the managers have the slightest idea of what the *business* of livestock or long-term care was, nor did they know anything about how the particular business unit was run, nor—other than in very sketchy terms—did they know how well the unit was performing financially.

The livestock and long-term care units had become black boxes. Maybe you have one in your organization. A black box is a part of your company that's opaque. You know it's there, but you can't see inside it. Maybe it's a back-room operation or maybe it's right up front like livestock and long-term care. You assume it must be serving some function. You *know* it's consuming

organizational resources like money and manpower. Someone seems to be running it. But you don't know exactly what it does or how it does it, or, for that matter, you may not even be certain of why it exists. At the least, you're not certain of how it fits into the total scheme of things. So you decide to ignore it. Occasionally you wonder out loud about it. You may even complain about it. But basically you let it go, at best assuming that one day the black box might be opened.

In the case of the agricultural firm, the manager of livestock had a personal agenda and literally kept things semi-"secret" from his fellow managers. He'd brush off questions from his colleagues and they learned to leave him alone. The livestock unit was earning a small profit, so why hassle with it? Even the company president confessed later that he didn't know much about what was going on inside the black box.

In the hospital, only the president and the long-term care facility manager knew what was going on. The only thing that everyone else—including the chief operations officer—knew was that a new business unit had been started with the blessing of the president and

that it was sucking up organizational resources that could have gone into their operations. Accordingly, they were somewhat resentful and suspicious. The long-term care manager reacted by retreating into her own shell and running her business unit as, well, a black box.

Again, keep in mind that in both the ag firm and the hospital, important company-wide decisions were being made by top managers who were unaware of a key component of their organization. Both organizations allowed a unit to operate without the kind of public accountability that was expected of other units.

When the black boxes were finally opened, it was like a breath of fresh air. The secretive livestock manager left the firm, and his successor's first task was to literally explain his business to his colleagues. Once the long-term care manager realized that her colleagues were simply ignorant of why she was brought in or what she did, she actually began to hold classes for her fellow managers on the potential benefits of the long-term care industry—which, by the way, includes nursing homes, retirement living and home care.

Apart from the personal relief that all the managers felt when the black box was finally opened, they realized that the closed black boxes had precluded some key decisions and actions which would have improved the overall business.

In the case of livestock, the managers realized that there were some important untapped synergies between the work that livestock did and the work that crop services and lab did. So now they're putting together some very attractive services packages that will appeal to a much wider range of farmers and feed lot operators. In the hospital, the managers now realize the potential financial returns of an effective long-term care business (America is aging, after all), and are now pooling their knowledge and working as a real team to enhance its viability.

What I found fascinating was that nobody had ever challenged the black boxes. The managers had worked around them, they had wondered about them, they had even complained about them—but nobody had insisted on finding out what was inside. Nobody challenged the guardians of the boxes. Nobody had taken the initiative to challenge the status quo. But once the black boxes were finally opened and demystified, people not only felt better but also worked their businesses better.

Is there a black box in your organization? ●

ALBUM

Reports accepted Mondays at
9AM through 4PM Tuesdays
Station Reporting Phone (415) 495-1990
Gavin Fax: 415-495-2580

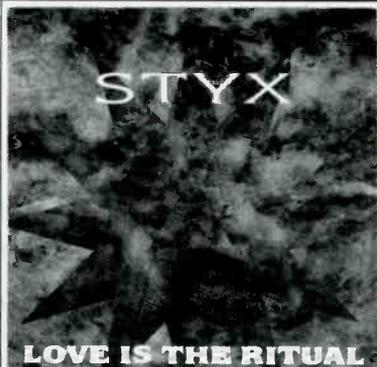
MOST ADDED

1. "CONCRETE AND STEEL" - ZZ TOP (WARNER BROS.)
2. "HAMMER AND A NAIL" - INDIGO GIRLS (EPIC)
3. "HARD TO HANDLE" - BLACK CROWES (DEF AMERICA)
4. "TICK TOCK" - VAUGHAN BROTHERS (EPIC)
5. "WHAT'S HAPPENED TO YOU" - THE CALL (MCA)
6. "MIRACLE" - JON BON JOVI (MERCURY)

TOP TIP

- ZZ TOP**
"CONCRETE AND STEEL"
(WARNER BROS.)
- THE CALL**
"WHAT'S HAPPENED TO YOU?"
(MCA)
- THE REPLACEMENTS**
"MERRY GO ROUND"
(SIRE/REPRISE)

RECORD TO WATCH



STYX
"LOVE IS THE RITUAL"
(A&M)

Styx minus Tommy Shaw (now a Damn Yankee), plus Glen Burtnik (formerly solo), from the upcoming album Edge Of The Century.

Editor: Kent Zimmerman

2W LW TW

2W	LW	TW	ALBUM
2	1	1	INXS - Blonde, Lately, Way (Atlantic)
4	2	2	LIVING COLOUR - Type (Epic)
11	3	3	NEIL YOUNG - Mansion (Reprise)
21	9	4	ROBERT CRAY - Forecast (Mercury)
6	5	5	LOS LOBOS - Riverbed (Slash/Warner Bros.)
—	30	6	THE VAUGHAN BROTHERS - Tick Tock, Telephone (Epic)
1	4	7	BRUCE HORNSBY AND THE RANGE - Town, River (RCA)
3	6	8	ASIA - Days (Geffen)
—	40	9	BOB DYLAN - Unbelievable (Columbia)
23	10	10	ROGER WATERS/THE WALL LIVE IN BERLIN - Young, Brick, Run (Mercury)
5	8	11	JEFF HEALEY BAND - Weeps, Think (Arista)
32	15	12	ALLMAN BROTHERS BAND - Seven, Over, Clean (Epic)
29	13	13	DAMN YANKEES - High, Again, Age (Warner Bros.)
22	16	14	GARY MOORE - Still, Pretty (Charisma)
8	11	15	DAVID BAERWALD - Dance, Times, Mary (A&M)
30	20	16	IGGY POP - Candy, Home, Brick, Moonlight (Virgin)
7	7	17	BAD COMPANY - Tough, Holy, Fearless (Atco)
14	18	18	CONCRETE BLONDE - Caroline, Joey, Lullabye, Days (IRS/MCA)
28	19	19	JELLYFISH - Undressed, Still, Stay (Charisma)
26	17	20	ERIC JOHNSON - Cliffs (Capitol)
40	21	21	HEART - Tall, Stranded (Capitol)
46	35	22	TOMMY CONWELL & THE YOUNG RUMBLERS - Seventeen (Columbia)
16	14	23	SLAUGHTER - Up (Chrysalis)
27	27	24	JOHN HIATT - Dream, Child, Indians, Billy (A&M)
10	12	25	GENE LOVES JEZEBEL - Jealous, Tears, Walk, Tangled (Beggars Banquet/Geffen)
—	—	26	ZZ TOP - Concrete (Warner Bros.)
—	46	27	AC/DC - Thunderstruck, Shot, Money, Ready (Atco)
—	—	28	THE CALL - Happened (MCA)
36	29	29	RATT - Lovin' (Atlantic)
39	31	30	WARRANT - Cherry, Red (Columbia)
34	33	31	BOB GELDOF - Something, Gospel, Thinking (Atlantic)
38	34	32	BOB MOULD - Late, Black, Stand, Hangin' (Virgin)
35	32	33	NEVILLE BROTHERS - River, Brother, Fearless (A&M)
41	39	34	HOUSE OF LORDS - Way (RCA)
—	—	35	REPLACEMENTS - Merry (Sire/Reprise)
49	41	36	WIRE TRAIN - Should, Spin (MCA)
44	38	37	TOY MATINEE - Plane (Reprise)
33	37	38	JOHNNY VAN ZANT - Roll, Brickyard (Atlantic)
20	24	39	WINGER - Mile, Enough (Atlantic)
13	23	40	PRETENDERS - Sense, Candle, Never (Sire/Warner Bros.)
—	48	41	THE CURE - Never (Elektra)
—	—	42	STYX - Ritual (A&M)
25	47	43	CHEAP TRICK - Blue, Fallin', Would (Epic)
9	28	44	NOBODY'S CHILD ROMANIAN ANGEL APPEAL - Guns N' Roses, Wilburys (Warner Bros.)
31	49	45	COLIN JAMES - Keep, Just (Virgin)
48	42	46	DON DOKKEN - Mirror (Geffen)
15	22	47	REO SPEEDWAGON - Live, All Heaven (Epic)
24	25	48	NELSON - Affection (DGC)
17	26	49	VIXEN - How, Reputation (EMI)
12	36	50	JON BON JOVI - Miracle, Blaze, Billy, (Mercury)

CHARTBOUND

*Debuts in chartbound

- *BLACK CROWES (DEF AMERICA/GEFFEN) "HARD"
- *INDIGO GIRLS (EPIC) "HAMMER"
- *POISON (CAPITOL/ENIGMA) "REASON"
- QUEENSRYCHE (EMI) "EMPIRE"
- THE POSIES (DGC) "BLUNDERS"
- BLUES TRAVELLER (A&M) "ANYWAY"
- *FAITH NO MORE (SLASH/REPRISE) "PIECES"
- CHARLATANS UK (BEGGARS BANQUET/RCA) "ONLY"
- SOUL ASYLUM (A&M) "SPINNIN"
- *REO (EPIC) "ROCK"
- DNA/SUZANNE VEGA (A&M) "DINER"
- *REMBRANDTS (ATCO) "JUST"

Dropped: #43 World Party, #44 Company Of Wolves, #45 Railway Children, #50 Hothouse Flowers, Air America, Steve Vai, Motely Crue, Heart Throbs.



GRATEFUL DEAD WITHOUT A NET

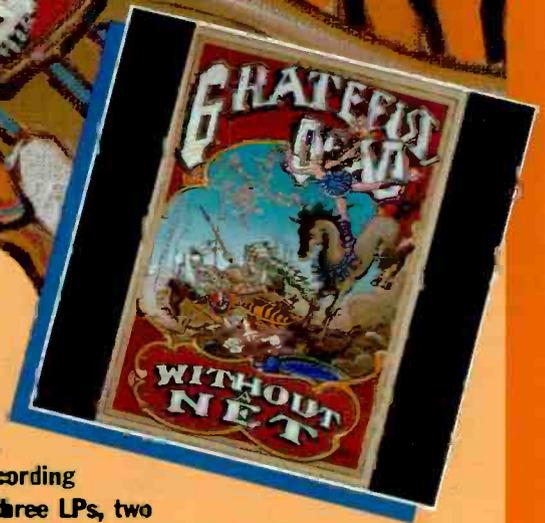
Their first live album in nine years.

A colossal recording captured on three LPs, two Cassettes and two CDs. Over two hours of historic performances from the band's most recent tour. Includes previously unavailable live versions of "Eyes Of The World" (with Branford Marsalis), "Help On The Way/Slipknot!/Franklin's Tower," "Cassidy" and "Dear Mr. Fantasy."

Branford Marsalis appears courtesy of Columbia Records

ARISTA

On Arista chrome cassettes, compact discs and records.



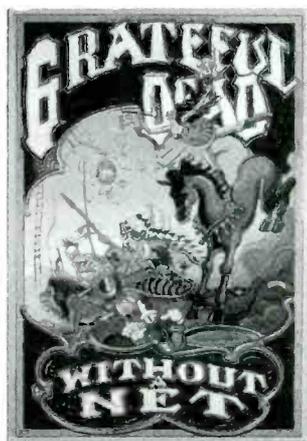
ALBUM NEW RELEASES

BY KENT ZIMMERMAN



**CONCRETE AND STEEL -
ZZ TOP (COLUMBIA)**

ZZ Top is expelling the concept of Bauhaus, boxes of steel and glass, as they continue pulling the same ace from the bottom of the deck, and it's an ace that radio agrees with as "Concrete And Steel" literally dominates the Most Added column. Look for an enormous jump next week from the undisputed kings of Texas rock n roll.



**WITHOUT A NET -
GRATEFUL DEAD (ARISTA)**

Without A Net closes the gap between what dedicated Deadheads imbibe in at a live concert and what broadcasters beam over the airwaves. Finally, a happy compromise. What we get is two sets on two discs, which I assume duplicates close to an entire evening of Dead entertainment. The material covers lots of ground including vintage Dead ("China Cat Sunflower"), a Robert Johnson blues classic ("Walkin' Blues"), recent stuff ("Victim Or The Crime"), a classic rocker (Traffic's "Dear Mr. Fantasy") and many points betwixt and beyond. It's all there. The long jams, the highs,

the clinkers, everybody singing, including Jer', Bobby and the late Brent in full voice. I'm sure, considering the length of the songs, the Dead aren't expecting a whole lot on the radio play from Without A Net. Still, I think they'll get more nibbles than they expect. Special kudos for the fantastic packaging job. Very nice.



**"HAMMER AND A NAIL" -
INDIGO GIRLS (EPIC)**

With all the bad news in the papers, I look to my music for inspiration. And it looks like Georgia's Jimmy and Rosalyn Carter aren't the only ones picking up a hammer and nail. Here's a song full of self worth and tomorrow's dreams. Nice to hear fame having such a positive effect as the Indigo Girls follow up their success with stripped-down, honest production.



**DOOR X - TORN, DAVID
(WINDHAM HILL)**

You may know him better as David Torn. His credentials as an experimental guitarist rank among the best, as he's launched many licks skyward on more atmospheric solo efforts on the ECM label, and has recorded and toured with the elusive David Sylvian. On "Lion Of Boaz" into Jimi

Hendrix' "Voodoo Chile," Crim-son/Yes/etc. percussionist Bill Bruford joins in with ex-Japan bassist Mick Karn. What you get is a progressive reading straight from the rings of saturn. As a conceptualist, Torn is one of the best, pioneering new angles of guitarisms. Truly unique in addition to being atmospheric. Still, the progressive spirit has a rock edge.



**INSIDE OUT - JAY AARON
(WARNER BROS.)**

Jay Aaron. Not an exciting ring to it. But their music is rock solid. In a Billy Squier/Damn Yankee sort of way, Jay Aaron and band play an extraordinary brand of rock that may look ordinary on paper, but has depth and ability when it comes to the digital spin. Produced by Eddy Offord, oldies will recognize that name from all their old Yes and Dregs records. Recorded in an Austin, Texas theater, the sound is fat and level. Easy first round picks include "Ronda," "Misery's Edge" and the calm "Don't Let Go."



**TWO FIRES -
JIMMY BARNES (ATLANTIC)**

I must confess, when David Lee Roth left Van Halen, I thought Jimmy Barnes the perfect replace-

ment. Without taking anything away from the Hagarman, Barnes' work with Cold Chisel established him as one of the world class rock singers who could scream as loud as the rest of them while being able to wrap his voice around a ballad or a jaunty acoustic rocker. Well Hagar's still in, and Jimmy, since leaving Chisel, is on his second American label and still trying to grab the elusive Great American gold ring. Two Fires is fierce stuff, all right. Barnes uses an exquisite rhythm section, with Rod Stewart/ex-Baby Tony Brock on drums with Yellowjacket Jimmy Haslip. Barnes sounds at home on both the fast ones and the funky grinders. My favorite is the standout "Love Is Enough."



**THIRD EYE -
RED CROSS (ATLANTIC)**

While the concept of seventies nostalgia hurts, Third Eye wraps it around some happening modern licks. I mean, is "1976" or "Elephant Flares" ("In my Trans Am custom T-top car/Hear some BTO") subtle or what? Plus, of all people, Susan Cowsill guests on "Bubblegum Factory." But if Red Cross' guilty pleasures include Cowsills records and BTO vinyl, you'd almost never know it from the sonics on this disc. While the construction of their music can be quite pop-disciplined, Red Cross' music could conceivably take its place between either the grooviest Alternative or slide in between such crossover dreamers as the Replacements. If I had my druthers, I'd go with "Shonen Knife" and "Where I Am Today," which dispense with the gimmicks and the guests, and goes straight for the bone. And that's the beauty of Third Eye. You can mold it just about anyway you want.

PYLON

CHAIN

THE LONG
AWAITED NEW
13 TRACK
ALBUM ON
CD, CASS
& LP

FEATURING
THE TRACK
"LOOK ALIVE"

SKY
Records, Inc.

ALTERNATIVE

MOST ADDED

1. ROOM TO ROAM - **THE WATERBOYS** (CHRYSALIS)
2. BLISS - **THE DHARMA BUMS** (FRONTIER)
3. THE THIRD EYE - **REDD KROSS** (ATLANTIC)
4. "HAMMER & NAIL" - **THE INDIGO GIRLS** (EPIC)
5. THIS IS OUR MUSIC - **GALAXIE 500** (ROUGH TRADE)

TOP TIP

THE REPLACEMENTS

ALL SHOOK DOWN
(SIRE/REPRISE)

Jon Bon Jovi may not know who they are, but it's obvious that just about everyone else does, as The 'Mats debut at #12!

RECORD TO WATCH



PRIMAL SCREAM

COME TOGETHER EP
(SIRE/WARNER BROS.)

Anybody wanna dance? WDRE, WXCI, KCMU, KTOW, WBRU, WRFL, KROQ, KDGE, KRCK and WFNX have their dancin' shoes on!

IMPORT/INDIE

- ALL** - Alloy Saves (Cruz)
- KILLDOZER** - For Ladies Only (Touch And Go)
- THE BATS** - The Law Of Things (Skyclad/Communion)
- THE GLOVE** - Blue Sunshine (Rough Trade)
- THE FLAMIN' LIPS** - In A Priest Driven Ambulance (Enigma)
- VERTIGO** - Vertigo (Amphetamine Reptile)
- THE DHARMA BUMS** - Bliss (Frontier)
- HAPPY FLOWERS** - Lasterday I Was Been Bad (Rockville)
- THE DWARVES** - Blood, Guts & Pussy (Sub Pop)
- LUNACHICKS** - Cookie Monster (Blast First UK)

Editor: Linda Ryan

2W LW TW

2	3	1	BOB MOULD - Late, Black, Stand, Hangin' (Virgin)
3	1	2	SOUP DRAGONS - Mother, Free, Backwards, Drive, Love (Big Life/Raw TV/Mercury)
1	2	3	PIXIES - Dig, Velouria, Blown, Cecilia, Down (4 A D/Elektra)
4	4	4	JANE'S ADDICTION - Stop, Stealing, Three (Warner Bros.)
5	5	5	THE CHARLATANS U.K. - Only (Beggars Banquet/RCA)
7	6	6	COCTEAU TWINS - Iceblink (4-AD/Capitol)
8	7	7	SOUL ASYLUM - Spinnin', Travels, King's (A&M)
12	8	8	LIVING COLOUR - Type (Epic)
—	14	9	THE CURE - Never (Elektra)
11	11	10	LEMONHEADS - Half, Left, Ride (Atlantic)
6	9	11	IGGY POP - Candy, Home, Brick, Moonlight (Virgin)
—	—	12	REPLACEMENTS - Merry (Sire/Reprise)
14	13	13	JELLYFISH - Undressed, Still, Stay (Charisma)
10	10	14	STONE ROSES - Love (Silvertone/RCA)
16	15	15	PUMP UP THE VOLUME - Concrete Blonde, Peter Murphy, (MCA)
9	12	16	HEART THROBS - Tossed, Wonder, Blood (Elektra)
18	17	17	CAVEDOGS - Leave (Enigma)
21	18	18	BOOGIE DOWN PRODUCTIONS - Loves, Beef, Rules (Jive/RCA)
20	19	19	INXS - Blonde, Lately, Way (Atlantic)
15	16	20	AZTEC CAMERA - Morning, How, Crying (Reprise)
24	21	21	NEVILLE BROTHERS - River, Brother, Fearless (A&M)
26	22	22	BOB GELDOF - Something, Gospel, Thinking (Atlantic)
—	30	23	MOJO NIXON - Destroy, Henley (Enigma)
17	20	24	SONIC YOUTH - Kool, Tunic, Disappearer (DGC)
30	25	25	WIRE TRAIN - Should, Spin (MCA)
29	26	26	DNA with SUZANNE VEGA - Tom's (A&M)
28	27	27	LOS LOBOS - Riverbed (Slash/Warner Bros.)
34	28	28	SOHO - Hippy (Atco)
23	29	29	ULTRA VIVID SCENE - Special, Happens (4-AD/Columbia)
—	—	30	POSIES - Golden, Big, Suddenly (DGC)
48	31	31	JAMES - Come (Fontana/Mercury)
—	36	32	DARLING BUDS - Crystal (Columbia)
35	35	33	MOEV - In, Head, Fear (Netzwerk/Atlantic)
37	34	34	TOO MUCH JOY - Lie, Seasons, Making, Kicking (Giant/Warner Bros./Alias)
13	23	35	THE JAZZ BUTCHER - Basement, Pineapple, Turtle (Rough Trade)
19	24	36	DAVID J - Fingers, Chauffeur (Beggars Banquet/RCA)
22	32	37	DEVO - Post, Morning, Change, When (Enigma)
38	38	38	CRASH VEGAS - Red (Atlantic)
27	33	39	RAILWAY CHILDREN - Every, Heaven, Music, Collide (Virgin)
—	—	40	REDD KROSS - Annie's (Atlantic)
—	—	41	LILAC TIME - Love (Fontana/Mercury)
39	40	42	CONCRETE BLONDE - Caroline, Joey, Lullabye, Days (IRS/MCA)
44	43	43	ANTHRAX - Time (Island)
—	—	44	PETSHOP BOYS - Hard (Capitol)
47	45	45	SOCIAL DISTORTION - Ring (Epic)
—	—	46	AN EMOTIONAL FISH - Celebrate (Atlantic)
—	47	47	DREAMS SO REAL - Here, Day (Arista)
50	48	48	ALL - Simple (Cruz)
49	49	49	TEENAGE FANCLUB - Everything, Heavy, Eternal (Matador)
—	—	50	HILT - Call (Netzwerk)

CHARTBOUND

*Debuts in chartbound

- THE INSPIRAL CARPETS** - "COMMERCIAL RAIN" (MUTE/ELEKTRA)
NEIL YOUNG - RAGGED GLORY (REPRISE)
BOB DYLAN - UNDER THE RED SKY (COLUMBIA)
MOTHER LOVE BONE - APPLE (POLYGRAM)
THE HUMAN LEAGUE - "HEART..." (A&M)
9 WAYS TO SUNDAY - (GIANT/REPRISE)
- THE WATERWALK** - THINGAMAJIG (NETTWERK/IRS)
THE POGUES - YEAH YEAH YEAH... (ISLAND)
ROBERT CRAY - FORECAST (MERCURY)
- Dropped:** #37 Gene Loves Jezebel, #39 Dread Zeppelin, #41 Dead Can Dance, #42 Hothouse Flowers, #44 Yo La Tengo, #50 Jesus Jones.

RUBÁIYÁT

Elektra's 40th Anniversary

*Artists from today's Elektra reinterpret
38 classic songs from Elektra's past.*

FOR ALTERNATIVE RADIO:
SELECTIONS FROM RUBÁIYÁT

- THE CURE "Hello I Love You" Doors 1968
BILLY BRAGG "Seven & Seven Is" Love 1966
THE BLACK VELVET BAND "Werewolves Of London" Warren Zevon 1978
THE SUGARCUBES "Motorcycle Mama" Sailcat 1972
THE HAWALINAS "Bottle Of Wine" Tom Paxton 1965
THE PIXIES "Born In Chicago" Paul Butterfield Blues Band 1965
HAPPY MONDAYS "Tokaloshhe Man" John Kongos 1972
AMBITIOUS LOVERS "A Little Bit Of Rain" David Ackles 1968
BILL FRISELL/ROBIN HOLCOMB/WAYNE HORVITZ "Going Going Gone" Bob Dylan 1974
10,000 MANIACS "These Days" Jackson Browne 1973
THEY MIGHT BE GIANTS "One More Parade" Phil Ochs 1964
THE BEAUTIFUL SOUTH "Love Wars" Womack & Womack 1983
JOHN ZORN "TV Eye" Stooges 1970

PRCD ON YOUR DESK NOW



Est. 1950

ON ELEKTRA CASSETTES AND COMPACT DISCS

© 1990 Elektra Entertainment, A Division of Warner Communications Inc. ® A Time Warner Company.

INSIDE ALTERNATIVE RADIO by Linda Ryan

ANDY COWAN has settled into his new job (and his new flat), so **NOTES FROM THE UNDERGROUND** will resurface as of next week. We missed you, Andy!

There were quite a number of stations celebrating anniversaries last week—and in this business any reason for a party is a good reason! Highlights included:

In Boston things really heated up at the WFNX bash when **MOJO NIXON** simulated shoving a picture of **DON HENLEY** where the sun don't shine. (New MD Kurt St. Thomas actually said "Mojo shoved a Don Henley picture up his butt on stage..."—but I'm assuming that Mojo didn't succeed.) Other highlights included **THE SOUP DRAGONS**, who "Rocked amazingly." All in all it was a great night, with hundreds in the club, and quite a few (who couldn't get in) celebrating in the street. Summing it up, Kurt said, "It was just nuts!"

KUKQ in Phoenix, Arizona celebrated their annual **Q-FEST** by playing host to such bands as **SOCIAL DISTORTION**, **JESUS JONES**, **MOJO NIXON** (he sure gets around!), **SOUL ASYLUM**, **SOMETHING HAPPENS**, **SCATTERBRAIN** and many more over a two day concert extravaganza. Many West Coast industry-types joined in the celebration—and as almost none of them showed up at work on Monday, I assume a good time was had by all. What's next for **KUKQ**? Springfest '91!

Finally, **WBRU** in Providence, Rhode Island had their 21st birthday bash at **THE LIVING ROOM**. Staff, friends, well-wishers, etc. were joined by the likes of **TOO MUCH JOY**, **O POSITIVE** and the first Stateside appearance of **THE KATYDIDS**. In the true spirit of community, 'BRU donated the proceeds to Rhode Island's Project AIDS.

Many of the people I talked to this week raved about **JESUS JONES'** live show. Having just experienced their San Francisco show, I now join the ranks of ravers. Where do they get all their energy?

In his comments this week, **KJQ's MIKE SUMMERS** said, "I've been enjoying the Apple cassette from **MOTHER LOVE BONE** for weeks now during my commute, trying to find out which cut to focus on. Apple is a very solid record, with cuts like "Holy Roller" and "This Is Shangri-la," but our choice is "Bone China." If you haven't spent some serious time with this record, check it out!" I agree with those sentiments 100%, and offer "Star-gazer" as my favorite cut.

It looks as though ex-**CHILI PEPPER JACK IRONS** will join the ranks of **REDD KROSS**. How permanent the collaboration will be remains a mystery, but Jack's definitely in for the upcoming tour to support the album,

Third Eye.

Hearts break all across America... Congratulations and best wishes to **SOUNDGARDEN's CHRIS CORNELL** and long-time love **SUSAN SILVER**, who "tied the knot" last weekend.

As this goes to press, word comes to us that **THEE HYPNOTICS** were in a serious car accident after their show in Minneapolis. Drummer **PHIL SMITH** was the hardest hit, breaking his pelvis in four places. While the other band and crew members sustained minor injuries, Phil may have to stay in the hospital for 6-8 weeks! Stations and fans interested in sending get well cards are encouraged to do so in care of **Beggars Banquet**: 274 Madison Ave., Ste. 804, New York, NY. 10016.

Score one for environmentalists—**TOWER RECORDS** has started using paper bags. Apparently the store used to use paper bags, but customers complained that the red ink ran when the bags got wet. I'm sure that problem no longer exists.

If you're a fan of music from Australia and New Zealand, listen up. After a couple of false starts, **THE BIG BACKYARD** looks ready to hit these shores. The syndicated show will focus on music from "Down Under" long before it's available in the States. Stations interested in getting on the show's mailing list should phone **JEFF SOUTHARD** at **THE NATIONAL ASSOC. OF COLLEGE BROADCASTERS** at (401) 863-2225.

There's so much new music out right now, I'm sure you're going crazy—I know I am. If you're looking for some major moves, try again next week. This is one jammed up chart! Next week should prove slightly more fluid as much of the Top Ten lost their underlines this week.



Congratulations to **BOB MOULD** on his new number one! As demonstrated by the **SOUP DRAGON's** quick stay, it's anybody's ballgame next week.

THE CURE's latest, "Never Enough" leaps 14-9 this week, and is a strong candidate for

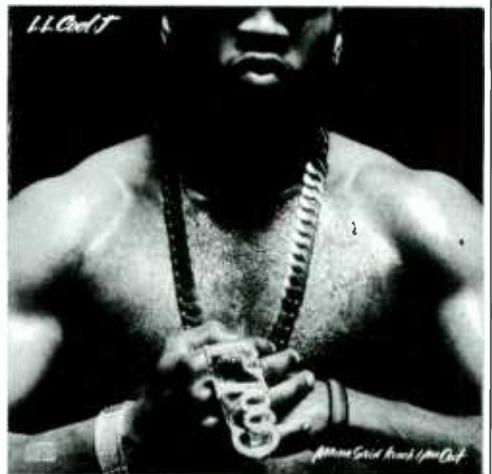
Top Five next week.

The highest debut (12) this week belongs to **THE REPLACEMENTS**. Are we looking at a future number one album? I think so. Fifty-one stations currently support this effort, including ten ADDs: **KALX WRAS**, **WCDB**, **WRVU**, **WXYC**, **KCMU**, **WOXY**, **WUMS**, **WKXL** and **WUSCS**.

MOJO NIXON moves 30-23 as **KUKQ**, **WFIT**, **91X**, **KFSR**, **KUNV**, **WRAS**, **KJHK**, **WTSR** and **WBER** come in with **HEAVY** support.

A strong debut (30) from **THE POSIES**, who are building quite an impressive list of supporters, including five new ADDs at **KFSR**, **WNCS**, **KUSF**, **WRFL** and **KOTR**.

NEW RELEASES



LL COOL J - MAMA SAID KNOCK YOU OUT (DEF JAM/COLUMBIA)

LL Cool J returns with album number four—a hot new release titled **Mama Said Knock You Out**. With his humorous lyrics and slammin' beats, L should regain his street credibility, which has waned a bit over the years. The anthemic "Eat 'Em Up L Chill" and the hilarious "Milky Cereal" are two of the album's strongest cuts, the latter being a humorous look at people (mostly women) and situations using cereal metaphors—e.g. girls named **Frosted Flakes** with "lucky charms" and her father called **Corn Pops**. Previously available as a single, "Illegal Search" reappears on this effort, and along with "To Da Break Of Dawn" and "Murdergram," stands out as the album's hardest-hitting track. Producer **Marley Marl** adds a slick touch, apparent on the should-be mega hit "Around The Way Girl," and the album's title cut, which stands as an autobiographical look at L's "comeback." **Mama Said Knock You Out** and **LL Cool J** has taken her advice. After all, **Mama** knows best!
LINDA RYAN

CONT.

AIN XS



Featuring the first single "Suicide Blonde."

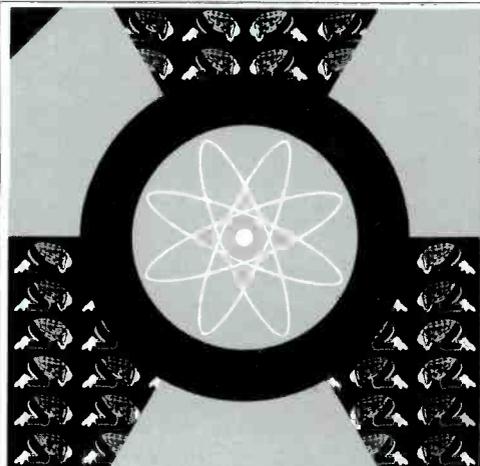
Produced by Chris Thomas

Management:
C.M. Murphy for



© 1990 Atlantic Recording Corp. A Time Warner Company

ALTERNATIVE REVIEWS



DUCK AND COVER - COMPILATION (SST)

Ever since The Ramones' version of "Do You Wanna Dance," punk rock and cover versions have pretty much gone hand in hand. And hey, they wouldn't keep putting out albums of cover versions and "tributes to" if we didn't enjoy them so damn much! Duck And Cover represents the best cover versions released throughout the '80s on the SST label. Some of these were bonafide hits, and even more sat in near-obscurity until now, when SST releases them all in one handy collection. Obvious favorites include Husker Du's version of "Eight Miles High" and Dinosaur Jr.'s mega-hit "Just Like Heaven," the not-so-obvious—Descendents (Beach Boys' "Wendy") Stone By Stone with Chris D (The Neats' "Ghost") and Trotsky Icepick (Buzzcocks' "The Light Pours Out Of Me"). Listen and enjoy. LR

GALAXIE 500 - THIS IS OUR MUSIC (ROUGH TRADE)

Although the dreamy, provocative ambiance of their first two records has collected critical raves, Galaxie 500 refuse to be limited by praise. The band has affected some changes—most notably they attempt (quite successfully) some slightly more rockin' material and, on This Is Our Music, we hear less of Dean Wareham's angelic falsetto. This third outing, like last year's On Fire, was produced by Kramer at Noise New York, which may account for the hint of King Missile I hear in the record's lead-off track, "Fourth Of July." Besides John S. Hall's outfit, Galaxie calls to mind a host of comparisons—Spacemen 3, vintage Flaming Lips (but only in their quieter moments), the Velvets—without even approaching that rut of copy-cat derivation. Psychedelic, but not paisley or tie-dyed, jangly, pealing, cavernous, swelling with melody—that's Galaxie 500. Try: "Fourth Of July," "Way Up High" (which features some kind of cheap recorder like the one you played

in fourth grade), "Listen The Snow Is Falling" (a Yoko Ono cover), and "Melt Away" (check out that mesmerizing, extended, wired bridge!). SEANA BARUTH

WARTIME—FAST FOOD FOR THOUGHT (CHRYSALIS)

With this album Rollins goes through another metamorphosis, and he gets better each time he sheds another layer. Throughout the music, the bass line serves as the perfect juxtaposition for Rollins' vocals. The playfulness between the music and Rollins' words is fascinating and as usual, his words are poignant. Wartime is Henry's latest project and he describes it as "four easy going guys and one psycho. I'm the psycho." Check "Right To Life" and the other four cuts. Born in Washington, D.C., Rollins still calls the U.S.A. his home. ROBERT BARONE

TACKHEAD—STRANGE THINGS (SBK)

With FRIENDLY AS A HAND GRENADE TackHead shuffled its line-up and re-introduced long-time colleague Bernard Fowler and his velvety smooth vocals. For this new slice of TackHead, the same quintet prevails: Fowler, Keith LeBlanc, Doug Wimbish, Skip McDonald and the mix-master Adrian Sherwood. The text of the songs deals with success, corruption, stagnation, sex, drugs, alternatives, advice and living in harmony. Musically, TackHead reaffirms their determination to be on the edge of funk, rock and R&B. Sherwood's uncanny production abili-

ties allow each band member's talent to briefly come to the forefront. The only way to appreciate what these guys can really do is to catch them live, so I sincerely suggest just that. For tracks, I'm biased, but check "See The Fire Burning." Welcome to Sherwood's forest and his band of men. ROBERT BARONE



HEX - VAST HALOS (RYKO DISC)

As on her last release, Donnette Thayer is joined here with Church frontman Steve Kilbey, who co-wrote the songs as well as produced the album. There is a slightly psychedelic feel to most of this crisply produced project, although it's not quite as ethereal as the last Hex effort. In fact, many of these songs are out and out pop songs! Favorites include "Shelter"—I don't know, I hear Motown on that one, "Monarch," "Antelope" and "Orpheus Circuit." Light some incense and relax. LR



120 MINUTES

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

1. THE CURE - NEVE ENOUGH
2. THE SOUP DRAGONS - I'M FREE
3. BOB MOULD - IT'S TOO LATE
4. THE COCTEAU TWINS - ICEBLINK LUCK
5. JANE'S ADDICTION - STOP
6. IGGY POP - CANDY
7. THE CHARLATANS UK - THE ONLY ONE I KNOW
8. THE INSPIRAL CARPETS - COMMERCIAL RAIN
9. THE PIXIES - VELOURIA
10. JELLYFISH - THE KING IS HALF UNDRESSED

REDD KROSS ANNIE'S GONE

The first single from the album
Third Eye.



© 1990 Atlantic Recording Corp. A Time Warner Company

import indie

On the last Import/Indie page (9/14), we neglected to give the correct label address for The Static Seekers' "Body Automatic" 12". To contact Axis Records regarding this release, write 2341 Chestnut Street, #103, San Francisco, CA 94123. We apologize for any confusion.

X-TAL - "AN OLD COLONIAL'S HARD LUCK STORY" (Alias, 374 Brannan St., San Francisco, CA 94107)

Here's a departure for you. San Francisco's long-time poli-rockers X-Tal have made South Africa the setting and soundtrack to their latest, an anti-racist diatribe. J. Neo's "An Old Colonial's Hard Luck Story" boasts a jaunty African/Caribbean Salsa flair (complete with horns) that could tempt you to form a line and conga into the sunset—if you're not really listening. If you are, this biting tale relates Neo's thoughts while listening to an ancient refugee wax nostalgic about the "old days," when, (before the revolution in Zimbabwe) he/she lived in a manor house, was waited on by servants, and enjoyed all the pleasures that being in charge (read: white) afforded. Neo adds perfect, ironic little touches—like allowing the speaker to fondly remember a kitchen slave who was "almost like family"—until you can almost hear Neo's rage simmering. Finally he explodes: "You're goddamn lucky you got your ignorant white ass out in time!" "An Old Colonial" stands as one of X-Tal's most fully realized and cohesive songwriting efforts, which may be why the flip side, "Fall Again," seems so weak. Written by now-ex-bassist Mitzi Waltz (who, due to pregnancy, was recently replaced by Alison Mosely), "Fall Again" flutters somewhere in limbo, masquerading as a Salem 66 reject. "An Old Colonial" previews the new X-Tal LP, tentatively titled *Die Monster Die*, slated for release next Spring. SEANA BARUTH



LAUGHING HYENAS - "HERE WE GO AGAIN" (Touch And Go, P.O. Box 25520, Chicago, IL 60625)

Laughing Hyenas use their rhythm section more forcefully than just about any band that has ever called Detroit home. And although they've relocated to Ann Arbor, MI, the Hyenas don't seem to be succumbing to that "sleepy college hamlet's" more sedentary lures. Instead, drummer Jim Kimball and bassist Kevin Strickland have carved out a

trench-sized groove in Middle America, where the band has holed up with an impressive arsenal. "Here We Go Again," the Hyenas' third vinyl for Tough And Go, has the kind of pummelling percussion and gripping, hypnotic pull that impels total body movement, because just headbanging isn't enough. The bass/drums interplay is so tightly forged that when Larissa Strickland's guitar sneaks in, the distraction eases tension rather than increases confusion or impact. "Here We Go Again" will also appear on a forthcoming Hyenas album, *Life Of Crime*, which should be out any time now. "Candy," the single's B-side (and a remix of a flexi from The Bob) is more crushing and frenetic than its flip, and Strickland's guitar whines its way above the rhythm section like a two-note car alarm. Like some sort of nightmare workout from hell, this one's enervating, but it sure gets your blood flowing. SB

NURSE WITH WOUND — SORESUCKER (United Dairies, P.W.C., 20 Hanway St., London W1, England)

Nurse With Wound is serious stuff. While probably their most accessible, Soresucker isn't likely to win them too many new converts. Two tracks make up the 20 minutes of "music" on this release. "I Am The Poison" is somewhat melodic, with a plaintive vocal whispering in the background, and "Journey Through Cheese" seems almost irritating. This release, neither pop nor rock, comes close to the true essence of noise/industrial music. Nurse With Wound gets closer to the edge. Engrossing. ROBERT BARONE

DHARMA BUMS—BLISS (Frontier Records, P.O. Box 22, Sun Valley, CA 91353)

Bliss may not always be what it seems—The Dharma Bums' latest album attests to that. These songs, drawn from personal experiences, hit their emotional marks. "Pumpkinhead" opens with a few words from the caretaker of the Grange Hall in Oregon where the Bums recorded most of this honest, clean album. Some tracks gnaw harder than others, but all are volatile. One play is not sufficient—try it a few times with the volume cranked. Tracks: "Plunger," "Far From Gone," "Time Together," "Pigweeds," "B-Sting," "This Horse Is" and "Gold." RB

WRECK—SOUL TRAIN (Wax Trax, 1659 N. Damen Ave., Chicago, IL 60647)

Wreck's debut LP is unlike most Wax Trax offerings. Not-really-dancey, raucous, gutsy

music isn't what you'd expect on an album entitled *Soul Train*. Hard-hitting Wreck will appeal to those who like edge to their music. Dean Schlabowske keeps himself busy with the vocals, and also plays guitar on most tracks. In spite of double responsibilities, Schlabowske is a powerhouse on every cut, never losing one iota of strength. Keith Brammer of Die Kreuzen sits in on bass, and the album is produced by Steve Albini (Big Black, Pixies, Wedding Present, etc.). Check: "Bad Energy," "Postkill," "Ribs And Balls" (an Alex Harvey tune), "Rust Belt," "Retail" and The Fall's "Various Times." Fasten your seatbelts—this is one fast, rough, exhilarating ride around Chicago's Loop. RB

VOICE FARM - BIGGER, COOLER, WEIRDER (Free Love Unlimited, c/o The A&R Department Ltd., 2370 Market St., Box 84, San Francisco, CA 94103)

That pleasantly annoying artsy-fartsy band is back—cultivating yet another cornucopia of mind-altering tunes—the topics of which include, but are under no circumstances limited to: songs about ding-dongs 'n things, blind men, and Buffy (yes, THE late Buffy of *Family Affair*), and no run-on sentence alone could describe the wonderment of this creative, monumental masterpiece of sonic/psychotic sculpture, so try the tracks "Thank You," "King Of The Rat Race, and the aforementioned "Ode To Buffy." Let loose the beauty within, and release the stress and trauma of that world-be-damned and Helmsbe-helled momentary post-Denny's postmodernist mood. The album's title says it all. BRETT ATWOOD



COCKEYE

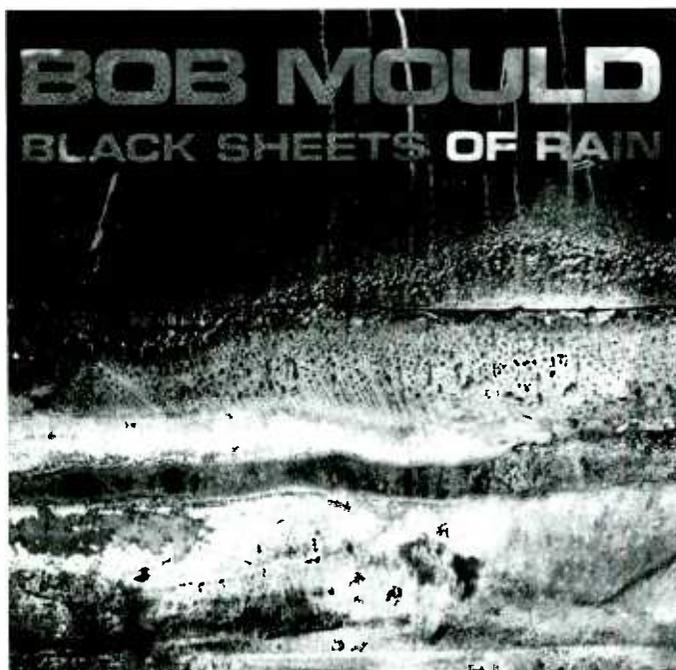
SILVERFISH - COCKEYE (Touch And Go, P.O. Box 25520, Chicago, IL 60625)

What do you call a band that has the wickedly rancid sound of Helios Creed, the gruff vocals of Tragic Mulatto (only 10 octaves deeper), and the energy and spunk of Jesus Lizard? With their first LP, *Cockeye*, Britain's Silverfish projectile vomits a thundering onslaught of raw, scratching guitars, courtesy of Andrew "Fuzz" Duprey and bass player Chris Mowforth. Grizzly, foulmouthed female vocals backed by the brutal, hammering beats of drummer Stuart Watson signal that this defiant band may not be for the unaccustomed or easy listener. Check out: "On The Motorway" and "T.F.A. (Total Fucking Asshole)" to most totally experience Silverfish's gruesome imagery. Preferred listening particularly very late at night or during the early dawn hours. ROB FIEND

THE #1 ALTERNATIVE RECORD IN THE COUNTRY*

*ACCORDING TO GAVIN

BOB MOULD



- TOP 5 SALES NATIONAL ALTERNATIVE RETAIL
- TOP 5 IN-STORE PLAY
- HEAVY REPORTS IN SAN FRANCISCO - CHICAGO CINCINNATI - ATLANTA DETROIT - LAS VEGAS MINNEAPOLIS - PROVIDENCE
- FOUR STAR REVIEW: ROLLING STONE
- MTV BREAKOUT!

The Virgin Records logo, featuring the word 'Virgin' in a stylized, cursive script.

O N T O U R !

10/2	PITTSBURGH, PA	10/12	MILWAUKEE, WI	10/22	NEW HAVEN, CT
10/3	COLUMBUS, OH	10/13	CHICAGO, IL	10/23	NEW HAMPTON, MA
10/4	CLEVELAND, OH	10/15	ANN ARBOR, MI	10/24	BOSTON, MA
10/6	ST. LOUIS, MO	10/17	TORONTO, CANADA	10/26-27	NEW YORK, NY
10/8	OMAHA, NE	10/18	OTTAWA	10/31	RALEIGH, NC
10/9-10	MINNEAPOLIS, MN	10/19	MONTREAL	11/2	CHAPEL HILL, NC
10/11	MADISON, WI				

LAYLA

AND OTHER ASSORTED LOVE SONGS



By Kent Zimmerman • Special thanks to Bruce Hix for "the copy"

The album that even classic rock couldn't kill

The scene is a pink Cadillac parked underneath a freeway ramp. As the camera dollies, it sneaks a gaze over the hood, right into the front seat where a man and woman are seated, two corpses, the victim of Jimmy the Gent on a violent bender. The closer the camera skulks and peers, the more grisly the sight—the windshield splattered with blood, neat red bullet holes through the center of the victims' foreheads. The music is the famous second section of Layla, the piano melody pounded out by drummer Jim Gordon. The movie is Martin Scorsese's "Goodfellas," now unwittingly a powerful part of Layla's twentieth birthday celebration.

Layla is twenty now, and she's sporting a new digital mix. There's also some unreleased tracks and well over an hour of some red hot jams that helped fuel the final product we've known and loved for two decades. Bill Levenson and engineer Steve Rinkoff have dusted off the tapes, doctored them ever so slightly and presented them in a spiffy new box set that rivals the best of the boxes—you know, Muddy Waters, Clapton's Crossroads, the Allman's Dreams, Chuck Berry—the elite collections.

Of course, Layla was the product of much angst and decadence. In 1970 Eric Clapton was suffering profusely from a bout of unrequited love and under the influence of some powerful artificial substances including The Story Of Layla And Majnun, a book by the Persian poet Nizami. The band, a collection of spin-offs from Delaney and Bonnie, Joe Cocker's Mad Dogs and Englishmen and the Allmans, was conceptually formed as a lean, mean fighting guitar machine. It was a club band designed to play small venues. In an effort to personify his own passions, Clapton and pianist Bobby Whitlock together composed the base of what was to become one of history's most prominent double pocket albums. Enlisting producer Tom Dowd as an executive statesman supported by an around-the-clock crew of engineers and tape-ops (needed to keep up with the Dominos' drug-induced stamina), what we have now is pretty much the complete output of the famed Miami-based Criteria Studio B sessions.

Ironically, Levenson and Rinkoff, with an arsenal of digital technology at their fingertips, chose the low tech road, at times using the original Atlantic Records vinyl pressing as a remix reference. According to Rinkoff, the only radical departure they made was to realign the bass from hard left to center stage, building the new Layla from the floor up. Since the drums were permanently stereo-ed onto two track, their placement remained the same, although they were re-EQed.

In the concise program guide included inside the box set, Dowd recalls the dates as a radical departure from his previous sessions with Clapton during the Cream era. Rather than huge dueling amplifier stacks, Dowd remembers it another way,

"Eric walked in with a (small Fender) Champ and a (tiny battery-powered) Pignose. He was getting more intimate with his technique, and he'd gone back the other way. So we set it up with camp chairs holding up amps. If you walked into the room and sneezed, you made more noise than they were making."

All of this is a marked contrast to the loudness with which we usually associate some of those patented riffs. It sounds like a case of a small band casting a long

shadow as the studio itself became an integral band member and part of the creative process.

As Layla eventually lumbered its way into the eighties' "pound and fry" oldies rock rotation via the much feared classic format, Dowd remembers Layla's first radio response as this:

"When we finished it and were mastering it, I felt it was the best goddamn album I'd been involved with since The Genius Of Ray Charles. And Neshui and Ahmet Ertegun and Jerry Wexler were absolutely enamored of the album, but they couldn't get the goddamn thing on the air—they couldn't get a single out of it. Nothing. I kept walking around talking to myself for a year. Then suddenly it was the national anthem."

In retrospect, some of the insights make perfect 20/20 hindsight sense. The vocals, for instance, were fashioned after Sam and Dave's call and response. Bobby and Eric, two singer/songwriters who likened themselves to the great Isaac Hayes and David Porter of Memphis. Some of the tracks were sped up between three and five percent with a Variable Speed Oscillator (VSO), giving them a faster trot and lope. Because of that process, matching

the two parts of the famed title track was tricky both during the original recording and Levenson and Rinkoff's restoration. And the last song, "Thorn Tree In The Garden" was the final song cut with the band sitting in a circle around a single stereo mike. Then there's the guitar work—particularly the heated exchanges between Eric and Duane Allman. Eric was turned on by "that guy who plays on the back of Wilson Pickett's version of 'Hey Jude.'"

As bittersweet and joyous as the Layla success became (after all, Eric did get the girl in the end), Layla was rife with tragic repercussions—the same repercussions that seem to keep haunting Eric Clapton all through his sadly-tinged career. When the band had run its course, Clapton fired the members by telegram. In a splendid interview in 1985, Clapton admitted to the interviewer Robert Palmer that he still had trouble living with that fact. Carl Radle subsequently died of cancer; Duane Allman tragically died in a motorcycle crash; Jim Gordon was admitted into an insane asylum after a series of violent crimes against his mother; Bobby Whitlock's career went into a tailspin and his mother turned him over to narcotics officers when she'd found out about the rampant abuse.

But Layla The Music is still beautifully coiffed for her date with immortality. Her charms have never been equaled inside a studio; Directors like Scorsese still plunder her musical merits, matching them up with visions of Mean Streets and wise guy realisms. Who can ever forget Charlie (Harvey Keitel) sauntering up to the stripper on a stage to the strains of "Bell Bottom Blues"? Or, currently, the scene in "Goodfellas."

Do yourself a big favor—and believe me, this has nothing to do with nostalgia—give the new Layla a serious listen and then go see "Goodfellas." You'll find that seeing, watching and hearing artists at their creative peak is a contagious, sensational high worth experiencing and re-experiencing. It's art at its sweetest and most triumphant. Marty and Eric, two artists whose paths cross again and again. I mean, don't you just love it when they "tell the truth?" ●

experience
Mary's Danish

"FOXY LADY"

PRODUCED BY DAVE JERDEN AND MARY'S DANISH

FROM THE ALBUM

experience

ON YOUR DESK NOW!

IT'S TOTALLY RAD!



CHAMELEON

CATCH MARY'S DANISH,
ECOTOUR AND FERRON
TOTALLY RQD - TOTALLY LIVE
AT THE CMJ CONVENTION
WELCOMING PARTY
OCTOBER 25TH 6:00 TO 8:00 PM
IN THE NIEUW AMSTERDAM
BALLROOM,
THE VISTA HOTEL, NYC

CMJ MUSIC MARATHON

SCHEDULE OF EVENTS

"The Discovery and Development of New Artists"
 October 24 - 27, 1990 • The Vista Hotel • New York City

WEDNESDAY, OCTOBER 24, 1990

5:00 PM - 10:00 PM
REGISTRATION
8:00 PM
MUSIC MARATHON LIVE! CLUB SHOWCASES

THURSDAY, OCTOBER 25, 1990

8:00 AM - 5:00 PM
REGISTRATION
10:00 AM - 5:00 PM
EXHIBITS
 New Amsterdam West Ballroom, Foyer
11:00 AM - 4:00 PM
COLLEGE RADIO WORKSHOP
AGENDA

- The Liberty Room
- Henry Rollins of Warlike will deliver a Spoken Word performance
- INTERNAL STATION OPERATIONS**
 - College Administration Relations
 - Management Charters and the Executive Board
 - Recruiting, Motivating And Maintaining A Staff
 - Continuity And Growth
- STATION FINANCE**
 - Budgeting
 - Fundraising
- NETWORKING IN COLLEGE RADIO**
 - Campus Awareness And Activities
 - Community Volunteers
 - Interaction With The Local Scene
 - Communication Among Stations Nationwide
- SOCIAL RELEVANCY**
 - Educational Programming
 - Addressing Civic And Societal Concerns
- MUSIC PROGRAMMING**
 - Managing An Air Staff
 - Maintaining A Music Library
 - Playlists And TipSheet Reporting
 - Record Company Relations
 - Music And Airplay Philosophies

12:00 - 5:00 PM
Tail Ships Lounge
BMI LIVE

12:30 - 1:45 PM
PUBLISHING, COPYRIGHT & THE REST OF YOUR LIFE

The Broadway Suite
 Moderator: Jerry Love (Famous Music Publishing Companies)

CDs & D.A.T.s: WHERE HAS ALL THE VINYL GONE?
 The River Suite

VIDEO & VALIDITY: IN THE EYE OF THE BEHOLDER
 The Park Suite
 Moderator: Steven Schnur (Chrysalis)

2:00 - 3:15 PM
THE ROOTS/FOLK PANEL
 The Broadway Suite

RECORD PRODUCTION: FROM STUDIO TO STORE
 The River Suite
 Panelist: Hank Shocklee (Producer/S.O.U.L.), and more TBA

THE FUTURE OF ALTERNATIVE COMMERCIAL RADIO

The Park Suite
 Moderator: Alex Miller (Virgin)

3:30 - 4:45 PM
ON THE ROAD: EFFECTIVE TOURING
 The Broadway Suite
 Moderator: Larry Buller (Warner Bros)

RETAIL & DISTRIBUTION: THE BOTTOM LINE
 The River Suite
 Moderator: Adam Kaplan (Virgin)

THE FINE PRINT: IT'S A LEGAL MATTER
 The Park Suite

6:00 - 8:00 PM
 New Amsterdam Center Ballroom
CHAMELEON RECORDS PRESENTS "THE CMJ WELCOMING PARTY" WITH PERFORMANCES BY FERROMMARY'S OANISH/ECOTOUR

FRIDAY, OCTOBER 26, 1990

8:00 AM - 5:00 PM
REGISTRATION

10:00 AM - 5:00 PM
EXHIBITS
 New Amsterdam West Ballroom, Foyer

11:00 AM
KEYNOTE ADDRESS
 New Amsterdam Ballroom

Eric Bogosian
 Best known for his solo shows *Drinking In America* and *Sex, Drugs, Rock & Roll* and his play *Talk Radio*, in which he starred and co-wrote the film version, directed by Oliver Stone



KRS-ONE
 Kris Parker, a.k.a. KRS ONE, by his own words is "a teacher and a poet." With his production company Boogie Down Productions, Parker has released four albums whose street poetry goes for the "it's about, most recently "Edutainment"



12:00 - 5:00 PM
Tail Ships Lounge
BMI LIVE

1:30 - 2:45 PM
TIPS & TRADES: BUY AN AD AND WE'LL TELL YOU
 The Broadway Suite
 Moderator: Dawn Hood (Charisma)

SO YOU WANT TO BE A ROCK 'N' ROLL CZAR: CAREERS IN THE MUSIC INDUSTRY
 The River Suite

BAND SURVIVAL: WILL YOUR DUES PAY OFF?
 The Park Suite

ARTIST DISCOVERY & DEVELOPMENT: TALENT, TIMING & TENACITY

New Amsterdam East Ballroom
 Moderator: Sean Coakley (Arista)

FREEDOM OF SPEECH: SHHH BIG BROTHER'S LISTENING
 New Amsterdam Center Ballroom
 Moderator: Howie Klein (Warner Bros/Sire)

3:00 - 4:15 PM
MAJORS & INDIES: A MARRIAGE MADE IN ?
 The Broadway Suite
 Moderator: Greg Marks (CMJ)

HORIZONS: NEW TERRITORY, NEW COUNTRY
 The River Suite
 Moderator: Tony Brown (MCA)

Panelists: Darrell Anderson (High Tone Records), Jim Caliguni (CMJ), Doug Grau (Warner Bros.), Rodney Foster (Foster & Lloyd), Tracy Gershon (CBS Tree Publishing), Bill Lloyd (Foster & Lloyd), Caryne Majer (A&S Management)

CONCERTS ON CAMPUS: PRODUCTION & PROMOTION
 The Park Suite

MUSIC MARKETING: FROM CONCEPT TO CONSUMER
 New Amsterdam East Ballroom

COLLEGE RADIO IN THE '90s: HAS THE EDGE DULLED?
 New Amsterdam Center Ballroom
 Moderator: Dave Gottlieb (Epic)

8:00 PM
MUSIC MARATHON LIVE! CLUB SHOWCASES
CMJ & ATLANTIC RECORDS PRESENT REED KROSS/LEMONHEADS/AN EMOTIONAL FISH
 The Ritz, 54 West 54th Street

SATURDAY, OCTOBER 27, 1990

9:00 AM - 3:00 PM
REGISTRATION

10:00 AM - 3:00 PM
EXHIBITS
 New Amsterdam West Ballroom, Foyer

11:00 AM - 12:15 PM
THE WORLD MUSIC PANEL
 The Broadway Suite
 Moderator: Jerry Rappaport (Mango)

ENTREPRENEURSHIP & MUSIC: D.I.Y STRATEGIES & MECHANICS
 The River Suite

THE RAP PANEL
 The Park Suite
 Moderator: Carmelita Sanchez (Poetic Justice)

Panelists: Sophia Chang (Atlantic), Bobby Garcia (DeJama/RAL), David Nays (The Source), Mike Nar-done (KXLU), D-Nice (Artist), Albert Ragnusa (Tommy Boy), Wildman Steve (WBAU)

DEF THE RECORD: CONSUMER PRESS FROM BUTTRAG TO ROLLING STONE
 New Amsterdam Center Ballroom

A&R: WHAT'S WRONG WITH THIS TAPE?
 The Liberty Room
 Moderator: Jeff Fenster (Charisma)

12:00 - 5:00 PM
Tail Ships Lounge
BMI LIVE

12:30 - 1:45 PM

THE JAZZ PANEL
 The Broadway Suite

COLLEGE/NON-COMMERCIAL RADIO & THE COMMUNITY
 The River Suite
 Moderator: David Newgarden (WFUM)

THE BEAT BOX CONCLAVE
 The Park Suite
 Moderator: Bill Stephney (S.O.U.L.)

THE DECLARATION OF INDEPENDENTS
 New Amsterdam Center Ballroom
 Moderator: Kramer (Shimmy Disc)

THE STATE OF THE MUSIC BIZ: A CURRENT AFFAIR
 The Liberty Room

2:00 - 3:15 PM
THE REGGAE PANEL
 The Broadway Suite

RECORD PROMOTION & COLLEGE RADIO
 The River Suite
 Moderator: Bruce Fiori (RCA)

THE RAP ARTIST PANEL
 The Park Suite
 Moderator: Jeff Foss (WRHU)

SUCCESSFULLY MANAGING THE NEW ARTIST
 The Liberty Room
 Moderator: John Silva (Gold Mountain Ent.)

3:30 - 4:45 PM
THE ARTIST ENCOUNTER & FREE FOR ALL
 New Amsterdam Ballroom

8:00 PM
MUSIC MARATHON LIVE! CLUB SHOWCASES

METAL MARATHON

THURSDAY, OCTOBER 25, 1990

12:30 - 1:45 PM
RETAIL & MARKETING: GRAND THEFT ALLOWANCE
 New Amsterdam East Ballroom

2:00 - 3:15 PM
INTERVIEW WORKSHOP: DIGGING DEEP WITHOUT BURYING YOURSELF
 New Amsterdam East Ballroom
 Moderator: Dana Darzin (Freelance Journalist)

Panelists: David Sprague (MTV), Adrienne Stone (Stone Communications), Tommy Victor (Prong)

3:30 - 4:45 PM
TBA
 New Amsterdam East Ballroom

FRIDAY, OCTOBER 26, 1990

11:00 AM - 12:15 PM
ARTIST DEVELOPMENT: BUILDING THE PERFECT BEAST
 The Liberty Room

12:30 - 1:45 PM
METAL PROGRAMMING AND PROMOTION: RADIOACTIVE OR CARBON-DATED?
 The Liberty Room
 Moderator: Cheryl Valentine (Relativity/Combat/Effekt)

Panelists: Jeff Gilbert (KCMU), Bridget Roy (Columbia), Bill Schacht (Foundations), Kevin Sharp (CMJ), Rob Tarantino (AIM), Bob Thomas (WBEB), Sally ViCious (WTPA)

2:00 - 3:15 PM
ALTERNATIVE METAL FUNK RAP CORE: THE CREATIVITY, CONFORMITY AND CONFUSION OF CROSSING OVER
 The Liberty Room
 Moderator: Howie Abrams (In-Effekt)

3:30 - 4:45 PM
KEYNOTE ADDRESS
 The Liberty Room

SATURDAY, OCTOBER 27, 1990

11:00 AM - 12:45 PM
M.A. (Details Later)
 New Amsterdam East Ballroom

MOMS OF ROCK: TO HELL FROM MATERNITY
 New Amsterdam East Ballroom
 Panelist: Carole Brown (TRIXIER Mom), and more TBA

1:00 - 2:30 PM
ARTIST PANEL
 New Amsterdam East Ballroom

MORE TO BE FIGURED OUT LATER

Schedule subject to change



REGISTRATION FORM

CMJ Music Marathon®
 October 24 - 27, 1990 • The Vista Hotel • New York City

HOTEL ACCOMMODATIONS:
 Special rates at the Vista Hotel. Vista Hotel rates \$140 Single/Double. These rates are only in effect until Oct. 10, 1990. Rates apply from Tuesday Oct. 23 - Sun. Oct. 28, 1990. Call the Vista at 1-800-258-2505 (in New York State, 212-938-1990). **YOU MUST MENTION CMJ MUSIC MARATHON® TO RECEIVE DISCOUNT.**

AIRLINE DISCOUNTS AA AMERICAN AIRLINES
 American Airlines is offering a special discount rate of 40% off regular coach fares. If you qualify for a lower fare, American Airlines will discount that rate an additional 5%. Call 1-800-433-1790 7:00 AM - 12:00 Midnight Central Time, any day. **Specify STAR File #S-#9004L.**

Convention registration fee entitles entrance to all Marathon events including exhibits, panels, showcases and one registration bag.

NAME _____ TITLE _____ AFFILIATION _____
 ADDRESS _____
 CITY _____ STATE _____ ZIP _____ PHONE _____

ACCOMMODATIONS DURING MARATHON _____
 _____ \$225 regular rate (after Sept. 15 and at the door) _____ *\$95 student rate (after Sept. 15 and at the door) *Copy of student ID must accompany payment.

Indicate quantity and make check or money order (non-refundable) payable to CMJ Music Marathon®.
Do not send payment later than Oct. 18. Walk-up thereafter. (Student ID must be provided to be eligible for student rate at walk-up. No exceptions.)
 I have enclosed () Check () Money Order
 Check must accompany registration form or provide the following credit card information:

CARDHOLDER NAME _____ CARD NUMBER _____
 SIGNATURE _____ EXPIRATION DATE _____

*Credit card payments after Sept. 19 require registrant to present credit card in person prior to picking up registration material.
 For more information contact: Joanne Abbot Green at (516) 466-6000 or Fax 516-466-7159. Mail to: CMJ Music Marathon®, 245 Great Neck Rd., 3rd Floor, Great Neck, NY 11021.

CLASSIFIEDS

JOB OPENINGS

HOT A/C CLASSY 105 FM in Wenatchee, WA, seeks a PD/ Morning Entertainer for new company in Cascade Mountain foothills. T&R: GM, PO Box 79, Wenatchee, WA 98807. EOE [9/28]

LOVE COUNTRY RADIO? Northern NY's leader seeks PD/ Afternoon Drive with a winning attitude. Must know classic and new music. Overnight T&R to Ted Bilodeau, WNCQ Radio, RD2 Gifford Road, Waletown, NY 13601. [9/28]

EASTERN MONTANA'S MOST EXCITING A/C seeks f/t AT for Afternoons, plus production and sports responsibilities. T&R: Jeff Oliphant, Magic 96 Radio, PO Box 460, Glendive, MT 59330. [9/28]

TOP 40 WILI/FM looking for experienced on-air talent with killer production for 6-10 shift. Needed yesterday. T&R: Jeff Spencer, I-98 Radio, PO Box 496, Willimantic, CT 06226. [9/28]

COUNTRY KJJC-OSCEOLA, IA, needs a Morning Talent. Wake me up with something funny! T&R: Randy Stevens, PO Box 464, Osceola, IA 50213. [9/28]

PRODUCTION WIZ NEEDED. If you're into writing and producing station promos that get attention and creative commercials that get results, send a sample of your work to: WYRY Radio, PO Box 1304, Keene, NH 03431. EOE [9/28]

CENTRAL COAST'S HIT FM SEEKS PRODUCTION DIRECTOR. Must have strong organizational skills, creative copywriting and on-air skills. No beginners. T&R+copy samples: Gerri McCulloh, KXFM Radio, 211 E. Fesler, Santa Maria, CA 93454. [9/28]

COUNTRY 93 WBIU-FORT WAYNE has an immediate opening for a News Director/Anchor. Must be polished, authoritative and able to interact with award winning morning team. Females encouraged. T&R: Doug Wagner, 2100 Goshen Road, Suite 232, Fort Wayne, IN 46808. [9/21]

TOP RENO COUNTRY SEEKS FUN, ENERGETIC AT's with desire to shake hands and kiss babies. T&R: Tom Jordan, KBUL Radio, 90 West Grove, Reno, NV 89509. EOE [9/21]

FM107 IN BEAUTIFUL SOUTHERN OREGON is looking for T&R's to consider for future full & part-time AT. Experience necessary, with promotion and production background. Must be a team player. Great company & wonderful living conditions for those who love the clean mountain air. No calls, please. T&R: Randy Adams, PO Box 1450, Klamath Falls, OR 97601. [9/21]

COUNTRY KYKZ-LAKE CHARLES, LA is seeking T&R's for full & part-time AT for overnights and weekends. Desire and attitude are essential. T&R: Jimmy Lehn, PO Box 999, Lake Charles, LA 70602. EOE [9/21]

WESTWOOD PERSONALITIES HAS TWO OPENINGS AVAILABLE: 1) Top 40 Afternoon Drive for major market on West Coast. Forward tape immediately. 2) Country Morning Show Personality for nationwide network. Top dollars. Apply in confidence to: Westwood Personalities, 42446 Bob Hope Drive, Suite 228, Rancho Mirage, CA 92270. [9/21]

YOUR NEXT JOB

is...waiting!

Send Tape & Resume to:
Westwood Personalities, 42446 Bob Hope Drive,
Suite 228, Rancho Mirage, California 92270.

TOP NORTH CENTRAL COMBO '60s/'70s station seeks a PM Drive AT with strong production. T&R: Rick McKay, WCPA Radio, Clearfield, PA 16830. [9/21]

SOON TO BE 50,000 WATT FM IN MIDWEST is accepting applications for future f/t Morning Drive person for Top 40 station. Must be mature, have fun personality & possess killer voice. T&R: GM, PO box 218, Kirksville, MO 63501. [9/21]

CAPE COD'S #1 WCOD seeks a PD with good knowledge of A/C music, strong in community involvement and on-air promotions. Top rate people skills a must. Great pay in one of America's most beautiful areas. Rush T&R: Bonnie McCarthy, 105 Stevens Street, Hyannis, MA 02601. EOE [9/21]

TOP 40 MARKET DOMINANT KWTX/FM needs a sidekick/ Newsperson for Mornings. Females encouraged. T&R: Dave Christopher, KWTX Radio, PO Box 2636, Waco, TX 76702. EOE [9/21]

AVAILABLE

CURRENTLY SWING at #1 Top 40 & A/C in Peoria...ready to move on to any interested medium market. ANDY: (309) 693-3785. [9/28]

CAN BRING THE RATINGS IN, if given the chance. Former Morning drive and Nighttime host, with MD experience plus credential background looking to work for you. Willing to move to any state, any city and work six days a week. MIKE: (216) 475-0315. [9/28]

SIX YEAR MORNING AT/PD. Bits/phones/voices/great production...seeks Morning gig pronto! JIM KELLY: (216) 256-1837. [9/28]

OM/PD WITH PLENTY OF EXPERIENCE seeks step-up. Well organized with strong get-it-done attitude. Top 150 markets preferred, but will talk with all. SCOTT: (501) 756-1609 11AM-1PM CDT. [9/28]

MAJOR MARKET PD with strong production skills seeks Production Manager position. Eight-track savy, great copywriting and the ability to organize and manage your production department. For resume and knockout demo tape, call JASON W. FINE: (415) 563-7179. [9/21]

YO! I WANT TO ROCK 'N' ROLL AGAIN. College grad with three years writing & producing, two years board & promotions experience. Can cover all the bases. I'm ready to rock and write! JIM: (316) 793-9208. [9/21]

HOT, CRAZY NIGHT ANIMAL seeks 6-10PM shift. Crazy phones and nothing but energy. CACTUS CATFISH COOPER: (602) 443-0049. [9/21]

GIVE ME FUN IN THE SUN, or dough in the snow, and I'll give you one hell of a pro! Major market experience.

Programming, promotions and production. All markets and formats considered. Call NOW! MIKE: (715) 842-8067. [9/21]

TALENTED "NEW ZEALAND" MALE with eighteen months experience and good sound would like a full-time on-air shift. Call STEPHEN: (612) 377-2845. [9/21]

SIX YEAR SMALL/MEDIUM MARKET PD/MORNING PERSONALITY! Bit oriented, voices and great production. Prefer AOR, A/C or Oldies! JIM KELLY: (216) 256-1837. [9/21]

WEST PALM BEACH AOR AT with great nighttime numbers. Ten years experience, seeks FT or PT MD opportunity elsewhere. BOBBY RIVERS: (407) 465-8783. [9/21]

RESCUE ME! Team player looking for a stadium. Three years experience, alive and kicking! KATHY O'BRIEN: (415) 648-0090. [9/21]

CRAZED BUT PROFESSIONAL MADMAN seeks Mornings/ PD/MD slot at your Top 40. Five year vet ready to rocket your station to #1! BILL: (614) 384-3873. [9/21]

PRODUCTION PRO will make your production smoke so much you'll have to turn the smoke alarms off! RANDY: (615) 867-5792. [9/21]

YOU WILL BELIEVE. Not in a ghost, but in an AT named Steve. C'mon, let's scare up some listeners. STEVE TOURTE: (415) 921-2795. [9/21]

SEEKING FULL-TIME POSITION in the Alternative music field. Main interest lies in DJing and writing. Willing to relocate. ROBERT BARONE: (415) 752-6163. [9/21]

SERVICE REQUEST

WHSY: Switched formats from Top 40 to A/C. Need all A/C product from all labels. Send to: PO Box 1978, Hattiesburg, MS 39403. [9/28]

WNRB: Jazz/Urban product wanted from all labels. Send to: Dan McClintock, PO Box 625, Niles, OH 44446. [9/28]

DIGITAL CABLE RADIO: Modern Rock/Hard Rock/Metal wanted from all labels. Send to: Rene Blake, 98 N. State Street #1, Concord, NH 03301. [9/28]

KKS: Hot A/C needs all products from all labels. Prefer CDs. Send to: Phil Jay, 200 High Avenue, Oskaloosa, IA 52577. [9/21]

Gavin provides free advertising to subscribing RADIO stations with job openings & service requests, as well as to individuals seeking employment. All other advertising must run display. Contact Natalie Duitsman at (415) 495-1990 for rates on display advertising and blind boxes. For job openings, availables & service, send your FREE listings by mail to: Gavin Classified, 140 2nd Street, San Francisco, CA 94105 or FAX at (415) 495-2580. Your listing will be edited accordingly & will run 1-3 weeks unless otherwise specified. Deadline for copy is Monday.

PERSONAL PICKS

SINGLES by Dave Sholin

WILSON PHILLIPS - *Impulsive* (SBK)

There's been anything but a shortage of women in the top ten, which is where Carnie, Wendy and Chynna have been for most of 1990. Mention the name Wilson Phillips and programmers respond with comments that their music research reflects virtually no burn after many weeks of heavy airplay. The trio tops off what will turn out to be an unforgettable year with yet another bright and totally accessible gem.

JIMMY BARNES - *Let's Make It Last All Night* (Atlantic)

Ten years ago I made my first trek to Australia where I first got turned on to a band called Cold Chisel. A year later Ron Fell made the trip and was equally impressed with the band and their lead singer Jimmy Barnes. A solo act for some time now, Jimmy begins this decade by letting loose on a spectacular rocker he co-wrote with Diane Warren and Desmond Child. A scorcher!

DONNY OSMOND - *My Love Is A Fire* (Capitol)

Donny took radio and the world by surprise last year, re-emerging with a new image and, more importantly, music that provided him an opportunity to showcase his abilities as a consummate professional. Once again writers/producers Carl Sturken and Evan Rogers, the brains behind Donny's "comeback" project, give him the vehicle and he fires it up with a performance that's in high gear all the way.

PET SHOP BOYS - *So Hard* (EMI)

Unwilling to settle for anything less than technical perfection, Britain's Chris Lowe and Neil Tennant continue to explore new ways to create their danceable, unique sound. Oddly enough, even though they first hit America airwaves with "West End Girls" in 1985, the pair have never toured the U.S. or Canada. That's due to change as they prepare to make the circuit next year by which time this track will be very familiar.

STYX - *Love Is The Ritual* (A&M)

Formed twenty years ago, the regrouping of Styx is a welcome event for those who like to rock. Back together minus Tommy Shaw (now a Damn Yankee), the band delivers energy, giving their trademarked sound a definite nineties feel. Shaw's replacement Glen Burtnick does double duty as player and co-writer on this hot release.

BRUCE HORNSBY & THE RANGE with SHAWN COLVIN - *Lost Soul* (RCA)

Some songs deserve special recognition, and here's one in that elite category. Wrapping a touching lyric around a sweet melody, Bruce gives it added impact by inviting sensational vocalist Shawn Colvin to join him and the result is a stunning duet.

HOTHOUSE FLOWERS - *I Can See Clearly Now* (Polygram)

Giving it a Pop/Reggae treatment, Johnny Nash took this Bob Marley-penned tune to number one in 1972. Unearthed by this skilled group of Irish rockers, who give it a whole new quality, brilliantly picking up the tempo and building it to an exciting crescendo.

ALBUMS by Ron Fell

BETTE MIDLER - *Some People's Lives* (Atlantic)

Ms. Midler's skills as a thespian come into play throughout this absolutely wonderful parcel of song. The songs, from a variety of genres, run the gamut of sensibilities—camp cool and global green, from Cole Porter to Diane Warren, from Janis Ian to Rogers and Hart. The days of Midler totally camping out in a cartoonish fusion of Ethel Merman and Mae West are hopefully beyond her now. Under the brilliant production/arrangement muses Arif Mardin, Mark Shaiman (Harry Connick, Jr.) and Joe Mardin, Midler's

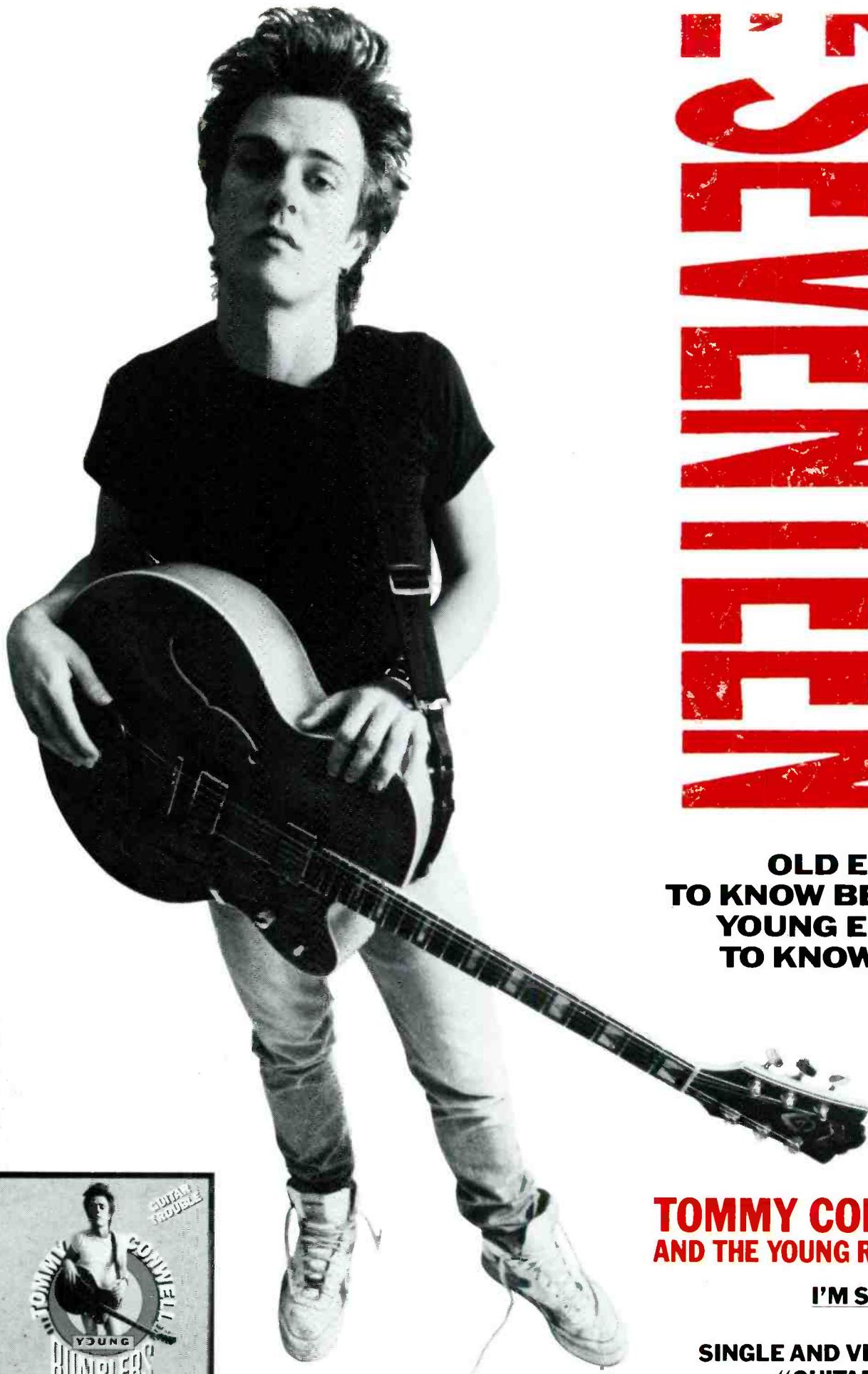
widescreen, bigger-than-life aura is captured at a new career high. I imagine that with her commitments to film, Bette left the details to her muses—yielding some precious creative control, but to marvelous effect. Allow me to recommend the following: the great lead single, FROM A DISTANCE, Janis Ian's SOME PEOPLE'S LIVES, a cute campfire singalong ONE MORE ROUND, a cleverly Popish ALL OF A SUDDEN and a twisted McGuire Sister sendup of Cole Porter's MISSOTIS REGRETS.



the GAVIN REPORT

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

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



I'M SEVENTEEN

**OLD ENOUGH
TO KNOW BETTER—
YOUNG ENOUGH
TO KNOW IT ALL.**

**TOMMY CONWELL
AND THE YOUNG RUMBLERS**

I'M SEVENTEEN.

387-73500

**THE FIRST
SINGLE AND VIDEO FROM
"GUITAR TROUBLE."
THE NEW ALBUM.**

46235

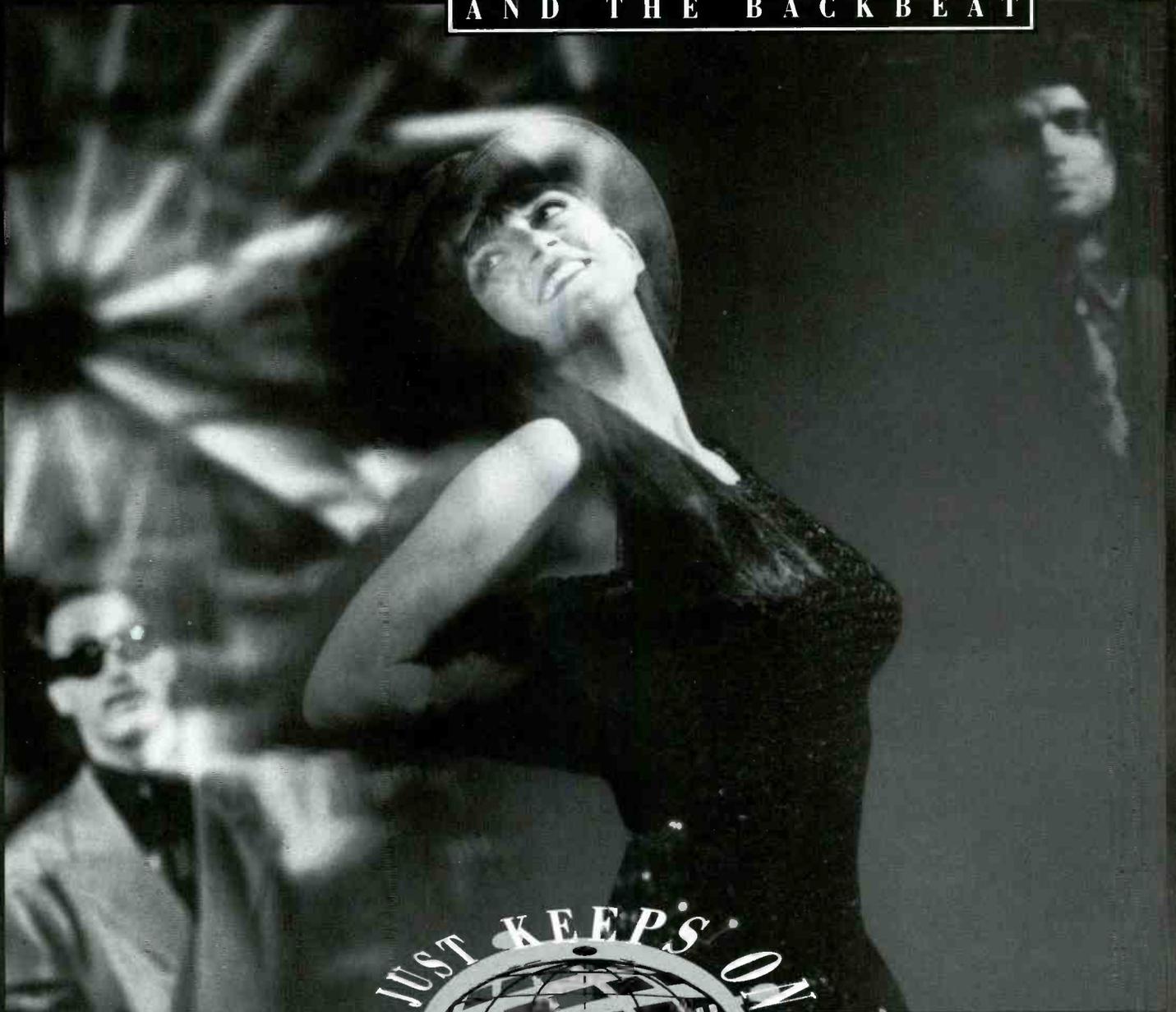
**THIS GUITAR SPELLS TROUBLE.
ON COLUMBIA.**



Produced by Pete Anderson.
Management: Steve Mountain/Cornerstone Management
"Columbia" Reg. U.S. Pat. & Tm. Off. by CBS Records Inc. © 1990 CBS Records Inc. **COLUMBIA**

Candi

AND THE BACKBEAT



4JM-13805

THE FIRST HIT SINGLE FROM THE I.R.S. CD/CS
WORLD KEEPS ON TURNING

PRODUCED BY ROBERT BROWN
CO-PRODUCED BY STEPHEN CROES



X2/4 13045