HARRY CONNICK, JR.
THE TOAST OF THE TOWN
NEW ORLEANS TO NEW YORK

OREN HARARI'S
"PROGRAM OF THE MONTH"

ERIC NORBERG
HOW YOU CAN KEEP
ONE STEP AHEAD OF THE NEWS
Fall In Love With Australia's Sweetheart

Jenny Morris

"She Has To Be Loved"
The Debut Single

Produced by Andrew Farriss
From The Album Shiver
<table>
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<tr>
<td>WHITNEY HOUSTON</td>
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<td><em>I'm Your Baby Tonight (Arista)</em></td>
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<td>BILLY JOEL</td>
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<tr>
<td><em>And So It Goes (Columbia)</em></td>
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<tr>
<td>JON BON JOVI</td>
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<tr>
<td><em>Miracles (Mercury)</em></td>
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**RECORD TO WATCH**

2 IN A ROOM
*Wiggle It (Cutting/Charisma)*

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<tr>
<td>WHITNEY HOUSTON</td>
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<td><em>I'm Your Baby Tonight (Arista)</em></td>
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<td>GUY</td>
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<td><em>I Wanna Get With U (MCA)</em></td>
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<tr>
<td>SURFACE</td>
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<td><em>The First Time (Columbia)</em></td>
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**RECORD TO WATCH**

GRADY HARRELL
*Don't Turn Your Back On Me (RCA)*

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<td>SARA HICKMAN</td>
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<td><em>I Couldn't Help Myself (Elektra)</em></td>
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**RECORD TO WATCH**

THE NEVILLE BROTHERS featuring AARON NEV рггггг
*Fearless (A&M)*

<table>
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<tr>
<th><strong>COUNTRY</strong> MOST ADDED</th>
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<tbody>
<tr>
<td>RODNEY CROWELL</td>
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<tr>
<td><em>Now That We're Alone (Columbia)</em></td>
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<tr>
<td>MARY CHAPIN CARPENTER</td>
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<td><em>You Win Again (Columbia)</em></td>
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<td>DWIGHT YOAKAM</td>
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<tr>
<td><em>Turn It On, Turn It Up, Turn Me Loose (Reprise)</em></td>
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**RECORD TO WATCH**

ROB CROSBY
*Love Will Bring Her Around (Arista)*

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<tr>
<td>LED ZEPPELIN</td>
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<tr>
<td><em>&quot;Travelling Riverside Blues&quot; (Atlantic)</em></td>
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<tr>
<td>DEEP PURPLE</td>
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<tr>
<td><em>&quot;King Of Dreams&quot; (RCA)</em></td>
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<tr>
<td>GRATEFUL DEAD</td>
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<tr>
<td><em>&quot;Dear Mr. Fantasy&quot; (Arista)</em></td>
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**RECORD TO WATCH**

THE REMBRANDTS
*Atco*

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<td>THE CONNELLS</td>
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<td><em>One Simple Word (TVT)</em></td>
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<td><em>THE MEKONS</em></td>
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<td>F.U.N. '90 (A&amp;M)</td>
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**RECORD TO WATCH**

THE MEKONS
*F.U.N. '90 (A&M)*

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<th><strong>RAP</strong> MOST ADDED</th>
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<td>ISIS</td>
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<td><em>Rebel Soul</em></td>
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<td>(Island/4th &amp; Broadway)</td>
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<td>POOR RIGHTEOUS TEACHERS</td>
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<td><em>King Tee</em></td>
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<td>(Capitol)</td>
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**RECORD TO WATCH**

LL COOL J
*"The Boomin' System"* (Def Jam/Columbia)

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<tr>
<td>LOU RAWLS</td>
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<td><em>It's Supposed To Be Fun (Blue Note)</em></td>
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<td>RALPH MOORE</td>
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<tr>
<td><em>Furthermore (Landmark)</em></td>
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<tr>
<td>FATTBURGER</td>
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<tr>
<td><em>Come &amp; Get It (Enigma)</em></td>
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**RECORD TO WATCH**

RALPH MOORE
*Furthermore (Landmark)*

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<td>BETH NIELSEN CHAPMAN</td>
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**RECORD TO WATCH**

BETH NIELSEN CHAPMAN
*Reprise*
**KCPX To Spectrum A/C**

After nine years as a Top 40 outlet, Salt Lake City station KCPX has dropped that format to become a “Spectrum A/C”. Music selections will cover hits of the ’60s, ’70s, and ’80s, covering territory up to the present. Twenty-five percent of the songs will be current.

According to GM Wayne Courtney, extensive research done in July, pitting KCPX against eight of its closest rivals, showed that the station could make the biggest impact with an Adult Contemporary format.

Former PD Jerry Lousteau has opted to leave the station. “When we decided to do the research, Jerry indicated that he preferred to work with a Top 40 format,” said Courtney. “He decided that if we changed he would most likely make a decision to leave.”

KCPX’s new PD is Jay Kelly. He was most recently at KLYF-Des Moines, Iowa.

**Hacker Heads Geffen Dance**

Deejay/remixer/promoter Michael Hacker has joined Geffen Records in the newly-created position of National Dance Promotion Director.

Hacker, whos remixing credits include Smokey Robinson and Giorgio, will not only promote and market, but will also find and develop new artists for Geffen.

“We are very fortunate to have Michael Hacker join us,” said label GM Al Coury. “His experience in dance promotion, marketing and A&R is a major asset to us now.”

Hacker began as an under-ground deejay when he was still a teenager. From 1984-1989 he was a dance reporter for Billboard magazine.

**Arista Ups Backer, Katz**

In separate promotions at Arista Records this week, Jeff Backer was promoted to National Field Director, Pop Promotion and Jordan Katz was upped to Associate Regional Marketing Director, East Coast.

Backer was Southeast Regional Promotion Director. In his new position he’ll be responsible for the activities of the label’s Pop Promotion team, and the development of the regional staff. He’ll remain based in Florida.

“I selected Jeff for this position because his years of experience coupled with great radio relationships have made him an outstanding member of the staff,” said Rick Bisciglia, Senior Vice President, Pop Promotion. “I am looking to him to help me keep the Arista Pro-

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**the Gavin Report October 12, 1990**
The new single from the self-titled album featuring the #1 hit "She Ain't Worth It" produced by Denny D'Ante.
McFadden Interim PD at WDFX

WDFX-Detroit GM Paul Jacobs has announced that John McFadden will be handling programming duties.

Due the station's possible sale, Jacobs felt the appointment will insure its current stability. "We had a great summer book," he told the Gavin Report, "and John deserves the credit. We'll assess the situation further if and when the station is sold."

McFadden, who has been serving as Assistant Program Director, has been at WDFX a little over two years.

Rundgren Stirs Up Right Wing

Warner Bros. Recording artist Todd Rundgren has got the right wing in a tizzy over a song that hasn't even been released yet.

The satirical "Jesse," planned for inclusion on Rundgren's album due in January, mentions Jesse Helms, Tipper Gore and Pope John Paul II in a way that is offensive to L. Brent Bozell III, Chairman of the Media Research Center. So offensive, in fact, that Bozell sent Warner Bros. Chairman Mo Ostín a letter urging him not to even release the song. The letter was carboned to Rundgren, Lenny Waronker and the Time Warner Board of Directors.

"I think you'll agree with me that this song is perverse and offensive," Bozell said in his letter. "I strongly urge you to do whatever is in your power to prevent this song's inclusion in Rundgren's next album..."

"Todd's decision whether or not to include 'Jesse' on the album will have nothing to do with this pressure," said Rundgren's manager Eric Gardner. "But this seems to be an unbelievable leap from the stickering question to any choice of the consumer at all by going directly to the source and insisting that the product not even be made available so they can exercise their first amendment right of choice."

Bozell, whose father L. Brent Bozell II was a contributor to the 1950s anti-communist blacklist Red Channels, has a conservative bimonthly review of the entertainment industry called TV, etc.

NCSA’S 10th Annual Conference

Los Altos, California's Foot-hill College was the site of the 10th Annual Northern California Songwriter's Conference, held in September. This year's gathering, by far the biggest and most successful, was attended by over 500 songwriting hopefuls, each one banking on getting their songs heard by one of the guest “song experts” (publishers, producers, A&R reps) who presided over many hours of song-screening sessions.

The seminar also featured panels on topics as diverse as, "Okaytown: The New Motown?" and the emergence of folk music, as well as legal and songwriting skills panels. One notable session featured Pop and Country producers who discussed what they looked for in a demo, playing parts of original songwriter's demos, following by the finished product. Warner Bros. Nashville's Gregg Brown, impressed the panel when he played the demo of Travis Tritt's "I'm Gonna Be Somebody," a rough guitar/vocal demo with a female voice followed by the full-blown finished product.

KEYV-Las Vegas Studios Gutted in Fire

Adult Alternative station KEYV in Las Vegas suffered severe damage to their news, production and on-air studios in a fire that broke out at 2:30AM Wednesday, October 10. No one was hurt.

According to Music Director Jackie Selby, the station needs to replenish its record library, and they are especially looking for classic independent "new age" releases. The station is back on the air. Companies can send product to Selby at 66 East Tropicana, Las Vegas, NV 89109. Phone number is 702-736-9993.

RADI-O-RAMA

Heading to Houston is WAVA-Washington APD/MD Dave Elliot who will be OM at 93Q (KKBQ)-Houston...Mike Elliott, former WOMX-Orlando Morning Driver will replace Cleveland Wheeler at Q105-Tampa...With the departure of KRTH-LA’s Phil Hall, the legendary Bill Drake is interim PD...Big change at KUBE-Seattle, WA: Tom Hutlyer steps down as PD, and is currently deciding whether he’ll stay on as air personality. Meanwhile, station GM Michael O'Shea is conducting a nationwide search for, in his words, "a strong leader." O'Shea indicated that he's not in a big hurry. In the meantime APD/PM Drive Personality Barry Beck will be Acting PD...but stays on the air...Both Chuck Niles and Sam Fields have left Kلون-Long Beach, CA for KKJZ-Los Angeles...JJ Kincade is leaving...
heighten your senses with

GAVIN TOP 40: UP & COMING

WFAL  WHDQ  WILI  WBEC/FM
WKPQ  WLVY  WHCG  WTNY/FM
WJAT  WLAZ  WBDX  WHHT
WIFX  WOVO  WWKF  WYNU
WZIX  106RTB  WHSB  WVAF
WZWX  KDOG  KEEZ  KFMC
KHHT  KIIC  KJ105  KKCK
WDEK  WEGZ  WJJH  WNNO
WSPT  KFBD  KJBR  KJLS
KLXZ  KLBQ  KTUF  KZZT
KDLX  KLIS  KQIX  K100
KKBG  KHSS  KIQY

SIRE

FROM THE ALBUM PACKED
behind his utility spot at FM102-Sacramento, CA to go fulltime 6-11PM at KKMG-ColoradoSprings. He replaces Trevor Carey who segues to nights at KWNZ-Reno...Steve Perun says he's not heading to WFYR-Chicago. B-104 is doing great—when Steve walked in the numbers were in the 4s, and now they're up to the 2s...At HOT 97 (WQHT)-New York Kevin McCabe has been added from MD to APD/MD...Gary Douglas adds Station Manager to his existing OM title at WDRX-Waupac, WI. Afternoon Driver Mark Taylor takes the PD slot...WILL-Willimantic, CT late nighter Rich Conway moves to 6-10PM and part timer Wayne Schmidt takes over the 10-2PM shift...Steve Collins is out as MD at WMME/FM-Augusta, ME. Replacing him is Sam Salmon, who also does the 7P-12M shift...At KKRL-Carroll, IA, Shelly Hansohn is PD...Rock station WCLG/FM-Morgantown, WV has added Dave Switzer as PD Driver. He comes from crosstown WVAQ. Marshall Sears moves back to his 7P-12M slot and Dale Alexander will handle the swing shift...New to Morning Drive at WQID-Biloxi is Ed Moleski...Best wishes for a speedy recovery to five-year-old Patrick Dawson, son of WBXX-BattleCreek OM Joe Dawson. Young Patrick was recently diagnosed as having leukemia and is in Ann Arbor's Motots Children's Hospital. Send your good wishes via WBXX's Eric at 616-963-5555.

**KZZP-Phoenix recently hosted a private luncheon with Columbia recording artist Michael Bolton. Fifty lucky winners attended. Shawn full and happy of KZZP's Alexa Mercres and Darcy Sanders; Bolton; Columbia rep Bob Conrad.**

**ROTATIONS**

Watch Island Records VP/Promotion Lisa Velasquez join East West America Records as Senior Director of National Pop Promotion within the next few weeks. Official announcements of the label's formation and personnel hirings are on their way...Mark Benesch has popped up at Interscope. He was most recently with Dick Scott Entertainment...Delicious Vinyl VP/Promotion Wendell Greene is leaving the label at the end of October. Look for him to pop up somewhere else immediately. Call him at 213-857-1740...Here's the Sisapa promotion/marketing staff: Houston: Frank Alfano; Tempe, AZ: Kelly Christy; Detroit: Scott Christy; Columbus, OH: Jeff Coupland...At Chameleon, Barbara Shelley has been appointed Vice-President, Media and Artist Relations. She was formerly the label's Director of National Publicity...Superstar Michael Jackson is renegotiating his contract. Do the words 50 million sound good to you?...At EMI, Julie Eisenthal has been named Manager, A&R/East Coast. She had been upped from Senior Coordinator, A&R...New Manager of Publishing and Administration for the Bahia Entertainment Company is Diane Souty...Motown will celebrate its 30th with a CBS special to be taped at the Pantages Theatre in Los Angeles. Proceeds from the tickets (priced from $50 to $25) go to the Brotherhood Crusade, which provides financial assistance to over 100 Los Angeles city and county community agencies...A little ear told us that in Elk Grove Village, IL, Musicland buyers must have a printed copy of lyrics on file with their supervisor before they purchase any product. Big Brother is moving closer, and by inaction we're beckoning him...Congrats to The Ol' Peapicker himself, Tennessee Ernie Ford, on being inducted into the Country Music Hall of Fame. For a list of this year's CMA Award winners, check out the Country section this week's issue...

**BIRTHDAYS**

Compiled by Diane Rufer
Our Best Wishes and HAPPY BIRTHDAY To:
Diane McClain, WCMR-Elkhart, IN 10/14
Cliff Richard, Thomas Dolby 10/14
Roy Harris, Lithographs 10/15
Joanie Lawrence, J. Lawrence Promotions 10/15
Darcy Sanders, KZZP-Phoenix, AZ 10/15
Craig Coburn, Geffen Records 10/15
Chris DeBurgh, Richard Carpenter 10/15
Connie Lindell, CBS Records 10/16
Wendy Wilson (Wilson Phillips), Bob Weir 10/16
John Chomnie, Columbia Records 10/17
Bob Young, WXTU-Philadelphia, PA 10/17
Larry Thomas, WIQQ-Greenville, MS 10/17
Bill Steiger, WYBC-FM-New Haven, CT 10/17
Dennis Kelly, WMXK-Morristown, TN 10/17
Sander Walker, WFFX/FM-Tuscaloosa, AL 10/17
Earl Thomas Conley 10/17
Jack Isquith, Epic Records 10/18
Mike Mena, SBK Records 10/18
Michael Right, KJJO-St. Joseph, MO 10/18
Chuck Berry 10/18
Mike Brophey, WXTU-Philadelphia, PA 10/19
Lori Russo, Jennie C. Riley, Jennifer Holiday 10/19
Patrick Simmons (Doobie Bros.) 10/19
Lisa St. Regis, KMI-San Francisco, CA 10/20
Wayne Ball, WAAAX-Gadsden, AL 10/20
John Ramsey, KHLL/WM-Little Rock, AR 10/20
Steve Patrick, KGOU-Norman, OK 10/20
John Curb, PolyGram Records 10/20
Tom Petty 10/20

**WEDDINGS**

Our WEDDING BELLS rang on October 13th for TOM CALLAHAN, National Manager of Adult Contemporary and NAC promotion for Virgin Records, and his fiancee, KAREN OKADA. This happily couple will be honeymooning at Cabo San Lucas, Mexico. Our CONGRATULATIONS and Best Wishes to both!!!

**BIRTHS**

Our CONGRATULATIONS to KATIE EYERLY, Senior Magazine, and her husband, JACK PINGREE, on the birth of their first child, son, NICHOLAS HUGH. Born September 24th, weighing 6 lbs., 9 oz.

...CONGRATULATIONS to DON and KATHLEEN GIBSON on the birth of their first child, daughter, NORA MARIE. Born October 1st, weighing 6 lbs., 14 oz.
THE GAVIN SEMINAR 1991

THE FIRST AND BEST INDUSTRY EVENT OF THE YEAR!

Thursday, Friday, Saturday

FEBRUARY 14, 15, 16, 1991

The St. Francis Hotel
San Francisco, CA

WE'RE PLEASED TO ANNOUNCE OUR 1991 FEATURED KEYNOTE SPEAKER...

VLADIMIR POZNER

THE SOVIET UNION'S LEADING COMMENTATOR AND AUTHOR OF THE BEST-SELLER, PARTING WITH ILLUSIONS

COME EXPERIENCE THE SPIRIT OF GLASNOST AND PERESTROIKA FIRST HAND.

DON'T MISS THIS EXTRA-SPECIAL RADIO/MUSIC INDUSTRY EVENT!

MAKE YOUR PLANS! REGISTRATION AND AGENDA DETAILS FORTCOMING.

For Information Phone 415-495-1990

the GAVIN REPORT

www.americanradiohistory.com
**TOP 40**

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<td>GEORGE MICHAEL - Praying For Time (Columbia)</td>
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<td>2</td>
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<td>JANET JACKSON - Black Cat (A&amp;M)</td>
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<td>MAXI PRIEST - Close To You (Charisma)</td>
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<td>PHIL COLLINS - Something Happened On The Way To Heaven (Atlantic)</td>
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<td>PEBBLES - Giving You The Benefit Of The Doubt (MCA)</td>
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<td>13</td>
<td>M.C. HAMMER - Pray (Capitol)</td>
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<td>HEART - Stranded (Capitol)</td>
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<td>WARRANT - Cherry Pie (Capitol)</td>
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<td>CONCRETE BLONDE - Joey (IRS)</td>
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<td>DINO - Romeo (Island)</td>
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<td>VANILLA ICE - Ice Ice Baby (SBK)</td>
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<td>DARYL HALL AND JOHN OATES - So Close (Arista)</td>
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<td>AFTER 7 - Can't Stop (Virgin)</td>
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<td>NELSON - (Can't Live Without Your) Love And Affection (DGC)</td>
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<td>POISON - Something To Believe In (Capitol/Enigma)</td>
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<td>TAYLOR DAYNE - Heart Of Stone (Arista)</td>
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<td>JUDE COLE - Time For Letting Go (Reprise)</td>
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<td>MICHAEL BOLTON - Georgia On My Mind (Columbia)</td>
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<td>UB40 - The Way You Do The Things You Do (Virgin)</td>
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<td>LISA STANSFIELD - This Is The Right Time (Arista)</td>
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<td>DEEE-LITE - Groove Is In The Heart (Elektra)</td>
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<td>WINGER - Miles Away (Atlantic)</td>
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<td>NEW KIDS ON THE BLOCK - Let's Try It Again (Columbia)</td>
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**RECORD TO WATCH**

- **TOP TIP**
  - STEVIE B: Because I Love You (The Postman Song) (LMR/RCA)
  - Stevie delivers a hip, mass appeal ballad resulting in a 20% Hit Factor and another 25 adds.

**CERTIFIED**

- WILSON PHILLIPS: Impulse (SBK)
- UB40: The Way You Do The Things You Do (Virgin)

**MOST ADDED**

- WHITNEY HOUSTON (213)
- BILLY JOEL (95)
- JON BON JOVI (85)
- DONNY OSMOND (83)
- WILSON PHILLIPS (62)
- PRINCE (52)

**CHARTBOUND**

The GAVIN REPORT 

8  

www.americanradiohistory.com

Rhythm of the Rain

450959

Epic

Dan Fogelberg
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*BILLY JOEL* - And So It Goes (Columbia)

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

*TOMMY CONWELL & THE YOUNG RUMBLERS* - I'm Seventeen (Columbia)

*SLAUGHTER* - Fly To The Angels (Chrysalis)

*TONY! TONI! TONE!* - Feels Good (Wing/PolyGram)

*SWEET SENSATION* - Each And Every Time (Atco)

*CANDYMAN* - Knockin' Boots (Epic)

*ANITA BAKER* - Soul Inspiration (Elektra)

*AIRKRAFT* - Someday You'll Come Running (Premiere)

*THE VAUGHAN BROTHERS* - Tick Tock (Epica)

*PRETENDERS* - Sense Of Purpose (Sire/Warner Bros.)

*BRUCE HORNSBY AND THE RANGE* - Lost Soul (RCA)

*SNAP* - Oops Up (Arista)

*BISCUIT* - Biscuit's In The House (Columbia)

*THE BOYS* - Crazy (Motown)

*BLACK CROWES* - Hard To Handle (Def America/Geffen)

*JIMMY RYSER* - Rain Came (Arista)

*JOHNNY GILL* - Fairweather Friend (Motown)

*BROTHER BEYOND* - Just A Heartbeat Away (EMI)

*SEDUCTION* - Breakdown (Vendetta/A&M)

*AL B. SURE!* - Misunderstanding (Warner Bros.)

*IGGY POP* - Candy (Virgin)

*TECHNOTRONIC* - Rockin' Over The Beat (SBK)

*FAITH NO MORE* - Falling To Pieces (Slash/Reprise)

*THE PARTY* - I Found Love (Hollywood)

Dropped: #29-Jon Bon Jovi (Blaze), #33-Billy Idol, #34-Wilson Phillips (Release), #37-Bell Biv DeVo (Do Me), #39-Tyler Collins, EnVogue, Motley Crue, George Lamond, Lightning Seeds, David Baerwald, Maria McKee, Lonesome Romeos, Ňene Loves Jezebel, Ms. Adventures, The Righteous Brothers (Curb).

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WIGGLE IT

GAVIN TOP 40 RECORD TO WATCH

WZOU ADD @18HOT
WRCK ADD
KROY ADD
HOT97 1-1 3 WEEKS!
PWR106 34-29

PWR99 ADD
KKFR ADD@27
WTIC/FM D-27
B96 7-1HOT!!
Z100 14-9HOT

WNVZ ADD
PWR98 ADD
WXKS 27-17HOT
WPLJ 26-15HOT
WLOL 21-15

WHYT D-24
WRBQ ADD
KHTK D-25
WSPK 35-25
HOT102 D-25

Q106 D-25
Z95 ADD
KUBE D-29
PWR96 11-5

MANAGEMENT: AM/PM ENTERTAINMENT CONCEPTS, VITO BRUNO
PRODUCED BY GEORGE MOREL FOR DANCE LINE PRODUCTIONS

www.americanradiohistory.com
**ARTIST** | **TITLE** | **LABEL** | **Reports** | **Addrs** | **1-5** | **6-10** | **11-20** | **21-30** | **Uncharted** | **Hit Factor** | **Weeks**
---|---|---|---|---|---|---|---|---|---|---|---|
GEORGE MICHAEL | Praying For Time (Columbia) | | 267 | | 218 | 37 | 9 | 3 | — | 98% | 8 |
JANET JACKSON | Black Cat (A&M) | | 276 | — | 155 | 72 | 46 | 3 | — | 98% | 7 |
JAMES INGRAM | I Don't Have The Heart (Warner Bros.) | | 230 | 2 | 97 | 76 | 40 | 8 | 7 | 92% | 13 |
INXS | Suicide Blonde (Atlantic) | | 256 | 2 | 32 | 103 | 98 | 21 | — | 91% | 7 |
THE RIGHTEOUS BROTHERS | Unchained Melody (Verve/Polydor) | | 209 | 1 | 115 | 57 | 30 | 3 | 3 | 96% | 10 |
MARIAH CAREY | Love Takes Time (Columbia) | | 267 | 5 | 18 | 49 | 154 | 37 | 4 | 82% | 6 |
BREATHE | Say A Prayer (A&M) | | 241 | 1 | 41 | 87 | 93 | 13 | 6 | 91% | 9 |
ALIAS | More Than Words Can Say (EMI) | | 255 | 5 | 20 | 77 | 116 | 30 | 7 | 83% | 7 |
MAXI PRIEST | Close To You (Charisma) | | 188 | 1 | 110 | 58 | 17 | 1 | 19 | 8% | 1 |
PHIL COLLINS | Something Happened On The Way To Heaven (Atlantic) | | 176 | — | 116 | 56 | 1 | 3 | — | 98% | 12 |
DEPECHE MODE | Policy Of Truth (Sire/Reprise) | | 187 | — | 57 | 90 | 31 | 6 | 3 | 95% | 11 |
PEBBLES | Giving You The Benefit Of The Doubt (MCA) | | 213 | 1 | 28 | 84 | 76 | 18 | 6 | 88% | 10 |
M.C. HAMMER | Pray (Capitol) | | 217 | 8 | 9 | 19 | 105 | 65 | 11 | 61% | 9 |
HEART | Stranded (Capitol) | | 235 | 6 | 2 | 8 | 114 | 89 | 16 | 52% | 5 |
WARRANT | Cherry Pie (Columbia) | | 212 | 5 | 12 | 32 | 92 | 54 | 17 | 64% | 7 |
CONCRETE BLONDE | Joey (IRS) | | 182 | 11 | 25 | 23 | 59 | 48 | 16 | 58% | 13 |
DINO | Romeo (Island) | | 161 | 4 | 65 | 58 | 31 | 2 | 1 | 95% | 11 |
VANILLA ICE | Ice Ice Baby (SBK) | | 180 | 21 | 30 | 27 | 64 | 31 | 7 | 67% | 8 |
DARYL HALL AND JOHN OATES | So Close (Arista) | | 247 | 5 | — | 2 | 67 | 142 | 31 | 27% | 4 |
AFTER 7 | Can't Stop (Virgin) | | 155 | 4 | 31 | 59 | 52 | 4 | 5 | 91% | 14 |
NELSON | Can't Live Without Your Love And Affection (DGC) | | 116 | — | 58 | 47 | 7 | 3 | 1 | 96% | 17 |
POISON | Something To Believe In (Capitol/Enigma) | | 215 | 20 | 2 | 3 | 36 | 99 | 55 | 19% | 3 |
BLACK BOX | Everybody Everybody (RCA) | | 147 | 4 | 14 | 10 | 53 | 48 | 18 | 52% | 13 |
THE HUMAN LEAGUE | Heart Like A Wheel (A&M) | | 221 | 10 | — | — | 24 | 116 | 7 | 10% | 5 |
PAUL YOUNG | Oh Stone (Columbia) | | 94 | 1 | 23 | 50 | 6 | 2 | 2 | 94% | 16 |
DAMN YANKIES | High Enough (Warner Bros.) | | 174 | 8 | 1 | 5 | 55 | 61 | 44 | 35% | 5 |
DAVID CASSIDY | Lynn To Myself (Enigma) | | 192 | 10 | — | 1 | 14 | 80 | 77 | 8% | 5 |
BETTE MIDLER | From A Distance (Atlantic) | | 200 | 28 | — | 2 | 15 | 63 | 92 | 8% | 3 |
WILSON PHILLIPS | Impulsive (SBK) | | 224 | 62 | 1 | — | 4 | 51 | 106 | 2% | 2 |
TAYLOR DAYNE | Heart Of Stone (Arista) | | 62 | 1 | 20 | 35 | 6 | — | — | 98% | 12 |
ASIA | Days Like These (Geffen) | | 156 | 7 | 3 | 2 | 22 | 62 | 60 | 17% | 5 |
JOHNNY GILL | My, My, My (Motown) | | 58 | — | 12 | 21 | 18 | 4 | 3 | 87% | 11 |
SOHO | Hippychick (Atco) | | 142 | 21 | — | 6 | 19 | 46 | 50 | 17% | 7 |
UB40 | The Way You Do Things You Do (Virgin) | | 139 | 33 | 3 | — | 19 | 37 | 47 | 15% | 5 |
DEE-LITE | Groove Is In The Heart (Elektra) | | 108 | 25 | — | 2 | 24 | 27 | 30 | 24% | 5 |
WINGER | Miles Away (Atlantic) | | 120 | 20 | — | 1 | 16 | 34 | 49 | 14% | 4 |
NEW KIDS ON THE BLOCK | Let's Try It Again (Columbia) | | 160 | 16 | 1 | — | 5 | 40 | 98 | 3% | 3 |
WHITNEY HOUSTON | I'm Your Baby Tonight (Arista) | | 213 | 213 | — | — | — | — | — | — | 1 |
DONNY OSMOND | My Love Is A Fire (Capitol) | | 178 | 83 | — | — | 1 | 17 | 77 | — | 2 |
JON BON JOVI | Miracle (Mercury) | | 177 | 85 | — | — | 1 | 20 | 71 | — | 2 |
INFORMATION SOCIETY | Think (Tommy Boy/Reprise) | | 148 | 8 | — | — | 4 | 35 | 101 | 2% | 4 |
REO SPEEDWAGON | Love Is A Rock (Epic) | | 143 | 25 | — | — | 4 | 29 | 85 | 2% | 3 |
STEVIE B | Because I Love You (LMR/RCA) | | 105 | 25 | — | 4 | 18 | 24 | 34 | 20% | 3 |
BILLY JOEL | And So It Goes (Columbia) | | 103 | 95 | — | 1 | 2 | 1 | 4 | 2% | 1 |
STYX | Love Is The Ritual (A&M) | | 103 | 22 | — | — | 21 | 60 | — | 3 |
TOMMY CONWELL/THE YOUNG RUMBLERS | I'm Seventeen (Columbia) | | 90 | 14 | — | — | 1 | 11 | 64 | 1% | 3 |
SLAUGHTER | Fly To The Angels (Chrysalis) | | 87 | 5 | 15 | 6 | 19 | 22 | 20 | 45% | 10 |
Heart breaking.
It takes you
even higher.
Heart healing.
Takes your
breath away.
Pulse racing.
The air is finer.
The light
Ground breaking.
is brighter.
And the view
stretches for as far as
the heart can see.

The new single.

Refugees of the Heart. The new album.
Available in stores November 11th.

Music from your one and only man. Steve Winwood.

Management: Jon Wynn Entertainment. Produced by Steve Winwood. Engineered by Tom Lord Alge.
INSIDE TOP 40 by Dave Sholin

It's that time again as we welcome new correspondents on board as Top 40 reporters. Closing out 1990, the following stations are joining us in the final quarter of the year.

Sean Lisle, KHTK/FM Radio
P.O. Box "1" Pullman, WA 99163
(509-332-6551)

Jon Scott & Mykl McKirdy
KKXL/FM Radio, 505 University Avenue
Grand Forks, ND 58206 (701-775-0575)

Rob Berrell and Renae O'Neil
KLIZ/FM Radio, P.O. Box J
Brainerd, MN 56401 (218-829-2853)

Steve Power, KPKY Radio
P.O. Box 998, Pocatello, ID 83201
(208-232-0550)

Tom Simon, KSKU Radio
106 North Main, Hutchinson, KS 67501
(316-665-5758)

Gerry Cagle, KWOD Radio
1425 Riverpark Drive
Sacramento, CA 95815 (916-929-2000)

Lyman James and Steve Davis
KYQQ (Q106.5) Radio, P.O. Box 650
Wichita, KS 67201 (316-265-1065)

Sam Jackson & Rick Andrews
KZQZ Radio, 129 N. Halcyon
Arroyo Grande, CA 93420 (805-489-1280)

Randy Thomas, WEGZ/FM Radio
101 W. Omaha Street
Washburn, WI 54891 (715-373-5151)

Ken Dietz, WHAJ/FM Radio
9000 Bluefield Avenue
Bluefield, WY 24701 (304-327-7114)

Clarke Ingram, WHXT (HOT 99.9) Radio
107 Paxinos Road
West Easton, PA 18042 (215-258-6155)

Lynn O'Brien & Brian Hurlbeut
WKPO Radio, P.O. Box 726
Hornell, NY 14843 (607-324-2000)

J.K. Dearing, WNDU (U99) Radio
P.O. Box 1616 South Bend, IN 46634
(219-239-1616)

Steve Knupp & Dennis Hughes
WQPO Radio, P.O. Box 752
Harrisonburg, VA 22801 (703-434-0331)

All are listed alphabetically by station. We're pleased to announce their new reporting status.

It's been solid, steady growth for CONCRETE BLONDE, who reach #1 at WCIL Carbondale, IL with a 2-1 gain. Also Top Ten at POWER 99 KHZ#11-3, WHSB 9-6, WVOO 3-1, WYHT 12-9, Z95 5-3, KQYR 8-2, K9KG 9-6, KMOK 3-1, KZSS 12-9, ZFUN 5-3, KQEN 8-6 and Y97 11-9.

Another fast start for POISON, converting airplay into some major gainers including GI05 Durham/Raleigh, NC 22-16, WMXJ Florence, SC 28-16, WWKF Union City, TN 29-16, Q104 Gadsden, AL 30-22, WJVC Lansing, MI 12-7, KROC Rochester, MN 28-19, KXKT Omaha, NE 30-24, KQZ St. Louis, MO 11-5, WHDQ Claremont, NH 34-23 ("top five phones—young and upper demos"), KOZE Lewiston, ID 14-26, KZZU Spokane, WA 46-26, etc.

Like it is in many areas, DEEE-LITE is showing up as a hot retail item with WDEK DeKalb, IL who debuts at #31 and report it as "the hottest selling 12-inch and cassettes." Same story at WBXX Battle Creek, MI where it also debuts at #31 with excellent retail activity and top ten requests from teens and 18+. New on 95XX, EAGLE 106, WAPE, KZZU, KMOK, KKYS, WSPK, G105, WCL and Y95.

After only one week of airplay, STEVIE B is top ten on the phones at KLGP Sioux City, IA according to MD Kevin Collins who says it's "huge with females of all ages." Enters the Top Ten at WIOQ 13-10, Q106 17-7 and KSIQ 20-6, with other gains at KSIO 24-17, POWER 96 28-17, WZOU 21-14, KKKR 20-17, B96 23-19, KKY 23-18, KROY 24-13, Y108 29-20, KMOD 17-13, KSTN 28-16, KXXX 26-22, KMP 27-23, XIO27-19 and KWIN 26-19.

It's a rare occurrence when a song can be RECORD TO WATCH one week and get 95 adds the next, but that's exactly what happened to BILLY JOEL! Takes a nice move into the top twenty at Y100 Miami 23-17 and rockets into the Top Ten at KXYQ Portland 18-6. New on WAPE, Q95FM, KDWB, WSP, WZOU, WPLJ, KWSS, KISN, KMOK, KOZE, KQLA, Q106.5, KZZP, WBBQ, WPST, WIOQ, WQGN, etc. POWER 99 Atlanta charts DNA with SUZANNE VEGA Top Ten 12-7, while WTCI/FM Hartford shows it smokin' with a 23-14 gain. Also on the move at WILI 22-15, CKOI 34-26, WFHN 34-25, KBQK 32-20, KGQW 36-30, POWER 106 35-27 and 106RTB 28-23. New on KQZ Tucson and CFTT Toronto.

HOT 97 New York was the first in the country to play 2 IN A ROOM's "Wiggie It" and lists it #1 for the third consecutive week! APD/MD Kevin McCabe says, "We found it around Memorial Day and knew from the first play it would be number one for us. It got immediate response and became the dance floor anthem of the Summer and Fall—and it's not over yet! I've never seen a record with so much momentum and staying power." B96 Chicago takes it 7-1, Z100 14-9, WPLJ 26-15, POWER 96 11-5, WDFX 23-20, etc. Added at Z95, POWER 99, KROY, KAKS, WNVZ, POWER 98, WZOU, WRCK, KRRG, KWIN, WZZR, etc.
A process is a transformation. Think, for example, about what’s necessary to turn a company into a flexible, customer-responsive, high-quality organization. It requires not a program but a process, one that is ongoing, continuously threatening to many people whose turf, power and habits are being challenged, and one that is admittedly difficult and painful to go through. In order to be successful, the process must underlie all business decisions, including planning, budgeting, marketing and personnel. It requires a strong time commitment by all hands, including management; it can’t be “delegated.” Neither can it simply be “supported” or “endorsed” by management; it must be lived. By virtue of challenging the traditional ways of doing things, and by virtue of threatening short-term financials until the learning curve is complete, it is risky. A process demands “business as unusual” and a long-term commitment. In fact, one could argue that the process, like any process, will never be completed.

A program, on the other hand, focuses on discrete activities, tools, skills and timetables. Regardless of what it’s reputed to do in the promotional brochures, on its own it works on improving the existing system rather than overhauling it. Accordingly, it is less threatening and painful than a process is. Managers can delegate programs to others; they don’t need to devote a significant amount of their time in “doing it.” While they may not encourage such an outcome, programs allow “business as usual.”

This is not to suggest that programs are not useful, pardon the double negative. Quite the contrary. People need to be exposed to tools and techniques. People need to be continually developed in terms of skills and abilities. Programs can reinforce a process. The problems occur when managers believe that programs are the same as process, or can replace process. In one company, for example, the President insisted that everyone go through Total Quality Management (TQM), a set of workshops, structured activities and statistical tools. Quality didn’t improve. In another company, the Division General Manager, with great hooplah, rolled out the fact that the people on the factory floor would thereafter be comprised of self-managed teams. Productivity didn’t improve. In another company, the Vice President personally introduced a series of negotiation and conflict-resolution workshops to his middle managers. Pernicious rivalries and back-stabbing continued.

In the first case, the President failed to understand that quality requires a total company commitment and transformation. A TQM program can be part of that, but does not in and of itself create the kind of results the President was looking for. In this case, the stand-alone TQM program simply tried to improve the status quo, but the status quo (especially engineering and manufacturing activity) was fundamentally weak. It needed a drastic overhaul in terms of management and capital improvement. Besides, by virtue of being a program, TQM was perceived as its own separate entity with its own self-appointed champions; consequently, it didn’t permeate the entire organization and management’s decision-making. In the second case, the General Manager was enamored by a fad; he was hoping for a quick fix. He failed to understand that self-managed teams can only flower in an organization where freely-flowing information and shared power and control, and to get to that place, a total transformation of his organization culture would be necessary. In the third case, the Vice President wasn’t aware that the source of the communication problems lay in the organization itself. The information system that kept important information from many individuals, the personnel system that promoted turf-gatherers and back-stabbers, the overly centralized staff system that hoarded power and the multi-layered hierarchy that stifled free expression of ideas. In this context, a negotiation and conflict skills workshop—which another firm could have been very useful—was instead just a band aid solution to a deeper set of organizational problems.

Programs can and should be part of a total organizational process. For example, one firm successfully introduced a TQM program as one segment of a quality process (which had begun one year prior) where managers continually examined (and challenged) all rules, policies and decisions so as to determine the extent to which they facilitated the firm’s ability to deliver top quality products and services. In contrast, imposing programs before process is in place or in lieu of process is facilitated some change, some improvement, but with a relatively poor return on investment. At worst, such an approach can be counterproductive since it can easily create confusion, inaction, inappropriate behavior and cynicism.

In short, there is no quick fix. There is no painless fix. Managers who look for either will eagerly subscribe to the program of the month. It doesn’t work.
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<td>ERIC B &amp; RAKIM - Rythm, Ghetto, Mahogany (MCA)</td>
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<td>BOOGIE DOWN PRODUCTIONS - Loves, Beef, Rule (Jive/RCA)</td>
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<td>L.L. COOL J - Boomin', Farmers, Mama, Around (Def Jam/Columbia)</td>
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<td>SPECIAL ED - Mission, C'mon, 5 Men, Wish (Profile)</td>
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<td>D-NICE - Call Me, Crumbs (Jive/RCA)</td>
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<td>N.W.A. - 100 Miles, Bite, Sa Prize (Priority)</td>
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<td>X-CLAN - Funkin', Milk (4th &amp; Broadway/Island)</td>
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<td>Kool G Rap &amp; DJ Polo - Streets, Bad (Cold Chillin'/Warner Bros.)</td>
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<td>3RD BASS - Product, 3 Strikes, Triple, Revisited (Def Jam/Columbia)</td>
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<td>POOR RIGHTeous TEACHERS - Holy, Rock, Self (Profile)</td>
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<td>MASTER ACE - Music Man, Me (Cold Chillin'/Reprise)</td>
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<td>PUBLIC ENEMY - Brothers, Soul, Can't Do (Def Jam/Columbia)</td>
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<td>TOO SHORT - Ghetto, Dog's (Jive/RCA)</td>
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<td>A TRIBE CALLED QUEST - Bonna, Kick It (Jive/RCA)</td>
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<td>K SOLO - Your Mom, Spell (Atlantic)</td>
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<td>KING TEE - Ruff, Piano, Own (Capitol)</td>
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<td>VANILLA ICE - Ice Ice (SBK)</td>
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<td>FRESHCO &amp; MIZ - Play, Ya Know (Tommy Boy)</td>
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<td>NIKKI D - Letting Off (Def Jam/Columbia)</td>
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<td>YOUNG BLACK TEENAGERS - Nobody (S.O.U.L./MCA)</td>
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<td>ISIS - Rebel, Face (4th &amp; Broadway/Island)</td>
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<td>THE AFROS - Feel It (JMJ/RA/L/Columbia)</td>
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<td>TERMINATOR X - Buck, Dancin' (Columbia)</td>
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<td>CAPITOL PUNISHMENT ORGANIZATION - Ballad, Ren's, Hell (Capitol)</td>
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<td>LAKIM SHABAZZ - No Justice (Tuff City)</td>
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<td>QUEEN LATIFAH - Mama (Tommy Boy)</td>
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<td>MONIE LOVE - Middle (Warner Bros.)</td>
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<td>YZ - Father, Thinking, Tower (Tuff City)</td>
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<td>INTELLIGENT HOODLUM - Reality, Black (A&amp;M)</td>
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<td>M.C. HAMMER - Pray (Capitol)</td>
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<td>FATHER MC - Do 4 U, Treat 'Em Like... (MCA)</td>
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<td>KINGS OF SWING - Nod... (Bumrush/Virgin)</td>
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<td>QUEEN MOTHER RAGE - Slippin' (Cardiac)</td>
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<td>LAQUAN - B Turn (4th &amp; Broadway/Island)</td>
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<td>HARMONY - Poundcake, Tear, Lookin, Let Them (Virgin)</td>
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<td>CRIMINAL NATION - Insane, Criminal (Nastymix)</td>
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<td>CANDYMAN - Knockin' (Epic)</td>
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<td>JUNGLE BROS - Doin' (Warner Bros.)</td>
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<td>SIR MIX-A-LOT - Game, Gortex, Hooptie (Nastymix)</td>
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**TOP TIP**

KWAME & A NEW BEGINNING - Ownlee Eue, Hai Luv (Atlantic)

The polka dot emcee already has 10 stations on the tip.

**RECORD TO WATCH**

LAQUAN
B-Turn
(4th & Broadway)

This sixteen-year-old poet has turned heads at both college radio and retail.

Editor: Brian Alan Senso
RA = Retail Singles Action

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**CHARTBOUND**

KWAME & A NEW BEGINNING - Ownlee Eue, Hai Luv (Atlantic)
MC LYTE - Cappuccino (FPM/Atlantic)
SHAZZY - Flowin', Play, Rhapsody (Elektra)
STETSASONIC - Suzy (Tommy Boy)
*SID & B TONN - Death Wish (Columbia)

SIR MIX-A-LOT

"I GOT GAME"
from the
GOLD-PLUS Album
"SEMINAR"

B/W
"FLOW SHOW"

KID SENSATION

"SEATOWN BALLERS"
from the smash debut album
"Rollin' With Number One"
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 slammín' beats, Cool J should regain his street credibility. 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
BOULEVARD MOSSE - U Can’t Escape The Happiness (Scorpio)
If you passed on this record judging by its cover, you probably made one of the worst mistakes of the year. Camouflaged by a collage of home photos on their debut single, Outstanding, DJ Pless, and DJ “L” have already caused early hype with this melodic downtempo groove. This has a smooth, articulate delivery fused with a touch of a reggae chutter, and Outstanding (aka Alanzo Bronson), keeps the groove flowin’ over a funky break sampled from a Love Unlimited Orchestra track. Driving piano synths permeate the melodic overtones on this sleeper.
Brian Alan Samson
KING TEE - Played Like A Piano (Capitol)
Who says that only Pop Rap artists do endorsements? Between albums, King Tee and Ice Cube have kept themselves busy producing some slammín’ radio ads for the St. Ives Malt Liquor company. The second release from Tee’s “At Your Own Risk” album, Played Like A Piano should propel this poet to platinum status. The single is tailored with heavy bass and dressed with an infectious music bed, and Tee punishes perpetrating emcees, with guest homeboy Ice Cube and Breeze giving reinforcement.
BAS
SMOOTH ICE - Smooth But Def (IDK/MCA)
Ice attempts to brainwash the ladies with a Big Daddy approach on this Barry White-influenced track. This may be the track, off a that’ll produce chart numbers for this RUN-DMC production. Mellow strings are the backdrop on this laid back Rap ballad. BAS

NEW HIP HOP RELEASES by Brian A. Samson

LL COOL J - Mama Said Knock You Out (Def Jam/Columbia)
KING TEE - Played Like A Piano (Capitol)
SMOOTH ICE - Smooth But Def (IDK/MCA)

A JAZZ GATHERING
EMI recording artists The Jazz recently performed at a party hosted by CEMA held at the Capitol Records Tower in Los Angeles. The band entered CEMA reps and local retailers. Shown top row l-r: EMI’s Ken Antonelli and Mark Green; CEMA’s Joyce Brooks and Junius Thomas, Capitol’s Carin Thomas; EMI’s Matt Robinson. Bottom row l-r: EMI Artist “Champagne” King; SBK artist Terry Steele; CEMA’s Dominica Datsun; EMI Artists The Jazz, Marva King Morris Rentie and J.Z.; EMI’s James Boyce.

www.americanradiohistory.com
Q: What's more important than a thousand points of light?

A: 1130 beacons of sound

Gavin. A full service trade. Eight music formats. 1130 reporters. And counting.
MOST ADDED

WHITNEY HOUSTON (59)
(Arista)

GUY (48)
(MCA)

SURFACE (29)
(Columbia)

TOP TIP

SPECIAL GENERATION
Love Me Just For Me
(Capitol)

Thirteen adds this week could
be lucky for this Hammer camp
spinoff—33 total stations.

RECORD TO WATCH

GRADY HARRELL

Don’t Turn Your Back On Me
(RCA)

Radio isn’t turning its back—25
stations this week are paying attention.

Editor: Betty Hullers
Assoc. Editor: John Martiniucci

CHARTBOUND

ARTIST TITLE LABEL

WHITNEY HOUSTON - I’m Your Baby Tonight (Arista)
GUY - I Wanna Get With U (MCA)
TONY! TONI! TONE! - It Never Rains (Wing/PolyGram)

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the GAVIN REPORT/October 12, 1990

www.americanradiohistory.com
THE HOT SINGLE THAT'S DANCING FROM CLUBS TO RADIO.

"WHATEVER MAKES YOU HAPPY"

By TEN CITY

Bridging the gap between clubs and radio, Ten City has opened the door for a whole new genre of sound. Now they've followed up a string of #1 dance hits with this multi-format smash.

Remix & Additional Production by David Morales for Def Mix Productions

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INSIDE URBAN

IT'S A FIRST
Surface releases "The First Time," the debut single and video from their forthcoming album "3 Deep." Shown filming at Mother's Sound Studio in New York are (l-r) David Townsend, David Pic Conley and Bernard Jackson of the group, and director Ken Ross.

GUY and WHITNEY HOUSTON put on the gloves and balled it out for Most Added, with SURFACE hot on their trail. They duke it out as our reporters' most-mentioned RTW, too, with the following picking Whitney: Gregg Diggins, WKYS-Washington, says, "Awesome! Destined for #1—no question!" Stan Boston, WNHC-New Haven, agrees, saying, "It's good to have her back, and the Babyface and LA influence gives her a noticeable R&B flavor." Frankie Darcel, WPEG-Charlotte, had this to say: "This is a good comeback after a three-year absence. It has a good groove to it—that LaFace flair—and it's getting instant requests."

Andy Henderson, WQKI-St. Matthews, makes it his RTW, and so does Don Allen, WDXZ-Charleston, who simply said, "I love this record!") Then we have those who chose VOGUING WITH HAMMER
En Vogue are on an extensive arena-level national tour as special guests of M.C. Hammer, and when they were in New Jersey, took time to pose for a photo with Atlantic's best. Shown (l-r): Terry Ellis of En Vogue; Atlantic VP of A&R Black Music Merlin Bobb; Maxine Jones of En Vogue; Atlantic Sr. VP Sylvia Rhone; group Manager David Lombard; Cindy Herron of En Vogue; Atlantic VP of National Promotion/Black Music Richard Nash; Dwan Robinson of En Vogue.

GUY's "I Wanna Get With U." John Wilson, K98-Monroe, reports, "Nice fresh sound with the distinguishable Guy groove that means a record to watch to go to the top." Rickey Lyles, WRAG-Carrollton, says, "Heavy, heavy requests. They like that new Jack Swing groove and are asking for it over and over." Kimberly Kaye, WFXX-Jackson, put it this way: "The New Jack Masters are at it again." Van Wilson, WANN-Tallahassee, says, "Picks up where they left off. Great groove." Don Cody, KMZX-Little Rock, says the MS. ADVENTURES song, "Undeniable" is his RTW. "This is a powerful record—I know 'it's going to move.'" Big Daddy Gilford, WYBC-New Haven, likes THE TIME. 'This Chocolate is a nice record with a nice beat." Chase Thomas, WJDS-Salisbury, reports VANILLA ICE as hot. "Good on the phones—guarantee it's moving to the top." Dana Hall, WILD-Boston, is convinced DNA is one to take a chance on. "This is very, very different and hopefully the rest of the country will pick up on it." Our Top Tip, SPECIAL GENERATION's "Love Me Just For Me," has been added at K98, KKDA, WJLD, WQJ5, WZAK, KDAY, WGOK, WKYS, WUJM, KHUL, WJIZ, WOW1, and WYBC, and is currently being played at 33 of our stations. Our Record To Watch. GRADY HARRELL'S "Don't Turn Your Back On Me," picked up eight adds from KKFK, WDXZ, WFXX, WILD, WJIZ, WLOU, WPEG, and WYBC, with reports of airplay at WZAK, KXZZ, WOW1, WHUR, WDXZ, WTLZ, WNHC, and WANN, to name a few. Paul Jackson, WUJM-Charleston, is watching TAKE6, saying, "Don't pass this one up!" By the way, the word that was cut off last week's Urban Inside was "binoculars." Ciao for now, Betty.

Reports accepted Mondays at BAH through API Tuesdays.
Station Reporting Time (415) 495-1990
Gavin Fax: (415) 495-2580
**NEW RELEASES** by Brian Samson and John Martinucci

Ralph Tresvant - Sensitivity (MCA)

Is the final New Edition spin-off project out? B.B.D. and Johnny Gill paved the road for their N.E. partner Ralph Tresvant. Because Ralph T. has the group's most recognizable voice, he's extending the New Edition sound, whereas Bell Biv DeVoe stepped over boundaries the Edition wouldn't cross. The "soft spoken" one's solo debut is a good mid-tempo track you might have seen performed at the MTV Music Awards. Ralph teamed with Jam & Lewis, and so far the result is smooth. JM

Prince - New Power Generation (Paisley Park/Warner Bros.)

The commander of the "New Power Generation" continues to stay on the cutting edge. This track contains rhythm beats that are a princely signature. "New Power"'s lyrics are moving, and effectively incorporate rap without distinction. Initial chatter on the phones has been favorable with both Urban and Top 40, with no noticeable Generation gap. JM

D'La Vance - Does It Feel Good (Epic/CBS)

One of the tastiest offerings I've heard this year. Written, produced, and arranged by D'La Vance, this single showcases a funky Hip Hop recipe with six different mixes. The single avoids an overabundance of Hip Hop ingredients by incorporating a balance of samples and live production. The success of this mid-tempo dance track is its raw production which is curated by harmonious melodies. Comparable to a La Face sound—but with a funkier appeal. My favorite version is the Funk Mix. BAS

The Meeting - Groove Now And Then (GRP)

A very smooth instrumental composition that leans a jazz/R&B direction. The introduction gradually draws you into the song with a Sade-like bass line, then the drums open into a funky woodwind feature. The track offers a very soothing instrumental appeal via various solos reminiscent of classic Crusaders/70's Buddy Miles. Recommended for Quiet Storm and Urban AC stations. BAS

Surface - The First Time (Capitol)

Coming off their 1989 multi-hit album 2nd Wave, the trio of Dave "Pic" Conley, Dave Townsend, and Bernard Jackson return with another heart-touching ballad. The distinctive, sensual voice of Bernard Jackson paired with Conley's dramatic production arrangement should make for mid- and upper-demos appeal. It's the first release from the forthcoming album 3 Deep. BAS (as reviewed in 9/7/90 issue)

Force M.D.'s - Somebody's Crying (Tommy Boy/Reprise)

At last we receive the long-awaited Force M.D.'s ballad. Originally formed as Dr. Rock & The M.C.'s, this talented quintet earned popularity with such stylish, heart-touching ballads as "Tears," "Tender Love," "Here I Go Again," and their first number one single, "Love Is A House." Their vocal balance and T.C.D.'s falsetto provide the backbone for this charmer. The Time's Monte Moore provides well-crafted production to create the harmonious balance. BAS

The Winsans - When You Cry (Qwest/Warner Bros.)

The Detroit natives croon to perfection on this well-orchestrated ballad. Emphasizing commitment and devotion in a relationship, the Winsans create a warm emotional picture through a fusion of word play and polished harmonies. With back-to-back top ten singles, the Winsans should create an immediate impact with this colorful, romantic ballad. BAS
"Nothing I do is an extreme, by any means."

Harry Connick, Jr. is on the phone from "the road" in Dallas. After asking a few introductory questions, I find him rather contrary in a good-natured way. In his New Orleans drawl he's responding to queries about the sonic chasm between his two new Columbia releases. One is entitled We Are In Love, a big band treatment, a ready made follow-up to the successful "sorta soundtrack" from the hit movie coincidentally titled "When Harry Met Sally." The other is Lofty's Roach Souffle, a stark (by comparison) trio album featuring Harry on piano with cohorts Ben has evolved into an entertainer and, like Frank from Hoboken, a budding film actor. His are the type of discs that you would politely present, out of sincere appreciation, to the hostess of a fine dinner party. Or as many Jazz programmers candidly admit:

"Harry Connick, Jr. is good for the format. He's good business, something Jazz needs right now."

Jazz scrutiny can be a rough ride. Jazz is a music form where the print scribes, unlike rock n roll writers, still wield a powerful pen. So far, Harry—aside from the usual grousers and grizzled liquid journalists—has fared well. Stephen Holden of the New York Times recently wrote:

"Mr. Connick's charisma was given him a power over the future of Poo and Jazz that not even Wynton Marsalis, the guiding spirit of today's thriving traditionalist movement, wields. If Mr. Connick can resist the distractions and temptations of mass adulation and the

by Alan Smithee • performance photos by Jill Goodacre

jcmin Jonah Wolfe and Shannon Powell on bass and drums respectively. He's responding to the music, yet the comment is a strangely prophetic description of his Jazz standing. Rather than exploring the moody depths of Jazz expressionism, Harry
commercial lures of Jazz Fusion and Pop, what he might accomplish is almost beyond imagining.

Still, Harry is contrary about pleasing the Jazz high priests, slyly turning the tables a bit.

"I don't think Jazz is more scrutinized by any other kind of music. I see these in-depth articles on rock n' roll music, Bob Dylan's lyrics, Madonna's performances, the New Kids On The block. I wish more attention would be paid to Jazz."

With such heavy praise from the Times, it's worth reiterating that such comment is carefully balanced by some mighty big "ifs." With five albums under his belt, Harry and his trio have already developed quite an enviable rapport with Jazz and Adult radio. The big question remains: Is A/C radio, already self-conscious about shedding its Sinatra and Tony Bennett rep, ready to adapt to a '40s and '50s style? One would have to believe that non-Jazz radio is the next horizon to conquer. Make no mistake. Connick could conceivably cut a deep ridge across the psyches of many musical tastemakers. Disgusted with Pop's casual inclination toward dispicable gratification, many secretly pine for a figure who will rise and pay homage to the sophisticated legends of prior decades (Duke Ellington, George Gershwin, vintage Frank Sinatra), resurrecting that magic onto today's concert stages and mass appeal airwaves.

Devishly handsome and a marketing executive's dream, Connick Principle into two halves, the first being Harry The Pianist. To many of us, he's a stylist, oftentimes a minimalist, cognizant of note economy. Again Harry disagrees.

"I don't know if I would call it minimalist or economic. I'd call it melodic. I'm not a big fan of ongoing lines over a solo. I like to concentrate on getting a bigger sound and dealing with more harmony and rhythm, more singable melodies."

Is there a nakedness to playing in a Jazz trio format?

"To a degree, but there's also a nakedness to singing live with an all acoustic orchestra."

In analyzing the Connick technique, one noted Jazz pianist remarked, "Piano playing is all about playing up and down. Harry's approach is different. He's more of a banger -- lots of down, not too much up."

Harry admits that he's not your typical young player. When it came time to move to New York and face the fierce competition of top flight players, Connick realized the need to position himself as a Southerner.

"I'm from New Orleans and there's a rich piano heritage down there that I had the good fortune of being exposed to at an early age. When everyone else was playing Wayne Shorter songs, I was playing Dixieland songs."
P.D. NOTEBOOK
by Eric Norberg

"NEWS POSTSCRIPT" FOR PROGRAMMERS

In the last few columns, I've offered the idea that creative use of news can be a cue builder for music stations, and I've suggested a number of ideas for implementing this concept, even with little or no budget.

This included discussion of the type of newscaster to hire. But there's one more thing: If you, as a Program Director, are using these unconventional ideas to turn your news from an obligation into a powerful listener tool, you need to provide the vision and day-to-day direction for your newscaster(s), to fully realize the high productivity expected of them.

So this week's column will give PDs some ideas of how a single newscaster (or a very small newscast staff) can run rings around the big news staffs in any size market, including the largest ones.

Start with this: Avoid traditional approaches. Stations with newscast staffs tend to perceive the news-gathering approach as being much the same as newspapers and TV stations perceive it—to go to where the news is happening. If you have the time and opportunity to be on the scene of breaking news, do it! But most stories don't require it. For starters, avoid most scheduled news events—press conferences, city council meetings, etc. They are huge time-wasters, and are part of the reason why stations with large news staffs tend to be so unproductive. Virtually any scheduled news story—except the most important press conferences on the subjects of widest public concern—can be covered at least as well, and probably better, by phone!

A "scheduled" story can be covered ahead of time, first by an advance interview on purposes and plans, and then arranging a time to call back the person scheduling the event or conducting the meeting, to tape an interview for "sound bites" to learn what happened. If the source has reason to trust you, you may be able to get an interview on the outcome in advance to embargo until after the event is underway or has been completed.

In localities with daily papers, it's possible to let the newspaper be your reporter for routine civic meetings, and then call the participants of the meeting as cited in the paper and take the story further than most stations do: "We know what happened, but why did it happen? What are the implications? How will this affect the common citizen? What will happen next? What is motivating objections to the majority view?" And so forth. This sort of phone follow-up actually advances and updates the story, and if you get a meaningful additional development this way, you can feed it to the wire service (after you use it on your air), and have the pleasure of hearing your competition report it later—and perhaps see it in the next day!

When it comes to breaking news of the police/fire/accident variety, the scanner can tip you off, and frequently you can cover it just fine by calling a store or home nearby the location and recording an eyewitness account. A "reverse phone directory" makes this very easy if you are fortunate enough to be in an area where these rather expensive books are available. They're indexed by address rather than name, listing the phone number of each address.

Don't overlook localizing important national or international stories; if the price of oil jumps, call gas station dealers for reactions and explanations of how it will effect the locality. If Iraq invades Kuwait, call a specialist in that area at a local college or university for comment and interpretation. Often national or state stories with governmental implications can be localized by calling your state or national representative or senator for reaction.

It's even possible for individual stations to steal local airtime from national news services on national or international stories! If disaster strikes in some part of the world and you've established a good relationship with a local "Ham" radio operator, he or she can often feed you exclusive information on the critical early rescue efforts there, since the first radio communications after Hurricane Andrew are always provided by amateur radio operators. You can establish relationships with Hams through your local radio supply store, where the Hams buy their equipment.

And then there's shortwave. With a good shortwave receiver in the newsroom feeding that into a tape recorder, in an instant you can often get factual information on breaking news from foreign sources. During the Falklands war a few years ago, a station I'm familiar with taped the daily news from the BBC in London on shortwave, and lifted significant news developments to play on the air as actualities. It is legal to rebroadcast foreign shortwave broadcasts, but illegal for U.S. stations to rebroadcast the Voice of America broadcasts. What this station discovered was that in this way they not only were an authoritative source for this international story, but they had the latest events since twelve hours ahead of the wire services and networks!

If you do want to implement this idea, you'll get help in finding the right shortwave receiver for the purpose at some local radio supply store—and learn what antenna to attach it to for best results—and you'll also be able to obtain there the essential reference book to make good use of it, the annual "World Radio-TV Handbook" (or "WRTH"), which lists all the scheduled shortwave broadcasts of each nation in the world, as well as the times and frequencies to use to hear them in your area. Without this guidebook, getting anything of value will be simply fishing and hoping. If the receiver you get is digital, and I strongly suggest that, you'll be able to tune the right frequency instantly, and hear immediately whether there is a usable broadcast there or not.

These are just a few thoughts that should help you direct and motivate your newscaster(s) to be more productive and creative in delivering outstanding news coverage for your station.

Again: Outstanding news coverage, properly packaged, leads to the perception of news leadership, which pays dividends in expanded listening by our own audience, and in drawing new come into your station at all hours!

HEAR AND THERE
by Sheila Rene

Most of the tracks on Free Of Eden, Judy Collins' debut album for Columbia, were produced by the team of Peter Bunetta and Rick Chudacoff. This is Collins' 24th album and it features as the single the title track, written by Kit Hain and Mark Goldenberg. Directed by Peter Israelson, the accompanying video was filmed on Long Island and includes a performance by Collins. Her next New York appearance is November 30 at Alice Tully Hall, to be followed by an extensive North American tour. Later this month look for her to guest on 'The Ring,' Graham Nash's Arts & Entertainment cable show.

There's going to be a tribute to John Lee Hooker at Madison Square Garden on October 16—it will be the highlight of a week long blues festival. Artists already committed for the evening are Joe Cocker, Huey Lewis, Ry Cooder, Mick Fleetwood, Bo Diddley, Gregg Allman, Willie Dixon, James Cotton, and John Hammond Jr. along with Little Feat members Paul Barrere, Richie Hayward and Bill Payne.

There's more: Charlie Musselwhite, Johnny Winter, Angela Strehli, Chuck Leavell and guitarist/producers Roy Rogers. The net proceeds from this event will help renovate and create new facilities at the Delta Blues Museum in Hooker's birthplace, Clarksdale, Miss. Hooker's album The Healer is nearing the gold mark in America and has surpassed that in Canada and Holland...

Poison's opening night of the 'Flesh and Blood' tour went off without a hitch in Green Bay, Wisconsin. Green Bay Packers quarterback Don Majkowski lent his vo-

the GAVIN REPORT/October 12, 1990
calls to “Every Rose Has Its Thorn.” As it turns out, the football player released his own version of the Poison song on an independent label last year, with proceeds going to a charity organization...

Bits & Pieces: England’s Sweet begins their “The Ballroom Blitz Tour 1990” in Washington D.C. October 25. Ronnie Milsap is working on his new RCA album, scheduled for February. Just recently he recorded tracks with the Harlem Boys Choir, Mark Knopfler and John Hiatt. By the way, that’s Milsap singing the theme to the Universal/CBS television series “Uncle Buck.” Queensryche is in Seattle rehearsing for a massive world tour that kicks off in Bedland, Ireland on October 29. The bad news is that we won’t get to hear that sensational new Empire album live until 1991. Drat...Heart’s Ann Wilson beat the tabloids to the presses when she announced that she plans to adopt a child in February, 1991 and will raise the child as a single parent. She’s got what it takes. Slaughter are on a personal appearance tour of Europe. They’ll be touring for real in early 1991 with Cinderella, who’ll have their new PolyGram album out by then. Chrysalis is currently at 1.2 million in sales and climbing with their Stick It To Ya! debut...Andy Summers has released his third album Charming Snakes for Private Music. Andy recorded with some super musicians including ex-bandmate Sting on bass; Herbie Hancock on keyboards; Mark Isham on trumpet; Bill Evans on saxophone; Chad Wackerman on drums; Doug Lunn on bass and Ed Mann on percussion. Andy continues to tour and perform world-wide while he continues photography for a new book...Christine McVie and Stevie Nicks, longtime members, songwriters and featured vocalists of Fleetwood Mac, announced recently that they will not tour with the band in the future. However, they will participate in the recording of the next Fleetwood Mac album for Warner Bros. The upcoming fall concert tour will mark the final concert performances for McVie and Nicks as members of Mac. Don’t miss them. The 29-show North American tour will be launched October 17 in Gainesville, Florida and will conclude at the Forum in Los Angeles...

If you’re looking for that once in a lifetime concert and vacation combination you might want to attend Rock In Rio II to be staged for eight days in January 1991 in Brazil. Artists already confirmed: Guns ‘N Roses, Robert Plant, Billy Idol, David Lee Roth, Lisa Stansfield, George Michael and INXS. Radio Vision International acquired the international television and radio rights. They anticipate the event will be attended by over 1 million people and broadcast to a global TV audience of another 500 million via satellite. It would certainly make for a great radio station prize. If you’re interested contact Patty at 213-278-9067...

October 12, 1990 the GAVIN REPORT
**MOST ADDED**

- **WHITNEY HOUSTON** (67) (Arista)
- **WILSON PHILLIPS** (59) (SBK)
- **SARA HICKMAN** (41) (Elektra)
- **BRUCE HORNSBY AND THE RANGE** (40) (RCA)
- **JUDY COLLINS** (31) (Columbia)

---

**TOP TIP**

**BRUCE HORNSBY AND THE RANGE**

Lost Soul

(RCA)

Nearly doubles last week's total with forty new souls converted.

---

**RECORD TO WATCH**

**NEVILLE BROTHERS featuring AARON NEVILLE**

Fearless

(A&M)

Aaron's fearless vocal has the brothers scoring again with a debut in its first week in UP AND COMING.

---

**CHARTBOUND**

<table>
<thead>
<tr>
<th>ARTIST/TITLE/LABEL</th>
<th>Reports</th>
<th>Adds</th>
<th>Heavy</th>
<th>Medium</th>
<th>Light</th>
<th>Hit Factor</th>
<th>Weeks</th>
</tr>
</thead>
<tbody>
<tr>
<td>BRUCE HORNSBY AND THE RANGE - Lost Soul (RCA)</td>
<td>83</td>
<td>40</td>
<td>1</td>
<td>18</td>
<td>24</td>
<td>22%</td>
<td>2</td>
</tr>
<tr>
<td>*WHITNEY HOUSTON - I'm Your Baby Tonight (Arista)</td>
<td>67</td>
<td>67</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>1</td>
</tr>
<tr>
<td>JUDY COLLINS - Fires Of Eden (Columbia)</td>
<td>57</td>
<td>31</td>
<td>—</td>
<td>4</td>
<td>22</td>
<td>7%</td>
<td>2</td>
</tr>
</tbody>
</table>

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Editor: Ron Fell
Assoc. Editor: Diane Rufer

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www.americanradiohistory.com
JOIN THE KOZ...

DAVE KOZ

His playing can be heard on albums ranging from U2 and Richard Marx to Jeff Lorber and Ray Charles. Now the saxman extraordinaire lays down some magic for himself on his forthcoming solo debut album Dave Koz. Features the first single "Castle Of Dreams".

Producec & arranged by Jeff Koz and Dave Koz
Left Bank Management
On Capitol cassettes, compact discs and records.
ROD STEWART maintains the #1 slot for a second week, fending off BREATHE and DAN FOGELBERG who are now in a holding pattern. Only next week’s research will determine who’ll enter the top spot next.

But watch out boys—the ladies are about to take total control of the top ten. Pushing to the top is MARIAH CAREY’s “Love Takes Time.” Her second release didn’t take long to slip into the top five, with a 94% HIT FACTOR this week. With such a strong growth pattern she’s sure to succeed in a number one position for her second release.

ANITA BAKER’s “Soul Inspiration” enters the Top Ten at #7 with a 13% increased HIT FACTOR, bringing her total to 90%. New this week at WWDE, WJZM, WKQX and KKFQ.

The HOTTEST single honors go to BETTE MIDLER’s “From A Distance,” which also gains PLUS FACTORS highest increase of 39%. In only its third week of release, BETTE’s single breaks into the Top Ten at #8.

Twenty-two new stations push her total toward the 200 mark, and a few of those are WKGW, KBJJ, KIZZ, KJSM, WCPZ, WMIR, WPTI and KFYF/FM.

Adding to the female population that will overtake the Top Ten is CARLY SIMON with “Better Not Tell Her.” Her nine point jump this week brings her to #12 with strong indications that a Top Ten position is around the corner. In the new week this week are WLAX, WMSQ, KBRK, KLSS, KSDN, KSTP/FM, WJON, KSBL and KESZ.

MARIA MCKEE’s “Show Me Heaven” gained twelve new angels, bringing her total to 132 and moving up to #18 on the chart.

Rod Stewart maintains the #1 slot for a second week, fending off breathe and Dan Fogelberg who are now in a holding pattern. Only next week’s research will determine who’ll enter the top spot next.

But watch out boys—the ladies are about to take total control of the top ten. Pushing to the top is Mariah Carey’s “Love Takes Time.” Her second release didn’t take long to slip into the top five, with a 94% hit factor this week. With such a strong growth pattern she’s sure to succeed in a number one position for her second release.

Anita Baker’s “Soul Inspiration” enters the Top Ten at #7 with a 13% increased hit factor, bringing her total to 90%. New this week at WWDE, WJZM, WKQX and KKFQ.

The hottest single honors go to Bette Midler’s “From A Distance,” which also gains plus factors highest increase of 39%. In only its third week of release, Bette’s single breaks into the Top Ten at #8.

Twenty-two new stations push her total toward the 200 mark, and a few of those are WKGW, KBJJ, KIZZ, KJSM, WCPZ, WMIR, WPTI and KFYF/FM.

Adding to the female population that will overtake the Top Ten is Carly Simon with “Better Not Tell Her.” Her nine point jump this week brings her to #12 with strong indications that a top ten position is around the corner. In the new week this week are WLAX, WMSQ, KBRK, KLSS, KSDN, KSTP/FM, WJON, KSBL and KESZ.

Maria McKee’s “Show Me Heaven” gained twelve new angels, bringing her total to 132 and moving up to #18 on the chart.

The lost souls picked up were WELL, WKL, WKYE, WBLG/FM, KFYR, KMKM, WJON, WDLB, WOKZ, KZBG, KSRF, KTID and KYMG.

Was there any doubt that Whitney Houston’s release would top most added. “I’m Your Baby Tonight” debuts its first week in chartbound with 67 out-of-the-box with WEBE/FM, WFBG, WKYE, WNSR, WBLG, WGAD, WZNY, KFYR, WMT AM & FM and B100. Whitney was most added in three formats this week including, A/C, Top 40 and Urban.

Sara Hickman’s “I Couldn’t Help Myself” had 41 stations say the same. Their third most added single moves right into up and coming and is sure to be chartbound next week. Among those who couldn’t resist were WAFL, WECQ, WHAI, WSKY, WMT/FM, KMCQ, KTID and KESZ.

Peter Allen’s “Tonight You Made My Day” our record to watch last week, gained WNNC, KBJJ, WHIZ, WWX, Q92/FM, WMT/FM, bringing his total to 54. Moving in plus factor by 27% and 21 of that total rotating in medium.

The record to watch for this week is the Neville Brothers’ “Fearless.” Aaron’s hypnotic vocal and his brothers’ captivating harmonies grabbed a debut in up and coming in its first week. Among those are CCFM, WHAI, WSKY, WTCB, KQLS, KX1V, WPHM, KBLQ, KYRE, KMCQ and KFMB.
"I'LL TAKE CARE OF YOU"

R&R MOST ADDED
GAVIN A/C UP & COMING 27/25

"I met Ray when I was 14 and he was 16. He was singing, and playing the piano and the alto saxophone like Charlie Parker. He was so good he gave me goose bumps, just like he does today. Ray taught me how to voice horns and how to deal with polytonality. He opened up my mind to a wonder world. For 43 years, he's been like my brother and my best friend. Musically, I owe a lot of him."

QUINCY JONES

"I have attended the University of "Ray Charles", where I learned a great deal about voice, soul, and production. Not only is Ray a true genius, but he is also a friend, and a hero of mine!"

JAMES INGRAM

"FALLING" by JULEE CRUISE

GAVIN A/C UP & COMING 21/17
R&R 3RD MOST ADDED
FROM THE TWIN PEAKS SOUNDTRACK

WRITTEN BY ANGELO BADALAMENTI & DAVID LYNCH

www.americanradiohistory.com
### HIT FACTOR

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

<table>
<thead>
<tr>
<th>Record</th>
<th>Reports</th>
<th>Adds</th>
<th>Heavy</th>
<th>Medium</th>
<th>Light</th>
<th>Hit Factor Weeks</th>
</tr>
</thead>
<tbody>
<tr>
<td>ROD STEWART - I Don't Want To Talk About It (Warner Bros.)</td>
<td>215</td>
<td>4</td>
<td>185</td>
<td>22</td>
<td>4</td>
<td>96%</td>
</tr>
<tr>
<td>BREATHE - Say A Prayer (A&amp;M)</td>
<td>205</td>
<td>3</td>
<td>172</td>
<td>28</td>
<td>2</td>
<td>97%</td>
</tr>
<tr>
<td>DAN FOGELBERG - Rhythm Of The Rain/Rain (Full Moon/Epic)</td>
<td>205</td>
<td>1</td>
<td>178</td>
<td>21</td>
<td>5</td>
<td>97%</td>
</tr>
<tr>
<td>MARIAH CAREY - Love Takes Time (Columbia)</td>
<td>206</td>
<td>5</td>
<td>148</td>
<td>46</td>
<td>7</td>
<td>94%</td>
</tr>
<tr>
<td>GEORGE MICHAEL - Praying For Time (Columbia)</td>
<td>186</td>
<td>3</td>
<td>161</td>
<td>19</td>
<td>3</td>
<td>96%</td>
</tr>
<tr>
<td>THE RIGHTEOUS BROTHERS - Unchained Melody (Verve/Polydor)</td>
<td>186</td>
<td>7</td>
<td>159</td>
<td>20</td>
<td>7</td>
<td>96%</td>
</tr>
<tr>
<td>ANIKA BAKER - Soul Inspiration (Elektra)</td>
<td>179</td>
<td>4</td>
<td>89</td>
<td>73</td>
<td>13</td>
<td>90%</td>
</tr>
<tr>
<td>BETTIE MIDLER - From A Distance (Atlantic)</td>
<td>194</td>
<td>22</td>
<td>45</td>
<td>95</td>
<td>32</td>
<td>72%</td>
</tr>
<tr>
<td>TAYLOR DANE - Heart Of Stone (Arista)</td>
<td>155</td>
<td>10</td>
<td>101</td>
<td>43</td>
<td>11</td>
<td>92%</td>
</tr>
<tr>
<td>MICHAEL BOLTON - Georgia On My Mind (Columbia)</td>
<td>161</td>
<td>1</td>
<td>94</td>
<td>44</td>
<td>20</td>
<td>87%</td>
</tr>
<tr>
<td>PHIL COLLINS - Something Happened On The Way To Heaven (Atlantic)</td>
<td>153</td>
<td>9</td>
<td>97</td>
<td>45</td>
<td>11</td>
<td>92%</td>
</tr>
<tr>
<td>CARLY SIMON - Better Not Tell Her (Arista)</td>
<td>166</td>
<td>23</td>
<td>31</td>
<td>96</td>
<td>16</td>
<td>76%</td>
</tr>
<tr>
<td>HEART - Stranded (Capitol)</td>
<td>145</td>
<td>11</td>
<td>51</td>
<td>67</td>
<td>16</td>
<td>81%</td>
</tr>
<tr>
<td>PAUL YOUNG - Oh Girl (Columbia)</td>
<td>149</td>
<td>1</td>
<td>65</td>
<td>53</td>
<td>30</td>
<td>79%</td>
</tr>
<tr>
<td>MARK EDWARDS - Just Having Touched (R&amp;H)</td>
<td>134</td>
<td>6</td>
<td>58</td>
<td>53</td>
<td>17</td>
<td>82%</td>
</tr>
<tr>
<td>MICHAEL MCDONALD - Tear It Up (Reprise)</td>
<td>154</td>
<td>17</td>
<td>22</td>
<td>90</td>
<td>25</td>
<td>72%</td>
</tr>
<tr>
<td>BILLY JOEL - And So It Goes (Columbia)</td>
<td>140</td>
<td>1</td>
<td>49</td>
<td>69</td>
<td>21</td>
<td>84%</td>
</tr>
<tr>
<td>MARIA MCKEE - Show Me Heaven (Geffen)</td>
<td>132</td>
<td>12</td>
<td>30</td>
<td>73</td>
<td>17</td>
<td>78%</td>
</tr>
<tr>
<td>TEDDY PENDERGRASS - Glad To Be Alive (Elektra)</td>
<td>122</td>
<td>7</td>
<td>30</td>
<td>65</td>
<td>20</td>
<td>77%</td>
</tr>
<tr>
<td>VONDA SHEPARD - I Shy Away (Reprise)</td>
<td>122</td>
<td>3</td>
<td>53</td>
<td>53</td>
<td>13</td>
<td>86%</td>
</tr>
<tr>
<td>BRENDA RUSSELL - Stop Running Away (A&amp;M)</td>
<td>129</td>
<td>9</td>
<td>48</td>
<td>58</td>
<td>19</td>
<td>82%</td>
</tr>
<tr>
<td>AFTER 7 - Can't Stop (Virgin)</td>
<td>112</td>
<td>9</td>
<td>26</td>
<td>64</td>
<td>13</td>
<td>80%</td>
</tr>
<tr>
<td>LAURA BRANIGAN - Never In A Million Years (Atlantic)</td>
<td>116</td>
<td>12</td>
<td>19</td>
<td>64</td>
<td>21</td>
<td>71%</td>
</tr>
<tr>
<td>BASIA - Until You Come Back To Me (Epic)</td>
<td>99</td>
<td>9</td>
<td>39</td>
<td>49</td>
<td>11</td>
<td>88%</td>
</tr>
<tr>
<td>JUDE COLE - Time For Letting Go (Reprise)</td>
<td>105</td>
<td>5</td>
<td>35</td>
<td>49</td>
<td>21</td>
<td>80%</td>
</tr>
<tr>
<td>BRENT BOURGEOIS - Can't Feel The Pain (Charisma)</td>
<td>93</td>
<td>2</td>
<td>16</td>
<td>55</td>
<td>20</td>
<td>76%</td>
</tr>
<tr>
<td>ASIA - Days Like These (Geffen)</td>
<td>98</td>
<td>9</td>
<td>10</td>
<td>50</td>
<td>29</td>
<td>61%</td>
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<tr>
<td>DANNY O'KEEFE - Someday (Beachwood/Chameleon)</td>
<td>94</td>
<td>9</td>
<td>13</td>
<td>50</td>
<td>22</td>
<td>67%</td>
</tr>
<tr>
<td>DAVID CASSIDY - Lyin' To Myself (Enigma)</td>
<td>93</td>
<td>10</td>
<td>4</td>
<td>50</td>
<td>29</td>
<td>58%</td>
</tr>
<tr>
<td>WILSON PHILLIPS - Impulsive (SBK)</td>
<td>134</td>
<td>59</td>
<td>3</td>
<td>44</td>
<td>28</td>
<td>35%</td>
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<tr>
<td>WILSON PHILLIPS - Release Me (SBK)</td>
<td>86</td>
<td>1</td>
<td>19</td>
<td>39</td>
<td>27</td>
<td>67%</td>
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<tr>
<td>JAMES INGRAM - I Don't Have The Heart (Warner Bros.)</td>
<td>78</td>
<td>1</td>
<td>24</td>
<td>26</td>
<td>27</td>
<td>64%</td>
</tr>
<tr>
<td>ALIAS - More Than Words Can Say (EMI)</td>
<td>93</td>
<td>20</td>
<td>10</td>
<td>37</td>
<td>26</td>
<td>50%</td>
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<tr>
<td>DARYL HALL AND JOHN OATES - So Close (Arista)</td>
<td>92</td>
<td>27</td>
<td>5</td>
<td>39</td>
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<td>47%</td>
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<tr>
<td>MAXI PRIEST - Close To You (Charisma)</td>
<td>63</td>
<td>8</td>
<td>21</td>
<td>25</td>
<td>9</td>
<td>73%</td>
</tr>
<tr>
<td>LISA STANSFIELD - This Is The Right Time (Arista)</td>
<td>62</td>
<td>11</td>
<td>35</td>
<td>16</td>
<td>18%</td>
<td></td>
</tr>
<tr>
<td>PATTI AUSTIN - Love Is Gonna Getcha (GRP)</td>
<td>68</td>
<td>1</td>
<td>36</td>
<td>25</td>
<td>63%</td>
<td></td>
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<tr>
<td>BILL MEDLEY - Don't You Love Me Anymore? (Curb)</td>
<td>64</td>
<td>8</td>
<td>5</td>
<td>29</td>
<td>22</td>
<td>53%</td>
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<tr>
<td>LINDA RONSTADT - Adios (Elektra)</td>
<td>66</td>
<td>12</td>
<td>27</td>
<td>27</td>
<td>59%</td>
<td></td>
</tr>
<tr>
<td>LORI RUSO AND MICHAEL DAMIAN - Never Look Back (Cypress)</td>
<td>67</td>
<td>6</td>
<td>23</td>
<td>28</td>
<td>34%</td>
<td></td>
</tr>
</tbody>
</table>

### PLUS FACTOR

**Records which received the greatest increase in HIT FACTOR**

<table>
<thead>
<tr>
<th>Record</th>
<th>LW</th>
<th>GW</th>
<th>Increase</th>
</tr>
</thead>
<tbody>
<tr>
<td>BETTIE MIDLER - From A Distance (Atlantic)</td>
<td>33</td>
<td>72</td>
<td>39%</td>
</tr>
<tr>
<td>WILSON PHILLIPS - Impulsive (SBK)</td>
<td>---</td>
<td>35</td>
<td>35%</td>
</tr>
<tr>
<td>PETER ALLEN - Tonight You Made My Day (RCA)</td>
<td>17</td>
<td>44</td>
<td>27%</td>
</tr>
<tr>
<td>CARLY SIMON - Better Not Tell Her (Arista)</td>
<td>51</td>
<td>76</td>
<td>25%</td>
</tr>
<tr>
<td>NEW KIDS ON THE BLOCK - Let's Try It Again (Columbia)</td>
<td>13</td>
<td>38</td>
<td>25%</td>
</tr>
<tr>
<td>DARYL HALL AND JOHN OATES - So Close (Arista)</td>
<td>24</td>
<td>47</td>
<td>23%</td>
</tr>
<tr>
<td>BRUCE HORNBY AND THE RANGE - Lost Soul (RCA)</td>
<td>---</td>
<td>22</td>
<td>22%</td>
</tr>
<tr>
<td>DAVID CASSIDY - Lyin' To Myself (Enigma)</td>
<td>38</td>
<td>58</td>
<td>20%</td>
</tr>
<tr>
<td>ALIAS - More Than Words Can Say (EMI)</td>
<td>31</td>
<td>50</td>
<td>19%</td>
</tr>
<tr>
<td>TOTO - Can You Hear What I'm Saying (Columbia)</td>
<td>27</td>
<td>45</td>
<td>18%</td>
</tr>
<tr>
<td>MICHAEL MCDONALD - Tear It Up (Reprise)</td>
<td>55</td>
<td>72</td>
<td>17%</td>
</tr>
<tr>
<td>ANIKA BAKER - Soul Inspiration (Elektra)</td>
<td>77</td>
<td>90</td>
<td>13%</td>
</tr>
<tr>
<td>LORI RUSO AND MICHAEL DAMIAN - Never Look Back (Cypress)</td>
<td>21</td>
<td>34</td>
<td>13%</td>
</tr>
<tr>
<td>JOAN ARMATRADING - Always (A&amp;M)</td>
<td>13</td>
<td>25</td>
<td>12%</td>
</tr>
</tbody>
</table>

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

**Total Reports This Week:** 225  **Last Week:** 226
FEATURES

JOHN DENVER
Next month John Denver will begin filming his next motion picture, Hot Moon. John will be joined by actress Jennifer O’Neill, and they play a couple of Texas ranchers.

CELINE DION
In 1983, while still a teenager, Celine Dion became the first French Canadian to earn a gold record in France.

DAVID CASSIDY
Though never officially released in The U.S.A., an album of David’s, recorded in England in 1985 received gold certification in both The UK and Germany. A track on that album, THE LAST KISS, featured George Michael as a backup singer.

VANILLA ICE
Vanilla Ice’s mother teaches music at The University Of Miami and Ice himself attended the same Miami Lakes high school as Luther “Luke” Campbell.

BOB DYLAN
Dylan’s famous song, LAY LADY LAY, from his Nashville Skyline album, was actually written for the Jon Voight/Dustin Hoffman film Midnight Cowboy, but was rejected by the film’s producers.

GARY MORRIS
In 1978, Prior to signing his first recording contract with MCA Records, Gary Morris was invited to sing at a White House party for President Jimmy Carter.

JUDY COLLINS
At the age of 13 Judy Collins made her first public performance, but not as a Folk or Pop singer; it was as a Classical pianist in a special performance with the Denver Symphony Orchestra.

BETTE MIDLER
Twenty years ago this fall, Bette was camping and vamping it up as a singer at a Manhattan bath house. Accompanying her on piano was Barry Manilow. Two years later she had been signed by Atlantic Records and was performing at Philharmonic Hall in New York’s Lincoln Center.

ZZ TOP/GRATEFUL DEAD
Both ZZ Top and The Grateful Dead began as bands known as The Warlocks. ZZ Top did so in Houston, TX (1967), while The Dead’s Garcia, Lesh, Weir, Kreutzmann, Pigpen McKernan, etc. claimed Warlock status as early as the summer of 1965.

October 12, 1990/the GAVIN REPORT.
**MOST ADDED**

<table>
<thead>
<tr>
<th>Artist/Song</th>
<th>Label</th>
</tr>
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<tbody>
<tr>
<td>RODNEY CROWELL (56)</td>
<td>(Columbia)</td>
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<tr>
<td>MARY CHAPIN CARPENTER (46)</td>
<td>(Columbia)</td>
</tr>
<tr>
<td>DWIGHT YOAKAM (46)</td>
<td>(Reprise)</td>
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<tr>
<td>AARON TIPPIN (44)</td>
<td>(RCA)</td>
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<td>RICKY VAN SHELTON (43)</td>
<td>(Columbia)</td>
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**COUNTRY**

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<td>REBA McENTIRE - You Lie (MCA)</td>
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<td>RANDY TRAVIS/GEORGE JONES - A Few Ole Country Boys (Warner Bros.)</td>
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<td>7</td>
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<td>ANNE MURRAY - Feed This Fire (Capitol)</td>
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<td>EXILE - Yet (Arista)</td>
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<td>HOLLY DUNN - You Really Had Me Going (Warner Bros.)</td>
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<td>VERN GOSDIN - This Ain't My First Rodeo (Columbia)</td>
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<td>BAILLIE AND THE BOYS - Fool Such As I (RCA)</td>
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<td>RESTLESS HEART - When Somebody Loves You (RCA)</td>
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<td>LIONEL CARTWRIGHT - My Heart Is Set On You (MCA)</td>
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<td>17</td>
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<td>19</td>
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<td>CONWAY TWITTY - Crazy In Love (MCA)</td>
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<td>EDDIE RABBITT - American Boy (Capitol)</td>
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<td>16</td>
<td>RICKY SKAGGS - He Was On To Something (So He Made You) (Epic)</td>
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<td>K.T. OSLIN - Come Next Monday (RCA)</td>
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<td>GARTH BROOKS - Friends In Low Places (Capitol)</td>
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<td>MATRACA BERG - The Things You Left Undone (RCA)</td>
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<td>T.GRAHAM BROWN - Moonshadow Road (Capitol)</td>
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<td>21</td>
<td>21</td>
<td>JUDDS - Born To Be Blue (Curb/RCA)</td>
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<td>BILLY JOE ROYAL - A Ring Where A Ring Used To Be (Atlantic)</td>
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<td>HIGHWAY 101 - Someone Else's Trouble Now (Warner Bros.)</td>
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<td>SHENANDOAH - Ghost In This House (Columbia)</td>
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<td>PATTY LOVELESS - The Night's Too Long (MCA)</td>
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<td>WILLIE NELSON - Ain't Necessarily So (Columbia)</td>
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<td>VINCE GILL - Never Knew Lonely (MCA)</td>
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<td>ROSANNE CASH - What We Really Want (Columbia)</td>
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<td>MARK COLLIE - Hardin County Line (MCA)</td>
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<td>SAWYER BROWN - When Love Comes Callin' (Curb/Capitol)</td>
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<td>ALAN JACKSON - Chasin' That Neon Rainbow (Arista)</td>
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<td>TRAVIS TRITT - Put Some Drive In Your Country (Warner Bros.)</td>
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<td>34</td>
<td>GEORGE STRAIT - Drinking Champagne (MCA)</td>
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<td>KENTUCKY HEADHUNTERS - Rock 'N' Roll Angel (Mercury)</td>
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<td>MICHELLE WRIGHT - Woman's Intuition (Arista)</td>
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<td>DESERT ROSE BAND - Story Of Love (MCA/Curb)</td>
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<td>EDDY RAVEN - Zydeco Lady (Capitol)</td>
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<td>39</td>
<td>39</td>
<td>WAYLON JENNINGS - Where Corn Don't Grow (Epic)</td>
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<td>40</td>
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<td>DAN SEALS - Bordertown (Capitol)</td>
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**TOP REQUESTS**

<table>
<thead>
<tr>
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<th>Label</th>
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<tr>
<td>GARTH BROOKS</td>
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<td>REBA McENTIRE</td>
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<td>MARK CHESNUTT</td>
<td></td>
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<td>RANDY TRAVIS/GEORGE JONES</td>
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<tr>
<td>JOE DIFFIE</td>
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**RECORD TO WATCH**

**ROB CROSBY**

*Love Will Bring Her Around* (Arista)

Forty stations are convinced about this newcomer, adding the record out-of-the-box.

**CHARTBOUND**

<table>
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<tr>
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<th>Light</th>
<th>Hit Factor</th>
<th>Weeks</th>
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<tr>
<td>ROBIN LEE</td>
<td>Love Letter</td>
<td>(Atlantic)</td>
<td>123</td>
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<td>38</td>
<td>75</td>
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<td>LEE ROY PARNELL</td>
<td>Family Tree</td>
<td>(Arista)</td>
<td>118</td>
<td>15</td>
<td>1</td>
<td>27</td>
<td>75</td>
<td>23%</td>
<td>4</td>
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<tr>
<td>ROONEY CROWELL</td>
<td>Now That We're Alone</td>
<td>(Columbia)</td>
<td>116</td>
<td>56</td>
<td>—</td>
<td>12</td>
<td>48</td>
<td>10%</td>
<td>2</td>
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<tr>
<td>AARON TIPPIN</td>
<td>You Got To Stand For Something</td>
<td>(RCA)</td>
<td>115</td>
<td>44</td>
<td>—</td>
<td>7</td>
<td>64</td>
<td>6%</td>
<td>2</td>
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</table>
"TRIPPIN' WITH TIPPIN"

"How I Spent My Summer Vacation"

We couldn't have said it better ourselves. The new single from AARON TIPPIN
"You've Got To Stand For Something"
UP & COMING

Reports | Adds | Weeks
---|---|---
112 | 29 | 3
103 | 46 | 2
100 | 17 | 8
100 | 10 | 4
100 | 48 | 2
97 | 10 | 5
97 | 20 | 3
93 | 19 | 2
81 | 39 | 2
78 | 36 | 2
69 | 3 | 4
63 | 1 | 6
59 | 18 | 2
59 | 18 | 3
56 | 22 | 2
49 | 22 | 2
44 | 43 | 1
38 | 34 | 1
38 | 34 | 1
35 | 27 | 1
32 | 5 | 5
27 | 3 | 2
27 | 3 | 2
27 | 10 | 1
25 | 10 | 1

Dropped: #22-Rogers & Parton, #38-S. Wariner, G. Stewart, E. Harris, C. Wall.

INSIDE COUNTRY

#1 ONE YEAR AGO TODAY
Kathy Mattea - Burnin' Old Memories

#1 FIVE YEARS AGO TODAY
Alabama - You Can't Keep A Good Man Down

#1 TEN YEARS AGO TODAY
Don Williams - I Believe In You

CONGRATULATIONS to the winners of this week's Country Music Association Awards. We knew we were in for quite an evening when the Headhunters showed up in leather chaps and Led Zeppelin t-shirts, and our beloved Mary Chapin Carpenter said the words "jack-ass" (twice!). In case you missed the action here's a rundown of the year's best: Entertainer Of The Year: George Strait. Horizon Award: Garth Brooks. Group Of The Year: The Kentucky Headhunters. Female Vocalist Of The Year: Kathy Mattea. Male Vocalist Of The Year: Clint Black. Single Of The Year: "When I Call Your Name," Vince Gill. Song Of The Year: "Where've You Been," Jon Vesner and Don Henri. Duo Of The Year: The Judds. Vocal Event Of The Year: "Til A Tear Becomes A Rose," Keith Whitley and Lorrie Morgan. Video Of The Year: "The Dance," Garth Brooks. Musician Of The Year: Johnny Gimble. Tennessee Ernie Ford was inducted into the Country Music Hall Of Fame. Congratulations also to our 1990 Broadcast Award winners!

NASHVILLE HAPPENINGS: Be on the lookout for Country Music Video Magazine next time you're shopping in your local record store. Priced at $12.98 the video mag is a bargain for Country music lovers, who get an hour-long video combining interviews, live footage, music and video reviews. Produced by Video Publications Industries, the first "issue" features Clint Black, Lorrie Morgan, Alan Jackson, Vince Gill and a host of others in candid situations, discussing their music. The video magazine is definitely a great idea whose time has come. For more info, contact Network Ink at (615) 320-5727.

STATION HAPPENINGS: WWIT-Canton, NC is switching formats to Top 40, and will no longer be reporting. Ron Ellis has left WQIK-Jacksonville, FL to go to WTDR-Charlotte, NC.

NEW RELEASES

by Lisa Smith & Cyndi Hoeltzle

CLINT BLACK - Put Yourself In My Shoes (RCA)
You probably saw Clint debut this bluesy number on last week's CMA awards show. The first taste of Black's sophomore effort, it's all confidence and swagger. Listeners won't be able to get enough.

STEVE WARINER - There For You (MCA)
Another faultless performance from Wariner. This lovely ballad, co-written by favorite contemporary writer Curtis Wright, has wonderful harmonies on the chorus. It's no wonder the ladies swoon.

ROB CROSBY - Love Will Bring Her Around (Arista)
Arista's newest act is a Southern singer/songwriter. His debut sounds folk-influenced, especially in the acoustic guitar opening. The steel guitar kicks in just as Crosby is making his hopeful predictions.

PIRATES OF THE MISSISSIPPI - Rollin' Home (Capitol)
The Pirates bring it on home with a rockin' number that's fun from beginning to end. It's the kind of trucking song that appeals to everyone, the kind that makes you pound the steering wheel and sing along.

CLINTON GREGORY - Couldn't Love Have Picked A Better Place To Die (Step One)
The best thing that Gregory has released so far, this is a super-smooth tear jerker that draws you in. The lyric idea is great.

TIM RYAN - Breakin' All The Way (Epic)
Ryan impressed us with the unique "Dance In Circles." This ballad also makes you sit up and listen, and wastes no time getting to the powerful chorus.

WAYLON, WILLIE, JOHNNY AND KRIS - American Remains (Co I)
These four legends take on the mythology of the West, upholding the ideals of individuality, justice and personal freedom. Listeners may not catch the complexities of the lyrics the first couple times around, but will appreciate hearing these famous voices singing together.

ALBUM CUTS

Reba McEntire - Fancy/Waiting For The Deal To Go Down/Climb That Mountain High
Garth Brooks - Two Of A Kind/Unanswered Prayers/Wild Horses/Th e Thunder Rolls
Wanda Travis - Waiting On The Light To Change/Smokin' The Hive
The Judds - Calling In The Wind

GAVIN REPORT/October 12, 1990

www.americanradiohistory.com
AN EPIC EVENT!

#1 IN A JIFFIE!
JOE DIFFIE
“HOME”
HIS DEBUT SINGLE,
HIS FIRST NUMBER ONE!
Thanks Radio
AND DIFFIE-CULT MEMBERS

TAMMY WYNETTE
“I’M TURNING YOU LOOSE”
AN UP-TEMPO RADIO REQUEST.
TURN TAMMY LOOSE ON YOUR LISTENERS.

CHARLIE DANIELS BAND
“WAS IT 26”
A DIFFERENT SIDE OF CDB.
LISTEN AND DISCOVER THE SENSITIVE SIDE OF CHARLIE DANIELS.
### HIT FACTOR

**Country Research:**
Lisa Smith/Elmo Greer/Cyndi Hoelzle

<table>
<thead>
<tr>
<th>Reports</th>
<th>Adds</th>
<th>Heavy</th>
<th>Medium</th>
<th>Light</th>
<th>Hit Factor</th>
<th>Weeks</th>
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<tr>
<td>JOE DIFFIE - Home (Epic)</td>
<td>218</td>
<td>3</td>
<td>192</td>
<td>23</td>
<td>—</td>
<td>98%</td>
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<tr>
<td>MARK CHESNUTT - Too Cold At Home (MCA)</td>
<td>213</td>
<td>—</td>
<td>192</td>
<td>16</td>
<td>5</td>
<td>97%</td>
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<tr>
<td>REBA McENTIRE - You Lie (MCA)</td>
<td>206</td>
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<td>186</td>
<td>17</td>
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<td>98%</td>
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<tr>
<td>RANDY TRAVIS/GEORGE JONES - A Few Ole ... (Warner Bros.)</td>
<td>214</td>
<td>—</td>
<td>161</td>
<td>48</td>
<td>5</td>
<td>97%</td>
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<tr>
<td>ANNE MURRAY - Feed This Fire (Capitol)</td>
<td>210</td>
<td>2</td>
<td>165</td>
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<td>96%</td>
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<td>EXILE - Yet (Arista)</td>
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<td>HOLLY DUNN - You Really Had Me Going (Warner Bros.)</td>
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<td>7</td>
<td>142</td>
<td>61</td>
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<tr>
<td>DON WILLIAMS - Back In My Younger Days (RCA)</td>
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<td>169</td>
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<td>8</td>
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<td>VERN GOSDIN - This Ain't My First Rodeo (Columbia)</td>
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<td>LIONEL CARTWRIGHT - My Heart Is Set On You (MCA)</td>
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<td>MARTY STUART - Western Girls (MCA)</td>
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<td>85</td>
<td>103</td>
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<td>90%</td>
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<td>CONWAY TWITTY - Crazy In Love (MCA)</td>
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<td>53</td>
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<td>EDDIE RABBITT - American Boy (Capitol)</td>
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<td>54</td>
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<td>22</td>
<td>87%</td>
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<td>RICKY SKAGGS - He Was On To Something (Epic)</td>
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<td>59</td>
<td>125</td>
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<td>46</td>
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<td>MATRACA BERG - The Things You Left Undone (RCA)</td>
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<td>19</td>
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<td>103</td>
<td>49</td>
<td>12</td>
<td>92%</td>
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<td>BILLY JOE ROYAL - A Ring Where A Ring Used To Be (Atlantic)</td>
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<td>12</td>
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<td>81%</td>
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<td>HIGHWAY 101 - Someone Else's Trouble Now (Warner Bros.)</td>
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<td>76%</td>
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<td>127</td>
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<td>64%</td>
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<td>15</td>
<td>124</td>
<td>40</td>
<td>74%</td>
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<td>WILLIE NELSON - Ain't Necessarily So (Columbia)</td>
<td>201</td>
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<td>120</td>
<td>65</td>
<td>62%</td>
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<td>6</td>
<td>116</td>
<td>57</td>
<td>63%</td>
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<td>ROSANNE CASH - What We Really Want (Columbia)</td>
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<td>123</td>
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<td>67%</td>
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<td>MARK COLLIE - Hardin County Line (MCA)</td>
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<td>12</td>
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<td>64%</td>
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<td>43</td>
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<td>TRAVIS TRITT - Put Some Drive In Your Country (Warner Bros.)</td>
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<td>81</td>
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<td>88%</td>
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<td>KENTUCKY HEADHUNTERS - Rock 'N Roll Angel (Mercury)</td>
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<td>4</td>
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<td>MICHELLE WRIGHT - Woman's Intuition (Arista)</td>
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<td>—</td>
<td>82</td>
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<td>DESERT ROSE BAND - Story Of Love (MCA/Curb)</td>
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<td>—</td>
<td>39</td>
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<td>EDNY RAVEN - Zydeco Lady (Capitol)</td>
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<td>6</td>
<td>2</td>
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<td>WAYLON JENNINGS - Where Corn Don't Grow (Epic)</td>
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<td>15</td>
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<td>DAN SEALS - Bordertown (Capitol)</td>
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<td>35</td>
<td>76</td>
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### TOP SELLING ALBUMS

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

Based on correspondents' research

### TOP TEN VIDEOS

1. WAYLON JENNINGS - Wrong (Epic)
2. REBA McENTIRE - You Lie (MCA)
3. RAY STEVENS - Sittin' Up With The Dead (MCA)
4. MARK CHESNUTT - Too Cold At Home (MCA)
5. LORRIE MORGAN - He Talks To Me (RCA)
6. HOLLY DUNN - You Really Got Me Going (Warner Bros.)
7. KEVIN WELCH - 'Til I See You Again (Warner Bros.)
8. HELEN CORNELIUS - Ask Any Woman (Independent)
9. CLEVE FRANCIS - Love Light (Playback)
10. BILLY JOE ROYAL - A Ring Where A Ring Used To Be (Atlantic)

Courtesy of Country Music Television

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

Total Reports This Week 220 Last Week 220
While taking a concert picture backstage, WOLS Wilkes-Barre's Carol Houssock ran smack into Ricky Van Shelton.

KSAN - San Francisco's Terry Rhodes chatted backstage with Clint Black after a Michael Martin Murphey concert. Murphey appeared at the local fair.

KOKK - Huron's Jeff Duffy (left) clowned around with Oak Ridge Boys Steve Sanders and Richard Sterban before their concert at the Mitchell, South Dakota Corn Palace.

Super hot Garth Brooks takes time to pose with some of his "Friends in Low Places" at WGTC - South Bend. From left: Chris Roberts, Peg Daniels, Garth and Tami Wells.

October 12, 1990 / the GAVIN REPORT

Cincinnati Bengals teammates called him of the maestro.

"Walk on Faith" from Columbia shipping 10/30.

We call him Sensational. His first T.D. from Columbus.
**MOST ADDED**

1. IT’S SUPPOSED TO BE FUN - LOU RAWLS (BLUE NOTE)
2. FURTHERMORE - RALPH MOORE (LANDMARK)
3. COME & GET IT - FATTBURGER (ENIGMA)
4. FROM DAY TO DAY - MULGREW MILLER (LANDMARK)
5. SABIA - SUSANNAH McCORKLE (CONCORD JAZZ)

**TIE**

STARLIGHT - MAKATO OZONE (JVC)

**TIE**

STANDARDS IN GRAY - KELLYE GRAY (JUSTICE)

---

**TOP TIP**

LEO GANDELMAN
SOLAR (VERVE FORECAST/POLYGRAM)

Passionate melodies from this up and coming Brazilian saxman/producer/session man.

---

**RECORD TO WATCH**

RALPH MOORE
FURTHERMORE (LANDMARK)

Second Most Added honors this week—amazing sessions powered with help from Roy Hargrove and Benny Green. Twenty five early believers.

---

**CHARTBOUND**

<table>
<thead>
<tr>
<th>TAKE 6 (REPRISE) HARRY SHEPPARD (JUSTICE)</th>
<th>Harry Sheppard (Justice)</th>
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<tr>
<td>*LOU RAWLS (BLUE NOTE)</td>
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<td>DON CHERRY (A&amp;M)</td>
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<td>Mark Colby/Frank Caruso (Best Recordings)</td>
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<td>ANDY SUMMERS (PRIVATE MUSIC)</td>
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<th>TRIS-SAX-JUL SOUL CHAMPS (BLACKTOP/ROUNDER)</th>
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<td>Mongo Santamaria (Concord Jazz)</td>
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<td>KIM PENSYL (OPTIMISM)</td>
<td>Kim Pensusyl (Optimism)</td>
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<tr>
<td>*CONNIE PLAXICO (MUSE)</td>
<td>Connie Plaxico (MUSE)</td>
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<td>*MACEO PARKER (VERVE/POLYGRAM)</td>
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<td>TOMMY SMITH (BLUE NOTE)</td>
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<tr>
<td>STEPHANE GRAPPELLI/MCCOY TYNER (MILESTONE)</td>
<td>Stephane Grappelli/Mccoy Tyner (Milestone)</td>
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Dropped: #44 Monte Alexander, #45 Michael Franks, #50 Mike Garson, Howard Alden Trio.

---

**CHARTBOUND**

*Debut* in chartbound
PHOTOFILE

Frank Morgan's already at work following up the Gavin number one charting Mood Indigo. Here's (left to right) Brian Bacchus, producer John Snyder, Frank and vocalist Abbey Lincoln.

No borders, but they got rhythm. KKSF's Dore Stein, guitarist Ricardo Silveira and KKSF's Steve Feinstein.

The busy Mark Isham (shown right) not only recorded a new album, but features Tanita Tikaram in his new video.

October 12, 1990 THE GAVIN REPORT

THANKS ADULT ALTERNATIVE FOR THE

#1
Acoustic Alchemy
"Reference Point"

#2
The Rippingtons
"Welcome To The St. James' Club"

#3
David Benoit
"Inner Motion"

PUNCH!

© 1990 GRP Records, Inc.
**MOST ADDED**

1. **COME & GET IT - FATTBURGER**  
   (ENIGMA)

2. **NATIONAL - T SQUARE**  
   (COLUMBIA)

3. **BETH NIELSEN CHAPMAN**  
   (REPRISE)

4. **MARK ISHAM (VIRGIN)**

5. **SOLAR - LEO GANDELMAN**  
   (VERVE FORECAST)

6. **PENSYL SKETCHES #3 - KIM PENSYL (OPTIMISM)**

---

**TOP TIP**

**FATTBURGER**  
COME & GET IT  
(ENIGMA)

**KIM PENSYL**  
PENSYL SKETCHES #3  
(OPTIMISM)

The San Diego and Columbus, Ohio sound is the big debuts—
#43 and #46.

---

**RECORD TO WATCH**

Beth Nielsen Chapman

BETH NIELSEN CHAPMAN  
(REPRISE)

Off to a running start. Three names to remember when filling those rare vocal openings. Vital stuff.

---

**CHARTBOUND**

*Debut in chartbound

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<td>GEORGE BENSON</td>
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The New Alternative for Adult Alternative

WILLI JONES

Her self-titled debut album features:

“Santa Ana,” “Cages And Walls”
and “Long Legged Goddess” -
an exciting duet with Blues legend
Willie Dixon!

Listen to Willi.
Listen to the response!
JAZZ NEW RELEASES

BY WAY OF THE WORLD - SPIES (TELARC/JAZZ)
Spies is a combination of musicians, technicians, computer programmers and high tech cowboys. Their debut effort featured one of the most awe-inspiring recording jobs of the decade. No joke. On By Way Of The World, the Spies aggregation seem to have gotten their ya-yas out on the recording end. Instead of relying heavily on electronic splashes and pows, there's much more melody at work. Saxophonist Jon Crosse carries the load with both his soloing and melody line reinforcement. With a barrage of horn and vocal help (though this is certainly an instrumental project), Spies have rounded the edges a little while still remaining incredibly high end both in their overall sound and the adventurous execution. Trax include "Gentle Giant," "The Tale Of An Arc" and the electro bebop "A Day In Tunisia (Tut's Strut).

WILLI JONES (GEFFEN)
Willi Jones—actually born Jill—has recorded a fine album that intelligently takes you on a tour of these United States, spending some quality time in the flavorful South. Though Willi resides in New York, she hails from Hurricane Hugo-ravaged Charleston, a town currently up and coming and on the mend. Her music is tough and tempered, with a definite appeal for the adult mind. Trax like "Cages And Walls" starts as a moody piano piece, swelling into quite an emotional life statement. "Where My City Stood" is the story of Hugo. "Santa Ana" is the concluding vocal duet with J.D. Souther. Look out for Willi Jones. Her first time out sounds like a lot of people's fourth. She sings to the adult heart and mind with a broad sense of understanding and sympathy for a rich American music culture.

THE HOT SPOT - ORIGINAL MOTION PICTURE SOUNDTRACK (ANTILLES/ISLAND)
A lot more than a soundtrack, similar to Ry Cooder's Paris Texas film work. This is also more like history. Imagine John Lee Hooker,
JAZZ NEW RELEASES

Taj Mahal and Miles Davis trading blues licks. Nuff said. The music was done under the direction of Jack Nitzsche, whose film work includes many soundtracks like Milos Forman’s One Flew Over The Cuckoo’s Nest, Paul Shrader’s Blue Collar, Nicholas Roeg’s Performance and the Kerouaced film version of Carolyn Cassady’s Heartbeat, on which he blended beautiful orchestrations with Art Pepper’s last fluid alto lines. The music here is startling and ambient, so low it’s almost a modern version of delta dirt. It’s bluesy and extraterrestrial, assembled by the film’s director, actor/survivor Dennis Hopper. Slide player Roy Rogers (who produced John Lee’s successful comeback) rounds out a close knit support group joined by drummer Earl Palmer, keyboardist Bradford Ellis and bassist Tim Drummond. Particularly scary moments include “Coming To Town” and “Harry And Dolly,” in which Miles’ horn faces off with John Lee’s moaning.

Please welcome the following new correspondents:

Bernie Kimble of WNWV-Cleveland, OH Address is 538 Broad Street, Elyria, OH 44036. Phone: 216-835-4343. Adult Alternative reporter.

Jay Sinnett of WHRV-Norfolk, VA. Address is 5200 Hampton Blvd., Norfolk, VA 23508. Phone: 804-489-9484. Jazz reporter.

THE HOT SPOT

Nightnoise’s fifth recording, The Parting Tide, showcases the group’s unique brand of celtic-influenced arrangements and themes. Tracks: “Bleu” and “The Kid in the Cot”.

ON YOUR DESK NOW!

With Escape of the Circus Ponies, Liz Story returns to the solo piano form of her critically-acclaimed, best-selling album, Solid Colors.
“TRAVELLING RIVERSIDE BLUES” - LED ZEPPELIN (ATLANTIC) A positively ancient—actually prehistoric—rendering of an even older adaptation of Robert Johnson’s “Travelin’ Blues.” But there is mucho magic in Jimmy Page’s guitar arrangements. Many of those who aired the BBC Led Zeppelin series dubbed this portion of the show for later rotation. Now here it is in its official digital form. Yet one big question remains: If this was a live taping, and Jimmy gets that swirling slide groove pattern going, how’d he get those leads down? Maybe the box set text will unravel the mystery.

SEASONS IN THE ABYSS - SLAYER (DEF AMERICAN/GEFFEN) This is bad stuff, right down to the lyric sheet, which smells bad too. But like it or not, there’s power in Slayer—in the chords and blind commands, to the rote lyrics. It’s easy to see how songs like “Expansible Youth” can drive our pious enemies of hard right wing around the twist. Dig the words “To have control/fighting for possession/Rivalry and retribution/Death the only solution.” Backed by some dramatic single guitar lines and power chord work, topped off with some vicious lead guitar, the music has a lot of potential impact. Still, it’s hard to believe such nihilism is taken to heart. My theory is that the fans work it out on the dance floor then go home and maybe, at worst, kick the dog. On a musical level, it’s complex and intense in sorts the same spirit as a lot of great hard Jazz. Otherwise, everybody, relax. Try “Hallowed Point” for a good first taste.

“IT’S LOVE” - KING’S X (MEGAFORCE/ATLANTIC) King’s X is one of hard rock’s brighter, more positive lights. Hailed by the Living Colour guys, the band walls and rails from the Texas region. And like Colour, King’s X blends lots of influences into their power trio format. Here’s an excellent example of rock simplicity sailing along, then taking a hard left into Strawberry Fields. As Rashaan Roland Kirk used to say, “Bright moments!”

“RUST IN PEACE” - MEGADETH (CAPITOL) Megadeth used to rival Slayer in lyrical intensity. Now they seem to be shifting more toward Iron Maiden-type cartoon images sandwiched between obligatory social commentary, making Megadeth a lot less scary. Co-produced by Mike Clink (he of Guns N’ Roses fame), Megadeth now rely more on conventional metal tones, adding a symphonic run here, a Mideastern riff there, then—whamo—off into a mad slash power tempo drive. Freckle-faced frontman Dave Mustaine is a former member of Metallica cast out into the cold only to revive his metal urgings with a super tight band. Since, he’s been doing fine. Nonfans should check out “Hangar 18.” The energy is audacious.

“NO PRAYER FOR THE DYING - IRON MAIDEN (EPIC) If you’re Iron Maiden and you see such zealots as Jim Bakker and Jerry Lee’s weeping cousin going down the toilet, naturally you’d sit down and write a song like “Holy Smoke.” It’s a biting, below the belt satire with the includes Jimmy Reptile, Noah’s Cadillac, the TV Queen and her Make Up. The rest of Maiden’s CBS debut is more low tech chainsaw, ride cymbal crunch grooves. No sampled tones or disco mixes for IM, uh-uh. The opening “Tailgunner” is a WWII rocker. “Hooks In You” and yet another TV attack, “Public Enema Number One” continues this week’s metallic view of the world—a rather dim view—from the outside looking in.

“WICKED SENSATION” - LYNCH MOB (ELEKTRA) When you listen to a large concentrated batch of hard rock, it’s surprising how little of it is actually devoted to the Universal No Pants Dance Of Love—get my drift? Most deals with dark moods of alienation, political disenfranchisement and free speech. George Lynch’s new band, Lynch Mob, on the other hand, uses a high tech mix (as opposed to Maiden and Rick Rubin’s fat retro tones) to sing about sex. “Wicked Sensation” is Lynch’s first project since the deterioration of the Dokken group. His is a dancey, rocking, funky debut with a satanic tease at the very last second.

“RAPSBERRY BERET” - HINDU LOVE GODS (GIANT/REPRISE) Solid! Yes! Warren Zevon backed by REM (minus singer Michael Stipe) plowing through Prince’s “Raspberry Beret” as if it’s “Louie Louie” or any other rock standard. Don’t know if this is a testimony to Prince as a writer, REM as a back-up band or Zevon as a singer. Betcha it’s all three. Sure would sound even better with a pre- announce so the listeners can get in on the fun.

“SCARED OF GUNS”/“IF YOU HAVE GHOSTS” - JOHN WESLEY HARDING (SIRE/REPRISE) Notably, John Wesley Harding’s Here Comes The Groom made the LA Times/Robert Hilburn Best of 1990 So Far list. Here are two additional songs that show where this young talent stands right now. “Scared Of Guns” is from the HCTG album—one of the better cuts, in fact. JWH sings about a common fear. “If You Have Ghosts” is plucked from Bill Bentley’s Roky Erickson tribute album. If you ain’t hip to Roky, perhaps Texas’ 13th Floor Elevat- orrings a bell. Considering Roky’s shakey mental state (he now lives in a home for the mentally impaired), “If You Have Ghosts” is especially poignant and spooky. Harding gives it an early Costello/Attraction/Nick Lowe American squirmish feel.

Welcome To A New Album Radio Reporter: A new album rocker kicking up some noise in the Lexington market. WDJF-Somerset/Lexington. Contact Corey Scott. Her address is Box 4097, Somerset, KY, 42502. Phone is 606-679-8594.

the GAVIN REPORT/October 12, 1990
his music has taken him on a sometimes swerving path—from Austin to Nashville to London. Along the way, he has earned acclaim for his solo work ("endearing and genuine"—CMJ), as well as last year's collaboration with Boo Hewerdine ("evidence" captures the exhilaration of two young songwriters coming into their power"—Rolling Stone). "trouble no more" succeeds in capturing his constantly unfolding talent and experience as a songwriter and performer.

"trouble no more"

his new album, featuring midnight train and listen to my own voice, dreams lost and hopes found. trouble no more. On Columbia.
1. "TRAVELLING RIVERSIDE BLUES" - LED ZEPPELIN (ATLANTIC)
2. "KING OF DREAMS" - DEEP PURPLE (RCA)
3. "DEAR MR. FANTASY" - GRATEFUL DEAD (ARISTA)
4. "WICKED SENSATION" - LYNCH MOB (ELEKTRA)
5. "HARD TO HANDLE" - BLACK CROWES (DEF AMERICA/GEFFEN)

STEVE VAI TRIOXTER (MECHANIC / MCA) "GIVE"
GRATEFUL DNA "TRAVELLING RIVERSIDE BLUES"
REO "WICKED SENSATION"
"DEAR MR. FANTASY"
ZEPPELIN (ATLANTIC) "KING TRAVELLING RIVERSIDE BLUES"
BLACK CROWES "SOMETHING AT SUZANNE"
"BLOWN HORN" - JP'S /SUZANNE
DEFINITELY THE TOP TIP
POISON "SOMETHING TO BELIEVE IN" (CAPITOL/ENIGMA)
LED ZEPPELIN "TRAVELLING RIVERSIDE BLUES" (ATLANTIC)
Definitely the new and old generation of hard rock charting at #22 and #23 respectively.

RECORD TO WATCH
THE REMBRANDTS (ATCO)
Danny Wilde rejoins his Great Buildings partner Phil Solem for a duo "group" effort. "Just The Way It Is, Baby" is what it is so far.

Editor: Kent Zimmerman

CHARTBOUND
GRATEFUL DEAD (ARISTA) "FANTASY"
FOUR SISTERS "ROCK"
DIRE STRAIGHTS "GIVE"
BLUES TRAVELLER (A&M) "ANYWAY"
*STEVE VAI (RELATIVITY) "WOULD"
DNA/SUZANNE VEGA (A&M) "DINNER"
BROTHERS FIGARO (GEFFEN) "GOLD"
*JIMMY BARNE'S (ATLANTIC) "LAST"
HALL & OATES (ARISTA) "CLOSE"
LOWEN/NAVARRO (CHAMELEON) "SPELL"
The Posies (DGC) "BLUNDER"
Dropped: #34 David Baerwald, #36 Neville Brothers, #44 Ratt, #46 Gene Love Jezebel, #47 Bob Mould.

the GAVIN REPORT/October 12, 1990

www.americanradiohistory.com
Feeling buxom? Yeah, well I've got a record for you. Since the first Alice Donut release in 1988 "7", I've entertained the thought that the band's day-glo-painted, trenchcoated, ape-imitating, whining frontman Tomas Antona was simply a master showman. But no. The material on this third LP, concisely titled *Mule*, suggests that he's genuinely demented, both a product of and a mirror for the rotted, maggot-infested, scatological side of life. No gloss. No finish. No fresh coat of paint. The characters Antona creates murder their spouses, experience decapitation, despine sex as disgusting and/or regard it as a source of evil, and mutate into "a plasmic knot with a severe widow's peak and dissolving skin." Hmm... Yes, it's all rather disquieting, and when you consider that (except maybe for the last scenario) it's all plausible—even common—this stuff gets downright disturbing. The other Donuts don't make any effort to soothe your crawling skin, either. They play a driving, wailing, and broken variety of guitar-generated noises, only occasionally breaking into a steady groove or melody. As a recording, *Mule* pays off proportionally to the amount of attention you give it, but for full effect, check out Alice Donut live. Tracks: "Crawl Pappy," "My Severed Head," "Bottom Of The Chain" (do you hear "Academy Fight Song" in there somewhere?) and "Burlesque." SEANA BARUTH

**SUPERCHUNK**—(Matador, 472 Greenwich Street #3, New York, NY 10013)
Superchunk may be the most exciting thing to come out of North Carolina since Pepsi-Cola. After releasing a couple of 7" singles on the Merge label in the past year, this Chapel Hill quartet delivers a batch of simmering, melodic songs on their eponymous debut. With their sometimes Dinosaur Jr.-ish melodies and reckless yet crafted guitar overtones, songs like "Sick To Move" and "Not Tomorrow" glisten with a slightly sonic edge (Sonic Youth, that is). And "Slack Motherfucker," with its irresistible hook and effectively brunt lyrics, may go down next to Mudhoney's "Touch Me I'm Sick" as one of the greatest tunes of the genre. But (despite all references to their peers) Superchunk aren't really all that derivative of J. and company or Thurston and crew. Instead, Mac, Laura, Jack and Chuck (a.k.a. Chunk, for whom the band is named) manage to toss everything from Agent Orange to the Replacements into their spicy, addictive Superchunky stew. DR. JANET

**CHROME**—HALF MACHINE LIP MOVES and ALIEN SOUNDTRACKS (Touch & Go, P.O. Box 25520, Chicago, IL 60625)
In the mid '70s, under the guise of Chrome, two San Franciscans, Damon Edge and Helios Creed, created a bizarre type of psychedelic electronics. Chrome's sound is jagged and noisy, and their dark, often chaotic words probe the mind's mysterious recesses. As "TV As Eyes" opens the *Half Machine Lip Moves LP*, you feel like you're landing on another planet—then the vocals come in and your worst fears are confirmed. Funky at times but always on the edge, Chrome's convolutions twist your brain. This band boasts a back cata-

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**NAKED RAYGUN**—"HOME" b/w "LAST DRINK" (Caroline, 114 West 26th Street, New York, NY 10001)
Chicago's hard-driving and gutsy Naked Raygun surfaces with a green vinyl 7" teaser from their forthcoming album, *Raygun...Naked Raygun*, due for release at the end of this month. Neither track is over-produced, and both feature that great raw Raygun energy. I'm partial to "Last Drink," a rollicking, drunken fest of a tune that has not been available before—"Your last drink and no money left (bummer), but at least I'm drunk." Naked Raygun is always best at high volume. RB

**HELIOS CREED**—(Amphetamine Reptile, 2541 Nicollet Ave S., Minneapolis, MN 55404)
Former Chrome member Helios Creed has unleashed his fourth LP, *Boxing The Clown*, which would, perhaps, have been better titled *Satan's Ballads*. This hard, in-yr-face music will probably frighten even the most jaded listener. Creed's mind-tweaking distorted guitar spuzz and doomsday vocals seem to have originated in the darkest, murkiest depths of hell, and when drummer Randy Krause and bassist Mark Duran thunder in, the resulting sounds have all the effect of a sonic apocalypse. With "Hyperventilation," Creed demonstrates his guitar-torturing skills, and grunge and fuzz ooze profusely from his instrument's wounds. "Sister Sarah" and "Big Clown" foster with evil rage and most directly reveal the possessed soul of San Francisco's premiere psychical, Helios Creed. ROB FIEND ✽
### MOST ADDED

1. **ONE SIMPLE WORD** - THE CONNELLS (TVT)
2. **CHAIN** - PYLON (SKY)
3. **STRANGE THINGS** - TACKHEAD (SBK)
4. **TIE**
5. **SOMETHING ABOUT TODAY** - THE SCREAMING TREES (EPIC)

### TOP TIP

**RUBAIYAT**

**40TH ANNIVERSARY COMPIλLATION** (ELEKTRA)

It's not hard to figure out why programmers are all over this one as the party album of the decade debuts at #18.

### RECORD TO WATCH

**THE MEKONS**

F.U.N. '90 (TWIN TONE/A&M)

The Mekons are back and having F.U.N. on WRIS, KSFR, WBNY, WICB, WUNH, KCOU, KJHK, WRFL, KUSF and WDCR.

### IMPORT/INDIE

**THE FLAMING LIPS** - In A Priest

Driven Ambulance (Enigma)

**KILLDOZER** - For Ladies Only (Touch & Go)

L:7 - Smell The Magic (Sub Pop)

**GALAXIE 500** - “Fourth Of July” (Rough Trade)

**LARD** - The Last Temptation Of Reid (Alternative Tentacles)

**WRECK** - Soul Train (Wax Trax)

**THE DHARMA BUMS** - Bliss (Frontier)

**THE BATS** - The Law Of Things (Communion/Skyclad)

**THE DWARVES** - Blood, Guts And Pussy (Sub Pop)

### ALTERNATIVE

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### CHARTBOUND

**NEIL YOUNG** - RAGGED GLORY (REPRISE)

**THE WATERWALK** - THINGAMAJIG (NETTWERK/IRS)

**THE FLAMING LIPS** - IN A PRIEST... (ENIGMA)

**THE BROTHERS FIGARO** - GYPSY BEAT (GEFFEN)

**PRIMAL SCREAM** - COME TOGETHER EP (SIRE/WARNER BROS.)

**THE CONNELLS** - ONE SIMPLE WORD (TVT)

**TACKHEAD** - STRANGE THINGS (SBK)

**BOB DYLAN** - UNDER THE RED SKY (COLUMBIA)

**THE HUMAN LEAGUE** - “HEART...” (A&M)

*Dropped:* #38 Crash Vegas, #39 The Jazz Butcher, #40 Sonic Youth, #41 David J, #43 Anthrax.
Primal Scream

**Come Together**

*New EP featuring*

"Loaded"

Produced by Andrew Weatherall
Additional Production and Remix by Andrew Weatherall
Additional Production and Remix on "Farley Mix" by Terry Farley

"Come Together"

Produced by Primal Scream Additional Production and Remix by Terry Farley

My Bloody Valentine

**Glider**

*New EP featuring*

"Soon"

Produced and Mixed by My Bloody Valentine

Look for full LPs on Sire/Warner Bros. Records early 1991!

Announcing the Sire 900 hotline! Call 1-900-454-3355 to hear your favorite Sire artists discussing their music.
Get the latest on release dates, tour info, contests and promo giveaways.
95¢ per minute. Sire Records and artist will donate their proceeds to national AIDS organizations.
Oh my God what a week! I want some sleep. I want my stereo to blow up. I want a margarita. Part of the “me” generation and proud of it, man.

Last weekend’s GATHERING OF THE TRIBES concert extravaganza went off amazingly well. Even concert organizer and CULT leader IAN ASTBURY said with some amazement, “Son of a bitch—we pulled it off!”

The concert, which was attended by about 11,000 fans, drew mostly a white, college crowd sporting PUBLIC ENEMY T-shirts. Concert goers there when the show began (Noon!), were there to support THE CHARLATANS, who had the crowd dancing early on.

The next highlight didn’t come until QUEEN LATIFAH got the crowd on its feet with a set that was far too short. Next up was SOUNDGARDEN, who was the first band to address the Censorship issue when CHRIS CORNELL sneered, “I don’t understand why people care more about me saying fuck than they do about Censorship, AIDS and homelessness.” Obligingly, the band went into “Big Dumb Sex.”

ICE-T was the highlight of the night for me. He, too, was one of the few to address the Censorship issue, and as you can probably imagine, he did so in a similar ICE-T manner. He went on to make some valid comparisons on how “black music” of the 50s was enjoyed by white kids just as rap is today. He also had the unpleasant task of informing fans that PUBLIC ENEMY would not be showing up, which prompted at least 1/3 of the crowd to leave. All in all it was a fabulous day, and I look forward to another “gathering” soon.

THE SNEETCHES are off to Paris this week to play a festival with THE MONOCHROME SET and JOHN CALE. Ooh la la.

What’s up with that? Is it true that TOO MUCH JOY got kicked off THE WONDERSTUFF tour? Again ask—What’s up with that? Congratulations to THE COCTEAUTWINS on their new number one. As the older records start to peak, a shift in the upper half of of the chart takes place. The REPLACEMENTS (7-3), LIVING COLOUR (5-4), and SOUL ASYLUM (6-5) fill in the gaps.

Elektra’s RUBAIYAT collection is our highest debut (18) this week, qualifying for TOP TIP. Thirty-nine stations stand behind the project, including new ADDs at KALX, KDGE, WUMS, KCRW, WXXI, WICB, WXYC and WOXY.

THE WATERBOYS take plenty of room and roam 32-20. A good mix of College and Commercial stations support the band’s latest effort, including HEAVY marks at 91X, KUSF, KCPK, WXPN, WRSI, WTU, WDET, WMDE, KCOU, WRAS and WBER among others.

Jumping 35-22 are THE LILAC TIME, whose supporters include KJQN, KZSC, WBER, WTSR, WXCI, 91X, WDCR, KTAO, WUOG and WAPS among many others.

THE INSPIRAL CARPETS spiral towards the upper half of the chart with a solid 50-37 move. HEAVY supporters include WFIT, KJHK, WHTG and KCRK, with KDGE and KZSC coming in on ADDs.

That’s about it for this week. The CMJ convention is coming soon—don’t forget your Jimmy hats.

THE CHARLATANS U.K. - SOME FRIENDLY (BEGGARS BANQUET/RCA)

THE HINDU LOVEGODS - HINDU LOVEGODS (REPRISE)

The Hindu Lovegods—REM’s Bill Berry, Pete Buck and Mike Mills with Warren Zevon—have put out the ultimate good-time record. It sounds as though these guys have a pretty diverse record library—if one can judge by the artists they’ve chosen to cover for this collection. Prince, Robert Johnson, Muddy Waters and The Georgia Satellites are a few of the artists The Lovegods pay homage to—the diversity of their choices being a key factor in allowing this “all-star” group to step outside their selves and let go. I like the single “Raspberry Beret,” as well as “Mannish Boy,” “Walkin’ Blues” and “Crosseyed Saw.” Have as much fun listening as the boys did making it. LR
charlatans uk

"they are, and this is, part of the future, your future."—sounds "some friendly;"

their debut album featuring the international hit, "the only one i know;"

plus "then"

and "polar bear;"

produced by chris nagle

on beggars banquet/rca records cassettes, compact discs and albums.
THE MEKONS - F.U.N. ’90
(TWINTONE/A&M)
After gaining inroads on Commercial Alternative radio with the successful album Memphis Egypt, The Mekons resurface with an off-balanced, quirky four song EP. One of the reasons this band has been able to weather a dozen or so years making music is because they’re able to incorporate what’s new musically without losing their uniqueness. So, you’re going to hear housebeats on “Having A Party” and the somber “Makes No Difference,” but The Mekons’ lyrics still shed a demented light on their subjects, which makes for interesting listening. I can’t quite understand the words to “Sheffield Park,” but damn it sounds good! Listen and enjoy—I know I am! LR

RIDE - RIDE
(SIRE/REPRISE)
This is the first domestic offering from the Oxford quartet voted “most likely to succeed in the ’90s” by the always-fickle British press. The eponymous effort includes two EPs that have been available in England, so if you’re into imports this isn’t anything new. If you weren’t able to get your hands on the import single, allow me to introduce you to a magic called Ride. Sugary on the inside and sharply fuzzy around the outside edges, Ride’s sound is not unlike The Jesus and Mary Chain or My Bloody Valentine, with an Ian Brown (Stone Roses) vocal. A sweet, gooy treat, to be sure! Take a bite for yourself. Favorite flavors include “Like A Day Dream,” “Chelsea Girl,” “Drive Blind” and “All I Can See.” Scrumptious. LR

SCREAMING TREES - SOMETHING ABOUT TODAY (EPIC)
Something About Today’s four songs preview the upcoming release of the Screaming Trees’ sixth album, Uncle Anesthesia. The title cut from that LP is the lead-off track here, and it’s hot! Soaked in wah-wah psychedelia, “Uncle Anesthesia” rises ominously like the undead from some ’70s graveyard, a spiritual conglomeration of the wandering souls of Creem and Led Zep. “Ocean Of Confusion” also has a psychedelic tinge, but it’s of a drone-yer variety, and instead of mainly showcasing guitar, bassist Van Conner contributes a way-groovy baseline. The other two cuts, “Who Lies In Darkness” and “Something About Today” cover some additional range. The former recalls singer Mark Lanegan’s recent solo record, as it features his seductive vocals and a ringing/buzzy tentative guitar before disintegrating into a full-on hair-flying frenzy. And the EP’s title track is a gritty and acoustic alternate recording of the song that will appear on the full-length LP. According to reliable sources, that version (here known as the Numb Inversion Version but previously called the Hee Haw Mix) was put together solely by Van Conner and Lanegan while main songwriter Gary Lee Conner was hangin’ out with me. Just kidding! He was on vacation. Anyway, check out all of this one, ‘cause it’s awesome. SEANA BARUTH

No Baby Talk.

Goo Goo Dolls

From the album Hold Me Up

Oh, by the way...Metal Blade isn’t just metal anymore

©1990 Metal Blade Records, Inc.
Ride's bold, aggressive wash of guitars delivers a sonic blast that's won them a fervent following and reams of press accolades in the U.K. *Smile* combines all the material from their two Creation EPs, both of which went to No. 1 on the English indie charts.

The New Track From the EP *Smile*

© 1990 Sire Records Company
oo Much Joy has made a career out of being misunderstood. Of course, they'll be the first to tell you they don't exactly want to be understood. Not completely, anyway. Spinning yarns comes naturally to the band that considers themselves falling musically "between 10,000 Maniacs and Bon Jovi." By way of explanation, singer Tim Quirk (it's his real last name) further offers, "I think they both believe equally in the redemptive power of music." Oh yes, I see the comparison clearly now. Not!

Like many bands in the '80s, Too Much Joy were inspired to take up their instruments after hearing The Clash. It was also the perfect scam for meeting girls. "It still is," guitarist Jay Blumenfield laughs.

The band's sarcastic sense of humor strikes a chord with college radio deejays across the country, who eagerly delved into their first independent release, Green Eggs And Crack (Stonegarden Records). By the time Too Much Joy released their follow-up, the indie program Son Of Sam I Am (Alias), the world seemed willing to listen and laugh.

After the album garnered rave reviews from the music press in some very unlikely mags—Rolling Stone, Details, Spin and The L.A. Weekly, to name a few—it seemed that a deal with a major label was surely imminent. And after being wooed by a few majors, Too Much Joy went with the new label on the block—Giant. Now that Giant has re-released Son Of Sam I Am, the boys just may become the "rock stars" they both loathe and love.

Discussing his band with an eagerness that belies the "wacky" and "ironic" labels critics have been quick to slap on the band, Quirk sounds just like what he and his bandmates probably are: college kids who desperately want to take off their glasses and dance, but know too much to do so comfortably.

"There was a run of bands that did nothing but wink knowingly at the audience," Quirk says. "People got sick of that; Sinead O'Connor got huge. I think you get a more honest show from us because we're afraid of posturing and generally suspicious of things like making the audience clap along."

Armed with a hilarious new video for their single, "That's A Lie" (complete with a cameo of LL Cool J, the song's composer) which is already doing well on flagship Alternative stations as well as MTV and a stack of rave reviews, the only thing that could hold the band back is their suddenly unfashionable sense of humor.

Where just a couple of years ago the world seemed ready—damn eager, in fact—to open up and laugh, that door has now slammed shut in the wake of the conservative plague that has gripped this country by the throat.

Bloodied but unbowed, Too Much Joy still managed to merge political activism and fun. With a healthy dose of disrespect, the band recently traveled to Hollywood, Florida to do a gig at Club Futura—the same Florida club where members of 2 Live Crew were arrested for performing "obscene material."

That night the band's set consisted of a few Too Much Joy originals and many of 2 Live Crew covers. County police obligingly took Too Much Joy to jail in front of a crowd of TV news crews. Three of the four Joy Boys now find themselves facing up to a year in jail and $1,000 fine.

Non-plussed about critics crying "publicity stunt," Tim Quirk shrugs, "Even my own mom thinks it was nothing more than a publicity stunt. It's kind of depressing."

Only the four members of Too Much Joy—Quirk, Blumenfield, bassist Sandy Smallens and Drummer Tommy Vinton—could get away with it. This band has made a career out of being misunderstood, but for all their craziness their hearts are in the right place.

Quirk sighs, "I honestly think Too Much Joy could fix everything that's wrong with the world, but nobody will listen to us."
THE HEART THROBS
"She's In A Trance"
the new single and video from the debut album CLEOPATRA GRIP

INSPIRAL CARPETS
"Commercial Rain"
the first single and video from the debut full length release LIFE

PIXIES
"Dig For Fire"
the new single and video from the album BOSSANOVA

THE CURE
"Never Enough"
the new single and video from the upcoming album MIXED UP

TRISH'S FAVORITE PRINCETON RESTAURANT:
The Alchemist and Barrister (The A&B, as it is known by Princeton's elite) Trish enjoys the "cozy, homey" feel of The A&B's simulated wood furniture as well as for the nightly stage show complete with medieval costumes and torture chamber.

TRISH'S MEAL OF CHOICE AT THE A&B:
"I'm not regularly a red meat person, but come Thursday night there's nothing better than meatloaf and mashed potatoes at The A&B. With a touch of ketchup and a dollop of dark gravy, it's heaven in Princeton."

TRISH'S FAVORITE PRINCETON EVENT:
The Annual Naked Snow Sprint Despite their 1600 SAT scores, students at Princeton University are not without their helpings of stupidity. At midnight on the evening of the year's first snowfall many of these celebrated scholars and some of the school's alumni (the oldest aged 84) get buck naked and run through the streets of the city. Trish maintains with great sincerity that she has never participated in this ritual. We think she's lying.

Living in a parallel universe... on Elektra Cassettes, Compact Discs and Records.
NORTHWEST TOP 40 seeks a midday personality. Females and minorities strongly encouraged. No phone calls, please. T&R: Mike Stone, 1130 14th Avenue, Longview, WA 98632. EOE [10/12]

A JOB IN PARADISE...HILO, HAWAII WANTS YOU! KKBG/FM 98 seeks full-time AT with phone skills for evenings. Copywriting, production and experience necessary. T&R: J.E. Orozco, 913 Kanoelua, Hilo, HI 96720. EOE [10/12]

COUNTRY WGD is looking for a nighttime AT with production skills. Live and play on the Mississippi Gulf. Call Phil at (601) 209-2111. [10/12]

TOP 40 KPKY seeks a midday personality with at least two years experience. No beginners. T&R: Steve Power, 259 E. Center, Pocatello, ID 83201 [10/12]

LANSING'S ADULT TOP 40 seeks f/t overnight AT. Experience preferred. T&R: Dennis Martin, KAP101.7 Radio, PO Box 25008, Lansing, MI 48909. EOE [10/12]

TOP 40 WBXX seeks a big voice with big market sound for future f/t openings at hottest radio station in Southwest MI. T&R&photo: Eric Davis, 390 Golden Avenue, Battle Creek, MI 49015. [10/12]

MORNING PERSONALITY WANTED. Must be a team player for 50,000 watt Top 40 KKY'S/FM. T&R&definition of a team player: Ryan O'Brien, PO Box 4132, Bryan, TX 77805. [10/12]

NEW A/C KWXX/FM needs an overnight AT to work tough hours for low pay. Live and work in paradise. No phone calls, please. T&R: John Burnett, KWXX/FM Radio, 1145 Kilaba Ave., Hilo, HI 96720. [10/12]

TOP 40 99KHI has two openings for “HOT” jocks with three years experience. Good pipes and production skills a must. T&R. “Hitman” 2301 Coastal Highway, Ocean City, MD 21842. [10/5]

WANTED: NEWS REPORTER for Northern California AM/FM/KSUE. Four-year journalism degree preferred. Must have good on-air and writing skills. T&R: KSUE AM/FM Radio, 3015 Johnstonville Road, Susanville, CA 96030. [10/5]

WHO'S OUT THERE? NAC, but not sleepy. No Jazz purists please. T&R: Dave Herring, WBZN 2400 South 102nd Street, Milwaukee, WI 53227. [10/5]

HOT A/C KKOR/KUYA is now accepting T&R's for future openings. Send to: Derek James, Drawer K, Gallup, NM 87505. [10/5]

COPYWRITING, RADIO PRODUCTION, PROMOTIONS and personal appearances...if you can do it all, this position is for you. Have fun this winter in Capital New England resort market. T&R: WVR/WQ: 1321 Great Plains Blvd., Suite C, Lawton, OK 73502. [10/5]

#1 TOP 40 KMGZ seeks midday AT with great production skills. Must have three years experience. T&R&phot: Reece Richards, 1421 Great Plains Blvd., Suite C, Lawton, OK 73502. [10/5]

NORTHERN MICHIGAN EZ LISTENING A/C needs a morning person. If you are a warm, friendly, humble AT to ski this winter, swim next summer, and gain the devotion of this loyal listening audience. If you're a relaxed, easy kind of person...send your T&R. PO Box 286, Petoskey, MI 49770, or call (616) 347-8713. [10/5]

#1 PALM SPRINGS PD ready for move up—now surprise! Leave message for immediate T&R. JILL FOX: (619) 323-1764. [10/12]

ADULT TOP 40 WILDMAN! Uptempo, energetic, creative, handwriting, team player ready to slam and jam! B-Track production junkie with seven years experience. ROD: (614) 397-4486. [10/12]

JULIA ROBERTS ASKED ME TO MARRY HER, but I told her no because I want to be your Top 40 PD/MD/morning dude. BILL: (614) 384-3873. [10/12]

BACK TO MUSIC PLEASE reporter with MD experience seeks gig as an on-air again! A/C, NAC, AOR, Oldies and Top 40 preferred! Great pipes and winning attitude. DIANA: (619) 941-2031. [10/12]

TEAM PLAYER with four years experience seeks creative position with a challenge. We've done promotions, music and public service. RICK ROOD: (408) 733-9464. [10/12]

TALK FORMAT WITH EXPERTISE in auto repair. BILL STONE: (415) 759-7016. [10/12]

WWW: Country station changing to Top 40 format. Need service from all labels. Prefer CDs, singles and LPs. Send to: Skip Phillips, PO Box 1369, Canton, NC 28716. [10/12]

WWJ: A/C station requests Top 40 service from all labels. Send to: Russel Nutt, PO Box 590, Farmington, ME 04938. [10/12]
Harry’s “other musical half” accounts for most of his success, the role of swing vocalist fronting a lavish sixteen piece orchestra. Since its 1989 release, “When Harry Met Sally” has already passed the 800,000 mark.

“There was some concern about releasing both albums simultaneously,” Connick recalls, “but not on my part. I have two separate groups of fans. Some of them overlap, which is nice. But there are certainly some who are only fans of either the Jazz or just the singing.”

By Pop standards, Connick’s latest double release was finished in double time. While the orchestral album took a relatively short nine days, the trio album, Lofty’s Roach Souffle was banged out in one day.

“There’s nothing amazing about that. It’s not that hard. A concert is done in two hours.

“We Are In Love” features a dozen Connick big band “standards,” most of which are Harry originals or collaborations. The actual recording took a sleek nine days of studio time, much more akin to a Jazz budget than rock overtime, a major responsibility nonetheless.

“When I was in the studio, at times I had 45 musicians playing behind me. That’s a real thrill. It’s one of the most powerful feelings in the world. The larger the group gets, the more complicated it becomes, because you’re dealing with different concepts of rhythm and swingin’. So you have to be very specific about what you want or it definitely won’t swing.”

And it’s the swing quotient and the Sinatra bobby-sox flavor that has gotten the masses on their feet and into the record store Jazz sections. It’s a style that Harry has only recently perfected, since “When Harry Met Sally” was practically a dry run. Connick’s flair with the orchestra on “We Are In Love” has been a fruitful affair, resulting in some of his most haunting vocal performances, most notably “Buried In Blue” written for Anita Connick, Harry’s mother who recently passed away.

“It’s a very emotional song. It deals with death, specifically my mother’s death. It’s a very happy, sad song. Personally, I don’t particularly like singing that one because of the emotional content.”

On a lighter note, one of “We Are In Love’s” high moments includes an a cappella vignette entitled “Heavenly,” a stubborn piece that eventually worked sans its elaborate arrangement.

“We had a day left in the studio to mix the rest of the record. I really wanted to do that song. We had recorded it a couple of different ways and it didn’t work. I said, ‘let me just do it a capella.’ Four hours later it was done.”

 Forced to make a decision between hot tempos or torch songs, Harry would probably prefer the slow, expressive route.

“I like breaking it down with slow ballads,” he continued, aware of his reputation as a crooner, “I’m not much of a swing singer. I wish I could do just slow ballads, but I can’t.”

Connick’s calling cards as a singer and pianist brings to mind another great talent—Nat King Cole, who evolved as a superstar singer, but was known inside Jazz circles as a hot pianist. Usually deluged with Sinatra references Harry concedes although, here again, he’s careful not to take the bait.

“That’s probably a more accurate comparison, although I don’t agree with that because I don’t think I could ever be in the same league as Nat Cole. But that’s probably a more legitimate comparison than Sinatra,” he laughs. “I look more like Sinatra than Nat Cole.”

So Harry continues to walk the tightrope between pleasing radio, the critics and, of course, mainstream fans who don’t really care what’s hip or unacceptable inside strict Jazz communities.

“I like to make peace with anybody I can. If people are kind to me, I try to reciprocate. If they’re not, I forgive and forget. If the critics enjoy my music, that’s just another group that enjoys it. I’m certainly not out to try to impress them first and foremost, before appealing to the masses.”

Commercialism is yet another dragon an avowed traditionalist (“I enjoy listening to Judy Garland and Billie Holiday”) like Connick must eventually face and slay. While studying in New Orleans under the tutelage of the Marsalis clan, he adopted some of their uncompromising, traditional views. Still, he’s tolerant of the many directions Jazz music now takes and is aware that commercialism is oftentimes confused with success.

“I’m a performer who has experienced a fairly large degree of success in my circle,” stated the twenty-two year old Connick. “People like Al Jarreau and Bobby McFerrin may be spited for going commercial, but I maintain they never went commercial. They only became more successful. What people don’t allow them to do is grow and change. If Branford Marsalis wants to go play with Sting, I can tell you first hand that he didn’t do that as a career move.

It turned out to be a good career move, but he wanted to have some fun. People have to do what they want to do even while the critics sit back and talk about it.”

Obviously the future is rosy for Connick, who recently shot his first movie, Memphis Belle with Matthew Modine, John Lithgow and Eric Stoltz, set for release late this month. He’s interested in doing more movies, provided he can work it around his busy music schedule.

“If a good script comes along and I’d like to do it, I’ll go ahead and pursue it. But I’m not going to revolve my music career around movies.”

Other plans include taking the traveling Harry Connick Orchestra to the Lunt-Fontanne Theater on Broadway for a one-week engagement starting late November. Plans are already afoot for a live trio album to be recorded next year at the famed Village Vanguard in Manhattan.

After that, who knows? Harry is keeping his options open, waaay open.

“I’m just going to continue to do what I want to do,” says the youthful Connick, with an air of independence, “If I want to make a rock n roll album, I’m going to do it. I’m not going to think about the effect it’s going to have on my career or within the critic’s community. I can’t care less. I’m going to do exactly what makes me happy. It’s the only way you can go through life.”

October 12, 1990 / the GAVIN REPORT
PERSONAL PICKS

SINGLES by Dave Sholin

GEORGE MICHAEL - Freedom (Columbia)
It was almost a foregone conclusion that once everyone had a chance to digest the music on Listen Without Prejudice, this song would eventually become a single. George makes his statement, or as he calls the song, "my confession," and puts it to a soul-stirring beat that adds an explanation point to the feelings he expresses. I agree with his assessment that it sounds more like a Wham! song than anything from the Faith album did.

STEVE WINWOOD - One And Only (Virgin)
There is one and only one Steve Winwood, an artist who retains his distinctive sound, while managing to make each new project an intriguing musical adventure. Those of us who are longtime fans will be sufficiently teased by this leadoff track from his soon-to-be-released Refugees Of The Heart album, which features none other than ex-Traffic bandmate Jim Capaldi on drums. Hipness and adult appeal rolled into one highly commercial groove is an awfully attractive package, and delivered by this brilliant talent—well, it can't get much better.

CATHY DENNIS - Just Another Dream (Polydor/PolyGram)
Cathy's superb performance on D-Mob's hit, "C'mon and Get My Love," left little doubt that eventually we'd be hearing from her in a solo role. It's produced by D-Mob's Dancin' Danny Dan and Shep Pettibone, who effectively highlight a sensational chorus and give the musician alluring glow. As a singer and writer, Cathy is well on her way to having dreams of success realized.

CHEAP TRICK - Wherever Would I Be (Epic)
World class rockers Cheap Trick made their mark as power balladeers in 1988 with the mega-hit "The Flame." Coming off their first Top Ten effort of the Nineties, The Tricksters return to the ballad box and come up with an emotionally charged declaration of love.

THE OUTFIELD - For You (MCA)
Writer and producer John Spinks, one half of this British twosome, gives his singing partner Tony Lewis a lot to work with in the melody department. Tony compliments the music with sparkling harmonies that should score big points at radio. Note for note, this duo's got all their bases covered.

JENNY MORRIS - She Has To Be Loved (Giant/Reprise)
A new name to American audiences, Jenny has been active on the Australian music scene for years, working with various acts including a stint as backup with INXS. That connection prompted her to get together with Andrew Farriss, who not only co-wrote this track with Jenny, but also handled production duties. Skillfully executed contemporary Pop that never seems to be enough of.

ALBUMS by Kent Zimmerman

INTERIORS - ROSANNE CASH (COLUMBIA)
Rosie strike back, Rosie strikes back. One of the most influential female voices in modern music is Rosanne Cash. She has a special gift of passing on the uniquely feminine experiences of living, oft times translating them to unsympathetic American ears, dare I say even male Country ears? Rosanne seems to have drawn strength and influence not only from matriarchs like Mother Maybelle and June Carter and the Loretta Lynns, but from rock and folk figures as well. On Interiors she takes the production reins, recording her most daring departure yet. Like Woody Allen's movie of the same name, Interiors is a pretty bleak peek into the Cash psyche. It's kind of like that first John Lennon primal scream album in that everything's so realistic, it's really hard to believe it's not all true. Especially on "Real Woman" when she says—"don't want to be a man / just want to be what I am / don't want to light my fire / so yours keeps shining." Most of the songs are what Ry Cooder once described as chicken music—as in goosbumps. Even the titles speak out: "Dance With The Tiger," "I Want A Cure," "Land Of Nightmares," "What We Really Want," the tragic "This World" and the revealing "On The Surface." Don't you love it when someone levels with you?

WRONG WAY UP - BRIAN ENO/JOHN CALE (OPAL/WARNER BROS.)
I'm in love with Brian Eno's approach to rhythm, the sound of the words he chooses, the freshness and positive glow emitted by Wrong Way Up. Doing things "wrong" has often been his modus operandi. Back during the early days of Roxy Music, he and Bryan Ferry forged new paths of texture. After a solo series of influential "song-oriented" albums, Brian strayed into ambient territories, inventing many popular forms that have since evolved into progressive adult (i.e. the so-called New Age motif) musical directions. Wrong Way Up was recorded with the equally gifted John Cale, whose collaboration with Lou Reed raised interest and eyebrows. Brian Eno is generous with both the billing and in spreading around the singing and instrumental duties. Shining moments include the buoyant "One Word" followed closely by the beautifully percussive "Spinning Away." Also: "Been There, Done That," the opening "Lay My Love" and the boogie woogie "Empty Frame."
“SAY GOODBYE” to innocence
say hello to
INDECENT OBSESSION
the follow-up HIT to the debut SINGLE
from the self-titled U.S. debut
LOVE IS A KILLER

THE NEW SINGLE FROM THE ALBUM 'REV IT UP'

FROM

EMI