The Strong Persuader Takes A Midnight Stroll
ROBERT CRAY Talks About His Album, His Band & Singing 'The Devil’s Music'

JOHN DENSMORE: LIFE WITH JIM MORRISON
MOON MULLINS ON A 'CLASSIC' ERROR
ERIC NORBERG: THE BENEFITS OF A WOMAN'S TOUCH
Justify my love
<table>
<thead>
<tr>
<th><strong>TOP 40</strong></th>
<th><strong>URBAN</strong></th>
<th><strong>RAP</strong></th>
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<td>PHIL COLLINS</td>
<td>PEBBLES</td>
<td>BIG DADDY KANE</td>
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<td>Hang In Long Enough (Atlantic)</td>
<td>Love Makes Things Happen (MCA)</td>
<td>Cause I Can Do It Right (Cold Chillin'/Warner Bros.)</td>
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<td>BREATH featuring DAVID GLASPER</td>
<td>TEENA MARIE</td>
<td>KING TEE</td>
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<td>Does She Love That Man? (A&amp;M)</td>
<td>If I Were A Bell (Epic)</td>
<td>Played Like A Piano (Capitol)</td>
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<td>NELSON</td>
<td>L.L. COOL J</td>
<td>PARIS</td>
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<td>After The Rain (DGC)</td>
<td>Around The Way Girl (RAL/Def Jam/Columbia)</td>
<td>The Devil Made Me Do It (Scarface/Tommy Boy)</td>
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**RECORD TO WATCH**
- IGGY POP & KATE PIERSON: Candy (Virgin)
- GEORGE MICHAEL: Freedom (Columbia)

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<th><strong>A/C</strong></th>
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<td>DON HENLEY</td>
<td>ALABAMA</td>
<td>BRIAN MELVIN TRIO</td>
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<td>New York Minute (Geffen)</td>
<td>Forever's As Far As I'll Go (RCA)</td>
<td>Standards Zone (Global Pacific)</td>
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<td>ELTON JOHN</td>
<td>unanswered Prayers (Capitol)</td>
<td>Danny Heines</td>
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<td>You Gotta Love Somebody (MCA)</td>
<td>KATHY MATTEA</td>
<td>One Heart Wild (Silver Wave)</td>
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<td>STEVE WINWOOD</td>
<td>A Few Good Things Remain (Mercury)</td>
<td>MANHATTAN PROJECT</td>
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<td>One And Only Man (Virgin)</td>
<td></td>
<td>(Blue Note)</td>
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**RECORD TO WATCH**
- QUINCY JONES featuring SIEDAH GARRETT: The Places You Find Love (Qwest/Warner Bros.)
- WHITNEY HOUSTON: I'm Your Baby Tonight (Arista)
- GEORGE STRAIT: I've Come To Expect It From You (MCA)

<table>
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<tr>
<th><strong>ADULT ALTERNATIVE</strong></th>
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<th><strong>ALTERNATIVE</strong></th>
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<td>JOE SAMPLE</td>
<td>TRAVELING WILBURYS</td>
<td>RED HOT &amp; BLUE</td>
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<td>Ashes To Ashes (Warner Bros.)</td>
<td>Volume 3 (Wilbury/Warner Bros.)</td>
<td>(Chrysalis)</td>
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<td>RED HOT &amp; BLUE</td>
<td>SISTERS OF MERCY</td>
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<td>DANNY HEINES</td>
<td>THE BYRDS</td>
<td>THE BUCK PETS</td>
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<td>One Heart Wild (Silver Wave)</td>
<td>&quot;Love That Never Dies&quot; (Columbia/Legacy)</td>
<td>Mercurotones (Island)</td>
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**RECORD TO WATCH**
- MICHAEL PAULO: Fusebox (GRP)
- JOE SAMPLE: Ashes To Ashes (Warner Bros.)
- THE ALARM: "The Road" (IRS)

**RECORD TO WATCH**
- RED HOT & BLUE: Hold Me Up (Metal Blade/Warner Bros.)
- THE POSIES: Dear 23 (DGC)
Entrepreneur Ted Field and record producer Jimmy Iovine have officially announced the formation of Interscope Records. As is widely known, Interscope will be distributed through Atlantic Records' newly formed East West America Records.

Field is the chairman of Interscope Communications, whose television and film production company has produced major box office smash hits such as Outrageous Fortune, Cocktail, Three Men and a Baby.

Iovine is a star of the music industry, having produced and/or engineered albums by U2, Tom Petty & The Heartbreakers, Bruce Springsteen and the late John Lennon.

Steven J. Ross, chairman and co-CEO of East West's parent company, Time Warner Inc. issued this statement: "Years ago we became acquainted with Ted (Field) through Panavision, and are delighted to be reunited with him via Interscope Records...we anticipate significant growth as Atlantic Records and Interscope work together to build the new Interscope Records label."

Interscope plans to staff its own A&R, promotion and publicity departments. Initial product will appear in early 1991.

"Sylvia Rhone and Vince Faraci and their team at East West America are the perfect complement to the creative team here at Interscope," said Iovine. "We feel very much at home with them and the entire Atlantic family."

In what has been described as an effort to consolidate and reduce a staff-heavy organization, PolyGram-owned labels A&M and Island have eliminated over 40 positions.

A&M Senior Vice President Al Cafaro comments, "In an effort to ready ourselves for the competitive realities of the modern day record business, we made the very difficult decision to reduce the size of our staff. It is extremely painful, but we are confident about the ultimate results." A&M released 25 staffers, among them Director, National A/C singles John Konjoyan.

For the past few weeks there has been industry-wide speculation that the axe would be falling at A&M. Currently their only hot act is Janet Jackson.

London also promoted Stevie Wonder and Lionel Richie. He will continue to oversee RCA's Black Music Department and report directly to label President Joe Galante.

“Skip’s promotion was in recognition of his accomplishments since joining RCA in the development of his accomplishments since joining RCA,” said Galante. “He is an executive who works well at all levels because of his experience and hand's-on style of management. I am honored to have him working with us.”

Miller London came to RCA earlier this year after spending 21 years at Motown Records, most recently as Vice President, Marketing/Sales and Distribution. He'll implement marketing, strategies and campaigns for

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in progress...
Jude Cole

"House Full Of Reasons"

The New Single Produced by David Tyson From the album A View From 3rd Street
SANDS PROMOTED TO OM

LIVE 105-San Francisco Program Director Richard Sands has been promoted to Operations Manager of the Station, it was announced this week. Sands, who's been at the station for over five years, has recently watched his station enjoy considerable ratings success.

"The promotion is a recognition of Richard's contribution to the station's phenomenal growth under his leadership," said VP/GM Pat McNally. "His contributions are even more significant given the competitive San Francisco market and a format that's extremely difficult to program and execute. Richard's been able to maintain a cutting edge sound while achieving ratings success."

Said Sands, "1990 is proving to be a great year for LIVE 105. We have had the biggest one-book ratings increase in the station's history...I'm pleased with the confidence Pat and (parent company) Entercom have placed in me. Sands will continue as PD.

KWSS PD HEADS TO HOUSTON

KWSS/FM-San Jose Program Director Larry Morgan and his News Director Susan Lennon are heading to KHMX-Houston, Morgan as Morning Personality and Lennon as News Director/Morning News Anchor. Last week KWSS/FM was part of a trade between parent company Nationwide Communications, Inc. which saw the station become a property of Shamrock Broadcasting. In return, Nationwide became owners of Shamrock's Dallas outlet KMGC.

Morgan has been at KWSS since last December, and prior to that across town at Hot 97.7 (KHQT). He began his career in Odessa, Texas, and though, as he said, Odessa's a long way from Houston, this is, in a way, a homecoming.

"I'm excited," Morgan told the Gavin Report. "I've got the chance to do mornings in a top ten market and to work with Guy Zapoleon, who's got to be the smartest programmer in the world!"

Both Morgan and Lennon will be on the air at KHMX at the end of November. Morgan indicated that there's been no replacement, or interim replacement named at KWSS.

GEGEN HOLDS A REUNION

Geffen Records has signed a long term pact with Reunion Entertainment to distribute the label's product world wide starting in January. Product includes 60 titles from Reunion's catalogue and upcoming releases from the label's fifteen-act roster. The first album scheduled for release is Michael W. Smith's Go West Young Man.

Reunion was originally founded in 1982 by songstress Amy Grant's managers Dan Harrell and Michael Blanton. This marks Geffen's jump into the Christian Contemporary genre.

"We're exceptionally pleased to welcome Reunion Records to the Geffen family," said label president Ed Rosenbllatt. "Reunion is the primary force in this area of popular music, and adding their catalogue and future releases to Geffen's product line is part of our continuing commitment to developing, producing and distributing the highest quality music for people of all interests."
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

© 1990 WEA Records Ltd.
Tampa Morning Master Cleveland Wheeler is designing an un-format. For information, contact him at P.O. Box 22345, Tampa, FL 33622. Ray Charles and B.B. King will head an all-star lineup on November 10th in a benefit performance for listener-supported WBGO/FM New York City. Dan O'Day's next Air Personality Plus+ is scheduled to take place in Charlotte, NC in January of 1991. Already scheduled to appear are Z100's New York's Ross Brittain, WLW-Cincinnati's Gary Burbank, DC101-Washington, DC's The Greaseman. Call Dan at 213-478-1972 for more info.

**ROTATIONS**

No official word from PolyGram, but it looks like Rick Dobbis' new label will be called Alliance Records. The names that are being whispered the loudest as far as Alliance personnel goes are Johnny Barbis, Dennis Fine and - jumping from radio - Denis McNamara. Keep reading... A couple of months ago we reported that Don Delacy, RCA's Local Boston Rep for the past 22 years, was going to be retired, but we're glad to say that's not the case. The New England market couldn't bear to be without the all-time Mr. Nice Guy, so Don'll be sticking around awhile. We couldn't be happier... Two Locals Named by Columbia: Charles Walk for the New England Branch and David Newmark for the Minneapolis Branch. Since 1988, Walk has been his branch's College Marketing Rep. Newmark comes from his own independent firm, Factor Marketing... No official word yet, but Ruben Rodriguez is Sr. VP Black Music at Elektra Entertainment. Will he get his own label? We'll see... Looks like Island National Album Manager John Souchak is a victim of "cutbacks"... Nasty Mix Promotions: Bernie Horowitz to Vice President, Sales and Marketing. Ramon Wells to Vice President National Promotions; "Nasty Nes" Rodriguez to Director National Radio Promotions; "Shockmaster" Glen Boyd to Director National Retail Promotions. Tyler Stone to Artist Relations/Art & Letters; Shellie Hart to National Alternative Promotions... Marthe Reynolds is GM at PWL America Records, Ltd. She held a similar position at Vendetta/A&M Records... Former WTOG National Top 40 Director Roger Smith is San Francisco-bound as the Northern California/Utah/Colorado rep for East West America Records. Official announcement coming soon... Check it out. Looks like Arista Sr. VP/Promotion Tony Anderson is going to Mercury Records... Citing trademark infringement, The Motion Picture Association of America has won a temporary restraining order prohibiting the distribution of an album by the group PG-13... In addition to Laura Sanano's promotion at Windham Hill (see photo), Jane Cover has been named Director of Publicity, Roy Gatinella Director of Marketing, Pat Berry National Sales Director... At Capitol, Jean Riggins has stepped up to Vice President, Artist Development from Senior Director, Artist Development...

**RADI-O-RAMA**

Long time Boston Easy Listening outlet WJIB has switched to a "Smooth Jazz" format, and the calls are now WCDJ. Joining as PD is Blake Lawrence, last at WHVE-Tampa, FL. One new, one upped at Power 92-Phoenix. Staffer Paco Lopez is upped to MD and popular X-100 San Francisco personality Super Snake takes the afternoon slot... Changes at WZLI-Toccoa, GA: MD/PD Pat Gwinn returns to the airwaves as Morning Driver, with Larry "Frog" Haynes as co-host. Judy Shelton handles Middays and production; Lorry Miller doubles as Afternoon Driver/Promotions Director, Kris Cook does Evenings and is Sports Director; Lisa Morgan is heard Overnights... Scott T. Gilmore has been named GM of Adult Alternative/Album KGSR/FM-Austin, TX... At A/C WSUL-Monticello, NY Morning Man B.C. exits the radio biz and heads for Florida. Taking over is Tony Impieri and the Morning Crew. Overnigheter Jon LeMieux moves to Middays and Mark St. James takes the Overnight slot... Mason L. Ramsey is no longer PD/OM at WZLS-Valdosta, GA. If you're looking for a 16-year vet with a terrific voice call him at 912-244-8642... Former Q105-

**JOBS**

- TV and radio
- Updated daily
- Around the country

1-900-456-2626

$1.95 for the first minute
$.95 for each additional

**BIRTHDAYS**

Compiled by Diane Rufer

Our Best Wishes and HAPPY BIRTHDAY To:

- Dr. Jazz 11/4
- Delbert McClinton 11/4
- Jon Strickland, The Uncalled Four 11/5
- Dan Zerr, KSDN-Aberdeen, SD 11/5
- Chris Berger, WTSR-Trenton, NJ 11/5
- Bryan Adams 11/5
- Jane Davis, WRAS-Atlanta, GA 11/6
- Rob Berrell, KQCL-FM-Faribault, MN 11/6
- Glenn Frey 11/6
- Beverly Mire, The Gavin Report 11/7
- John Granger, WQRI-Batesville, IN 11/7
- K.C. Maxx, WLAZ/FM-Naples, FL 11/7
- Eric Kaiper, KCPR-San Luis Obispo, CA 11/7
- Brandon Michaels, WMBA-Ambridge, PA 11/7
- Joni Mitchell, Johnny Rivers 11/7
- David Beran, The Gavin Report 11/8
- Kara Franklyn, KCHH-Paradise, CA 11/8
- Bill Crawford, KCXJ-McCall, OR 11/8
- Wes Davis, KZMG-Boise, ID 11/8
- Bonnie Raitt, Rickie Lee Jones 11/8
- Jon Konjovan 11/9
- Don Roberts, KFGO-Fargo, ND 11/9
- Angela Perelli, KIIO-San Francisco, CA 11/9
- Dan Langford, KRAK-FM-Sacramento, CA 11/10
- Dave Allyn, KDKL-Del Rio, TX 11/10
- Brad Douglass, WWKF-Union City, TN 11/10
- Ron West, KLBO-El Dorado, AR 11/10
- Tommi Maruyama, Netwerk Records 11/10
- Donna Fargo, Greg Lake, Dave Loggins 11/10
IGGY POP
CANDY
KATE PIERSO

The new single.
A duet with Kate Pierson

From the album Brick By Brick

Produced by Don Was.

Over 150,000 records sold.
### MOST ADDED

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<td>THE OUTFIELD</td>
<td>For You</td>
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### TOP TIP

**JOHNNY GILL**

Fairweather Friend (Motown)

Looks like Johnny Gee's headed toward his third Top 40 appearance this year. Hit factor rises from 11% to 16% along with 13 more believers.

### RECORD TO WATCH

**IGGY POP & KATE PIERSO**

Candy (Virgin)

Sweet story developing for this former alternative winner. Top 30 at C106, San Diego where it's generating strong adult female requests.

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**CHARTBOUND**

<table>
<thead>
<tr>
<th>Artist Title</th>
<th>Label</th>
<th>Reports</th>
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<td>PHIL COLLINS</td>
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<td>135</td>
<td>133</td>
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<tr>
<td>SURFACE</td>
<td>The First Time</td>
<td>128</td>
<td>57</td>
<td>54</td>
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<td>DNA with SUZANNE VEGA</td>
<td>Tom's Diner</td>
<td>84</td>
<td>18</td>
<td>22</td>
<td>44</td>
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</tbody>
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*Debuts in Chartbound*
WHERE DOES MY HEART BEAT NOW

"I predict #1 for this powerful song. Celine Dion has a dynamic voice and a very promising career. Don’t miss this one!"

MICHAEL NEWMAN  STAR 93/San Antonio

"From the first listen I fell in love with Celine’s remarkable vocal performance. Great song, sounds like it could be the sleeper hit of 1990!"

MICHAEL SNOW  KKBQ/Houston

"Where Does My Heart Beat Now" is currently soaring to the top of the A/C charts. Don’t miss Celine perform her hit single on the Tonight Show November 15th!

Produced by Christopher Neil
Taken from the Epic release: UNISON 80150
UP & COMING

Reports Adds On Chart
109 5 67 37 SWEET SENSATION - Each And Every Time (Atco)
109 9 75 25 PRINCE - New Power Generation (Paisley Park/Warner Bros.)
104 1 52 51 STYX - Love Is The Ritual (A&M)
86 14 38 34 2 IN A ROOM - Wiggle It (Cutting/Charisma)
82 39 35 8 DON HENLEY - New York Minute (Geffen)
77 8 39 30 THE VAUGHAN BROTHERS - Tick Tock (Epic)
72 67 4 1 * BREATHE featuring DAVID GLASPER - Does She Love That Man? (A&M)
71 13 29 29 JOHNNY GILL - Fairweather Friend (Motown)
67 55 3 9 * DINO - Gentle (Island)
66 2 52 12 PET SHOP BOYS - So Hard (EMI)
65 3 31 31 ELISA FIORILLO - On The Way Up (Chrysalis)
65 18 33 14 CATHY DENNIS - Just Another Dream (Polydor/PolyGram)
64 3 10 51 CANDYMAN - Knockin' Boots (Epic)
64 13 31 20 BLACK CROWES - Hard To Handle (Def American/Geffen)
59 2 42 15 JIMMY RYSER - Rain Came (Arista)
59 17 30 12 VIXEN - Love Is A Killer (EMI)
58 5 17 36 BELL BIV DeVoe - B.B.D. (I Thought It Was Me)? (MCA)
58 3 38 17 AIRKRAFT - Someday You'll Come Running (Premiere/Important)
57 1 24 32 TOMMY CONWELL & THE YOUNG RUMBLERS - I'm Seventeen (Columbia)
57 33 21 3 BAD COMPANY - If You Need Somebody (Atco)
51 8 25 18 CARON WHEELER - Livin' In The Light (EMI)
41 14 23 4 TRIXTER - Give It To Me Good (MCA)
41 6 28 7 SOUP DRAGONS - I'm Free (Big Life/Raw TV/Mercury)
39 14 23 2 DAVID BAERWALD - Good Times (A&M)
38 — 5 33 SLAUGHTER - Fly To The Angels (Chrysalis)
35 12 21 2 DURAN DURAN - Serious (Capitol)
35 33 2 — * BRENT BOURGEOIS - Time Of The Season (Charisma)
35 11 16 8 GLENN MEDEIROS featuring THE STYLISTICS - Me-U=Blue (Amherst/MCA)
33 — 26 7 BISCUIT - Biscuit's In The House (Columbia)
32 27 — 3 * CARLY SIMON - Better Not Tell Her (Arista)
32 — 8 18 6 IGGY POP - Candy (Virgin)
32 16 16 — * TOMMY PUETT - Kiss You All Over (Scotti Brothers)
30 2 19 9 THE PARTY - I Found Love (Hollywood)
30 — 22 8 BRUCE HORNSBY AND THE RANGE - Lost Soul (RCA)
30 16 4 10 * RALPH TREVANT - Sensitivity (MCA)
30 — 28 2 STEVIE WONDER - Keep Our Love Alive (Motown)
28 2 24 2 PAUL McCARTNEY - Birthday (Capitol)
28 22 5 1 * WILL TO POWER - I'm Not In Love (Epic)
27 — 11 16 AL B. SURE! - Misunderstanding (Warner Bros.)
25 2 13 10 DAN FOGELBERG - Rhythm Of The Rain/Rain (Full Moon/Epic)
21 4 12 5 * ERIC JOHNSON - Cliffs Of Dover (Capitol)
20 1 18 1 NEVILLE BROTHERS - Fearless (A&M)
21 10 1 10 * KEITH SWEAT - I'll Give All My Love To You (Vintertainment/Elektra)

maxi priest

"just a little bit longer"
The follow-up to the Number One Multi-Format Smash-
"close to you"
From the album "Bonafide"

Produced by Augustus "Gussie" Clarke

Executive Producers: Erskine Thompson
and Maxi Priest for Level Vibes Ltd.
<table>
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<th>ARTIST TITLE LABEL</th>
<th>Reports</th>
<th>Adds</th>
<th>1-5</th>
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<td>274</td>
<td>5</td>
<td>179</td>
<td>54</td>
<td>26</td>
<td>8</td>
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<td>ALIAS - More Than Words Can Say</td>
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<td>2</td>
<td>179</td>
<td>41</td>
<td>22</td>
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<td>JANET JACKSON - Black Cat</td>
<td>204</td>
<td>—</td>
<td>145</td>
<td>57</td>
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<td>121</td>
<td>49</td>
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<td>71</td>
<td>93</td>
<td>31</td>
<td>7</td>
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<td>6 92%</td>
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<td>94</td>
<td>22</td>
<td>5 85%</td>
<td>6</td>
</tr>
<tr>
<td>DARYL HALL AND JOHN OATES</td>
<td>241</td>
<td>—</td>
<td>29</td>
<td>86</td>
<td>103</td>
<td>15</td>
<td>8 90%</td>
<td>7</td>
</tr>
<tr>
<td>WHITNEY HOUSTON - I'M Your Baby</td>
<td>269</td>
<td>2</td>
<td>3</td>
<td>41</td>
<td>131</td>
<td>77</td>
<td>15 65%</td>
<td>10</td>
</tr>
<tr>
<td>BETTE MIDLER - From A Distance</td>
<td>233</td>
<td>4</td>
<td>8</td>
<td>35</td>
<td>124</td>
<td>47</td>
<td>15 71%</td>
<td>6</td>
</tr>
<tr>
<td>WILSON PHILLIPS - Impulsive</td>
<td>260</td>
<td>10</td>
<td>—</td>
<td>20</td>
<td>151</td>
<td>68</td>
<td>11 65%</td>
<td>5</td>
</tr>
<tr>
<td>PEBBLES - Giving You The Benefit</td>
<td>176</td>
<td>1</td>
<td>94</td>
<td>54</td>
<td>20</td>
<td>4</td>
<td>2 93%</td>
<td>13</td>
</tr>
<tr>
<td>DAMN YANKIES - High Enough</td>
<td>210</td>
<td>17</td>
<td>18</td>
<td>52</td>
<td>71</td>
<td>37</td>
<td>15 67%</td>
<td>8</td>
</tr>
<tr>
<td>INXS - Suicide Blonde</td>
<td>141</td>
<td>—</td>
<td>66</td>
<td>64</td>
<td>9</td>
<td>—</td>
<td>— 29%</td>
<td>10</td>
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<tr>
<td>GEORGE MICHAEL - Freedom</td>
<td>263</td>
<td>17</td>
<td>—</td>
<td>1</td>
<td>36</td>
<td>140</td>
<td>60 14%</td>
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<tr>
<td>WARRANT - Cherry Pie</td>
<td>153</td>
<td>—</td>
<td>42</td>
<td>55</td>
<td>39</td>
<td>13</td>
<td>4 88%</td>
<td>10</td>
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<tr>
<td>THE HUMAN LEAGUE - Heart Like A</td>
<td>200</td>
<td>6</td>
<td>1</td>
<td>15</td>
<td>96</td>
<td>58</td>
<td>24 56%</td>
<td>8</td>
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<tr>
<td>JON BON JOVI - Miracle (Mercury)</td>
<td>222</td>
<td>8</td>
<td>—</td>
<td>1</td>
<td>67</td>
<td>111</td>
<td>35 30%</td>
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<tr>
<td>CONCRETE BLONDE - Joey (IRS)</td>
<td>145</td>
<td>3</td>
<td>28</td>
<td>40</td>
<td>56</td>
<td>17</td>
<td>1 85%</td>
<td>16</td>
</tr>
<tr>
<td>STEVIE B - Because I Love You</td>
<td>194</td>
<td>29</td>
<td>14</td>
<td>16</td>
<td>44</td>
<td>67</td>
<td>24 38%</td>
<td>6</td>
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<tr>
<td>DAVID CASSIDY - Lyin' To Myself</td>
<td>183</td>
<td>3</td>
<td>1</td>
<td>10</td>
<td>80</td>
<td>68</td>
<td>21 49%</td>
<td>8</td>
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<tr>
<td>UB40 - The Way You Do The Things</td>
<td>198</td>
<td>18</td>
<td>8</td>
<td>10</td>
<td>53</td>
<td>77</td>
<td>32 35%</td>
<td>8</td>
</tr>
<tr>
<td>SOHO - Hippychick (Atco)</td>
<td>171</td>
<td>4</td>
<td>5</td>
<td>10</td>
<td>64</td>
<td>58</td>
<td>30 46%</td>
<td>10</td>
</tr>
<tr>
<td>DEEE-LITE - Groove Is In The Heart</td>
<td>175</td>
<td>15</td>
<td>5</td>
<td>23</td>
<td>51</td>
<td>56</td>
<td>25 45%</td>
<td>10</td>
</tr>
<tr>
<td>DONNY OSMOND - My Love Is A Fire</td>
<td>231</td>
<td>8</td>
<td>—</td>
<td>1</td>
<td>40</td>
<td>124</td>
<td>58 17%</td>
<td>5</td>
</tr>
<tr>
<td>AFTER 7 - Can't Stop (Virgin)</td>
<td>98</td>
<td>1</td>
<td>27</td>
<td>44</td>
<td>14</td>
<td>6</td>
<td>6 86%</td>
<td>17</td>
</tr>
<tr>
<td>THE RIGHTEOUS BROTHERS - Unchained</td>
<td>83</td>
<td>—</td>
<td>31</td>
<td>50</td>
<td>1</td>
<td>—</td>
<td>1 98%</td>
<td>13</td>
</tr>
<tr>
<td>WINGER - Miles Away (Atlantic)</td>
<td>171</td>
<td>21</td>
<td>4</td>
<td>17</td>
<td>40</td>
<td>58</td>
<td>31 35%</td>
<td>7</td>
</tr>
<tr>
<td>BILLY JOEL - And So It Goes</td>
<td>173</td>
<td>14</td>
<td>1</td>
<td>4</td>
<td>16</td>
<td>56</td>
<td>82 12%</td>
<td>4</td>
</tr>
<tr>
<td>INFORMATION SOCIETY - Think</td>
<td>154</td>
<td>10</td>
<td>—</td>
<td>4</td>
<td>31</td>
<td>66</td>
<td>43 22%</td>
<td>7</td>
</tr>
<tr>
<td>TONY! TONI! TONE! - Feels Good</td>
<td>106</td>
<td>14</td>
<td>12</td>
<td>16</td>
<td>21</td>
<td>29</td>
<td>14 46%</td>
<td>11</td>
</tr>
<tr>
<td>STEVE WINWOOD - One And Only Man</td>
<td>229</td>
<td>50</td>
<td>—</td>
<td>—</td>
<td>4</td>
<td>44</td>
<td>131 1%</td>
<td>2</td>
</tr>
<tr>
<td>THE OUTFIELD - For You (MCA)</td>
<td>191</td>
<td>51</td>
<td>—</td>
<td>—</td>
<td>2</td>
<td>28</td>
<td>110 1%</td>
<td>3</td>
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<tr>
<td>NELSON - After The Rain (DGC)</td>
<td>178</td>
<td>58</td>
<td>—</td>
<td>—</td>
<td>3</td>
<td>19</td>
<td>98 1%</td>
<td>2</td>
</tr>
<tr>
<td>CHEAP TRICK - Wherever Would I Be</td>
<td>152</td>
<td>32</td>
<td>—</td>
<td>—</td>
<td>3</td>
<td>30</td>
<td>87 1%</td>
<td>3</td>
</tr>
<tr>
<td>PHIL COLLINS - Hang In Long Enough</td>
<td>135</td>
<td>133</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>1</td>
<td>— 1%</td>
<td>1</td>
</tr>
<tr>
<td>SURFACE - The First Time (Columbia)</td>
<td>128</td>
<td>57</td>
<td>1</td>
<td>1</td>
<td>4</td>
<td>11</td>
<td>54 4%</td>
<td>3</td>
</tr>
<tr>
<td>REO SPEEDWAGON - Love Is A Rock</td>
<td>120</td>
<td>—</td>
<td>—</td>
<td>3</td>
<td>25</td>
<td>38</td>
<td>54 23%</td>
<td>6</td>
</tr>
<tr>
<td>SWEET SENSATION - Each And Every</td>
<td>109</td>
<td>5</td>
<td>—</td>
<td>1</td>
<td>4</td>
<td>32</td>
<td>67 4%</td>
<td>5</td>
</tr>
<tr>
<td>PRINCE - New Power Generation</td>
<td>109</td>
<td>9</td>
<td>—</td>
<td>—</td>
<td>6</td>
<td>19</td>
<td>75 5%</td>
<td>4</td>
</tr>
<tr>
<td>STYX - Love Is The Ritual (A&amp;M)</td>
<td>104</td>
<td>1</td>
<td>—</td>
<td>3</td>
<td>19</td>
<td>29</td>
<td>52 21%</td>
<td>6</td>
</tr>
<tr>
<td>2 IN A ROOM - Wiggle It (Cutting/Charisma)</td>
<td>86</td>
<td>14</td>
<td>5</td>
<td>5</td>
<td>11</td>
<td>13</td>
<td>38 24%</td>
<td>5</td>
</tr>
<tr>
<td>DNA with SUZANNE VEGA - Tom's Diner (A&amp;M)</td>
<td>84</td>
<td>18</td>
<td>—</td>
<td>7</td>
<td>15</td>
<td>22</td>
<td>22 25%</td>
<td>6</td>
</tr>
<tr>
<td>DON HENLEY - New York Minute</td>
<td>82</td>
<td>39</td>
<td>—</td>
<td>1</td>
<td>—</td>
<td>7</td>
<td>35 1%</td>
<td>2</td>
</tr>
<tr>
<td>THE VAUGHAN BROTHERS - Tick Tock</td>
<td>77</td>
<td>8</td>
<td>—</td>
<td>1</td>
<td>9</td>
<td>20</td>
<td>39 12%</td>
<td>5</td>
</tr>
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</table>
INSIDE TOP 40 by Dave Sholin

Faced with increased competition and a weakened economy network television is fighting to maintain the power it has commanded for the past forty years. The New York Times reported last month that networks are bracing for their poorest fourth quarter advertising revenue in a decade or more. Richard Costyra, Executive VP for Media services at J. Walter Thompson called the current market for network commercials the worst he'd ever seen. Network TV, like Top 40 radio, owned the lion's share of audience for years until upstarts like FM, Cable TV and new networks like Fox and CNN came along to siphon off a few listeners here, a few viewers there. Sure enough, audience shares began declining. How is radio coping with all this and what does the future hold? In the near term at least, don’t expect much to change...that’s the opinion of Rick Cummings, Vice President of Programming for Emmis Broadcasting. Rick predicts a sluggish economy for the next six months to a year which he says, "began with the S&L crisis and was compounded by developments in the Middle East, causing a rise in oil prices. We’re up to our necks in bad economic news and it’s bound to impact this business like it does other businesses." Speaking about retail business, Rick notes that, "We always laughed that when retail is on a downswing that’s the time when people should be advertising more. But of course they look at their budgets just like radio stations, and the first thing to get slashed is marketing." However, he's quick to point out the good news—although radio may be feeling the pinch "a little bit"—the key word is little because it could be a lot worse. "We could be in television or making newspapers—those guys are really getting killed." Rick is optimistic about the future and feels times will get better "It's all relative," he said, "and companies who are prepared can ride it out for six months to a year when things improve—and they will." While the economic climate is forcing some Top 40s to reevaluate their direction, Cummings feels it has a lot more to do with "the shrinking demo—particularly 12-24 which is the heart of the format. And media buyers are obsessed with the 25-54 demo. I'm convinced that even in the top twenty markets you’re going to see the three Top 40 station markets going to two, and some may hold it down to one Top 40 before it's all over with." Guy Zapoleons success in Houston at KHMX has impressed Rick who admits he initially had his doubts. "Guy’s focused on the 18-34-year-old listener remaining a contemporary station in the process, without being a traditional A/C. There’s an awful lot of music out there people are playing in their homes—music by artists like Bonnie Raitt and Don Henley that’s not finding its way to Top 40 radio. It seems he’s found a way to reach them and at the same time have a much more saleable demo." Committing the necessary marketing dollars and remaining true to the format long-term are keys to winning adds Rick who thinks that more and more, "We’re not going to see stations flip to forms of Top 40 as much as they’re going to flip completely out of the format and go to something that produces viable/saleable demos. It’s real crowded out there.” Next week comments from one of those who recently decided to drop out of the Top 40 race in Salt Lake City—KCPX General Manager Wayne Courtney.

BILLY JOEL comes stormin' into the top twenty at KHTK 22-20 and WZOU 18-15. New on Q96, WBXX, WNYZ, 99KG, KPSI, 99.9KHI, WPLJ and KQID.

Airplay more than doubles for BAD COMPANY, with adds at WBQQ Augusta, KIXY San Angelo, TX, X102 Reno, ZFUN Moscow, ID, WHTK Hilton Head/ Savannah, SC, WYNU92FM Jackson, TN, WYAV Myrtle Beach, SC, WBEC Pittsfield, MA, KZZU Spokane, FM104 Modesto/Stockton and WWCK Flint, MI.

After only one play at KRQ Tucson, APD/MD Roger Scott reports CHRIS ISAAK immediately hit the "Top Eight At Eight." Roger defines it as the "male Sinead O’Connor" which is pulling great phones with adults during the day and teens at night. He debuts it #31. Hot at POWER 99 Atlanta 22-13 and added at KDWB Minneapolis and WBQQ Augusta.

A new edition of IGGY POP & KATE PIERSON

(top fifteen 18-15 joined by Q106 San Diego 12-13, KMLE San Francisco 12-9, KSTN debut #12 and KWIN Stockton debut #4. Added at Q105, WRCK, Y108, KS104, 93Q, KHTK, B96, WFMF, WCIL, KFTZ, KDON, KC101, WXXQ, 99KG, etc.)

Top ten for former RECORD TO WATCH entry 2 IN A ROOM at WHYT Detroit 7-4, KISS 108-7-6 and WZOU Boston 11-8, WPLJ 10-4 and Z100 New York 4-3, WIOQ Philadelphia 9-7 and WSPK Doughkeepsie 12-9. Fourteen adds including EAGLE 106, KOY, WSNX, KTXY, KOKZ, KIPX, WKSX, WTNY, WHDQ and Z100 Portland.

No shortage of top twenty listings on the West Coast for JOHNNY GILL. On the move at B95 Fresno 22-17, KOY Phoenix 22-18, KIIS Los Angeles 21-17, FM102 13-9 and KROY Sacramento 10-8, KDON Montery/Salinas 21-20, KWIN Stockton 6-5, etc. Also top thirty at Z100 28-24 and WPLJ New York 31-27, Q102 Cincinnati 30-27, WIFIC Wausau, WI 31-27, KMOK 30-25 and KOZE Lewiston, ID 33-30, KEZY Anheism 30-25 plus excellent gains at KHTR 13-9, WLKY 15-8, WNCI 16-13, WQLK 25-15, KGGG 28-17, KKEN 23-14, KIMN 18-10 and WQID 23-18.

WCKZ Charlotte takes SURFACE top fifteen 18-15 joined by Q106 San Diego 12-13, KMLE San Francisco 12-9, KSTN debut #12 and KWIN Stockton debut #4. Added at Q105, WRCK, Y108, KS104, 93Q, KHTK, B96, WFMF, WCIL, KFTZ, KDON, KC101, WXXQ, 99KG, etc.

Top ten stats for former RECORD TO WATCH entry 2 IN A ROOM at WHYT Detroit 7-4, KISS 108-7-6 and WZOU Boston 11-8, WPLJ 10-4 and Z100 New York 4-3, WIOQ Philadelphia 9-7 and WSPK Doughkeepsie 12-9. Fourteen adds including EAGLE 106, KOY, WSNX, KTXY, KOKZ, KIPX, WKSX, WTNY, WHDQ and Z100 Portland.

No shortage of top twenty listings on the West Coast for JOHNNY GILL. On the move at B95 Fresno 22-17, KOY Phoenix 22-18, KIIS Los Angeles 21-17, FM102 13-9 and KROY Sacramento 10-8, KDON Montery/Salinas 21-20, KWIN Stockton 6-5, etc. Also top (of the B-52’s) has sparked interest with listeners and programmers. Q106 San Diego lists it top thirty 30-28 and PD Kevin Weatherly says after three weeks of play it’s top ten requests with women 18 plus. Kevin feels it has "the same sound as the B-52’s ‘Roam’ and it fits right in with everything else we’re playing." Added at WPST, KHTK, PIRATE Radio, WNNO, KIXY, KSTN, KSIQ and K106.

**FEATURES**

**P.D. NOTEBOOK**

by Eric Norberg

**VOICES ON "POSITIONING LINERS"**

Steve Wallace, Program Director of WFPS, FM 92, in Freeport, Illinois, writes, "A few months ago, in my continuing effort to make my station 'different' and separate it from the rest, I enlisted the aid of a couple of friends in Chicago (I still retain my on-air position at Infinity's Magic 104/WJMK) in order to produce a male/female series of positioning liners for WFPS.

"It occurred to me that everyone always uses the 'big' male voice for promos and positioning statements, regardless of location or market size. It seems as though Mark Driscoll, Pete Stacker and Ernie 'Love Boat' Anderson dominate the airwaves in the Midwest."

Steve writes that these promos were made with Steve Sands and Amy Scott. "These worked very well, but now I am inclined to take it a step further (to make the liners even more distinctive), and use the female voice exclusively.

"The talent and voice work of Amy Scott is practically unmatched anywhere, and I would like to know why women are not being utilized in this area. Perhaps many programmers feel the solo female voice lacks impact, or think there is a lack of available talent, or both?"

Steve enclosed a cassette containing four of these liners, and I agree with him that "these are as good as any you've heard on A/C radio." The male-female-counterpart was fresh, and I agree that Amy Scott cuts outstanding liners; the fact that they are coming from a female announcer makes them sound more convincing, I think. They certainly do sound distinctive. If you'd like to hear the results for yourself, I'm sure Steve would be happy to send you a couple of the cuts on a cassette, if you write to him at WFPS, P.O. Box 701, Freeport, IL 61032, and I suggest enclosing a self-addressed, stamped envelope.

As for whether there is any chauvinism or discrimination in a lack of female-voiced positioning liners on stations so far, my guess is that it simply is a case of the idea not having occurred to people. Our business too often is a copycat field, with originality being the exception rather than the rule. Steve is an original thinker and the results undoubtedly make his station sound fresh and distinctive. Now, Amy Scott may get some liner voice work as a result!!

Back to the mailbag for another note—this from a reader who forwards a memo from a consultant, written to clients, indicating an opinion as to the proper total length of oldies libraries for various formats. Because of the nature of the memo, both the consultant and the sender shall remain anonymous (but I will state that the sender is not a client of the consultant). The memo states that adults average about 3-1/2 hours a day of radio listening (perhaps half that to a single station), and states that based on that, the oldies library should generally not exceed approximately 1,000 titles in most formats, and a bit less than half that in Top 40. My correspondent wonders what my own reaction to that is.

I responded:

"The consultant is correct about the average listening span. The average is bounded by a handful of really long-span listeners and a lot of very short-span listeners (which is why promoting in-store/in-office listening offers such potential gain—it doesn't take too many new long-span listeners to have a real effect—particularly in Arbitron, where the 7-day diary can magnify atypical listening). Although the average listening span is as described, the mean is actually shorter, in looking at many Arbitron "mechanical diaries," I find the most common per-station listening spans are 15 to 30 minutes a day, for the majority of stations. The purpose of fairly high music repetition is to give the short-span listener (a substantial part of the curve) a good probability of being rewarded with favorites every time he or she tunes in, to encourage future listening. But if you lose even one or two of your long-span listeners with too-high repetition you could see your share drop significantly, most radio people do not address this problem sufficiently.

"The solution, in my opinion, is to construct the high rotations with strong material, and with the sort of turnaround these list-length rules suggest—but to construct at least some of the low rotations with lots of strong material in long lists—no junk added to pad them, of course, and every record selected to meet a standard or criterion, but with a long list of such records—so that rotation in that particular category is low, promoting an overall feeling of variety and low repetition in the format.

"With such a philosophy, the list could total 2,000 or even 3,000 records, but with no sacrifice of high repetition of the strongest material which having such short oldies lists as are recommended by this consultant suggests.

"Any rotation must be tailored to the intended perception by the listener! There just isn't any right or wrong answer on record library length—depends on the goals of the station, and the manner in which they are addressed."

That's my comment. What's yours? Your input to this column on this or any programming-oriented subject is always encouraged, and is generally always used! Send it along to me c/o The Gavin Report!

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**HEAR AND THERE**

by Sheila Rene

Several of the bands that were all the rage at the recent Foundation's Forum '90 are spreading out across the country in search of some new fans. A&M's Extreme is on the road with Columbia's Alice In Chains for two more months, honing their Pure graffiti album. While in Los Angeles the Extreme-team will be cutting a video with director Andy Morhan (Janet Jackson, Van Halen, Bang Tango) for their second single "Get The Funk Out." It will feature the cartoon characters seen on the album/CD/cassette jacket. Following a trip home to Seattle, Extreme will be out with Danger Danger until the end of the year. Alice in Chains is one of the recent signings out of Seattle, and they're touring in support of their debut album Facelift. Their second video, for "We Die Young," was directed by Rocky Shake from Dripping Springs, Texas. Rocky also did the artwork for Alice's album as well as videos for Raging Slab and The Cramps. These Seattle-based musicians hook up with Iggy Pop until the Christmas holidays....

Capitol artist Suzy Bogguss has already...
started her holiday season with a 30-minute special for The Nashville Network (TN). She'll be joined by Riders In The Sky, for “Christmas, The Cowboy Way” scheduled for airing first on December 17 and again on December 21...

Bits & Pieces: Epic's Suicidal Tendencies have finished their new video for "Send Me Your Money." They'll hit the road in November with 24-7 Spyz...Los Angeles-based Barracuda have signed with the In Tune touring and personal appearance machine. In the works is a 30-city trek opening for Tony MacAlpine. Bonnie Hayes is busy juggling two careers. She's out on tour as Billy Idol's keyboardist and at the same time planning the release of her own album by early 1991. It's on the Muscle Records label, which is distributed by I.R.S. The tour just made a swing down the left coast to sold out houses and screaming fans. Faith No More opened the show in San Francisco with a full house already in place to rock with their local heroes...Ozzy Osbourne is well into his recording his new album in upstate New York at the famous Bearsville studies. Mike Barbiero and Steve Thompson, who have mixed albums for such artists as Madonna, Metallica, Prince, Cinderella and Guns 'N Roses, will be at the production helm. The only bandmember announced as of now is Michael Inez, a 24-year-old unknown bass player from Los Angeles...Don Was will be one of the producers to work on Paula Abdul's new album. David Was is busy writing the music for Robert Altman's next film. He'll also make his acting debut as a nutty club owner. The film features several short stories by writer Raymond Carver...Steve Winwood's new Virgin album Refugees Of The Heart is due early November. Radio already has the single, "My One And Only"...Barbara Orbison is in the process of finishing the husband Roy's official biography for Bantam Books. Roy ac-

ually started to work on the book before his death. Barbara's next project will be to co-produce a film biography with producer Steve Tisch...The Stray Cats are now signed to Jordan Records and have just finished their new album with producer Nile Rodgers. You can expect a January release...Archer Communication's "QSound" will be used for the first time on an album by Madonna, who has put together 15 of her biggest hits, plus two new cuts—one with Lenny Kravitz. The Immaculate Collection used the "QSound" technology which gives a full 3-D effect. You don't need any special hardware—just a normal stereo system. The hardware/software package was designed to be used in a studio during the final recording process...

More software stuff: Utopia leader Todd Rundgren's Grokware Inc. operates out of Sausalito, CA. They have officially released Flowfazer, a screen utility that promises "music for the eye." The $49.95 Control Panel device, designed for relaxation, meditation, stress reduction and purely aesthetic enjoyment, animates custom color patterns on the screen. It works like a screen saver, but, Rundgren says, "It's a screen enhancer, not a screen saver. It doesn't rest the pixels on the screen, but the neurons in the brain." Order me one, please! ■

From American Demographics, one of the top ten marketing blunders of the '80s:

- Coke's Classic Mistake
In April of 1985, Coca-Cola tampered with success. They took the world's most popular soft drink and changed its formula. The strategy was to compete with Pepsi for teenagers and overseas markets.

On paper, there was good cause for Coca-Cola to pursue America's teens: people aged 15 to 18 consume more soft drinks per capita than older people, and Pepsi was capturing those consumers with its "choice of the new generation" theme. But Coke forgot about the giant generation that controls much of American business—the baby boom.

At the time, the baby boomers were ages 21 to 39, no longer teenagers but still attached to the drink that symbolized their free spirited generation. Within three months of the new-formula Coke's introduction, adult fans forced the company to bring back the original. Today, original formula Coke—called Coca-Cola Classic—leads the soft drink market with a 20.1% share. New Coke holds a withering 1.4% share.

New Coke was a test case for American business, posing the question, "Is there life after the baby boom?" Coke found out the hard way that the answer is, "Not yet."

TWO-FER TUESDAY
From communication briefings:
The next time you're trying to decide which day to hold a training session, pick Tuesday.

- According to a study by Accountemps Inc., 59% of personnel directors surveyed indicated that Tuesday is the day when people are most productive and motivated to learn. Source: Elizabeth Jeffries, writing in Creative Training Techniques.
- Tuesday is the day most Arbitron diaries arrive at participants' homes, with instructions to fill them out starting the following Thursday. ●

November 2, 1990/15
MOST ADDED

BIG DADDY KANE
Cause I Can Do It Right (Cold Chillin'/ Warner)

KING TEE
Played Like A Piano (Capitol)

PARIS
The Devil Made Me Do It (Scarface/Tommy Boy)

TOP TIP

MAIN SOURCE
Looking Out The Front Door (Wildpitch)

Creeping towards your door step for adds. Added this week at WWNK-Hackensack, NJ and WBUL-Tampa, FL.

RECORD TO WATCH

HIGH PERFORMANCE
It's Just Funky (Nastymix)

Eleven stations have caught the funk of HP. But for some ghetto fun check out the B-side "Another Day In The Hood."

RA LW TW

$1 $1 L.L. COOL J - Boomin', Around, Farmers, Mama (Def Jam/Columbia)
$3 $2 SPECIAL ED - Mission, C'mon, 5 Men, Wish (Profile)
$2 $2 BOOGIE DOWN PRODUCTIONS - Material, Loves, Beef, Rules (Jive/RCA)
$5 $4 POOR RIGHTEOUS TEACHERS - Holy, Rock, Selt, Shakila, Can I (Profile)
$4 $5 ERIC B & RAKIM - Ghetto, Mahogany, Rhythm, Omega (MCA)
$8 $6 N.W.A. - 100 Miles, Bite, Sa Prize (Priority)
$9 $7 ICE CUBE - Mack, Fairytale, Amerikkka (Priority)
$10 $8 TOO SHORT - Ghetto, Dead, It's Your (Jive/RCA)
$12 $9 MONIE LOVE - Middle, Stable (Warner Bros.)
$13 $10 KING TEE - Piano, Ruff, Own, Production (Capitol)
$6 $11 KOOL G RAP & DJ POLO - Streets, Bad (Cold Chillin'/ Warner Bros.)
$7 $12 D-NICE - Crumbs, Call Me (Jive/RCA)

CHARTBOUND

SHAZZY - Flowin' (Elektra)
2 BLACK 2 STRONG & MMG - Burn Baby Burn (In Effect)
KID FROST - That's It (Virgin)
FATHER MC - I'll Do 4 You (MCA)

*THREE TIMES DOPE - No Words (Arista)
*BIG DADDY KANE - Cause I Can Do It Right (Cold Chillin'/ Warner)
*LUKE/TWO LIVE CREW - Mama Juanita (Luke/Atlantic)
*YO-YO - Stomp Into Tha 90's (Atlantic)

DROPPED: #35-M.C. Lyte, #36-Queen Latifah, #37-Father MC, Stetsasonic.
LUKE & LARRY
ANNOUNCING A NEW ASSOCIATION
RAP'S HOTTEST
AND R&B'S BEST
BRINGS YOU

CREW LA-POO

BUFFALO SOLDIER'S 12" SINGLE
FEATURING PENNY

www.americanradiohistory.com
NEW HIP HOP RELEASES by Brian A. Samson

HARMONY - “Let There Be Harmony” (Album) (Virgin)
Although not totally a Hip Hop album, Harmony’s debut is a definite winner. Mostly mental, pro-Black lyrics combined with strictly KRS-One-produced beats on the Rap tracks such as “What You Need, Tear It Up,” “I Witness Blues,” and “Art Of War,” make for good, solid music. With the exception of two cuts, the R&B tracks are lovely alternatives to the typical current R&B arrangements. Urban formatted singles worth checking are “Sing Unto God,” “Mother Africa,” and the Raelettes’ cover, “I Want To Thank You.” Darren Long, WBNY-Buffalo, NY

KING TEE - Do You (Capitol)
King Tee releases his third cut off the slammin’ “At Your Own Risk” album. My guess is that Tee and Capitol are looking for Top 40 rotation on this wack track. Riding on a sampled bass line from the Rolling Stones’ “Miss You,” King Tee recalls his experience with an unreliable diva. I’ll let you decide, but I give it the gas face. BAS

GANG STAR - Just To Get A Rep/Who’s Gonna Take The Weight (Chrysalis)
“Rep” opens up with a slick loungin’ bass line that circulates around Keithy E’s raw, lyrical literature. Gang Star drops knowledge about social awareness on kids who have the misconception that impressing their peers earns them respect on streets. On “Who’s Gonna Take The Weight,” Keithy E gives you an autobiographical lecture while DJ Premier keeps you glued on the dance floor with acknicking noise and rhythms. For service call Jeff Sledge 212-758-3555. Tell him Gavin sent you. BAS

STYLE - The Assassinator (Centerfold/Select)
Style uses the perfect title to describe the smooth, swift lyrical delivery of Tony Tone. On each chorus Mick and Tone intensifies your attention through stone cold rhymes and cuts. “Tough as tree stump Hard as a brick/ Punishing rappers with the force of a Judo kick/ Slicin’ em, Tearin’ em, Disin’ em, Darin’ em, Torchin’ em, Teasin’ em, Slammin’ em, Damagin’ ‘em/Rhymes that sound like the tongue of a Rattle Snake/ Stingin’ my enemies who are wannabees.” Jump on this groovin’ track and join the fashion of Style. BAS

KERMIT’S IN (En?)VOGU
Atlantic recording artist EnVogue were in Cleveland recently. While there they stopped in to see retailer Kermit Henderson at Doll’s Rapid Creation. Left to right: Terry Ellison, Cindy Heron, Henderson, Maxine Jones, and Dawn Robinson.
### URBAN CONTEMPORARY

**2W** | **LW** | **TW** |
---|---|---|
4 | 3 | **MARIAH CAREY** - Love Takes Time (Columbia) |
5 | 2 | **CARON WHEELER** - Livin' In The Light (EMI) |
6 | 5 | **AL B. SURE!** - Misunderstanding (Warner Bros.) |
7 | 6 | **M.C. HAMMER** - Pray (Capitol) |
8 | 7 | **GERALD ALSTON** - Slow Motion (Motown) |
1 | 4 | **BELL BIV DeVoe - B.B.D. (I Thought It Was Me)? (MCA)** |
2 | 1 | **SAMUELLE** - So You Like What You See (Atlantic) |
13 | 12 | **TEVIN CAMPBELL** - Round And Round (Paisley Park/Warner Bros.) |
12 | 11 | **VANILLA ICE** - Ice Ice Baby (SBK) |
15 | 13 | **ANITA BAKER** - Soul Inspiration (Elektra) |
16 | 14 | **WHISPERS** - My Heart Your Heart (Capitol) |
18 | 15 | **WHITNEY HOUSTON** - I'm Your Baby Tonight (Arista) |
20 | 17 | **HI FIVE** - I Just Can't Handle It (Jive/RCA) |
29 | 19 | **RALPH TREVANT** - Sensitivity (MCA) |
19 | 16 | **TODAY** - I Got The Feeling (Motown) |
24 | 21 | **LEVERT** - Rope A Dope Style (Atlantic) |
23 | 20 | **CYNDA WILLIAMS** - Harlem Blues (Columbia) |
26 | 19 | **JASMINE GUY** - Try Me (Warner Bros.) |
30 | 23 | **CANDYMAN** - Knockin' Boots (Epic) |
31 | 24 | **TONY! TONI! TONE!** - It Never Rains (Wing/PolyGram) |
34 | 32 | **THE TIME** - Chocolate (Paisley Park/Reprise) |
38 | 31 | **AFTER 7** - My Only Woman (Virgin) |
36 | 27 | **BASIC BLACK** - Nothing But A Party (Motown) |
35 | 28 | **GEOFF McBRIEDE** - No Sweeter Love (Arista) |
3 | 10 | **KEITH SWEAT** - Merry Go Round (Vintertainment/Elektra) |
9 | 8 | **TROOP** - That's My Attitude (Atlantic) |
25 | 21 | **LISTEN UP** - Listen Up (Qwest/Reprise) |
37 | 32 | **PRINCE** - New Power Generation (Paisley Park/Warner Bros.) |
36 | 33 | **STEVIE WONDER** - Keep Our Love Alive (Motown) |
40 | 35 | **SPECIAL GENERATION** - Love Me Just For Me (Capitol) |
38 | 35 | **THE TIME** - Chocolate (Paisley Park/Reprise) |
36 | 35 | **THE BOYS** - Thing Called Love (Motown) |
37 | 35 | **JEFFREY OSBORNE** - Only Human (A&M) |
39 | 38 | **TEENA MARIE** - Here's Looking At You (Epic) |
40 | 40 | **THE WOOTEN BROTHERS** - Friendz (A&M) |

**TOP TIP**

**L.L. COOL J**

Around The Way Girl (RAL/Def Jam/Columbia)

Neighborhood hottie keeps Cool J's follow-up smokin'.

**RECORD TO WATCH**

**DNA**

with **SUZANNE VEGA**

Tom's Diner (A&M)

An unlikely combination works!

**CHARTBOUND**

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
<th>LABEL</th>
<th>*Debut in Chartbound</th>
<th>Reports</th>
<th>Adds</th>
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<th>Medium</th>
<th>Light</th>
<th>Hit Factor</th>
<th>Weeks</th>
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<tr>
<td><strong>GRADY HARRELL</strong></td>
<td>Don't Turn Your Back On Me</td>
<td>(RCA)</td>
<td></td>
<td>40</td>
<td>2</td>
<td>—</td>
<td>20</td>
<td>18</td>
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<tr>
<td><strong>PEBBLES</strong></td>
<td>Love Makes Things Happen</td>
<td>(MCA)</td>
<td></td>
<td>40</td>
<td>30</td>
<td>1</td>
<td>5</td>
<td>4</td>
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<tr>
<td><strong>LOOSE ENDS</strong></td>
<td>Don't Be A Fool</td>
<td>(MCA)</td>
<td></td>
<td>36</td>
<td>17</td>
<td>1</td>
<td>2</td>
<td>16</td>
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November 2, 1990/ the GAVIN REPORT
Super Tribute to Superfly

Many friends of Curtis Mayfield gathered together to pay tribute to the composer of “Superfly” and the new Capitol soundtrack, “Return Of Superfly” at the Palace in Hollywood. Pictured backstage at the premier are (front) N.W.A’s Rick Rick RTW, Roscoe Stevens, NWA’s DJ Pooh, Ice T, Tone Loc, Curtis Mayfield’s son Todd Mayfield; Kid Frost. Second row (l-r): Rhyme Syndicate’s Donald D, “We’re In The Same Gang” producer Mike Conception; Tone Loc; Curtis Mayfield’s assistant Mike Conception; C.P.O.S Lil’ Nation; 2 members of Rhyme Syndicate; Mellow Man Ace. Fourth row: Tone Loc dancer; King Tee.

Mariah Carey gets to number one, making her two-for-two in the Urban format. Hot listing goes to THE BOYS, who debut this week—they’re definitely on a roll. L.L. COOL J’s new single, “Around The Way Girl” scores big its first week out and Van Wilson, WANN-Tallahassee, says to “...keep an eye on it—good song.” Frank Miniacci, KKBT-Los Angeles, agrees, saying, “This, huge, huge—could be a #1 record for him.” PEBBLES’ second single, “Love Makes Things Happen,” looks like it will go the way of her first one. “This will ‘happen’ big time—it has #1 written all over it!” says Gregg Diggis, WKYS/WMUR-Washington, DC. “Splendid duet with that prominent writer (Babyface) which will make the song go a long way,” says Pierre Price, WVOI-Toledo. How about phones? Don Allen, WDXZ-Charleston, says “Phones were instant,” and Thomas Bacote, V103-Atlanta, says “Most requested out-of-the-box.” James Alexander, WGGI/Chicago, makes RALPH TREVANT his RTW. Stan Boston, WNHC-New Haven, says “It’s really hot.” Terron Hutt, KDKO-Denver, agrees, “Ralph Tresvant is hot! And we’re also getting big phones for THE WOOTEN BROTHERS.” RTW for Morgan Sinclair, WBLS-Mobile, is LOOSE ENDS “Don’t Be A Fool,” which was our Top Tip last week. This is the good comeback record that we’ve been waiting for — great response” Rick Stevens, WCKX-Columbus, lists it as his RTW, too. Roscoe Miller, WXVI-Montgomery, says “JEFFREY OSBORNE goes back to the sounds of his days with LTG. Great tune.” Kimberly Kaye, WFKX-Jackson, likes it too. “Beautiful, soulful ballad—good to have him back on the phone.”

Eight Years and Still Counting

POWER 99FM-Philadelphia celebrated their eighth birthday in October at the Philadelphia Civic Center with over 10,000 listeners. “Power Over Violence” was the theme and shown in this photo at the event are (l-r) Columbia Records Rep Eddie Jorg, Ma Better Blues recording artist Cynda Williams, and WUSL/POWER 99FM PD Dave Allen.

Inside Urban

Lp Cuts

M.C. HAMMER - Crime Story
JOHNNY GILL - Lady Dujour
STAX/G/MEN - Melt In Your Mouth
ANITA BAKER - Lonely/Fairy Tales
KEITH SWEAT - Your Love

Dropped: #22-Janet Jackson (Cat), #27-Bernadette Cooper, #39-Johnny Gill, #40-Pebbles (Benefit), Special Ed, James Ingram.
HIT FACTOR

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

Total Reports This Week: 92  Last Week: 94

<table>
<thead>
<tr>
<th>Reports</th>
<th>Adds</th>
<th>Heavy</th>
<th>Medium</th>
<th>Light</th>
<th>Hit Factor Weeks</th>
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<tbody>
<tr>
<td>MARIAH CAREY - Love Takes Time (Columbia)</td>
<td>88</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>CARON WHEELER - Livin' In The Light (EMI)</td>
<td>82</td>
<td>65</td>
<td>8</td>
<td>15</td>
<td>82%</td>
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<tr>
<td>AL B. SURE! - Misunderstanding (Warner Bros.)</td>
<td>82</td>
<td>59</td>
<td>11</td>
<td>12</td>
<td>85%</td>
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<tr>
<td>M.C. HAMMER - Pray (Capitol)</td>
<td>76</td>
<td>51</td>
<td>10</td>
<td>14</td>
<td>80%</td>
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<tr>
<td>GERALD ALSTON - Slow Motion (Motown)</td>
<td>71</td>
<td>60</td>
<td>8</td>
<td>2</td>
<td>95%</td>
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<tr>
<td>TEVIN CAMPBELL - Round And Round (Paisley Park/Warner Bros.)</td>
<td>71</td>
<td>32</td>
<td>36</td>
<td>2</td>
<td>95%</td>
</tr>
<tr>
<td>VANILLA ICE - Ice Ice Baby (SBK)</td>
<td>70</td>
<td>41</td>
<td>12</td>
<td>17</td>
<td>75%</td>
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<tr>
<td>ANITA BAKER - Soul Inspiration (Elektra)</td>
<td>63</td>
<td>35</td>
<td>22</td>
<td>3</td>
<td>90%</td>
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<tr>
<td>WHISPERS - My Heart Your Heart (Capitol)</td>
<td>69</td>
<td>34</td>
<td>29</td>
<td>6</td>
<td>91%</td>
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<tr>
<td>WHITNEY HOUSTON - I'm Your Baby Tonight (Arista)</td>
<td>88</td>
<td>27</td>
<td>41</td>
<td>19</td>
<td>77%</td>
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<tr>
<td>HI FIVE - I Just Can't Handle It (Jive/RCA)</td>
<td>65</td>
<td>26</td>
<td>30</td>
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<td>86%</td>
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<td>RALPH TRESVANT - Sensitivity (MCA)</td>
<td>83</td>
<td>11</td>
<td>12</td>
<td>39</td>
<td>21</td>
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<tr>
<td>TODAY - I Got The Feeling (Motown)</td>
<td>65</td>
<td>22</td>
<td>35</td>
<td>6</td>
<td>87%</td>
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<tr>
<td>GUY - I Wanna Get With U (MCA)</td>
<td>79</td>
<td>20</td>
<td>46</td>
<td>11</td>
<td>83%</td>
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<td>LEVERT - Rope A Dope Style (Atlantic)</td>
<td>66</td>
<td>16</td>
<td>38</td>
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<td>81%</td>
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<td>CYNDA WILLIAMS - Harlem Blues (Columbia)</td>
<td>55</td>
<td>24</td>
<td>29</td>
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<td>96%</td>
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<td>JASMINE GUY - Try Me (Warner Bros.)</td>
<td>68</td>
<td>19</td>
<td>40</td>
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<td>CANDYMAN - Knockin' Boots (Epic)</td>
<td>59</td>
<td>19</td>
<td>22</td>
<td>18</td>
<td>69%</td>
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<tr>
<td>TONY! TONII TONE! - It Never Rains (In Southern California) (Wing/PolyGram)</td>
<td>62</td>
<td>4</td>
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<td>FREDDIE JACKSON - Love Me Down (Capitol)</td>
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<td>SURFACE - The First Time (Columbia)</td>
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<td>AFTER 7 - My Only Woman (Virgin)</td>
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<td>60%</td>
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<td>TAKE 6 - I L-o-v-e U (Reprise)</td>
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<td>EU - I Confess (Virgin)</td>
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<td>BASIC BLACK - Nothing But A Party (Motown)</td>
<td>46</td>
<td>3</td>
<td>11</td>
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<td>12</td>
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<td>GEOFF McBRIEDE - No Sweeter Love (Arista)</td>
<td>47</td>
<td>3</td>
<td>4</td>
<td>24</td>
<td>16</td>
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<tr>
<td>PRINCE - New Power Generation (Paisley Park/Warner Bros.)</td>
<td>56</td>
<td>5</td>
<td>1</td>
<td>12</td>
<td>38</td>
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<tr>
<td>STEVIE WONDER - Keep Our Love Alive (Motown)</td>
<td>54</td>
<td>7</td>
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<td>24%</td>
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<tr>
<td>SPECIAL GENERATION - Love Me Just For Me (Capitol)</td>
<td>48</td>
<td>2</td>
<td>6</td>
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<td>24</td>
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<tr>
<td>THE TIME - Chocolate (Paisley Park/Reprise)</td>
<td>40</td>
<td>2</td>
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</tbody>
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NEW RELEASES by Brian Samson and John Martinucci

MILIRA - Waiting Here For You (Apollo/Motown)
For some reason the spiritual emotion of this Motown diva hasn't yet caught fire on Urban Radio. Third time around Milira graces us with another sultry ballad that should catch the fancy of Urban A/C programmers. The production isn't as impressive as on her prior attempts, but Milira's dramatic vocals provide chartbound appeal. BAS

THE MAC BAND - Love U 2 The Limit (MCA)
The Mac Campbell brothers dish out an inviting, soulful, romantic ballad. Soft melodic grooves complement the seductive vocals on this well-arranged composition. Laidback measures of hypnotic instrumentation deliver a tasteful confession of devotion and sincerity. BAS

TEENA MARIE - If I Were A Bell (Epic)
On If I Were A Bell Teena pours her heart out as she did on her 1981 duet with Rick James, "Fire and Desire." This self-penned and produced ballad is perfectly executed from beginning to end. Emotional octaves and smooth climactic transitions guarantee Lady T a top ten hit. Definitely my favorite of the month. BAS

QUINCY JONES featuring SIEDAH GARRETT and CHAKA KHAN - The Places You Find Love (Qwest/W.B.)
Between his biographical motion picture and his current album, Quincy continues to hold his place on the block. This gospel-flavored single featuring Siedah and Chaka is incredibly dramatic. The background vocalists are some of the industry's finest, including Dionne Warwick, Jennifer Holliday and Luther Vandross. Quincy is dipping into the fountain for the fifth time, and so far he hasn't come up dry. JM

C&C MUSIC FACTORY featuring FREEDOM WILLIAMS - Gonna Make You Sweat (Everybody Dance Now) (Columbia)
For those of you who say this won't work for you—think again, 'cause it's kickin'. Gonna make you sweat is a high energy dance track that comes off The Snap tip. Robert Clivilles and David Cole (C&C) have produced an infectious groove that contains smoking guitar and bassline. JM

NAYOBE - I'll Be Around (WTG)
Nayo be follows "I Love The Way You Love Me" with an updated cover of The Spinners' classic. New Jack touches by Teddy Riley make this version surprisingly unrecognizable until the refrain. JM

November 2, 1990 - the GAVIN REPORT
**ADULT CONTEMPORARY**

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</table>

**ARTIST TITLE LABEL**

- **BETTE MIDLER** - From A Distance (Atlantic)
- **MARIAH CAREY** - Love Takes Time (Columbia)
- **CARLY SIMON** - Better Not Tell Her (Arista)
- **WILSON PHILLIPS** - Impulsive (SBK)
- **DAN FOGELBERG** - Rhythm Of The Rain/Rain (Full Moon/Epic)
- **ANITA BAKER** - Soul Inspiration (Elektra)
- **ROD STEWART** - I Don't Want To Talk About It (Warner Bros.)
- **HEART** - Stranded (Capitol)
- **BREATHE** - Say A Prayer (A&M)
- **MICHAEL MCDONALD** - Tear It Up (Reprise)
- **MARIA MCKEE** - Show Me Heaven (Geffen)
- **DARYL HALL AND JOHN OATES** - So Close (Arista)
- **BRUCE HORNBY AND THE RANGE** - Lost Soul (RCA)
- **ALIAS** - More Than Words Can Say (EMI)
- **LAURA BRANIGAN** - Never In A Million Years (Atlantic)
- **WHITNEY HOUSTON** - I'm Your Baby Tonight (Arista)
- **MARK EDWARDS** - Just Having Touched (R&A)
- **DAVID CASSIDY** - Lyin' To Myself (Enigma)
- **AFTER 7** - Can't Stop (Virgin)
- **GEORGE MICHAEL** - Praying For Time (Columbia)
- **THE RIGHTEOUS BROTHERS** - Unchained Melody (Verve/Polydor)
- **JUDY COLLINS** - Fires Of Eden (Columbia)
- **SARA HICKMAN** - I Couldn't Help Myself (Elektra)
- **PHIL COLLINS** - Something Happened On The Way To Heaven (Atlantic)
- **BRENDA RUSO AND MICHAEL DAMIAN** - Never Look Back (Cypress)
- **DON HENLEY** - New York Minute (Geffen)
- **CELLENE DION** - Where Does My Heart Beat Now (Epic)
- **JILL SOBULE** - Too Cool To Fall (MCA)
- **MAXI PRIEST** - Close To You (Charisma)
- **STEVE WINWOOD** - One And Only Man (Virgin)
- **RAY CHARLES** - I'll Take Care Of You (Warner Bros.)
- **PAUL YOUNG** - Oh Girl (Columbia)
- **DAVID BENIOFF & DAVID PACK** - Every Corner Of The World (GRP)
- **PETE ALLEN** - Tonight You Made My Day (RCA)
- **THE VAUGHAN BROTHERS** - Tick Tock (Epic)
- **TAYLOR DAYNE** - Heart Of Stone (Arista)
- **TEDDY PENDIGRASS & LISA FISHER** - Glad To Be Alive (Elektra)
- **BILLY JOEL** - And So It Goes (Columbia)
- **MICHAEL BOLTON** - Georgia On My Mind (Columbia)

**CHARTBOUND**

- **ELTON JOHN** - You Gotta Love Somebody (MCA)
- **SLY & THE FAMILY STONE** - It's Supposed To Be FUN (Blue Note)
- **NEVILLE BROTHERS** - Fearless (A&M)
- **DAVID KOZ** - Castle Of Dreams (Capitol)
- **JULIE CRUISE** - Falling (Warner Bros.)
- **SURFACE** - The First Time (Columbia)

**REPORTS**

- **110**
- **80**
- **74**
- **66**
- **61**
- **60**

**ADDs**

- **72**
- **20**
- **15**
- **24**
- **12**
- **25**

**Heavy**

- **2**
- **6**
- **4**
- **1**
- **2**
- **11**

**Medium**

- **28**
- **26**
- **26**
- **14**
- **19**
- **24**

**Light**

- **8**
- **34**
- **31**
- **27**
- **28**
- **24**

**Hit Factor**

- **28%**
- **35%**
- **44%**
- **25%**
- **37%**
- **17%**

**Weeks**

- **2**
- **3**
- **4**
- **2**
- **4**
- **2**
TOMMY JAMES

"YOU TAKE MY BREATH AWAY"

THE NEW SINGLE BY
THE LEGENDARY
TOMMY JAMES!

WRITTEN BY TOMMY JAMES
AND GLEN WYKA
FROM THE ALBUM "HEL"

ON YOUR
DESK TODAY!

AEGIS
UP & COMING

Reports
Add
ARTIST
TITLE
LABEL

31
29
27
26
25
24
23
22
21
20

Paul Young - Heaven Can Wait (Columbia)
Donny Osmond - My Love Is A Fire (Capitol)
Stevie Wonder - Keep Our Love Alive (Motown)
George Michael - Freedom (Columbia)
Rosanne Cash - What We Really Want (Columbia)
Lowen & Navarro - The Spell You're Under (Chameleon)
Glen Medeiros w/ The Stylistics - Me-U-Blue (Amherst/MCA)
Brent Bourgeois - Time Of The Season (Charisma)
Stevie B - Because I Love You (LMR/RCA)
Phil Collins - Hang In Long Enough (Atlantic)

The Human League - Heart Like A Wheel (A&M)
Brother Beyond - Just A Heartbeat Away (EMI)
Timothy B. Schmit - Something Sad (MCA)

Quincy Jones w/ Siedah Garrett - The Places You Find (Qwest/W.B.)
The Outfield - For You (MCA)

Cheap Trick - Wherever Would I Be (Epic)

Breathe Featuring David Glesper - Does She Love That Man? (A&M)

Dropped: James Ingram, Asia, Danny O'Keefe, Crosby, Stills & Nash, Lowen & Navarro.

INSIDE A/C

Two Light rotations and one ADD keep Bette Midler from a 100% Hit Factor. She maintains a 12% lead in total points over her nearest rivals.

An eleven station lead in total stations was almost enough for Wilson Phillips to pass a strong Carly Simon. The Hornsby/Colvin duet has gone up sixteen ranks during the past two weeks (29 to 13). Hit Factor is up 31% in that time and the list of its twelve newest players includes KBSI, KXFM, KWCD, KKSU, and KLSS.

The hottest A/C record of the last couple of weeks is Whitney Houston's "I'm Your Baby Tonight." Up from 38 to 16 in ranking and 29% to 79% in Hit Factor, it's proving to be an attractive play for those who can. Among the fourteen new are KESZ, KHIT/FM, WAHR and WIRL.

Steve Winwood's "One And Only Man" opens with a 40% Hit Factor—an especially strong beginning. Among the forty-five stations adding this week are WROR/FM, WEBS/FM, WWDE, WMYX, WKMJ, WMX8 and WQLH/FM.

Third best Hit Factor increases of the week are the 27% leaps for the Ray Charles and the new Elton John. Ray does it with 27 stations converting to solid rotations, while Elton did it despite having 72 ADDs.

Stevie Ray and Jimmie Vaughan debut at #37 this week with 89 A/C stations. Of the twenty new please include WFFX.

The perky Sara Hickman has scaled nearly half of the chart in her first two numbered weeks. A Most Added this week thanks to thirty new players including KATW/FM, KLSQ/FM, WJHN, KCMX, KVIL, WTIP, WKYE, KFOR, KKM and WDUZ.

In a "New York Minute" Don Henley is on the chart at #27. A winner of the number one Most Added in both of the past two weeks, almost two-thirds of last week's 87 ADDs are now committed to serious rotation.

Cher

The Shoop Shoop Song (It's In His Kiss) (Geffen)

Definitely not for the couch potato portion of your audience. A pre-requisit interest in pure pop and the reluctant Queen of the Tabloids will make this winner a Most Added next week.

Sandi Patti

I'll Give You Peace (Word/A&M)

Sandi Patti possesses one of music's most expressive voices. Her past conquest of the gospel world of music should be sufficient introduction to the secular world. She projects a controlled inspiration in this elegant, yet almost understated ballad.

FM, WTWR, JOY99, KSAL, WKYE, WNYR and KATW/FM.

Our Record to Watch from last week, "The First Time" by Surface gathered twenty-five new ADDs. Their total of 60 A/C's has placed this beautiful ballad Chartbound in its second week of release. New this week at WGBE, WTCB, WSUL, KMBC, KYCB, WHIZ, KIDX/FM, KWCD and KTID.

Qualifying for Record to Watch this week is QuinCY Jones' "The Places You Find Love," which features Siedah Garrett, debuts in UP AND COMING with a total of 25 stations. The current new are WEBS/FM, WNYR, KBJJ, KCHI, KSCB, KSIM, KWWG, WELW, WFRQ, KWSI/FM, WMIK and a few already spinning are CKFM, WHIL, WXVL, KOKO, WKYO, KBMG and Q92/FM.
"...THE RHYTHM OF THE SAINTS [is] a triumph on the order of GRACELAND."
- USA Today

PAUL SIMON

THE OBVIOUS CHILD
The First Single From The Groundbreaking Album
The Rhythm Of The Saints

Produced by Paul Simon, Engineered by Roy Halee

Video on MTV and VH-1!
### HIT FACTOR

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

<table>
<thead>
<tr>
<th>Song Title</th>
<th>Artist</th>
<th>Reports</th>
<th>Adds</th>
<th>Heavy</th>
<th>Medium</th>
<th>Light</th>
<th>Hit Factor Weeks</th>
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<tbody>
<tr>
<td>From A Distance</td>
<td>Betty Midler</td>
<td>384</td>
<td>228</td>
<td>20</td>
<td>8</td>
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<tr>
<td>Love Takes Time</td>
<td>Mariah Carey</td>
<td>328</td>
<td>194</td>
<td>16</td>
<td>5</td>
<td>6</td>
<td>96%</td>
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<td>Better Not Tell Her</td>
<td>Carly Simon</td>
<td>208</td>
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<td>33</td>
<td>7</td>
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<td>Impulsive</td>
<td>Wilson Phillips</td>
<td>450</td>
<td>92</td>
<td>71</td>
<td>11</td>
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<td>Rhythm Of The Rain</td>
<td>Dan Fogelberg</td>
<td>366</td>
<td>144</td>
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<td>Soul Inspiration</td>
<td>Anita Baker</td>
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<td>191</td>
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<td>I Don’t Want To Talk About It</td>
<td>Rod Stewart</td>
<td>267</td>
<td>142</td>
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<td>Stranded (Capitol)</td>
<td>Heart</td>
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<td>95%</td>
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<td>Say A Prayer</td>
<td>Breathe</td>
<td>350</td>
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<td>92%</td>
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<td>Tear It Up</td>
<td>Michael McDonald</td>
<td>320</td>
<td>102</td>
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<td>91%</td>
<td>8</td>
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<tr>
<td>Show Me Heaven</td>
<td>Maria McKee</td>
<td>260</td>
<td>92</td>
<td>61</td>
<td>12</td>
<td>90%</td>
<td>10</td>
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<td>So Close (Arista)</td>
<td>Daryl Hall and John Oates</td>
<td>180</td>
<td>73</td>
<td>87</td>
<td>12</td>
<td>88%</td>
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<td>Lost Soul (RCA)</td>
<td>Bruce Hornsby and the Range</td>
<td>167</td>
<td>38</td>
<td>93</td>
<td>24</td>
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<td>More Than Words Can Say (EMI)</td>
<td>Alias</td>
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<td>Never In A Million Years (Atlantic)</td>
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<td>I’m Your Baby Tonight (Arista)</td>
<td>Whitney Houston</td>
<td>149</td>
<td>30</td>
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<td>Just Having Touched (RCA)</td>
<td>Mark Edwards</td>
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<td>David Cassidy</td>
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<td>Can’t Stop (Virgin)</td>
<td>After 7</td>
<td>121</td>
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<td>Praying For Time (Columbia)</td>
<td>George Michael</td>
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<td>41</td>
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<td>76%</td>
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<td>Unchained Melody (Verve/Polydor)</td>
<td>The Righteous Brothers</td>
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<td>43</td>
<td>63</td>
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<td>Fires Of Eden (Columbia)</td>
<td>Judy Collins</td>
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<td>17</td>
<td>14</td>
<td>77</td>
<td>24</td>
<td>68%</td>
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<td>I Couldn’t Help Myself (Elektra)</td>
<td>Sara Hickman</td>
<td>137</td>
<td>4</td>
<td>75</td>
<td>28</td>
<td>57%</td>
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<td>Something Happened On The Way To Heaven (Atlantic)</td>
<td>Phil Collins</td>
<td>104</td>
<td>24</td>
<td>51</td>
<td>28</td>
<td>72%</td>
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<td>Stop Running Away (A&amp;M)</td>
<td>Brenda Russell</td>
<td>92</td>
<td>34</td>
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<td>18</td>
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<td>Never Look Back (Cypress)</td>
<td>Lori Russo and Michael Damian</td>
<td>111</td>
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<td>52</td>
<td>37</td>
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<td>New York Minute (Geffen)</td>
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<td>162</td>
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<td>Where Does My Heart Beat Now (Epic)</td>
<td>Celine Dion</td>
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<td>25</td>
<td>57%</td>
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<td>Too Cool To Fall (MCA)</td>
<td>Jill Sobule</td>
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<td>10</td>
<td>29</td>
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<td>72%</td>
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<td>Close To You (Charisma)</td>
<td>Maxi Priest</td>
<td>76</td>
<td>27</td>
<td>40</td>
<td>9</td>
<td>88%</td>
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<td>One and Only Man (Virgin)</td>
<td>Steve Winwood</td>
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<td>I’ll Take Care Of You (Warner Bros.)</td>
<td>Ray Charles</td>
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<td>55%</td>
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<tr>
<td>Oh Girl (Columbia)</td>
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<td>10</td>
<td>35</td>
<td>33</td>
<td>57%</td>
<td>19</td>
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<tr>
<td>Every Corner Of The World (GRP)</td>
<td>David Benoit &amp; David Pack</td>
<td>75</td>
<td>11</td>
<td>8</td>
<td>39</td>
<td>17</td>
<td>62%</td>
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<tr>
<td>Tonight You Made My Day (RCA)</td>
<td>Peter Allen</td>
<td>72</td>
<td>7</td>
<td>8</td>
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<td>18</td>
<td>65%</td>
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<tr>
<td>Tick Tock (Epic)</td>
<td>The Vaughan Brothers</td>
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<td>20</td>
<td>1</td>
<td>37</td>
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<td>42%</td>
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<td>Heart Of Stone (Arista)</td>
<td>Taylor Dayne</td>
<td>75</td>
<td>14</td>
<td>38</td>
<td>23</td>
<td>69%</td>
<td>15</td>
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<td>Glad To Be Alive (Elektra)</td>
<td>Teddy Pendergrass &amp; Lisa Fisher</td>
<td>71</td>
<td>15</td>
<td>38</td>
<td>18</td>
<td>74%</td>
<td>12</td>
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<td>And So It Goes (Columbia)</td>
<td>Billy Joel</td>
<td>71</td>
<td>12</td>
<td>30</td>
<td>29</td>
<td>59%</td>
<td>17</td>
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<td>Georgia On My Mind (Columbia)</td>
<td>Michael Bolton</td>
<td>70</td>
<td>13</td>
<td>27</td>
<td>30</td>
<td>57%</td>
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</table>

### PLUS FACTOR

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

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<thead>
<tr>
<th>Song Title</th>
<th>Artist</th>
<th>LW</th>
<th>TW</th>
<th>Increase</th>
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<tbody>
<tr>
<td>One and Only Man</td>
<td>Steve Winwood</td>
<td>—</td>
<td>40</td>
<td>40%</td>
</tr>
<tr>
<td>New York Minute</td>
<td>Don Henley</td>
<td>—</td>
<td>34</td>
<td>34%</td>
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<tr>
<td>I’ll Talk Care Of You</td>
<td>Ray Charles</td>
<td>28</td>
<td>55</td>
<td>27%</td>
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<tr>
<td>You Gotta Love Somebody</td>
<td>Elton John</td>
<td>—</td>
<td>27</td>
<td>27%</td>
</tr>
<tr>
<td>Freedom</td>
<td>George Michael</td>
<td>—</td>
<td>25</td>
<td>25%</td>
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<tr>
<td>I’m Your Baby Tonight</td>
<td>Whitney Houston</td>
<td>—</td>
<td>25</td>
<td>25%</td>
</tr>
<tr>
<td>Fires Of Eden</td>
<td>Judy Collins</td>
<td>57</td>
<td>79</td>
<td>22%</td>
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<tr>
<td>Lost Soul</td>
<td>Bruce Hornsby and the Range</td>
<td>60</td>
<td>78</td>
<td>18%</td>
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<tr>
<td>Castle Of Dreams</td>
<td>Dave Koz</td>
<td>4</td>
<td>22</td>
<td>18%</td>
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<tr>
<td>Tick Tock</td>
<td>The Vaughan Brothers</td>
<td>25</td>
<td>42</td>
<td>17%</td>
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<tr>
<td>Because I Love You</td>
<td>Stevie B</td>
<td>22</td>
<td>38</td>
<td>16%</td>
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<tr>
<td>Isn’t It All A Lie</td>
<td>Slyce</td>
<td>18</td>
<td>32</td>
<td>14%</td>
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<tr>
<td>Close To You</td>
<td>Maxi Priest</td>
<td>75</td>
<td>88</td>
<td>13%</td>
</tr>
<tr>
<td>So Close</td>
<td>Daryl Hall and John Oates</td>
<td>75</td>
<td>88</td>
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*The Gavin Report/November 2, 1990*
At a recent gathering held to launch their new album, "Change Of Season" at New York City's Tramps, Arista recording artists Daryl Hall and John Oates got "So Close" to (1 to r) Brian Doyle, Champion Entertainment; Roy Lott, Executive VP of Arista Operations; Bill Berger, Executive VP of Arista; Sean Coakley, VP of Product Development for Arista. Back row - I to r: Tom Ennis, Sr. Director of Artist Development; Randy Hoffman, Champion Entertainment; Rick Bleweiss, Arista's SR VP of Sales.

AC's WHAI in Greenfield, MA held an oldies night recently at a local night club. Pictured (1 to r) Amy Valinski, Mid-day Air Talent; The Bud-Man; Rick Archer, MD and PM Drive Air Talent.

Promoting his current single, "Liyin' To Myself," Enigma recording artist, David Cassidy stopped by AC's KOST in Los Angeles. (1 to r) Mark Wallengren, AM Air Talent; Kim Amidon, AM Air Talent and MD; David; Jhani Krue, Station Manager and PD.

Everybody's Talking about
michael O'brien

"WHY"

Find out for yourself on your desk now

Executive Producers: CARL MADURI and PATRICE WILKISON LEVINSHON
FEATURES

**DAVID CASSIDY**
David Cassidy's first comeback took place in 1978 when he starred in the ill-fated TV series, David Cassidy: Man Undercover which lasted only a few months.

**PATRICK O'HEARN**
Patrick O'Hearn's recent solo success as a keyboardist comes after stints in bands such as Group 87 (with Mark Isham, Terry Bozio and Peter Maunder), and Missing Persons (again with Bozio) and he also worked with Frank Zappa during the Sheik Yerbouti and Joe's Garage era.

**BILL MEDLEY**
Two of the high points of his career as a singer in the post-Righteous Brothers' era of the eighties were being named Best NEW Male Vocalist of the Year (1984) by the Academy Of Country Music and his number one single, (I HAD THE) TIME OF MY LIFE from the mega-platinum soundtrack for the film Dirty Dancing.

**MICHAE BOLTON**
The version of GEORGIA ON MY MIND that appears on Michael Bolton's "Soul Provider" album features Michael Brecker on saxophone. For the single version of the track, Kenny G performs the solos.

**M. C. HAMMER**
Hammer recently purchased a $5 million home in the San Francisco suburbs. That's a far cry from his days as an assistant to Charles Finley the then-owner of the Oakland A's in 1978 when he was earning $7.50 a game.

**ANGELA WINBUSH**
Angela Winbush's professional separation from her former partner Rene Moore has resulted in a settlement of a breach of contract lawsuit filed and won by Moore over withheld compensation for writing and production credits of the Isley Brothers' album "Smooth Sailing." Reportedly, the settlement awarded Moore with $200,000.

**BLACK BOX**
Katrin, Mirko, Daniele and Valerio, better known as Black Box, are credited with developing Italian House music. Their 1989 track, RIDE ON TIME, which included generous portions of Loleatta Holloway's LOVE SENSATION, became the biggest selling single in England last year.

**LED ZEPPELIN**
Prior to their involvement with Led Zeppelin, Robert Plant and John Bonham were in a group known as Band Of Joy. That group prided itself on cover versions of songs like Jefferson Airplane's WHITE RABBIT, Moby Grape's HEY, GRANDMA and MARCH OF THE SIAMESE CHILDREN from The King And I.

**QUINCY JONES**
Quincy, who grew up in the mean and lean streets of Chicago's South Side, says, "My old neighborhood made Harlem seem like a country club."

**LOU RAWLS**
In 1958 while a member of The Pilgrim Travelers with Sam Cooke, Lou Rawls was seriously injured in a car accident which left him in a coma from a brain concussion. The driver of the car was Sam Cooke.

**TIMOTHY B. SCHMIT**
When Randy Meisner left Poco in 1969 he was replaced by Timothy B. Schmit. In 1977, when Meisner left The Eagles he was replaced again by Schmit.

**STEVE WINWOOD**
Steve Winwood has been a professional musician since 1963 when, at the age of fifteen, he joined The Spencer Davis Group with his brother, Muff Winwood who's now a successful A&R executive with CBS in England.

**ERIC B. AND RAKIM**
Born William Griffin, Rakim adopted the name after converting to Islam about five years ago.

**BETTE MIDLER**
Bette Midler is one of a select few artists to have received Grammies in three consecutive decades. In 1974 she won for Best New Artist. In 1981 she won for Best Pop Female Vocal (THE ROSE). And this year (1990) for her performance on WIND BENEATH MY WINGS.

**JEFFREY OSBORNE**
Twenty years ago, Jeffrey Osborne joined the R&B group L.T.D. as its drummer. Four years later, with Jeffrey singing the majority of the group's lead vocals, they signed with A&M Records.

**BRUCE HORNSBY AND THE RANGE**
Though Bruce Hornsby is reluctant to go into detail, the subject of his current single, LOST SOUL, is a cousin of his "who had some problems."

**BETTE MIDLER**
Bette Midler's next film, Scenes From A Mall, in which she co-stars with Woody Allen, opens in December.

**THE BYRDS**
The critically acclaimed 90-track CD set just released features four new songs recorded by four-fifths of the original lineup. Seems drummer Michael Clarke's status with Hillman, McGuinn, Clark and Crosby is best described as "estranged."

**ROSANNE CASH**
In the October 24, 1990 New York Times, Rosanne Cash explains why she and husband Rodney Crowell are moving from Nashville, TN to Boulder, CO: "I can't take it anymore. The music business in Nashville is insidious. Everybody knows what everybody else does. We're always under a microscope. We want to get our kids out of (Nashville) for awhile."

**RESTLESS HEART**
Don Was of Was (Not Was) is going to produce tracks for an upcoming Restless Heart album.
SECOND ANNUAL RESEARCH QUIZ

Yes boys and girls, it's that time of year again. Time to see how closely you've been paying attention to our articles, and their insights about ratings and research matters. So, sharpen your pencils and give it your best shot. Let's see if last year's winner, Jess Hanson of KNIX-Phoenix, will succeed himself—or be dethroned. Good luck to all!

1. What was the overall response rate achieved by Aribtron in last Fall's (1989) metro surveys? _____ %

2. In the Australian ratings system, McNair Anderson, a person must listen to a station for how long before that station gets credit for an entire quarter-hour listening span? (check one)
   - 5 minutes
   - 8 minutes
   - 15 minutes

3. Meanwhile, in the Arbitron and Birch systems in the U.S. a person must listen to a station for how long before that station gets an entire 15-minute block of credit? (check one)
   - 5 minutes
   - 8 minutes
   - 15 minutes

4. The National Association of Broadcasters hopes to see qualitative/product consumption research become the most important advertiser media buying criterion within what period of time from now? (check one)
   - 1 year
   - 3 years
   - 5 years

5. The only way to learn how Arbitron diarykeepers feel about your station, and the competition, is to (complete the sentence):

6. Typically, Birch's response rates are (check one)
   - about 10 points higher than Arbitron
   - about the same as Arbitron
   - about 10 points lower than Arbitron

7. List three major types of music research
   A) ____________________________
   B) ____________________________
   C) ____________________________

8. Fill in two formats that are normally high in cume
   A) ____________________________
   B) ____________________________

9. List two formats that often generate the highest exclusive cumes:
   A) ____________________________
   B) ____________________________

10. In order to maximize your ratings, no more than (fill in) _____ % of your cume should tune to you for just one day per week.

   Tiebreaker: Successful stations should have a cume rating of at least _____ % Monday-Sunday, in their target demographic.

MAIL, FAX YOUR ENTRIES

When you're done with this brainteaser just send in the sheet, along with your business card or name/station/address. Mail to me at: 201 Spindrift Road, Carmel, CA 93923. FAX 408-626-3632.

Winners will be announced and answers revealed in the November 30 issue of The Gavin Report with a commemorative plaque to follow (we spare no expense). Seriously, have fun—and may the best ratings and research expert win! ■
MOST ADDED

ALABAMA (101) (RCA)
GARTH BROOKS (64) (Capitol)
KATHY MATTEA (63) (Mercury)
DOUG STONE (60) (Epic)
FOSTER & LLOYD (52) (RCA)

STEVE LEE

ROB somethin' WSLR, WKKW, KTRW.

DON WILLIAMS - Back In My Younger Days (RCA)
VERN GOSDIN - This Ain’t My First Rodeo (Columbia)

WARINER

O.V GARTH BROOKS

KATHY MATTEA

DOUG STONE

CANT HAVE

like

GARTH BROOKS

CLINT BLACK

K.T. OSLIN

EXILE

EDDIE RABBITT

GARTH BROOKS

REPORTS

WILLIAMSBURG KROW, etc.

2W LW TW

4 2 1 EXILE - Yet (Arista)
12 8 2 K.T. OSLIN - Come Next Monday (RCA)
6 4 3 HOLLY DUNN - You Really Had Me Going (Warner Bros.)
11 6 4 CONWAY TWITTY - Crazy In Love (MCA)
8 7 5 EDDIE RABBITT - American Boy (Capitol)
3 1 6 DON WILLIAMS - Back In My Younger Days (RCA)
7 5 7 VERN GOSDIN - This Ain’t My First Rodeo (Columbia)

16 12 8 SHENANDOAH - Ghost In This House (Columbia)
9 9 9 MARTY STUART - Western Girls (MCA)
14 11 10 RICKY SKAGGS - He Was On To Something (So He Made You) (Epic)
22 15 11 ALAN JACKSON - Chasin’ That Neon Rainbow (Arista)
15 13 12 T. GRAHAM BROWN - Moonshadow Road (Capitol)
23 17 13 VINCE GILL - Never Knew Lonely (MCA)
19 16 14 HIGHWAY 101 - Someone Else’s Trouble Now (Warner Bros.)
20 18 15 WILLIE NELSON - Ain’t Necessarily So (Columbia)
24 21 16 PATTY LOVELESS - The Night’s Too Long (MCA)
21 20 17 BILLY JOE ROYAL - A Ring Where A Ring Used To Be (Atlantic)
— 28 17 CLINT BLACK - Put Yourself In My Shoes (RCA)
2 3 19 RANDY TRAVIS & GEORGE JONES - A Few Ole Country Boys (Warner Bros.)
26 22 20 ROSANNE CASH - What We Really Want (Columbia)
27 23 21 TRAVIS TRITT - Put Some Drive In Your Country (Warner Bros.)
29 25 22 KENTUCKY HEADHUNTERS - Rock ‘N’ Roll Angel (Mercury)
28 24 23 SAWYER BROWN - When Love Comes Callin’ (Curb/Capitol)
37 29 24 RODNEY CROWELL - Now That We’re Alone (Columbia)
— 38 25 RICKY VAN SHELTON - Life’s Little Ups & Downs (Columbia)
1 14 26 JOE DIFFIE - Home (Epic)
5 10 27 ANNE MURRAY - Feed This Fire (Capitol)
— — 28 GEORGE STRAIT - I’ve Come To Expect It From You (MCA)
34 32 29 DAN SEALS - Bordertown (Capitol)
— 33 30 DWIGHT YOAKAM - Turn It On, Turn It Up, Turn Me Loose (Reprise)
— 34 31 MARY CHAPIN CARPENTER - You Win Again (Columbia)
40 36 32 AARON TIPPIN - You’ve Got To Stand For Something (RCA)
18 33 33 MATRACA BERG - The Things You Left Undone (RCA)
— 34 CARLENE CARTER - Come On Back (Reprise)
— 35 GARTH BROOKS - Unanswered Prayers (Capitol)
36 35 36 ROBIN LEE - Love Letter (Atlantic)
— 37 TANYA TUCKER - It Won’t Be Me (Capitol)
— 39 38 CANYON - Dam These Tears (16th Avenue)
— 39 SHELBY LYNNE - Things Are Tough All Over (Epic)
33 31 40 WAYLON JENNINGS - Where Corn Don’t Grow (Epic)

CHARTBOUND

ARTIST TITLE LABEL

*Debuts in Chartbound

ROB CROSBY - Love Will Bring Her Around (Arista)
LEE GREENWOOD - We’ve Got It Made (Capitol)
KATHY MATTEA - A Few Good Things Remain (Mercury)
STEVE WARNER - There For Awhile (MCA)

144 20 — 32 92 22% 4
138 26 1 34 77 25% 4
130 63 — 11 56 8% 2
116 29 — 23 64 19% 3

www.americanradiohistory.com
A Handbook Guide
This week's adds and rotations

TOP 40 CORRESPONDENTS

NEAR EAST

HAMILTON, ON (NEVIN GRANT-CKO) 416-574-1150
Dee-Lite, GACQC, DNA w/Vega, Gino Latino, D. Orsmond, D. Yankees.
D. Michael, Station, M. Windsor.

MONTREAL, QC (DJ GABRIEL- CKCM) 514-765-2311
G. Vanelli, P. Collins, C. Dennis, Duranduran, Outfield.

TORONTO, ON (STEVEN'S-COND-CKF) 416-846-2000
S. Winwood, D. Yankees, Yolanda, G. Michael, Steve, B. UdB.

PITTSBURG, MA (HAMILTON/MICHAELS-WBEC) 413-491-3333
Nelson, P. Collins, Stevie, S. Winwood, Surface, Breath&OG, Dino, B. Dianosaur, Bad Co.

BOSTON, MA (RIVERS/CADILLAC-WZZ) 617-290-0099
Jeff D., John, G. Collins.

WILLIMANTIC, ME (MAINEL/ERIE) 207-672-2261
Nelson, P. Collins, Stevie, S. Winwood, Surface, Breath&OG, Dino.

NEW BEDFORD, MA (MACSHAY/MEINER-WFNN) 508-996-6690
P. Collins, Dino, Johnny Gill, Nelson.

KEENE, NH (BRIDGETLYDOTT-WFKE) 603-352-9250
D. Henley, G. Windrow, Outfield, P. Collins, Elton.

CLAREMONT, NH (BRAIOLISA/WHQO) 603-542-7735
Dino, P. Collins, Carly Simon, B. Breath&OG, D. Henley, In A Rm.

S. Winwood, Surface, Breath&OG, D. Henley.

NEW HAVEN, CT (MITCHELL-WEST-WCTF) 203-522-1060
S. Winwood, Surface, Dino.

GROTON, CT (FRANCO-DAVIS-WGQ) 443-196100

WATERSTOWN, NY (YONKAS/WNYM) 718-424-9979
J. Collins, Stevie, S. Winwood, Outfield, Dino, B. Dianosaur, Bad Co.

HELENA, MT (BRUCE STEVEN-WBBO) 406-560-8967
P. Collins, Breath&OG, D. Henley.

UTICA, NY (SCOTT BURTON-WRCK) 315-797-1330
P. Collins, S. Windrow, Sen, Info, Soc, Surface.

WATERTOWN, NY (WYR/WSNY) 315-762-9300
P. Collins, S. Winwood, Carly Simon, Surface, Outfield, Dino, In A Rm.

BINGHAMTON, NY (MIKE ORZEL-WAAL) 607-772-5580
G. Michael, Tony, T., Nelson, John Gill.

ORRINEL, NY (NORD/BURLINGTON-WBQO) 607-324-2000
P. Collins,呼吸器、胃、 Surface, JasmineGuy, D. Henley, Vince, Breath&OG, Dino.

ELMIRA, NY (MIKE STROEBEL-WLWY) 607-735-5626

Mid Atlantic

PENNSYLVANIA

MANAHAWKIN/TOMS RVR., NJ (DBEOCK/ARRETTE-WFZJ) 609-597-1100
S. Winwood, H. League, P. Collins.

VINELAND, NJ (DJ GORDON-BURL-WSBS) 609-625-2601
K. Sweat.

TRENTON, NJ (TRISH MERED-WPST) 609-924-3600
DNA w/Vega, DJ, Pop, P. Collins.

PITTSBURGH, PA (PACLAYTON/CAMPBELL-94) 412-381-4100
P. Collins.

ERIE, PA (PAUL SIMON-WJ04) 814-455-2741
D. Yankees, Dee-Lite, P. Collins, Steve B.

PITTSBURG, PA (DWAYN-CARR- WARTI) 714-825-1300
DNA w/Vega, Outfield, CheapTrick, P. Collins, Surface, Tommy Pett.

A L E N T T O N N , PA (PACLAYER/GRAM-HOT-99) 215-256-6155
No Report, Frozen.

PHILADELPHIA, PA (ROBERTS/ARDS-GLEEDD-WIOF) 215-667-1100
Samuel D. Johnson.

PHILADELPHIA, PA (PASCAR/FROUD-JOHN-GLEEDD-WIOF) 215-667-3939
2 In A Rm.

WILMINGTON, DE (MICHAELS-NICOLE-WSTW) 302-487-2700
P. Collins, E. Foreman, DNA w/Vega, Breath&OG.

WASHINGT On, DC (QUICK BECK-WEA) 703-534-0320
Winger, Steve B.


L E X I N G T O N, MD (LEH-MAHON/PARKER-WPMI) 301-407-5450
2 In A Rm.

WATERBURG, VA (ANDREA IMARI-PARKER) 540-734-0030
D. Henley, Yolanda, Surface, D. Henley, P. Collins.

CHARLOTTE VILLAGE, VA (ANDREA IMARI-PARKER) 540-734-0030
D. Henley, Surface, Outfield, Breath&OG.

CHARLESWORTH, MO (BRIAN/C MILLER-WAY) 816-928-4767
P. Collins, D. Michael, Will To., D. Henley.

PITTSBURG, PA (DWAYN-CARR-WARTI) 714-825-1300
DNA w/Vega, Outfield, CheapTrick, P. Collins, Surface, Tommy Pett.

A L E N T T O N N , PA (PACLAYER/GRAM-HOT-99) 215-256-6155
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2 In A Rm.


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2 In A Rm.

RAPS

Northeast

SPRINGFIELD, MA - DR BRANDY KRUPKE
WHUS 143-34-2637
ADD: L.L.Cool J, Big D.K., Eazy E, Candyman, King Tee, Bitches. Addreses, 199/.

ROXURY, MA - RUSY PENDLETON
SIX 871-4565
ADD: L.L.Cool J, Big D.K. Special Ed., Boogie Duke, King Tee, D-Nice,

BOSTON, MA - HARMAN GOLD (9)

JUNE 871-8299
ADD: L.L.Cool J, Big D.K. Special Ed., Boogie Duke, King Tee, D-Nice,

PROVIDENCE, RI - JIM BRADST
WXII 644-3960
ADD: LI.Cool J, Big D.K., King Tee, D-Nice,

WORCESTER, MA - ED GARCIA
WHUJ 681-7494
ADD: L.L.Cool J, Big D.K., Boogie Duke, King Tee, D-Nice,

BURLINGTON, VT - TODD LINDLO
WHUB/WHF 805-606-0796
ADD: LI.Cool J, Big D.K., Boogie Duke, King Tee, D-Nice,

NEW BRITAIN, CT - BARRY WADE
WFES/FM 203-232-8797
ADD: L.L.Cool J, Big D.K., Boogie Duke, King Tee, D-Nice,

WORCESTER, MA - JUDY RUSHTON 131
ADD: LI.Cool J, Big D.K., Boogie Duke, King Tee, D-Nice,

BOSTON, MA - JIM RUSHWOOD 19 SQUEEZE
WFCL 315-855-4215
ADD: Def Jet, Whiz Kid, P. Enemy, Addreses, 199/.

BURLINGTON, VT - JUDY BERNIE
WYMT 718-787-5104
ADD: Chubb Rock, Ice, Addreses, 199/.

HERKIMER, NY - MARK GABARES
WHYF/WHF 667-274-1404
ADD: TOC, Poor R.T., Black C., Paris, Bros.

WASHINGTON, DC 19 N.W.A., SI.
WOL 202-576-4500
ADD: No Ads,

WASHINGTON, DC - KEVIN THOMAS
WJZ 703-512-5591
ADD: No Ads,

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WASHINGTON, DC - KEVIN THOMAS
WJZ 703-512-5591
ADD: No Ads,
RAP CORRESPONDENTS

Southeast

South

Midwest

Central

Southwest

Rocky Mountain

Far West
When Cincinnati Bengals All-Pro Mike Reid turned musician/songwriter at age 28, his best years...and biggest triumphs...were still ahead of him!

Some of Mike’s biggest hits include: “Stranger In My House” and “Lost In The Fifties,” performed by Ronnie Milsap and Grammy winners for Best Song of the Year; “Old Folks,” written and performed by Mike and Ronnie Milsap; “One Good Well,” by Don Williams; “There You Are,” performed by Willie Nelson; and “Born To Be Blue,” by The Judds.

Now, with three Grammys, and an ASCAP Award for “Songwriter of the Year,” Mike Reid goes the whole nine yards!

His Cincinnati Bengals teammates called him the Maestro of Mayhem.

We call his new single The All-American Debut of the Year!

MIKE REID, “WALK ON FAITH”

Produced by Steve Buckingham On Columbia.

UP & COMING

ARTIST TITLE LABEL

113  7  8 KEVIN WELCH - Prayin' For Rain (Reprise)
113  101  1 * ALABAMA - Forever's As Far As I'll Go (RCA)
105  16  4 CLINTON GREGORY - Couldn't Love Have Picked...(Step One)
103  36  3 PIRATES OF THE MISSISSIPPI - Rollin' Home (Capitol)
99  12  5 RAY KENNEDY - What A Way To Go (Atlantic)
89  52  2 FOSTER & LLOYD - Can't Have Nothin' (RCA)
87  7  5 KELLY WILLIS - Looking For Someone Like You (MCA)
79  60  1 * DOUG STONE - These Lips Don't Know How To Say Goodbye (Epic)
77  13  3 DANIELE ALEXANDER & BUTCH BAKER - It Wasn't You... (Mercury)
70  16  3 JAMES HOUSE - You Just Get Better All The Time (MCA)
68  28  2 CHARLEY PRIDE - Whole Lotta Love On The Line (16th Avenue)
62  21  2 SUZY BOGGUSS - All Things Made New Again (Capitol)
58  25  2 ASLEEP AT THE WHEEL - That's The Way Love Is (Arista)
53  23  2 MERLE HAGGARD - Blue Jungle (Curb)
44  12  2 CHARLIE DANIELS BAND - Was It 26 (Epic)
44  20  1 * GENE WATSON - This Country's Bigger Than Texas (Warner Bros.)
42  28  1 * DOLLY PARTON - Slow Healing Heart (Columbia)
38  18  1 * NITTY GritTY DIRT BAND - The Rest Of The Dream (MCA)
34  3  5 HOYT AXTON - Mountain Right (DPI)
33  6  2 TIM RYAN - Breakin' All The Way (Epic)

Dropped: #26-Restless Heart, #27-Baillie/Boys, #30-Reba, #37-M.Chesnutt,

INSIDE COUNTRY

#1 ONE YEAR AGO TODAY
Garth Brooks - If Tomorrow Never Comes

#1 FIVE YEARS AGO TODAY
Gary Morris - Never Stop Loving You

#1 TEN YEARS AGO TODAY
Willie Nelson - On The Road Again

STATION HAPPENINGS...Some shift-switching is going on at WDLX-Scranton. Nancy Faye moves to afternoon drive and Jim Gunn moves to middays. Dave Dorn was happy to report this week from the new KASH-Anchorage studios. The studios have been rebuilt after a fire earlier this year. KXIA-Marshalltown celebrated Halloween with a party featuring The Marty Brothers. KZLA-Los Angeles celebrated Country Music Month with a CMA Music Blitz weekend. Five-packs of cassettes by the nominated artists in the Entertainer, Female Vocalist, Male Vocalist, Album of the Year and Horizon Award categories were given away...KKKT-Albany's morning team, Bill O'Brien and Rick Rogers is dedicating a portion of their morning show to Oregon men and women who are with the armed forces in the Persian Gulf. From 6-7 AM Monday, Wednesday and Friday the show is dedicated to individual service members.

The hour features special music and interviews with relatives. A tape of the show, along with a copy of Eddie Rabbitt's "American Boy," is then sent to that person. MD H. David Allen reports the response has been tremendous...Bruce Siereved is the new Production Director at WKSW-Springfield/Urbana...Jeff Bynum will replace Steve Fisher on afternoons at WRGC-Sylva. Fisher has taken a position as public address announcer for the University of Pennsylvania. WKDW-Staunton co-sponsored a telethon to raise funds for local use. Co-hosted by MD Mark Rivers and featuring air personalities from WKDW and sister station WSGM, it netted over $5000...Jim Lotyk is the new PD at KOY-Nipmuc, and Tracey Miller is the new Promotions Director. John Landrum has left WESC-Greenville. Al Mason is the new Promotions Director and morning show co-host with Bob Hooper...Congratulations to KROW-Reno's Fred Gale, who was married on Saturday, November 3rd to his sweetheart Phyllis Reed. Morning guy/PD Ricky Randell was the best man and Ricky's morning partner Dick Patterson was Phyllis's maid of honor. Only in Reno! Talk with you next week.

Gavin Country Crew

NEW RELEASES
by Lisa Smith & Cyndi Hoelzle

BLACK TIE - Learning The Game (Bench)
Black Tie is Billy Swan, Jimmy Griffin (Bread) and Randy Meisner (Poco/the Eagles.) This, their first single, was written by Buddy Holly. All these ingredients combine to make a terrific record that comes in at just under two minutes. Don't overlook it!

LIONEL CARTWRIGHT - Say It's Not True (MCA)
Lionel wrote this beautiful song about the pain of finding out your true love has found another. Definitely one of his best to date.

SOUTHERN PACIFIC - Memphis Queen (Warner Bros.)
Southern Pacific has done it again, this time evoking the carefree feeling of riverboat days. Listeners raised on Creedence Clearwater Revival will especially love the song.

DOLLY PARTON - Slow Healin' Heart (Columbia)
A delicate song that opens with Dolly accompanied only by a mandolin, and evolves into a beautifully lush arrangement.

PAM TILLIS - Don't Tell Me What To Do (Arista)
Pam calls the choice of using a Harlan Howard/Max D. Barnes composition "song insurance." Not that she needs it. Mel's daughter belts it out, with both coyness and assurance. Arista's got another winner here.

NEAL McCOY - If I Built You A Fire (Atlantic)
Texan Neal McCoy has a new label and brand new product that should have your listeners saying, "Who IS this guy?" The production makes the most out of Neal's powerful voice and harmonies. Let's hope this one catches fire.

NITTY GritTY DIRT BAND - The Rest Of The Dream (MCA)
The title cut from the Dirt Band's latest is a John Hiatt song that will be familiar to his fans. The Dirt Band stays true to Hiatt's version.

ALBUM CUTS

Reba McEntire - Waiting For The Deal To Go Down/Fancy
Garth Brooks - The Thunder Rolls/Wild Horses/Two Of A Kind
The Judys - This Country's Rockin'/ Alabama - Here We Are
john andrew parks

Veronica

Going for adds Nov. 12th

Produced by Jerry Crutchfield
## HIT FACTOR

Country Research:
Lisa Smith/Elmo Greer/Cyndi Hoelzle

<table>
<thead>
<tr>
<th>Hit Factor</th>
<th>Reports</th>
<th>Adds</th>
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<th>Medium</th>
<th>Light</th>
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<tr>
<td>EXILE - Yet (Arista)</td>
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### TOP SELLING ALBUMS

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

Based on correspondents' research

### TOP TEN VIDEOS

1. BILLY JOE ROYAL - A Ring Where A Ring Used To Be (Atlantic)
2. LORRIE MORGAN - He Talks To Me (RCA)
3. RAY STEVENS - Sittin' Up With The Dead (Curb/Capitol)
4. HOLLY DUNN - You Really Had Me Going (Warner Bros.)
5. REBA MCENTIRE - You Lie (MCA)
6. MARK CHESNUTT - Too Cold At Home (MCA)
7. BILLY & TERRY SMITH - Blues Stay Away From Me (Epic)
8. WAYLON JENNINGS - Wrong (Epic)
9. CANYON - Dam These Tears (16th Ave.)
10. MARK COLLIE - Hardin County Line (MCA)

Courtesy of Country Music Television

the GAVIN REPORT/November 2, 1990
On April 28, 1989, just two weeks before his death, Keith Whitley was featured on the cover of the Gavin Report. In the interview he told Lisa Smith about his latest work—what he believed to be the best of his career. He told her he had cleaned up his life after meeting his wife, singer Lorrie Morgan. “I was under the impression that in order to be a big star in my chosen profession you had to be about as handy with a bottle as you were with a song,” Whitley said. “Hank, Lefty, George—all my idols did, so I did too. It got to the point where it almost cost me my career and my life. Fortunately I was able to pull out of a nosedive about the time I met Lorrie. She was that missing ingredient that made it possible for me to straighten out and make it stick.” Tragically, something went wrong on the night of May 9, 1989, and Keith fell victim to alcohol poisoning.

The industry and fans grieved along with Whitley’s family at his death, which came at a time when his music career, and his life were peaking. RCA’s recent release of Keith Whitley’s Greatest Hits brings that sorrow back fresh. The emotion that Whitley invested in his songs reminds us what a loss Keith’s death was to the Country music community, and of just how much Keith still had to offer. Whitley, quoted by Edward Morris on the album sleeve, said “I am an emotional singer. I get completely lost. I’m not aware of anything going around me when I’m singing. A lot of times I get so wrapped up in a song that I’ll actually cry.”

As the first single off of the package, RCA chose to release the duet between Keith and Lorrie, the beautiful “’Til A Tear Becomes A Rose.” Whitley had originally recorded the song several years ago when working with producer Blake Mevis on 1985’s LA To Miami album. Garth Fundis, who produced Whitley’s last two albums, took the masters and went back into the studio, adding Morgan’s vocals and some new instrumentation. Apparently Whitley and Morgan had planned to record a duet together, but wanted to wait until Morgan’s name was more wellknown. “It especially meant a lot to me to be able to sing with Keith, and this album also means a lot to me personally,” Lorrie explains. “Everybody already knows how very much Keith and I felt about each other, but I think this will really show it a lot more.”

Nowhere is that love more evident than on “Tell Lorrie I Love Her,” a song Keith had written as a gift to Morgan before he were married. The song has the sound of a home recording; the only copy was made on Whitley’s stepdaughter’s portable cassette recorder. The song’s lyrics now seem chillingly prophetic, but were actually written before Keith and Lorrie were married.

“I can remember the exact day it was written,” Lorrie recalls. “Keith and I were dating. We’d been together for a few months, and I was gone one day, doing a Statler Brothers video called ‘Only You.’ When I came home that evening, I stopped and bought some Chinese food and stuff and went back to the apartment. Keith had ordered me a dozen roses and they were sitting right there on the table, and he said, ‘I’ve got a surprise for you: I wrote something today while you were gone.’ Then he pulled out his guitar and sang ‘Tell Lorrie I Love Her’ to me for the very first time.” The song was very special to the couple, and as they planned their wedding they wanted to include it in the ceremony. So Keith put the song down on tape to give to their friend Curtis Young, who sang “Tell Lorrie I Love Her” at their wedding, started playing music as a young child. that homemade copy, done in Morgan’s living room, was the only recorded version of song; it’s so primitive that you can hear Lorrie’s daughter watching television in the background.

After Whitley’s death, attempts were made to clean up the recording, and new music and vocals were actually added at one point. “But,” says Morgan, “when the finished tape came back, Joe (Galante) decided he wanted the song to stay just like it was, the way Keith had originally recorded it—with just his voice and guitar.”

Whitley, a Kentucky native who
Robert Cray

It Hurts So Good

Interviewed by Beverly Mire and Kent Zimmerman

Story by Beverly Mire
On the musical scale, real blues masters and mistresses are the ones who live closest to danger: They're wild-eyed, craggy-faced, croaky voiced, sweaty wildmen and women who could double as devils. People to be feared.

Robert Cray is dressed in a freshly laundered white and black shirt, pressed black jeans and a black hat that seems too small for his head (more because it's holding in a lot of thoughts rather than being the wrong size). He sits amid the Friday-morning-after-a-tough-week clatter of my office looking a little tense but in control. Cray's voice is low enough that I worried that the tape recorder wouldn't pick everything up, so I took some notes. I needed to have worried; when I listened back his words and ideas were loud and clear.

He came in to talk about his new album Midnight Stroll, an impressive synthesis of rock, soul and blues. The album features a new band that includes the legendary Memphis horns, who give Cray's trademark sound a glorious Stax/Volt edge. "Those two guys make horns talk!" he said. "They make them cry, they make them laugh, they make you melt."

Midnight Stroll is a starting-over for Robert Cray. As Kent Zimmerman put it, after 1988's Don't Be Afraid of the Dark, Cray has done some "housecleaning." The only remnants of his former band are longtime compatriots (bassist) Richard Cousins and (producer/collaborator) Dennis Walker. Cray has also officially split from HighTone, the small label that broke him on the international market and in the critics circle. "It was tough having to shoulder the burden of changing things completely," Cray relates. "The guys before had been in the band for a long time—the past few records. But everything's cool now. We can break it down more; we've got a lot of options."

Those options include drummer Kevin Hayes, keyboardist Jimmy Pugh, guitarist Tim Kaihatsu and Wayne Jackson and Andrew Love—the Memphis Horns—veterans who've worked with everyone from Otis Redding and Antha Franklin to Steve Winwood and U2.

Picking up a guitar and ending up a rock singer seems almost easy—dare I say it?—almost common when you think of the emotion that comes from blues singers. Where does that feeling come from?

An Army kid, Robert Cray spent his youth shuttling between Virginia and Washington state. In the late sixties, after spending his childhood listening to his parents' gospel, blues, Jazz and always up-to-date R&B records, Cray discovered the blues through his high school buddies. "Right before the end of high school I started to hang out with people who were listening to people like B.B. King and Buddy Guy," he said. "We learned all the words to the records and one thing led to another."

The "another" was a fascination with blues singers. "I began reading about Robert Johnson's head would rear, his eyes roll back, his veins bulge. In 1938, as he died, presumably of some type of liquor poisoning, he was on his hands and knees barking like a dog.

Robert Johnson was one of Robert Cray's influences.

"When I first listened to him...I thought he was from outer space," Cray said. "He had this great passion and great lyrics in his songs. I thought he was the coolest!"

Throughout the mid-seventies, Cray took his influences, stirred them up and came out with his own style. He played in basement and garage bands until 1974, when he and Richard Cousins left Tacoma, Washington and joined the jazz scene in Portland/Eugene, Oregon. The first Robert Cray Band album, Who's Been Talking was released on Tomato Records in 1978. Six successful albums later, Cray's side projects have included outings with John Lee Hooker, Eric Clapton, Tina Turner, Richard Elliott and Katie Webster. In 1987 he recorded a Grammy Award-winning album, Show Down, with Johnny Clyde Copeland and Albert Collins.

As time went on I began thinking, "As good as he is, what gives this guy the right to sing the blues? He comes from the Northwest, for crying out loud. He's smart, well-spoken, and yes, good looking—come on! He doesn't have the blues!!"

The evening before the interview I was visiting with some old friends, and mentioned (actually, tried not to brag) that I'd be talking to Robert Cray the next day. Eyes flew open. I have to admit I was happy they seemed impressed. One male's analysis—"Robert Cray—lots of heartbreak."

So, as we got into a conversation about the songs on Midnight Stroll, I asked Cray if he cont. on page 58.
# The Gavin Report

## Most Added

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<td>Acoustic Alchemy - Reference Points (GRP)</td>
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<td>David Benoit - Inner Motion (GRP)</td>
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<td>Fattburger - Come &amp; Get It (Enigma)</td>
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<td>Emily Remler - This Is Me (Justice)</td>
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<td>Strunz &amp; Farah - Primal Magic (Mesa)</td>
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<td>Thom Rotella - Without Words (OMP)</td>
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<td>Leo Gandelman - Solar (Verve Forecast/PolyGram)</td>
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<td>Tom Coster - From Me To You (Headfirst/K-tel)</td>
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<td>Phil Sheeran - Breaking Through (Sonic Edge)</td>
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<td>Jonathan Butler - Heal Our Land (Jive/RCA)</td>
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<td>Beth Nielsen Chapman - The New Land (Reprise)</td>
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<td>Joe Sample - Ashes To Ashes (Warner Bros.)</td>
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<td>Jim Chappell - Saturday's Rhapsody (Music West)</td>
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<td>Bob James - Grand Piano Canyon (Warner Bros.)</td>
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<td>Bobby Caldwell - Heart Of Mind (Sm Drome)</td>
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<td>Bobby Lyle - The Journey (Atlantic)</td>
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<td>Kenia - What You're Looking For (Denon)</td>
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<td>Iain Matthews - Pure And Crooked (Gold Castle)</td>
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<td>Marian Meadows - For Lovers Only (Novus/RCA)</td>
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<td>Twin Peaks Soundtrack - Twin Peaks Soundtrack (Warner Bros.)</td>
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<td>Gontiti - Devonian Boys (Capitol/Enigma)</td>
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<td>Richard Elliot - What's Inside (Intima)</td>
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<td>43</td>
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<td>Dave Weckl - Master Plan (GRP)</td>
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<td>44</td>
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<td>T Square - Natural (Columbia)</td>
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<td>45</td>
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<td>Dave Koz - Dave Koz (Capitol)</td>
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<td>46</td>
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<td>Anita Baker - Compositions (Elektra)</td>
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<td>The Meeting - The Meeting (GRP)</td>
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<td>Brenda Russell - Kiss Me With The Wind (A&amp;M)</td>
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<td>Kristen Vigard - Kristen Vigard (Private Music)</td>
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<td>50</td>
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<td>Images - Goin' Uptown (Capitol Nashville Mstr Series)</td>
</tr>
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</table>

## Top Tip

- **Danny Heines**
  - **One Heart Wild** (Silver Wave)

**Klaus Doldinger's Passport**
- **Balance of Happiness** (Atlantic)

## Record To Watch

- **Michael Paulo**
  - **Fusebox** (GRP)

Michael Paulo experiments with "up" rhythms. A dozen stations are already up and dancing.

---

## Chartbound

- **TOM BORTON** (Mesa)
- **DANNY HEINES** (Silver Wave)
- **PASSPORT** (Atlantic)
- **NELSON RANGELL** (GRP)
- **MARK WHITFIELD** (Warner Bros.)
- **KIM WATERS** (Warlock)
- **AGENDA COLLECTION** (AGENDA)
- **OTTMAR LIEBERT** (Higher Octave)
- **MICHAEL PAULO** (GRP)
- **GEORGE BENSON** (Warner Bros.)
- **TAKE 6** (Reprise)
- **LONNIE PLAXICO** (Muse)
- **LOU RAWLS** (Blue Note)
- **PREFAB SPROUT** (EPIC)
- **SPIES** (TELARC)
- **MAKATO OZONE** (JVC/GRP)
- **DAVID LANZ** (NARADA)

**Dropped:** #30 Michael Franks, #34 Max Lasser's Ark, #37 Peter White, #41 Dwight Iills, #50 Randy Tico, Colby/Caruso, John Novello, Michel Camilo, Davol, John Patitucci.
Sounding imagery that engages the listener and keeps acquired, pardon It's World One listen to the THE WORLD than neurotic classical and ponderings them some technique. It's piano promises (and delivers) much more than Paris Concert, Escape provisation. Together with Keith Jarrett's production, which Liz STORY (WINDHAM ESCAPE OF danny the ferry shelfer &stephanie eddie the barbara Sonya j.c. ed nancie &dekker patrick winningham stephen yerkey
**JAZZ**

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<td>EMILY REMLER - This Is Me (Justice)</td>
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<td>MARK WHITEFIELD - The Marksman (Warner Bros.)</td>
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<td>GEORGE BENSON - Big Boss Band (Warner Bros.)</td>
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<td>MICHEL CAMILLO - On The Other Hand (Columbia/Epic)</td>
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<td>MICHAEL BRECKER - Now You See It...Now You Don't (GRP)</td>
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<td>JON HENDRICKS AND FRIENDS - Freddie Freeloader (Denon)</td>
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<td>BETTY CARTER - Droppin' Things (Verve/Polydor)</td>
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<td>RIPPLINGTONS - Welcome To The St. James Club (GRP)</td>
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<td>KENIA - What You're Looking For (Denon)</td>
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<td>MULGREW MILLER - From Day To Day (Landmark)</td>
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<td>STEVE EROQUIJA - Erkology (Windham Hill Jazz)</td>
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<td>BILL WARFIELD BIG BAND - New York City Jazz (Interplay)</td>
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<td>RAY BROWN TRIO - Summer Wind (Concord Jazz)</td>
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<td>CHARLES MICHAEL BROMAN - Mango Cooler (Global Pacific)</td>
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<td>FATTBURGER - Come &amp; Get It (Enigma)</td>
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<td>THE MEETING - The Meeting (GRP)</td>
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<td>ACOUSTIC ALCHEMY - Reference Points (GRP)</td>
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<td>TANIA MARIA - Bela Vista (World Pacific)</td>
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<td>DAVE WECKL - Master Plan (GRP)</td>
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<td>JOHN PATITUCCI - Sketchbook (GRP)</td>
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<td>MARK COLBY/FRANK CARuso - Mango Tango (Best Recordings)</td>
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<td>HARRY SHEPPARD - Viva Brasil (Justice)</td>
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<td>MACO PARKER - Roots Revisited (Verve/Polydor)</td>
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<td>DON PULLEN - Random Thoughts (Blue Note)</td>
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<td>THOM ROTELLA - Without Words (TRUMP)</td>
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<td>KIM PENSYL - Pensyl Sketches #3 (Optimism)</td>
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<td>CLARK TERRY - Havin' Fun (Delos)</td>
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<td>PHIL SHEERAN - Breaking Through (Sonic Edge)</td>
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<td>STRUNZ &amp; FARAH - Primal Magic (Mesa)</td>
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<td>LONNIE PLAXICO - Plaxic (Muse)</td>
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<td>DON CHERRY - Multikulti (A&amp;M)</td>
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<td>THE HOT SPOT SOUNDTRACK - The Hot Spot (Antilles/Island)</td>
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<td>BEBOP &amp; BEYOND - Plays Thelonious Monk (BlueMoon)</td>
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<td>SUSANNA McCORKLE - Sabia (Concord Jazz)</td>
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**TOP TIP**

BRIAN MELVIN

STANDARDS ZONE

(GLOBAL PACIFIC)

MANHATTAN PROJECT

(BLUE NOTE)

Two hotshots waiting to debut big time next week.
and put out a serious work. And this is Bobby McFerrin's finest yet. No disrespect to his pop success, but jazz and AA listeners know there's much more to McFerrin than hamboning, facial drumming and fingerpopping. Medicine Man is a healing collection of harmonies and concepts. An example? "Common Threads," a duet with Lyle Mays extracted from the movie "Common Threads: Stories From The Quilt" (about the famous AIDS memorial), is powerful and soothing, yet emotionally charged. Medicine Man is a personification of McFerrin as a human being. While there's a commercial side of him that hawks cranberry juice, there's the philosophical side that looks at music through a shaman's eyes. I think AA and jazz will easily be able to extract pieces of Medicine Man to season various dayparts. One thing is for sure. Your audience will hear the best this voice has yet to offer. For starters, dig "Angry Gima," "Baby" and the aforementioned "Common Threads."

FOR THE MOMENT - RENE ROSNES (BLUE NOTE)

Rene Rosnes takes a giant step. For The Moment is a bastion of beauty, complexity, melody. Her two days in the studio spins and weaves more music than some do in lifetimes. The title track is awe inspiring—a melodic free fall that coasts, glides and pervades. Nine minutes of heaven. Rene is an extremely talented newcomer, taking on Monk ("Four In One") and Woody Shaw ("The Organ Grinder") with ease while shining bright as an original composer. Joe Henderson on tenor is stellar and stunning, providing raging support. This one is right up there with Camilo's On The Other Hand as the best of today's contemporary piano styling. Put it at the top of your stack.

ONE FOR ALL - ART BLAEKY & THE JAZZ MESSENGERS (A&M)

Like Miles and Dizzy, you assumed Art Blakey was always going to be there. But when they leave, you pray they do with their art and abilities left in good standing. It's comforting that Art sounds so vibrant on what will no doubt be judged as his last great effort. Following the jazz charttopping Bluesiana Triangle, is One For All, an hour and ten minute set with young players like Geoff Keezer and Jason Jackson, who are currently touring with the Harper Brothers. On "Theme For Penny" (written and arranged by Jackson) Blakey delivers a locker room address to his troops: "If you make a mistake, make it loud!" The band then launches into a tribal stomp that magnificently multiplies their numbers, making them sound like at least a dozen pieces. In between the solos and choruses, Blakey rai-a-tat-tats and punctuates each sentence, crossing the tees and dotting the eyes with forceful abandon. "Use your imaginations! That's what jazz is all about!" he urges his band and ultimately his listeners. Try to imagine Jazz without Art Blakey having carved his initials on the tree stump. Perish the thought.

SHELL GAME - DON HARRISS (SONIC ATMOSPHERES)

Don Harriss has been making successful, computer-friendly electronic music since the alternative adult music explosion began. Steeped in rock (with Pat Travers and Ronnie Hawkins), Harriss has a flair for the dramatic. He also possesses the same spontaneous, creative temperament that Vangelis swears by, i.e. recording with the intention that everything is pre-mixed and ready to record as the process unfolds. Harriss' music contains elements of sixties pop catchiness, seventies germanic electronic pioneering, eighties New Age melodies and nineties synthospaciousness.

Jay Leonhart
Life out on the road:
A JAZZ JOURNEY — songs about the musician’s life on the road

"Jay Leonhart is one of the most unique and thrilling talents on the planet. There simply isn't anyone to compare." — Mel Torme

"Jay Leonhart is one of those rare people in jazz...utterly winning." — Jazz Journal

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Please listen to the song "Me and Lenny" — a chance meeting with Leonard Bernstein.

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Retail Marketing - BN

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hits our shores? Andrew Eldritch stills sounds like he’s singing at 16 rmps. Jim Stenman still favors the cavernous, electronic dinge of sequenced machinery. And like the Cure’s “Never Enough,” the Sisters too are never satisfied. They all need more.

Erickson’s music was the very first crossroads on which the prevailing Texas redneck coped with psychedelia for the very first time. Since then, it’s been a stormy, tumultuous coexistence that took the tired course of Rock and Country music to a higher plateau. Anyone who crosses the geographical, boundaries of their art so radically ultimately has the best chance of changing music. The duel versions of “Reverberation (Doubt)” cut by ZZ Top and Jesus & Mary Chain pretty much sum it up. To please both camps, Erickson indeed had to be an extraordinary visionary, surfing the fine wave between innovation and insanity. Hot contributions include those by John Wesley Harding, ZZ Top, Poi Dog Pon-dering, T Bone Burnett, REM and Jesus & Mary Chain.

This week we get a tri-color sample of Austin’s musical city limits, with Roky Erickson’s legacy, Edie’s New Bohemians and now Ely’s veteran view. Live At Liberty Lunch is a retrospec-tive that includes vital renditions of “Dallas,” Butch Hancock’s “Row Of Dominoes,” almost nine (9) minutes of “Cool Rockin’ Loretta” and the extended talkin’ blues rocker “Letter To L.A.” I’ve seen Joe at almost every juncture. All he ever gets is better, as heard on this live set.

When Cole Porter first began writing his songs while a student at Yale University, he, like the Beatles years later, had a clear shot at the hearts and minds of the mass culture. His songs were crafted primarily for the sheet music/piano market. Practically the only competition he had were books, magazines and silent film. Oh yeah, there was also the Great Depression. Nowadays we have malls, videos, MTV, CDs, Nintendo and more. On the down side we have an AIDS epidemic. What better time to revive Cole Porter’s craft? Porter’s genius is interpreted all kinds of ways. Contemporary stars like Sinead O’Connor, Annie Lennox and k.d. lang do it straight. U2 and David Byrne experiment while the Neville Brothers and the Pogues adapt Porter’s verse to their own contemporary styles. All is not sullen and gum as Debbie Harry and Iggy have fun as well. Here’s a project benefiting the fight against AIDS well worth a delve. It’s politically and medically, all the more crucial. Two booklets are included with valuable information you can pass on listeners.
"the dream academy"

love

THE NEW 12" CASSETTE MAXI-SINGLE AND COMPACT DISC MAXI-SINGLE FEATURING THE VOCALS OF POLY STYRENE (OF X-RAY SPEX FAME)
PRODUCED BY NICK LAIRD-CLOWES, GILBERT GABRIEL AND STEVE LAMBERT.
ADDITIONAL PRODUCTION AND REMIX ON "DREAM HOUSE," "LOVE IS 12" AND "LOVE IS 7" MIXES BY JUNIOR VASQUEZ. ADDITIONAL PRODUCTION AND REMIX ON ALL OTHER MIXES BY KEVIN M. GILBERT FOR GIRAFFE PRODUCTIONS
FROM THE FORTHCOMING ALBUM A DIFFERENT KIND OF WEATHER MANAGEMENT: JAMES TODD & STEPHEN FARGNOLI © 1990 REPRISE RECORDS

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MOST ADDED

1. VOLUME 3 - TRAVELING WILBURYS (WILBURY/WARNER BROS.)
2. RED, HOT + BLUE (CHRYSALIS)
3. "LOVE THAT NEVER DIES" - THE BYRDS (COLUMBIA)
4. RECYCLER - ZZ TOP (WARNER BROS.)
5. DIAMOND DAYS - THE OUTFIELD (MCA)
6. "DISAPPEAR" - INXS (ATLANTIC)

TOP TIP

RED, HOT + BLUE U2 "NIGHT + DAY" (CHRYSALIS)

THE BYRDS LOVE THAT NEVER DIES (COLUMBIA/LEGACY)

RECORD TO WATCH

COLE PORTER

RECORD TO WATCH

COLE PORTER

REDEHOT + BLUE (CHRYSALIS) "U2"

COLE PORTER—now here’s a talented songwriter who speaks to the 1990s.

Editor: Kent Zimmerman

ALBUM

2W     LW     TW
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1. 16  1     STEVE WINWOOD - One (Virgin)
2. 20  5     THE TRAVELING WILBURYS - Baby, Twist, Cool, Devil's (Warner Bros.)
3.  7  4     ZZ TOP - Concrete, Mississippi, Burger, Collision, Lovething (Warner Bros.)
4. 13  6     PAUL SIMON - Obvious (Warner Bros.)
5.  3  2     INXS - Disappear, Blonde, Lately, Way (Atlantic)
6.  1  3     THE VAUGHAN BROTHERS - Tick, Hard, Telephone, Home (Epic)
7. 16  8     LED ZEPPELIN - Riverside (Atlantic)
8. 10 10     GARY MOORE - Still, Pretty (Charisma)
9. 17 10     DEEP PURPLE - King (RCA)
10. 14 11    THE CALL - Happened (MCA)
11.  9  8     STYX - Ritual (A&M)
12. 12  9     AC/DC - Thunderstruck, Shot, Money, Ready (Atco)
13.  6 13     DAMN YANKEES - High, Again, Age (Warner Bros.)
14. 29 15    JON BON JOVI - Miracle, Blaze, Billy, (Mercury)
15.  4  7     NEIL YOUNG - Mansion (Reprise)
16. 18 17    POISON - Believe, Unskinny (Capitol/Enigma)
17.  5 13    ROBERT CRAY - Forecast, Consequence (Mercury)
18. 21  9     REPLACEMENTS - Merry, Wink, Sadly, Problem (Sire/Reprise)
19. 20 12    ALARM - Road (IRS)
20. 21 20    IGGY POP - Candy, Home, Brick, Moonlight (Virgin)
21. 41 22    EDIE BRICKELL & NEW BOHEMIANS - Mama (Geffen)
22. 28 25    INDIGO GIRLS - Hammer (Epic)
23. 33 27    RUBY AIYAT: ELEKTRA'S 40TH ANNIVERSARY - Cure, Pixies, Bragg (Elektra)
24. 30 27    WINGER - Mile, Enough (Atlantic)
25. 26 28    THE CURE - Never, Harold (Elektra)
26. 12 21    ALLMAN BROTHERS BAND - Seven, Over, Clean (Epic)
27. 18 24    ERIC JOHNSON - Rose, Cliff's, Righteous (Capitol)
28. 23 23    COLIN JAMES - Keep, Just (Virgin)
29. 50 42    BAD COMPANY - Need, Tough, Holy, Fearless (Atco)
30. 28 25    INDIGO GIRLS - Hammer (Epic)
31. 32 22    BRUCE HORNISBY AND THE RANGE - Cross, Town, Soul, River (RCA)
32. 23 32    HOUSE OF LORDS - Way (Simmonds/RCA)
33. 49 33    TOY MATINEE - Plane (Reprise)
34. 36 34    THE REMBRANDTS - Just, Someone (Atco)
35. 37 34    HEART - Tall, Stranded (Capitol)
36. 40 36    JOHNNY VAN ZANT - Roll, Brickyard (Atlantic)
37. 24 31    LOS LOBOS - Riverbed (Slash/Warner Bros.)
38. 22 28    TOMMY CONWELL & THE YOUNG RUMBLERS - Seventeen (Columbia)
39. 44 39    THE OUTFIELD - For You (MCA)
40. 47 40    THE BYRDS - Dies (Columbia)
41. 45 41    SCORPIONS - Tease (Mercury)
42. 37 42    LIVING COLOUR - Pride, Type, Time's, Elvis, Fight (Epic)
43. 26 43    CONCRETE BLONDE - Caroline, Joey, Lullabye, Days (IRS/MCA)
44. 48 44    TRIXTER - Give (MCA)
45.  8 14    BOB DYLAN - Unbelievable (Columbia)
46. 32 35    WIRE TRAIN - Should, Spin (MCA)
47. 38 38    QUEENSRYCHE - Empire (EMI)
48. 48 44    RED SPEEDWAGON - Live, All Heaven (Epic)
49. 49 50    JEFF HEALEY BAND - Full, Weeps, Think (Arista)
50. 44 50    DON HENLEY - New York (Geffen)

Chartbound

*ROGER WATERS/THE WALL (POLYGRAM) "HEY"
*THE CONNELLS (TVT) "STONE"
*FAITH NO MORE (SLASH/REPRISE) "PIECES"
*BILLY IDOL (CHRYSALIS) "PRODIGAL"
*JANE'S ADDICTION (WARNER BROS.) "STEALING"
*AN EMOTIONAL FISH (ATLANTIC) "CELEBRATE"

Dropped: #33 John Hiatt, #39 Grateful Dead, Hall & Oates

FOOTNOTE

*Debuts on chartbound
BRIAN RITCHIE
THE BASS PLAYER FOR THE VIOLENT FEMMES

STRIKES OUT
ON HIS OWN
WITH THE
OUTRAGEOUS,
VISIONARY,
SURREAL,
FUNKY
HUMEROUS
ALBUM.
I SEE A NOISE
THE SINGLE
"RELIGION RUIN
MY LIFE"

ON YOUR DESK NOW.
Produced by Brian Ritchie and David Vartanian

FOR YEARS
JERRON
HAS BEEN A
CULT HERO - WITH
"PHANTOM CENTER,"
THE REST
OF THE WORLD
WILL CATCH UP WITH
A TALENT AS SINGULAR
AS HER NAME.

ON YOUR DESK NOW.
Produced by Joe Chiccarelli

Distributed By CEMA
the GAVIN REPORT

MOST ADDED
1. VARIOUS ARTISTS - RED, HOT & BLUE (CHRYSALIS)
2. "MORE" - THE SISTERS OF MERCY (ELEKTRA)
3. METRONOMES - THE BUCK PETS (ISLAND)
4. A TRIBUTE TO ROKY ERICKSON - WHERE THE PYRAMID MEETS THE EYE (SIRE/WARNER BROS.)
5. FRUITLESS - POI DOG PONDERING (TEXAS HOTEL/COLUMBIA)

TOP TIP
THE TRASH CAN SINATRAS CAKE
(GO! DISCS/POLYGRAM)

Obscurity knocked on the door of American radio and you opened it! The Sinatras debut at a healthy 33!

RECORD TO WATCH

Goo Goo Dolls
"There You Are"
(METAL BLADE/WARNER BROS.)

Great hooks and lots of guitars! Fans of early Replacements should get this one immediately.

IMPORT/INDIE

KILDOZER - For Ladies Only
(Touch & Go)
LARD - Last Temptation Of Reid
(Alternative Tentacles)
DR. DEATH VOL. 4 - Compilation
(C'est La Mort)
NIRVANA - Silver (Sub Pop)
FUEL - Fuel (Rough Trade)
HELIOIDES CREED - Boxing The Clown
(AmphetaMusic Reptile)
LUBRICATED GOAT - Psychodelicatessen
(AmphetaMusic Reptile)
NO MAN - Whammon (SST)
L-7 - Smell The Magic (Sub Pop)
LAUGHING HYENAS - Life Of Crime
(Touch & Go)
CHUMBAWUMBA - Slap! (Agitprop)

Editor: Linda Ryan

ALTERNATIVE

2W LW TW
2 2 1 REPLACEMENTS - Merry, Wink, Sadly, Problem (Sire/Reprise)
1 1 2 COCTEAU TWINS - Iceblink, Cherry, Pitch, Ring (4-AD/Capitol)
10 3 3 THE CHARLATANS U.K. - Only (Beggars Banqu/RC)
5 5 4 SOUL ASYLUM - Spinnin', Easy, Travels, King's (A&M)
3 4 5 JANE'S ADDICTION - Stealing, Stop, Three, Ain't, Then (Warner Bros.)
6 6 6 RUBAIYAT: ELEKTRA'S 40TH ANNIVERSARY - Cure, Pixies, Bragg (Elektra)
13 9 7 DARLING BUDS - Crystal, Difference, Machine, Honeysuckle (Columbia)
9 8 8 THE CURE - Never, Harold (Elektra)
12 12 9 POSIES - Golden, Big, Suddenly (DGC)
4 7 10 LIVING COLOUR - Pride, Type, Time's, Elvis, Fight (Epistle)
22 18 11 REED KROSS - Annie's, Shonen, Where, Debbie (Atlantic)
16 13 12 WATERBOYS - Sundays, Search, Man, Raggle (Chrysalis)
25 17 13 THE CONNELL S - Stone, Set (TVT)
14 14 14 ULTRA VIVID SCENE - Special, Happens (4-AD/Columbia)
8 10 15 PIXIES - Dig, Velouria, Blown, Cecilia, Down (4 A D/Elektra)
43 22 16 BRIAN ENO & JOHN CALE - Been, Spinning, Word (Warner Bros.)
7 11 17 SOUP DRAGONS - Free, Love, Mother, Backwards, Drive (Big Life/Raw TV/Mercury)
19 19 18 INDIGO GIRLS - Hammer (Epic)
26 23 19 PIL - Don't, Rise, Seattle (Virgin)
20 20 20 LILAC TIME - Love, Dance, Paper, Tears (Fontana/Mercury)
30 25 21 AN EMOTIONAL FISH - Celebrate (Atlantic)
11 16 22 BOB MOULD - Late, Black, Stand, Hangin' (Virgin)
— 32 23 HINDU LOVE GODS - Beret (Reprise)
15 15 24 MOJO NIXON - Destroy, Henley (Enigma)
17 21 25 IGGY POP - Candy, Home, Brick, Moonlight (Virgin)
35 26 26 PREFAB SPROUT - Looking, Jordan, Bolero, Horse (Epic)
23 27 27 FLAMING LIPS - Shine, Rainin', Stand (Restless)
29 28 28 JAMES - Come (Fontana/Mercury)
31 29 29 INSPIRAL CARPETS - Commercial (Elektra/Mute)
50 48 30 GALAXIE 500 - Fourth (Rough Trade)
18 24 31 LEMONHEADS - Half, Left, Ride (Atlantic)
47 35 32 PYLON - Look (Sky Records)
33 33 33 TRASH CAN SINATRAS - Tongue, Obscurity, Circling (Go!Discs/PolyGram)
23 31 34 HEART THROBS - Tossled, Wonder, Blood (Elektra)
27 38 35 PAUL SIMON - Obvious (Warner Bros.)
36 36 36 THE CALL - Happened (MCA)
48 44 37 WATER WALK - Eden (Nettwerk)
27 35 38 BOB GELDOF - Something, Gospel, Thinking (Atlantic)
39 39 39 EDIE BRICKELL & NEW BOHEMIANS - Mama (Geffen)
28 37 40 INXS - Disappear, Blonde, Lately, Way (Atlantic)
41 41 41 NEIL YOUNG - Mansion (Reprise)
46 46 42 PRIMAL SCREAM - Come, Loaded (Warner Bros.)
21 30 43 JELLYFISH - Undressed, Still, Stay (Charisma)
44 44 44 BUCK PETS - Pearls (Island)
45 45 45 MEKONS - Makes, Sheffield (A&M)
47 47 47 TACKHEAD - Nobody, Wolf, Dangerous (SBK)
49 49 49 WILLIAM S. BURROUGHS - Thanksgiving, Lunch (Island)
48 48 48 SCREAMING TREES - Uncle (Epic)
50 50 49 FENGE CERVENKA - Red, Slave, Perfect (Rhino)
50 50 50 DHARMA BLIMS - Pumpkinhead, Cold, Time (Frontier)

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11/14 Palo Alto, CA 11/23 Dallas, TX
11/16 San Diego, CA 11/24 Houston, TX
11/17 Los Angeles, CA 11/25 Austin, TX
11/18 San Juan Capistrano, CA 11/27 Atlanta, GA
11/20 Phoenix, AZ 11/29 Pittsburg, PA
11/30 Cleveland, OH
12/1 Detroit, MI
12/3 Washington, DC
12/5 New York, NY
12/6 New Haven, CT
12/7 Boston, MA

SONIC YOUTH's Goo was Produced by Sonic Youth w/ Nick Sansano and Ron Saint Germain. Management: Denny Goldberg & John Silva for Gold Mountain Entertainment.

www.americanradiohistory.com
I hope everyone enjoyed themselves at the CMJ convention. I had a great time meeting new people and hanging out with old friends. As for the convention itself, I was happy to see things run so smoothly—no registration lines!

What impressed me most—more than any panel per se—was the expressed need for college MDs and PDs to communicate with each other—to help each other deal with industry pressures. I was pleasantly surprised to learn of a computer network that the UC campuses have set up which interlinks with all the other UC systems, enabling say, UC Davis (KDVS) and UC Berkeley (KALX) to communicate via the computer—for free!

Of course, if you’re not part of the UC system that’s O.K.—a telephone works just as well. The point is, there are people out there going through similar situations—juggling schedules, dealing with record promotion reps and graduating/getting jobs in the industry. Use Gavin’s bluebook as a tool and make it work for you. Feel free to call me on Thursdays and Fridays if you have particular questions, gripes etc.

There were many excellent showcases. It was, as usual, difficult to figure out where to be at what time to see the most bands possible. As for myself, I enjoyed THE GOO GOO DOLLS, THE POSIES, THE BAT MASTERSONS and TOO MUCH JOY the most. I have it on excellent authority that REDD KROSS (the Alternative NELSONS) rocked the house in a big way with their showcase at The Ritz.

HOWIE KLEIN proved more interesting than many of the panels. Howie has a rich musical history and is happy to share it. Do you know he’s got a picture of his mom smoking pot with JIMI HENDRIX?

Since we’re on the subject of conventions, please keep an eye on your mail, as we’ve sent out nomination ballots for the GAVIN AWARDS. I can’t send you another if you misplace it, so fill it out and send it in before you lose it.

Follow the bouncing label...THE SIDEWINDERS’ future releases will now be found on the Ensign/Chrysalis label. MOTHER LOVE BONE has decided to break with their company, PolyGram.

THE PETSHOP BOYS look set to play live in the States for the first time. Japan, Scotland and England have been graced with the duo’s presence. Look for an L.A. date on November 6—hopefully more will follow.

It seems JANE’S ADDICTION had quite a time celebrating Halloween and the first US dates of the Ritual de lo Habitual tour. About 1500 tickets were sold for a semi-private party in Beverly Hills on the estate of someone known as “THE COLONEL.”

The theme, if you couldn’t guess, was Mexican Voodoo and Pagan Witchcraft. There was Salsa dancing, margarita bars & Mexican beer, python snakes and of course—Jane’s Addiction playing live. There were pinatas hanging everywhere, and a huge chocolate cake in the corner—with a chocolate facsimile of PERRY FARRELL on top.

STING, WEIRD AL YANKOVIC and THE RED HOT CHILI PEPPERS (wearing only jock straps and dildos) were in attendance. The Peppers got up and sang a song after Jane’s Addiction left the stage. Needless to say, the slam dancers, in abundance, were having a grand ol’ time. Only Jane’s Addiction. Only in Beverly Hills!

Congratulations to THE REPLACEMENTS on their new number one. They just edged out THE COCTEAU TWINS, whose stay has been a long one. Closing in are THE CHARLATANS, who in the next couple of weeks will attempt a coup.

THE POSIES move 12-9 as the band heads out for a short tour with GENE LOVES JEZEBEL. With each week the band pulls in more HEAVY supporters including KJJO, KFSR, WBNY, WHTG, WUMS, WXVX, KTAO, KACV, WAPS and WRFL—to name but a few.

REDD KROSS leap 18-11 as LIVE 105 and WUOG come in on ADDS. Look for Redd Kross among the MOST REQUESTED on KUCI and WTSR.

Moving a healthy 17-13 are THE CONNELLS, who boast a nice split between college and commercial stations. Included among the many HEAVY reporters are KDVS, KJQ, WDCR, WRVU, WWVU, KFSR, KUNV, WRAS and KJQ.

BRIAN ENO and JOHN CALE’s collaboration also boasts healthy college and commercial radio support. HEAVY supporters on this project include WXPZ, WDET, KUSF, WRSI, WMDK, KCRW, WBER, KTCZ, KCOU and WXYC.

Moving 32-23 are THE HINDU LOVE GODS, who rack up two more ADDS this week—KLOW and WPRB. GALAXIE 500 races up 48-30 as KBVR, WXPN, WMDK and WOXY come in on ADDS. Among the MOST REQUESTED at WTSR and KCPR.

Our highest debut (33) comes from Scotland’s TRASH CAN SINATRAS, who rank among the MOST ADDED two weeks in a row. ADDS come in this week from WRSI, WHFS, WICB, WUMS, KZSC, KACV, WHTG and many others.

Life is a rock but the radio rolled me. LINDA RYAN

LUSH - GALA (4-AD/REPRISE)

Although they’ve only been together a short time (the band formed toward the end of 1988), Lush has garnered the golden reputation it takes other bands dozens of releases and constant tours to cultivate. Gala, Lush’s domestic debut, is a gritty, atmospheric effort that culs past favorites with a handful of new tracks, that were produced by Tim (Talk Talk) Friese-Greene. The key to Lush is recognizing (and appreciating) the dichotomy of the sonics, which are atmospherically spacial and constantly
noisy at the same time—harmonies nestled sweetly behind a wall of noise. If, say, The Cowsills started today, they'd probably sound like "Thoughtforms" or "Breeze." Unlike that band, Lush has a great future in this format and don't have to worry about fading into obscurity! Aside from the two amazing tracks already listed, check out "Scarlet," "Sweetness And Light" and a weird cover of Abba's "Hey Hey Helen." LINDA RYAN

NIRVANA - "SLIVER" B/W "DIVE" (SUB POP)
Now here's news! Nirvana wrote a song with such a pop hook and novel subject matter that even commercial alternative stations can play it—at least those that aren't afraid of a little guitar. "Sliver," the song in question, is a two-minute romp back to childhood—to the day your parents dumped you at Grandma's house while they went to the movies. (It's funny how that two-hour movie seemed to take forever!) There are some genuine childlike insights here, and when coupled with Nirvana's intense guitars and vocals, you can't help but feel the angst. Freid would have a field day with this one! LR

THE POGUES - HELLS DITCH (ISLAND)
On their last album, Peace And Love, The Pogues displayed many different styles—showing off the impressive songwriting skills of the other band members. This trend, although not to the same extent, is continued with their new effort, Hell's Ditch. Once again the band turns to (ex-Clash member) Joe Strummer for production direction, and once again Strummer rises to the occasion. Perhaps it's because he went on tour with the band that Strummer's able to highlight their strengths so effortlessly. In any case, The Pogues have graced us with an album filled with Celtic-flavored pop songs—some dark and moody and others bright and step-lively. I like the Celtic rages myself, and therefore suggest starting with "The Sunnyside Of The Street" and "Rain Street." Other memorable moments include "Six To Go," "House Of Gods" and the wonderful "Rainbow Man." LR

BUFFALO TOM - BIRDTRAIN (BEGGARS BANQUET/RCA)
Few bands meld melody and sensitivity to feedback and wailing rock as stunningly or effectively as this Amherst, MA trio. Birdbrain, their second U.S. release, represents the band's move toward fulfilling the tremendous promise of last year's S/T LP. Yes, they write inexhaustible hooks that easily bear the weight of all that distortion and searing guitar. And yes, J. Mascis produced this effort as well as their previous album. The band's strongest element—barring their ability to craft unflinching melodies—is probably the talent of vocalist Bill Janovitz. His voice registers an astounding emotional range in a manner similar (in both phrasing expressiveness) to American Music Club's Mark Eitzel. In fact, considering those vocals, the songs' lyrical contents (check out "Caress" and "Enemy"), and BT's Engine-ish use of feedback (see "Guy Who Is Me"), it's probably fair to say that Buffalo Tom are like AMC's more rockin' (albeit undeveloped) understudies. Tracks: "Birdbrain," "Enemy," "Crawl" and "Bleeding Heart." SEANA BARUTH

Most of you are already familiar with Ritchie—either via The Violent Femmes, where he plays bass, or from his two previous solo albums. This is perhaps Ritchie's most cohesive solo album to date, and it highlights his talent as a musician (he plays a number of instruments on the album) and song writer. Brian Ritchie has a uniquely bizarre twist on the world, and it colors songs like the humorous "Please Don't Cry For Me," "The Man With The Cigarette In His Nose" and "Song Without Any End." Recorded in Milwaukee, I See A Noise lives up its surreal title, and pushes beyond boundaries critics like myself may be inclined to box Ritchie into. Listen for yourself. LR

GEAR DADDIES - BILLY'S LIVE BAIT (POLYGRAM)
Gear Daddies saunter forward with a piece of bone cold reality. Poignant lyrics are punctuated with music that heightens the pain and hurt of their words. Some songs have a Country flavoring, others are ballads and some are given a folk feel with the use of harmonica and accordion. But the Gear Daddies rock and when they open up, guitars and bass rage while Billy is relentless on the drums. These songs deal with "places" we've all been. Here's six tracks to start with: "Color Of Her Eyes," "Sonic Boom," "Don't Look At Me," "Stupid Boy," "Goodbye Marie" and "One Voice." The liner notes are an interesting conglomeration of recipes, retail meat-cutting charts, a map of Europe and the Periodic Table of Elements. While you're trying to figure them out, crank it up. ROBERT BARONE

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UP AND DOWN

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SOUNDS SINGLE OF THE WEEK
"CONTENDERS, MAN, PRIME CONTENDERS."

"WDRE HAS BEEN PLAYING 'UP AND DOWN' TO STARTLING INITIAL AUDIENCE RESPONSE. THIS IS DEFINITELY A NEW GROUP TO KEEP AN EAR ON."

- DENIS MCNAMARA PROGRAM DIRECTOR WDRE

PRODUCED BY JOHN WILLIAMS AND MARTIN HANNETT
MANAGEMENT: HOWARD JONES AT THIN LINE PRODUCTIONS
A Rum-Crazy Pop Party

By Linda Ryan

Nestled deep in the bowels of England's northern industrial area, among the grey city streets and choking skies, our heroes make their home. The factory-dotted landscape seems a strange environment for the purveyors of such bright, uplifting pop, but it was perhaps this mix 'n' match circumstance that allowed The Charlatans to deal the fatal blow to the dragon of cynicism. Good vibrations and universal harmony restored, our knights in baggy trousers move onto their next major task: conquering America.

Let's face it—America isn't such an easy dragon to slay. Jon Brookes, the man responsible for the oscillating drums that propel The Charlatans, remains positive. "America's been waiting for a band like us," he explains. "What we do, the way we perform live—which is our strong point—will really knock you out."

I saw The Charlatans perform live at The Gathering Of The Tribes, and I was knocked out—but that's a bit like preaching to the converted. Would, say, a ZZ Top fan be knocked out? "I think so," Jon says confidently. He explains, "We've got a distinctly English pop feel about us, plus a certain aura about us that I think will be to everybody's liking."

The Charlatans specialize in groove-ridden pop songs powered by a steady, driving rhythm section. The liquefying melodies are sung over a way-groovy Hammond organ, giving the sound a certain '60s feel.

Like most bands, it took a couple of personnel changes before the current hypostatic union—Jon Brookes (drums), Rob Collins (Hammond Organ), Jon Baker (guitar), Martin Blunt (bass) charismatic singer, Tim "Teenshag Superstar" Burgess (as Sounds magazine is likely to refer to him)—solidified.

The Charlatans are excited about doing a proper tour of America. They're not worried that we won't "get it," and are, in fact, eager to begin. The main worry, as Brookes laughs, is "how much time we're going to have to spend on the road. To cover America properly, it must take months and months!"

"We're really pleased about what's happening over in America," he states. "We're sort of getting itchy feet—we want to get over there and play. I mean," he continues, "things are looking good on this side of the Atlantic—it'd be nice for the buzz to spread."

That buzz is becoming deafening! The single that started it all is "The Only One I Know," the song the band was cheeky enough to start their few American shows with. The song that went number one in England and to number six on our Alternative chart.

The band recognizes a good thing when they've experienced one. Jon explains, "The song actually did us justice over here. It's just really a great song," he shrugs, unable to find the words to explain. "You see," he begins, sound. Jon comments, "So many bands hide behind their keyboards and samples. We're probably influenced by the same things (as other Manchester bands), but we try to keep it back in our sound."

He continues, "Songwriting is still an art. With The Charlatans, I think we've got the perfect (songwriting) team."

The success of their latest album, Some Friendly, should find some adventurous some Top 40 stations taking a chance on this exciting new band. The tour they're so eagerly anticipating will take place sometime in the new year, and the whole country is invited to The Charlatans rum-crazy pop party!

The GAVIN REPORT/November 2, 1990
CHARLATANS UK

THE FUTURE IS NOW!

GAVIN ALTERNATIVE 3*
ALBUM NETWORK 2*
CMJ 3*

THE NEW ALBUM SOME FRIENDLY

"Dance of the Mad"
from the forthcoming album, "The Pop Will Eat Itself Cure For Sanity,"
On RCA Records
cassettes, compact
discs and albums.

12" AND CD 5 AVAILABLE NOVEMBER 9.
"The book opens with me at the grave. I'm very angry. I mean, I'm sad and shocked, but I'm angry that he didn't let me in on this. That he split! After four years, I made it to Paris to visit his grave. Finally. I felt responsible and I explore those feelings. The book isn't just an account of gigs. It's more a cathartic dump."

The slight figure at the bookstore lectern could have been the latest flash West Coast writer except the audience is a sprinkling of young rockers, tied-dyed dead heads and bespectacled professionals.

In actuality, the author reading from his autobiography is a musician, lately an actor, now a writer. After reading a few passages aloud, former Doors drummer John Densmore takes a few questions from the silent, attentive audience. Most of the questions are the usual. After the obligatory questions about Jim Morrison's sex life ("Janis Joplin? Well, I wasn't actually in the bedroom, you know"), Densmore flashes a look to his media escort signalling an end to the inquisition. But before leaving the crowd he takes one of the pristine hardback copies of the book pyramided on a card table and throws it over his left shoulder.

As the book-buying demographics change, the music biography is taking on a new role and entering the publishing world's mainstream. Rather than rely on outside scholars who write steamy overview opinions of rock's role in society, musicians are seeking out ghost writers, and they piece together what happened behind-the-scenes first hand. For instance, Mick Fleetwood recently teamed with writer Stephen Holden for a fly-on-the-wall look at the history of Fleetwood Mac that's entertaining, if not historically precise.

For about ten years Densmore resisted the idea of using a ghost writer, and instead worked on the book himself, taking a more psychological view of his life with the Doors. He attempted to capture in his own words what it was like to punctuate poetic moods for a band that changed rock n roll. He
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tried to examine the psychological toll of sharing the stage with an insane genius. The result: In Riders On The Storm Densmore forged a writing technique—his style is honestly innocent—dredged up memories and exercised a few old ghosts.

Today, John Densmore is slim and healthy looking. The night before our chat was the evening he delivered his first reading, an experience far different from drumming behind a drunken prophet.

“I kind of fell into this writing business. I was having trouble with relationships and I went into therapy and that encouraged me to write journals. Then a writer friend of mine felt I had a book inside those writings. So I started, wrote a hundred pages—you know, the gush—and got rejected by everybody, especially by Warner Books who,” Densmore giggles, “no fan of the Danny Sugarman book, ‘put out ‘No One Here Gets Out Alive.’ They didn’t want anybody from the band’s side. So I kept going, found a new avenue of creativity and became obsessed.”

Was it therapeutic?

“Yeah, sometimes. You saw me throw the book behind me. I can move on with my life now. I’m always going to be in the Doors. But it feels much better now.”

As a spokesman or narrator, Densmore carefully qualifies that Riders is as much about his personal “catharsis” as it is about Jim Morrison.

“Robbie (Krieger) could feel Jim’s pain, but he was too shy to do anything about it. Ray (Manzarek) somehow turns the other cheek, like it’s not really even happening. As I wrote, ‘The great god Apollo faces the sun, he can’t see his own shadow.’ Ray used to say (Densmore laughs at himself at the observation) ‘We are three Apollonians and a Dionysian lead singer.’ There was some truth to that because Jim was so strong and so dark, but you needed three lighter, more stable guys to balance his energy. Maybe what made the band work was having three people holding things together through Jim’s binges, to love what we created with him enough to put up with all this shit.”

So far the response from the other members has been split—with Robbie portrayed as a close friend, closer than Ray.

“People might also be expecting a more subtle approach like, ‘Hey, you should have been here.’ I come right out of the chute talking about this maniac. Everybody who was around Jim at the end wanted to be near him,” but then he adds sadly but emphatically, “I couldn’t stand being in his presence.

“When we just got started I realized, I’m in a band—check thousand in gigs and raised the hackles of parents groups and politicians from President Nixon on down.

“It’s ironic how what happened to us in Miami almost wiped out our careers while the same thing made 2 Live Crew’s. We had the Rally For Decency backed by the President. All that took a lot out of Jim. You could see it in the pictures. I mean, he was drunk and he had this idea of revolutionary theater that night in Miami. But when he got busted, the media went crazy. The charges were ‘simulating oral copulation.’ Actually that was Jim bent down looking at Robbie’s fingers because he played flamenco style. Jim was enamored with this crab crawl-

ing over the strings.

“Jim got beaten down. The media blew it up. It was national news that Jim exposed himself, which he did not do. When he was acquitted, there was only minimal coverage. That combined with drinking pulled him down.”

Does Densmore trust film director Oliver Stone with the Doors’ story? He mulls over the word trust, repeating the word over and over to himself.

“Trust. I don’t want to say no or yes. I’m just hoping, that’s all. Oliver’s a dark brooding guy, just like Jim. That’s good. The movie will focus on Jim. That’s one story. There are many truths. Mine’s in the book. But Oliver’s really into Jim and he’s gonna get some magic out of it. Val Kilmer was excellent. He was sensitive. He helped the movie a lot because Oliver had Jim crazy as hell. Yet Val’s nature has this gentleness as well as the craziness. And Jim had that, too”

So what if Jim had gotten out alive?

“Jim went for the legal stuff, cigarettes and alcohol, the stuff that kills more than everything. If Jim could have gotten a handle on his drinking, maybe he would now be an old blues man singing in the clubs. Maybe we would have still been behind him. He was interested in film. Maybe he would have gotten to a substance abuse clinic in the nineties...” but Densmore waves off that possibility.

“I don’t think Jim was capable. You have to go somewhere like to AA and say, ‘I have a problem. I’m fucked.’ That would have been tough for Jim.”
ROBIN HOLCOMB

"NINE LIVES"
the first single

Produced by Wayne Horvitz
indeed has suffered a lot of heartbreak. He immediately took on a different persona. A

strange feeling—was it passion? Anger?—filled the room. He sat up straight and proud, like a steed rearing. “Hell yeah,” he said in the same low voice, but it now held a different, more urgent timbre. His eyes lowered to half-mast. “Have you ever tried to get out of a relationship and you’ve got your tail between your legs and you’re going back forth and she doesn’t want to have anything to do with you anymore?”

Kent’s voice cut through the tension, “I think it’s good to try to remain friends.” The feeling in the air was relentless. “How many times have you knocked on doors late at night and can’t get in,” Cray challenged. “I’ve done that stuff. Yeah that’s the kind of stuff...” He relaxed a bit, letting a wind out of his sails.

“When you’re listening to a record—you’ve got it on and you’re walking around and you’re singing to it—man, if you sing about it long enough and hard enough, you’ll feel better about it.”

Agitation hung in the air, but it was almost pleasant. We then verbally danced around the people Cray’s been playing with lately and the conversation turned Stevie Ray Vaughan’s untimely death. We’ll all remember the day, but I especially remember coming in to work and Kent being in a lot of pain, knowing there was an accident, knowing someone was dead, not knowing who and being afraid to say who it might or might not be, as if mentioning names might change things.

“What happened?” Kent asked Cray, as if hoping whatever answer he got things would somehow be made right. But of course they weren’t. “During Clapton’s set we were all standing around the stage,” Cray recalled. “At one of Clapton’s solos he started playing around with ‘Strangers In The Night’—doing a bebop solo and a little bit of something else. And we were all, ‘hey man, check him out, he’s trying to do that.’ We had a good laugh. We just had a good time. We played a big encore, it was me, Eric Clapton, Buddy Guy, Eric’s guitar player Phil, Jimmie and Stevie Ray Vaughan. We had a good time.”

The next morning Cray woke up to the news of a helicopter crash, but didn’t know who was on board. “Whoever it could have been—we knew everybody, so it was...” he trailed off for a second, then recovered. “It’s a sad thing, but we go on—we go on,” he said consolingly. “I’ve known Stevie since 1979—the first time we played was in Golden Gate Park here in San Francisco. We played in Santa Cruz—we played all round the city...” he stopped in the way the grieving do, silently saying, “Let’s not talk about this anymore.”

When you’re hurtling, it helps to look into the future. “What’s next?” Kent asked. Cray brightened, “We’re itching to get out and play. We went out in July—we had a good time. We’ve got the organ in there now and it’s there kicking in some of that old soul and gospel stuff—that Jimmy Swift kind of stuff.”

Kent and I wrangle about Album Radio (just a reminder: it’s still occasionally referred to as “Apartheid Oriented Radio”) on what seems like a daily basis. Black acts generally don’t make a dent on the Album Radio charts. Robert Cray is one of the exceptions. All of his past albums, beginning with 1978’s Who’s Been Talking have been well received by that format. Midnight Stroll neared the top of the Gavin Album chart and, as of this writing, is hanging tough in the top ten. I asked him why he was accepted by a format that reveres but virtually ignores Black musicians. Is it the people he associates with? He tilted his head and shrugged as if he was asked a question there’s no real answer to.

Ultimately, Cray’s music, like all credible blues and rock (blues’ bastard cousin) transcends the racial barriers and boundaries. But until the walls are torn down, it will be the colorful exception rather than the purist rule that makes the most noise on radio and television. As long as artists are as sincere as Robert Cray, well, a shred of justice still exists in the selection process.

My more personal theory about why Album radio embraced Midnight Stroll is that some of us like to dabble in danger vicariously. And let’s face it—in the music world, blues men live the word in capital letters. And the best blues men are Black. Like the handsome, well-dressed, soft spoken Robert Cray. ●

Robert Cray talks about his favorite tracks on Midnight Stroll:

“The Forecast (Calls For Pain)” (Dennis Walker/ David Plenn) “I’ve known Dennis for a long time, so it’s pretty comfortable working with the songs Dennis presents because he keeps us in mind when he puts songs together for us. We don’t do them exactly as he presents them to us because Dennis has a little Country and Western in him (laughs) and we can’t do them exactly like that. I like slow grooves and I like to hear everything. I just try to make things funkier.”

“These Things” (Robert Cray) “I don’t know how that came about—but all of a sudden I had this groove like Elmore James and Wilson Pickett at the same time. I like the track. Even if you rub out the vocals it’s kind of dangerous.”

“Move A Mountain” (Words by Robert Cray; Music by Robert Cray and Tim Kahiatsu) “I wrote that three years ago and I found it on a cassette. It’s an angry song—I don’t know that I got it off the way I wanted to on the record—it’s an angry tune. I think part of that anger comes out on that very last chord.”

“Labor Of Love” (Tim Kahiatsu) “Bad love’s like an addiction.”

the GAVIN REPORT/November 2, 1990
**CLASSIFIEDS**

### JOB OPENINGS

**WKPE FM/AM ORLEANS, CAPE COD, MA** is looking for people to fill two prime positions: 1) Production Director 2) Morning Personality. Looking for energetic, creative team players. No calls, please. T&R: Keith Lemire, WKPE Radio Center, Bog Hollow Road, Orleans, MA 02653. EOE [11/2]

**LIGHT BRIGHT A/C wants a Production Director to write and produce customized Good pipes not needed, but possible short air-shift. Call KARZ/FM at (916) 244-2600 between 7AM-10AM Pacific time. [11/2]**

**NEW ALTERNATIVE ROCK STATION in Beaver Falls.**

**UP AND COMING AT's wanted for killer 47,000 watts Adult Top 40, 40 miles NW of Pittsburgh. Minorities encouraged. T&R: ASAP. Mark Rozz, KISS107 Radio, PO Box 719, Beaver Falls, PA 15010. EOE [11/2]**

**NEW ALTERNATIVE ROCK STATION in Salt Lake City, needs to fill all positions. No calls, please. T&R: photo & salary history. John Dimick, 19 East 200 South #1065, Salt Lake City, UT 84111. EOE [11/2]**

**CENTRAL KANSAS NUMBER ONE HIT MUSIC STATION FM101 is currently seeking T&R's for future AT openings. Females encouraged. Beach-Schmidt Communications is one of the fastest growing companies in the Midwest. It's a great place to start. T&R: Scott Donovan, KHOK Radio, PO Box 48, Great Bend, OR 67530. EOE [11/2]**

**HOT97.7-SUN JOSE needs a weekend part-timer who is reliable, hungry and talented. No calls, please. T&R: Ken Richards, 2860 Zanker Road, San Jose, CA 95134. [11/2]**

**COUNTRY STATION C-107 is looking for a full-time swing personality. Production/remotes/fill-in. T&R: Michael Stone, PO Box 2068, Houra, LA 70361. EOE [11/2]**

**TOP 40 WDOC-JONES, OH is seeking a news talent with good skills, lifestyle writing and on-air delivery. Experience required. No calls, please. T&R: Jerry Vincent, PO Box 2356, Alliance, OH 44601. [11/2]**

**NEW ALTERNATIVE ROCK STATION in Beaver Falls.**

**TOP 40 KSTN needs a Morning Drive talent for future opening. No calls, please. T&R: John Hampton, 2171 Ralph Avenue, Stockton, CA 95206. [10/26]**

**TOP 40 FM serving three states and fifteen Counties/AM Oldies looking for AT's with production skills for all shifts. This is the chance you've been looking for. Send your best ASAP! Females encouraged. No calls, please. T&R: Tom Kelly, PO Box 532, Scottsbluff, NE 69363-0532. [10/26]**

**WE'RE BUILDING A "FULL SERVICE" operation from the ground up. We're looking for Anchors who love news, weather, sports, community involvement and phones. T&R: WSN Radio, 1704 S. Cleveland Avenue, Sioux Falls, SD 57103. EOE [10/26]**

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### AVAILABLE

**A FUTURE SHANNON-DEES-D** Gerome is lurking in the tall grass waiting to rocket YOUR Top 40 to #1 as PD/MD/Morning guy. BILL. (614) 384-3873. [11/2]

**FORMER PD AT KSND/FM-Eugene, OR available for work. BWIANA JOHNNOY. (503) 726-1454. [11/2]**

**HARDWORKING, DEDICATED, WILLING TO WORK AT for an opening for an overnight position. Also experienced in both News/Board Operating/Soft. GARY BROWN. (419) 864-1862. [11/2]**

**BROWN INSTITUTE BROADCASTING GRADUATE** seeking on-air position at A/C or Classic Rock. Willing to relocate. SCOTT LAZER. (614) 724-0202. [11/2]

**WACKY, ZANY, GOOFY, SILLY but with common sense. No reality! On-air, production, morning sidekick, even programming assistant! I'm burnin' daylight! LES. (206) 441-6962. [11/2]**

**I SLEEP ALL DAY, 'CUZ I PARTY ALL NIGHT! Top 40? A/C? Churuban? I'm off the wall--give me a call! EDDIE O. (206) 255-7421. [11/2]**

**CHARISMATIC TEAM PLAYER** with five years experience wishes to move up. STEVE. (316) 792-8567. [11/2]

**YOUNG, SMALL MARKET PD/AM NUT seeks new challenge! Six year promotions/sales oriented/radioholic! Top 40, Oldies or AOR! JIM KELLY. (216) 256-1837. [11/2]**

**LATE PAYCHECKS, BOUNCING PAYCHECKS, babysitting a satellite, total lack of organization and quality control. I'm tired of this #8%$!!! Reserve better!!! JIM DAVIS. (805) 774-3674. [11/2]**

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### SERVICE REQUEST

**WNRB** Urban station needs product from Motown, MCA, A&M and Jazz product from all labels. Send to: Dan McClintock, PO Box 626, Niles, OH 44446. [11/2]

**KBBB** The new 8104 needs Top 40 and A/C product from all labels. Send to: KBBB/FM Radio, PO Box B, Flat River (St. Louis), MO 63601. [11/2]

**KCHA** A/C station needs all product from A&M, Geffen, EMI, RCA and MCA. Send to: Steve Preston, 207 N. Main Street, Charles City, IA 50616. [11/2]

**WOKO** Country station is changing to Album Rock format. Need service from all labels. Prefer CDs, Send to: Wendi Lee, PO Box 794, Arcadia, FL 33921. [10/26]
PERSONAL PICKS

SINGLES by Dave Sholin

MADONNA - *Justify My Love* (Sire/Warner Bros.)

On the first day of Christmas my true love gave to me that Madonna greatest hits package called the “Immaculate Collection.” Lovers listening to this bit of new material will have no trouble getting in the mood for just about anything. It’s the wild abandon for one of the most provocative personalities of our time. Should be listened to alone only while taking a cold shower.

CHER - *The Shoop Shoop Song (It’s In His Kiss)* (Geffen)

In superb voice, Cher revitalizes Betty Everett’s classic from 1964—a year before Sonny & Cher earned their first hit “Baby Don’t Go.” Producer Peter Asher tweaks the song with just the right elements to keep it contemporary while remaining true to the original. One of two oldies Cher performs on the soundtrack of her soon-to-be-released film, “Mermaids.”

ELTON JOHN - *You Gave Love A Second Chance* (MCA)

Expect a whole lotta folks to be giving the gift of music this holiday season in the form of a new four CD box set called “To Be Continued,” featuring classic hits, rare gems and this new track from Elton John/Bernie Taupin creation is one of their finest, with the added bonus performance of Don Was in the producers chair. A four star performance.

C&C MUSIC FACTORY featuring FREEDOM WILLIAMS - *Can’t Make You Stay* (Cumbia)

Difficult to package any more excitement into this release which exemplifies what fresh music is all about. C&C are producers Robert Clivilles & David Cole, the pair responsible for Seduction, and their factory is anything but assembly line, issuing hot inventions that shake ‘em up on the dance floor and on the airwaves.

KEITH SWEAT - *I’ll Give All My Love To You* (Elektra)

Urban radio took his last single “Merry Go Round” to number one but this was the track Top 40 demanding. Everything a love song should be from sweet melody to impassioned lyrics expressing the ultimate in devotion. Already huge at KMET, 4-3, Q106 12-10, FM102 10-7, HOT 97.7 28-19, KLUC 21-17, KROI 26-19 and KQDN 16-13.

ROBERT PALMER - *You’re Amazing* (EMI)

Robert’s middle name might as well be amazing if for no other reason than his ability to pinpoint changing moods and tastes, as reflected in ever-evolving unpredictable relevances. On strictly a personal level I prefer his rockers over his mid- or downtempo efforts, and he’s in absolutely perfect form on his first new offering for the Nineties.

TOMMY JAMES - *You Take My Breath Away* (Aegis)

Is there anyone who’s not familiar with the remarkable pop track record of Tommy James? The man wrote the book on how to make songs for radio, and he’s put it all together once again. When I first came across this tune on his latest album “Hi-Fi” I jumped out at a likely single. Top 40 and AC listeners will be thrilled to hear the singer and the song.

ALBUMS by Ron Fell

STEVE WINWOOD - *Refugees Of The Heart* (Virgin)

A shade less bombastic than his previous “Roll With It” album, this latest Winwood draws inspiration from his past successes, yet the composite feel of this new set seems more intimate—more approachable. Many tracks feature Steve’s former Traffic partner, Jim Capaldi, and as a matter of fact the current single, ONE AND ONLY MAN, is strictly a two-man band. The exceptionally extraordinary bits include a monstrous blues piece, ANOTHER DEAL GOES DOWN, a radiant IN THE LIGHT OF DAY and the set’s true production piece, YOU’LL KEEP ON SEARCHING, which features the Winwood B-3 Hammond and an angelic soprano sax played by Randall Bramblett.

CROSSOVER PICKS

RALPH TRESVANT - *Sensibility* (MCA)

Bobby Brown, Johnny Gill and Bell Biv Devoe have all had their shot and now it’s Ralph T’s turn. After a top thirty debut at #28 on the Urban chart, it makes another hefty 14 point move to #14. Written and produced by Jimmy Jam and Terry Lewis this ultra hip ballad is charted and on the move at KMET, KOY, Q105, WCKZ, FM102, KGGI, HOT 97, Q106 and POWER 106.

CELINE DION - *Where Does My Heart Beat Now* (Epic)

Climbing the Adult Contemporary chart this French Canadian only learned to speak English three years ago—a surprising fact in light of the way she handles this stirring ballad. CKOI Montreal chart it top five with the album showing up as the number one seller for more than a month after 27 weeks in the top twenty. Station MD Guy Brouillard says it’s consistently as a top three request item, pointing out that it’s the first time a French artist has sung in English without upsetting French Canadian audiences who realize she has the talent to be a star beyond the borders of her country.

GARY MOORE - *Still Got The Blues For You* (Chaitisma)

Bluesy productions aren’t standard fare on Top 40 these days, but infusing this entry with commerciality Gary Moore just might be able to transfer his current Top 10 success at Album radio into a trek up the Top 40. Massive sales indicate the power of Moore’s music, highlighted by his skilled guitar work and stellar production. A quality effort that shouldn’t slip by unnoticed.

IGGY POP & KATE PIERSON - *Candy* (Virgin)

An unlikely pair are taking on Top 40 with some winning results. Top three on our Alternative chart in late August, it’s been building momentum slowly, and a new single edit should really help it turn the corner.

NEXT WEEK: WARRANT
It's a brave new world. And a whole new Debbie demonstrating a new side of her multifaceted talent with this first single from the album of the same name.
YOU'RE
AMAZING
THE HYPNOTIC FIRST SINGLE AND VIDEO FROM THE ALBUM "DON'T EXPLAIN"
Produced by: Robert Palmer for Remlap Co., Inc. Management: David Harper/David Harper Management
FROM EMI