CRAZY

The single

DAVE SHOLIN PERSONAL PICK, May 24, 1991

SEAL - Crazy (Sire/Warner Bros.)

KMEL MD Hosh Gurel told me to be on the lookout for this more than a month ago and predicted I'd love it. He got that right, and now this international sensation that's topped the charts in a dozen countries is about to get America crazy all summer. On since January as an import at WIXX Green Bay, it's already Top Ten (8-7) at 104 KRBE Houston, charted 28-24 at POWER 99 Atlanta, on at CKOC Hamilton, ON and WCGQ Columbus, GA, and added at CKOI/FM Montreal. Like nothing else on the air right now.

GAVIN TOP 40 RECORD TO WATCH THIS WEEK!

Produced by Trevor Horn Management: Steven Jensen and Martin Kirkup Direct Management Group In association with John Wadlow ©1991 Sire Records Company

www.americanradiohistory.com
## GAVIN AT A GLANCE

### TOP 40
#### MOST ADDED
- **AMY GRANT**
  - Every Heartbeat (A&M)
- **ROXETTE**
  - fading like a flower (every time you leave) (EMI)
- **CHER**
  - Love And Understanding (Geffen)

#### RECORD TO WATCH
- **SEAL**
  - Crazy (Sire/Warner Bros.)
- **DAVID A. STEWART / CANDY DULFER**
  - Lily Was Here (Arista)

#### A/C
#### MOST ADDED
- **NATALIE COLE** with NAT "KING" COLE
  - Unforgettable (Elektra)
- **AMY GRANT**
  - Every Heartbeat (A&M)
- **RICK ASTLEY**
  - Move Right Out (RCA)

#### RECORD TO WATCH
- **DAVID A. STEWART** Introducing CANDY DULFER
  - Lily Was Here (Arista)
- **GLORIA ESTEFAN**
  - Can't Forget You (Epic)

### URBAN
#### MOST ADDED
- **BE BE & CE CE WINANS**
  - Addictive Love (Capitol)
- **VESTA WILLIAMS**
  - Special (A&M)
- **TROOP & LEVERT** featuring QUEEN LATIFAH
  - For The Love Of Money/Living For The City (Giant/Reprise)

#### RECORD TO WATCH
- **HEAVY D & THE BOYZ**
  - Now That We Found Love (MCA)
- **MARTY BROWN**
  - Every Now And Then (MCA)

### RAP
#### MOST ADDED
- **STETSASONIC**
  - So Let The Fun Begin (Tommy Boy)
- **NAUGHTY BY NATURE**
  - O.P.P. (Tommy Boy)
- **EPMD**
  - Give The People (RAL/Def Jam/Columbia)

#### RECORD TO WATCH
- **D.J. JAZZY JEFF & THE FRESH PRINCE**
  - Summertime (Jive/RCA)
- **FREDDIE HUBBARD**
  - Topsy-Standard Book (Alpha International)

### COUNTRY
#### MOST ADDED
- **GEORGE STRAIT**
  - You Know Me Better Than That (MCA)
- **BROOKS AND DUNN**
  - Brand New Man (Arista)
- **TANYA TUCKER**
  - Down To My Last Teardrop (Capitol Nashville)

#### RECORD TO WATCH
- **MARTY BROWN**
  - Every Now And Then (MCA)
- **TRAVIS TRITT**
  - Here's A Quarter (Warner Bros.)

### COUNTRY
#### RECORD TO WATCH
- **GARY BURTON**
  - Cool Nights (GRP)
- **BILLY CHILDS**
  - His April Touch (Windham Hill Jazz)
- **CHRISTOPHER HOLLYDAY**
  - The Natural Woman (Novus/RCA)

### ADULT ALTERNATIVE
#### MOST ADDED
- **CANDY DULFER**
  - SAXuality (Arista)
- **DOTSERO**
  - Jubilee (Nova)
- **TOWER OF POWER**
  - Monster On A Leash (Epic)

#### RECORD TO WATCH
- **GARFIELD THE CAT**
  - "Am I Cool Or What?" (GRP)
- **DOTSERO**
  - Jubilee (Nova)

### ALBUM
#### MOST ADDED
- **CROWDED HOUSE**
  - "Chocolate Cake" (Capitol)
- **SKID ROW**
  - "Monkey Business" (Atlantic)
- **SIMPLE MINDS**
  - "Stand By Love" (A&M)

#### RECORD TO WATCH
- **SKID ROW**
  - "Monkey Business" (Atlantic)
- **LYNYRD SKynyRD**
  - "Smokestack Lightning" (Atlantic)

### ALTERNATIVE
#### MOST ADDED
- **NEED'S ATOMIC DUSTBIN**
  - "Happy" (Columbia)
- **CROWDED HOUSE**
  - "Chocolate Cake" (Capitol)
- **ANTHRAX**
  - "Bring The Noise" (Island/Megaforce)

#### RECORD TO WATCH
- **CROWDED HOUSE**
  - "Chocolate Cake" (Capitol)
- **THE FARM**
  - Spartacus (Sire/Reprise)

---

*Indicates Tie

June 7, 1991 / the GAVIN REPORT

www.americanradiohistory.com
GEFFEN SAYS MERCURY LEAKED GN'R

In their continuing efforts to learn who leaked unfinished copies of Guns N' Roses’ next albums, Geffen Records notified Mercury Records on Monday that they've found that a Mercury staffer gave the tapes to radio stations in return for airplay. Geffen says that the act constitutes copyright infringement, unfair competition and utilization of unfair trade practices, and has asked Mercury for cash compensation.

Frank Coury, Geffen Senior Manager of Promotion, said, "We continue to pursue reports of unauthorized airplay because such action deprives the recording artists of their right to present their music in finished form, creates confusion with the consumers and retailers as to the availability of the record, and is unfair to other radio stations in the market."

Use Your Illusion I and Use Your Illusion II are due for official release in early August. Two weeks ago, Geffen dropped a suit against WMMS-Cleveland, after the station aired a track from one of the albums. WMMS agreed to pay Geffen an undisclosed sum.

KIOT HOWLS

On Saturday, June 15, a Santa Fe community carnival will kick off the debut of Adult Alternative station KIOT (Coyote Radio).

Masterminding the station's operation will be majority owner/CM Bill Sims and Music/Program Director Jack Kolkmeyer, who worked together at the highly successful KLSK-Santa Fe, one of the country's first Jazz/Adult Alternative stations.

"It's (KIOT) a first cousin of the 'original' KLSK," said Kolkmeyer, who calls the format Diverse Adult Radio (DAR). "We were basically on this track when the station (KLSK) was sold in 1990. The musical baseline will continue to include Jazz, Blues, R&B, new acoustic styles and a wide variety of new technology."

To add some spice, Kolkmeyer says the station will be programming contemporary World Music from over 60 different countries. "I believe we'll be the only commercial station in the country doing this," he said. "There's a large segment of the American population that likes diverse, adult music—they certainly buy it! The Jazz/Adult Alternative format has become very static and predictable. We're going to change that!"

Other innovative ideas incorporated in KIOT's programming are the use of community personalities as morning co-hosts; the use of BIC World Service News; and a daily "Coyote Tale" at noon.

The grand opening/community carnival will benefit the Santa Fe Family "Y" and the New Mexico Community Foundation. Kolkmeyer can be reached Wednesday through Friday at (505) 983-1111. Bill Sims is available at (505) 983-6453.

GROSSER CHECKS INTO THE ZOO

Amy Grosser has joined the staff of the still-new label Zoo Entertainment as National Director of Promotion. Grosser comes from I.R.S. Records, where she was West Coast Promotion Manager, Developing Artists. "Amy's unique blend of talent, personality and experience make her a natural for the job," said company president Michael Prince. "She's a welcome addition to the Zoo team."

Grosser started as Music Director for WNEW-New York in 1984. She also put in a stint as Music Editor for FMQB. "I'm delighted to be getting in on the ground floor of such a vibrant new company," she said. "I look forward to helping break the many exciting new artists on the Zoo roster."

TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>FORMATS</th>
<th>COVER STORY</th>
</tr>
</thead>
<tbody>
<tr>
<td>8 TOP 40</td>
<td>36 COUNTRY CLASS OF 1991</td>
</tr>
<tr>
<td>20 RAP</td>
<td></td>
</tr>
<tr>
<td>26 URBAN</td>
<td></td>
</tr>
<tr>
<td>30 A/C</td>
<td></td>
</tr>
<tr>
<td>38 COUNTRY</td>
<td></td>
</tr>
<tr>
<td>54 ADULT ALTERNATIVE</td>
<td></td>
</tr>
<tr>
<td>52 JAZZ</td>
<td></td>
</tr>
<tr>
<td>58 ALBUM</td>
<td></td>
</tr>
<tr>
<td>60 ALTERNATIVE</td>
<td></td>
</tr>
</tbody>
</table>

FEATURES

16 RATINGS AND RESEARCH by Jhan Hiber
18 P.D. NOTEBOOK by Eric Norberg
18 HEAR & THERE by Sheila Rene
19 MOONLIGHTING by Moon Mullins
24 DREAM WARRIORS by Brett Durand Atwood
25 CLASSIFIEDS by Natalie Duitsman
35 BIOFEEDBACK by Ron Fell
THE BAND THAT DELIVERS

FOREIGNER

HOT BLOODED

DOUBLE VISION

FEELS LIKE THE FIRST TIME

COLD ICE

DIRTY WHITE BOY

URGENT

JUKE BOX HERO

I WANT TO KNOW WHAT LOVE IS

HEAD TIMES

WAITING FOR A GIRL LIKE YOU

BLUE MORNING BLUE DAY

LOWDOWN AND DIRTY

The First Track From The Forthcoming Album

UNUSUAL HEAT

Produced by Terry Thomas and Mick Jones. Management: Bud Prager/E.S.P. Management
ELEKTRA PRODUCT DEVELOPMENT FORMED

Elektra Entertainment has formed a Product Development department, with Danny Kahn heading it up as Senior Director. Maureen Guinan will be Associate Director and John Berman the department’s Coordinator. The purpose of the department will be to coordinate information concerning all aspects of creative production, with the emphasis going to new and developing artists.

Kahn has been with Elektra for three years, and most recently was National Director of Artist Development. Guinan joined Elektra in 1989, and was promoted to this current position from National Top 40 Promotion Manager. Berman starting working with the label in 1990, doing research in the video department.

"As the 1990s begin to take shape, the mandate for a Product Development is clear," said company Senior Vice-President/General Manager Brad Hunt. "With Danny, Maureen, and John in place to run this new department, I feel both confident and excited about launching Product Development."

THOMPSON JOINS RUSH

Derrick Thompson has been promoted to Director of National Retail for Rush Associated Labels.

GALLANT TO MANAGE ABC FM NET

At ABC FM Radio Network this week, Deborah Gallant was named Network Manager. Gallant’s broadcasting experience includes stints at Dow Jones Broadcast Services, WMCA-New York and WBGQ-FM-Newark.

"We’re delighted to have Deborah with us at the FM Network," said FM Network Director Susan O’Connell. "Her background in sales and marketing will make her a valuable addition to our affiliations staff."

POLYGRAM ENTERS MERCHANDISING

PolyGram Holding Inc. grabbed a stake in the lucrative entertainment merchandising industry this week as it acquired a majority share of the Great Southern Company, which is one of the top three merchandisers in the world.

The Los Angeles-based Great Southern’s rock clients include Bon Jovi, Iron Maiden, Robert Plant and Skid Row. In addition, their film clients have been ultra-successful movies such as Batman, Who Framed Roger Rabbit and U2’s Rattle & Hum. Great Southern will open an office at PolyGram’s New York headquarters.

MATÉRIAL ISSUE

the International POP Overthrow has begun

See them on tour... now with Simple Minds

Out with the new and "Diane"

SALES OVER 170,000

Produced by Jeff Murphy & Material Issue
Management: Jeffrey Kwatinetz for Q Entertainment

www.americanradiohistory.com
Last year, Bonnie Raitt's Nick Of Time sold over 3 million copies, won three Grammy Awards, including Album of the Year, and was the talk of the town.

SOMETHING TO TALK ABOUT

This year, Bonnie gives you Something To Talk About. And everyone is listening.

The first single and video from the forthcoming album Luck Of The Draw. On Capitol Compact Discs, Cassettes and Records. Produced by Don Was and Bonnie Raitt.

NEWS

BIRTHDAYS
Compiled by Diane Rufer
Our Best Wishes and HAPPY BIRTHDAY To:
Robert Barone 6/9
Jay Beau Jones, EAGLE106-Philadelphia, PA 6/9
John Maslowski, WCDB-Albany, NY 6/9
Amy Lynn, KRDI/FM-Decorah, IA 6/9
Jessica Ettinger, ABC Radio Network 6/9
Dino Barbis, Warner Bros./Reprise Records 6/10
Mark Marquart, KMTR-Colusa, CA 6/10
Chris Kelly, KORD-Tri-Cities, WA 6/11
Amy Costanza, WFPR-Hammond, LA 6/11
Kimo Akane, KQMQ-Honolulu, HI 6/11
Jim Seagull, KAVW/FM-Monterey, CA 6/11
Laura Shostak, MIX107-3-Washington, DC 6/11
Graham Russell (Air Supply) 6/11
Ann Walters, WPMC-Goldsboro, NC 6/12
Brian Delp, KCND-Bismarck, ND 6/12
Doug Wagner, WBTU-Ft. Wayne, IN 6/12
Laura Morgan, WDNW-Wilmingon, IL 6/12
Rick Chase, KMEL-San Francisco, CA 6/12
Dennis Cruz, KKBV-Los Angeles, CA 6/12
Michael Moryc, Matrix Promotion 6/12
Brian Phillips, EAGLE106-Philadelphia, PA 6/13
Pat McGowan, WXL1/FM-Biloxi, MS 6/13
Charlie Minor, Giant Records 6/14
Linda Kirshman 6/14
Boy George 6/14
Wishes to RAY LAMONT, on June 9th...John Sigler, on June 9th...BOBBY DARGE, on June 9th...MARGARET GAINES, on June 9th...JOHN BELL, on June 9th...STEVE GRIFFIN, on June 9th...MICHAEL McGUIRE, on June 9th...SUSAN HEFFERNAN, on June 9th...JACK DURHAM, on June 9th...WILLIAM JAMES, on June 9th...MARK HOFFMAN, on June 9th...ANDREW BAND, on June 9th...THOMAS SIMPSON, on June 9th...MARK MCQUADE, on June 9th...MATTHEW ADAMS, on June 9th...JAMES MURDOCH, on June 9th..."Super DJ" Clark Kent has been named A&R Rep for East West Records America.
Tony Montgomery was promoted to Senior Director of Dance/Singles Sales at RCA Records.

BIRTHS
Our CONGRATULATIONS to GRANT TREESE, Asst. Program Director/Music Director for KTMT-Medford, OR, and his wife, SUSIE, on the birth of their daughter, KELLI NICOLE. Born May 30th, weighing 7 lbs., 11 oz.
CONGRATULATIONS to GUY AMICO, Air Talent at KAOI-Kahului, Maui, and his wife, SARA, on the birth of their daughter, ANGEA. Born May 22nd.
CONGRATULATIONS to JOE GARNER, Regional Director for The Source Radio Network, and his wife, COLLEEN, Executive Assistant at Wizard Entertainment, on the birth of their first child, son, JAMES BLAIR. Born May 2nd at 4:53 p.m., weighing 9 lbs., 10 oz.

WEDDINGS
Our Wedding Bells rang on June 1st for CINDY MERCER, Music Director at WSTO/FM-Evansville, IN, and her fiance, PATRICK WALTZ. The happy newlyweds are honeymooning on Mackinac Island.
Our Wedding Bells rang on May 11th for LARRY REISMAN, National Manager/Affiliate Relations for Westwood One Radio Networks, and his fiance, JULIE BERTHELSON, Senior Station Compliance Manager for Westwood One.
Our CONGRATULATIONS and Best Wishes to all!!

ROTATIONS
Look for John Sigler to exit RCA soon. He's going to head up Giant Records' Album and Alternative Promotion starting in mid-June...Imago continues to staff: Andy Dean joins the label as National Director of Rock Promotion. He was most recently PD at WDHA-Newark, NJ...Former MCA Jazz staffer Debbie Dumas is now National Director of Jazz and Urban Music for Sin-Drome Records, Ltd. She'll oversee promotion, A&R and marketing...Atlantic's Sheri Levine has been promoted to West Coast Publicity Coordinator...
Anne Sarosdy is Director of Radio Promotions and Harry Cherkinian is Director of Public Relations...Keep an eye on: "Scaling The House" is not far away. People like Steve Winwood, Sting and Paul Simon already charge up to $50 for elite seats at their concerts, but some promoters are considering asking for up to $100. They say it's a way to survive during the recession. Someone who promises not to raise her prices is Paula Abdul, who says her young fans don't have as much disposable income as older concert goers. Hmm...some older concert goers don't have much money either...
**The Hit Single They Deserve!**

With a double-platinum-plus debut album that has earned them a reputation as the band that put rock & roll back in the Top 5, The Black Crowes are absolutely unstoppable. “Hard to Handle” was their second single, a #1 AOR track with the most played video on MTV since September 1990.

Now, that doesn't seem so hard to handle, does it?

Already Added At: WEGX-Philadelphia, B104-Baltimore, KDWB-Minneapolis

---

### Hard to Handle

From the album Shake Your Money Maker

Produced by George Drakoulias

---

<table>
<thead>
<tr>
<th>Date</th>
<th>Time</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>Thu 5/23</td>
<td>07:05AM</td>
<td>Def American</td>
</tr>
<tr>
<td>Fri 5/24</td>
<td>06:37AM</td>
<td>Def American</td>
</tr>
<tr>
<td>Sat 5/25</td>
<td>08:11AM</td>
<td>Def American</td>
</tr>
<tr>
<td>Sun 5/26</td>
<td>10:31AM</td>
<td>Def American</td>
</tr>
<tr>
<td>Mon 5/27</td>
<td>12:37PM</td>
<td>Def American</td>
</tr>
<tr>
<td>Tue 5/28</td>
<td>10:31AM</td>
<td>Def American</td>
</tr>
<tr>
<td>Wed 5/29</td>
<td>12:37PM</td>
<td>Def American</td>
</tr>
</tbody>
</table>

---

**Artist:** Black Crowes

**Song:** Hard to Handle

---

**From the album Shake Your Money Maker**

Produced by George Drakoulias

---

**BROADCAST DATA SYSTEMS (BDS)**

**SONG BY STATION REPORT**

*WEGX-FM PHILADELPHIA*

**Artist:** Black Crowes

**Time:** 01:30:55

**Page:** 1
The Gavin Report

Top 40

2W LW TW

1. MICHAEL BOLTON - Love Is A Wonderful Thing (Columbia)
2. PAULA ABDUL - Rush, Rush (Captive/Virgin)
4. EXTREME - More Than Words (A&M)
5. COLOR ME BADD - I Wanna Sex You Up (Giant/Reprise)
6. HUEY LEWIS & THE NEWS - Couple Days Off (EMI)
7. LUTHER VANDROSS - Power Of Love/Love Power (Epic)
8. EMI - Unbelievable (EMI)
9. MARY J. BLIGE - I Don't Wanna Cry (Columbia)
10. SURFACE - Never Gonna Let You Down (Columbia)
11. STYX - Love At First Sight (A&M)
12. LONDONBEAT - A Better Love (Radioactive)
13. MARC COHN - Walking In Memphis (Atlantic)
14. BLACK BOX - Strike It Up (RCA)
15. LISA FISCHER - How Can I Ease The Pain (Elektra)
16. MICHAEL W. SMITH - Place In This World (Unidisc/Atlantic)
17. SIMPLER MINDS - See The Lights (A&M)
18. HI-FIVE - I Like The Way (The Kissing Game) (Jive/RCA)
19. UB40 - Here I Am (Come And Take Me) (Virgin)
20. JESUS JONES - Right Here, Right Now (SBK)
21. THE ESCAPE CLUB - I'll Be There (Atlantic)
22. WILSON PHILLIPS - The Dream Is Still Alive (SBK)
23. TARA KEMP - Piece Of My Heart (Giant)
24. WHITNEY HOUSTON - Miracle (Arista)
25. ROD STEWART - Rhythm Of My Heart (Warner Bros.)
26. DAVID A. STEWART Intro. CANDY DULFER - Lily Was Here (Arista)
27. GERARDO - We Want The Funk (Interscope/EWA)
28. KANE ROBERTS - Does Anybody Really Fall In Love Anymore? (DGC)
29. QUEENSRYCHE - Silent Lucidity (EMI)
30. Lenny Kravitz - It's Ain't Over 'Til It's Over (Virgin)
31. ANOTHER BAD CREATION - Playground (Motown)
32. GLENN FREY - Part Of Me, Part Of You (MCA)
33. RYTHM SYNDICATE - P.A.S.S.I.O.N. (Impact)
34. CATHY DENNIS - Touch Me (Atlantic)
35. RUDE BOYS - Written All Over Your Face (Atlantic)
36. THE REMBRANDTS - Someone (Atlantic)
37. C & C MUSIC FACTORY - Here We Go (Columbia)
38. AMY GRANT - Baby Baby (A&M)
39. MICHAEL DAMIAN - What A Price To Pay (A&M)
40. POISON - Life Goes On (Capitol/Enigma)

Chartbound

ARTIST TITLE LABEL

*AMY GRANT - Every Heartbeat (A&M)
*ROXETTE - fading like a flower (every time you leave) (EMI)
*CHER - Love And Understanding (Geffen)

Debut in Chartbound | Reports | Adds | On | Chart
---|---|---|---|---
175 | 175 |
153 | 150 | 2 | 1 |
127 | 127 |

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

www.americanradiohistory.com
# The Gavin Report

## Issue 1859, June 7, 1991

## A Handbook Guide

### This week's and this week's

### TOP 40 CORRESPONDENTS

#### Northeast

- **Binghamton, NY (Mike Poughkeepsie, NY)** (Stewart Schantz, New Haven, Groton, CT (Franco/Davis, WOGN))
- **Claremont, NH (Barlow/Ashton, WHDO)**
- **Pottsville, PA (Skip Carr, WAVT)**
- **State College, PA (Roberts/Campbell, WBHV)**
- **Trenton, NJ (Dave Hoeffel, WPST)**
- **Newtown, NJ (Bear/Naldi, WNJN/FM)**

#### Southeast

- **Atlanta, GA (Stacy/Cheknes/Powers)**
- **Charlotte, NC (NC/Brady/WAYC)**
- **Tampa, FL (Taye, WPYO)**
- **Baton Rouge, LA (Amy Grant, WBYY)**
- **Alexandria, LA (Heathcase, KLRQ)**

#### Mid Atlantic

- **Newtown, PA (Jale/Rinaldi, WJMV)**
- **Baltimore, MD (Jim/Scott, WJZ)**

#### East Central

- **Bluefield, WV (Bivens/WJHA)**
- **Muncie, IN (Jair/Hunter)**
- **DeKalb, IL (Morgan/Adams, WDOO)**

---

**www.americanradiohistory.com**
TOP 40 CORRESPONDENTS

Northwest
ALABANYCORVALLIS, OR (MIKE SHANNON-KIO) 503-259-2414
Bellingham, WA
EUGENE, OR (DIEDMINT-NXSKN-DFM) 503-686-9123
Rohnert Park, CA
SEATTLE, WA (DAVID KANKEE) 206-392-1622

Northeast
SPRINGFIELD, MA - RANDY KRUPKE/KWP 9
WFSB 413-782-3687
Top 10: C.C. Catch, Thunder, Amy Grant, UB40, F.Swaid, Tan
ADDS: C.C. Catch, Thunder, Amy Grant, UB40, F.Swaid, Tan

Mid Atlantic
EAST ORANGE, NJ - JOE SMITH (1)
ROCK REGISTER 201-874-7573
M.C. Rock, Yo-Yo, B.Nubian, Ed O.G., Deltron

CRAZY RHYTHMS 201-744-5787
M.C. Rock, Yo-Yo, B.Nubian, Ed O.G., Deltron

PARIS: 201-704-1297

RECORD CITY 201-896-1843

NEWARK, NJ: ANDREW WILKINS

WHKX 201-872-9339

AMERICAN RADIO HISTORY 804-539-7000

www.americanradiohistory.com

M.C. Rock, Yo-Yo, B.Nubian, Ed O.G., Deltron

PAX: 201-744-5787

THOMAS 201-786-1438

WASHINGTON, DC: KEVIN THOMAS (13)

RICHMOND, VA - LORENZO THOMAS

WCOX 804-874-9300

ADDS: MarkFrame, Ed E.O.G., Deltron

EMERALD CITY 206-392-1622

RICHMOND, VA: VAUGHN MCMOAKESE

WASHINGTON, D.C: JOHN BRANCH

WJDX 202-292-5425

RECORD STATION 202-551-1000

Baltimore, MD: LYNDA JACOBY

WASHINGTON, D.C: KEVIN THOMAS (13)

WJFX 202-314-6126

RICHMOND, VA: LORENZO THOMAS

WOCX 804-874-9300

ADDS: MarkFrame, Ed E.O.G., Deltron

EMERALD CITY 206-392-1622

RICHMOND, VA: VAUGHN MCMOAKESE

WASHINGTON, D.C: JOHN BRANCH

WJDX 202-292-5425

RECORD STATION 202-551-1000

Baltimore, MD: LYNDA JACOBY

WASHINGTON, D.C: KEVIN THOMAS (13)

WJFX 202-314-6126

RICHMOND, VA: LORENZO THOMAS

WOCX 804-874-9300

ADDS: MarkFrame, Ed E.O.G., Deltron

EMERALD CITY 206-392-1622

RICHMOND, VA: VAUGHN MCMOAKESE

WASHINGTON, D.C: JOHN BRANCH

WJDX 202-292-5425

RECORD STATION 202-551-1000

Baltimore, MD: LYNDA JACOBY
Take it on faith...

BLIND FAITH

WARRANT

 Blind Faith

You've already seen the video on MTV, where it's been heavy rotation right from the start.
And you'll get to see the band this summer on their first ever headlining tour, where great word of mouth is already making it a sell-out event.

You'll see what we mean.

On Columbia
**JUST THE FACTS...**

"Love Of A Lifetime" proves that FIREHOUSE has the talent to have another #1 record in Indianapolis and their first #1 record nationally.

Garett Michaels  
WZPL/Indianapolis

"We've been playing 'Love Of A Lifetime' for over two weeks and it's so hot it melts Q-94's studio request lines. Getting calls in every demo.

Lisa McKay  
WRVQ/Richmond

"Don't Treat Me Bad" went to #1 for us. I have no doubts this one will occupy that spot as well. After one week of airplay, 'Love Of A Lifetime' is already pulling huge phones.

Bob Beck  
KYYY/Bismarck

"FIREHOUSE cracked our Top 20 this week and by month's end the record will jump into our Top 10."

Dick Odette  
MUSICLAND

"FIREHOUSE's 'Love Of A Lifetime' could be the rock ballad anthem of the summer. I got the same feeling when I heard this as I did the first time I heard Warrant's 'Heaven'. Open your ears, it's gonna be big!"

Darrin Stone  
KSND/Eugene

"'Love Of A Lifetime' is a 'read my lips' #1 hit. It got a 98% positive response on our 'Love It - Or Shove It.' We're now playing it full time with top 10 phones and increased album sales."

Leo Davis  
Q104/Gadsden

"Absolutely the breakout new rock and roll group of the year."

Lew Garrett  
CAMELOT

"And we thought the first one was a smash... 'Love Of A Lifetime' got the best comments from any record we battled last week. We took 'Don't Treat Me Bad' straight to #1. Could this be even bigger?!"

Greg Delange  
OK-95/Tri-Cities

"Made it big on our 'Make It Or Break It'. 90% make it. We are getting an exceptional amount of requests after just one play. A definite hit record for FIREHOUSE."

Joe McClure  
WCGQ/Columbus

"Forget all the rock ballads you've heard in '91. This one tops them all. A lot of couples will adopt 'Love Of A Lifetime' as their song. It set a 'Hot 10 @ 10' record with 50 calls in 9 minutes and 100% positive. It's a MONSTER!"

John Moesch  
KAKS/Amarillo

"Definitely a band to watch of the new breed today! Solid throughout! Great sales based on one Top 40 single. The band is headed for multi-platinum success!"

Mario DeFilippo  
HANDLEMAN CO.

"Even quicker response out-of-the-box than 'Don't Treat Me Bad,' with much broader demos. This will be a #1 record!"

Mark Hansen  
KFMW/Waterloo

"The new FIREHOUSE was the champ of our nightly 'Taste Test' a few nights last week and the girls just won't shut up about it. I think this one's gonna be big!"

Tim Smith  
KMYZ(Z104.5)/Tulsa

...ANY QUESTIONS?

**FIREHOUSE**

"LOVE OF A LIFETIME"

**ON YOUR DESK NOW**

ADDs 6/10-6/11

[epic]

**DAVE SHOLIN PERSONAL PICK 6/7/91**

www.americanradiohistory.com
### UP & COMING

<table>
<thead>
<tr>
<th>Reports</th>
<th>Adds</th>
<th>On</th>
<th>Chart</th>
</tr>
</thead>
<tbody>
<tr>
<td>102</td>
<td>18</td>
<td>58</td>
<td>26</td>
</tr>
<tr>
<td>96</td>
<td>3</td>
<td>57</td>
<td>36</td>
</tr>
<tr>
<td>96</td>
<td>39</td>
<td>55</td>
<td>2</td>
</tr>
<tr>
<td>92</td>
<td>22</td>
<td>43</td>
<td>27</td>
</tr>
<tr>
<td>91</td>
<td>3</td>
<td>27</td>
<td>61</td>
</tr>
<tr>
<td>86</td>
<td>13</td>
<td>40</td>
<td>33</td>
</tr>
<tr>
<td>84</td>
<td>38</td>
<td>43</td>
<td>3</td>
</tr>
<tr>
<td>80</td>
<td>16</td>
<td>23</td>
<td>41</td>
</tr>
<tr>
<td>78</td>
<td>12</td>
<td>52</td>
<td>14</td>
</tr>
<tr>
<td>76</td>
<td>24</td>
<td>35</td>
<td>17</td>
</tr>
<tr>
<td>74</td>
<td>1</td>
<td>26</td>
<td>47</td>
</tr>
<tr>
<td>74</td>
<td>9</td>
<td>50</td>
<td>15</td>
</tr>
<tr>
<td>71</td>
<td>7</td>
<td>39</td>
<td>25</td>
</tr>
<tr>
<td>71</td>
<td>5</td>
<td>58</td>
<td>8</td>
</tr>
<tr>
<td>66</td>
<td>4</td>
<td>12</td>
<td>50</td>
</tr>
<tr>
<td>66</td>
<td>19</td>
<td>19</td>
<td>28</td>
</tr>
<tr>
<td>62</td>
<td>3</td>
<td>18</td>
<td>41</td>
</tr>
<tr>
<td>62</td>
<td>-</td>
<td>34</td>
<td>28</td>
</tr>
<tr>
<td>57</td>
<td>10</td>
<td>39</td>
<td>8</td>
</tr>
<tr>
<td>56</td>
<td>12</td>
<td>32</td>
<td>12</td>
</tr>
<tr>
<td>54</td>
<td>4</td>
<td>36</td>
<td>14</td>
</tr>
<tr>
<td>52</td>
<td>2</td>
<td>34</td>
<td>16</td>
</tr>
<tr>
<td>52</td>
<td>10</td>
<td>39</td>
<td>3</td>
</tr>
<tr>
<td>50</td>
<td>6</td>
<td>31</td>
<td>13</td>
</tr>
<tr>
<td>49</td>
<td>22</td>
<td>7</td>
<td>20</td>
</tr>
<tr>
<td>49</td>
<td>-</td>
<td>38</td>
<td>11</td>
</tr>
<tr>
<td>48</td>
<td>42</td>
<td>6</td>
<td>-</td>
</tr>
<tr>
<td>43</td>
<td>-</td>
<td>24</td>
<td>19</td>
</tr>
<tr>
<td>43</td>
<td>13</td>
<td>21</td>
<td>9</td>
</tr>
<tr>
<td>38</td>
<td>5</td>
<td>25</td>
<td>8</td>
</tr>
<tr>
<td>38</td>
<td>1</td>
<td>27</td>
<td>10</td>
</tr>
<tr>
<td>37</td>
<td>1</td>
<td>4</td>
<td>32</td>
</tr>
<tr>
<td>33</td>
<td>1</td>
<td>29</td>
<td>3</td>
</tr>
<tr>
<td>30</td>
<td>1</td>
<td>20</td>
<td>9</td>
</tr>
<tr>
<td>28</td>
<td>23</td>
<td>3</td>
<td>2</td>
</tr>
<tr>
<td>25</td>
<td>1</td>
<td>20</td>
<td>4</td>
</tr>
<tr>
<td>24</td>
<td>1</td>
<td>13</td>
<td>10</td>
</tr>
<tr>
<td>24</td>
<td>24</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>23</td>
<td>6</td>
<td>5</td>
<td>12</td>
</tr>
<tr>
<td>23</td>
<td>2</td>
<td>12</td>
<td>9</td>
</tr>
<tr>
<td>22</td>
<td>2</td>
<td>3</td>
<td>17</td>
</tr>
<tr>
<td>21</td>
<td>-</td>
<td>13</td>
<td>8</td>
</tr>
</tbody>
</table>

Dropped: #25-Celine Dion, #32-Sheena Easton, #36-Damn Yankees, #37-Roxette (Joyride), #39-The Rebel Pebbles, Jellyfish, Vanity Kills, Timmy T., Damien Dame, White Lion, Aftershock, Enigma.

June 7, 1991 | The Gavin Report

www.americanradiohistory.com
### HIT FACTOR

Top 40 Research: Keith Zimmerman

Hit Factor is a percentage of stations playing a record which also have it Top 20.

ie: 100 stations playing the record-60 stations have it in their Top 20- Hit Factor = 60%

<table>
<thead>
<tr>
<th>ARTIST TITLE LABEL</th>
<th>Reports</th>
<th>Adds</th>
<th>1-5</th>
<th>6-10</th>
<th>11-20</th>
<th>21-30 Uncharted</th>
<th>Hit Factor</th>
<th>Weeks</th>
</tr>
</thead>
<tbody>
<tr>
<td>MICHAEL BOLTON - Love Is A Wonderful Thing (Columbia)</td>
<td>258</td>
<td>—</td>
<td>214</td>
<td>32</td>
<td>7</td>
<td>3</td>
<td>2</td>
<td>98%</td>
</tr>
<tr>
<td>PAULA ABDUL - Rush, Rush (Captive/Virgin)</td>
<td>265</td>
<td>1</td>
<td>173</td>
<td>64</td>
<td>22</td>
<td>4</td>
<td>1</td>
<td>97%</td>
</tr>
<tr>
<td>R. E. M. - Losing My Religion (Warner Bros.)</td>
<td>233</td>
<td>1</td>
<td>137</td>
<td>66</td>
<td>23</td>
<td>6</td>
<td>—</td>
<td>96%</td>
</tr>
<tr>
<td>EXTREME - More Than Words (A&amp;M)</td>
<td>228</td>
<td>2</td>
<td>168</td>
<td>43</td>
<td>9</td>
<td>3</td>
<td>3</td>
<td>96%</td>
</tr>
<tr>
<td>COLOR ME BADD - I Wanna Sex You Up (Giant/Reprise)</td>
<td>206</td>
<td>9</td>
<td>96</td>
<td>54</td>
<td>33</td>
<td>9</td>
<td>5</td>
<td>88%</td>
</tr>
<tr>
<td>HUEY LEWIS &amp; THE NEWS - Couple Days Off (EMI)</td>
<td>211</td>
<td>—</td>
<td>98</td>
<td>75</td>
<td>32</td>
<td>4</td>
<td>2</td>
<td>97%</td>
</tr>
<tr>
<td>LUTHER VANDROSS - Power Of Love/Love Power (Epic)</td>
<td>214</td>
<td>1</td>
<td>14</td>
<td>86</td>
<td>86</td>
<td>25</td>
<td>2</td>
<td>86%</td>
</tr>
<tr>
<td>EMF - Unbelievable (EMI)</td>
<td>207</td>
<td>8</td>
<td>14</td>
<td>62</td>
<td>92</td>
<td>27</td>
<td>4</td>
<td>81%</td>
</tr>
<tr>
<td>MARIAH CAREY - I Don’t Wanna Cry (Columbia)</td>
<td>201</td>
<td>—</td>
<td>121</td>
<td>75</td>
<td>5</td>
<td>—</td>
<td>—</td>
<td>100%</td>
</tr>
<tr>
<td>SURFACE - Never Gonna Let You Down (Columbia)</td>
<td>198</td>
<td>6</td>
<td>12</td>
<td>39</td>
<td>74</td>
<td>46</td>
<td>21</td>
<td>63%</td>
</tr>
<tr>
<td>STYX - Love At First Sight (A&amp;M)</td>
<td>172</td>
<td>—</td>
<td>38</td>
<td>59</td>
<td>62</td>
<td>7</td>
<td>6</td>
<td>92%</td>
</tr>
<tr>
<td>LONDONBEAT - A Better Love (Radioactive)</td>
<td>212</td>
<td>1</td>
<td>2</td>
<td>20</td>
<td>102</td>
<td>72</td>
<td>15</td>
<td>58%</td>
</tr>
<tr>
<td>MARC COHN - Walking In Memphis (Atlantic)</td>
<td>177</td>
<td>9</td>
<td>21</td>
<td>27</td>
<td>75</td>
<td>35</td>
<td>10</td>
<td>69%</td>
</tr>
<tr>
<td>BLACK BOX - Strike It Up (RCA)</td>
<td>178</td>
<td>10</td>
<td>12</td>
<td>23</td>
<td>74</td>
<td>44</td>
<td>15</td>
<td>61%</td>
</tr>
<tr>
<td>LISA FISCHER - How Can I Ease The Pain (Elektra)</td>
<td>186</td>
<td>4</td>
<td>5</td>
<td>17</td>
<td>83</td>
<td>56</td>
<td>21</td>
<td>56%</td>
</tr>
<tr>
<td>MICHAEL W. SMITH - Place In This World (Reunion/Geffen)</td>
<td>180</td>
<td>11</td>
<td>2</td>
<td>16</td>
<td>73</td>
<td>65</td>
<td>13</td>
<td>50%</td>
</tr>
<tr>
<td>SIMPLE MINDS - See The Lights (A&amp;M)</td>
<td>181</td>
<td>4</td>
<td>3</td>
<td>16</td>
<td>62</td>
<td>64</td>
<td>32</td>
<td>44%</td>
</tr>
<tr>
<td>HI-FIVE - I Like The Way (The Kissing Game) (Jive/RCA)</td>
<td>137</td>
<td>—</td>
<td>37</td>
<td>85</td>
<td>8</td>
<td>5</td>
<td>2</td>
<td>94%</td>
</tr>
<tr>
<td>UB40 - Here I Am (Come And Take Me) (Virgin)</td>
<td>142</td>
<td>6</td>
<td>5</td>
<td>22</td>
<td>55</td>
<td>48</td>
<td>6</td>
<td>57%</td>
</tr>
<tr>
<td>JESUS JONES - Right Here, Right Now (SBK)</td>
<td>178</td>
<td>34</td>
<td>8</td>
<td>11</td>
<td>32</td>
<td>75</td>
<td>18</td>
<td>28%</td>
</tr>
<tr>
<td>THE ESCAPE CLUB - I'll Be There (Atlantic)</td>
<td>197</td>
<td>11</td>
<td>1</td>
<td>—</td>
<td>19</td>
<td>101</td>
<td>65</td>
<td>10%</td>
</tr>
<tr>
<td>WILSON PHILLIPS - The Dream Is Still Alive (SBK)</td>
<td>207</td>
<td>25</td>
<td>—</td>
<td>—</td>
<td>19</td>
<td>103</td>
<td>60</td>
<td>9%</td>
</tr>
<tr>
<td>TARA KEMP - Piece Of My Heart (Giant)</td>
<td>172</td>
<td>16</td>
<td>—</td>
<td>3</td>
<td>29</td>
<td>75</td>
<td>49</td>
<td>18%</td>
</tr>
<tr>
<td>WHITNEY HOUSTON - Miracle (Arista)</td>
<td>70</td>
<td>—</td>
<td>13</td>
<td>42</td>
<td>12</td>
<td>2</td>
<td>1</td>
<td>95%</td>
</tr>
<tr>
<td>ROD STEWART - Rhythm Of My Heart (Warner Bros.)</td>
<td>53</td>
<td>1</td>
<td>19</td>
<td>31</td>
<td>2</td>
<td>—</td>
<td>—</td>
<td>98%</td>
</tr>
<tr>
<td>DAVID A. STEWART Intro. CANDY DULFER - Lily Was Here (Arista)</td>
<td>164</td>
<td>29</td>
<td>—</td>
<td>2</td>
<td>19</td>
<td>49</td>
<td>65</td>
<td>12%</td>
</tr>
<tr>
<td>GERARDO - We Want The Funk (Interscope/EWA)</td>
<td>130</td>
<td>4</td>
<td>1</td>
<td>9</td>
<td>44</td>
<td>48</td>
<td>24</td>
<td>41%</td>
</tr>
<tr>
<td>KANE ROBERTS - Does Anybody Really Fall In Love Anymore? (DGC)</td>
<td>128</td>
<td>8</td>
<td>4</td>
<td>9</td>
<td>37</td>
<td>44</td>
<td>24</td>
<td>39%</td>
</tr>
<tr>
<td>QUEENSRYCHE - Silent Lucidity (EMI)</td>
<td>55</td>
<td>—</td>
<td>7</td>
<td>33</td>
<td>13</td>
<td>2</td>
<td>—</td>
<td>96%</td>
</tr>
<tr>
<td>LENNY KRAVITZ - It's Ain't Over 'Til It's Over (Virgin)</td>
<td>175</td>
<td>57</td>
<td>—</td>
<td>—</td>
<td>4</td>
<td>34</td>
<td>80</td>
<td>2%</td>
</tr>
<tr>
<td>ANOTHER BAD CREATION - Playground (Motown)</td>
<td>74</td>
<td>6</td>
<td>7</td>
<td>7</td>
<td>19</td>
<td>23</td>
<td>12</td>
<td>44%</td>
</tr>
<tr>
<td>GLENN FREY - Part Of Me, Part Of You (MCA)</td>
<td>131</td>
<td>4</td>
<td>3</td>
<td>16</td>
<td>45</td>
<td>37</td>
<td>26</td>
<td>48%</td>
</tr>
<tr>
<td>RHYTHM SYNDICATE - P.A.S.S.I.O.N. (Impact)</td>
<td>144</td>
<td>52</td>
<td>1</td>
<td>—</td>
<td>11</td>
<td>31</td>
<td>49</td>
<td>8%</td>
</tr>
<tr>
<td>RUDE BOYS - Written All Over Your Face (Atlantic)</td>
<td>47</td>
<td>—</td>
<td>7</td>
<td>5</td>
<td>17</td>
<td>13</td>
<td>5</td>
<td>61%</td>
</tr>
<tr>
<td>THE REMBRANDTS - Someone (A&amp;M)</td>
<td>127</td>
<td>12</td>
<td>—</td>
<td>—</td>
<td>10</td>
<td>31</td>
<td>74</td>
<td>7%</td>
</tr>
<tr>
<td>MICHAEL DAMIAN - What A Price To Pay (A&amp;M)</td>
<td>129</td>
<td>11</td>
<td>—</td>
<td>—</td>
<td>2</td>
<td>22</td>
<td>94</td>
<td>1%</td>
</tr>
<tr>
<td>POISON - Life Goes On (Capitol/Enigma)</td>
<td>108</td>
<td>3</td>
<td>2</td>
<td>12</td>
<td>23</td>
<td>38</td>
<td>30</td>
<td>34%</td>
</tr>
<tr>
<td>AMY GRANT - Every Heartbeat (A&amp;M)</td>
<td>175</td>
<td>175</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>1</td>
</tr>
<tr>
<td>ROXETTE - Fading Like A Flower (Every Time You Leave) (EMI)</td>
<td>153</td>
<td>150</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>1</td>
<td>2</td>
<td>1</td>
</tr>
<tr>
<td>CHER - Love And Understanding (Geffen)</td>
<td>127</td>
<td>127</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>1</td>
</tr>
<tr>
<td>DARYL BRAITHWAITE - Higher Than Hope (Epic/Associated)</td>
<td>102</td>
<td>18</td>
<td>—</td>
<td>—</td>
<td>7</td>
<td>19</td>
<td>58</td>
<td>6%</td>
</tr>
<tr>
<td>TRIXXTER - Surrender (MCA)</td>
<td>96</td>
<td>3</td>
<td>—</td>
<td>—</td>
<td>6</td>
<td>30</td>
<td>57</td>
<td>6%</td>
</tr>
<tr>
<td>RICK ASTLEY - Move Right Out (RCA)</td>
<td>96</td>
<td>39</td>
<td>—</td>
<td>—</td>
<td>2</td>
<td>55</td>
<td>—</td>
<td>2</td>
</tr>
<tr>
<td>SCORPIONS - Wind Of Change (Mercury)</td>
<td>92</td>
<td>22</td>
<td>2</td>
<td>2</td>
<td>6</td>
<td>17</td>
<td>43</td>
<td>10%</td>
</tr>
<tr>
<td>YES - Lift Me Up (Arista)</td>
<td>91</td>
<td>3</td>
<td>1</td>
<td>3</td>
<td>22</td>
<td>35</td>
<td>27</td>
<td>28%</td>
</tr>
<tr>
<td>DAVID HALLYDAY - Ooh La La (Scotti Brothers)</td>
<td>86</td>
<td>13</td>
<td>2</td>
<td>1</td>
<td>11</td>
<td>19</td>
<td>40</td>
<td>16%</td>
</tr>
<tr>
<td>PEABO BRYSON - Can You Stop The Rain (Columbia)</td>
<td>84</td>
<td>38</td>
<td>—</td>
<td>—</td>
<td>3</td>
<td>43</td>
<td>—</td>
<td>2</td>
</tr>
</tbody>
</table>

*the GAVIN REPORT/June 7, 1991*
The La’s

“There She Goes”
DAVE SHOLIN PERSONAL PICK 6/7/91
GAVIN TOP 40 DEBUT IN UP & COMING
FIRST WEEK! 24/24
R&R 14/14

CK105  WLVY  106X
WBBQ  WPRR  KQIZ
WJMX  KISR  KCHX
KNOE  KNIN  KFBQ
WJAT  KZ0Z  KMTT
WDDJ  WIFX  K96
WHSB  K100  KDOG
KKCK  KRTT  KWOD
KROC  WNNO  KFBQ
KNEN  KTUF  KZZT
KRRG  KZOR

ADDED AT MTV BUZZ BIN!

TOUR BEGINS JUNE 14TH

SALES APPROACHING
100,000 ALBUMS

Produced By Bob Andrews
Mixed By Steve Lillywhite

PolyGram Label Group
© 1991 PolyGram Records, Inc

www.americanradiohistory.com
by Dave Sholin

Martha Reeves sang it in 1964: "Summer's here and the time is right for dancing in the street." For many high school and college students around the country, the arrival of summer means a break from classes. But gone are the days when Top 40 stations significantly alter daytime programming in response to summer vacation. Rooster Rhodes, PD at KCQX Oxnard, CA, points out that many schools in California are now year-round, so vacation schedules vary. Even if that wasn't the case, he still would be reluctant to make many changes "which would defeat the purpose of Top 40—appealing to adults in the daytime and 12-24s at night." For KMQQ Honolulu PD Kimo Akane, summer never ends. "It's summer all year long here, the only difference is kids are out of school. We've just redone our clocks, but we do that several times a year and it just happened to take place before the start of summer. However, we may have a more uptempo and younger at this time of the year without being offensive to 25-34s." In areas where there is a substantial college population, the situation is very different. ZFUN Moscow, ID PD Gary Cummings deals with that every summer when, "...seventy-five percent of the students leave town. We tend to be more adult-oriented than student-oriented, but of course, the teens are out of high school, so it's a fine line. It's safe to say we aren't looking for ballads at this time of year." Music freshening is what Jay Taylor, PD at Q105 Tampa, emphasizes more than anything else. "We may play a few summer tunes, but we're constantly putting songs in and taking them out of various categories—more so in summer than at other times of the year." Even though "there's no conscious effort to change things in the summer, according to EAGLE 106 Philadelphia, PA PD Brian Phillips, "the station takes on a little different flavor." While the Top Ten has been ballad-heavy in recent months, Brian was in agreement with everyone else that a "bright, uptempo sound" is what stations will look to maintain in the summer of '91.

Yes, 'tis me, Annette M. Lai, once again putting the rest of INSIDE TOP 40 to paper this week. (See—I told you last week that Dave was getting spoiled!) It's no surprise that the format's HOT record this week is DAVID A. STEWART Introducing CANDY DULFER. Early believer in this tasty instrumental, MIX 107.3 Washington, D.C., moves it closer to Top Ten territory 14-11. Seeing other top twenty action at WHDQ 28-19, WAPE 25-20, WCQG 28-18, Y100 23-20, Q104 20-14, WIQQ 13-9, WNCT 16-14, KDOG 29-20, KGLI 19-14, KYZZ 37-20, KZOR 15-9, KISN 19-15, etc. ADDS include:

95XXX Burlington, MOJO Radio and Z100 New York. Q95FM Detroit, KCCQ Ames, WBNQ Bloomington, WGBQ Galesburg, Q106.5 Wichita, KFRV Phoenix, FM102 and KWOD Sacramento and KIIS Los Angeles.

Last week's Top TIF from RYTHM SYNDICATE races past CHARTBOUND right onto a spot on the TOP 40. HOT '97 New York takes it 28-22 and APD/MD Kevin McCabe says, "It blasts out of the radio and has a great summertime vibe!" Impressive moves as well at MOJO Radio 27-19, KISS 108 21-17, POWER 98 25-19, WCKZ 19-16, WIOQ/FM 26-17, POWER 99 20-14, WPMF 29-21, WGOR 34-29, KDBW debut #25, KYYY 39-28, Q106 53-21, KRRG 36-29, POWER 95 9-5, B95 36-25, KLUC 16-12, SLY 96 18-13, etc. A MOST ADDED with fifty-two new believers.

A lot of listener interests are coming in for DARYL BRAITHWAITE'S "Higher Than Hope." Many ask if it's the latest from Genesis, Peter Gabriel or Steve Winwood. Jackie Johnson, MD at WBIZ Eau Claire, WI debuts it at #25 and tells us calls lean adult female. Noteworthy action at WHDQ 39-30, Q105 34-29, WYAV/FM 29-20, WAOA 36-27, WPMF 22-19, WYHT 20-14, KFWM 30-22, KQCL/FM 23-17, WXXA 25-20 "mass appeal and familiar sounding," WIFIC 33-26, Y94 24-20, KBQ 23-21, KXKT 25-20, KAKS 30-26, KISN 24-21, KZOZ 40-33, etc. Eighteen new including: FUN 107 New Bedford, WQKZ Catskill, POWER 99.9KHI Ocean City, WZST Lynchburg, WAPE Jacksonville, KKKL Grand Forks, WTBY Duluth, KIXR Ponca City and KHTZ Pullman.

SCORPIONS goes Top Five (7-5) at CKOI/ FM Montreal, where the group recently performed a sellout concert. The station is also reporting top three CD/cassette sales. Also Top Ten at KYZJ Williston, ND 13-8, Z104.5 Tulsa 12-5 and KHSS Walla Walla, WA #9.

New believers include: WEOV, KZ103, WSNX, WSTO, WWCK, KKEZ, WDEK, WTXF, KSUU, KTDR and KKBG.

Already a superstar in France, the country of his birth, DAVID HALLYDAY is now breaking ground in the U.S. with "Ooh La La." Among those having success with it are Hollywood Harrison and Steve Casey at Q30ID Alexandria, LA, where it jumps 32-23. They're getting "top ten phones, especially with females 21 plus." More strong gains at WJX 30-26, WSPS 34-19, WYNU 29FM 15-12, WYHT 23-13 "top five phones with adults 18-24," KLIK #4, KKRL/FM 20-14, WTXF 30-25, KFBD 26-20, KLAZ/FM 28-21, KJLS 4-3, KTDK 33-27 "response mainly from upper demo males," FM104 19-11, KHTT 27-23, KMT 26-21, OK95 20-15, etc.

One of the week's biggest gainers at KSTN Stockton, CA is from AFTER 7. PD John Hampton takes it 40-25 and reports, "top ten requests from all demos and cassettes are sales building each week." Tony Dee, PD at Q96 Imperial Valley, CA moves it 19-17 and says the song "has been a top three phone getter since day one—and 'The Five Heartbeats' movie hasn't even shown here!" Some of the twenty-two new are: WKNE/FM, WIOQ/FM, WNNJ, WGOR, KDBW, KQRY/FM, HOT 94.7, KQLA/FM, KSIX and KFMI. Y108 Denver holds it at #2.

Jeff Wyatt and Al Tavera at POWER 106 Los Angeles swear to the success of STEREO MC's "Elevate My Mind," taking it 4-2. Al tells us "it'll definitely be Number One for us in the next couple of weeks—huge twelve-inch sales and it's dangerous on the dance floor!" Other early chart action at POWER 98 30-26, WIOQ/FM 16-14, Q105 25-21, WHYT 20-15, KOY/FM 27-22, KRO 34-29, B95 39-29, HOT 97 21-22, KISN 18-14, KLCU 28-21, KCM 37-20, KJSL 12-9 "calls from every demo," and Q96 "top five sales for the last three weeks." ADDEd at 104 KRBE Houston and POWER 95 Dallas.

CKO1/FM MD Guy Brouillard insists SEAL is a must-listen! He calls it "a brilliant production that's drawing top ten requests from all demos," and takes it 32-24. Other early action at POWER 99 Atlanta 22-19, WCQG Columbus, GA 37-33, 104 KRBE and ADDs include: WJXFM Florence, SC, ENERGY 99 Brownsville, TX, Y108, KMEI San Francisco and KWOD.
"HE ONLY KNOWS HOW TO WRITE ONE KIND OF SONG...A HIT."
-CHER

"I CAN DESCRIBE HIM IN THREE WORDS: BLOOD, SWEAT AND HITS."
-ALICE COOPER

"I LOVE MYSELF FOR WRITING WITH HIM."
-JOAN JETT

"I LOVE WRITING WITH HIM. WHENEVER WE WORK TOGETHER WE WRITE
SOMETHING THAT IS SUCCESSFUL AND SOMETHING WE'RE PROUD TO BE A PART OF."
-MICHAEL BOLTON

"HE'S GOTS WHAT IT TAKES!"
-STEVEN TYLER & JOE PERRY

"THE ORIGIN OF THE MUSIC BUSINESS IS SONGWRITING
AND HE IS A MASTER SONGWRITER."
-RICHIE SAMBORA

THE FIRST SINGLE FROM DESMOND CHILD'S DEBUT SOLO ALBUM, DISCIPLINE.

ON ELEKTRA CASSETTES AND COMPACT DISCS

PRODUCED BY DESMOND CHILD AND SIR ARTHUR PAYSON
MANAGEMENT: C. WINSTON SIMONE MANAGEMENT
You have a once-in-a-lifetime chance to influence the future of Arbitron’s surveys in all markets!

The ratings giant is polling its subscribers to determine whether or not to change from its current 12-week survey cycle, begun in 1978, and go to sweeps 16 weeks long, effective in 1993. The implications of such a historic move are mind-boggling. So, to unbuggle some minds, let’s look at the good, the bad and the ugly of this controversy—then, make sure your station votes on this pivotal matter.

WHY 16 WEEKS?
To those who propose extending the surveys to 16 weeks each—thus a switch to a maximum of three sweeps in any market annually—the key question or issue has to do with the reliability of the ratings. Some formats, especially Top 40, Album Rock and Black/Urban, feel that notable portions of their audience—especially those elusive young males 18 to 34—are either undersampled or underrepresented in the final rating tallies. Programming consultants who ply these formats have been fueling the discussion, and key members of the Arbitron Radio Advisory Council (ARAC) have been responsive. Interestingly, the chairman and vice chairman of ARAC each represent formats that they feel are hurt by the relatively poor sampling of men 18-34.

There have been various pressures on Arbitron to boost diary return from young males since my days with Arbitron in the mid-‘70s, so this is not a new issue. Indeed, Arbitron has responded to past pressures. Such changes in their methodology, such as the sampling of those in homes not listed in the phone book (effective with the Spring/77 sweeps) and the implementation of Differential Survey Treatment (DST) in the early ‘80s (which gives more money and more reminder follow-ups to diary keepers who are ethnic or young males 18-34) are major indications that Arbitron has been responsive. Most recently, the company agreed to boost, over a two-year period, sample placement by 10%—although actual diary return was often not increased, due to poor diarykeeper response.

Since the proposed 10% boost didn’t seem to make some people happy, the latest concept is to increase reliability by taking—in the markets under 48 weeks of Continuous Measurement surveys annually—the 48 diary weeks and creating not four, but three surveys of four months sample each. Thus, so the theory goes, you’d see an increase of 33% in sample size. For example, if a market had 1200 diaries returned ideally during the year—four sweeps of 300 usable diaries per survey—now that market would get three report cards with 400 listeners each. So the hope goes.

The unstated thought is that if sample sizes are upped by a third, then there’d be better representation of those who haven’t been well captured by Arbitron. However, as the old saw goes, it ain’t necessarily so.

DIARY DANGERS
Many of you who’ve called have asked essentially, “Is there anything wrong with this proposal?” Especially since this idea passes it will not cost you subscribers any more $$$.

Well, there’s lots more to think about when you consider expanding the length of surveys. I know. I was at Arbitron when my boss asked me to present and to produce surveys not four weeks long, but 12. Changing a ratings methodology this drastically is the closest thing to childbirth male programmers will ever experience, so let me review issues you should consider before you send your ballot back to Arbitron.

* Will the increased sample make a difference? Not really. Even though sample size would increase by a third, Arbitron officials are saying the reliability would improve by only 10% to 20%. Certainly increased reliability is welcome, but it’s not really statistically significant. And since Arbitron isn’t going to be placing the additional sample in the extra month exclusively with young males 18-34 there’s no assurance that the increase to a 16 weeks will make any difference. Don’t expect to see the shares jump for Top 40, Album Rock or Black/Urban stations. There’s a very good chance that relative demographic diary return and format share levels will remain basically constant with today’s status quo. So why go to the trouble of changing the system so drastically?

* Another concern has to do with monthly trend reports. In Continuous Measurement markets, stations receive two interim rolling trend reports per survey. Unfortunately, these trends are not compiled using the same weighting scheme as when the (now) quarterly books are produced. As a result, the trends are, in my opinion, basically useless. Now, with a longer proposed survey sweep, there’d be another of these useless midterm reports. Who needs it? But of more concern is the threat of the “book-of-the-month club.” If we end up with three big report cards and nine trend reports, that’s going to lead to some paying more attention to the trends. As that happens, Arbitron could then say, essentially, “Well, since you pay so much attention to the trends, why don’t we expand the monthly information—in essence produce a full ratings book each month. Now there’s a major nightmare!”

DIARY DANGERS
Many of you who’ve called have asked essentially, “Is there anything wrong with this proposal?” Especially since this idea passes it will not cost you subscribers any more $$$.

Well, there’s lots more to think about when you consider expanding the length of surveys. I know. I was at Arbitron when my boss asked me to present and to produce surveys not four weeks long, but 12. Changing a ratings methodology this drastically is the closest thing to childbirth male programmers will ever experience, so let me review issues you should consider before you send your ballot back to Arbitron.

* Will the increased sample make a difference? Not really. Even though sample size would increase by a third, Arbitron officials are saying the reliability would improve by only 10% to 20%. Certainly increased reliability is welcome, but it’s not really statistically significant. And since Arbitron isn’t going to be placing the additional sample in the extra month exclusively with young males 18-34 there’s no assurance that the increase to 16 weeks will make any difference. Don’t expect to see the shares jump for Top 40, Album Rock or Black/Urban stations. There’s a very good chance that relative demographic diary return and format share levels will remain basically constant with today’s status quo. So why go to the trouble of changing the system so drastically?

* Another concern has to do with monthly trend reports. In Continuous Measurement markets, stations receive two interim rolling trend reports per survey. Unfortunately, these trends are not compiled using the same weighting scheme as when the (now) quarterly books are produced. As a result, the trends are, in my opinion, basically useless. Now, with a longer proposed survey sweep, there’d be another of these useless midterm reports. Who needs it? But of more concern is the threat of the “book-of-the-month club.” If we end up with three big report cards and nine trend reports, that’s going to lead to some paying more attention to the trends. As that happens, Arbitron could then say, essentially, “Well, since you pay so much attention to the trends, why don’t we expand the monthly information—in essence produce a full ratings book each month. Now there’s a major nightmare!”

Twelve full report cards annually. Ouch. The ad community doesn’t want it—and I can’t imagine a programmer who would be pleased at the thought of having a monthly sword of Damocles hanging over their head.

If for no other reason than to keep Arbitron from eventually instituting the book-of-the-month club approach, I’d suggest you vote NO on this 16-week idea.

* Are you ready for a 16-week sweep? Forgetting the technical stuff, how would you as a programmer or manager cope with such a lengthy survey? It’s tough enough now keeping your performance—and that of your air staff—up to peak levels. Imagine doing that for a survey one-third longer. And how do you handle jock vacations during this almost endless survey? No to mention budgets, and so on. Lots of logistical nightmares.

* What would the survey months be? Even in those markets that get just one survey a year, the sweep would be 16 weeks (two 8-week sweeps). If your area is now split Spring (Spring) Fall. Will the “Spring” survey begin in February and end in June? Or go March-July? When would results be available? And how will that timing effect the media buyers and your sales staff? Lots of quicksand here.

* Finally, what impact will all this have on your revenue? When this concept of three 16-week books was first floated two years ago I spoke about it to ad agencies and advertisers in some major markets. To a person they were against the idea. Basically, since radio is already hard to buy (vs. TV for example) they don’t need another confusion factor regarding our medium. With different delivery dates for the three books than the now four surveys; with more trends that are confusing (and can be used to beat down your sales staff’s rates); and with no notable increase in the reliability of the data, why would our customers want such a change? A “Spring Book” that began in February, with results available in mid-July, is hardly useful. The data is almost ancient. No, as Arbitron polls its advertiser clients I think they’ll find few in favor of changing the current system. Thus, if stations vote to go to the 16-week approach we may risk undermining the use of radio—and thus our revenues.

BEWARE OF LAND MINES
As you can see, what at first seems like a possibly good idea is riddled with land mines. Let’s not step on any. Arbitron does need to continue to boost its performance regarding the ethnic and young male audiences—but changing to 16-week surveys is a poor way to do it.

Stand by for results. After your station has voted, Arbitron will tally, then report to ARAC at their scheduled August meeting. Depending on what the ad community and stations say, changes could begin in early ’93. Let’s hope not.

NOTE: The opinion expressed in this article is that of the author. Your comments are invited.
"MAKE OUT ALRIGHT" The second track from the gold album diVINYLS. All pictures from the shocking new video. Watch for it. Followup to the smash single "I Touch Myself."

Managed by Freddie DeMann and Burt Stein for DeMann Entertainment Company. Album produced by diVinyls and David Tickle. Mixed by Rob Jacobs. ©1991 Virgin Records America, Inc.
Last week, I was rummaging through some clippings I’d saved on recent developments in digital tape recording and digital broadcasting today the rummage concerns items more closely related to programming.

I don’t know about you, but I’ve always had my doubts about the value of air staff meetings. Certainly it’s necessary that the staff be informed and have a team feeling—but the staff meetings I’ve attended, in large companies and small stations alike, tend to be somewhat uncomfortable affairs, with agendas that are fairly well set by the management that called the meeting. In the April, 1991 issue of Rotarian magazine, Kent Davies, a teacher in the off-campus business program at Washington University in Lynnwood, Washington wrote that “regular staff meetings, although theoretically practical, can be costly and non-productive, as well as tedious.” Other “solutions” may include bulletin boards and weekly update memos. None of these are usually effective, and all waste valuable resources.

“Well-written, well-designed staff newsletters are often a much more effective term solution.” A first-class newsletter can enhance a company’s image as well as motivate employees and encourage a sense of oneness between different levels and departments... A good newsletter can even prove more effective than cash awards or other such incentives. Many firms’ experience has shown that more often than not, employees prefer their picture and a write-up in the company newsletter over such awards or, better yet, in conjunction with them.

I would add to that excellent idea that such a newsletter should avoid a paternalistic or patronizing tone at all costs! For small companies such as single radio stations, the recipients should include the rep firm(s), and perhaps such a newsletter should be designed so as to be sent to advertisers as well, not only to expand the readership and sense of community, but to provide an additional promotional tool for the station.

Davies cautions, “first-class writing and editing is absolutely essential. Otherwise, your newsletter can quickly turn into a glossy fruitbowl or be so poorly produced that it won’t be taken seriously or even read. A well-written newsletter can be the perfect vehicle to sell your company’s philosophy, promote strategic objects among your workforce, and recognize employees who have made significant contributions. It can help create a feeling of ‘family’ within the organization.”

My thanks to Mr. Davies for an excellent idea, that I think could prove practical for stations of any size. However, be sure to spell and punctuate correctly! Such errors can make the management look like uneducated jerks. If the editor of the newsletter is not sure of their spelling, have someone who is over the manuscript before it’s printed.

In a recent column, I quoted a past Gavin Seminar keynote speaker, management consultant Tom Peters. In this clipping, I do so again. As a part of a list 20 “management strategies” Peters offered recently in his syndicated column (copyright 1991, TPG Communications), designed to shake up the “planners” and encourage the “innovators,” he offered one principle that should be helpful to most of us in radio, since we all seem to be fired at some time or another, and despite knowing better, we all still tend to take it rather hard. Peters offers as “management strategy #20”:

“Get fired. (More than once is OK.) If you’re not pushing hard enough to get sacked, you’re not pushing hard enough.”

If you tend to get traumatized by the personal experience of being fired after doing what you consider really good work, but your worst lessons to learn would be that maybe next time you should not do your best, give your all, or stick to your beliefs! Does anybody know exactly how many times the late Rick Carroll got fired for following his unique programming vision before he finally became a legend? It was quite a few.

Changing the subject once again, one of the staple pieces of equipment in radio newsrooms has always been the “pushbutton phone,” the handset with the big button in the middle that switched on the mouthpiece only when you were going to talk, and cut it off when the button released, in order to make a clean “actuality” tape. Turning it on and off always causes a big pop.

A company called Miwavtronics has come up with an improvement on that design—a small module with a mercury switch inside which reportedly turns the mouthpiece on and off with pops, and that does away with that button (and the expensive custom handset). The module, called the “Automute,” installs in the earpiece of the standard handset; when you raise the mouthpiece higher than the earpiece, the mouthpiece is muted (it’s also muted when you place the handset face down on a tabletop, but not if you put it down on its side). The price is given as about $30. The contact given for more information is Dave Kenyon at the Broadcasters’ General Store: (708) 231-7120.

Next week, a column on the new practice of leasing out a radio station to duplicate the signal of another broadcaster!
On March 6, I moderated the opening session at this year’s Country Radio Seminar, which concerned video and its impact on Country radio.

Among those featured on the panel was Bob Allen, VP/GM of KCIRG, Cedar Rapids. Bob was unable to attend, but sent a video presentation. From his tape, which was edited from an interview I conducted with Bob, here are highlights.

**MOON MULLINS: When did you change the format and what have been the early results?**

**BOB ALLEN:** We changed the format of KCIRG radio about a year ago, and since then the audience has grown considerably and sales have increased over fifty percent, so we are very pleased with the progress the radio station has made.

**MM: How did KCIRG Radio get involved in video programs on KCIRG TV?**

**BA:** Most of you don’t have the advantage that we have in that we own KCIRG Radio and since 1948 and we’ve owned KCIRG television since 1953, in one of those interesting “grandfather” situations we just didn’t see much of anymore. And, of course, we are able to use the television station to help promote the radio station and there aren’t very many AM radio stations who have that kind of advantage. On the other hand, if we didn’t have the television station to help back up the radio station it is very possible we would be on satellite today or off the air, instead of growing as we have been.

**MM: What does a radio station need to do to approach a TV station for a joint promotion or video program?**

**BA:** The biggest problem I have had as the television general manager is the radio station program director who calls me up and says to me, “How can we get involved with you, how can we do some cross promotion?” and usually say, “Well gosh, I would like to do something, what are your ideas?” I have found that most radio program directors have a lot of trouble thinking TV. If you have a radio station that appeals to a certain demo that’s a key demo to a television station, think about ways you can sell the idea of reaching that targeted demo or your targeted audience to that TV station. So think TV!

**MM: Where should the stations go first?**

**BA:** First of all, I would try cable systems. There are lots of similarities between TV, cable systems and radio in that they both try to reach targeted audiences and very often they are looking for local product. And, a well-produced local video show is something a lot of local cable systems would like to have, especially if you give them an opportunity to sell advertising.

**MM: How would you do that?**

**BA:** Perhaps you can split the advertisement between the two of you and if you offer to cross promote the time the video show appears on the cable system, that has a big appeal. It’s also appealing to a local broadcaster in your area because we’re also looking for those 25-54-year-old key demos. Since Country radio is increasing its appeal to adults of all socio-economic areas, I think there are some tremendous opportunities out there for cross promotion between the two.

**MM: Give some examples.**

**BA:** Think about ways to use their meteorologist to do your weather. If you are a AM radio station or perhaps a full service station, think about ways to simulcast some of their newscasts on your radio station and build it into a package. The package might include the video show you’re wanting to do and that might be the quid pro quo: they get a lot of exposure in your drive time for their news and weather personalities in exchange for which they trade you some afternoon or fringe air time for your country video show. The main idea is, your thoughts well collected, put a program together, and never give up, never give up, never give up.

**MM: How do you produce a local video show?**

**BA:** Well, we again have an advantage in that we have a television production department, but it doesn’t have to be complicated. What we do at KCIRG is record the opens and closes, the intros and the outros to the music videos one right after the other on video tape, the same way you record liners for your radio promotion. We have the video show, we’ve owned an automated radio station and then the TV station has a director or producer-director who’s assigned to mix the show. We simply do A-B rolls and just dissolve in and out, we lay in supers. It’s a very simple process that doesn’t take a lot of time and can be done relatively inexpensively.

**MM: How would a typical radio station that?**

**BA:** If your local TV station doesn’t have production facilities and if you are well-heeled enough, I will tell you there are some very inexpensive production facilities now for as little as a few thousand dollars that can produce very fine, very passable quality material on the 3/4 inch tape for TV and even on super VHS tape for cable. I would recommend using VHS tape because it breaks down in multi-generations but SVHS is certainly worth looking at. Anybody can grab it, run out and take pictures of things. And the whole SVHS capability cost us $1,500. The thing is practically indestructible and I would defy anybody to tell the difference between it and 3/4 inch. In fact, the resolution of SVHS tape is about double of 3/4 inch tape, and 3/4 inch cameras are pretty much the norm in our business.

Part 2 coming June 21.
### MOST ADDED

<table>
<thead>
<tr>
<th>STETSASONIC</th>
<th>So Let The Fun Begin</th>
<th>(Tommy Boy)</th>
</tr>
</thead>
<tbody>
<tr>
<td>NAUGHTY BY NATURE</td>
<td>O.P.P.</td>
<td>(Tommy Boy)</td>
</tr>
<tr>
<td>EPMD</td>
<td>Give The People</td>
<td>(RAL/Def Jam/Columbia)</td>
</tr>
</tbody>
</table>

### RECORD TO WATCH

**RODNEY D-JOE COOLEY**  
Get Ready To Roll  
(Nasty/mix)  
Prepare yourself for one of summer's hottest rap beats.  
Nasty support should continue the "EVERLASTING BASS" saga.

### TOP TIP

**DJ JAZZY JEFF**  
& **THE FRESH PRINCE**  
Summertime  
(Jive/RCA)

Jeff and Prince offer a cool summer break for Gavin Hip Hop stations. More adds this week at WWDM-Sumter, SC, WGOK-Mobile, AL, and KMOJ-Minneapolis.

### Radio Rap

<table>
<thead>
<tr>
<th>RA</th>
<th>LW</th>
<th>TW</th>
</tr>
</thead>
<tbody>
<tr>
<td>$ 1</td>
<td>1</td>
<td>YO-YO - Can't Play, Make Way (East West Records America)</td>
</tr>
<tr>
<td>$ 2</td>
<td>2</td>
<td>DE LA SOUL - Ring, Afro, Roller, BK Lounge (Tommy Boy)</td>
</tr>
<tr>
<td>$ 3</td>
<td>3</td>
<td>GANG STARR - Love Sick, Weight, Check, Rep, Intellect (Chrysalis)</td>
</tr>
<tr>
<td>$ 4</td>
<td>4</td>
<td>TERMINATOR X - Homey Don't Play Dat (P.R.O. Division/RAL/Columbia)</td>
</tr>
<tr>
<td>$ 5</td>
<td>5</td>
<td>ED O.G &amp; DA BULLDOGS - Have It, Different (PWL America/Mercury)</td>
</tr>
<tr>
<td>$ 6</td>
<td>6</td>
<td>BRAND NUBIAN - Slow Down, Concerto, Right (Elektra)</td>
</tr>
<tr>
<td>$ 7</td>
<td>7</td>
<td>Kool Moe Dee - Rise &amp; Shine (Jive/RCA)</td>
</tr>
<tr>
<td>$ 8</td>
<td>8</td>
<td>EPMD - Rampage, Gold, Give, Control (RAL/Def Jam/Columbia)</td>
</tr>
<tr>
<td>$ 9</td>
<td>9</td>
<td>3RD BASS - The Weasel (RAL/Def Jam/Columbia)</td>
</tr>
<tr>
<td>$ 10</td>
<td>10</td>
<td>KMD - Who Me?, Hurumph (Elektra)</td>
</tr>
<tr>
<td>$ 11</td>
<td>11</td>
<td>SON OF BAZERK - Swivey, Bang, Change (S.O.U.L./MCA)</td>
</tr>
<tr>
<td>$ 12</td>
<td>12</td>
<td>MAIN SOURCE - Hangin', Front Door, Snake, BBQ (Wild Pitch)</td>
</tr>
<tr>
<td>$ 13</td>
<td>13</td>
<td>DREAM WARRIORS - Boombastic (4th &amp; Broadway/Island)</td>
</tr>
<tr>
<td>$ 14</td>
<td>14</td>
<td>TONY D - Elevation, Buggin' (4th &amp; Broadway/Island)</td>
</tr>
<tr>
<td>$ 15</td>
<td>15</td>
<td>O.G. STYLE - Catch'em Slippin' (Rap-A-Lot)</td>
</tr>
<tr>
<td>$ 16</td>
<td>16</td>
<td>R.L.COOL J - Mama, 6 Minutes, Farmers (RAL/Def Jam/Columbia)</td>
</tr>
<tr>
<td>$ 17</td>
<td>17</td>
<td>PARIS - The Hate, Devil, Mellow, Ebony, Scarface (Scarface/Tommy Boy)</td>
</tr>
<tr>
<td>$ 18</td>
<td>18</td>
<td>KING SUN - Be Black, Big (Profile)</td>
</tr>
<tr>
<td>$ 19</td>
<td>19</td>
<td>CHUBB ROCK - Chubbster, Treat Em', Organized (Select)</td>
</tr>
<tr>
<td>$ 20</td>
<td>20</td>
<td>LEADERS OF THE NEW SCHOOL - P.T.A., Teachers (Elektra)</td>
</tr>
<tr>
<td>$ 21</td>
<td>21</td>
<td>SIDE F-X - Stick Up Kid, To The Bridge (Nastymix)</td>
</tr>
<tr>
<td>$ 22</td>
<td>22</td>
<td>DJ QUIK - Born And Raised In Compton (Profile)</td>
</tr>
<tr>
<td>$ 23</td>
<td>23</td>
<td>CRAIG G - U-R-Not (Atlantic Street)</td>
</tr>
<tr>
<td>$ 24</td>
<td>24</td>
<td>1616 - It Is Done (Roc' Rulin'/Scratch)</td>
</tr>
<tr>
<td>$ 25</td>
<td>25</td>
<td>BOOGIE DOWN PRODUCTIONS - Live, Rules, Material (Jive/RCA)</td>
</tr>
<tr>
<td>$ 26</td>
<td>26</td>
<td>LARRY LARR - Call Me, Line (Ruffhouse/Columbia)</td>
</tr>
<tr>
<td>$ 27</td>
<td>27</td>
<td>Kool G RAP &amp; DJ POLO - Bad, Erase, Kool Is (Cold Chillin'/Warner Bros.)</td>
</tr>
<tr>
<td>$ 28</td>
<td>28</td>
<td>ICE-T - O.G., LA Home (Sire/Warner Bros.)</td>
</tr>
<tr>
<td>$ 29</td>
<td>29</td>
<td>NIKKI D - Daddy's, Antie (RAL/Def Jam/Columbia)</td>
</tr>
<tr>
<td>$ 30</td>
<td>30</td>
<td>GRAND DADDY I.U. - Sugarfree, New, Behind (Cold Chillin'/Reprise)</td>
</tr>
<tr>
<td>$ 31</td>
<td>31</td>
<td>RED HEAD KING PIN &amp; THE FBI - Together, All About Red, Plan B (Virgin)</td>
</tr>
<tr>
<td>$ 32</td>
<td>32</td>
<td>GENIUS - Come Do Me, Slammin' (Cold Chillin'/Reprise)</td>
</tr>
<tr>
<td>$ 33</td>
<td>33</td>
<td>YZ - Girl, Father, Dundee (Tuff City)</td>
</tr>
<tr>
<td>$ 34</td>
<td>34</td>
<td>DIGITAL UNDERGROUND - Dis Funky, Same Song (Tommy Boy)</td>
</tr>
<tr>
<td>$ 35</td>
<td>35</td>
<td>BUFFALO SOLDIERS - Playing (Luke/Atlantic)</td>
</tr>
<tr>
<td>$ 36</td>
<td>36</td>
<td>M.C. BREED &amp; DFC - Yo' Frontin' (SDEG/Ichiban)</td>
</tr>
<tr>
<td>$ 37</td>
<td>37</td>
<td>DADDY FREDDY - Champions, Town (Chrysalis)</td>
</tr>
<tr>
<td>$ 38</td>
<td>38</td>
<td>TWIN HYPE - Nothin' Could Save Ya (Profile)</td>
</tr>
<tr>
<td>$ 39</td>
<td>39</td>
<td>YOUNG BLACK TEENAGERS - Loud, Groove (S.O.U.L./MCA)</td>
</tr>
</tbody>
</table>

### Chartbound

- **M.C. TWIST** - 1-900-KKK (Lethal Beat)
- **BIG DADDY KANE** - It's Hard Being The Kane (Cold Chillin'/Reprise)
- **KINGS OF SWING** - U Know How To Love Me (Burn rush/Virgin)

*STETSASONIC* - So Let The Fun Begin (Tommy Boy)

Dropped: #28 K-Solo, #32 Run-D.M.C., #33 Ice-T, #35 Ice Cube, #37 Lifers Group.

**the GAVIN REPORT**/June 7, 1991
ANTHRAX does PUBLIC ENEMY!

The new single from their forthcoming album

"Attack of the Killer B's"
NEW HIP HOP RELEASES by Brian A. Samson

MAINSOURCE - JUST HANGIN' OUT b/w LIVE AT THE BARBEQUE (WILD PITCH)
With enormous retail and radio numbers on the self-titled debut album, rumor has it that the Mainsource success has attracted a lucrative offer from a major label. Hmm... Second time out, Large Professor gets slow to the Mainsource success has attracted the vocals of the one parent family. Contact J.C. or Mark at (212) 741-0007.

BOY WONDER - IMPERIO D - YOUNG POWER (MAI TAI RECORDS)
This teenage emcee makes his debut on the N.Y.-based imprint, Mai Tai Records. The Boy Wonder drops 110 BPMs of knowledge under an energetic bedroom music bed. B.W. gives a strong shout-out to today's youth through positive dialogue.

EDITORIAL SHOUTOUTS
Adrian "A-Love" Miller formerly of KBLK-Tulsa, OK has been named Director of Street Promotions for Power Move Promotions, Los Angeles. Give him call at (213) 850-5660... A warm welcome to our new Gavin Rap correspondent Al B. Bad of KJZ-TM-Dallas, TX and Chuck Ren of WVNUR-Evanston, IL... Happy B-day shout-out to my man Lorenzo "Ice-T" Thomas of WCWX-Richmond, VA. Give him a power shout at 804-672-9300. Happy B-day to Virgin Record's Natl. Dir. of Promotion Dave Rosas. Give him a scream at (213) 278-1181. Congratulations to Gavin's own 1991 college grads Yo! Ern Llamado and Kelly "K-Woo" Woo. Both majored in Broadcast Communication studies at San Francisco State University... On THE HIP HOP COUNTDOWN this week: MC Serch talks about his anger with Caucasian rappers who jump on the band wagon. "What makes me mad is that you got a lot of white wannabe rappers jumping on the band wagon. (They) say 'Hey, Joe Nechbone did it, I can do it too! Not! I've been working at this for eleven years, it's not that easy.' And Slick Rick discusses his run in with the law: 'It was a situation where a family member was constantly trying to harm and rob me. I retaliated, and I shouldn't have...and I have to pay the price now. That's the real bottom line.' A fine welcome to our new syndicated station KJHL-Los Angeles, CA. For more info contact Greg Johnson or Monica Corbin at THE HIP HOP COUNTDOWN 213-969-0011. Another special shoutout to KZSC-Santa Cruz, CA's Justin Berenbaum. Justin, a 1991 graduate of U.C. Santa Cruz, is KZSC's current Rap/Alternative Music Director. Give him a buzz at (408) 459-2811... And a final congrats to Ninja Record's Natl. Dir. Of Promo Wilfred "Wolf" Pascual as WEDDING BELLS will ring for Wilfred and his fiancée Angela Carter this weekend 6/8/91...
This explosive video is getting an OVERWHELMING response with instant adds at BET, Video Jukebox and YOL MTV, and the single is spinning OUT OF CONTROL at clubs.

get your hands on it and the new single from J.T. from the album KICK THE FUNK.

"swing it"
y definition of a boombastic stylin', mindblowin sonor creation:

**DREAM WARRIORS:**
A carnival ride for the psyche via beats and off center samples, obtained through a Canadian Rap duo on their slammin' debut, "...And Now the Legacy Begins."

Now close the dictionary and get hype to the rhythm.

Comprised of King Lou and Capital Q (as in Quiet Storm), the DREAM WARRIORS have taken the subliminal sound bites of life and casually created, well, art. The just-released album is easily a contender as one of the year's ten best releases. It's that impressive.

Originating from Toronto's equivalent of the projects, Capital Q (aka Frank Lennon Alert) and King Lou (aka Louis Robinson) met in school. Working and fine tuning their rapping skills, their legacy was on the verge of actuality. It wasn't until 1986 that they formally became the DREAM WARRIORS. With the help of longtime chum Ivan Berry (whose Beat Factory is responsible for much of Canada's Hip Hop scene), the dream began to emerge.

Fast forward to 1990 - a year that yielded two Top Twenty hits for the duo in—of all places—Europe! As a matter of fact, "Wash Your Face in My Sink," the first single, holds the record for longest charting rap single in British history. What is it about these DREAM WARRIORS that woke up the notoriously weird U.K. audience? Perhaps it is the unpredictable nature of their music. The second single, "My Definition of a Boombastic Style," (currently in the Gavin Rap Top 20) samples an old Canadian game show theme for its backbeat. The show was called "Definition" and, strangely enough, the cheesy theme was actually an old Quincy Jones track, "Soul Bossa Nova" Even Quincy was amused.

A trip through the tracks on the album is a journey through all cultures and mindsets. After the opening "Definition," with its '60s psychedelia, you enter the jazzy "Follow Me Not." Next stop is the ska/-reggae fest "Ludi" a tribute to King Lou's mom that's about the West Indian board game that is not unlike ourgame "Sorry." (Incidentally, the B-side to the U.K. single of "Ludi" features the last performance with late Jazz legend Slim Gillard). Later on this side, you tune into a "Tune From a Missing Channel," which features a broadcast-interruption rap that fades in and out of frequency. It concludes with "Wash Your Face In My Sink," which borrows a sort of high school band sample to rap over the positive and negative of cell life—the toilet and the sink.

Side two opens with "Voice Through the Multiverse," a cosmic dance assault. Later, we are confronted with "Face in the Basin," a retread and expansion of the sink thing. "Do Not Feed the Alligators" is fun and simple, unlike "12-Sided Dice," a bizarre commentary on the complex roll playing world of Dungeons & Dragons. The CD concludes with "Answer for the Owl."

Taking Canada and rap to new and wonderful places, the DREAM WARRIORS are thus vacant from only one spot—U.S. domination. The challenge is waiting and the legacy begins now...
CURRENTLY SWING/WEEKENDS IN PHILADELPHIA

Smooth adult communicator seeks f/t gig with AA/Jazz format. Opportunity more important than market size. GREG: (215) 446-3015. [6/7]

RELIABLE, MULTI-TALENTED AT seeking Overnights, Afternoons or sports p-b-p. Awesome color and sports knowledge. GARY BROWN: (419) 884-1682. [6/7]

PROGRAMMER FOR DIGITAL CABLE RADIO seeks to put your station out front! PD/MD/Promotions available immediately. Will relocate. CALL: (603) 228-2307. [6/7]

THIRTEEN YEAR PRO with PD/Manager experience in Top 40, A/C, Urban and Country. PATRICK: (713) 728-1348. [6/7]

FORMER PD/MD/AT MULTI-FORMAT PRO seeking Top 40, A/C or Country station. Will relocate for right opportunity. JON ERIC STEVENS: (407) 468-2545. [6/7]

GET RESULTS. Energetic team motivator seeking next challenge as small/market PD. Responsible, cost conscious and great track record. Promotions a specialty. Twelve year vet. LEW ROBERTS: (315) 586-6195. [6/7]

TAKIN' THE HART MAN PARTY JAM TO YOUR STATION! Top 40/Urban high-profile. Nightguy Jerry Hart is listening to all offers from Top Ten markets. Experience at KUBE Seattle, HOT 97.7 and KWSS-San Jose. CALL: (206) 632-3885. [5/31]

EIGHT YEAR COUNTRY PRO with APD/MC experience seeks new challenge at large market or programming small market. ART OPPERMANN: (303) 686-5645. [5/31]

EXPERIENCED, HIGHLY MOTIVATED AT seeks advance. Solid airwork, strong production and team player. A/C, Oldies or Country. DAVE: (712) 262-7954. [5/24]

VERSATILE, FIFTEEN YEAR PRO for PD/MD/Sports Director looking for p-b-p sports in Upper Midwest area. MATTHEW: (507) 437-8153. [5/24]

VOICES, CHARACTERS, BITS, PARODIES Mult-track and MD experience. Top 40, Hot A/C or Urban Contemporary. MIKE: (604) 754-6057. [5/24]

SMALL MARKET TOUCHED 60,000. This PD wants to reach your audience. CALL: (603) 228-2307. [5/24]


CREATIVE PRODUCTION PRO seeks Top 100 operation where quality production is a must. Character voices and produced bits. Well-organized, stable, 8-track experience. Looking for a home. LARRY JAMES: (205) 340-0743. [5/24]

FUN, CREATIVE, SIX YEAR PRO seeks Midwest station where I can utilize my talents, voices, phones and community involvement. CAPTAIN JACK: (513) 399-2713. [5/24]

COLLEGE GRAD WITH FOUR YEARS EXPERIENCE. On-air position in medium or large market in Florida. Announcing, programming, goal oriented, team player and hardworker. High-energy Top 40/Dance format and lots of sun! DERICK: (601) 234-0260 or 234-9599. [5/24]

AIR PERSONALITY from B95-Fresno with experience at KKRR, KFRC, KFI. JACK ARMSTRONG: (209) 275-7849. [5/24]


FORMER WKDG/FM NIGHT ROCKER seeks a steady paycheck. Experienced AT in Album, Top 40 and Hot A/C. Currently swing at Chattanooga Top 40. Would love to relocate. MATT: (205) 883-9944. [5/24]

HEY SAN FRANCISCO! Just relocated to the Bay Area after a great run at a pioneering A/AJazz station in Orlando. Looking for more of the same...could even dig Modern Rock, Album or A/C. JOHN: (415) 358-9796. [5/24]

HE IS ONE OF THE HOTTEST AT/MD/VU Personalities. She is a rising star AT/MDVU. Together they form the nation's hottest Urban Contemporary combo. Credits include: KMRZ, KJAY, KYXX, KYRK. T/R available. SHARON: (617) 522-5203 or M.C.-LEWIS. (916) 557-4293. [5/24]
### MOST ADDED

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>BE BE &amp; CE</td>
<td>WINANS (36)</td>
<td>Capitol</td>
</tr>
<tr>
<td>VESTA WILLIAMS</td>
<td>(32)</td>
<td>A&amp;M</td>
</tr>
<tr>
<td>TROOP &amp; LEVERT</td>
<td>featuring QUEEN LATEF</td>
<td>(22)</td>
</tr>
<tr>
<td>HEAVY D &amp; THE BOYZ</td>
<td>(21)</td>
<td>MCA</td>
</tr>
<tr>
<td>GLADYS KNIGHT</td>
<td>(20)</td>
<td>MCA</td>
</tr>
</tbody>
</table>

### URBAN CONTEMPORARY

#### 2W LW TW

<p>| | | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>2</td>
<td>1</td>
<td>1</td>
<td>LUTHER VANDROSS - Power Of Love/Love Power (Epic)</td>
</tr>
<tr>
<td>5</td>
<td>4</td>
<td>2</td>
<td>WHITNEY HOUSTON - Miracle (Arista)</td>
</tr>
<tr>
<td>10</td>
<td>7</td>
<td>3</td>
<td>LISA FISCHER - How Can I Ease The Pain (Elektra)</td>
</tr>
<tr>
<td>4</td>
<td>3</td>
<td>4</td>
<td>MARIAH CAREY - I Don't Wanna Cry (Columbia)</td>
</tr>
<tr>
<td>6</td>
<td>5</td>
<td>5</td>
<td>EnVOGUE - Don't Go (Atlantic)</td>
</tr>
<tr>
<td>12</td>
<td>8</td>
<td>6</td>
<td>GUY - Do Me Right (MCA)</td>
</tr>
<tr>
<td>9</td>
<td>6</td>
<td>7</td>
<td>THE O'JAYS - Emotionally Yours (EMI)</td>
</tr>
<tr>
<td>14</td>
<td>10</td>
<td>8</td>
<td>RALPH TREVANT - Do What I Gotta Do (MCA)</td>
</tr>
<tr>
<td>1</td>
<td>2</td>
<td>9</td>
<td>COLOR ME BADD - I Wanna Sex You Up (Giant/Reprise)</td>
</tr>
<tr>
<td>15</td>
<td>12</td>
<td>10</td>
<td>BOYZ IL MEN - Motownphilly (Motown)</td>
</tr>
<tr>
<td>16</td>
<td>11</td>
<td>11</td>
<td>ALEXANDER O’NEAL - What Is This Thing Called Love? (Epic/Tabu)</td>
</tr>
<tr>
<td>18</td>
<td>16</td>
<td>12</td>
<td>FREDDIE JACKSON - Maincourse (Capitol)</td>
</tr>
<tr>
<td>19</td>
<td>14</td>
<td>13</td>
<td>DAMIAN DAME - Exclusivity (LaFace/Arista)</td>
</tr>
<tr>
<td>11</td>
<td>9</td>
<td>14</td>
<td>TONY TERRY - With You (Epic)</td>
</tr>
<tr>
<td>17</td>
<td>17</td>
<td>15</td>
<td>WILL DOWNING - I Try (Island/PLG)</td>
</tr>
</tbody>
</table>

#### Chartbound

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>D.J. JAZZY JEFF &amp; THE FRESH PRINCE</td>
<td>Summertime</td>
<td>(Jive/RCA)</td>
</tr>
<tr>
<td>GLADYS KNIGHT</td>
<td>Men</td>
<td>(MCA)</td>
</tr>
<tr>
<td>CHERYL PEPSII RILEY</td>
<td>How Can You Hurt The One You Love</td>
<td>(Columbia)</td>
</tr>
<tr>
<td>PHIL PERRY</td>
<td>Amazing Love</td>
<td>(Capitol)</td>
</tr>
</tbody>
</table>

---

**Editor:** Betty Hollars  
**Assoc. Editor:** John Martinucci

---

www.americanradiohistory.com
CLASSIC SOUL STILL REIGNS SUPREME ON...

HOSTED BY:
THE LEGENDARY “BIG JOHN” MONDS
FROM “THE BEAT” IN LOS ANGELES

Get ready for two hours of jammin’ Soul Oldies with the Royalty of R&B. Every week, your listeners will hear the biggest R&B chartbusters from the funky ’50s, soulful ’60s and sensational ’70s.

Aretha. Otis. Stevie. Sly. Martha and more. No need for last names here. Because “Reflections” reprises the unforgettable hits from the Legends of the Golden Age of Soul. Plus rare interviews and little known stories behind the making of the music that had an entire Nation dancin’ in the streets.

“Reflections” also stands tall with great weekly features like: 1. “THE TIME MACHINE” taking you back to memorable moments from the greats of R&B, along with four timeless hits from the spotlighted year; 2. “SOLID SOUL TRIVIA” brain busters that will test your knowledge of that unforgettable era; 3. “THE SONGWRITERS’ SECTION” featuring music and interviews with those who penned the hits. And much, much more.

“Reflections.” The all “Old” smokin’ weekly party Jam for your station. Offered on a market-exclusive basis from Premiere Radio Networks. Call your marketing representative today at (213) 46-RADIO. That’s (213) 467-2346.
UP & COMING

Reports Adds ARTIST TITLE LABEL
39 1 READY FOR THE WORLD - Straight Down To Business (MCA)
39 38 * BE BE & CE CE WINANS - Addictive Love (Capitol)
35 — WHISPERS - I Want 2B The 1 4U (Capitol)
35 9 RIFF - If You’re Serious (SBK)
34 32 * VESTA WILLIAMS - Special (A&M)
33 3 RHYTHM SYNDICATE - P.A.S.S.I.O.N. (Impact)
32 3 BUFFALO SOLDIERS - Playing Your Game (Crewlapoo/Luke)
31 8 * RAY PARKER JR. - She Needs To Get Some (MCA)
31 13 * AL B. SURE! - Had Enuf? (Warner Bros.)
28 22 * TROOP/LEVERT I/QUEEN LATIFAH - For The Love../Living... (Giant/Reprise)
27 21 * HEAVY D & THE BOYZ - Now That We Found Love (MCA)
26 1 CRYSTAL WATERS - Gypsy Woman (Mercury)
26 14 TEDDY PENDERGRASS - I Find Everything In You (Elektra)
22 8 * DAVID A. STEWART Intro. CANDY DULFER - Lily Was Here (Arista)
20 4 * LAMONT DOZIER - Love In The Rain (Atlantic)
19 1 KEISHA JACKSON - Mature Love (Epic)

DROPPED: #19-Keith Sweat, #20-B.Angie B., #38-Jon Lucien, #40-Black Box, DJ Quick, Innocence, The Nation Funktasia, Lorenzo, Trinere, Gerald Alston, Brand Nubian

INSIDE URBAN

WIN! WIN! WIN! TRIVIA! TRIVIA! TRIVIA!

MJI BROADCASTING is celebrating Black Music Month with a Trivia Contest exclusively for Gavin Reporters! We’ll be asking one question per week during the month of June and if you answer all four correctly, you’ll win your choice of: 1) The “Terminator” Synsonic Guitar with built-in amplifier/speaker electric guitar, double pick-ups/tremelo, adjustable bridge; or 2) The Excel Traveling Exercise System, complete with gym bag, weight gloves, hand weights, terry weights, pillow weights, jump rope, hand grips, Jergens soap, Actibath, and lotion. Just give your answer to John or myself when you call in your weekly report on the phone, or you can mail or fax in your answers. In case of a tie, MJI will draw for a winner. Good luck to all!

Question for Week #1:
Who is the versatile male performer from Albany, Georgia, who is an original member of the Rock & Roll Hall Of Fame, has a star on the Hollywood Walk Of Fame, is a Grammy Lifetime Achievement Award winner, and was one of the stars who recorded “We Are The World?”

Rick Stevens, WCKX-Columbus, is getting “Plenty of phones” for our Top Tip, D/JAZZY JEFF & THE FRESH PRINCE’s “Summer-time.” Curtis Carter, WKGC-Panama City, agrees, saying, “Requests for Jazzy are really big. Reggie Jackson, WHYZ-Greenville, recommends that we all keep an eye on DEE’s “I Want You,” a remake of Marvin Gaye’s single that he expects will do extremely well. Dana Hall, WILD-Boston, makes BEBE & CECE WINANS’ “Addictive Love” her RTW, saying, “It’s positive, it’s done really well, and I like the tempo.” Jimmy Mack, WDXZ-Charleston, likes CHUBB ROCK’s “The Chubbster” saying, “Hot, hot, hot, instant phones, don’t be late with this one—trust me!”

Ciao for now, Betty

NEW RELEASES

by John Martinucci

VESTA WILLIAMS - Special (A&M)
Vesta had a great 1989, with tracks like “4U,” “Congratulations,” and “Sweet, Sweet Love” and it seems that programmers have been waiting for this release as evidenced by 32 adds out of the box. Vesta shows her tender side, and this midtempo cut fits right in with the Peabos and the Freddies. Watch for her to Chartbound next week.

BELL RIV DeVOE - Let Me Know Something? (MCA)
Working on their sixth single out of the nine tracks from their debut album, Poison. These guys have had an incredible past 15 months and with this “Power” fueled single and the upcoming Budfest tour look for them to be busy ‘til the end of the year!

JAMES BROWN - Say It Loud - I’m Black And I’m Proud (Polydor)
James’ popular image grew due his ability to relate to the average person. Some of you may have the 1968 original release; if you don’t—not too worry. This r&b issue comes from James Brown’s Startime four-CD set. A Hip Hop remix is available, with rapper Professor X performing on the track. Just a reminder: The Godfather of Soul will be performing June 10 on your local Cable’s Pay Per View channel.

ARETHA FRANKLIN - Everybody People (Arista)
Here is another artist who helped shape Black music. The Queen is back in the spotlight with a ’90s version of a classic Smokey & The Family Stone song. Narada Michael Walden produced and arranged this version, with remixes by Shep Pettibone.

ALTIMETRE - Silly (Bahia/RCA)
Though their first single only reached #25 on the Urban Contemporary chart, I think this follow-up is going to give this trio the impact they need to be strong chart contenders. Ex-Klymaxx member Bernadette Cooper produced and co-wrote this track and the influence shows. Radio Edit I and II and both pack a midtempo punch. Check it Out.

ALBUM CUTS

RALPH TREVANT - Last Night/She’s My Love Thang
SURFACE - Give Her Your Love
LISA FISCHER - Wildflower/Save Me/So Intense
PHIL PERRY - Say Anything/Forever
FREDDIE JACKSON - I’ll Be Waiting For You
KEITH WASHINGTON - Make Time For Love

WINNING COMBINATION

WWIN-Baltimore welcomed Peabo Bryson when he visited the station to thank them for their support. Shown in the photo (I-r): PD Harold Pompey, Peabo Bryson, MD Mike Roberts.
### HIT FACTOR

#### Urban Research
Betty Hallors/John Martiniu

<table>
<thead>
<tr>
<th>HIT</th>
<th>Factor Week</th>
</tr>
</thead>
<tbody>
<tr>
<td>LUTHER VANDROSS - Power Of Love/Love Power (Epic)</td>
<td>75</td>
</tr>
<tr>
<td>WHITNEY HOUSTON - Miracle (Arista)</td>
<td>71</td>
</tr>
<tr>
<td>LISA FISCHER - How Can I Ease The Pain (Elektra)</td>
<td>69</td>
</tr>
<tr>
<td>MARIAH CAREY - I Don't Wanna Cry (Columbia)</td>
<td>68</td>
</tr>
<tr>
<td>EnVOGUE - Don't Go (Atlantic)</td>
<td>70</td>
</tr>
<tr>
<td>GUY - Do Me Right (MCA)</td>
<td>70</td>
</tr>
<tr>
<td>THE O'JAYS - Emotionally Yours (EMI)</td>
<td>70</td>
</tr>
<tr>
<td>RALPH TRESVANT - Do What I Gotta Do (MCA)</td>
<td>70</td>
</tr>
<tr>
<td>COLOR ME BADD - I Wanna Sex You Up (Giant/Reprise)</td>
<td>68</td>
</tr>
<tr>
<td>BOYZ II MEN - Motownphily (Motown)</td>
<td>68</td>
</tr>
<tr>
<td>ALEXANDER O'NEAL - What Is This Thing Called Love? (Epic/Tabu)</td>
<td>72</td>
</tr>
<tr>
<td>FREDDIE JACKSON - Maincourse (Capitol)</td>
<td>71</td>
</tr>
<tr>
<td>DAMIAN DAME - Exclusively (LaFace/Arista)</td>
<td>65</td>
</tr>
<tr>
<td>TONY TERRY - With You (Epic)</td>
<td>69</td>
</tr>
<tr>
<td>WILL DOWNING - I Try (Island/PLG)</td>
<td>67</td>
</tr>
<tr>
<td>LEVERT - I'm Ready (Atlantic)</td>
<td>66</td>
</tr>
<tr>
<td>HI-FIVE - I Can't Wait Another Minute (Jive/RCA)</td>
<td>70</td>
</tr>
<tr>
<td>GENE RICE - You're Gonna Get Served (RCA)</td>
<td>64</td>
</tr>
<tr>
<td>SURFACE - Never Gonna Let You Down (Columbia)</td>
<td>62</td>
</tr>
<tr>
<td>AFTER 7 - Nights Like This (Virgin)</td>
<td>67</td>
</tr>
<tr>
<td>SOUNDS OF BLACKNESS - Optimistic (Perspective/A&amp;M)</td>
<td>64</td>
</tr>
<tr>
<td>STEVIE WONDER - Gotta Have You (Motown)</td>
<td>65</td>
</tr>
<tr>
<td>MICHEL’LE - If (Ruthless/Atco)</td>
<td>54</td>
</tr>
<tr>
<td>PEABO BRYSON - Can You Stop The Rain (Columbia)</td>
<td>64</td>
</tr>
<tr>
<td>RUDE BOYS - Heaven (Atlantic)</td>
<td>56</td>
</tr>
<tr>
<td>OLETA ADAMS - Circle Of One (Fontana/PolyGram)</td>
<td>54</td>
</tr>
<tr>
<td>YO-YO - You Can't Play With My Yo-Yo (East West Records America)</td>
<td>46</td>
</tr>
<tr>
<td>PAULA ABDUL - Rush, Rush (Captvie/Virgin)</td>
<td>50</td>
</tr>
<tr>
<td>DE LA SOUL - Ring, Ring, Ring (Ha, Ha, Hey) (Tommy Boy)</td>
<td>44</td>
</tr>
<tr>
<td>ANOTHER BAD CREATION - Playground (Motown)</td>
<td>42</td>
</tr>
<tr>
<td>KEITH WASHINGTON - Kissing You (Qwest/Warner Bros.)</td>
<td>43</td>
</tr>
<tr>
<td>SMALL CHANGE - Why (Mercury)</td>
<td>49</td>
</tr>
<tr>
<td>JASMINE GUY - Just Want To Hold You (Warner Bros.)</td>
<td>51</td>
</tr>
<tr>
<td>MILES JAYE - Sensuous (Island/PLG)</td>
<td>50</td>
</tr>
<tr>
<td>OMAR CHANDLER - This Must Be Heaven (MCA)</td>
<td>42</td>
</tr>
<tr>
<td>JEFFREY OSBORNE - The Morning After I Made Love To You (Arista)</td>
<td>52</td>
</tr>
<tr>
<td>SHIRLEY MURDOCK - In You Eyes (Elektra)</td>
<td>47</td>
</tr>
<tr>
<td>TARA KEMP - Piece Of My Heart (Giant)</td>
<td>40</td>
</tr>
<tr>
<td>TRACIE SPENCER - This Time Make It Funky (Capitol)</td>
<td>32</td>
</tr>
<tr>
<td>MICA PARIS - South Of The River (Island/PLG)</td>
<td>34</td>
</tr>
</tbody>
</table>

---

### CROSSOVER CHART

<table>
<thead>
<tr>
<th>LW</th>
<th>TW</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>4</td>
<td>4</td>
</tr>
<tr>
<td>5</td>
<td>5</td>
</tr>
<tr>
<td>6</td>
<td>6</td>
</tr>
<tr>
<td>7</td>
<td>7</td>
</tr>
<tr>
<td>8</td>
<td>8</td>
</tr>
<tr>
<td>9</td>
<td>9</td>
</tr>
<tr>
<td>10</td>
<td>10</td>
</tr>
<tr>
<td>11</td>
<td>11</td>
</tr>
<tr>
<td>12</td>
<td>12</td>
</tr>
<tr>
<td>13</td>
<td>13</td>
</tr>
<tr>
<td>14</td>
<td>14</td>
</tr>
<tr>
<td>15</td>
<td>15</td>
</tr>
</tbody>
</table>

- COLOR ME BADD - I Wanna Sex You Up (Giant/Reprise)
- PAULA ABDUL - Rush, Rush (Captvie/Virgin)
- ANOTHER BAD CREATION - Playground (Motown)
- MARIAH CAREY - I Don't Wanna Cry (Columbia)
- LUTHER VANDROSS - Power Of Love/Love Power (Epic)
- CRYSTAL WATERS - Gypsy Woman (Mercury)
- TARA KEMP - Piece Of My Heart (Giant)
- BLACK BOX - Strike It Up (RCA)
- SURFACE - Never Gonna Let You Down (Columbia)
- LISA FISCHER - How Can I Ease The Pain (Elektra)
- SALT-N-PEPA - Do You Really Want Me (Next Plateau)
- L.L.COOL J - Mama Said... (R.A.L/Def Jam/Columbia)
- CORINA - Temptation (Cutting/Atco)
- GERARDO - We Want The Funk (Interscope/EWA)
- MICHAEL BOLTON - Love Is A Wonderful... (Columbia)

---

**June 7, 1991/the GAVIN REPORT**
## MOST ADDED

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>Natale Cole &amp; Nat &quot;King&quot; Cole</td>
<td>Unforgettable</td>
<td>Elektra</td>
</tr>
<tr>
<td>Amy Grant</td>
<td>No Scratches</td>
<td>A&amp;M</td>
</tr>
<tr>
<td>Rick Astley</td>
<td>Never Saw Another Blue</td>
<td>RCA</td>
</tr>
<tr>
<td>Gloria Estefan</td>
<td>Mi Amor</td>
<td>Epic</td>
</tr>
<tr>
<td>Roxette</td>
<td>I Want You</td>
<td>EMI</td>
</tr>
</tbody>
</table>

## TOP TIP

**Natalie Cole** with **Nat "King" Cole**

Unforgettable (Elektra)

An unforgettable performance will take this one to the top!

## RECORD TO WATCH

**David A Stewart**

*Introducing Candy Dulfer*

Lily Was Here (Atlantic)

A sweet sounding Candy sax makes this a hot track.

**Gavin**

**THE ESCAPE CLUB** - I'll Be There (Atlantic)

**Wilson Phillips** - The Dream Is Still Alive (SBK)

**Keith Washington** - Kissing You (Qwest/Warner Bros.)

**Bruce Hornsby & The Range** - Set Me In Motion (RCA)

**R.E.M.** - Losing My Religion (Warner Bros.)

**Jude Cole** - Compared To Nothing (Reprise)

**Dave Koz featuring Joey Diggs** - Nothing But The Radio On (Capitol)

**Bee Gees** - When He's Gone (Warner Bros.)

**Francesca Beghe** - Heaven Knows (SBK)

**Kenny Rogers** - Walk Away (Reprise)

**Rick Astley** - Move Right Out (RCA)

**Robbie Dupree** - This Is Life (Gold Castle)

**Darden Smith** - Frankie & Sue (Columbia)

**UB40** - Here I Am (Come And Take Me) (Virgin)

## CHARTBOUND

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Debuts in Chartbound</th>
<th>Reports</th>
<th>Adds</th>
<th>Heavy</th>
<th>Medium</th>
<th>Light</th>
<th>Hit Factor</th>
<th>Weeks</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Natalie Cole</em> with <em>Nat &quot;King&quot; Cole</em></td>
<td>Unforgettable</td>
<td>Elektra</td>
<td>114</td>
<td>114</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>1</td>
</tr>
<tr>
<td>Peabo Bryson</td>
<td>Can You Stop The Rain</td>
<td>Columbia</td>
<td>86</td>
<td>34</td>
<td>1</td>
<td>17</td>
<td>34</td>
<td>20%</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td><em>Amy Grant</em></td>
<td>Every Heartbeat</td>
<td>A&amp;M</td>
<td>61</td>
<td>61</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>1</td>
</tr>
</tbody>
</table>
"CAN'T CRY HARD ENOUGH"

THE WILLIAMS BROTHERS

GAVIN A/C 22* 71% HIT FACTOR
KFOR HEAVY  KCRE ADD
KBOL HEAVY  WDLB ADD
WXLS HEAVY  WMIR ADD
KOKO HEAVY  KRGR ADD
KLWN HEAVY  WHIZ ADD
KWLO HEAVY  WBEC ADD
KKRB HEAVY  WHMI ADD

"KISSING YOU"

KEITH washington

R&R NEW & ACTIVE
GAVIN A/C 25* 61% HIT FACTOR 120/11
KMJC ADD  WMT/FM ADD  WKWK/FM ADD
KCMX ADD  WDLB ADD  KAGR ADD
KSBT ADD  KDAO ADD  KSDN ADD
WLLH ADD  WRJC ADD  KOST HEAVY
KFOR HEAVY  WFRO HEAVY  WHSY HEAVY
ALSO ON:
B100, KESZ, K103, KLCY/FM, KKLD, WOKZ
WTPI, WFFX, KTHT...

"LOSING MY RELIGION"

R.E.M.

R&R NEW & ACTIVE
GAVIN A/C 30* 68% HIT FACTOR 98/15
CKFM ADD  B100 HEAVY
WQLR ADD  WKYE HEAVY
WAHR ADD  KEY103.5 HEAVY
WNMB ADD  WCKQ HEAVY
ALSO ON:
KBLQ, WSUL, WHAI, WAFI, WTWR, WRFC, WEIM,
KYTE, WFRO, KKOR, WEBS, WXPS...

"WHENEVER YOU CLOSE YOUR EYES"

TOMMY PAGE

GAVIN A/C 15/14
KOST  WEIM
WABJ  KKR B
KTWA  WBGF
WMBA  KWGG
WMQC  WWKS
KS BT  WGMT
WOHS  KYRE
UP & COMING

Reports
Add
ARTIST TITLE LABEL
51 15 WILL DOWNING - I Try (Island/PLG)
50 3 NATASHA'S BROTHER - Hand On Your Heart (Atlantic)
47 7 MICHAEL DAMIAN - What A Price To Pay (A&M)
43 14 JOBETH TAYLOR - If This Isn't Love (Interscope/EWA)
42 7 JOE PASQUALE - Paint It Blue (MCA)
42 42 * ROXETTE - Fading Like A Flower (Every Time You Leave) (EMI)
39 6 DAVID A. STEWART Intro - CANDY DULFER - Lily Was Here (Arista)
28 8 LONDONBEAT - A Better Love (Radioactive)
27 3 HUEY LEWIS & THE NEWS - Couple Days Off (EMI)
26 7 * NATHALIE ARCHANGEL - So Quiet, So Still (MCA)
25 20 * MARK EDWARDS - Long Road To Love Again (R&A)
22 3 * CATHY DENNIS - Touch Me (All Night Long) (London/PLG)
21 21 * HARRIET - Woman To Man (East West Records America)

Dropped: Beth Nielsen Chapman, Londonbeat (Thinking), Erin Cruise, Donny Osmond, O'Jays, Tony Melendez, John Wesley Harding, Chris Rea, Paul Brady, Timmy T.

INSIDE A/C

by Diane Rufer and Ron Fell

CONGRATULATIONS to NATALIE COLE and the ELEKTRA promo team for the 114 first week ADDs for NATALIE's duet with father, NAT, on "Unforgettable." It's the best one-week ADD tally by a female ever, beating out PAULA ABDUL's 104 last month.

Speaking of Ms. ABDUL, she goes to #1 this week, beating out her former babysitter, MICHAEL BOLTON.

KIOO, KWCD and KSSK/FM.
The GLORIA ESTEFAN is the HOTTEST record in our format as it reaches #20 with 171 stations and a 54% HIT FACTOR. The newest 44 ADDs include WJBF/FL, KSTP/PER, WTIP/KZ, KFQG, WNSR/FM, WRBA/FM and WQHQ/FM.

WILSON PHILLIPS continue their winning streak as "The Dream Is Still Alive" moves to #24 on our chart after just two weeks. Among the 31 new players this week are Y92, WMF/FL, CKFM, KTOY/FM, WJKW/FM, WSUL, WHN and KZM.

MIKE + THE MECHANICS second chance, "Everybody Gets A Second Chance," moves to #28 with a 45% HIT FACTOR and 29 new including WAFJ, KFMB, KSBL, WNSR/FM, CKFM and J107.

Last week's TOP TIP, RICK ASTLEY's "Move Right Out," is the week's highest debut at #36. Its 48 ADDs make it third MOST ADDED thanks to WKYE, WQLH/FM, KYS/MG, WGD, WJCL/FM, JOY99 and KTDY/FM.

Former RECORD TO WATCH, DARDEN SMITH's "Frankie & Sue" debuts on the chart with 23 ADDs including KATW/FM, KLOG, KLSI/FM, WHS/FM, WKYE and KLMN.

Note that JOBETH TAYLOR's "If This Isn't Love" leads this week's PLUS FACTOR with an opening 25%.

WILL DOWNING'S "I Try," RECORD TO WATCH last issue, tops UP AND COMING with 51 total stations this week. Gathering 15 ADDs with WGBE, WAVU, WOHS, KBJJ, KRDI/FM, WJER, KTRR, KGY to list a few. Out of their total station count 36 are rotating with a PLUS FACTOR increase of 13%. Moving into RECORD TO WATCH this week is the awesome instrumental release by DAVID A. STEWART, who introduces CANDY DULFER on sax. There's a question/answer effect in the music that is quite a joy to listen to. New with CKFM, WJKW, WNNC, WCGB, YKMG and KCMX. Already on WKYE, WHAI, WBLG/FM, WZNY, KLSI/FM, WMT/FM, KBMB, KMCQ, KZER and B100.

BONNIE RAFFERT

Something To Talk About (Capitol)
With 1990 Grammys and a 1991 spring wedding Ms. Raffert has some things to talk about. This fresh track from her Grammy sequel is true to her soulful pop style. Welcome back B.R.!!!

THE MOODY BLUES

Say It With Love (Polydor)
The brightest, most airplayable track from this group in a decade. It's a Justin Hayward composition produced by Christopher Neill to great effect.

THE BIG DISH

Big Town (East West America)
Scotland's Big Dish is arriving in a big town with their second release from "Satellites." Stephen Lindsay, on lead vocals, provides a quick hook.

TOM SCOTT With Special Guests:
BRENDA RUSSELL and BILL CHAMPLIN
If You're Not The One For Me (GRP)
All the AC elements are featured on this release. Familiar vocals by Ms. Russell and Mr. Champlin (Chicago), and a line-up of wonderful musicians present an attractive track to hear.

JACK MACK

Round & Round (Voss)
The very same Jack Mack of Heart Attack fame makes a cool song about things coming full circle.

LUTHER VANDROSS' "Power Of Love/Love Power," with 78% of his play now in HEAVY rotation, moves to #3 on the chart. EXTREME moves 15 to 8 to 5 over the past two issues. HIT FACTOR in that time moves 75% to 83% to 93% with 22 ADDs. The latest seven ADDs are WJL, WJON, KFYR, KOST, KIOO, KWCD and KSSK/FM.

the GAVIN REPORT/June 7, 1991

www.americanradiohistory.com
NATALIE COLE
WITH NAT "KING" COLE

UNFORGETTABLE
THE FIRST SINGLE

PRODUCED BY DAVID FOSTER; EXECUTIVE PRODUCERS: TOMMY LIPUMA & NATALIE COLE
MANAGEMENT: DAN CLEARY MANAGEMENT ASSOCIATES, ON ELEKTRA COMPACT DISCS, RECORDS & DIGALOG™ CASSETTES
DIRECT FROM DIGITAL ON PREMIUM COBALT TAPE
© 1991 ELEKTRA ENTERTAINMENT, A DIVISION OF WARNER COMMUNICATIONS, INC. & A TIME WARNER COMPANY.
HIT FACTOR

A/C Research:
Diane Ruler/Ron Fell

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

Total Reports This Week... 247  Last Week... 247

<table>
<thead>
<tr>
<th>Artist/Title (Label)</th>
<th>Reports</th>
<th>Adds</th>
<th>Heavy</th>
<th>Medium</th>
<th>Light</th>
<th>Hit Factor</th>
<th>Weeks</th>
</tr>
</thead>
<tbody>
<tr>
<td>PAULA ABDUL - Rush, Rush (Capitive/Virgin)</td>
<td>237</td>
<td>2</td>
<td>212</td>
<td>20</td>
<td>3</td>
<td>97%</td>
<td>6</td>
</tr>
<tr>
<td>MICHAEL BOLTON - Love Is A Wonderful Thing (Columbia)</td>
<td>236</td>
<td>-</td>
<td>217</td>
<td>14</td>
<td>5</td>
<td>97%</td>
<td>9</td>
</tr>
<tr>
<td>LUTHER VANDROSS - Power Of Love/Love Power (Epic)</td>
<td>216</td>
<td>3</td>
<td>163</td>
<td>37</td>
<td>13</td>
<td>92%</td>
<td>8</td>
</tr>
<tr>
<td>GLENN FREY - Part Of Me, Part Of You (MCA)</td>
<td>205</td>
<td>1</td>
<td>164</td>
<td>35</td>
<td>5</td>
<td>97%</td>
<td>7</td>
</tr>
<tr>
<td>EXTREME - More Than Words (A&amp;M)</td>
<td>209</td>
<td>7</td>
<td>146</td>
<td>49</td>
<td>7</td>
<td>93%</td>
<td>9</td>
</tr>
<tr>
<td>DARYL HALL AND JOHN OATES - Starting All Over Again (Arista)</td>
<td>209</td>
<td>4</td>
<td>125</td>
<td>68</td>
<td>12</td>
<td>92%</td>
<td>7</td>
</tr>
<tr>
<td>WHITNEY HOUSTON - Miracle (Arista)</td>
<td>200</td>
<td>-</td>
<td>153</td>
<td>37</td>
<td>10</td>
<td>95%</td>
<td>10</td>
</tr>
<tr>
<td>MARIAN CAREY - I Don't Wanna Cry (Columbia)</td>
<td>190</td>
<td>-</td>
<td>146</td>
<td>32</td>
<td>12</td>
<td>93%</td>
<td>11</td>
</tr>
<tr>
<td>STYX - Love At First Sight (A&amp;M)</td>
<td>193</td>
<td>7</td>
<td>108</td>
<td>67</td>
<td>11</td>
<td>90%</td>
<td>10</td>
</tr>
<tr>
<td>LISA FISCHER - How Can I Ease The Pain (Elektra)</td>
<td>192</td>
<td>14</td>
<td>90</td>
<td>65</td>
<td>23</td>
<td>80%</td>
<td>10</td>
</tr>
<tr>
<td>MARC COHN - Walking In Memphis (Atlantic)</td>
<td>169</td>
<td>5</td>
<td>79</td>
<td>75</td>
<td>10</td>
<td>91%</td>
<td>18</td>
</tr>
<tr>
<td>SURFACE - Never Gonna Let You Down (Columbia)</td>
<td>173</td>
<td>8</td>
<td>37</td>
<td>103</td>
<td>25</td>
<td>80%</td>
<td>7</td>
</tr>
<tr>
<td>CELINE DION - (If There Was) Any Other Way (Epic)</td>
<td>158</td>
<td>2</td>
<td>77</td>
<td>59</td>
<td>20</td>
<td>86%</td>
<td>12</td>
</tr>
<tr>
<td>THE TRIPPLES - You Don't Have To Go Home Tonight (Mercury)</td>
<td>154</td>
<td>4</td>
<td>49</td>
<td>91</td>
<td>10</td>
<td>90%</td>
<td>9</td>
</tr>
<tr>
<td>OLETA ADAMS - Circle Of One (Fontana/Poligram)</td>
<td>144</td>
<td>2</td>
<td>50</td>
<td>65</td>
<td>27</td>
<td>79%</td>
<td>10</td>
</tr>
<tr>
<td>RICK STEVENS - Rhythm Of My Heart (Warner Bros.)</td>
<td>137</td>
<td>-</td>
<td>62</td>
<td>54</td>
<td>21</td>
<td>84%</td>
<td>14</td>
</tr>
<tr>
<td>THE REMBRANDTS - Just The Way It Is, Baby (Atco)</td>
<td>136</td>
<td>-</td>
<td>41</td>
<td>71</td>
<td>24</td>
<td>82%</td>
<td>14</td>
</tr>
<tr>
<td>GEORGE MICHAEL - Cowboys And Angels (Columbia)</td>
<td>137</td>
<td>13</td>
<td>22</td>
<td>81</td>
<td>21</td>
<td>75%</td>
<td>4</td>
</tr>
<tr>
<td>SARA HICKMAN - The Very Thing (Elektra)</td>
<td>129</td>
<td>6</td>
<td>29</td>
<td>77</td>
<td>17</td>
<td>82%</td>
<td>6</td>
</tr>
<tr>
<td>GLORIA ESTEFAN - Can't Forget You (Epic)</td>
<td>171</td>
<td>44</td>
<td>13</td>
<td>81</td>
<td>33</td>
<td>54%</td>
<td>4</td>
</tr>
<tr>
<td>PAT BENATAR - True Love (Chrysalis)</td>
<td>123</td>
<td>2</td>
<td>24</td>
<td>75</td>
<td>22</td>
<td>80%</td>
<td>8</td>
</tr>
<tr>
<td>WILLIAMS BROTHERS - Can't Cry Hard Enough (Warner Bros.)</td>
<td>127</td>
<td>7</td>
<td>23</td>
<td>68</td>
<td>29</td>
<td>71%</td>
<td>7</td>
</tr>
<tr>
<td>THE ESCAPE CLUB - I'll Be There (Atlantic)</td>
<td>145</td>
<td>25</td>
<td>14</td>
<td>73</td>
<td>33</td>
<td>60%</td>
<td>30</td>
</tr>
<tr>
<td>WILSON PHILLIPS - The Dream Is Still Alive (SBK)</td>
<td>136</td>
<td>31</td>
<td>15</td>
<td>58</td>
<td>32</td>
<td>53%</td>
<td>3</td>
</tr>
<tr>
<td>KEITH WASHINGTON - Kissing You (Qwest/Warner Bros.)</td>
<td>120</td>
<td>11</td>
<td>16</td>
<td>56</td>
<td>35</td>
<td>61%</td>
<td>6</td>
</tr>
<tr>
<td>AMY GRANT - Baby Baby (A&amp;M)</td>
<td>130</td>
<td>-</td>
<td>52</td>
<td>52</td>
<td>26</td>
<td>80%</td>
<td>16</td>
</tr>
<tr>
<td>MICHAEL W. SMITH - Place In This World (Reunion/Geffen)</td>
<td>100</td>
<td>9</td>
<td>27</td>
<td>49</td>
<td>15</td>
<td>76%</td>
<td>17</td>
</tr>
<tr>
<td>MIKE THE MECHANICS - Everybody Gets A Second Chance (Atlantic)</td>
<td>133</td>
<td>29</td>
<td>4</td>
<td>57</td>
<td>43</td>
<td>45%</td>
<td>3</td>
</tr>
<tr>
<td>BRUCE HORNBY AND THE RANGE - Set Me In Motion (RCA)</td>
<td>133</td>
<td>35</td>
<td>6</td>
<td>57</td>
<td>35</td>
<td>47%</td>
<td>3</td>
</tr>
<tr>
<td>R.E.M - Losing My Religion (Warner Bros.)</td>
<td>98</td>
<td>15</td>
<td>16</td>
<td>51</td>
<td>16</td>
<td>68%</td>
<td>5</td>
</tr>
<tr>
<td>JUDE COLE - Compared To Nothing (Reprise)</td>
<td>106</td>
<td>-</td>
<td>31</td>
<td>48</td>
<td>27</td>
<td>74%</td>
<td>11</td>
</tr>
<tr>
<td>DAVE KOZ featuring JOEY DIGGS - Nothing But The Radio On (Capitol)</td>
<td>102</td>
<td>2</td>
<td>28</td>
<td>41</td>
<td>31</td>
<td>67%</td>
<td>13</td>
</tr>
<tr>
<td>BEE GEES - When He's Gone (Warner Bros.)</td>
<td>100</td>
<td>4</td>
<td>2</td>
<td>56</td>
<td>38</td>
<td>58%</td>
<td>4</td>
</tr>
<tr>
<td>FRANCESCA BEGHE - Heaven Knows (SBK)</td>
<td>86</td>
<td>11</td>
<td>7</td>
<td>49</td>
<td>19</td>
<td>65%</td>
<td>6</td>
</tr>
<tr>
<td>KENNY ROGERS - Walk Away (Reprise)</td>
<td>71</td>
<td>4</td>
<td>11</td>
<td>37</td>
<td>19</td>
<td>67%</td>
<td>6</td>
</tr>
<tr>
<td>RICK ASTLEY - Move Right Out (RCA)</td>
<td>113</td>
<td>48</td>
<td>1</td>
<td>27</td>
<td>37</td>
<td>24%</td>
<td>2</td>
</tr>
<tr>
<td>ROBBIE DURPREE - This Is Life (Gold Castle)</td>
<td>63</td>
<td>1</td>
<td>11</td>
<td>26</td>
<td>25</td>
<td>56%</td>
<td>9</td>
</tr>
<tr>
<td>DARDEN SMITH - Frankie &amp; Sue (Columbia)</td>
<td>84</td>
<td>23</td>
<td>2</td>
<td>26</td>
<td>33</td>
<td>33%</td>
<td>3</td>
</tr>
<tr>
<td>UB40 - Here I Am (Come And Take Me) (Virgin)</td>
<td>81</td>
<td>20</td>
<td>1</td>
<td>25</td>
<td>35</td>
<td>32%</td>
<td>3</td>
</tr>
<tr>
<td>RICK ASTLEY - Cry For Help (RCA)</td>
<td>66</td>
<td>-</td>
<td>11</td>
<td>25</td>
<td>30</td>
<td>54%</td>
<td>20</td>
</tr>
</tbody>
</table>

PLUS FACTOR

Records which received the greatest increase in HIT FACTOR

<table>
<thead>
<tr>
<th>Artist/Title (Label)</th>
<th>LW</th>
<th>TW</th>
<th>Increase</th>
</tr>
</thead>
<tbody>
<tr>
<td>JOBETH TAYLOR - If This Isn't Love (Interscope/EWA)</td>
<td>-</td>
<td>25</td>
<td>25%</td>
</tr>
<tr>
<td>GLORIA ESTEFAN - Can't Forget You (Epic)</td>
<td>30</td>
<td>54</td>
<td>24%</td>
</tr>
<tr>
<td>MIKE THE MECHANICS - Everybody Gets A Second Chance (Atlantic)</td>
<td>21</td>
<td>45</td>
<td>24%</td>
</tr>
<tr>
<td>RICK ASTLEY - Move Right Out (RCA)</td>
<td>-</td>
<td>24</td>
<td>24%</td>
</tr>
<tr>
<td>GEORGE MICHAEL - Cowboys And Angels (Columbia)</td>
<td>54</td>
<td>75</td>
<td>21%</td>
</tr>
<tr>
<td>WILSON PHILLIPS - The Dream Is Still Alive (SBK)</td>
<td>32</td>
<td>53</td>
<td>21%</td>
</tr>
<tr>
<td>THE ESCAPE CLUB - I'll Be There (Atlantic)</td>
<td>41</td>
<td>60</td>
<td>19%</td>
</tr>
<tr>
<td>BEE GEES - When He's Gone (Warner Bros.)</td>
<td>39</td>
<td>58</td>
<td>19%</td>
</tr>
<tr>
<td>DARDEN SMITH - Frankie &amp; Sue (Columbia)</td>
<td>14</td>
<td>33</td>
<td>19%</td>
</tr>
<tr>
<td>BRUCE HORNBY AND THE RANGE - Set Me In Motion (RCA)</td>
<td>29</td>
<td>47</td>
<td>18%</td>
</tr>
<tr>
<td>DAVID A. STEWART Intro. CANDY DULFER - Lily Was Here (Arista)</td>
<td>23</td>
<td>41</td>
<td>18%</td>
</tr>
<tr>
<td>MICHAEL DAMIAN - What A Price To Pay (A&amp;M)</td>
<td>19</td>
<td>36</td>
<td>17%</td>
</tr>
<tr>
<td>PEABO BRYSON - Can You Stop The Rain (Columbia)</td>
<td>4</td>
<td>20</td>
<td>16%</td>
</tr>
<tr>
<td>WILL DOWNING - I Try (Island/PLG)</td>
<td>10</td>
<td>23</td>
<td>13%</td>
</tr>
<tr>
<td>UB40 - Here I Am (Come And Take Me) (Virgin)</td>
<td>20</td>
<td>32</td>
<td>12%</td>
</tr>
</tbody>
</table>

www.americanradiohistory.com

the GAVIN REPORT/June 7, 1991
- **R.E.M.**
  When R.E.M. played a series of club dates in London earlier this year, they did so using the group name Bingo Hand Job.

- **THE MOODY BLUES**
  For their upcoming fifty city tour, The Moody Blues have accepted tour support and sponsorship from the Alberto-Culver VO-5 hair care product line.

- **BEE GEES**
  In 1967 Robin Gibb and his wife Molly were in a train accident outside of London that killed 49 other passengers when it jumped the track at 75 miles an hour. Robin and Molly escaped without injury.

- **B.B. KING**
  In 1949, B.B. King recorded his first album while working as a disc jockey at WDIA in Memphis, TN.

- **YOUNG M.C.**
  Capitol Records has signed Young M.C. to a long-term, worldwide exclusive recording contract.

- **PRINCE**
  Prince and his New Power Generation are the subject of a series of DC Comic books to be published this summer.

- **PERE UBU**
  The original working title of Pere Ubu’s new album was “Listen Without Prejudice, Volume Two.” Seems that didn’t sit too well with George Michael, who’s most recent album bears the “Volume One” title and its sequel is about to be released under the “Volume Two” title.

- **MARIAH CAREY**
  In less than a year since its release, Mariah Carey’s self-titled debut album has sold more than five million copies.

- **CRYSTAL WATERS**
  Crystal Waters is the name of a woman, not a group, and she’s the niece of famous 1920’s singer/actress Ethel Waters.

- **ESCAPE CLUB**
  In the 1988 Rolling Stone Reader’s Poll, The Escape Club was voted “Best New British Band.”

- **OLETA ADAMS**
  When Michael Bolton hits the touring circuit this summer, his opening act will be Oleta Adams.

- **BILLY CHILDS**
  Billy Childs was a student of Classical Music at the University Of Southern California, where he got his degree in Composition. Within a year of graduation, Billy was the keyboard player in Freddie Hubbard’s band.

- **ELVIS COSTELLO**
  As Declan MacManus, Elvis Costello grew up in a musical Liverpool family. His father was famous British trumpet player and singer Ross MacManus, who makes a brief appearance in Elvis’ new album “Mighty Like A Rose.”

- **DAVID HALLYDAY**
  David Hallyday’s parents, Johnny Hallyday and Sylvie Vartan, are legendary French singers.

- **PEABO BRYSON**
  Before signing his first solo contract with Capitol in 1977, Peabo Bryson sang lead on Michael Zager’s Moon Band’s hit, DO IT WITH FEELING.

- **ROLLING STONES**
  It has now been twenty-five years since The Rolling Stones scored a number one single in The Gavin Report with PAINT IT BLACK.

- **PAULA ABDUL**
  A dancer before she became a singer, Paula Abdul earned her first music industry paycheck when she choreographed the video for The Jacksons’ 1984 song TORTURE.

- **STEVE WONDER**
  Though it has taken him nearly four years to record his next studio album, “Conversation Piece,” Stevie Wonder was able to record an album’s worth of material for Spike Lee’s new movie “Jungle Fever” in a month’s time, to meet the filmmaker’s deadline.

---

**Absolutely stunning!**
Larry Trotter - U102

“I played this for our female office staff... they said, ‘marvelous... fabulous... wonderful... it gives me goose bumps...’ I say... adult radio listeners are sophisticated enough these days to accept great music from their favorite artists no matter how ‘unconventional’ we think it is... Natalie and Nat King Cole’s Unforgettable is UNFORGETTABLE!”
Kelly West - WARM

“The emotional presence between father and daughter is chilling, the formula sounds like a #1 record to me.”
Ann Downey - WCRZ
When we had our First Annual Country Class issue back in 1986, we couldn't have imagined the effect new artists would have on the overall state of Country Music. It wasn't so long ago that Country Music had a reputation for not giving new artists a break. In the last few years, new artists have become the lifeblood of the format, selling platinum and double platinum. The percentage of the Class of 1991 who have already had Top Ten records is staggering—higher than any previous year. We're confident that this current group will go on to join recent Country Class graduates Garth Brooks ('89), Kathy Mattea ('86), Clint Black ('89), the Kentucky Headhunters ('90), K.T. Oslin ('87), Shenandoah ('88), Randy Travis ('86), Patty Loveless ('87), Highway 101 ('87), Alan Jackson ('90) and Ricky Van Shelton ('87) as Country Music's new superstars.

Rob Crosby

When you talk to Rob Crosby, you get the feeling he's a man who's definitely got both feet on the ground and his priorities in order. "I was raised with a strong sense of family," he explains. "I feel fortunate to know about my background. My father comes from a three hundred year line of New England Yankees, and my mother's family moved to Sumter, South Carolina from Atlanta in the 1860s to escape Sherman's advance during the Civil War. I was born and raised in Sumter and had a very happy childhood there."

While Rob's older brother and sister studied Country music seri-
that has definitely been the high point of my career. When Tim and Scott shook my hand and agreed to produce me, I felt like my life’s dream had finally come true, because I believed in them so much.

“I’m a songwriter,” he continues, “and had that dream about reaching other people in other places. Coming to Nashville gave me the chance to grow as a songwriter and as a singer by doing studio work. Now here I am back on the road doing what I used to do. Hopefully I’m better at it, and I certainly have a better opportunity to make it go farther.”

**Davis Daniel**

Davis Daniel’s trek to Nashville came as much from a pioneer spirit instilled in him by his family as from his love of music. As a boy he joined his parents and eight brothers and sisters on a cross-country journey to Nebraska, seeking land to build a ranch. They took sickles to twelve years’ growth of Nebraska weeds and endured painfully cold winters to help his father build his dream house by hand. Davis’ love of music came a little later. “I didn’t get interested in music until I was about 17 or 18, at a Willie Nelson concert in Denver,” he remembers. “When I saw him at the concert I thought, ‘man, what a great way to make a living.’ I got a cheap little guitar and learned how to play with a Willie Nelson songbook. Eventually I put a band together. We beat up Denver a little bit on the weekends, and then about three years ago I got a wild hare and decided I’d try to make it in Nashville.”

While his adventurous spirit made the decision to go to Nashville easy, trying to make it in a town that’s bursting with talented singers, songwriters and musicians was a whole different story. “I started by looking in the Sunday paper that had a list of all the clubs and I’d go to Open Mike nights,” he recalls. “I’d bump into people there who were doing the same thing I was doing, and they’d tell me about other places I could play. I started playing American Legions and Writer’s Nights—wherever I could find someone who would listen to me.” Daniel eventually met Ron Haifine, the guiding force behind Dr. Hook, who brought Daniel to PolyGram and remains his producer and manager.

**Billy Dean**

Not only does Billy Dean have a great voice and a knack for songwriting, he’s also one heck of a nice guy.

Growing up in Northern Florida, he cites his father as his main musical influence. Billy Dean Sr., who sang and played with a band called The Country Rocks, taught Billy how to play the guitar and encouraged him to pattern his singing after great singers like Marty Robbins and Jim Reeves. But when did he really get serious about his music? “I decided this was the career for me when I was in high school. I started getting around town and playing music and the money was really good. I’d make fifty dollars for playing a couple of hours at parties and I realized I could work all week somewhere else and only make a hundred dollars. I didn’t do real well in math, but I could figure this situation out pretty easily!”

With hefty support from the local following he’d built up, Billy won the local and state Wrangler Talent Shows and advanced to the finals in Nashville. He made it to the top ten in the finals, and that gave him the confidence he needed to stay in Nashville and pursue his career full force. “I moved here and met a lot of people and got into the songwriting. I sang on a lot of demos so my voice and my name would get circulated to all the labels and the producers. I did what I could do to stay in town until I finally got my record contract.”

The contract came when Jimmy Bowen signed him to Capitol Nashville through a production deal with SBK. Things have been moving pretty fast ever since, with the success of “Only Here For A Little While” and his current single “Somewhere In My Broken Heart” barreling up the chart.

“It’s been a busy year, between meet and greets with radio stations across the country, to performing at this year’s Gavin Seminar, to appearing at the New Faces Show at the CRS. Any other highlights? “I got real excited when I started to see my records do well on the charts. I’d read the charts and memorize all the statistics but I realized something was missing. This couldn’t be all there was to having a hit record. Then I went to do my first performance at Texas Stadium in Dallas. When I walked out there and heard 30,000 people screaming my name and singing “Only Here For A Little While” along with me, I thought, ‘Wow, playing in front of an audience and getting to sing your hit record, that’s what it’s all about!’”

**Martin Delray**

If anybody on this roster of new artists has paid their dues, it’s Martin Delray. While he’s had his share of successes in this business, there have been plenty of lean times when someone with a little less determination would have given up. “Deep down I think I’ve always thought this was what I was supposed to be doing,” Martin reflects. “Although there’s been several periods that have been very frustrating, you just have to believe in yourself and know that you have the talent to get the job done.”

Delray first realized he had that talent growing up in Texarkana, Arkansas. As a youngster, he practiced on a guitar left behind by a friend’s brother who had joined the Air Force. He spent his high school years performing around his home town with a Country group and he kept it up while working on a political science degree at the University of Arkansas at Fayetteville. Following a hitch in the Marine Corps, he moved to Los Angeles, where he started on the nightclub circuit and opened for acts like Doug Kershaw and Juice Newton.

While in L.A., Delray was signed as a staff writer to the publishing company owned by Seals and Crofts. One of the songs he wrote during this period, “Old Fashioned Love” became a number one hit for The Kendalls and another song, “Somebody’s Lyin’ To Someone” won “Country Song of the Year” honors from the American Song Festival.

While he was having success with his songwriting, Delray still had that nagging desire to make it big as a Country singer. He made the move to Nashville in 1983, but success wasn’t right around the corner. “I was going around to publishing companies trying to get a deal around three years ago,” he said. “Someone told me that Blake Mavis and Rick Blackburn had started a publishing and produc-
**Most Added**

- **George Strait (117)** (MCA)
- **Brooks & Dunn (82)** (Arista)
- **Tanya Tucker (72)** (Capitol Nashville)
- **Alabama (66)** (RCA)
- **K.T. Oslin (65)** (RCA)

**Top Requests**

- Garth Brooks
- Alan Jackson
- Clint Black
- Ricky Van Shelton
- Joe Diffie

**Record to Watch**

- Marty Brown

Marty Brown

Every Now And Then (MCA)

Hot newcomer already finding his audience with stations like WGTY, KFGD, KOYN, WAXX, WDDQ, WWKU, WPCM, KCJMJ, etc.

**Chartbound**

<table>
<thead>
<tr>
<th>Artist Title Label</th>
<th>Reports</th>
<th>Adds</th>
<th>Heavy</th>
<th>Medium</th>
<th>Light</th>
<th>Hit Factor</th>
<th>Weeks</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mary-Chapin Carpenter - Down At The Twist And Shout (Columbia)</td>
<td>138</td>
<td>51</td>
<td>2</td>
<td>26</td>
<td>59</td>
<td>20%</td>
<td>3</td>
</tr>
<tr>
<td>&quot;George Strait - You Know Me Better Than That (MCA)</td>
<td>128</td>
<td>117</td>
<td>—</td>
<td>4</td>
<td>7</td>
<td>3%</td>
<td>1</td>
</tr>
<tr>
<td>Glen Campbell - Livin' In A House Full Of Love (Capitol Nashville)</td>
<td>5</td>
<td>7</td>
<td>1</td>
<td>22</td>
<td>65</td>
<td>24%</td>
<td>4</td>
</tr>
<tr>
<td>&quot;Brooks &amp; Dunn - Brand New Man (Arista)</td>
<td>83</td>
<td>82</td>
<td>—</td>
<td>—</td>
<td>1</td>
<td>0%</td>
<td>1</td>
</tr>
</tbody>
</table>

Editor: Lisa Smith
Assoc. Editor: Cyndi Hoolke

**The Gavin Report/June 7, 1991**

---

www.americanradiohistory.com
Capitol Nashville's

YOUNG GUNS

Billy Dean
The One to Watch
"Somewhere in My Broken Heart"
Gavin Country: 18-13

Pirates of the Mississippi
The Academy of Country Music's Top New Group
Thanks, Gaun - for our first top 5 "Feed Jake"
Watch for the new single
"Speak of the Devil"

And the Coming Attractions

Suzy Bogguss • Dude Mowrey • Wayland Patton
James Blundell • Linda Davis • Cee Cee Chapman
(T curb/Capitol Nashville)

Tony Toliver • Verlon Thompson
(Curb/Capitol Nashville) (Capitol Nashville/ SBK Records)
### INSIDE COUNTRY

**#1 ONE YEAR AGO TODAY**

**GEORGE STRAIT** - Love Without End, Amen

**#1 FIVE YEARS AGO TODAY**

**DAN SEALS** - Everything That Glitters

**#1 TEN YEARS AGO TODAY**

**DOLLY PARTON** - But You Know I Love You

**COUNTRY HAPPENINGS.** Hello all you Fan Fair fanatics! We hope that everyone attending Fan Fair this year will have a great time and, more importantly, we hope it doesn't get too hot. (The weather, that is! We know the shows will be!) We also hope you enjoy our annual Country Class issue, where we highlight some of the best of Country Music's new artists. You'll see most of the artists featured in this issue performing at Fan Fair. Here's a quick run-through of the entire 1991 Fan Fair Schedule.

**MONDAY, JUNE 10**

6-9 PM — Bluegrass Show
9:30-11PM — Cajun Show

**TUESDAY, JUNE 11**

10 AM-noon — Curb Show, emceed by Williams & Ree and featuring JJ White, Hal Ketchum, Marie Osmond and Ronnie McDowell.

2:30-4:30 PM — MercuryPolyGram Show, hosted by The Statler Brothers and featuring

Daniele Alexander, Jeff Chance, Corbin/Hanner, Davis Daniel, Kathy Mattea and Ronna Reeves.

7:30-9:30 PM — MCA Show, emceed by Gerry House and featuring Mark Collie, Mark Chesnutt, Vince Gill, George Jones, Patty Loveless, Kelly Willis and Trisha Yearwood.

**WEDNESDAY, JUNE 12**

10 AM-noon — Capitol Nashville Show, emceed by Lorraine Crook and Charlie Chase and featuring Garth Brooks, Suzy Bogguss, Linda Davis, Billy Dean, Pirates of the Mississippi and Jo-El Sonnier.

2:30-4:30 PM — Warner Bros. Show, hosted by Brenda Lee and featuring Holly Dunn, the Forester Sisters, George Fox, Highway 101, Molly & The Heymakers, Kevin Welch and Mark O'Connor and the New Nashville Cats.

7:30-9:30 PM — RCA Show, emceed by WSM's Carl P. Mayfield and featuring Clint Black, the Oak Ridge Boys, Restless Heart and Aaron Tippin.

**THURSDAY, JUNE 13**

10 AM-Noon — Atlantic Show, emceed by R&R's Lon Helton and featuring Martin Delray, Dean Dillon, Ray Kennedy, Robin Lee, the Marcy Brothers, Neal McCoy, John Michael Montgomery, Billy Joe Royal and Donna Ulisse.

2:30-4:30 PM — Arista Show, emceed by WSM's


7:30-9:30 PM — Columbia/Epic Show, emceed by Video Morning's Katie Haas & Al Wyntor, hosted by Riders In The Sky and featuring Larry Boone, Charlie Daniels, Joe Diffie, Shelby Lynne, Mike Reid, Ricky Van Shelton, Doug Stone and the Sweethearts of the Rodeo.

**FRIDAY, JUNE 14**


2-4 PM — Songwriters Show

**SATURDAY, JUNE 15**

10:30 AM-6 PM — Grand Masters Fiddling Championship

**ALBUM CUTS**

**KENTUCKY HEADHUNTERS - Spirit In The Sky**

**KATHY MATTEA - Harley**

**GARTH BROOKS - Mr. Blue**

**CLINT BLACK - This Night Life**

**LORRIE MORGAN - Except For Monday**
"I think this boy from Beaumont, Texas is the real thing. Mark Chesnutt sings country music from his heart."
GEORGE JONES

"This year, Chesnutt is building a reputation as one of country's most electric performers."
USA TODAY

TOO COLD AT HOME

the debut album that has yielded three consecutive #1 singles, album sales over 400,000 units, and sellout crowds across the country.
## HIT FACTOR

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

<table>
<thead>
<tr>
<th>Reports</th>
<th>Adds</th>
<th>Heavy</th>
<th>Medium</th>
<th>Light</th>
<th>Hit Factor Weeks</th>
</tr>
</thead>
<tbody>
<tr>
<td>216</td>
<td>206</td>
<td>10</td>
<td>--</td>
<td>100%</td>
<td>6</td>
</tr>
<tr>
<td>216</td>
<td>193</td>
<td>20</td>
<td>3</td>
<td>98%</td>
<td>13</td>
</tr>
<tr>
<td>214</td>
<td>192</td>
<td>20</td>
<td>2</td>
<td>99%</td>
<td>11</td>
</tr>
<tr>
<td>214</td>
<td>187</td>
<td>19</td>
<td>8</td>
<td>96%</td>
<td>10</td>
</tr>
<tr>
<td>214</td>
<td>176</td>
<td>37</td>
<td>1</td>
<td>99%</td>
<td>12</td>
</tr>
<tr>
<td>210</td>
<td>167</td>
<td>34</td>
<td>9</td>
<td>95%</td>
<td>13</td>
</tr>
<tr>
<td>215</td>
<td>141</td>
<td>70</td>
<td>4</td>
<td>98%</td>
<td>8</td>
</tr>
<tr>
<td>211</td>
<td>154</td>
<td>49</td>
<td>8</td>
<td>96%</td>
<td>10</td>
</tr>
<tr>
<td>214</td>
<td>127</td>
<td>85</td>
<td>2</td>
<td>99%</td>
<td>7</td>
</tr>
<tr>
<td>216</td>
<td>111</td>
<td>101</td>
<td>4</td>
<td>98%</td>
<td>5</td>
</tr>
<tr>
<td>213</td>
<td>97</td>
<td>94</td>
<td>21</td>
<td>89%</td>
<td>10</td>
</tr>
<tr>
<td>214</td>
<td>79</td>
<td>125</td>
<td>9</td>
<td>95%</td>
<td>9</td>
</tr>
<tr>
<td>216</td>
<td>50</td>
<td>156</td>
<td>9</td>
<td>95%</td>
<td>7</td>
</tr>
<tr>
<td>182</td>
<td>142</td>
<td>35</td>
<td>5</td>
<td>97%</td>
<td>14</td>
</tr>
<tr>
<td>205</td>
<td>58</td>
<td>126</td>
<td>20</td>
<td>89%</td>
<td>10</td>
</tr>
<tr>
<td>204</td>
<td>1</td>
<td>79</td>
<td>9</td>
<td>77%</td>
<td>6</td>
</tr>
<tr>
<td>193</td>
<td>74</td>
<td>91</td>
<td>27</td>
<td>85%</td>
<td>12</td>
</tr>
<tr>
<td>179</td>
<td>1</td>
<td>100</td>
<td>55</td>
<td>23</td>
<td>86%</td>
</tr>
<tr>
<td>206</td>
<td>3</td>
<td>19</td>
<td>163</td>
<td>21</td>
<td>88%</td>
</tr>
<tr>
<td>202</td>
<td>5</td>
<td>17</td>
<td>148</td>
<td>32</td>
<td>81%</td>
</tr>
<tr>
<td>202</td>
<td>7</td>
<td>9</td>
<td>147</td>
<td>39</td>
<td>77%</td>
</tr>
<tr>
<td>192</td>
<td>5</td>
<td>14</td>
<td>136</td>
<td>37</td>
<td>78%</td>
</tr>
<tr>
<td>198</td>
<td>6</td>
<td>7</td>
<td>134</td>
<td>51</td>
<td>71%</td>
</tr>
<tr>
<td>202</td>
<td>21</td>
<td>10</td>
<td>127</td>
<td>44</td>
<td>67%</td>
</tr>
<tr>
<td>147</td>
<td></td>
<td>89</td>
<td>43</td>
<td>15</td>
<td>89%</td>
</tr>
<tr>
<td>188</td>
<td>11</td>
<td>6</td>
<td>128</td>
<td>43</td>
<td>71%</td>
</tr>
<tr>
<td>183</td>
<td>4</td>
<td>4</td>
<td>132</td>
<td>43</td>
<td>74%</td>
</tr>
<tr>
<td>166</td>
<td>23</td>
<td>117</td>
<td>25</td>
<td>84%</td>
<td>11</td>
</tr>
<tr>
<td>162</td>
<td>9</td>
<td>4</td>
<td>102</td>
<td>47</td>
<td>55%</td>
</tr>
<tr>
<td>175</td>
<td>15</td>
<td>2</td>
<td>88</td>
<td>70</td>
<td>51%</td>
</tr>
<tr>
<td>161</td>
<td>13</td>
<td>2</td>
<td>101</td>
<td>45</td>
<td>63%</td>
</tr>
<tr>
<td>187</td>
<td>37</td>
<td>1</td>
<td>82</td>
<td>67</td>
<td>44%</td>
</tr>
<tr>
<td>171</td>
<td>22</td>
<td>2</td>
<td>72</td>
<td>75</td>
<td>43%</td>
</tr>
<tr>
<td>199</td>
<td>66</td>
<td>2</td>
<td>72</td>
<td>59</td>
<td>37%</td>
</tr>
<tr>
<td>159</td>
<td>20</td>
<td>1</td>
<td>71</td>
<td>67</td>
<td>45%</td>
</tr>
<tr>
<td>137</td>
<td>2</td>
<td>2</td>
<td>83</td>
<td>50</td>
<td>62%</td>
</tr>
<tr>
<td>139</td>
<td>20</td>
<td></td>
<td>53</td>
<td>66</td>
<td>38%</td>
</tr>
<tr>
<td>104</td>
<td>29</td>
<td>49</td>
<td>26</td>
<td>75%</td>
<td>12</td>
</tr>
<tr>
<td>138</td>
<td>29</td>
<td></td>
<td>30</td>
<td>79</td>
<td>21%</td>
</tr>
<tr>
<td>147</td>
<td>46</td>
<td>1</td>
<td>27</td>
<td>73</td>
<td>19%</td>
</tr>
<tr>
<td>128</td>
<td>27</td>
<td>1</td>
<td>27</td>
<td>74</td>
<td>21%</td>
</tr>
</tbody>
</table>

### TOP SELLING ALBUMS
1. **GARTH BROOKS** - No Fences (Capitol Nashville)
2. **GEORGE STRAIT** - Chill Of An Early Fall (MCA)
3. **ALAN JACKSON** - Don't Rock The Jukebox (Arista)
4. **DOLLY PARTON** - Eagle When She Flies (Columbia)
5. **CLINT BLACK** - Put Yourself In My Shoes (RCA)
6. **KENTUCKY HEADHUNTERS** - Electric Barnyard (Mercury PolyGram)
7. **HANK WILLIAMS JR.** - Pure Hank (Warner Bros./Curb)
8. **GARTH BROOKS** - Garth Brooks (Capitol Nashville)
9. **REBA McENTIRE** - Rumor Has It (MCA)
10. **RICKY VAN SHELTON** - Backroads (Columbia)

### TOP TEN VIDEOS
1. **ALAN JACKSON** - Don't Rock The Jukebox (Arista)
2. **TRISHA YEARWOOD** - She's In Love With The Boy (MCA)
3. **HIGHWAY 101** - Bing Bang Boom (Warner Bros.)
4. **TRAVIS TRITT** - Here's A Quarter (Call Someone Who Cares) (W. Bros.)
5. **DWIGHT YOAKAM** - You're The One (Reprise)
6. **HANK WILLIAMS JR.** - If It Will, It Will (Warner Bros.)
7. **BILLY DEAN** - Somewhere In My Broken Heart (Capitol Nashville/SBK)
8. **GEORGE STRAIT** - If I Know Me (MCA)
9. **LEE GREENWOOD/SUZY BOGGUSS** - Hopelessly Yours (Capitol Nashville)
10. **RANDY TRAVIS** - Point Of Light (Warner Bros.)

Based on correspondents' research

---

**Total Reports This Week: 216**  **Last Week: 216**

- **Hit Factor is a percentage of stations which have it in Heavy or Medium rotation, ie: 100 stations playing the record. 60 stations have it in Heavy or Medium rotation. Hit Factor = 60%.**
Country radio is crazy about Matraca Berg

Her hit single
"I MUST HAVE BEEN CRAZY"

Beyond a
"SHADOW OF A DOUBT"
Earl is back

Don't be a Doubting Thomas
Add Earl now!
The resulting project was well worth the wait. While Delray was thrilled with the success of his first single and the video, he realizes it's going to take a few more hits like that to keep his momentum going. "I think my next single, "Lillie's White Lies," is going to establish more of who Martin Delray is," he says. If you've heard the album and the varied styles and moods of Martin Delray, you'll agree that listeners are going to be right there. 

Diamond Rio

You hear a lot of griping about how hard it is for bands—as opposed to solo singers—to make it in Country music. Now you can shoot holes in that theory the next time you hear it—just mention Diamond Rio. This group of veteran musicians took their debut single, "Meet In The Middle," to number one—the first time in the Gavin Report's history that a new band has pulled off such a feat.

The band is made up of lead singer Marty Roe, guitarist Jimmy Olander, mandolinist Gene Johnson, pianist Dan Truman, bass player and vocalist Dana Williams and drummer Brian Prout. Together they have thrived for six years, honing their sound and waiting for the chance to show the world what they could do. Their producer Monty Powell, who was Marty's college roommate, brought them to the attention of Arista Nashville label head Tim DuBois. Brian Prout (who is married to Nancy Prout, the drummer for Wild Rose), explained that Diamond Rio was a complete package when they came to DuBois' attention. "We kind of did things in a roundabout way," Prout says. "It was the live show and sound that appealed to Tim, as opposed to us dumping a tape on him." Jimmy Olander says that from the very beginning Diamond Rio's association with Arista felt right. "It's a real family thing—Marty, Marty, Monty and I are all fishing buddies, so it wasn't like going to work and being under the gun to cut this record—we just went in and had a fun time, picked and sang and carried on." That looseness, and the confidence that goes along with it, comes across on their debut album.

When asked why he thought their music has caught on so quickly, Jimmy Olander sums it up by saying, "This is what we do best. It's got a little bit of a rural flavor to it, with a contemporary rhythm section. We're just trying to play our strong suit." CH

Joe Diffie

To say it's been a pretty good year for Joe Diffie would be a major understatement. His first three singles, "Home," "If You Want Me To" and "If The Devil Danced" have all gone to #1 on the Gavin chart. In fact, when "Home" went to number one on the Gavin, R&R and Billboard charts, it made Joe the first Epic artist ever to do so with his first release. That's pretty heady stuff for a guy who had decided to take the risk and move to Nashville only after losing a job at the foundry in Oklahoma where he'd worked for nine years.

He's anxious to talk about his career and the past year, which has been a whirlwind of success and excitement. Joe, like many Country artists, got his start in the business by singing demos; actually, he was one of Music City's most popular demo singers. Other than appearing at an occasional writer's night in local clubs, Diffie never performed in public. But when songwriters tried to pitch a song, Joe Diffie was the guy they wanted singing on their tape.

It was one of those tapes that caught the ear of Epic/Nashville's Vice President of A&R, Bob Montgomery. "Bob said he was really interested in signing me, but said I had a full roster and couldn't do it right away," Joe said. "It was about a year after he first heard me that he finally signed me to a contract. I just kept plugging away that while, but it was always in the back of my mind that Bob Montgomery was interested in signing me. Looking back on it, that year was good for me. It gave me the chance to become a better singer and songwriter."

And obviously this year's been good for him too. Aside from his smashing debut on the charts, Joe and his wife Debbie have just had a baby boy, Joshua Drew. He's also had the opportunity to headline Operation Homefires, a special concert for the families of servicemen and women in Ft. Campbell, Kentucky with Tammy Wynette, and he was a favorite at this year's CRS New Faces Show, where he closed out the event. LS

Clinton Gregory

You could almost say Clinton Gregory was born with a fiddle in his hand. A fifth generation fiddle player, "I started pickin' when I was about three years old. That's what they tell me," he reminisces. Traveling with his daddy, Clinton Gregory was exposed to the music scene at a very early age. "It was fun, traveling around playing at bluegrass festivals, square dances and fiddlers' conventions. I remember when I was about five years old entering contests with my dad. People started stickin' money in my pockets, and I thought 'this is great, I think I like this.' But one of Clinton's fondest memories occurred when he was twelve. His father won a fiddle contest and the prize was a performance at the Grand Ole Opry. "I wasawestruck to be amidst such heroes as Lester Flatt, Marty Robbins and Roy Acuff," he said. "It was that trip to Nashville that made me realize music was the only way I wanted to make a living."

From there the course was set. Gregory's big break came when he signed a contract with Step One Records. The deal came about when Ray Pennington heard a demo tape and liked what he heard. With Pennington producing, they cut "Nobody's Darlin' But Mine," a 1930's hit written by Jimmie Davis, and "that's basically when the deal got rollin'," claims Clinton. "Nobody's Darlin'" has a special place in Clinton's heart, not only because it got him a record deal, but because so many stars including Gene Autry had a hit with it, or because it was the first single off his debut album, but because as he says, "my dad used to play it to me on the fiddle, and sing it to me when I was a kid." It's a memory he's not only fond of, but proud of as well.

Clinton Gregory's latest single "(If It Weren't For Country Music) I'd Go Crazy" pretty much sums up his feelings. "I love performing and being on the road. Having a crazy schedule—there ain't nothing like it!"
MERCURY NASHVILLE...
GOES BOLDLY WHERE NO LABEL HAS GONE BEFORE,

THE KENTUCKY HEADHUNTERS
THE NORMALTOWN FLYERS
THE STATLER BROTHERS
DANIELE ALEXANDER
SAMMY KERSHAW
JESSICA BOUCHER
CORBIN/HANNER
SHANE BARMBY
KATHY MATTEA
RICH GRISsom
RONNA REEVES
JOHNNY CASH
DAVIS DANIEL
JEFF CHANCE

DEDICATED TO EXPLORING NEW DIRECTIONS IN COUNTRY MUSIC.
Ray Kennedy

Besides being amazingly talented, Ray Kennedy is a very diverse person with a lot of interesting trivia surrounding his life. For instance, his great-grandmother died in the historic shipwreck of the Titanic. His father conceived and developed the Discover Card, which has become one of the nation's most frequently used credit cards. Then there's Ray himself, who became interested in music after he built his own guitar when he was 15. He is still a collector of vintage guitars, with some models dating back to the 1920s. "Music kind of chose me," Ray muses. "As I was growing up, I really thought I was going to do something else. I went to college and tried to figure out who I was supposed to be. But I always had a band on the side playing nightclubs on the weekends. I probably spent a lot more time playing the guitar than I did studying. Eventually I got a bunch of songs together that I'd written and I decided to make the move to Nashville."

Upon his arrival in Nashville, he soon had songs recorded by John Anderson, David Allen Coe and Charley Pride, in addition to having numerous jingles accepted for radio and television advertising. Encouraged by these successes, he worked on honing his songwriting and production skills. This definitely worked to his advantage when we went in search of a recording contract. "My manage-

Hal Ketchum

"Small Town Saturday Night," an affectionate picture of teenage angst in Anywhere, U.S.A., was the first indication that Curb had something special on their hands. Hal Ketchum, who was born in upstate New York and raised in Texas, is a seasoned songwriter and performer. He did his songwriting apprenticeship in Austin, learning from some of the best—Butch Hancock, Jimmie Dale Gilmore, Townes Van Zandt, Lyle Lovett and Joe Ely. "Seeing the Lubbock constituency" play made me concentrate on playing guitar voice; it's no wonder success seems to follow her around. Lynne spent many years singing in solo vocal competitions at riddling contests throughout Southern Alabama, and usually emerged the winner. And even though her professional exposure was limited at the time, in 1987 TNN booked Lynne on Nashville Now merely on the strength of her demo tape. From that appearance, she was offered four solid record deals. Lynne opted to go with Epic, "because I knew a lot of stars on that label and I was a fan of George Jones, Merle Haggard and Tammy Wynette."

A legend-in-the-making herself, Shelby Lynne seems to blend right in with the best of Country music. Her first introduction to radio was a duet with George Jones, "If I Could Bottle This Up," and already she's performed in front of thousands, opening for Randy Travis, and winning the hearts of many fans when she performed at last year's Fan Fair. Singing to an enthusiastic following suits Shelby Lynne best. "That's the part of this business I love the most," she says. "Performing is where I can really show my stuff."

And show her stuff she does. Her sophomore album "Tough All Over" has caught the attention of radio and video outlets throughout the country. Her personal style blends old pop standards with a bluesy feel that comes across strong on such cuts as "Don't Get Around Much Anymore" and "Dog Day Afternoon." Shelby Lynne can count some Country legends as true fans; George Jones refers to Lynne as "my little adopted daughter," and such superstars as Randy Travis and Reba McEntire call her an incredible singer, with a powerful voice. Continuing on the trail to success, Shelby Lynne wants to be known as "not just a singer, but as a great singer." Sounds like she already is. ND

Molly And The Heymakers

It's a classic Cinderella story. Wisconsin natives Molly Scheer, Andy Dee, Jeff Nelson and Joe Lindzius, had been playing the Midwest circuit as Molly and The Heymakers, developing a loyal following and recording live tapes in the old milkhouse on Molly's farm. The tapes of original material were sold at their shows, and given to any touring bands passing through. Somehow they trickled down to Nashville, and Molly's phone
Joe Diffie followed his history-making #1 debut single, "Home," with two more smash hits: "If You Want Me To" and "If The Devil Danced (In Empty Pockets)." A THOUSAND WINDING ROADS is just the beginning of Diffie's journey to superstardom!

ACM's New Female Vocalist, Shelby Lynne is an incredible talent whose stature has grown with each new single from her TOUGH ALL OVER album—"I'll Lie Myself To Sleep," "Things Are Tough All Over," and "What About The Love We Made."
started ringing. Producer Paul Worley was the first to call, and then came inquiries from Mercury, Arista and RCA. Warner Nashville eventually offered the band a recording contract, while Tree signed Molly to a publishing deal. "I don't know how those people all got tapes," Molly says incredulously, "but they seemed to filter down to Nashville."

Molly is quick to point out that while they were lucky with the initial contact, the band was ready to back it up with the goods. "We were really prepared for our opportunity when it did come," she explains. "We were producing a lot, so when they called, I had another tape of new songs for them right away. They realized that I was writing a lot, that the band was active and that it was different.

That difference is what caused all the commotion in the first place. Up in Hayward, Wisconsin, away from all the latest trends, Molly and the band were able to forge their own sound, which they describe as "high energy Country twang." When Molly made her first trip to Nashville, she asked Paul Worley if he thought they could make it in the business without moving to town. He told her directly, "You guys have come up with something different. If you come down here you'll just start sounding like everybody else." So the band will stay based in Wisconsin, where Molly can concentrate on writing songs and raising her family—and continue to ride the edge of progressive Country music.

Mike Reid

By now, most of you know the Mike Reid story. An All-American, Outland Trophy winning 1st round draft pick of the NFL's Cincinnati Bengals, the AFC/NFL Defensive Rookie of the Year and an NFL All-Pro in the early seventies, Mike gave up this professional football "American Dream" when, at 28, he announced his retirement to pursue his real love—music. While some folks may have thought he was crazy (to say the least), Mike didn't second guess his decision. "When I quit football, I don't think I had another game left in me. I had burned out my desire to play that game. It wasn't that I didn't like the game. It just required emotional energy, and I wasn't able to dig down that far."

Mike's decision to throw his heart and soul into another career has resulted in as much success in the music industry as he had in football. His first successes in Nashville came from his songwriting. In the last decade, Reid has won virtually every major songwriting award, including two Grammys and ASCAP's "Songwriter of the Year" award. His songs have been recorded by folks like Ronnie Milsap, Bonnie Raitt, Barbara Mandrell, Reba McEntire, The Judds, Ricky Van Shelton, Willie Nelson, Tammy Wynette and many others. Does he have a personal favorite? "Alabama's version of "Forever's As Far As I'll Go" will always be one of my favorites. It was clear that they cared so much about the song."

Now Reid himself has taken center stage and seems to revel in it. One of the most talked about events at this year's Country Radio Seminar was his performance during the ASCAP lunch, and both of his singles, "Walk On Faith" and "Till You Were Gone" have had great success. However, Reid is still focusing on his songwriting. "I recently got a letter from a family in Michigan who just lost a family member in the war in the Gulf. This woman recounted that they had used 'Walk On Faith' to help them get through this difficult time. Whenever I wonder why I'm doing this, I get out that letter and read it."

Pam Tillis

"The musical odyssey of Pam Tillis has been very convoluted. But I came full circle," Tillis says, laughing at her own accession.

In her musical career Pam has sung it all, from rock and roll to jazz fusion. As a youngster she turned away from Country music which was, after all, her dad's thing. (Pam's father, Mel Tillis has been involved in almost every aspect of the Country music industry, racking up a string of hits over three decades).

Luckily for us, Pam came around. "As Country music's demographics shifted, it just seemed to fit my life more, and who I was as a..."
After Grammy-winning songwriter Mike Reid's debut single, "Walk On Faith," went all the way to #1, he began showing up everywhere!

You saw him on GOOD MORNING AMERICA and CBS THIS MORNING, on the afternoon JOAN RIVERS SHOW, and on ENTERTAINMENT TONIGHT.

Walk on to the newsstand and you could Reid all about Mike in SPORTS ILLUSTRATED, GQ, USA TODAY and USA WEEKEND!

And, of course, he's right back on the radio...with his current single, "Till You Were Gone."

THE MORE YOU REID...THE MORE YOU LIKE!
AARON TIPPIN

Many people are familiar with Aaron Tippin's story by now. A hard Country singer from South Carolina, Tippin rocketed to the Big Time last year due to the pro-military interpretation of his first single, “You’ve Got To Stand For Something.” As a result of the song, Tippin was asked to appear with Bob Hope in Saudi Arabia, and received a lot of national press.

But it’s Tippin’s seasoned hillbilly voice and his intuitive songwriting that makes most of us stand at attention. His debut album has been getting raves from fans and critics alike, garnering comparisons to the King of the hillbillies, Hank Williams. Tippin, who confessed to wearing out his 8-track of Hank Sr’s Greatest Hits as a teenager, just shakes his head. “That’s a big set of shoes to fill. I’m thrilled about that, even though it’s like comparing a peanut to a watermelon. Obviously Hank Williams was one of the very strong influences in my musical career. Hank, Jimmie Rodgers, Lefty Frizzell, Buck Owens, the old cats. They are my teachers.”

Anyone who’s ever seen Tippin knows that he’s a former competitive bodybuilder. He’s also a pilot, having earned his license at the age of 15. Does he see any similarities between the life of a Country music singer and that of a pilot? “The thrill is the same,” Tippin explains. “Also, in the airplane business, if something goes wrong, you don’t get a second chance. You better be right. When I go out and do a song, I want it to be that kind of right.” Tippin would have to agree that his music career so far is right on course. “Things have just fallen into place,” he says gratefully. “I couldn’t have sat down and planned these things. I’m really thankful.”

B.B. WATSON

Some lucky radio programmers got their introduction to B.B. Watson at this year’s Country Radio Seminar, when he sang on RCA’s General Jackson showcase. Actually, sang doesn’t really describe B.B.’s dynamic performance. It was what B.B. might call “honky tonkin’ the town” — a show so full of sweat and energy that our marketing rep Lisa Austin remarked, “He looks like he’s gonna jump right out of his skin!”

To those unfamiliar with Watson, he’s the debut artist on BMG’s new label, and even though he’s from Texas, he ain’t no Hat Act. Watson grew up shuttling between his mom’s house in Shreveport and his dad’s place in Houston and began performing on the Texas-Louisiana circuit as a teenager. Along the way he developed a unique style that combines Country with jump blues, western swing, and a style he calls “Southern honky tonk uptempo fun music.”

Watson had released a few albums in Texas and Louisiana, and while he got regional airplay, he wasn’t satisfied. He hustled his way into Joe Galanee’s office and was asked to join the label after a live audition. B.B. was thrilled, relishing the thought of telling his mom that he was on the same label as Elvis.

B.B. picked up his nickname at a Nashville recording session when studio musicians, noticing how he nailed every song on the first take, started calling him “Bad Boy,” later shortening it to “B.B.” He says he went after a real honky tonk sound on his debut album, patterning his stuff after Gary Stewart’s influential ’70s work with RCA. The songs fit him perfectly. “I feel like I’ve lived all of the songs,” B.B. confesses. His first single, “Light At The End Of The Tunnel,” is no exception. “It’s funny, and it’s so real. There is a light at the end of the tunnel, at least you hope there is. And that’s what it’s all about—hope.”

You are invited to enter...

* Station of the Year  * Broadcast Personality of the Year

LARGE  MEDIUM  SMALL MARKETS

Winners will be recognized on CMA’s highly rated awards telecast, Wednesday, October 2, 1991, 8-10 p.m. CDT. CMA membership is not required for entry.

Could this be your year to win the crystal CMA Award?

Questions? Call Janet or Chuck at (615) 244-2840
Wouldn't it be great if your COUNTRY audience had a hilarious news-oriented feature series presenting the side-bustingest, outrageously true stories this side of The National Enquirer?

Now you do. It's "News From The Boonies" — from those certified loons at Premiere Radio Networks. We're at it again. Everyday you'll receive scripts for three of the zaniest, off-the-wall yet totally true, news stories complete with pre-recorded digital sound bities. Plus an extra version of one that's been modified to make it false. So you can deliver a totally wacky newscast of true stories or involve your listeners in a daily contest to guess the false story.

Get serious about providing some custom laughs to your COUNTRY listeners. Call us today to put "News From The Boonies" in your barn. Offered on a market-exclusive basis from Premiere Radio Newsworks at (213) 467-2346.

New York · Los Angeles · Chicago

www.americanradiohistory.com
Co-Editors: Keith Zimmermann/Kent Zimmerman

MOST ADDED
1. COOL NIGHTS - GARY BURTON (GRP)
2. HIS APRIL TOUCH - BILLY CHILDS (WINDHAM HILL JAZZ)
3. THE NATURAL MOMENT - CHRISTOPHER HOLLYDAY (NOVA/RCA)
4. SERENITY - STAN GETZ (EMARCY/POLYGRAM)
5. THERE WAS A TIME - EDDIE HARRIS (ENJA)

TOP TIP
MILT JACKSON
THE HAREM
(MUSICMASTERS)

It's Groovy Vibes Month with Milt Jackson, Mike Freeman and Gary Burton filling the Jazzwaves these days.

RECORD TO WATCH
GARY BURTON
COOL NIGHTS
(GRP)

Gary Burton and Bob James put together a sterling mass appeal project for every Jazz fan.

GAYN REPORT
Reports accepted Thursdays only 9AM-9PM
Station Reporting Phone: (415) 495-1990
Fax: (415) 495-2580

JAZZ

2W LW TW
1 1 1 DIANNE REEVES - I Remember (Blue Note)
3 3 2 WYNTON MARALIS - Standard Time Vol. 2 Intimacy Calling (Columbia)
2 2 3 ROY HARGROVE - Public Eye (Novus/RCA)
6 4 4 TUCK & PATTI - Dream (Windham Hill Jazz)
7 5 8 JOHN HICKS, CECIL McBEES, ELVIN JONES - Power Trio (Novus/RCA)
10 6 6 JAMES MOODY - Honey (Novus/RCA)
9 9 7 EDDIE DANIELS - ...This Is Now (GRP)
19 17 8 THE HARPER BROTHERS - Artistry (Verve/PolyGram)
13 11 9 STEFAN KARLSSON - Room 292 (Justice)
15 15 10 GONZALO RUBalcaba - Discovery "Live At Montreux" (Blue Note)
12 12 11 EARL KLUH - Midnight In San Juan (Warner Bros.)
21 18 12 THE CRUSADERS - Healing The Wounds (GRP)
5 7 13 CARMEN McRAE - Sarah—Dedicated To You (Novus/RCA)
4 8 14 JOEY DeFRANCESCO - Part III (Columbia)
8 13 15 KEITH JARRETT - Tribute (ECM)
17 14 16 BOB SHEPPARD - Tell Tale Signs (Windham Hill Jazz)
20 17 17 GREGG KLINE - Journey (Windham Hill Jazz)
50 24 18 MARLON JORDAN - Learson's Return (Columbia)
14 16 19 RED ROODNEY QUINTET - Red Alert (Continuum)
49 23 20 JIM BEARD - Song Of The Sun (CTI/PolyGram)
30 22 21 MICHEL SARDAVY - Night Blossom (DIW)
29 27 23 DIDIER LOCKWOOD GROUP - Phoenix 90 (Gramavision)
37 21 25 FRED WESLEY - New Friends (Antilles/Island)
34 26 JIM SNIDERO - Storm Rising (Ken Music)
28 28 27 B.B. KING - Live At The Apollo (GRP)
42 37 28 NAT ADDERLEY - Talkin' About You (Landmark)
26 31 29 JAMES MORRISON - Snappy Doo (Atlantic)
--- 40 30 THE FRANK WESS ORCHESTRA - Entre Nous (Concord Jazz)
--- 31 MILT JACKSON - The Harem (Music Masters)
--- 42 32 DAN SIEGEL - Going Home (Epix)
41 35 33 RICHIE BEIRACH/GEORGE COLEMAN - Convergence (Triloka)
46 38 34 SPECIAL EFX - Peace Of The World (GRP)
25 33 35 ARTURO SANDOVAL - Flight To Freedom (GRP)
27 26 36 MIKE FREEMAN & SPELLBOUND - Street Shuffle (Best Recordings)
11 19 37 YELLOWJACKETS - Greenhouse (GRP)
--- 39 38 FRED SIMON - Open Book (Columbia)
18 20 39 BILLY TAYLOR TRIO - You Tempt Me (Taylormade)
--- 40 KING & MOORE - Impending Bloom (Justice)
--- 41 ELLIS MARALIS TRIO - Ellis Marsalis Trio (Blue Note)
--- 42 JIMMY SMITH - Fourmost (Milestone)
--- 46 43 JOHN HICKS TRIO - East Side Blues (DIW)
16 25 44 JOHN SCOFIELD QUARTET - Meant To Be (Blue Note)
47 45 45 GREGG KARUKAS - Key Witness (Positive Music)
--- 46 LESTER BOWIE'S BRASS FANTASY - Serious Fun (DIW)
--- 49 47 IVAN LINS - Awa Yio (Reprise)
40 41 48 MICHAEL MANRING - Drastic Measures (Windham Hill)
--- 49 GUST WILLIAM TSILIS QUARTET - Possibilities (Ken Music)
--- 50 SCOTT HENDERSON/GARY WILLIS - Tribal Tech (Relativity)

CHARTBOUND
*Debut in chartbound

<table>
<thead>
<tr>
<th>2W</th>
<th>LW</th>
<th>TW</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>3</td>
<td>3</td>
<td>2</td>
</tr>
<tr>
<td>2</td>
<td>2</td>
<td>3</td>
</tr>
<tr>
<td>6</td>
<td>4</td>
<td>4</td>
</tr>
<tr>
<td>7</td>
<td>5</td>
<td>5</td>
</tr>
<tr>
<td>10</td>
<td>6</td>
<td>6</td>
</tr>
<tr>
<td>9</td>
<td>9</td>
<td>7</td>
</tr>
<tr>
<td>19</td>
<td>17</td>
<td>8</td>
</tr>
<tr>
<td>13</td>
<td>11</td>
<td>9</td>
</tr>
<tr>
<td>15</td>
<td>15</td>
<td>10</td>
</tr>
<tr>
<td>12</td>
<td>12</td>
<td>11</td>
</tr>
<tr>
<td>21</td>
<td>18</td>
<td>12</td>
</tr>
<tr>
<td>5</td>
<td>7</td>
<td>13</td>
</tr>
<tr>
<td>4</td>
<td>8</td>
<td>14</td>
</tr>
<tr>
<td>8</td>
<td>13</td>
<td>15</td>
</tr>
<tr>
<td>17</td>
<td>14</td>
<td>16</td>
</tr>
<tr>
<td>20</td>
<td>17</td>
<td>17</td>
</tr>
<tr>
<td>50</td>
<td>24</td>
<td>18</td>
</tr>
<tr>
<td>14</td>
<td>16</td>
<td>19</td>
</tr>
<tr>
<td>49</td>
<td>23</td>
<td>20</td>
</tr>
<tr>
<td>30</td>
<td>22</td>
<td>21</td>
</tr>
<tr>
<td>29</td>
<td>27</td>
<td>23</td>
</tr>
<tr>
<td>37</td>
<td>21</td>
<td>25</td>
</tr>
<tr>
<td>34</td>
<td>26</td>
<td>---</td>
</tr>
<tr>
<td>28</td>
<td>28</td>
<td>27</td>
</tr>
<tr>
<td>42</td>
<td>37</td>
<td>28</td>
</tr>
<tr>
<td>26</td>
<td>31</td>
<td>29</td>
</tr>
<tr>
<td>---</td>
<td>40</td>
<td>30</td>
</tr>
<tr>
<td>---</td>
<td>31</td>
<td>---</td>
</tr>
<tr>
<td>---</td>
<td>42</td>
<td>32</td>
</tr>
<tr>
<td>41</td>
<td>35</td>
<td>33</td>
</tr>
<tr>
<td>46</td>
<td>38</td>
<td>34</td>
</tr>
<tr>
<td>25</td>
<td>33</td>
<td>35</td>
</tr>
<tr>
<td>27</td>
<td>26</td>
<td>36</td>
</tr>
<tr>
<td>11</td>
<td>19</td>
<td>37</td>
</tr>
<tr>
<td>---</td>
<td>39</td>
<td>38</td>
</tr>
<tr>
<td>18</td>
<td>20</td>
<td>39</td>
</tr>
<tr>
<td>---</td>
<td>40</td>
<td>---</td>
</tr>
<tr>
<td>---</td>
<td>41</td>
<td>---</td>
</tr>
<tr>
<td>---</td>
<td>42</td>
<td>---</td>
</tr>
<tr>
<td>---</td>
<td>46</td>
<td>---</td>
</tr>
<tr>
<td>16</td>
<td>25</td>
<td>44</td>
</tr>
<tr>
<td>47</td>
<td>45</td>
<td>45</td>
</tr>
<tr>
<td>---</td>
<td>46</td>
<td>---</td>
</tr>
<tr>
<td>---</td>
<td>49</td>
<td>47</td>
</tr>
<tr>
<td>40</td>
<td>41</td>
<td>48</td>
</tr>
<tr>
<td>---</td>
<td>49</td>
<td>---</td>
</tr>
<tr>
<td>---</td>
<td>50</td>
<td>---</td>
</tr>
</tbody>
</table>

*BILLY CHILDS (WINDHAM HILL JAZZ)
*GARY BURTON (GRP)
*JERRY BERGONZI (BLUE NOTE)
TONY LUIJAN (CAPRI)
AMANI A.W.-MURRAY (GRP)
JEAN LUC PONTY (EPIC)
DOTTERO (NOVA)

ROSEANNA VITRO (CHASE MUSIC GROUP)
AL MacDOWELL (GRAMAVISION)
*TONY GUERRERO (NOVA)
TOMMY FLANAGAN (ALFA INTL)
WILL DOWNING (ISLAND)
FREDDIE RAVEL (VERVE FORECAST/POLYGRAM)
*EDDIE HARRIS (ENJA)

VIXX (PANGAEA/IRS)
*STAN GETZ (EMARCY/POLYGRAM)
RICKY FORD (CANDID/DA)

Dropped: #29 Dizzy Gillespie, #30 Eric Leeds, #36 David Friesen, #44 Rick Stone Quartet, #47 Kenny Blake, #48 Toots Thielemans, #50 Tito Puente.

www.americanradiohistory.com
TCHOKOLA - JEAN LUC PONTY (EPIC)
A new era, a new label, a new sound for Jean Luc Ponty. Since he's a native of France, it's a certainty that Ponty was exposed to different African rhythms, as immigrants from that continent brought that beat into the mainstream of French nightlife. The French then combined various African music forms with modern studio techniques. So when you hear a singer like Salif Keita (whose "Cono" from his Soro album is covered) wailing amid a bank of tribal drums and synths, well, we have the French to thank for that. Meanwhile, Tchokola is a wonderful departure for Ponty, who recently found his former brand of electric fusion in need of updating and reconsideration. A well-researched international shot of love is just kind of the tune-up his music needed. No less than ten African friends and faces contribute to this mixture of Senegalese, Nigerian, West African, French Caribbean and Cameroonian experiment. The even-tempered title track sounds like a sure electric AA winner. The following "Mouna Bowa" is a jumpin' makossa style. "Banako represents West Africa in true Mandingo style. David Byrne fans will recognize the zouk feel of Ponty's own "Rhum 'N' Zouc." There's a lesson here for all of us. Sometimes a World sound is an effective diversionary tactic.

ELLIS MARASILS TRIO (BLUE NOTE)
With Jazz radio suitably impressed with Ellis Marsalis' Rounder solo piano project that's currently making the rounds, we're surprised at how long it's taken to get this trio offering to the percolation stages. But the advantage of Jazz radio is that there's no rush. Ellis Marsalis enlists some super rhythm support. Both graduates from early Wynton line-ups (or in bassist Bob Hurst's case, both Wynton and Branford), Hurst and Tain Watts show a subtle side as Marsalis caresses melody after melody. Hurst's entrance into the beautiful "Emily" couldn't have been more well timed or dramatic. Watts, a drummer known for power and meter, is ever steady on the brushes. Speaking of brushes, as a pianist, Ellis Marsalis is a master of restraint, choosing his notes like a painter chooses a fine array of colors. Put him in "Emily's" 3/4 waltz time, and you feel body sway as opposed to Matilda. Ten trio performances buzz by in what seems like an elegant flash. Ending the program is thoughtful solo rendition of "I Thought About You," a short melancholy torcher.

HIS APRIL TOUCH - BILLY CHILDSD (WINDHAM HILL JAZZ)
Here's a pianist whose ivory and arranging skills have been in heated demand lately. His recent work with an acoustically trim Eddie Daniels was well received by radio, but it sounds like Billy Childs has saved the best for last. His April Touch is as close to the powerful band sound that Billy gets onstage as we've heard yet. Things expand to as much as a five piece (as heard on the opener, "Where It's At") and back to acoustic trio (McCoy Tyner's "Four By Five"). Again, it's thanks again to the sidemen, comprised of tenorman Bob Sheppard, ex-Art Pepper blues blaster Tony Dumas and cowboy power drummer Mike Baker. Co-produced by Andy Narell (himself no stranger to percussive expression), HAT is a sonic leap for Billy Childs, whose first album debuted on our very first Gavin Jazz Chart as Record To Watch. We proudly feel a sense of parallel growth here as Billy Childs sets up a brisk pace. Keeping up is a sweet challenge.
GARY BURTON (GRP)
DANNY DIGGS (ARTFUL BALANCE)
DON GRUSIN (GRP)
DANCING FANTASY (IC)
DANNY GATTON (ELEKTRA)

PRESTON REED (CAPITOL NASHVILLE MASTER SERIES)
JON LUCIEN (MERCURY)
JIM BEARD (CTI)
TOWER OF POWER (EPIC)
RICHEL HAVENS (EPIC)
LINSEY (VIRGIN)

1. SAXuality - CANDY DULFER (ARISTA)
2. JUBILEE - DOTSERO (NOVA)
3. MONSTER ON A LEASH - TOWER OF POWER (EPIC)
4. COOL NIGHTS - GARY BURTON (GRP)
5. ANOTHER DAY ANOTHER DREAM - TONY GUERRERO (NOVA)

JEAN LUC PONTY
TCHOKOLA (EPIC)
CANDY DULFER
SAXuality (ARISTA)

GARFIELD THE CAT
"Am I Cool Or What?"
(ARISTA)

Reports accepted only
Thursday 9AM-3PM
www.americanradiohistory.com
soundtrack from

thirtysomething

"main title theme"

original music from the soundtrack of MGM/UA Television's critically acclaimed series, "thirtysomething," winner of ten Emmy Awards including Outstanding Drama Series.

this is the start of something big.
“SOMETHING TO TALK ABOUT” - BONNIE RAITT (CAPITOL)

It’ll be fun watching everyone from radio to Entertainment Tonight falling all over themselves, fawning over Bonnie Raitt as she does close to the same thing she’s been doing for over two decades. What’s that? Mean woman blues, biting slide guitar, a blend of American music styles. Great song with a hokey concept. Okay, the line starts here.

“LEARNING TO FLY” - TOM PETTY & HEARTBREAKERS (MCA)

Tom Petty, this time with the Heartbreakers, sings about the simple laws of physics that combine gravity and music. A man of many voices, this is the soft-spoken Tom whose vocals are caressed in acoustic guitars and a simple backbeat. Producer Jeff Lynne holds dear to the last set of sounds that gave Tom his number one album of 1989. On “Learning To Fly,” Petty touches on the intimate and temporary aspects of Living 101. Basic stuff of the heart.

“LOWDOWN AND DIRTY” - FOREIGNER (ATLANTIC)

The new voice of Foreigner—singer Johnny Edwards—sounds so shockingly close to Lou Gramm, it’s hard to imagine Mick Jones having to shelf anything out of Foreigner’s bulging trick bag of rockers, ballads and tearers. With a myriad of possibilities, Foreigner chose to burst back with a rock sound that could have been found on Head Games, still the band’s best rock album. I guess it goes to show, nobody but nobody is irreplaceable. Or so we may find out.

“HONEST MEN” - ELECTRIC LIGHT ORCHESTRA PART TWO (SCOTTI)

I’ll bet a lot of people forget that ELO lost its original leader when founder Roy Wood shipped off to the country, years before the band hit the big time during the excessive seventies. This next incarnation (actually part three?), assembled by original Move/ELO drummer Bev Bevan, draws heavily from the Jet/ Jeff Lynne years. Producer Jeff Glixman (Gary Moore, Georgia Satellites) recreates the sound right down to a few of the surviving string players. Roll over Beethoven, now playing guitar is Climax Blues’ Peter Haycock.

LYNYRD SKynyRD 1991 (ATLANTIC)

I have to admit, I really didn’t want to like this. Coming from the old school, the hardest thing to do is watch an entire political spectrum develop inside music. I was used to just one side when rock was either rebellion for rebellion’s sake or else just plain bubble gum. Now a full spectrum exists. (Hey, just like life!) We not only have conservatively played and programmed rock, but politically conservative rock. I’m not sure of Lynyrd’s particular political orientation, but the biker logo, the pool table and the reference to the Persian Gulf casts a pretty severe shadow. While I’m sure we’ve all “Seen Enough,” of the world headlines, this posturing toward the working class makes me just as jittery as confronting an obnoxious socialist. Put too many beers in either breed and you’ve got trouble with a capital T. Politics aside, somebody gave Lynyrd Skynyrd back their musical bullets—maybe producer Tom Dowd, who has given the world a lot of great music, most notably Eric Clapton’s Layla. Skynyrd’s latest entry sounds authentic and steam-driven. Musically they do a good job of shepherding a twenty-year-old hard-driving rock legacy. Trax: “Keeping The Faith,” “Backstreet Crawler” and “Smokestack Lightning.”

“FREE LOVE” - VOICE FARM (MORGAN CREEK)

Voice Farm have been operating around this part of the country for a long time, getting as close as small label and demo deals. But they’ve succeeded to see their best shot yet at international recognition. “Free Love” is a vicious Dance/Alternative twister that coincides with free love in the most dangerous of times. If the pesky or deadly diseases don’t get you, maybe a college campus date rape will. I think the ultimate point, is lunch, there’s no such thing as free love. Four mixes to ponder this question.

BACK ON THE BUS, Y’ALL - INDIGO GIRLS (EPIC)

A live souvenir of how the Indigos operate live on stage. Openers like “123” and “Tried To Be True” show a harder, more rocky side to the acoustic, band-backed duo. “Prince Of Darkness” scales things down to a trio that includes former Gang Of Four bassist Sara Lee. A Stipeless “Kid Fears” rings along brightly to enthusiastic crowd response.

“APPLE PIE” - WHITE TRASH (ELEKTRA)

The last White Trash I remember also had a high-pitched singer and a kickin’ horn section. That was Edgar Winter’s. This is something completely different. “Four college dropouts from Queens with an attitude and a horn section” sweat out four minutes of rock bump and grind. Seems a lot shorter.
Adam Schmitt may not be the most poetic name, but then, neither is Paul Westerberg, Brian Wilson, Alex Chilton, Todd Rundgren, John Fogerty.

Like his unjustly named predecessors, Schmitt is a singer-songwriter with an individual vision—a one-man band who writes, sings, and plays his own smart, romantic, personal music. Adam Schmitt may not be a poetic name but his lead-off single, "Can't Get You On My Mind," is poetry to the ears.
**TOP TIP**

**CROWDED HOUSE**

"CHOCOLATE CAKE"  
(CAPITOL)

Most Added and our highest and only debut at #42.

**RECORD TO WATCH**

**SKID ROW**

"MONKEY BUSINESS"  
(ATLANTIC)

Can four million Skid Row fans be wrong? Misguided maybe? Plain caved? An impressive first week's show in the add column.

---

**CHARTBOUND**

*Debuts in chartbound*

<table>
<thead>
<tr>
<th>Artist/Group</th>
<th>Label</th>
<th>#</th>
<th>Peak</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>SKID ROW</em> (ATLANTIC) &quot;MONKEY&quot;</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>*STRESS (REPRISE) &quot;FLOWERS&quot;</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>*MERCHANDISE OF VENUS (REPRISE) &quot;AHH&quot;</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>*BLACKFOOT (RCA) &quot;SLUG&quot;</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>*MARSHALL CRENSHAW (MCA) &quot;BETTER&quot;</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>*DIVINYS (REPRISE) &quot;MAKE&quot;</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>*CINDERELLA (MERCURY) &quot;CHANGE&quot;</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>*FISHBONE (COLUMBIA) &quot;SUNLESS&quot;</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>*ERIC JOHNSON (COLUMBIA) &quot;DESSERT&quot;</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>*WARRANT (COLUMBIA) &quot;BLIND&quot;</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>*BATON ROUGE (EAST WEST) &quot;PRICE&quot;</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>*THE HQX (MCA) &quot;FAIR&quot;</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>*RICHARD THOMPSON (COLUMBIA) &quot;FEELS&quot;</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>*BOB DYLAN (COLUMBIA) &quot;MENT&quot;</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>*KIK TRACEE (RCA) &quot;RULES&quot;</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>*ZIGGY MARLEY (VIRGIN) &quot;COZMIK&quot;</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>*SUBDUE (EAST WEST) &quot;STRAIGHT&quot; / &quot;WHITE TRASH (ELECTRA) &quot;APPLE&quot;</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Dropped: #47 Saraya, Circle Of Soul, Mike + The Mechanics, The Lost, Waterboys.
The band returns with a brand new album and an epic tour featuring the Moscow Symphony Orchestra.

Street Date: June 11, 1991

Tour kick-off: Radio City Music Hall, July 18, 1991

Featuring the single and video: "Honest Men"
MOST ADDED
1. "HAPPY" - NE'D ATOMIC DUSTBIN (COLUMBIA)
2. "CHOCOLATE CAKE" - CROWDED HOUSE (CAPITOL)
3. "BRING THE NOISE" - ANTHRAX (ISLAND)
4. ELECTRIC BIRD DIGEST - YOUNG FRESH FELLOWS (FRONTIER)
   TIE
CRUEL INVENTIONS - SAM PHILLIPS (VIRGIN)

ALTERNATIVE

2W LW TW
1. JULIAN COPE - BEAUTIFUL, PRIESTREN, SAFESURFER (ISLAND)
2. VIOLENT FEMMES - AMERICAN, HURT, TROUBLE (SLASH/REPRISE)
3. ELVIS COSTELLO - SUMMER, DUMB (WARNER BROS.)
4. HOODOO GURUS - FREELOVE, PLACE, MILES, BRAINSCAN (RCA)
5. FISHBONE - SUNLESS, EVERYDAY, JUNKIES, NAZ-TEE (COLUMBIA)
6. JOE JACKSON - OH WELL, OBVIOUS, FICTION, HIT, JAMIE (VIRGIN)
7. THE LA'S - GOES, TIMELESS, SLEEP (GO!/LONDON/PLG)
8. DREAM WARRIORS - DEFINITION, WASH, BASIN (4TH & BROADWAY/ISLAND)
9. DEADICATED - LOBOS, HORNSBY, INDIGO (ARISTA)
10. KING MISSILE - HEART (ATLANTIC)
11. SIOUXSIE & BANSHEES - KISS (GEFFEN)
12. EMF - UNBELIEVABLE, BELIEVE, CHILDREN (EMI)
13. PRIMUS - JERRY (INTERSCOPE)
14. FARM - TOGETHER, GROOVY, HEARTS (SIRE/REPRISE)
15. THE SEERS - PSYCH-OUT (RELATIVITY)
16. FIREHOSE - FLYIN', DOWN, EPOXY, LOST (COLUMBIA)
17. R.E.M. - TEXITARKANA, LOSING, RADIO, SHINY, HONEY, (WARNER BROS.)
18. ELECTRONIC - MESSAGE (FACTORY)
19. INSPIRATIONAL CARPETS - CARAVAN (ELEKTRA/MUTE)
20. GANG OF FOUR - BROKE (POLYDOR/PLG)
21. XYMOX - PHENIX, END (WING/MERCURY)
22. BIRDLAND - SHOOT, SLEEP, EVERYBODY, PARADISE (RADIO ACTIVE)
23. PERE UBU - BARBECUE (FONTANA/MERCURY)
24. POPINJAYS - VOTE (ALPHA INTERNATIONAL)
25. P. HOLSPAPE & C. STAMEY - ANGELS, BREAK (RMA/RHINO)
26. THE FEELIES - SOONER, D destin, TIME, WAITING (A&M)
27. SIMPLE MINDS - STAND, LIGHTS, TRAVELIN' (A&M)
28. MORRISSEY - UNCLE, SING, FAMILY, TONY (SIRE/REPRISE)
29. PETER HIMMELMAN - 10,000 MEN (EPIC)
30. 808 STATE - OOPS (TOMMY BOY)
31. MIGHTY LEMON DROPS - UNKIND (REPRISE)
32. CONSOLIDATED - SEXUAL (NETTWERK/IRS)
33. THIS MORTAL COIL - LACEMAKER, LOOSE, BITTER (4-AD)
34. MATERIAL ISSUE - DIANE, VALERIE, RENIE, LIE, LETTER (MERCURY)
35. CAMOUFLAGE - HEAVEN (ATLANTIC)
36. MILLTOWN BROTHERS - JUMP (A&M)
37. MARSHALL CRENSHAW - BETTER (MCA)
38. LENNY KRAVITZ - OVER, RUN, SAYING (VIRGIN)
39. THE CHARLATANS U.K. - OVER RISING (BEGGARS BANQUET/RCA)
40. SCHOOL OF FISH - THREE, WRONG, DOLLAR, ROSE (CAPITOL)
41. TOO MUCH JOY - CRUSH, SUSQUEHANA (GIANT/WARNER BROS./ALIAS)
42. RICHARD THOMPSON - FEELS (CAPITOL)
43. THRILL KILL KULT - SEX ON WHEELZ (WAX TRAX)
44. CHARTERHOUSE - PEARL (DEDICATED/REPRISE)
45. RAIN TREE CROW - BLACKWATER (VIRGIN)
46. THROWING MUSES - SOON, COUNTING, GRAFFITI, GOODBYE (SIRE/WARNER BROS.)
47. MATTER OF DEGREES - GIANT SAND, FIREHOSE, ELEVENTH DREAM DAY (ATLANTIC)
48. ALARM - RAW, ROCKIN' (IRS)
49. CANDYSKINS - SUBMARINE, FREEDOM (DGC)
50. MERCHANTS OF VENUS - SAY AAH (ELEKTRA)

CHARTBOUND
1,000 HOMO DJ'S - SUPERNAUT (WAX TRAX)
SWANS - WHITE LIGHT... (ROUGH TRADE)
STAN RIDGWAY - PARTY BALL (GEFFEN)
NE'D ATOMIC DUSTBIN - "HAPPY" (COLUMBIA)
CROWDED HOUSE - "CHOCOLATE CAKE" (CAPITOL)

STRESS - (REPRISE)
I LOVE YOU - (GEFFEN)
Dropped: #46 Dave Wakeling, #47 Urge Overkill, #49 3 MERRY WIDOWS.
everything
“a trembling monster of a pop record.”
—NME

begins
“songwriting of an immensely high standard.”
—SOUNDS

when
“Ireland’s finest band.”
—NME

the fat lady sings
listen for the debut album TWIST and for the first track “man scared”
### COMMERCIAL INTENSIVE

| TW | 1. R.E.M. - Texarkana, Losing, Radio, Shiny (Warner Bros.) |
|    | 2. JOE JACKSON - Oh Well, Obvious, Fiction, Hit, Jamie (Virgin) |
|    | 3. ELVIS COSTELLO - Summer, Dumb (Warner Bros.) |
|    | 4. THE LA'S - Goes, Timeless, Sleep (Go! / London / PLG) |
|    | 5. ELECTRONIC - Message (Factory) |
|    | 6. SIMPLE MINDS - Stand, Lights, Travelin' (A&M) |
|    | 7. SIOUXIE & BANSHEES - Kiss (Geffen) |
|    | 8. JULIAN COPE - Beautiful, Pristeen, Safesurfer (Island) |
|    | 9. EMF - Unbelievable, Believe, Children (EMI) |
|    | 10. FARM - Together, Groovy, Hearts (Sire / Reprise) |
|    | 11. MATERIAL ISSUE - Diane, Valerie, Rene, Lie, Letter (Mercury) |
|    | 12. DEADICATED - Lobos, Hornsby, Indigo (Arista) |
|    | 13. MORRISSEY - Uncle, Sing, Family, Tony (Sire / Reprise) |
|    | 14. VIOLENT FEMMES - American, Hurt, Trouble (Slash / Reprise) |
|    | 15. FISHBONE - Sunless, Everyday, Junkies, Naz-Tee (Columbia) |
|    | 16. PETER HIMMELMAN - 10,000 Men (Epic) |
|    | 17. SCHOOL OF FISH - Three, Wrong, Dollar, Rose (Capitol) |
|    | 18. HOODOO GURUS - Freelove, Place, Miles, Brainscan (RCA) |
|    | 19. GANG OF FOUR - Broke (Polydor / PLG) |
|    | 20. JESUS JONES - International, Real, Right (Food / SBK) |
|    | 21. MARSHALL CRENshaw - Better (MCA) |
|    | 22. THE SEERS - Psyche-Out (Relativity) |
|    | 23. MERCHANTS OF VENUS - Say Aaah (Elektra) |
|    | 24. CAMOFLAGE - Heaven (Atlantic) |
|    | 25. BIRDLAND - Shoot, Sleep, Everybody, Paradise (Radio Active) |
|    | 26. MILLTOWN BROTHERS - Jump (A&M) |
|    | 27. POPINJAYS - Vote (Alpha International) |
|    | 28. INSPIRAL CARPETS - Caravan (Elektra / Mute) |
|    | 29. STRESS - Flowers (Reprise) |
|    | 30. RICHARD THOMPSON - Feels (Capitol) |

### COLLEGE INTENSIVE

| TW | 1. FISHBONE - Sunless, Everyday, Junkies, Naz-Tee (Columbia) |
|    | 2. JULIAN COPE - Beautiful, Pristeen, Safesurfer (Island) |
|    | 3. KING MISSILE - Heart (Atlantic) |
|    | 4. DREAM WARRIORS - Definition (4th & Broadway / Island) |
|    | 5. PRIMUS - Jerry (Interscope) |
|    | 6. FIREHOSE - Flyin', Down, Epoxy, Lost (Columbia) |
|    | 7. VIOLENT FEMMES - American, Hurt, Trouble (Slash / Reprise) |
|    | 8. THIS MORTAL COIL - Lacemaker, Loose, Bitter (4-AD) |
|    | 9. HOODOO GURUS - Freelove, Place, Miles, Brainscan (RCA) |
|    | 10. ELVIS COSTELLO - Summer, Dumb (Warner Bros.) |
|    | 11. CONSOLIDATED - Sexual (Nettwerk / IRS) |
|    | 12. 808 STATE - Ooops (Tommy Boy) |
|    | 13. EMF - Unbelievable, Believe, Children (EMI) |
|    | 14. DEADICATED - Lobos, Hornsby, Indigo (Arista) |
|    | 15. SIOUXIE & BANSHEES - Kiss (Geffen) |
|    | 16. INSPIRAL CARPETS - Caravan (Elektra / Mute) |
|    | 17. PERE UBU - Barbecue (Fontana / Mercury) |
|    | 18. THE LA'S - Goes, Timeless, Sleep (Go! / London / PLG) |
|    | 19. 1,000 HOMO DJS - Supernaut (Wax Trax) |
|    | 20. JOE JACKSON - Oh Well, Obvious, Fiction, Hit, Jamie (Virgin) |
|    | 21. THRILL KILL KULT - Sex On Wheelz (Wax Trax) |
|    | 22. FARM - Together, Groovy, Hearts (Sire / Reprise) |
|    | 23. POPINJAYS - Vote (Alpha International) |
|    | 24. ELECTRONIC - Message, Tighten (Warner Bros.) |
|    | 25. TERMINATOR X - Homey Don't Play (P.R.O. Division / RA Col.) |
|    | 26. THE SEERS - Psyche-Out (Relativity) |
|    | 27. MIGHTY LEMON DROPS - Unkind (Reprise) |
|    | 28. GANG OF FOUR - Broke (Polydor / PLG) |
|    | 29. BIRDLAND - Shoot, Sleep, Everybody, Paradise (Radio Active) |
|    | 30. CHAPTERHOUSE - Pearl (Dedicated / RCA) |

I hope you all had a nice weekend. Starting on a Thursday, mine was unusually busy.

**GEFFEN**'s **KIM WHITE** and **SCOTT PERLEWITZ** took Kent and I to dinner with **STAN RIDGWAY**. That guy is hysterical! And I'm not just saying that because his uncle owns our building, either.

On Friday, **VIRGIN**'s **ALLAN WILSON** and **DAVE JOHNSON** brought **SAM PHILLIPS** by the **Gavin** offices. Sam opened up for **ELVIS COSTELLO** on a few dates—I hope you had a chance to see her live.

Friday night I went to see **CHRIS ISAAK**. Despite the fact that Elvis was also playing that night, Chris’ show sold-out. Do we know how to treat our local heroes, or what? Saturday, I flew to Los Angeles to see **MORRISSEY**. Now, I'm not a mega-huge Morrissey fan, but his show was great! He really is a performer in every sense of the word. And the crowd knew all the words to every song—except for maybe the cover of The New York Dolls' “Trash,” but that's understandable. Morrissey's band bears a striking resemblance to **JAMES DEAN**—yes all of them—but they were incredibly tight and a lot of fun to watch.

On Sunday I saw **JOHN WESLEY HARDING** and **THE JUDYBATS**. It was funny to watch Wes make fun of the drunk girl in the front row—believe me, she didn't notice! Watching in the **GAVIN REPORT** June 7, 1991.
I'm not like getting a perfectly clean take on a guitar or something—it's a lot more about how the thing feels...I like playing slide guitar. I feel good about this dirty music.
doing a cover story on him June 21. I asked him how to advise Alternative programmers to play songs that might have 'fuck' in them. Among other colorful things he said, “Tell them Ice-T’s music is true Alternative Music.” Can’t argue with that. So, put aside your preconceived notions, put down your work, stop being afraid and listen up. Pay close attention to the poetry he raps—this is Ice’s best to date. Don’t be fooled by the media attention; he isn’t compromising on anything. My favorites: “Straight Up Nigga,” “Bitches 2,” “Body Count” and “Home Of The Body Bag.” You can play this.

BEVERLY MIKE

Greetings from Asbury Park! Before their show at The Fastlane in Asbury Park, NJ, members of Gene Loves Jezebel stopped by for an interview on WHTG. Pictured L-R are GLJ drummer Robert Adams, WHTG’s Loretta Windas and Jezebel frontman Jay Aston.

God forbid I should do a photofile and not include a picture of Jesus Jones! Shown L-R: SBK’s regional promotions rep Kevin Knee—Kevin you’ve never looked better, JJ’s frontman Mike Edwards and KBCO’s Doug Clifton.

R.E.M. recently stopped by the Gavin offices and stayed long enough for lunch and some great conversation. Pictured L-R in front of our famous Gavin map are Pete Buck, Linda Ryan and Mike Mills.
Nalking Down Madison

12" mixes by Howard Gray and Steve Lillywhite
Produced by Steve Lillywhite

INSTANT ADDS:
KBAC, Albuquerque
WRSI, Springfield
WMDK, Peterborough

KDGE, Dallas
KTCZ, Minneapolis
WHTG, Asbury Park

KJON, Salt Lake
WHFS, Baltimore
KUNV, Las Vegas

more to come!

INSTANT ADDS:
KDGE, Dallas
KTCZ, Minneapolis
WHTG, Asbury Park

KJON, Salt Lake
WHFS, Baltimore
KUNV, Las Vegas

more to come!

Kirsty MacColl
the first single from Electric Landlady

© 1991 Charisma Records America, Inc.
PERSONAL PICKS

SINGLES by Dave Sholin

BLACK CROWES - Hard To Handle (Def American)
Long a staple on MTV and a huge hit with a handful of Top 40 outlets, Black Crowes' stage is now set to finally go all the way. Fusing Rock and Blues better than any band of white boys since The Rolling Stones, the Crowes' raw sound stands in sharp contrast to much of today's highly produced music. A Top Five test record in every demo for the past six weeks at EAGLE 106 in Philadelphia. PD Brian Phillips puts it this way, "Find me any other record right now that tests number one 15-17 and 25-34—this is the only one. It's out of control." 'Nuff said?

DESMOND CHILD - Love On A Radar (Elektra)
While most of Top 40's constituency is probably not familiar with the name Desmond Child—they know his music because of songs like Bon Jovi's "Livin' On A Prayer" and Michael Bolton's "How Can We Be Lovers." His first release as an artist since his days as part of Desmond Child And Rouge is a stunning effort co-written with colleague and friend Diane Warren. In a dazzling display, these songwriters give a first-rate demonstration in how to create great Pop music.

HARRY CONNICK, JR. - Recipe For Love (Columbia)
If there's an artist around with "star quality," this New Orleans' phenomenon has got to be the one. I caught his act for the first time at last year's NAB in Boston and walked away a believer just waiting for that "right track" for Top 40. POWER 99 PD Rick Stacy, a longtime Connick fan, began airing this cut a month ago, ahead of Harry's scheduled appearance in Atlanta. MD Lee Chesnut reports women love it and surprisingly "early callout shows it doing better with 18-24s than 25 plus." After commenting on last week's Fred Schneider pick, Lee said, "Recipe For Love" is another song that's pure fun," and in Top 40 Radio the fun factor can't be overemphasized.

ALBUMS by Ron Fell

PAUL McCARTNEY - Unplugged (The Official Bootleg) (Capitol)
Live and acoustic is about as close as one can get to any great musician. This music, all seventeen tracks, was recorded for the MTV Unplugged series. Most of the enclosed was recorded for and used on the show, but some of the cuts like HIGH HEEL SNEAKERS And AIN'T NO SUNSHINE didn't make the cut for the show. Its refreshing to hear the Macca pattern between tracks and even do a re-take on WE CAN WORK IT OUT. Mixed with the appropriate Beatles and Wings tunes are songs like Gene Vincent's BE-BOP-A-LULA, Bill Monroe's BLUE MOON OF KENTUCKY, Elvis' GOOD ROCKIN' TONIGHT and Guy Mitchell's SINGIN' THE BLUES. With all the calculating, sampling and overdubbing in today's recorded music, it's more than refreshing to hear an informal presentation preserved in all its simplicity, albeit digital.

NEXT WEEK

CELINE DION

the GAVIN REPORT

Bill Gavin
Founder
Ron Fell
Publisher
Diane Ruler
Adult Contemporary Editor
Annette M. Lai
Country Consultant
John Martinucci
Urban Contemporary Associate Editor
Brian Samson
Senior Editor
Dave Sholin
Top 40 Editor
Annette M. Lai
Top 40 Associate Editor
Betty Hollars
Urban Contemporary Editor
Gina Huie
Country Music Consultant
Keith Zimmerman
Jazz/Adult Alternative Editor
Kent Zimmerman
Album Radio Editor
Linda Ryan
Country Consultant
Lisa Smith
Alternative Radio Editor
Beverly More
Rhythm and Blue Consultant
Natalie Gould
Country Music Coordinator
Dodie Goben
Art Director
Peter Grame
Associate Art Director
Elma Greer
Country Music Consultant
Cynthia Hooe
Country Music Consultant
Steve Lillywhite
Production Director
Geoff Marshall
Assistant
Michelle Neale
Rhythm Department Staff
Michele Nelson
Radio Director
Erin Llano
Rhythm Department Staff
Rob Finnberg
Top 40 Director
Kelly Zorr
Modern Country Consultant
Brent Ford
Modern Country Consultant
Michele Nelson
Rhythm Department Staff
Bob Galiani
Marketing Assistant
Selena Baruth
Marketing Assistant
Michael Nix
Executive Assistant
At Out West
Eric Fienberg
Marketing Director
Natalie Duitsman
Assistant
Sheila Rene
Assistant
Rick Stacy
Executive Assistant

The Gavin Report is published every week on Friday of each week. Subscription Rates $250 for 50 issues or $420 for 25 issues. Subscription and Circulation inquiries: (415) 495-1990. All rights to any or all of the contents of this publication are reserved. Materials may not be reproduced in any form without the publisher's permission. ©1991, THE GAVIN REPORT, INC. 140 Second Street, San Francisco, CA 94105. Marketing Representatives: Galiani Brothers.
THE RIGHT INGREDIENTS FOR RADIO.

HARRY CONNICK, JR.'S RECIPE FOR LOVE

1. Take two Platinum albums ("We Are In Love" and "When Harry Met Sally...") and a Gold album ("20"), and a Platinum home video.
2. Add two Grammy Awards and an Academy Award nomination.
3. Mix in universal critical acclaim and major television exposure, including a PBS Concert Special.
4. Combine two SRO national tours and a totally sold out two-week stand on Broadway. Stir in two years on the album charts. Simmer constantly.
5. Bring to a boil and serve up a hit.

RECIPE FOR LOVE
The new single from the platinum-plus album "We Are In Love." SERVES MILLIONS.
The First Release From The Forthcoming Album INTO THE GREAT WIDE OPEN

TOM PETTY AND THE HEARTBREAKERS

"LEARNING TO FLY"

The First Release From The Forthcoming Album INTO THE GREAT WIDE OPEN

Produced by Jeff Lynne with Tom Petty and Mike Campbell

MCA

Management: Tony Dimitriades, East End Management

www.americanradiohistory.com