PROCOL HARUM:
SKIPPING THE LIGHT
FANTASTIC... 24 YEARS LATER

WACKY WEEZY’S SILLY STEW
A READER’S TIPS ON SUCCESSFUL REMOTES

ISSUE 1874 SEPTEMBER 20, 1991
Two-million albums later
THE FIRST SINGLE.

The Sold-Out Tour Continues! mid-October through Christmas

Produced by Andy Johns, Ed Templeman and Van Halen
From the Double-platinum album For Unlawful Carnal Knowledge
**TOP 40**

### MOST ADDED

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>AMY GRANT</td>
<td>That's What Love Is For (A&amp;M)</td>
<td></td>
</tr>
<tr>
<td>PRINCE AND THE N.P.G.</td>
<td>Cream (Paisley Park/Warner Bros.)</td>
<td></td>
</tr>
<tr>
<td>ROBERTA FLACK</td>
<td>duet with MAXI PRIEST</td>
<td>Set The Night To Music (Atlantic)</td>
</tr>
</tbody>
</table>

### MOST ADDED

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>PEABO BRYSON</td>
<td>Closer Than Close (Columbia)</td>
<td></td>
</tr>
<tr>
<td>ERIC CABLE</td>
<td>Can't Wait To Get You Home (Orpheus)</td>
<td></td>
</tr>
<tr>
<td>PATTI LABELLE</td>
<td>Feels Like Another One (MCA)</td>
<td></td>
</tr>
</tbody>
</table>

### RECORD TO WATCH

**THE COMMITMENTS**

- Try A Little Tenderness (MCA)

**RYTHM SYNDICATE**

- Hey Donna (Impact)

**A/C**

### MOST ADDED

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>AMY GRANT</td>
<td>That's What Love Is For (A&amp;M)</td>
<td></td>
</tr>
<tr>
<td>GLORIA ESTEFAN</td>
<td>Live For Loving You (Epic)</td>
<td></td>
</tr>
<tr>
<td>SIMPLY RED</td>
<td>Something Got Me Started (East West America)</td>
<td></td>
</tr>
</tbody>
</table>

### RECORD TO WATCH

**ANIMAL LOGIC**

- Rose Colored Glasses (IRS)

**NEIL DIAMOND**

- If There Were No Dreams (Columbia)

### COUNTRY

### MOST ADDED

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>STEVE WARINER</td>
<td>Leave Him Out Of This (Arista)</td>
<td></td>
</tr>
<tr>
<td>RANDY TRAVIS</td>
<td>Forever Together (Warner Bros.)</td>
<td></td>
</tr>
<tr>
<td>ALABAMA</td>
<td>Then Again (RCA)</td>
<td></td>
</tr>
</tbody>
</table>

### RECORD TO WATCH

**ALISON Krauss**

- I've Got That Old Feeling (Rounder)

**ALABAMA**

- Then Again (RCA)

### ADULT ALTERNATIVE

### MOST ADDED

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>RICHARD ELLIOT</td>
<td>On The Town (Manhattan)</td>
<td></td>
</tr>
<tr>
<td>CHUCK LOEB</td>
<td>Balance (Def)</td>
<td></td>
</tr>
<tr>
<td>ALEX BUGNON</td>
<td>107 Degrees In The Shade (Orpheus/Epic)</td>
<td></td>
</tr>
</tbody>
</table>

### RECORD TO WATCH

**ANDY SUMMERS**

- Pocket Change (Private Music)

**ERIC MARIENTHAL**

- Oasis (GRP)

### ALBUM

### MOST ADDED

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>GUNS N' ROSES</td>
<td>Use Your Illusion I &amp; II (Geffen)</td>
<td></td>
</tr>
<tr>
<td>VAN HALEN</td>
<td>&quot;Top Of The World&quot; (Warner Bros.)</td>
<td></td>
</tr>
<tr>
<td>TOM PETTY</td>
<td>&quot;Into The Great Wide Open&quot; (MCA)</td>
<td></td>
</tr>
</tbody>
</table>

### RECORD TO WATCH

**THE STORM**

- "I've Got A Lot To Learn About Love" (Interscope/EWA)

**GUNS N' ROSES**

- Use Your Illusion I & II (Geffen)

**VOICE OF THE BEEHIVE**

- Honey Lingers (London/PLG)

**THE GOLDEN PALOMINOS**

- Drunk With Passion (Charisma)

**PM DAVIN**

- Of The Heart... (Geff/Island)

- ORGY
24 MILLION ALBUMS SOLD IN THE 80'S
18 TOP 10 SINGLES IN THE 80'S...

JOHN MELLENCAMP
Whenever We Wanted

"GET A LEG UP" THE FIRST SINGLE OF THE 90'S!

© 1991 POLYGRAM RECORDS, INC.
Smulyan: "Emmis Not For Sale"

Responding to a front-page article that ran in the Seattle Times saying that he would be handing over all of the Emmis Broadcasting outlets to Morgan Stanley, company President Jeff Smulyan has emphatically denied such rumors saying, "That is absolutely untrue."

Stories about the broadcasting group's fate have been surfacing since it became known that banks have called in loans on Smulyan's baseball team, the financially ailing Seattle Mariners. Smulyan has consistently been adamant that he won't be selling radio stations to save the team, although his Boston station, WCDJ, is on the market, and high-level executive cutbacks have been instituted.

"Emmis on its own is doing pretty well," Smulyan assured the Gavin Report. "The baseball team is not. We're trying to fix that."

NAB Convened in San Francisco

Last week (9/18-21) 7,063 radio executives met at San Francisco’s Moscone Center for the NAB’s Radio 1991. Attendance figures were slightly down from last year’s total of 7,241.

Broadcasters from around the country attended sales, programming and technical sessions, and met with record industry personnel who came to the city to take advantage of the opportunity to meet with the large number of programmers.

President George Bush addressed attendees live via satellite on Thursday, and used the occasion as a soapbox for his domestic policies. He asked broadcasters to help boost education, end drug use and sexual violence, and praised his Supreme Court nominee Clarence Thomas as, “a man of courage, scholarship and common sense.” He also called on Congress to, “help set a strong domestic agenda that will be a model for the world.”

Speaking from the other end of the political spectrum was Friday’s keynoter, New York Governor Mario Cuomo, who began by saying he was admittedly biased toward radio, which he called, “the
magic box of my youth.” “Radio has always been free,” he said. “I love TV, but I love radio better.” Although Cuomo was emphatic about not running for president in 1992, he outlined the direction he felt the country should head in. He captured the at-first lukewarm audiences with tender stories of his mother, cleverly quoting her in Italian, and quickly translating the often humorous statements. After taking questions from the audience, Cuomo received a standing ovation, walked through the room shaking hands with attendees and answered questions from the press.

Saturday’s programming keynoter, Quincy Jones, spoke as a television station owner, a producer, and a musician. Speaking without notes, Jones drew on his considerable experience. He used The Beatles as an example of America’s capacity to accept different forms of music. He toed the line of controversy when he addressed censorship, saying programmers must use common sense and good judgment. “I don’t think not playing negative

93Q Goes Country

Following weeks of speculation, Gannett-owned KKBQ Radio 93Q in Houston has done what was expected and abandoned Top 40 for Country, and will call itself Easy Country 92.9 FM.

“Our research indicates that the nineties will be a time of tough demands on our personal time, which will cause people to seek opportunities to avoid stress,” said station General Manager Don Troutt. “Their music taste is a country-based sound, but their lifestyle is contemporary. This innovative format is designed to appeal to country music listeners living this lifestyle.”

To kick off the format change, the station invited 400 guests and celebrities to a Texas-style breakfast. “Few people have actually participated in an actual radio format change,” said Troutt. “We

KISN Without PD—Again

A mere six days after he took the PD position at KISN-Salt Lake City, Randy Rose abruptly left the station. “The only reason I can give is the one Randy gave me,” said Randy Rodgers, the station’s general manager. “And that is, he had personal problems that he has to work out.”

McCann Named to KRNQ PD Post

Current WLRW-FM Campaign-Urbana, Ill. program director Matt McCann is leaving that station to go take a similar position at Q102 (KRNQ)-Des Moines. Both outlets are owned by Saga Communications. He replaces Chuck Knight, and was chosen over as many as 50 other candidates.

“Matt is the ideal program director to lead Q102 to the next level of excellence,” said station VP/GM Phil Hoover. “I know that he has studied and practiced the fine art of programming..he has an uncompromising commitment to win the big game.”

“I will miss the outstanding staff at WLRW, but look forward to working with the great staff at KRNQ,” said McCann. “The chance to move up in market size and still stay within the Saga organization is a great opportunity...I can’t wait to join VP/GM Phil Hoover in continuing the growth of KRNQ.”

Crain Flies to Sioux City

A few weeks after being a victim of staff changes at WIXX-Green Bay, WI, Joe Crain has landed at KGLI-Sioux City, Iowa as program director. He replaces Danny Schaef er, who exited the station a little over a month ago.

Crain had been assistant program director at WIXX just over a year, and had been with its parent company, Midwest, for two years. He had served as program director at WTBX-Hibbing, MN.

“This promises to be an exciting challenge,” Crain told the Gavin Report. “I’ve met with the staff and General Manager Ted Mann, and there’s a lot of work to be done. But we’re all going to come away a winner.”

Fischer Returns To ‘NUA

One-time WNUA-Chicago MD Michael Fischer is returning to the station as APD/MD, taking over the spot left vacant when Lamonica Logan moved to The Oasis (KOAI) in Dallas a few weeks ago.

Fischer left the station a few years ago to work with former WNUA PD Bob O’Connor, who has a consultancy in San Diego. “Michael’s contribution to our success may be best appreciated by noting that our strongest three-book average ever was achieved when he was music director,” said station PD Lee Hansen. “There’s simply no one with the market knowledge, WNUA familiarity and ‘ears’ equal to Mike’s.”

When producer/manager Eric Gardner and his wife Janis re-affirmed their wedding vows, Little Richard, who recently converted to Judaism, performed the ceremony that was attended by many famous faces. Celebrating happily ever after are (l-r): Todd Rundgren, Eric and Janis Gardner, Little Richard and the normally reclusive Phil Spector.
LENNY

THE NEW SINGLE
FOLLOW-UP TO THE No.2 POP,
No. 10 R&B SMASH
"IT AIN'T OVER TIL IT'S OVER."
FROM THE GOLD ALBUM MAMA SAID

STAND BY MY WOMAN

KRAVITZ
Pritchitt is JAMBCO VP/GM

Steve Pritchitt has been named Vice President and General Manager of Jon Bon Jovi's label, JAMBCO Records. Jon Bovi's label, Mercury/PolysGram will distribute the company’s product. In addition to Bon Jovi’s future albums, the label will be home to Billy Falcon and Aldo Nova.

Pritchitt was most recently Vice President, Product Management at PolysGram. He has also worked in the company's international division.

"Jon’s (Bon Jovi) A&R abilities are already well-documented," said Pritchitt of his appointment. “His creative talents and vision, combined with the worldwide resources of Mercury and PolysGram, provide JAMBCO with a unique opportunity to become a creative powerhouse in the entertainment industry. I’m very flattered to be offered the opportunity to be part of this exciting new enterprise.”

RADI-O-RAMA

Notes from paradise... Matt McCann’s PD slot at WLRW-Champaign-Urbana is wide open. Send T&Rs to VP/GM Scott Boltz and Saga Communications VP/Group Program Director Steve Goldstein at P.O. Box 3369, Champaign, IL 61826... Adult-leaning Top 40 KISN-Salt Lake City is also looking for a PD (see related story). Send your stuff to GM Randy Rodgers... Desiree Douglas takes over as program director at KWXX-Hilo, HA, replacing John Burnett. She hangs on to her afternoon drive shift, and evening personality Jonathan Masaki moves into Burnett’s morning slot. Rounding out the changes, Jennifer Valentine steps from weekender to evenings. The displaced Burnett can be reached at (808) 961-3840... Kevin Robinson is leaving WVIC-Lansing, MI, but assures us he has something in the works. He’ll have an announcement by 10/10... The PD slot at KRFX-Denver has been eliminated, leaving Mark McClure out of work. Call him at (303) 344-1648. The station’s Jack Evans becomes OM/PM... Another one gone: WSGM-Staunton, VA switches from Top 40 to “soft album”... KLTA/Lite Rock 105’s MD Mark Anthony is exiting the Fargo, ND outlet. APD/PM Driver Tim Richards takes over and will be available for music calls on Tuesdays and Fridays from 10A-10N... After eight years at 896-9-Port Huron, MI/Sarnia, ONT, BOB O’Dell, currently MD, is leaving the station. He’s available and stable so call him at (313) 364-3206 or (313) 367-3990... WFPS-Freeport, IL’s new program director is Mark Taylor. He was promoted from within... Former KKB-T-Los Angeles personality Tim Greene (Jammin’ Jay Williams) just snagged a writer/director development deal with Burbank-based Red Hots Production... New to afternoon drive at WHTK-Hilton Head, SC is Scott Jackson, fresh from the same slot at WKZL in Winston-Salem, NC... At WBHV-State College, PA Mike Mehling steps down to devote time to his morning show and Doc Livingston steps in... Industry vet Tom Shovan has joined the Rick Dees-owned CD Media as VP/Manager of Operations. He was most recently VP/GM of Superradio Network... Live 105-San Francisco had heaps of entertainment centered around the NAB convention held here last week. Most notable was “Modern Rock Cruise Number Five.” Broadcasters and listeners braved the foggy bay to hear rock from the Candy Skins, an acoustic set from Cy Curmin of the Fixx and hobnob with none other than David Bowie himself... Sincere condolences to the family and friends of Della Wiggins who was one of our Rap reporters from the Platter Shack in Orlando. Della passed away on September 9... The Gavin family joins the broadcasting world in mourning the passing of airwaves pioneer Andre Baruch, who died this week at the age of 83. Baruch’s voice was well-known during the golden age of radio, when he was the announcer for the legendary music program, Your Hit Parade...

ROTATIONS:

Special congratulations to our own Bob Galliani and Mara Galliani on the birth of their first child, Anthony Milo, born September 12th. Everybody’s happy and healthy... It’ll be official next week, but we can tell you now: Jack Rivner, formerly with Sony, has joined Arista as Senior Vice President...
"With so many labels popping up all the time and with the incredible amount of product coming across a PD’s desk every week, it’s easy for some really good songs to get lost in the shuffle. AIR, the Gavin Competition, has helped me focus my attention on many of these lesser known artists and give them a serious listen. Talking to Bruce Tyler and the gang at AIR each week is like using a metal detector at the beach . . . both help you find what otherwise would be buried."

BILL BRAVO, WEOW - Key West, Florida

"AIR has opened my eyes to quite a few records that I might not normally have listened to right away. With so much new product out there, it’s quite obviously difficult to get through everything that comes in weekly. The AIR Competition encourages MD’s to look at records earlier . . . If I were a label, I’d certainly want my records in the AIR Competition."

TIM WATTS, KHTT - Santa Rosa, California

AIR

"A Commitment To Listening"
**TOP 40**

**2W LW TW**

4 3 1 **COLOR ME BADD** - I Adore Mi Amor (Giant/Reprise)
12 6 2 **MARIAH CAREY** - Emotions (Columbia)
9 5 3 **EXTREME** - Hole Hearted (A&M)
2 2 4 **MICHAEL BOLTON** - Time, Love And Tenderness (Columbia)
6 4 5 **R.E.M.** - Shiny Happy People (Warner Bros.)
10 9 6 **BONNIE RAITT** - Something To Talk About (Capitol)
13 8 7 **KARYN WHITE** - Romantic (Warner Bros.)
1 1 8 **PAULA ABDUL** - The Promise Of A New Day (Captivate/Virgin)
18 12 9 **NATURAL SELECTION/NIKI HARIS** - Do Anything (East West America)
19 14 10 **MARTIKA** - Love...Thy Will Be Done (Columbia)
7 7 11 **C + C MUSIC FACTORY** - Things That Make You Go Hmmmm... (Columbia)
11 11 12 **FIREHOUSE** - Love Of A Lifetime (Epic)
5 10 13 **CATHY DENNIS** - Too Many Walls (PLG)
20 16 14 **MARKY MARK/FUNKY BUNCH** - Good Vibrations (Interscope/EWA)
17 15 15 **AARON NEVILLE** - Everybody Plays The Fool (A&M)
25 21 16 **BOB SEGER AND THE SILVER BULLET BAND** - The Real Love (Capitol)
21 19 17 **BOYZ II MEN** - Motownphilly (Motown)
27 20 18 **BAD COMPANY** - Walk Through Fire (Atco)
— 25 19 **BRYAN ADAMS** - Can't Stop This Thing We Started (A&M)
28 22 20 **JESUS JONES** - Real, Real, Real (Food/SBK)
3 13 21 **BRYAN ADAMS** - (Everything I Do) I Do It For You (A&M/Morgan Creek)
31 26 22 **BILLY FALCON** - Power Windows (Jamboco/Mercury)
26 24 23 **HENRY LEE SUMMER** - Till Somebody Loves You (Epic Associated)
36 29 24 **LUTHER VANDROSS** - Don't Want To Be A Fool (Epic)
8 17 25 **ROD STEWART** - The Motown Song (Warner Bros.)
34 28 26 **BAD ENGLISH** - Straight To Your Heart (Epic)
29 27 27 **TAMI SHOW** - The Truth (RCA)
33 30 28 **RTZ** - Face The Music (Giant/Reprise)
35 32 29 **CHESNEY HAWKES** - The One And Only (Chrysalis)
14 18 30 **HI-FIVE** - I Can't Wait Another Minute (Jive)
32 31 31 **HEAVY D. & THE BOYZ** - Now That We Found Love (MCA)
— 37 32 **EDDIE MONEY** - Heaven In The Back Seat (Columbia)
— 33 **RYTHM SYNDICATE** - Hey Donna (Impact)
— 39 34 **STEELHEART** - She's Gone (Lady) (MCA)
— 35 **STEVIE NICKS** - Sometimes (It's A Bitch) (Modern/Atlantic)
— 36 **BIG AUDIO DYNAMITE II** - Rush (Columbia)
15 23 37 **HUEY LEWIS AND THE NEWS** - It Hit Me Like A Hammer (EMI)
— 38 **CURTIS STIGERS** - I Wonder Why (Arista)
22 34 39 **SCORPIONS** - Wind Of Change (Mercury)
— 40 **OR-N-MORE** - Everyotherday (EMI)

**ARTIST TITLE LABEL**

*AMY GRANT - That's What Love Is For (A&M)*
**ROBERTA FLACK/MAXI PRIEST** - Set The Night To Music (Atlantic)
*PRINCE AND THE N.P.G. - Cream (Paisley Park/Warner Bros.)*
**GUNS N' ROSES** - Don't Cry (Geffen)
**RUSS IRWIN** - My Heart Belongs To You (SBK)
**SIMPLY RED** - Something Got Me Started (East West America)

**CHARTBOUND**

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
<th>LABEL</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>AMY GRANT</strong></td>
<td>That's What Love Is For</td>
<td>(A&amp;M)</td>
</tr>
<tr>
<td><strong>ROBERTA FLACK/MAXI PRIEST</strong></td>
<td>Set The Night To Music</td>
<td>(Atlantic)</td>
</tr>
<tr>
<td><strong>PRINCE AND THE N.P.G.</strong></td>
<td>Cream</td>
<td>(Paisley Park/Warner Bros.)</td>
</tr>
<tr>
<td><strong>GUNS N' ROSES</strong></td>
<td>Don't Cry</td>
<td>(Geffen)</td>
</tr>
<tr>
<td><strong>RUSS IRWIN</strong></td>
<td>My Heart Belongs To You</td>
<td>(SBK)</td>
</tr>
<tr>
<td><strong>SIMPLY RED</strong></td>
<td>Something Got Me Started</td>
<td>(East West America)</td>
</tr>
</tbody>
</table>

**REPORTS**

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
<th>LABEL</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>AMY GRANT</strong></td>
<td>That's What Love Is For</td>
<td>(A&amp;M)</td>
</tr>
<tr>
<td><strong>ROBERTA FLACK/MAXI PRIEST</strong></td>
<td>Set The Night To Music</td>
<td>(Atlantic)</td>
</tr>
<tr>
<td><strong>PRINCE AND THE N.P.G.</strong></td>
<td>Cream</td>
<td>(Paisley Park/Warner Bros.)</td>
</tr>
<tr>
<td><strong>GUNS N' ROSES</strong></td>
<td>Don't Cry</td>
<td>(Geffen)</td>
</tr>
<tr>
<td><strong>RUSS IRWIN</strong></td>
<td>My Heart Belongs To You</td>
<td>(SBK)</td>
</tr>
<tr>
<td><strong>SIMPLY RED</strong></td>
<td>Something Got Me Started</td>
<td>(East West America)</td>
</tr>
</tbody>
</table>

**ADDS**

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
<th>LABEL</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>AMY GRANT</strong></td>
<td>That's What Love Is For</td>
<td>(A&amp;M)</td>
</tr>
<tr>
<td><strong>ROBERTA FLACK/MAXI PRIEST</strong></td>
<td>Set The Night To Music</td>
<td>(Atlantic)</td>
</tr>
<tr>
<td><strong>PRINCE AND THE N.P.G.</strong></td>
<td>Cream</td>
<td>(Paisley Park/Warner Bros.)</td>
</tr>
<tr>
<td><strong>GUNS N' ROSES</strong></td>
<td>Don't Cry</td>
<td>(Geffen)</td>
</tr>
<tr>
<td><strong>RUSS IRWIN</strong></td>
<td>My Heart Belongs To You</td>
<td>(SBK)</td>
</tr>
<tr>
<td><strong>SIMPLY RED</strong></td>
<td>Something Got Me Started</td>
<td>(East West America)</td>
</tr>
</tbody>
</table>

**ON**

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
<th>LABEL</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>AMY GRANT</strong></td>
<td>That's What Love Is For</td>
<td>(A&amp;M)</td>
</tr>
<tr>
<td><strong>ROBERTA FLACK/MAXI PRIEST</strong></td>
<td>Set The Night To Music</td>
<td>(Atlantic)</td>
</tr>
<tr>
<td><strong>PRINCE AND THE N.P.G.</strong></td>
<td>Cream</td>
<td>(Paisley Park/Warner Bros.)</td>
</tr>
<tr>
<td><strong>GUNS N' ROSES</strong></td>
<td>Don't Cry</td>
<td>(Geffen)</td>
</tr>
<tr>
<td><strong>RUSS IRWIN</strong></td>
<td>My Heart Belongs To You</td>
<td>(SBK)</td>
</tr>
<tr>
<td><strong>SIMPLY RED</strong></td>
<td>Something Got Me Started</td>
<td>(East West America)</td>
</tr>
</tbody>
</table>

**CHART**

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
<th>LABEL</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>AMY GRANT</strong></td>
<td>That's What Love Is For</td>
<td>(A&amp;M)</td>
</tr>
<tr>
<td><strong>ROBERTA FLACK/MAXI PRIEST</strong></td>
<td>Set The Night To Music</td>
<td>(Atlantic)</td>
</tr>
<tr>
<td><strong>PRINCE AND THE N.P.G.</strong></td>
<td>Cream</td>
<td>(Paisley Park/Warner Bros.)</td>
</tr>
<tr>
<td><strong>GUNS N' ROSES</strong></td>
<td>Don't Cry</td>
<td>(Geffen)</td>
</tr>
<tr>
<td><strong>RUSS IRWIN</strong></td>
<td>My Heart Belongs To You</td>
<td>(SBK)</td>
</tr>
<tr>
<td><strong>SIMPLY RED</strong></td>
<td>Something Got Me Started</td>
<td>(East West America)</td>
</tr>
</tbody>
</table>

Editor: Dave Sholin
Assoc. Editor: Annette M. Loi
FULL SPEED AHEAD!

blue

TRAIN

All I Need Is You

ZP17034-2

ALREADY ABOARD:

WXKS  WOVT  KWOD D-29  C106
KRXY 32-29  PWR106  WJAD  K96.7 D-37
KQIX D-40  KZOZ  Q106  KMGZ

ADDS INCLUDE:
B93 @ 39  WFMF  WITC/FM  WLAL  KSND
KCAQ  WSTO  WRVQ  99KG
Y97  WBXX  WKMZ  KCCQ
WJZQ  WAKH  KQID  KOC
WMME  WQKZ  WJAT  KS1Q
KFMC  KKCK  WKRL  WCG
WXLC  KKJO  KWQY  KEEN
KZOO  K100  and many more . . .

CATCH “ALL I NEED IS YOU” IT’S A RUNAWAY HIT:

PRODUCED BY GEORGE DALY AND BLUE TRAIN MANAGEMENT: GEORGE GHIZ/ARTHUR SPIVAK

“DON’T WANNA CHANGE THE WORLD”

[I just want to be your girl]

PHYLLIS HYMAN
IT’S A ZOO COUP!

Sales: Over 250,000 Albums Sold!

Airplay: Adds Include:
KTFR  KZFM  WKZB  WNO
Already On: WIOQ  WPGC  WQGN
WQXA  KXXX  KCAQ  KMGZ  KTUF
KRIT  KHNT  WQKZ  WBSS  KQID
WIFX  KRQU  KCCQ  KEZ  KIIK
KRGR  KMGZ

Executive Producers:
Kenneth Gamble, Leon A. Huff
Track produced by Nick Martinelli
for Watch Out! Productions, Inc.
Management: Grace Francis & Associates

PRODUCED BY GEORGE DALY AND BLUE TRAIN MANAGEMENT: GEORGE GHIZ/ARTHUR SPIVAK
<table>
<thead>
<tr>
<th>Reports</th>
<th>Adds</th>
<th>On</th>
<th>Chart</th>
</tr>
</thead>
<tbody>
<tr>
<td>110</td>
<td>48</td>
<td>52</td>
<td>10</td>
</tr>
<tr>
<td>83</td>
<td>11</td>
<td>56</td>
<td>16</td>
</tr>
<tr>
<td>81</td>
<td>14</td>
<td>57</td>
<td>10</td>
</tr>
<tr>
<td>78</td>
<td>13</td>
<td>22</td>
<td>43</td>
</tr>
<tr>
<td>77</td>
<td>7</td>
<td>42</td>
<td>28</td>
</tr>
<tr>
<td>69</td>
<td>8</td>
<td>21</td>
<td>40</td>
</tr>
<tr>
<td>67</td>
<td>33</td>
<td>32</td>
<td>2</td>
</tr>
<tr>
<td>62</td>
<td>26</td>
<td>25</td>
<td>11</td>
</tr>
<tr>
<td>61</td>
<td>2</td>
<td>36</td>
<td>23</td>
</tr>
<tr>
<td>61</td>
<td>10</td>
<td>22</td>
<td>29</td>
</tr>
<tr>
<td>51</td>
<td>11</td>
<td>10</td>
<td>30</td>
</tr>
<tr>
<td>50</td>
<td>4</td>
<td>36</td>
<td>10</td>
</tr>
<tr>
<td>49</td>
<td>4</td>
<td>20</td>
<td>25</td>
</tr>
<tr>
<td>49</td>
<td>21</td>
<td>26</td>
<td>2</td>
</tr>
<tr>
<td>48</td>
<td>2</td>
<td>21</td>
<td>25</td>
</tr>
<tr>
<td>46</td>
<td>41</td>
<td>4</td>
<td>1</td>
</tr>
<tr>
<td>45</td>
<td>2</td>
<td>20</td>
<td>23</td>
</tr>
<tr>
<td>43</td>
<td>6</td>
<td>9</td>
<td>28</td>
</tr>
<tr>
<td>42</td>
<td>6</td>
<td>12</td>
<td>24</td>
</tr>
<tr>
<td>40</td>
<td>9</td>
<td>13</td>
<td>18</td>
</tr>
<tr>
<td>32</td>
<td>5</td>
<td>17</td>
<td>10</td>
</tr>
<tr>
<td>32</td>
<td>1</td>
<td>31</td>
<td>—</td>
</tr>
<tr>
<td>31</td>
<td>—</td>
<td>25</td>
<td>6</td>
</tr>
<tr>
<td>27</td>
<td>3</td>
<td>16</td>
<td>8</td>
</tr>
<tr>
<td>26</td>
<td>1</td>
<td>19</td>
<td>6</td>
</tr>
<tr>
<td>25</td>
<td>6</td>
<td>13</td>
<td>6</td>
</tr>
<tr>
<td>25</td>
<td>18</td>
<td>6</td>
<td>1</td>
</tr>
<tr>
<td>24</td>
<td>7</td>
<td>1</td>
<td>16</td>
</tr>
<tr>
<td>23</td>
<td>—</td>
<td>20</td>
<td>3</td>
</tr>
<tr>
<td>22</td>
<td>3</td>
<td>12</td>
<td>7</td>
</tr>
<tr>
<td>21</td>
<td>8</td>
<td>11</td>
<td>2</td>
</tr>
<tr>
<td>21</td>
<td>20</td>
<td>—</td>
<td>1</td>
</tr>
<tr>
<td>20</td>
<td>2</td>
<td>15</td>
<td>3</td>
</tr>
</tbody>
</table>

EMF - Lies (EMI)
FARM - Groovy Train (Sire/Reprise)
CROWDED HOUSE - Fall At Your Feet (Capitol)
SIOUXIE & THE BANSHEES - Kiss Them For Me (Geffen)
MICHAEL W. SMITH - For You (Reunion/Geffen)
VANESSA WILLIAMS - Running Back To You (Wing/Mercury)
BLUE TRAIN - All I Need Is You (Zoo)
RICHELIEU SABOBA - Ballad Of Youth (Mercury)
LISA FISCHER - Save Me (Elektra)
METALLICA - Enter Sandman (Elektra)
TONY TERRY - With You (Epic)
ZIGGY MARLEY - Good Time (Virgin)
JASMINE GUY - Just Want To Hold You (Warner Bros.)
THE REMBRANDTS - Save Me (Atco)
CRASH-TEST DUMMIES - Superman's Song (Arista)
DESMOND CHILD - You're The Story Of My Life (Elektra)
PC QUEST - After The Summer's Gone (Headliner/RCA)
SALT-N-PEPA - Let's Talk About Sex (Next Plateau)
BELL BIV DEVOE - Word To The Mutha (MCA)
THE BRAND NEW HEAVIES - Never Stop (Delicious Vinyl/Island)
NIKOLAJ STEEN - Angel (Imago)
MICHAELE DAMIAN - Let's Get Into This (Primal Solution) (A&M)
MOTLEY CRUE - Primal Scream (Elektra)
CHICAGO - You Come To My Senses (Reprise)
MICHAEL LEARNS TO ROCK - My Blue Angel (Impact)
GREAT WHITE - Lovin' Kind (Capitol)
THE COMMITMENTS - Try A Little Tenderness (MCA)
NAUGHTY BY NATURE - O.P.P. (Tommy Boy)
DAVID HALLYDAY - Tears Of The Earth (Scotti Brothers)
KISS - God Gave Rock And Roll To You II (Interscope/EWA)
MC SKAT KAT - Skat Strut (Captive/Virgin)
LISETTE MELENDEZ - A Day In My Life (Without You) (Fever/RL/Columbia)
PHYLLIS HYMAN - Don't Want To Change The World (Zoo)

Dropped: #33-Seal, #35-Amy Grant (Every), #36-38 Special, #38-The KLF, #40-Marc Cohn, Sting, Toni Childs, Foreigner, L.L. Cool J, Timmy T.
The Hottest Vehicle out of the Motor City and Fully Loaded!!

From Detroit...
RUDY WILD
with his debut album
WILD ONE

Featuring his debut single "Losing You" from Platinum Records, Int.

www.americanradiohistory.com
<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</th>
<th>Uncharted Factor</th>
<th>Hit Factor</th>
<th>Weeks</th>
</tr>
</thead>
<tbody>
<tr>
<td>COLOR ME BAD - I Adore Mi Amor (Giant/Reprise)</td>
<td>222</td>
<td>2</td>
<td>149</td>
<td>35</td>
<td>31</td>
<td>3</td>
<td>2</td>
<td>96%</td>
<td>10</td>
</tr>
<tr>
<td>MARIAH CAREY - Emotions (Columbia)</td>
<td>252</td>
<td>—</td>
<td>56</td>
<td>86</td>
<td>99</td>
<td>11</td>
<td>—</td>
<td>95%</td>
<td>5</td>
</tr>
<tr>
<td>EXTREME - Hole Hearted (A&amp;M)</td>
<td>226</td>
<td>4</td>
<td>68</td>
<td>83</td>
<td>57</td>
<td>12</td>
<td>2</td>
<td>92%</td>
<td>9</td>
</tr>
<tr>
<td>MICHAEL BOLTON - Time, Love And Tenderness (Columbia)</td>
<td>188</td>
<td>2</td>
<td>134</td>
<td>41</td>
<td>9</td>
<td>2</td>
<td>—</td>
<td>97%</td>
<td>12</td>
</tr>
<tr>
<td>R.E.M. - Shiny Happy People (Warner Bros.)</td>
<td>208</td>
<td>1</td>
<td>77</td>
<td>69</td>
<td>55</td>
<td>6</td>
<td>—</td>
<td>96%</td>
<td>12</td>
</tr>
<tr>
<td>BONNIE RAITT - Something To Talk About (Capitol)</td>
<td>203</td>
<td>3</td>
<td>67</td>
<td>62</td>
<td>52</td>
<td>16</td>
<td>3</td>
<td>89%</td>
<td>12</td>
</tr>
<tr>
<td>KARYN WHITE - Romantic (Warner Bros.)</td>
<td>228</td>
<td>2</td>
<td>11</td>
<td>69</td>
<td>115</td>
<td>23</td>
<td>8</td>
<td>85%</td>
<td>7</td>
</tr>
<tr>
<td>PAULA ABDUL - The Promise Of A New Day (Captive/Virgin)</td>
<td>177</td>
<td>2</td>
<td>124</td>
<td>47</td>
<td>3</td>
<td>1</td>
<td>—</td>
<td>98%</td>
<td>11</td>
</tr>
<tr>
<td>NATURAL SELECTION featuring NIKI HARIS - Do Anything (E. W. America)</td>
<td>206</td>
<td>7</td>
<td>28</td>
<td>41</td>
<td>95</td>
<td>29</td>
<td>6</td>
<td>79%</td>
<td>8</td>
</tr>
<tr>
<td>MARTIKA - Love...Thy Will Be Done (Columbia)</td>
<td>202</td>
<td>2</td>
<td>12</td>
<td>39</td>
<td>104</td>
<td>39</td>
<td>6</td>
<td>76%</td>
<td>8</td>
</tr>
<tr>
<td>C + C MUSIC FACTORY - Things That Make You Go Hmmmm... (Columbia)</td>
<td>137</td>
<td>—</td>
<td>76</td>
<td>45</td>
<td>14</td>
<td>1</td>
<td>1</td>
<td>98%</td>
<td>11</td>
</tr>
<tr>
<td>FIREHOUSE - Love Of A Lifetime (Epic)</td>
<td>170</td>
<td>2</td>
<td>82</td>
<td>54</td>
<td>22</td>
<td>7</td>
<td>3</td>
<td>92%</td>
<td>15</td>
</tr>
<tr>
<td>CATHY DENNIS - Too Many Walls (PLG)</td>
<td>142</td>
<td>—</td>
<td>65</td>
<td>53</td>
<td>17</td>
<td>5</td>
<td>2</td>
<td>95%</td>
<td>14</td>
</tr>
<tr>
<td>MARKY MARK AND THE FUNKY BUNCH - Good Vibrations (Interscope/EWA)</td>
<td>158</td>
<td>6</td>
<td>45</td>
<td>45</td>
<td>47</td>
<td>10</td>
<td>5</td>
<td>86%</td>
<td>11</td>
</tr>
<tr>
<td>AARON NEVILLE - Everybody Plays The Fool (A&amp;M)</td>
<td>188</td>
<td>4</td>
<td>15</td>
<td>44</td>
<td>81</td>
<td>34</td>
<td>10</td>
<td>74%</td>
<td>13</td>
</tr>
<tr>
<td>BOB SEGER AND THE SILVER BULLET BAND - The Real Love (Capitol)</td>
<td>185</td>
<td>—</td>
<td>7</td>
<td>23</td>
<td>71</td>
<td>69</td>
<td>15</td>
<td>54%</td>
<td>6</td>
</tr>
<tr>
<td>BOYZ II MEN - Motownphilly (Motown)</td>
<td>135</td>
<td>1</td>
<td>45</td>
<td>29</td>
<td>39</td>
<td>16</td>
<td>5</td>
<td>83%</td>
<td>13</td>
</tr>
<tr>
<td>BAD COMPANY - Walk Through Fire (Atco)</td>
<td>198</td>
<td>2</td>
<td>2</td>
<td>8</td>
<td>70</td>
<td>92</td>
<td>24</td>
<td>40%</td>
<td>6</td>
</tr>
<tr>
<td>BRYAN ADAMS - Can't Stop This Thing We Started (A&amp;M)</td>
<td>226</td>
<td>6</td>
<td>—</td>
<td>2</td>
<td>42</td>
<td>136</td>
<td>40</td>
<td>19%</td>
<td>3</td>
</tr>
<tr>
<td>JESUS JONES - Real, Real, Real (Food/SBK)</td>
<td>212</td>
<td>9</td>
<td>—</td>
<td>2</td>
<td>56</td>
<td>119</td>
<td>26</td>
<td>27%</td>
<td>6</td>
</tr>
<tr>
<td>BRYAN ADAMS - (Everything I Do)</td>
<td>I Do It For You (A&amp;M/Morgan Creek)</td>
<td>86</td>
<td>—</td>
<td>46</td>
<td>39</td>
<td>1</td>
<td>—</td>
<td>100%</td>
<td>14</td>
</tr>
<tr>
<td>BILLY FALCON - Power Windows (Jambo/Mercury)</td>
<td>152</td>
<td>10</td>
<td>8</td>
<td>16</td>
<td>58</td>
<td>35</td>
<td>25</td>
<td>53%</td>
<td>9</td>
</tr>
<tr>
<td>HENRY LEE SUMMER - Till Somebody Loves You (Epic Associated)</td>
<td>154</td>
<td>—</td>
<td>3</td>
<td>24</td>
<td>66</td>
<td>47</td>
<td>14</td>
<td>60%</td>
<td>8</td>
</tr>
<tr>
<td>LUTHER VANDROSS - Don't Want To Be A Fool (Epic)</td>
<td>156</td>
<td>10</td>
<td>1</td>
<td>7</td>
<td>48</td>
<td>63</td>
<td>27</td>
<td>35%</td>
<td>9</td>
</tr>
<tr>
<td>ROD STEWART - The Motown Song (Warner Bros.)</td>
<td>82</td>
<td>—</td>
<td>30</td>
<td>42</td>
<td>8</td>
<td>1</td>
<td>1</td>
<td>97%</td>
<td>13</td>
</tr>
<tr>
<td>BAD ENGLISH - Straight To Your Heart (Epic)</td>
<td>184</td>
<td>7</td>
<td>—</td>
<td>—</td>
<td>28</td>
<td>91</td>
<td>58</td>
<td>15%</td>
<td>5</td>
</tr>
<tr>
<td>TAMI SHOW - The Truth (RCA)</td>
<td>127</td>
<td>—</td>
<td>11</td>
<td>14</td>
<td>54</td>
<td>33</td>
<td>15</td>
<td>62%</td>
<td>15</td>
</tr>
<tr>
<td>RTZ - Face The Music (Giant/Reprise)</td>
<td>154</td>
<td>4</td>
<td>2</td>
<td>9</td>
<td>30</td>
<td>70</td>
<td>39</td>
<td>26%</td>
<td>7</td>
</tr>
<tr>
<td>CHESNEY HAWKES - The One And Only (Chrysalis)</td>
<td>138</td>
<td>9</td>
<td>3</td>
<td>13</td>
<td>42</td>
<td>45</td>
<td>26</td>
<td>42%</td>
<td>11</td>
</tr>
<tr>
<td>HEAVY D &amp; THE BOYZ - Now That We Found Love (MCA)</td>
<td>84</td>
<td>3</td>
<td>13</td>
<td>12</td>
<td>30</td>
<td>16</td>
<td>10</td>
<td>65%</td>
<td>13</td>
</tr>
<tr>
<td>EDDIE MONEY - Heaven In The Back Seat (Columbia)</td>
<td>166</td>
<td>15</td>
<td>—</td>
<td>—</td>
<td>7</td>
<td>65</td>
<td>79</td>
<td>4%</td>
<td>3</td>
</tr>
<tr>
<td>RHYTHM SYNDICATE - Hey Donna (Impact)</td>
<td>146</td>
<td>21</td>
<td>—</td>
<td>—</td>
<td>2</td>
<td>62</td>
<td>61</td>
<td>1%</td>
<td>4</td>
</tr>
<tr>
<td>STEELHEART - She's Gone (Lady) (MCA)</td>
<td>122</td>
<td>5</td>
<td>2</td>
<td>1</td>
<td>25</td>
<td>49</td>
<td>40</td>
<td>22%</td>
<td>6</td>
</tr>
<tr>
<td>STEVIE NICKS - Sometimes (It's A Bitch) (Modern/Atlantic)</td>
<td>134</td>
<td>11</td>
<td>—</td>
<td>—</td>
<td>14</td>
<td>44</td>
<td>65</td>
<td>10%</td>
<td>4</td>
</tr>
<tr>
<td>BIG AUDIO DYNAMITE II - Rush (Columbia)</td>
<td>131</td>
<td>11</td>
<td>—</td>
<td>2</td>
<td>14</td>
<td>30</td>
<td>74</td>
<td>12%</td>
<td>6</td>
</tr>
<tr>
<td>CURTIS STIGERS - I Wonder Why (Arista)</td>
<td>146</td>
<td>17</td>
<td>—</td>
<td>—</td>
<td>3</td>
<td>38</td>
<td>88</td>
<td>2%</td>
<td>4</td>
</tr>
<tr>
<td>OR-N-MORE - Everyotherday (EMI)</td>
<td>141</td>
<td>5</td>
<td>—</td>
<td>—</td>
<td>7</td>
<td>34</td>
<td>95</td>
<td>4%</td>
<td>5</td>
</tr>
<tr>
<td>AMY GRANT - That's What Love Is For (A&amp;M)</td>
<td>150</td>
<td>150</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>1</td>
</tr>
<tr>
<td>ROBERTA FLACK duet with MAXI PRIEST - Set The Night To Music (Atlantic)</td>
<td>146</td>
<td>72</td>
<td>—</td>
<td>—</td>
<td>2</td>
<td>9</td>
<td>63</td>
<td>1%</td>
<td>2</td>
</tr>
<tr>
<td>PRINCE AND THE N.P.G. - Cream (Paisley Park/Warner Bros.)</td>
<td>139</td>
<td>139</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>1</td>
</tr>
<tr>
<td>GUNS N' ROSES - Don't Cry (Geffen)</td>
<td>138</td>
<td>62</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>21</td>
<td>55</td>
<td>—</td>
<td>2</td>
</tr>
<tr>
<td>RUSS IRWIN - My Heart Belongs To You (SBK)</td>
<td>117</td>
<td>35</td>
<td>—</td>
<td>—</td>
<td>1</td>
<td>8</td>
<td>73</td>
<td>—</td>
<td>3</td>
</tr>
<tr>
<td>SIMPLY RED - Something Got Me Started (East West America)</td>
<td>117</td>
<td>53</td>
<td>—</td>
<td>—</td>
<td>1</td>
<td>5</td>
<td>58</td>
<td>—</td>
<td>2</td>
</tr>
<tr>
<td>EMF - Lies (EMI)</td>
<td>110</td>
<td>48</td>
<td>—</td>
<td>1</td>
<td>9</td>
<td>52</td>
<td>—</td>
<td>—</td>
<td>2</td>
</tr>
<tr>
<td>FARM - Groovy Train (Sire/Reprise)</td>
<td>83</td>
<td>11</td>
<td>—</td>
<td>—</td>
<td>4</td>
<td>12</td>
<td>56</td>
<td>4%</td>
<td>4</td>
</tr>
<tr>
<td>CROWDED HOUSE - Fall At Your Feet (Capitol)</td>
<td>81</td>
<td>14</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>10</td>
<td>57</td>
<td>—</td>
<td>3</td>
</tr>
<tr>
<td>SIOUXSIE &amp; THE BANSHEES - Kiss Them For Me (Geffen)</td>
<td>78</td>
<td>13</td>
<td>1</td>
<td>4</td>
<td>15</td>
<td>23</td>
<td>22</td>
<td>25%</td>
<td>7</td>
</tr>
</tbody>
</table>
T hanks for joining us. We've got a terrific column in store for you. It's "Reader Mail Day" and we're going to take a look at some of the entertaining and heart warming letters we get here at the column. So don't turn that page. We'll be right back after this...

THIS

We're back with "Reader Mail Day" at the "Madcap Update." Our first letter comes from GABBY GIBBER and the Morning Show Nut Hut at KMNS-Sioux City, Iowa. Each year, Sioux Citians celebrate "Rivercade Week," in reverence to the mighty Missouri River, upon which their town resides. The festivities include a carnival, a parade and live rock and country acts, all capped off by a big display of fireworks. The problem was, this year there was no money for fireworks, so Gabby and the guys mounted a giant, 27-hour radiothon to raise the $15,000 needed to throw the display. Broadcasting live from a 24-hour mini-mart, the Nut Hut guys irradiated the heck out of store clerkshoppers and store owners. The Nut Hutters refused to leave the air waves until the money was raised. In the end the tote board (okay, it was actually the sl积累 price board) read $25,777 and Sioux City threw the greatest fireworks display the Rivercade has ever known. At least that's what Gabby's been told. He slept right through it.

MICHAEL WEIS from KBMW-Wahpeton, North Dakota wrote to share with us a big fish story. One July morning, KBMW Afternoon Man Michael Weis went fishing with the Country group Wild Rose. It was a tough day on the lake; it was all Michael and Pam Perry could do to haul in a couple of four-inch perch. Then it happened: Pam's pole bent near in half; the boat spun around maniacally; the water began to bubble; the skies grew dark; a clap of thunder split the chilly air. Pam battled the monster from the deep for what seemed like days. Finally, with her last ounce of strength, she muscled the caged sea creature into the boat. He was a monster. One hundred, possibly 500 pounds of solid fish flesh. Yes, he had the strength of ten fish and, in fact, he had plans of his own. The fight not yet gone from him, this mountain of a fish wrestled our helpless anglers to the bottom of the boat, stole their wallets and, in a flash, became the one that got away. That, in fact, is how legend has it. However, don't buy much of this crap. Okay, maybe they were fishing and lost their wallets. The rest? You're on your own.

From Youngstown, Ohio, we got a letter from WCND's ROD LAWLESS, who reports that to introduce him into the market, his station held "The Wolf Morning Crew's Slice of the Apple Contest." Listeners called in to reveal the most outrageous thing they were willing to do for an all-expense paid trip to New York. Entries included a guy who wanted to strap two gerbils to his thighs and walk through town in his underwear. Then there was the gentleman who offered to tattoo his-uh-private parts. The winner will be parading into a park wearing black silk underwear. Well, that sounds kind of good, but couldn't he strap two gerbils to his thighs and tattoo his privates on the way down? I don't think it's a lot to ask.

On the subject of rumors, TANK SHERMAN from MIX-96 in Fayetteville says that all rumors are started by DALEO BRIAN of his station's Morning Zoo. Tank believes that most rumors have just a hair of truth to them. He says if you hear a good one, disguise your voice, call the station across the street, leak the rumor and wait it grow. It's more fun than planting peas. Steve goes on to say, and I quote, "You won't believe it until you try it. I know. HA! HA! HA! HA! HA! HA! HA! HA! HA! HA! HA! HA! HA! HA! HA!" We advise that you don't get too close to Tank until the fever breaks.

STEVE "BANANA" BRADLEY from Z-104.5 in Tulsa shared with us this tale of valiant herocics. As program director of KKR-Ponca City, Oklahoma, "Banana" enjoyed his greatest years in radio. Then, like marauding pirates, the Sheriff's department stormed the station, shut it down and locked the door. "Banana" believes their motives to be quite pretty. His boss had neglected the rent for a month or seven. "Banana" was faced with a life-altering decision. Find work at McDonald's or figure a way to get the station back on the air. His choice was clear. McDonald's turned down his application. "Banana" begged the sheriff to let him inside the station just once. They did and he flipped the station back on the air and turned the mart channel up on the board. He set the mart unit in his boss' apartment bedroom where he proceeded to broadcast from. Indifferent to the personal intrusion, the boss continued to carry on with normal bedroom activities until listeners, finally, began to complain about the distracting noises. See, the boss snores a lot.

MICHAEL BURNS from KBAM-Longview, WA reports on the remote his station did in honor of "Bald Eagle Days" in Cathlamet, Washington. Mike says they didn't spot any bald eagles, but they did see a few with really bad toupees. Goodnight, folks! You've been terrific.

In response to the "Wacky Radio Names" column we got a note from STEVE WILLET at I-107 in Glens Falls, New York. He says back in his Z-104 days in Frederick, Maryland, he worked with DAVY CROCKETT, BOSS HOSS, BUFFALO BILL, BROTHER BARE, TRUCKIN' TOM and CHUCKY BOO BARON. His air name was GRIZZLY ADAMS. It was given to him by his program director, KEMOSABE JOE and his station manager HOWARD JOHNSON.

On "How to end my column?" I got some emergency relief from TOM CLIFTON at WXOQ-Selmer, Tennessee. He writes, "It's easy, Weezy. Follow the yellow brick road and when you've encountered a lion, a scarecrow and a tin man, just click your heels and say, "There's no job like radio..." Good idea, Tom. Pay no attention to the woman behind the keyboard. Pay no attention to the woman behind the keyboard.

Jan must.

Fax your thoughts to Weezy at (213) 467-9540.

Kelly Nash (right) grabs some special time with Stephen Stills for the big Stills/Nash photo op that everyone at KC-101 in New Haven is still talking about. And hey—where's Norm Crosby when you need him?
Fog rolled into the “City By The Bay” as thousands of registrants arrived for last week’s meeting of the National Association of Broadcasters. Fall around here normally signals the start of “Indian Summer,” but no such luck. Outside of a few moments here and there, clouds blanketed San Francisco. Then, wouldn’t you know it, on Sunday morning, the time most folks were heading out of town, Mr. Sun decided to come out and instead of being dark and damp, we experienced one of the year’s nicest days.

After four days of hearing about, and discussing the current state of Top 40 radio, it seems apparent that the clouds of doubt and disillusionment about the format are much like the weather—only a temporary condition.

Moderated by KISS 108 (WXKS-FM)-Boston PD Steve Rivers, the Top 40 format session at the NAB featured Billboard Editor Sean Ross, 896 (WBBM/FM)-Chicago PD Dave Shakes, POWER 99 (WAPW)-Atlanta APD/Morning Talent Leslie Fram, KPLZ-Seattle PD Casey Keating and veteran programmer Mark “Mr. Voice” Driscoll, whose production company is based in Philadelphia.

It’s no surprise that during tough economic times, financial considerations were at the top of everyone’s mind. Convincing managers and owners that Top 40 can continue to deliver saleable demos has become nearly as big a job as building and maintaining the ratings.

At the heart of the issue are PDs who clearly understand the elements that are part of today’s winning Top 40 properties and top managers who allow them to call their own plays and execute what they feel is the best game plan.

In a nutshell, all the panelists spoke of fun, youthful appeal and current intensive hit music as key ingredients to their success.

“American Top-40” host Shadoe Stevens struck a nerve with quite a few in the audience when he claimed “we’re becoming our parents.” The programmer’s job should be pleasing the audience and generating saleable numbers. It would be nice if owners and GMs enjoyed the product, but let’s face it—most do not fit the profile of today’s Top 40 listener.

Borrowing the now famous “Field Of Dreams” quote, “Build it and they will come,” the request from PDs to management is clear—"Support us and we will win." DS

Yo! “Your Duke” Dave Sholin is out observing Yom Kippur, so it’s Annette M. Lai sitting in at the keyboard once again. Hope your week is going well.

Making their way onto the chart, BIG AUDIO DYNAMITE II goes Top Ten (11-6) for Dave Bavidro, PD at WDEK DeKalb, IL. He reports top five phones, leaning 18-34, plus a sales picture that’s building. Other top twenty includes KC101 22-19, WMDD 16-13, WKS/MF 22-17, KKKL 19-10, WNNO 20-17, KTUF 22-18, KMGZ 29-18, KWOD 14-12, etc. Among the ADDs are: KISS 108 Boston, WNF/Ormond Beach, WZOQ Lima, KFMW Waterloo, WIBZ Eau Claire, WSP Stevens Point, etc.

Brad Douglas, PD at WWKF Union City, TN makes the ROBERTA FLACK duet with MAXI PRIEST his second highest debut at #26. “We’re getting early adult female response during the day.” “Set The Night To Music” doubles its airplay totals thanks to ADDs at: WBPM, WMME FM, MOJO Radio, WRCK, WPQO, WDJX, WKRQ, 106.3 RTB, WGOR, WSTO, KBBK, KY92, WCIL WXLC, WXQX, KAXS, KKKY, ENERGY 99, POWER 95, KFTZ, KISN, KBRU, HOT 97.7, KGGI, KML, KMQM, KSD, KTMF, etc.

SIOUXSIE & THE BANSHEES are burning up the phones at Y94 Fargo/Moorhead where it’s been in their “Hot Nine At 9” for the past four nights and take it 30-26. Additional top thirty #107 27-23, KISS 108 22-18, WLTY 10-7, POWER 99.9 KKI 22-18, WNNV 28-25, WBBQ 18-15, WQID 35-29, EAGLE 106 21-17, WZPL 27-25, WCIL 24-19, WXLC 28-20, KOYE 32-27, K100 15-12, KFMI 7-6, KISM 18-15, OK95 30-27, etc.

Debuting in UP & COMING this week and jammin’ into the top twenty on our CROSSOVER chart, NAUGHTY BY NATURE is off and running! KMEL San Francisco takes it 4-1 this week, with Top Ten action at HOT 97 New York 6-4 and Q106 San Diego 5-3 “top five cussin’ sales.” More success stories at: MOJO Radio 29-26, Z100 25-18 (week’s biggner), POWER 96 31-20, B96 debut #27, KKKF debut #23, B95 27-20, KSTN 22-18, Q96 29-15 “number one phones at night.”

Z102 Savannah, GA reports top five requests for NIKOLAJ STEEN’s “Angel” and moves it 28-24. Other impressive action at WPST Trenton 33-29, KEEZ FM Mankato 26-22 “top ten phones, leaning female.” KIJK Fairfield/Ottumwa 10-8, KOKZ Waterloo 32, K100 Marysville 4-2. ADDs include: HOT 102 Milwaukee, KXXR Kansas City, Z104.5 Tulsa, KTMT Medford, KGWY Gillette, etc.

Several reporters say that if you play VANESSA WILLIAMS’ “Running Back To You” in a decent rotation, it reacts big time! Steve Davis, MD at Q106.5 Wichita is getting reaction from all demos—male and female—taking it 33-24! MD Scott McKenzie at WIQW Greenville, MS is having similar success, where he’s playing it five times a day and getting top ten phones, jumping it 26-20. Charting top twenty at FUN 107 23-19, WIIL/FM 25-17, WNZV 19-16, KKFR 17-15, KBOQ 20-18, B95 6-5, KDON 12-8, KMKL 10-9, POWER 102 18-15, POWER 106 21-18, etc.

‘Nuff said!

THE FARM is growing a new crop of believ-

weekly, including ADDs at: WSPK/FM, POWER 99.9 KKI, WQPW, 94KTK, WGBQ, KTUF, HOT 94.7, KHTT, KISN, KUBE, etc. Strong chart harvest at WLVY 33-29, WMDM 29-26, KBUI 25-18, POWER 99 debut #31, K96 debut #26, KKCK/FM 31-24, WDEK 35-23 “top ten phones,” KLZ 25-21, KQKY debut #29, KS104 23-20, KLUC 24-17, KWDW 20-16, etc.

A top five box office smash, THE COMMIT-

MENTS are transferring that success onto Top 40 as they debut in UP & COMING this week. First week believers include: WKPQ Hornell, WQGN Groton, WQZ Catskill, WJFX Norfolk, WAPE Jacksonville, WBBQ Augusta, WYNU FM Jackson, KVH Vermillion, KFQX Abilene, KMGZ Lawton, etc. Already charting at #30 for WKSM/FM Pensacola, FL.

As always, it’s been a blast. Please be good to Dave Sholin next week—I’ll be on vacation. Take care of him for me. Thanks! Annette M. Lai
the GAVIN REPORT
ON MANAGEMENT

by Oren Harari

SEQUEL TO THE SEQUEL:

HOTEL FROM HELL

The August 30 issue of the Gavin Report carried my column about an extraordinary hotel experience. The title, if you remember, was "Hotel, The Sequel: A Comedy in Three Acts." In that column, I recounted a nightmare of a day in which a high-priced, high-gloss hotel provided miserable service to me and a group of managers who were attempting to hold a conference there. Those of you who read the article may remember the rudeness and insensitivity that we received from front-line employees and junior managers—when we could find them at all—as well as the discomfort that we felt in alternately cold, dark, or cramped facilities.

At the end of the May 11 article I asked you to consider the events from a management perspective; specifically, what lessons can we learn from that experience? In fact, over the last month I asked two sets of seasoned professionals the same question. One was a group of executives from Kinko's, a fast-growing privately-held chain of copy centers, and the other was a group of middle managers from AT&T, a venerable American institution now branching out into a variety of new businesses. Both groups concluded immediately that the core problem was incompetent top management, not the junior staffers or front-line employees. It is interesting that the Kinko and AT&T folks felt confident in making certain deductions about the key managers of the hotel even though the article never specifically talked about them. Here's what they said, and let's see if their conclusions match yours.

- Top management provides hotel personnel with no priorities, or the wrong priorities. Employees perceive their jobs solely as a narrow set of mechanical tasks (picking up luggage, checking guests in, etc.), not as "providing top quality service" or "doing whatever is needed to satisfy the customer." Customer service training is minimal, and there is probably no coaching provided on how and why each employee's job is supposed to contribute to top quality service or satisfying the customer. Instead, the attitude which is engendered in the hotel is: "Don't bother me, Mr./Ms. Customer I'm trying to do my job. Insuring that you are satisfied is someone else's responsibility." Who that "someone else" is is not clear.

- Employees and junior managers are not empowered to think and make appropriate on-the-spot decisions which would rectify problems and insure customer satisfaction. Employees have learned that regardless of how customers are impacted, it is safer not to make decisions that deviate from standard operating procedures. Instead, it is better to go by the book and delegate any problems upward rather than risk the ire of management by being innovative. Junior managers, in turn, see their roles as cops, enforcing top management policies and procedures without question, regardless of the impact on customers. In short, everyone on the payroll is acting rationally; that is, acting consistently with the rewards and punishments meted out by top management.

- This is not a fun, exciting place to work; it is not an environment that encourages creativity and innovation. Innovative suggestions and ideas from employees are not encouraged. Morale is probably low, insuring high and costly turnover in a tight labor market. Employees are closely scrutinized, and their motivation—such as it is— is based mainly on fear and negative feedback. Junior managers are probably covering their rear ends too. (As one Wall Street Journal article noted: Poorly served employees serve customers just as poorly.)

- Top management is complacent and the complacency is therefore felt by everyone on the staff. Management and staff are complacent because the hotel has a good reputation. They assume that the flow of paying customers will never diminish. This is why employees and junior managers have a "what, me worry?" attitude and don't seem to get fazed when customers are upset. This is a dangerous sentiment; the surest predictor of business failure among successful firms is complacency. (As another Wall Street Journal article noted: Customers go out the door when success goes to your head.)

- Top management is invisible and out of touch. Top managers rarely interact with employees or customers. They stay in their offices, pore over paperwork and funnel down counter-productive memos, policies and rules. The passion of top management is not on customer service, but on the short-term financials. Management conveys to staff a clear message: Shoddy customer service will not be tolerated, but the wrong numbers at the end of the quarter will not. Management's attention is not on the details that concern the customer, but on the details on the balance sheet. The heroes of the hotel are the "numbers people" who appear to have "efficiency" locked in via tight schedules and tight budgets, all autocratically imposed. Accordingly the hotel overbooks conference rooms, employs the minimal number of front-line customer-contact people and invests little or nothing in training. Junior managers are judged by how well they enforce the top-down schedules and budgets. Overall, this operational strategy has disastrous long-term implications.

Isn't it fascinating that the AT&T and Kinko's managers could speak so confidently about the top managers of the hotel without any direct evidence? But, as they told me, the symptoms are all there. Frankly, I don't disagree with them, and in fact I'd like to add a few additional points that Linda Mukai (my colleague in that hotel experience) and I came up with:

- To the extent that top management thinks about customer service at all, the focus is on the wrong things. Management emphasizes the physical décor, the pomp and glitter of the building. But the research indicates that these "tangible," while important, are of far less importance to customers than are factors such as reliability (fulfilling your promises), responsiveness, and empathy. In other words, having these tangibles makes significantly less impact on customers than having plenty of people around who are competent, enthusiastic and personally caring in their efforts to please the customer.

- People on the front-line take the brunt of management stupidity. Out-of-touch management makes the rules. Employees have to follow them. Customers get angry, and who do they take it out on? Small wonder that the hotel employees treat complaints as a nuisance, and complaining customers with a "good riddance" attitude.

- Top management will never know the extent of lost gross margin. Two management consultants who will never use the hotel again, 32 managers who will never use the hotel again, and the company who employed those managers who will never hold a conference there again, and all the negative word-of-mouth advertising that these people will provide to friends and colleagues.....

Hotel from Hell. Not as good as Heartbreak Hotel, but I'll bet if Elvis was still around he'd put it to verse.

Oren Harari is on sabbatical. This column originally appeared in the GAVIN Report on June 8, 1990.
HEAR & THERE

by Sheila Rene

Kid Joe, Claytowne Troup, Thee Almighty, Lillian Axe, Asphalt Ballet and Bang Tango on Friday. Headlining Saturday is Ozzy Osbourne plus Soundgarden, Screaming Jets, XYZ, Prong and War Babies. This reporter simply can't wait. Some of the presenters for the first annual awards show will be Dave Mustaine, Rudy Sarzo, Paul Stanley, Gene Simmons, Jani Lane and Bobbie Brown and Ronnie James Dio, who will be the recipient of the Dave Prichard Humanitarian Award....

Bits & Pieces: Next month Savatage will release their new album Streets which is a rock opera about a burnt-out rock star from New York's lower east side. The Paul O’Neil-produced album took seven months to record and mix and contains over 75 minutes of new material that was actually written before their very successful 1989 Gutter Ballet...Kingofthehill will head out on tour with White Lion in October before joining up as Alice Cooper's opening act during Alice's swing through Europe...Charlie Sexton's in Austin doing pre-production on Arc Angel. Doyle Bramhall Jr. and former Stevie Ray Vaughan bandmembers Chris Layton Jr. and Tommy Shannon met in the studio where they were each working on separate projects. The new publicity tool from Geffen Records, Kant n' Rave, said Arc Angel was signed by A&R rep Gary Gersh, although they've yet to be assigned to a label...Concrete Blonde founders Johnette Napolitano and James Mankey are now playing with their original drummer Harry Rushakof who replaces Paul Thompson. The follow-up to their I.R.S. Bloodletting album is underway... The Looters new album, Jericho Dawn, is the first release on MonsterMusic. They're the company sponsoring and releasing a CD from the Tanqueray Rock National Talent Contest...MC 900 Ft. Jesus, also known as Mark Griffin, will release his second Nettwerk/I.R.S. album, Welcome To My Dream, by October...Havana 3 A.M. have begun rehearsing for their second album. Gary Myrick took time out to work on the Guitar Speak III compilation and Paul Simonon spent time in London with his wife, Tricia, who is expecting their first child...Arista Records has announced the signing of Stanley Jordan to a long-term agreement. His debut for the label is expected by early 1992...Sting has become 29 Palms' biggest fan. After hearing their I.R.S. debut, Fatal Joy, he had them open his European tour and has now invited them to open his massive English tour which starts in November. 29 Palms are working with Mick Glossop (Van Morrison, The Wonder Stuff) on some preproduction...The Plant Recording Studios recently hosted Elektra recording artist Tracy Chapman who was in mixing her new album with Jimmy Iovine producing. Other Plant doings: their mobile unit, "Rover," traveled to Seattle to record the successful Lollapalooza Festival for Mad Hatter Films...At this year's N.A.M.A. convention in Seattle one of the bands that stood out was Gruntruck. Roadracer Records has signed this side project of Skin Yard's lead singer, Ben McMillan and The Accused's Tommy Niemeyer. Other players include members of Napalm Beach and Final Warning. The band's 1990 eMpt Records debut, Inside Yours, should be available later this year...

Suicidal Tendencies have completed their tour with Queensrhyche, with some headlining club dates thrown in at the end including a sold-out show at the Warfield in San Francisco. But there's no rest for Robert Trujillo and Mike Muir, who along with guitarist Adam Segal of Excel and drummers Scott Craigo and Steve Perkins of Jane's Addiction, has set out on a new spinoff project called Infectious Grooves. The Plague That Makes Your Booty Move...It's The Infection Grooves is a real funky rockin' piece of work...
### MOST ADDED

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>PEABO BRYSON</td>
<td>COLOR ME BADD - I Adore Mi Amor</td>
<td>Columbia</td>
</tr>
<tr>
<td></td>
<td>(Giant/Reprise)</td>
<td></td>
</tr>
<tr>
<td>ERIC GABLE</td>
<td>VANESSA WILLIAMS - Running Back</td>
<td>(Wing/Mercury)</td>
</tr>
<tr>
<td></td>
<td>To You</td>
<td></td>
</tr>
<tr>
<td>PATI LaBELLE</td>
<td>KARYN WHITE - Running Back To You</td>
<td>(Warner Bros.)</td>
</tr>
<tr>
<td></td>
<td>To You</td>
<td></td>
</tr>
<tr>
<td>BARRY WHITE</td>
<td>BOYZ II MEN - It's So Hard To Say</td>
<td>(Motown)</td>
</tr>
<tr>
<td></td>
<td>Goodbye To Yesterday</td>
<td></td>
</tr>
<tr>
<td></td>
<td>MARIAH CAREY - Emotions</td>
<td>(Columbia)</td>
</tr>
<tr>
<td></td>
<td>- Don't Want To Change The World</td>
<td></td>
</tr>
<tr>
<td></td>
<td>(Zoo)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>THE O'JAYS - Keep On Lovin' Me</td>
<td>(EMI)</td>
</tr>
<tr>
<td></td>
<td>- My Name Is Not Susan</td>
<td></td>
</tr>
<tr>
<td></td>
<td>(Arista)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>THE BRAND NEW HEAVIES - Never Stop</td>
<td>(Delicious</td>
</tr>
<tr>
<td></td>
<td>(Vinyl/Island)</td>
<td>Vinyl/Island)</td>
</tr>
<tr>
<td></td>
<td>WHITNEY HOUSTON - My Name Is Not</td>
<td>(Arista)</td>
</tr>
<tr>
<td></td>
<td>Susan</td>
<td></td>
</tr>
<tr>
<td></td>
<td>(Arista)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>EX-GIRLFRIEND - Why Can't You</td>
<td>(Forceful/</td>
</tr>
<tr>
<td></td>
<td>Come Home</td>
<td>Reprise)</td>
</tr>
<tr>
<td></td>
<td>PHYLIISS HYMAN - Don't Want To</td>
<td>(Zoo)</td>
</tr>
<tr>
<td></td>
<td>Change The World</td>
<td></td>
</tr>
<tr>
<td></td>
<td>PRINCE AND THE N.P.G. - Get Off</td>
<td>(Warner Bros.)</td>
</tr>
<tr>
<td></td>
<td>(Warner Bros.)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>JENNIFER HOLLIDAY - I'm On Your</td>
<td>(Arista)</td>
</tr>
<tr>
<td></td>
<td>Side</td>
<td></td>
</tr>
<tr>
<td></td>
<td>TEVIN CAMPBELL - Just Ask Me To</td>
<td>(Qwest/Warner</td>
</tr>
<tr>
<td></td>
<td>(Qwest/Warner Bros.)</td>
<td>Bros.)</td>
</tr>
<tr>
<td></td>
<td>BELL BIV DeVoe - Word To The Mutha</td>
<td>(MCA)</td>
</tr>
<tr>
<td></td>
<td>STEVIE WONDER - Fun Day</td>
<td>(Motown)</td>
</tr>
<tr>
<td></td>
<td>LISA FISCHER - Save Me</td>
<td>(Elektra)</td>
</tr>
<tr>
<td></td>
<td>GUY - D-O-G Me Out</td>
<td>(MCA)</td>
</tr>
<tr>
<td></td>
<td>B. ANGIE B. - So Much Love</td>
<td>(Bust It/</td>
</tr>
<tr>
<td></td>
<td>(Capitol)</td>
<td>Capitol)</td>
</tr>
<tr>
<td></td>
<td>LUTHER VANDROSS - Don't Want To</td>
<td>(Epic)</td>
</tr>
<tr>
<td></td>
<td>Be A Fool</td>
<td></td>
</tr>
<tr>
<td></td>
<td>TRACIE SPENCER - Tender Kisses</td>
<td>(Capitol)</td>
</tr>
<tr>
<td></td>
<td>NAUGHTY BY NATURE - O.P.P. (Tommy</td>
<td>Boy)</td>
</tr>
<tr>
<td></td>
<td>JOHNNY GILL - I'm Still Waiting</td>
<td>(Giant/</td>
</tr>
<tr>
<td></td>
<td>(Giant/Reprise)</td>
<td>Reprise)</td>
</tr>
<tr>
<td></td>
<td>ANOTHER BAD CREATION - Jealous</td>
<td>Girl (Motown)</td>
</tr>
<tr>
<td></td>
<td>Girl</td>
<td></td>
</tr>
<tr>
<td></td>
<td>JODECI - Forever My Lady</td>
<td>(MCA)</td>
</tr>
<tr>
<td></td>
<td>DAMIAN DAME - Right Down To It</td>
<td>(LaFace/Arista)</td>
</tr>
<tr>
<td></td>
<td>SHABBA RANKS - Housecall</td>
<td>(Epic)</td>
</tr>
<tr>
<td></td>
<td>DONNA SUMMER - When Love Cries</td>
<td>(Atlantic)</td>
</tr>
<tr>
<td></td>
<td>R UDE BOYS - Are You Lonely For</td>
<td>(Atlantic)</td>
</tr>
<tr>
<td></td>
<td>Me</td>
<td></td>
</tr>
<tr>
<td></td>
<td>GENE RICE - You're A Victim</td>
<td>(RCA)</td>
</tr>
<tr>
<td></td>
<td>LENNY KRAVITZ - It Ain't Over 'Til</td>
<td>(Virgin)</td>
</tr>
<tr>
<td></td>
<td>It's Over</td>
<td></td>
</tr>
<tr>
<td></td>
<td>J.T. TAYLOR - Long, Hot Summer</td>
<td>(MCA)</td>
</tr>
<tr>
<td></td>
<td>Night</td>
<td></td>
</tr>
<tr>
<td></td>
<td>GLADYS KNIGHT /WARWICK &amp; LABELLE</td>
<td>(MCA)</td>
</tr>
<tr>
<td></td>
<td>- Superwoman</td>
<td></td>
</tr>
<tr>
<td></td>
<td>CHAD DAVIS - Teardrops</td>
<td>(Mercury)</td>
</tr>
<tr>
<td></td>
<td>SURFACE featuring BERNARD JACKSON</td>
<td>(Columbia)</td>
</tr>
<tr>
<td></td>
<td>- You're The One</td>
<td></td>
</tr>
<tr>
<td></td>
<td>NEWKIRK - Small Thing</td>
<td>(Def Jam/RAV/</td>
</tr>
<tr>
<td></td>
<td>(Columbia)</td>
<td>Columbia)</td>
</tr>
<tr>
<td></td>
<td>BE BE &amp; CE CE WINANS - I'll Take</td>
<td>(Capitol)</td>
</tr>
<tr>
<td></td>
<td>You There</td>
<td></td>
</tr>
<tr>
<td></td>
<td>SOUNDS OF BLACKNESS - Pressure</td>
<td>(Perspective/A</td>
</tr>
<tr>
<td></td>
<td>(Perspective/A&amp;M)</td>
<td>M)</td>
</tr>
<tr>
<td></td>
<td>PATI LaBELLE - Feels Like Another</td>
<td>(MCA)</td>
</tr>
<tr>
<td></td>
<td>One</td>
<td></td>
</tr>
<tr>
<td></td>
<td>BARRY WHITE - Put Me In Your Mix</td>
<td>(A&amp;M)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### RECORD TO WATCH

**CHRIS WALKER**

Giving You All My Love (Pendulum/Elektra)  
Chris is sending romantic lyrics into the radio airwaves and getting great response.

Editor: Betty Hollas  
Assoc. Editor: John Martinucci

### CHARTBOUND

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>*Debut 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>PEABO BRYSON</td>
<td>Closer Than Close</td>
<td>(Columbia)</td>
<td>39</td>
<td>17</td>
<td>—</td>
<td>4</td>
<td>18</td>
<td>10%</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>QUEEN LATIFAH</td>
<td>Fly Girl</td>
<td>(Tommy Boy)</td>
<td>38</td>
<td>5</td>
<td>2</td>
<td>15</td>
<td>16</td>
<td>44%</td>
<td>5</td>
<td></td>
</tr>
<tr>
<td>ZIGGY MARLEY</td>
<td>Good Time</td>
<td>(Virgin)</td>
<td>38</td>
<td>8</td>
<td>—</td>
<td>12</td>
<td>18</td>
<td>31%</td>
<td>2</td>
<td></td>
</tr>
</tbody>
</table>

September 20, 1991/the GAVIN REPORT
UP & COMING

Reports Adds
ARTIST TITLE LABEL
36 5 MARC NELSON - I Want You (Capitol)
35 10 CHRIS WALKER - Giving You All My Love (Pendulum/Elektra)
31 5 HEAVY D. & THE BOYZ - Is It Good To You (MCA)
29 2 TONY! TONII TONE! - Me & You (Qwest/Warner Bros.)
28 1 KID'N PLAY - Ain't Gonna Hurt Nobody (Select)
28 4 DIANA ROSS - When You Tell Me That You Love Me (Motown)
28 4 PHIL PERRY - Forever (Capitol)
25 5 * THE ESCOFFERY'S - Look Who's Loving Me (Atlantic)
24 1 DE LA SOUL - A Roller Skating Jam Named "Saturdays" (Tommy Boy)
24 2 TONY! TONII TONE! - House Party II (I Don't Know What ...o) (MCA)
24 3 FREDDIE JACKSON - Second Time For Love (Capitol)
21 3 * ALEX BUGNON - Heart Of New York (Orpheus/EMI)
20 8 * LEVERT - Give A Little Love (Atlantic)

DROPPED: #32-Pretty In Pink, #33-BeBe & CeCe Winans (Love), #35-
Lisa Lisa And Cult Jam (Best), #36-Georgio, #39-Vesta, Yo-Yo, Rance Allen.

INSIDE URBAN

JUST SAY YES
It was the 5th Anniversary Party for the Y.E.S. To Jobs program sponsored by A&M Records, and Barry White was one of the celebrities on hand to welcome students. Shawn 1-2 student Nkchi Nlubusi; Barry White; student Ademari Adewumi; Brad Pye from the Los Angeles City Attorney's office.

Curtis Waller, WBLIS-New York, makes CHRIS WALKER'S "Giving You All My Love" his RTW, saying, "Great love-making song!" We make it our RTW too, with adds including KQXL, WANN, WCKX, WHYZ, WLOU, WPEG, WQIS, WRNB, WXYZ and WYBC, for a grand total of 35/10. Our Top Tip, MARC NELSON'S "I Want You," is sitting at the top of Up & Coming and already has a 58% Hit Factor. It's been added at KALO, WGOK, WJMI, WUJMI and WXXV, totalling 36/5. Gregg Diggs, WKYS/EMI-Washington, D.C., makes his RTW PATTI LABELLE'S "Feels Like Another One." His comment: "It's just a smash!" Big Daddy Giltord, WYBC-New Haven, agrees saying, "Nice new record—this is a good combination of Patti & Big Daddy (the other one)." Thomas Bacote, V103-Atlanta, also agrees and says, "This shows off Patti's versatility and is going to be a big record for her." READY FOR THE WORLD'S "Can He Do It?" is RTW for Costee McNair, WBIL-Muskegee, who says, "Should be a big one for them—a great ballad which is getting good phones." Tom Reddick, the new PD at KKFX-Seattle, agrees and makes it his first RTW for Gavin saying, "It's the ballad that beats all ballads." Kimberly Kaye, WFKX-Jackson, also agrees, saying, "I've always loved their slow songs, and this is no exception." Jeff Gill, KJLH-Los Angeles, says, to "Keep your eye on F.S. EFFECT'S "I Wanna Be Your Lover" or rather—keep your ear on it!" Stan Boston, WNHC-New Haven, says to watch BEBE & CECE WINANS' "I'll Take You There," saying, "What's a better way to cover a record than to have the original artist come back for a guest appearance?" Casey McMichaels, WVOI-Toledo, likes FRANKIE KNUCKLES' "The Whistle Song," and recommends, "This is a song that's conducive to A/C, Jazz and Urban play—a versatile approach for an instrumental." Jeff Phillips, WJFX-Fl. Wayne, makes INGRID CHAVEZ' "Elephant Box" his pick. "It's kickin' and we expect big things from it—may even be a pop record." Rob Neal, KZAK-Lake Charles, makes D.J. JAZZY JEFF & FRESH PRINCE'S "Ring My Bell" his pick of the week saying, "They do a fantastic job on the old Anita Ward song." Ciao for now, Betty.

NEW RELEASES
by John Martinucci

YOURS TRULY - Hold Me (Motown)
With a style reminiscent of the early Motown days, Jerry, Ricky and Terence sound as if they grew up on The Temptations, The Miracles and The Four Tops. Their crooner's rich harmonies can create the spark that turns up the flame of romance for listeners in every demo.

TAJA SEVELLE - Trouble Having You Near (Reprise)
Do you remember a few years back when this young lady from Minneapolis released her debut ballad, "Love Is Contagious?" As you listen to the single, note Taja's versatility—she easily traverses from a seductive vamp to a high-pitched disco diva. This uptempo dance track's music is infectious and the vocal's hook grabs you. It's a surprising entry for programmers.

FOURPLAY featuring EL DEBARGE - After The Dance (Warner Bros.)
Looking for a good time?! Check out El DeBarge-vocaling with jazzsters Bob James, Nathan East, Lee Ritenour and Harvey Mason. It's an automatic for Urban Adult stations, but don't let the word "Jazz" scare the rest of you—El's accompaniment along with Patti LaBelle's background vocals make this former Marvin Gaye release palatable for most U/Cs. Was it good for you?

DAVID PEASTON - String (MCA)
The big man is back! David has found a new label and is jammin' his tenor voice on this mid-tempo dance track that's a little different for him, especially since this song gets rap support from Harmony, who helps David display his fidelity. Yo David! Diamonds are a girl's best friend.

P.C. QUEST - After The Summer's Gone (BMG/RCA)
Already Up And Coming at Top 40, P.C. Quest sings the summer out in the form of a ballad. Nice young vocals signify the essence of the season. The CD pro offers mixes for all seasons and even a yearlong "all seasons" mix. Brett Durand Atwood

UNIT 3 U.K. - We Are Family (RCA)
Out of Europe comes a new version of the dance classic Sister Sledge made big in the late '70s. Updated '90s style; the age of unity, love and peace is done proper. A little soul, a little rap and a lot of fun... BDA

ALBUM CUTS
RANCE ALLEN GROUP - I Appreciate You Peabo Bryson - Shower You With Love Keith Washington - Make Time For Love/Ready, Willing & Able Gene Rice - Love Is Calling You Luther Vandross - I'm Gonna/The Rush/1 Who Have...
COLOR ME BAD B - I Adore Mi Amor (Giant/Reprise) 74 100% 74
VANESSA WILLIAMS - Running Back To You (Wing/Mercury) 71 100% 9
KARYN WHITE - Romantic (Warner Bros.) 70 41% 7
BOY II MEN - It's So Hard To Say Goodbye To Yesterday (Motown) 70 92% 7
MARIAN CARY - Emotions (Columbia) 72 39% 5
THE O'JAYS - Keep On Lovin' Me (EMI) 67 89% 9
THE BRAND NEW HEAVIES - Never Stop (Delicious Vinyl/Island) 62 36% 5
WHITNEY HOUSTON - My Name Is Not Susan (Arista) 63 52% 10
EX-GIRLFRIEND - Why Can't You Come Home (Forceful/Reprise) 60 96% 14
PHYLIS HYMAN - Don't Want To Change The World (Zoo) 58 45% 3
PRINCE AND THE N.P.G. - Get Off (Waner Bros.) 54 39% 13
JENNIFER HOLLIDAY - I'm On Your Side (Arista) 56 41% 11
TEVIN CAMPBELL - Just Ask Me To (Qwest/Warner Bros.) 56 39% 11
BELL BIV DIO - Word To The Mutha (MCA) 59 21% 32
STEVE WONDER - Fun Day (Motown) 67 7% 80
LISA FISCHER - Save Me (Elektra) 60 4% 8
GUY - D-O-G Me Out (MCA) 58 1% 17
B. ANGIE B. - So Much Love (Bust It/Capitol) 53 4% 14
LUTHER VANDROSS - Don't Want To Be A Fool (Epic) 53 38% 13
TRACIE SPENCER - Tender Kisses (Capitol) 55 18% 29
NAUGHTY BY NATURE - O.P.P. (Tommy Boy) 57 17% 28
JOHNNY GILL - I'm Still Waiting (Giant/Reprise) 62 1% 34
ANOTHER BAD CREATION - Jealous Girl (Motown) 51 26% 8
JO DECI - Forever My Lady (MCA) 56 10% 37
DAMIAN DAME - Right Down To It (LaFace/Arista) 61 2% 39
S.O.S. BAND - Sometimes I Wonder (Tabu/A&M) 60 3% 38
SHABBA RANKS - Housecall (Epic) 54 7% 31
DONNA SUMMER - When Love Cries (Atlantic) 54 2% 36
RUDE BOYS - Are You Lonely For Me (Atlantic) 54 4% 31
GENE RICE - You're A Victim (RCA) 50 2% 32
LENNY KRAVITZ - It Ain't Over 'Til It's Over (Virgin) 40 2% 24
J.T. TAYLDR - Long, Hot Summer Night (MCA) 39 23% 13
GLADYS KNIGHT & WARWICK & LABELLE - Superwoman (MCA) 53 6% 26
SMALL CHANGE - Teardrops (Mercury) 47 1% 26
SURFACE featuring BERNARD JACKSON - You're The One (Columbia) 40 1% 25
NEWKIRK - Small Thing (Def Jam/Atlantic) 40 1% 26
BRUCE CT & CE WINANS - I'll Take You There (Capitol) 52 13% 12
SOUNDS OF BLACKNESS - Pressure (Perspective/A&M) 40 8% 1
PATI LA BELLE - Feels Like Another One (MCA) 48 17% 7
BARRY WHITE - Put Me In Your Mix (A&M) 41 16% 8

CROSSOVER CHART

LW TW
1 1 COLOR ME BAD B - I Adore Mi Amor (Giant/Reprise)
2 3 MARIAH CAREY - Emotions (Columbia)
3 5 KARYN WHITE - Romantic (Warner Bros.)
4 4 MARKY MARK & THE F. BUNCH - Good... (Interscope/EWA)
5 6 NATURAL SELECTION/H. HARRIS - Do Anything (E. W. America)
6 4 BOY II MEN - Motownphilly (Motown)
7 7 HEAVY D. & THE BOYZ - Now That We Found Love (MCA)
8 15 TONY TERRY - With You (Epic)
9 9 VANESSA WILLIAMS - Running Back... (Wing/Mercury)
10 10 JASMIN GUY - Just Want To Hold You (Warner Bros.)
11 11 LUTHER VANDROSS - Don't Want To Be A Fool (Epic)
12 12 C + C MUSIC FACTORY - Things That Make... (Columbia)
13 13 PAULA ABDUL - The Promise Of A New Day (Captive/Virgin)
14 14 SALIT - PEPA - Let's Talk About Sex (Next Plateau)
15 15 AARON NEVILLE - Everybody Plays The Fool (A&M)
16 20 BELL BIV DEVOE - Word To The Mutha (MCA)
17 21 RHYTHM SYNDICATE - Hey Donna (Impact)
18 28 NAUGHTY BY NATURE - O.P.P. (Tommy Boy)
19 24 HI-FIVE - I Can't Wait Another Minute (Jive)
20 10 CATHY DENNIS - Too Many Walls (PLG)
21 14 THE BRAND NEW HEAVIES - Never Stop (Delicious Vinyl/Island)
22 18 MICHAEL BOLTON - Time, Love And Tenderness (Columbia)
23 23 LISA FISCHER - Save Me (Elektra)
24 22 EX-GIRLFRIEND - Why Can't You... (Forceful/Reprise)
25 17 BRYAN ADAMS - (Everything I Do) I Do It...(A&M/Morgan Creek)
26 26 PC QUEST - After The Summer's Gone (Headliner/RCA)
27 18 HI-FIVE - I Can't Wait Another Minute (Jive)
28 28 BOY II MEN - It's So Hard To Say... (Motown)
29 26 SEAL - Crazy (Sire/Warner Bros.)
30 29 TKA - Louder Than Love (Tommy Boy)
NEW HIP HOP RELEASES  by Brian A. Samson

MARLEY MARL - The Symphony (Cold Chillin’/Warner) The needle drops, the head knocks. Why? Because Marley’s production rocks as surely as Sure-Roc. On the lyrical tip I’ll kick it quick: Kool G. Rap wrote the dopest of the wacks. Big Daddy collects all his respects, Little Daddy Shane really shouldn’t have done it, Master Ace still is a function of production and Crag G. handles the mic to perfection. The mid-tempo funky breaks give the track the right stuff to go the distance at the clubs and mixtapes. Contact Keir Worth by (212) 484-6840. Darren Long, WBNY-Buffalo, NY (716) 876-6605

NIKKI D - Daddy’s Little Girl (Album) (Def Jam/RAL/Columbia) In some cases the production carries the artist. In other cases lyrics and lyrical delivery blend together as one cohesive sound. In this case Nikki’s the opposite is true. I’m not selling the production short. I.D.D., Leaders, The Bomb Squad, Large Prof... and Smooth Ice do one hell of a job in the production, but her lyrics and her delivery makes like a door and slam. She’s as raw as B.W.P. but with a point of view that is readily recognizable. Really total comprehension if you listen. Tracks of extraordinary distinction: Wasted Pussy, 18 And Loves To Go, Your Man Is My Man, and We’ll Be Together On Monday. Contact Bobbi at (212) 420-4770.

D.L. UNDERGROUND MAFIA - The Godfather (Sam Records) With the ever changing trends in today’s Rap arena, Rap critics can’t deny the fact that the two top selling acts of Rap are Gangsta and Pop music. On the Louisville gangsta flava, comes the debut of Underground Mafia. Bodie M.C. and DJ Bam drop fat beats and rhymes about surviving the gangsta lifestyle on the streets of Louisville. The duo does a fine job of eliminating Bass syndrome stereotype of the South, as the track offers a raw feel built around the laidback base and the pumpin’ uptempo break. Bodie and Bam has already attracted fifteen Gavin Stations including KSJY-San Antonio, TX, KFPA-Oakland, and KJLX-L.A. A very mixtape and club oriented jam, don’t sleep on it. Contact Tina Bennett at (718) 335-2112.

FAT SHOUT OUTS: This week’s big stupid daqey fresh shout out goes out to our own Rap Research Assistant Editor Ern Llamado. Congrats to Ern as he’s earned the stripes as National Director of College Promotions for Priority Records. We wish Ern the best of luck as he makes the big La La land transformation. Send him your shout at Priority Records, (213) 467-0151... We welcome the following new Gavin Radio Rap Reporters: Jeff Bromberger, WTUL-New Orleans (504) 865-5885; Darren Hicks, KUOP/AM-Stockton, CA (209) 946-2582; Jammin’ Jimmy Olson, The Box- Houston (713) 977-1902; Eric “E.C. la Rock” Costin, WDAS-Philadelphia (215) 381-2121; Chris McCreedy, KJ98/FM-West Monroe, LA; ATWESU-Middletown, CT, Paul Coviello will be the new Rap correspondence. Keep your ears wide open on Xpertz Promotions wiz Troy Shelton. Troy has added production stripes to his resume as he’s created his new label Divine Mind Records, distributed by Bellmark/BMG. The first single to be released this fall will be “Resurrection City,” by a group entitled Footprints. Give Troy and Bev the fat shout out at (609) 783-2885... A new Atlanta, GA based independent street promotion company called Inner City Entertainment has officially opened shop. The company specializes in Rap and Dance R&B, contact Parrish Johnson at (404) 417-6330... A big fat shout out thanks to Big Davis and Big Bill Brown of Xpertz Promotions for the cool funky Philly hospitality... Alsoa, fat happy Birthday to Ruby Navarro at Home Turf... And don’t forget, tune into the Hip Hop Countdown & Report this week. Contact Greg Johnson at (213) 969-0011...
"...AND I'D LIKE TO KICK A RHYME, RHYME FOR THE PEOPLE..."

"THE SYMPHONY, PART II"

THE NEW SINGLE
FEATURING MASTER ACE, CRAIG G, BIG DADDY KANE, KOOL G RAP AND LITTLE DADDY SHANE

PRODUCED AND MIXED BY MARLEY MARL, THE PRODUCER BEHIND SLAMMIN' HITS BY LL COOL J, HEAVY D. AND THE BOYZ AND D.B.D.

FROM THE ALBUM IN CONTROL VOLUME II – FOR YOUR STEERING PLEASURE

ARTIST MANAGEMENT: FRANCESCA SPERO OR RUSH PRODUCER'S MANAGEMENT

© 1993 WB PUBLISHING COMPANY
MOST ADDED

POOR RIGHTEOUS TEACHERS
Shakiyla (JRH)
(Profile)

A TRIBE CALLED QUEST
Check The Rhime
(Jive/RCA)

BRAND NUBIAN
One For All
(Elektra)

TOP TIP

DREAM WARRIORS
Follow Me Not
(4th & Broadway/Island)
These Canadian natives gather 8 new adds as the Boombastic flava continues to spread. KCBS-Santa
make it their picks of the week.

RECORD TO WATCH

ANTTEX AND THE CLIK
Understand Me Vanessa
(Tuff City)
Mixshow jocks nation wide have
cought an early buzz from Antex
and Vanessa. Added this week at
KWUR-St.Louis, MO and
KXLU-Los Angeles.

RA LW TW
$ 1 1 NAUGHTY BY NATURE - O.P.P., Wickedest (Tommy Boy)
-- 5 2 N.W.A. - Alwayz Into Somethin' (Priority)
-- 2 3 BLACK SHEEP - Flavor Of The Month (Mercury)
$ 6 4 QUEEN LATIFAH - Nature Of A Sista', Fly Girl, Up 2 Here (Tommy Boy)
$ 7 5 THE GETO BOYS - My Mind Playing Tricks On Me (Rap-A-Lot)
-- 10 6 CYPRESS HILL - Phuncky, Pigs, Light, Hand On The... (RAL/Columbia)
$ 4 7 LEADERS OF THE NEW SCHOOL - Sobb Story, Seekers (Elektra)
$ 3 8 DE LA SOUL - A Roller Skating Jam Named "Saturdays" (Tommy Boy)
$ 9 9 NICE & SMOOTH - Hip Hop Junkies (RAL/Columbia)
-- 15 10 2 BLACK 2 STRONG MMG - Across 110, Strong Survive (Relativity)
-- 22 11 DEF JEF - Here We Go Again (Delicious Vinyl/Island)
$ 11 13 RAW FUSION - Throw Your Hands In The Air (Hollywood Basic)
$ 13 14 ALMIGHTY & KD RANKS - Trenton Where... (Poetic Groove/Interscope)
$ 21 15 H.E.A.L. PROJECT- Heal Yourself (Elektra)
$ 8 16 3RD BASS - Weasel, No Static, Herbalas (Def Jam/RAL/Columbia)
$ 17 19 PETE ROCK & C.L. SMOOTH - Good Life, The Flow (Elektra)
$ 18 19 2 KINGS IN A CIPHER - Definition Of A King (RCA)
$ 16 19 TERMINATOR X - Juvenile Delinquents (P.R.O. Division/RAL/Columbia)
$ 25 20 DEL THE FUNKEE HOMOSAPIEN - Sleepin' On My Couch (Elektra)
$ 29 21 M.C. LYTE - When In Love (First Priority/Atlantic)
$ 12 22 SLICK RICK - I Shouldn't Have Done It (Def Jam/RAL/Columbia)
$ 14 23 YO-YO - Ain't Nobody Better (East West America)
$ 23 24 DOWNTOWN SCIENCE - Room To Breathe (RAL/Def Jam/Columbia)
$ 25 24 A TRIBE CALLED QUEST - Check The Rhime (Jive/RCA)
$ 17 26 ED O.G & DA BULLDOGS - Bug-A-Boo (PWL America/Mercury)
$ 32 27 BIZ MARKIE - What Comes Around Goes... (Cold Chillin'/Warner Bros.)
$ 28 30 POOR RIGHTEOUS TEACHERS - Shakiyla (JRH), Easy Star (Profile)
$ 29 30 MARLEY MARL - The Symphony, Pt.II (Cold Chillin'/Warner Bros.)
$ 30 30 BIG DADDY KANE - Ooh, Ahh, Nah-Nah-Nah (Cold Chillin'/Reprise)
$ 27 31 MAIN SOURCE - Hangin', BBQ, Baseball (Wild Pitch/EMI)
$ 24 32 ORGANIZED KONFUSION - Who Stole?, Rough Side (Hollywood Basic)
$ 33 33 GANG STARR - Step In The Arena, Check The Technique (Chrysalis)
$ 28 35 SYLK SMOOOV - Klientele (PWL America/Mercury)
$ 36 35 COMPTON'S MOST WANTED - Growin' Up In The Hood (Epic)
$ 37 35 JAZ - A Groove (This Is What U Rap 2) (EMI)
$ 38 35 B.O.X. - Low Down, B A Real G (PWL America/Mercury)
$ 26 39 POWER RULE - That's The Way It Is (Poetic Groove/Interscope)
$ 30 40 HEAVY D. & THE BOYZ - Now That We Found Love (MCA)

CHARTBOUND

SHABBA RANKS - Housecall (Epic)
DOUBLE J - If It Ain't A Caddy (4th & Broadway/Island)
PROFESSOR GRIF - Jail Sale (Luke/Atlantic Street)
KID 'N PLAY - Ain't Gonna Hurt Nobody (Select/Elektra)
*SCHOOLY D - Where'd You Get That Funk From? (Capitol Street)
*DREAM WARRIORS - Follow Me Not (4th & Broadway/Island)

DEBUTS IN CHARTBOUND

Dropped: #31-Above The Law, #33-DJ Quik, #34-
Nikki D, #35-Yomo & Maukie, #37-Jibri Wise One,
#38 Brand Nubian, #39 Ice-T, #46-Super Lover Cee.

WWW.AMERICANRADIOHISTORY.COM
PUBLIC ENEMY
NEVER TURN YOUR BACK ON THE ENEMY

PUBLIC ENEMY DROPS HARDER-THAN-HARD HISTORY WITH CAN'T TRUSS IT. "HERE COMES THE DRUMS... THE BASS IS IN YOUR FACE."

PUBLIC ENEMY CAN'T TRUSS IT
THE FIRST SINGLE FROM "APOCALYPSE 91, THE ENEMY STRIKES BLACK."

ON DEF JAM/COLUMBIA.

EXECUTIVE PRODUCER: THE BOMB SQUAD
PRODUCED BY THE IMPERIAL GRAND MINISTERS OF FUNK: STUART ROBERTZ, CERTAIN
MANAGEMENT: HIGH ARTIST MANAGEMENT

"COLUMBIA" REG. U. S. PAT. OFF & MARCA REGISTRADA/© 1991 SON MUSIC ENTERTAINMENT INC.

MORE MUSIC TO DRIVE BY:

PUBLIC ENEMY
THE VALLEY OF THE DESERT

www.americanradiohistory.com
the GAVIN REPORT

ADULT CONTEMPORARY

2W LW TW

2 AARON NEVILLE - Everybody Plays The Fool (A&M)
11 BOB SEGER AND THE SILVER BULLET BAND - The Real Love (Capitol)
3 HUEY LEWIS AND THE NEWS - It Hit Me Like A Hammer (EMI)
8 CATHY DENNIS - Too Many Walls (PLG)
9 BETH NIELSEN CHAPMAN - All I Have (Reprise)
1 ROD STEWART - The Motown Song (Warner Bros.)
17 BONNIE RAITT - Something To Talk About (Capitol)
8 BETTE MIDLER - The Gift Of Love (Atlantic)
5 MICHAEL BOLTON - Time, Love And Tenderness (Columbia)
4 BRYAN ADAMS - (Everything I Do) I Do It For You (A&M/Morgan Creek)
6 CHICAGO - You Come To My Senses (Reprise)
10 BONNIE RAITT - Something To Talk About (Capitol)

ARTIST TITLE LABEL

DIANA ROSS - When You Tell Me That You Love Me (Motown)
AMY GRANT - That's What Love Is For (A&M)
DESMOND CHILD - You're The Story Of My Life (Elektra)
CURTIS STIGERS - I Wonder Why (Arista)
RUSS IRWIN - My Heart Belongs To You (SBK)
ROBERTA FLACK & MAXI PRIEST - Set The Night To Music (Atlantic)

CHARTBOUND

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
<th>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>DIANA ROSS</td>
<td>When You Tell Me That You Love Me</td>
<td>Motown</td>
<td>74</td>
<td>22</td>
<td>4</td>
<td>27</td>
<td>21</td>
<td>41%</td>
<td>3</td>
</tr>
<tr>
<td>AMY GRANT</td>
<td>That's What Love Is For</td>
<td>A&amp;M</td>
<td>72</td>
<td>72</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>1</td>
</tr>
<tr>
<td>DESMOND CHILD</td>
<td>You're The Story Of My Life</td>
<td>Elektra</td>
<td>71</td>
<td>33</td>
<td>—</td>
<td>12</td>
<td>26</td>
<td>16%</td>
<td>2</td>
</tr>
<tr>
<td>CURTIS STIGERS</td>
<td>I Wonder Why</td>
<td>Arista</td>
<td>63</td>
<td>13</td>
<td>1</td>
<td>26</td>
<td>23</td>
<td>42%</td>
<td>3</td>
</tr>
<tr>
<td>RUSS IRWIN</td>
<td>My Heart Belongs To You</td>
<td>SBK</td>
<td>60</td>
<td>23</td>
<td>—</td>
<td>15</td>
<td>22</td>
<td>25%</td>
<td>2</td>
</tr>
<tr>
<td>ROBERTA FLACK &amp; MAXI PRIEST</td>
<td>Set The Night To Music</td>
<td>Atlantic</td>
<td>58</td>
<td>32</td>
<td>—</td>
<td>6</td>
<td>20</td>
<td>10%</td>
<td>2</td>
</tr>
</tbody>
</table>
ANOTHER UNFORGETTABLE TRIP...

ROUTE 66
the new single from the multi-platinum album Unforgettable

Produced by Andre Fischer
Executive Producers Tommy Lipuma & Natalie Cole
Ian Cleary Management Associates

© 1991 Elektra Entertainment, A Division of Warner Communications Inc. ™ Warner Company.
### UP & COMING

<table>
<thead>
<tr>
<th>Reports</th>
<th>Adds</th>
<th>ARTIST TITLE LABEL</th>
</tr>
</thead>
<tbody>
<tr>
<td>49</td>
<td>2</td>
<td>DAVE KOZ - Endless Summer Nights (Capitol)</td>
</tr>
<tr>
<td>49</td>
<td>12</td>
<td>ZUCCHERO &amp; PAUL YOUNG - Senza... (Without A Woman) (London/PLG)</td>
</tr>
<tr>
<td>49</td>
<td>18</td>
<td>JAMES INGRAM - Where Did My Heart Go (Warner Bros.)</td>
</tr>
<tr>
<td>33</td>
<td>10</td>
<td>EXTREME - Hole Hearted (A&amp;M)</td>
</tr>
<tr>
<td>33</td>
<td>3</td>
<td>DEACON BLUE - Your Swaying Arms (Columbia)</td>
</tr>
<tr>
<td>33</td>
<td>5</td>
<td>STATION BRAKE - Nobody Holds Me When I Cry (Mega)</td>
</tr>
<tr>
<td>29</td>
<td>14</td>
<td>*ANIMAL LOGIC - Rose Colored Glasses (IRS)</td>
</tr>
<tr>
<td>28</td>
<td>10</td>
<td>*WARREN HILL - Maybe Tomorrow (Novus/RCA)</td>
</tr>
<tr>
<td>29</td>
<td>11</td>
<td>*CURTIS SALGADO - More Love, Less Attitude (BFE/JRS)</td>
</tr>
<tr>
<td>25</td>
<td>5</td>
<td>PAM TATE - Do What You Wanta (Left Field Records)</td>
</tr>
<tr>
<td>21</td>
<td>19</td>
<td>*BANDERAS - Why Aren't You In Love With Me? (London/PLG)</td>
</tr>
</tbody>
</table>

Dropped: Kenny G., Celine Dion, Cher, R.E.M., David Hallyday, Gladys Knight & Warwick + LaBelle.

### INSIDE A/C

by Diane Rufer and Ron Fell

Only two records are currently being played by over 200 A/C stations—AARON NEVILLE holds at #1 with 215 stations while just four weeks with 120 stations and another 25 ADDs including KMJC/FM, WQLH/FM, WKYE, WNMB, KXLK, WQO, KLOG, WJCL/FM, KKOR and WMT/FM. GLORIA ESTEFAN’s “Live For Loving You” wins PLUS FACTOR with an opening 33% (actually two-thirds of last week’s ADDs). New this week at KI103, KLSI/FM, WMJY, B100, KLCY/FM, WAHR, WOBM/FM, KBQL, KQLH, WJHN, Y92 and WFFX/FM. Debuting right on GLORIA’s silver slippers is the BEE GEES’ “Happy Ever After,” now on over 100 stations including WTPI, WELI, WRFC, WJON, KLWN, KFIG and KXFM—all of whom added it this week.

SIMPLY RED’s 49 ADDs helped it debut at #35. More than half of last week’s players are now HIT FACTORing, and among its newest players are WBMX, KLSI/FM, WZNY, KMJC/FM, KFYR, KBOL, KEZA/FM, KRNQ/FM, KLSQ and KCMX.

Our RECORD TO WATCH last week, DESMOND CHILD’S “You’re The Story Of My Life,” almost doubled last week’s station total by picking up 33 ADDs. Its 71 total stations in just two weeks moves this single CHARTBOUND and a chart number is within reach. New this week with WSUL, WBLG/FM, WNMB, KCHA, KLWN, KXLK, WQO, KSST, KRNQ/FM, KXKK, KXRM, KXLL among others.

This week’s RECORD TO WATCH, ANIMAL LOGIC’S “Rose Colored Glasses” debuts in UP & COMING with 29 total stations. A few of the ADDs: WEIM, WGMT, WFFX/FM, WXLS/FM, KSCB, KXLE and already on KSHR/FM, Q92/FM, KOJF, KRD/FM, WQF/FM and WHAI. Deborah Holland’s cool vocals, Stewart Copeland’s beat and Stanley Clarke’s baseline are an unbeatable three-way combo.

BOB SEGER moves in to the contender slot with 211 stations.

CATHY DENNIS has six more HEAVY rotation reports than Mr. SEGER, but lags by 23 stations in total commitments.

MARIAH CAREY has moved #19 to #12 to #7 on the chart while moving from 56% to 82% to 90% in HIT FACTOR.

Hottest record in the format once again is NEIL DIAMOND’S “If There Were No Dreams,” as it’s up 15 ranks over the past two weeks. HIT FACTORed by two-thirds of all players, it has made major inroads in just four weeks.

LUTHER VANDROSS is now top twenty with “Don’t Want To Be A Fool.” HIT FACTORed by 68% of its players, it gains 21 more ADDs this week including B100, KLCY/FM, KVIL, KXNO/FM, WJLK, WCOD, KSOO, WCVQ, KLSQ and WKDQ.

CROWDED HOUSE enters the top thirty in its third week.

### REVIEWS

**BONNIE RAFT**

*I Can’t Make You Love Me* (Capitol)

A beautiful love song about the last embers in an old fire, or the last moments of one-sided love affair.

**NATALIE COLE**

*Route 66* (Elektra)

The second single from one of the year’s best and biggest selling albums. The song, a tribute to the former interstate route between Chicago and Los Angeles, was a hit for father Nat in 1946.

**JAMES TAYLOR**

*Copperline* (Columbia)

Waxing nostalgic about a homey kinda place, James reclaim the title “acoustic troubadour” after many years away.

**MIKE + THE MECHANICS**

*Stop Baby* (Atlantic)

A sweet and harmonic breakup song from the Mike + The Mechanics’ “Word Of Mouth” album. It’s the only slow song singled out from an otherwise up at ‘em album.

**LAMONT DOZIER**

*The Quiet’s Too Loud* (Atlantic)

Lamont, a Motown legend, may not be a familiar artist to our format as a singer, but this track from his “Inside Seduction” album could create an A/C buzz for him. Gathering help from labelmates Phil Collins, whose influence is very apparent, this single is ear-attractive from start to finish.

**JENNIFER HOLLIDAY**

*I’m On Your Side* (Arista)

This Angela Bofill/Jeffrey Cohen/Narada Michael Walden song gets the Holliday sale to wonderful effect. Ms. Holliday’s talent is a cut above all the current pop divas.

**THE STYLISTICS**

*Love Talk* (Amherst)

What a clean sounding Adult Urban record from the original members that formed back in 1968! Written by Andy Goldmark and Franne Golde, who wrote Michael Bolton’s “Soul Provider,” and this one could add to this Stylistics track record of hits.
The single. The video. The follow-up to the multi-format Top 5 AC single "Something To Talk About." From the platinum-plus album Luck Of The Draw.

On Capitol Compact Discs, Cassettes and Records

Produced by Don Was and Bonnie Raitt - Management: Danny Goldberg, Ron Stone and Jeffrey Herb for Gold Mountain Entertainment.
**HIT FACTOR**

A/C Research: Diane Reuter/Ron Fell

<table>
<thead>
<tr>
<th>Artist/Song Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>Aaron Neville - Everybody Plays The Fool (A&amp;M)</td>
</tr>
<tr>
<td>Bob Seger And The Silver Bullet Band - The Real Love (Capitol)</td>
</tr>
<tr>
<td>Huey Lewis And The News - It Hit Me Like A Hammer (EMI)</td>
</tr>
<tr>
<td>Cathy Dennis - Too Many Walls (PLG)</td>
</tr>
<tr>
<td>Beth Nielsen Chapman - All I Have (Reprise)</td>
</tr>
<tr>
<td>Rod Stewart - The Motown Song (Warner Bros.)</td>
</tr>
<tr>
<td>Mariah Carey - Emotions (Columbia)</td>
</tr>
<tr>
<td>Betty Midler - The Gift Of Love (Atlantic)</td>
</tr>
<tr>
<td>Michael Bolton - Time, Love And Tenderness (Columbia)</td>
</tr>
<tr>
<td>Bryan Adams - (Everything I Do) I Do It For You (A&amp;M/Morgan Creek)</td>
</tr>
<tr>
<td>Chicago - You Come To My Senses (Emc)</td>
</tr>
<tr>
<td>Bonnie Raitt - Something To Talk About (Capitol)</td>
</tr>
<tr>
<td>The Trigraphs - Sunrise (Mercury)</td>
</tr>
<tr>
<td>America - Nothing's So Far Away (Rhino)</td>
</tr>
<tr>
<td>Billy Dean - Somewhere In My Broken Heart (SBK)</td>
</tr>
<tr>
<td>Neil Diamond - If There Were No Dreams (Columbia)</td>
</tr>
<tr>
<td>Roddy Milsap - Since I Don't Have You (RCA)</td>
</tr>
<tr>
<td>Paul Abdul - The Promise Of A New Day (Capt/record)</td>
</tr>
<tr>
<td>Luther Vandross - Don't Want To Be A Fool (Epix)</td>
</tr>
<tr>
<td>Color Me Badd - I Adore Mi Amor (Giant/Reprise)</td>
</tr>
<tr>
<td>Roxette - Fading Like A Flower (Every Time You Leave) (EMI)</td>
</tr>
<tr>
<td>Martika - Love...Thy Will Be Done (Columbia)</td>
</tr>
<tr>
<td>Michael W. Smith - For You (Reunion/GEffen)</td>
</tr>
<tr>
<td>Queen - These Are The Days Of Our Lives (Hollywood)</td>
</tr>
<tr>
<td>Marc Cohn - Silver Thunderbird (Atlantic)</td>
</tr>
<tr>
<td>Lenny Kravitz - It Ain't Over 'Til It's Over (Virgin)</td>
</tr>
<tr>
<td>Rick Astley - Wonderful You (RCA)</td>
</tr>
<tr>
<td>Amy Grant - Every Heartbeat (A&amp;M)</td>
</tr>
<tr>
<td>Crowded House - Fall At Your Feet (Capitol)</td>
</tr>
<tr>
<td>Surface featuring Bernard Jackson - A World Of Our Own (Columbia)</td>
</tr>
<tr>
<td>Francesca Beghe - Something About Your Touch (SBK)</td>
</tr>
<tr>
<td>Bodeans - Paradise (Slash/Reprise)</td>
</tr>
<tr>
<td>Gloria Estefan - Live For Loving You (Epic)</td>
</tr>
<tr>
<td>Bee Gees - Happy Ever After (Warner Bros.)</td>
</tr>
<tr>
<td>Simply Red - Something Got Me Started (East West America)</td>
</tr>
<tr>
<td>The Knack - One Day At A Time (Charisma)</td>
</tr>
<tr>
<td>Erin Cruise - Cold Shower (Purple Heart)</td>
</tr>
<tr>
<td>Pierce Pettis - You Need A Love (High Street)</td>
</tr>
<tr>
<td>David A. Stewart Intro. Candy Dulfer - Lily Was Here (Arista)</td>
</tr>
<tr>
<td>Scorpions - Wind Of Change (Mercury)</td>
</tr>
</tbody>
</table>

**PLUS FACTOR**

Records which received the greatest increase in HIT FACTOR

<table>
<thead>
<tr>
<th>LW</th>
<th>TW</th>
<th>Increase</th>
</tr>
</thead>
<tbody>
<tr>
<td>--</td>
<td>33</td>
<td>33%</td>
</tr>
<tr>
<td>--</td>
<td>31</td>
<td>31%</td>
</tr>
<tr>
<td>2</td>
<td>25</td>
<td>23%</td>
</tr>
<tr>
<td>37</td>
<td>58</td>
<td>21%</td>
</tr>
<tr>
<td>34</td>
<td>53</td>
<td>19%</td>
</tr>
<tr>
<td>--</td>
<td>16</td>
<td>16%</td>
</tr>
<tr>
<td>--</td>
<td>16</td>
<td>16%</td>
</tr>
<tr>
<td>30</td>
<td>45</td>
<td>15%</td>
</tr>
<tr>
<td>20</td>
<td>35</td>
<td>15%</td>
</tr>
<tr>
<td>52</td>
<td>65</td>
<td>13%</td>
</tr>
<tr>
<td>14</td>
<td>27</td>
<td>13%</td>
</tr>
<tr>
<td>73</td>
<td>85</td>
<td>12%</td>
</tr>
<tr>
<td>30</td>
<td>42</td>
<td>12%</td>
</tr>
</tbody>
</table>

---

**Total Reports This Week**: 240  **Last Week**: 243
Nine months ago, "Wicked Game" revitalized an album that all but the truly committed had written off. Three million albums and three MTV Video Music awards later, Chris Isaak returns with "Blue Spanish Sky," a surprising new track.

Don't miss the new "Blue Spanish Sky" video
Directed by Bruce Weber

Produced by Erik Jacobsen
Management: Erik Jacobsen

© 1991 Reprise Records. It's a wicked game, but we play it well.

www.americanradiohistory.com
n response to my August 2 column on remote broadcasts, I've heard from Patrick Walston, Program Director at WXQI/FM in Freeport, Illinois, who writes:

"The article on remotes made me wish I'd read something about them years ago, before I had an experience from 'Remote Hell' at one station for which I worked. I had the opportunity to take a morning drive position at a high-powered FM station in a city of 100,000 plus. In one of the interviews for this position, I was asked if I minded doing remotes. I said, 'no, no problem.' I took the job without getting an agreement on a talent fee—something I didn't think too important at the time. Was I ever wrong. I found out I had taken a position at a station that booked "sold remotes" every weekend for a year, and on many weekdays as well. In one year's time, I did over three hundred remote broadcasts—not counting the week I spent living on a billboard, and other community service appearances and live-event broadcasts. At times, the station would sell two remotes for one day—the same air talent, and only half an hour apart. This turned out to be insanity! I would broadcast at one location, and after wrapping up I would have to race across town and be set up at another. Many times they would be 25 miles apart—which meant traveling at warp speed and hoping the backup remote equipment had been set up and checked out ahead of time by the Chief Engineer.

"Doing all these remotes benefitted the station in earning it a decent amount of money, for our rates were incredibly high for a market that size. The station dominated the ratings in the market at that time. But all the remotes we did (often repeatedly from the same location) made the station seem to be owned by the client(s) purchasing the remotes. The station eventually seemed to lose its magic. I believe it's critical today more than ever for stations to become community-involved and to take part in community promotions; this is the only way that stations can continue to be local, and offer something that the satellite formats cannot. But selling remotes is not a way of achieving this. I think when stations abuse remote broadcasts (i.e., to generate quick cash, or as a means of landing a hard account) the station can lose its credibility, that special 'magic' will be lost in the station's tarnished, cheapened image.

"However, I wouldn't trade the things I learned from doing all these remotes at the station I'm talking about, for I became a better air talent because of it, and it caused me to see things from a different perspective. The one thing I would stress to young air talent is to be sure you get a talent fee for those sold remotes. I suggest to General Managers in the small markets, and at small stations in larger markets, that they pay the talent something more than their hourly/salaried wage for remotes, even if only a minimally larger amount, for this will be an added incentive to do remotes, and should help keep the talents' energy levels up. "Here's a list of things I've learned, which have worked effectively for me in doing remotes:

1) Arrive a half hour to an hour ahead of time, for ample set-up time and for meeting the client, and to allow coordinating cues and the basic execution of the broadcast with the studio.
2) Don't overdress—or dress too casually. Use good judgement and dress neatly; first impressions are very important.
3) Sound enthusiastic and energetic!
4) Have the account executive who sold the remote type a 60-second commercial for you, detailing what the sale or event is all about. Also included should be any newspaper ads relating to the store or the remote, to provide you with ad-lib material. Walk around the store and familiarize yourself with the merchandise and the brand names. Check to see if the client wants prices to be mentioned.
5) Take along a stopwatch, pen and paper.
6) Do not stand around eating and drinking food which is to be given away during the remote.
7) Photocopy the day's program log and music log for the hours of the remote.
8) Make sure the station's bumper logo is up ahead of time. The account executive should work with the client to choose the most effective location.
9) At all times think of the listeners—the ones who are sampling the station, and who just don't give a damn about you or the sale. Keep breaks on time, short, and don't talk with the board operator on the air. This is unnecessary clutter and causes clutter.
10) Don't assume that anybody heard your last break. Treat each break as if you have a completely new audience.
11) Don't smoke in front of the client, or on location.
12) Outline each remote break. Write it all out if needed. Know what you are going to say.
13) Keep in mind what you are doing, and know as close to everything about the remote ahead of time as possible.
14) Don't waste 30 seconds of a 60-second break giving away items on the air (i.e., "the first person showing up driving a blue car..."). Explain all the items you have to give away each break, and make them all first-come, first-served for those arriving and asking for them.
15) Be specific and accurate; if you're giving away "Sprite" don't call it "Seven Up"; listeners can tell the difference, plus you may anger one or both soft drink accounts!
16) Greet listeners who approach you in a friendly manner, and thank them for stopping by when they leave."

...Thank you, Patrick Walston, for a thorough and helpful letter! And a reminder that the mailbox here is always open. Write me c/o the Gavin Report.
In the tradition of a long line of J.T. classics...

James Taylor

Copperline

On tour:

October
11 Chapel Hill, NC
15 Orlando, FL
16 Miami, FL
17 Tampa, FL
19 Atlanta, GA
20 Charlotte, NC
22-23 Chapel Hill, NC
25-27 New York, NY
29-31 New York, NY

November
3 Boston, MA
4 Fairfax, VA
6 Cleveland, OH
7-8 Chicago, IL

The first track from the new album, "New Moon Shine" on Columbia.

Don't miss James Taylor on the Tonight Show, Oct. 2 and on his VH-1™ Special in late October.

Produced by Don Grolnick.
Management: Peter Asher Management
**FEATURES**

**THE GAVIN REPORT**

**BIOFEEDBACK**

*by Ron Fell*

---

**VINCE GILL**
Last year Country singer Vince Gill passed on an invitation to become a member of Dire Straits. Says Vince in this month's Musician Magazine, "Mark (Knopfler) asked me to join Dire Straits. I thought about it, I even worked on their new album, but I couldn't turn my back on what I was doing. I really do believe in this Country music stuff."

**YOUNG MC**
Rapper Young MC was born in England to Jamaican parents and raised in Queens, New York.

**SIMPLY RED**
In the early eighties, Mick Hucknall formed a group called The Frantic Elevators in his native Manchester, England. The group recorded a song called HOLDING BACK THE YEARS. That same song, re-recorded by Hucknall's new group Simply Red in 1985, became a number one single in the United States.

**ALICE COOPER**
The newest python in Alice Cooper's stage show has been named Salt Lake Sidney and accompanied Alice to the singer's induction to the Hollywood Rock Walk of Fame.

**CHICK COREA**
Chick Corea was born Armando Anthony Corea fifty years ago in Chelsea, Massachusetts, and he was thirty-one when he formed Return To Forever with Stanley Clarke (now in Animal Logic), Joe Farrell and Airto Moreira.

---

**OTTMAR LIEBERT**
Though a resident of Santa Fe, New Mexico, Ottmar Liebert was born in Cologne, Germany.

**ROBERTA FLACK**
Twenty years ago this summer Roberta Flack had her first hit single with her Donny Hathaway duet, YOU'VE GOT A FRIEND.

**BRENDA LEE**
On a 1961 tour of Germany, Brenda Lee's shows were opened by The Beatles.

**DAVID BOWIE**
Producer David Lynch has cast David Bowie as an FBI agent in his feature film version of Twin Peaks.

**MADONNA**
Forbes Magazine estimates that Madonna has earned $63 million over the past two years, making her the nation's highest paid singer. The magazine estimates that the five New Kids On The Block earned $115 million combined.

**BAD ENGLISH**
After completing his work on "Backlash," the second Bad English album, guitarist Neal Schon quit the band. Rumors abound that other members, including Jonathan Cain, are pursuing other interests now that the group's second album has been released.

**DIRE STRAITS**
When Dire Straits formed in 1977, Mark Knopfler was teaching English Literature and bass player John Illsley was a sociology student at The University Of London who worked as a timber broker.

**MANHATTAN TRANSFER**
The group Manhattan Transfer takes their name from a John Dos Passos novel about life in New York during the "Roaring Twenties."

**PROCOL HARUM**
Procol Harum's Gary Brooker and Robin Trower first played together in 1966 as members of a London-based band called The Paramounts.

**MARIAH CAREY**
The Amusement and Music Operators Association of America awarded Mariah Carey three of their Jukebox Awards for 1991. Carey won for Rising Star (Female), R&B CD Of The Year for her self-titled debut album, and Record Of The Year for her single "Vision Of Love."

**RICHIE SAMBORA**
Richie Sambora got kicked off his Sayreville, New Jersey high school basketball team for mooning the cheerleaders' bus.

**THE COMMITMENTS**
The original version of TRY A LITTLE TENDERNESS was not by Otis Redding, although his 1966 version is a classic. The original hit version came in 1933 by singer/band leader Ted Lewis and later Bing Crosby sang it.

**PAUL McCARTNEY**
In 1989, Paul McCartney recorded an album's worth of oldies for release only in the Soviet Union. That album, "CHOBABCCP," otherwise known as "Back In The U.S.S.R.," will now be released in the U.S.A. in late October.

**QUEEN LATIFAH**
Twenty-one year old Queen Latifah, born Dana Owens, was given the nickname Latifah by a Muslim cousin. It's Arabic, meaning "delicate and sensitive."

**HARRY NILSSON**
Originally Harry Nilsson recorded under just his last name. Harry's real last name is Nelson and he was born fifty years ago in Brooklyn, New York.

---

*www.americanradiohistory.com*
I wonder what's going on tonight
When everybody's gone, gone, gone
Too soon for us to make a break tonight
Too late for us to find a way that's right
It's always the same old thing
They're always the same old lies
I'm wondering what's going on with you
I'm without you... with you / without you
I'm so alone... with you / without you

So many times we tried to talk it over
Till one of us would give up for the night
Maybe we can find a way together
Who knows, but baby it's not right tonight

It's always the same old song
They're always the same old lines
I'm wondering what's going on with you
I'm without you... with you / without you
And I'm so alone... with you / without you

It's always the same old lie
It's always someone else's fault
Better open your eyes and see, but you don't see me
Yeah, open your eyes and see, but you don't see me
I'm without you... with you / without you
And I'm so alone... with you / without you

Yeah, open your eyes and see, but you don't see me
Yeah, open your eyes and see, but you don't see me
Yeah, open your eyes and see, but you don't see me
Open your eyes and see...
But you don't see anything at all

Slyce
Joe Lynn Turner
Leslie West
Hugh McCracken
Ron Mannino
Joe Franco
George Small
D.A. Biglin
Roy McDonald

vocals
vocals
guitars (solo)
guitars & electric sitar
drums, percussion
drum programming
synths
synths, electric bass &
electric guitar
synths, programming,
sequencing & sampling

4PM Records
120 Route 17 North • Suite 111
Paramus, New Jersey 07652
Phone: 201 261-3774 • Fax: 201 261-1308

www.americanradiohistory.com
the GAVIN REPORT

COUNTRY

MOST ADDED

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>STEVE WARNER (60)</td>
<td></td>
<td>(Arista)</td>
</tr>
<tr>
<td>RANDY TRAVIS (62)</td>
<td></td>
<td>(Warner Bros.)</td>
</tr>
<tr>
<td>ALABAMA (57)</td>
<td></td>
<td>(RCA)</td>
</tr>
<tr>
<td>OAK RIDGE BOYS (55)</td>
<td></td>
<td>(RCA)</td>
</tr>
<tr>
<td>VINCE GILL (46)</td>
<td></td>
<td>(MCA)</td>
</tr>
<tr>
<td>DESERT ROSE BAND</td>
<td></td>
<td>(MCA/Curb)</td>
</tr>
</tbody>
</table>

REPORT TO WATCH

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>ALISON KRAUSS</td>
<td>I've Got That Old Feeling</td>
</tr>
<tr>
<td></td>
<td>(Rounder)</td>
</tr>
<tr>
<td></td>
<td>Rounder's re-release of this</td>
</tr>
<tr>
<td></td>
<td>single is paying off. Twenty-</td>
</tr>
<tr>
<td></td>
<td>one more adds this week</td>
</tr>
<tr>
<td></td>
<td>including KWKH, WAXX, KPXT,</td>
</tr>
<tr>
<td></td>
<td>WSIX, KXIM, KXIA, WSCP, WWJO,</td>
</tr>
<tr>
<td></td>
<td>etc.</td>
</tr>
</tbody>
</table>

Editor: Lisa Smith
Assoc. Editor: Cyndi Hootsie

TOP REQUESTS

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>GARTH BROOKS</td>
<td></td>
</tr>
<tr>
<td>RANDY TRAVIS (62)</td>
<td></td>
</tr>
<tr>
<td>TRAVIS TRITT</td>
<td></td>
</tr>
<tr>
<td>SAWYER BROWN</td>
<td></td>
</tr>
<tr>
<td>LORRIE MORGAN</td>
<td></td>
</tr>
</tbody>
</table>

RECORD TO WATCH

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>ALISON KRAUSS</td>
<td></td>
</tr>
</tbody>
</table>

CHARTBOUND

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>RICKY VAN SHELTON</td>
<td></td>
<td>(Warner Bros.)</td>
</tr>
<tr>
<td>KEITH WHITLEY</td>
<td></td>
<td>(MCA)</td>
</tr>
<tr>
<td>KEITH WHITLEY &amp; E. T. CONLEY</td>
<td>- Brotherly Love</td>
<td>(RCA)</td>
</tr>
<tr>
<td>MCBRIDE &amp; THE RIDE</td>
<td></td>
<td>(MCA)</td>
</tr>
<tr>
<td>CONWAY TWITTY</td>
<td></td>
<td>(MCA)</td>
</tr>
<tr>
<td>VANCE DANIEL</td>
<td></td>
<td>(Mercury)</td>
</tr>
<tr>
<td>PIRATES OF THE MISSISSIPPI</td>
<td>- Speak Of The Devil</td>
<td>(Capitol Nashville)</td>
</tr>
<tr>
<td>B.B. WATSON</td>
<td></td>
<td>(BNA Entertainment)</td>
</tr>
<tr>
<td>MARTY STUART</td>
<td></td>
<td>(MCA)</td>
</tr>
<tr>
<td>ALISON KRAUSS</td>
<td></td>
<td>(Rounder)</td>
</tr>
<tr>
<td>ROB CROSBY</td>
<td></td>
<td>(Arista)</td>
</tr>
</tbody>
</table>

*Debut in Chartbound

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
<th>LABEL</th>
</tr>
</thead>
<tbody>
<tr>
<td>RANDY TRAVIS</td>
<td>Forever Together</td>
<td>(Warner Bros.)</td>
</tr>
<tr>
<td>LITTLE TEXAS</td>
<td>Some Guys Have All The Love</td>
<td>(Warner Bros.)</td>
</tr>
<tr>
<td>VINCE GILL</td>
<td>Look At Us</td>
<td>(MCA)</td>
</tr>
<tr>
<td>KENTUCKY HEADHUNTERS</td>
<td>It's Chitlin' Time</td>
<td>(Mercury/PolyGram)</td>
</tr>
</tbody>
</table>

Reports | Adds | Heavy | Medium | Light | Hit Factor | Weeks |
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>151</td>
<td>62</td>
<td>1</td>
<td>29</td>
<td>59</td>
<td>19%</td>
<td>2</td>
</tr>
<tr>
<td>126</td>
<td>27</td>
<td>1</td>
<td>32</td>
<td>66</td>
<td>26%</td>
<td>6</td>
</tr>
<tr>
<td>120</td>
<td>46</td>
<td>1</td>
<td>18</td>
<td>56</td>
<td>15%</td>
<td>2</td>
</tr>
<tr>
<td>117</td>
<td>5</td>
<td>1</td>
<td>37</td>
<td>74</td>
<td>32%</td>
<td>4</td>
</tr>
</tbody>
</table>

www.americanradiohistory.com
"FOR MY BROKEN HEART"

Catch Reba’s premier performance of "For My Broken Heart" live on the Country Music Association Awards show, October 2.

REPORT DATE: OCTOBER 1, 1991
STREET DATE: OCTOBER 1, 1991

© MCA RECORDS, INC.
UP & COMING

Reports Addc Weeks
110 13  4 GREAT PLAINS - A Picture Of You (Columbia)
105 22  3 KEITH PALMER - Don't Throw Me In The Briar Patch (Epic)
 92  80  1 * STEVE WARINER - Leave Him Out Of This (Arista)
 88  3  4 JOHN ANDERSON - Who Got Our Love (BNA Entertainment)
 84  14  3 DON WILLIAMS - Donald & June (RCA)
 79  2  4 JERRY LANSDOWNE - I Give You What You Need (Step One)
 75  -  6 TIM RYAN - Seventh Direction (Epic)
 66 23  2 LARRY BOONE - It Wouldn't Kill Me (Columbia)
 61  7  3 RAY BENSON - Four Scores And Seven Beers Ago (Arista)
 58 55  1 * OAK RIDGE BOYS - Baby On Board (RCA)
 52  5  3 T.G. SHEPPARD - It's One A.M. (Capitol/Capitol)
 51 46  1 * DESERT ROSE BAND - You Can Go Home (MCA/Curb)
 48 21  2 ALISON KAUSA - I've Got That Old Feeling (Rounder)
 47 25  1 * LEE GREENWOOD - Between A Rock... (Capitol Nashville)
 45 25  1 * ANNE MURRAY - Everyday (Capitol Nashville)
 45 42  1 * SAMMY KERSHAW - Cadillac Style (Mercury)
 42 1  4 STATLER BROTHERS - There's Still Times (Mercury)
 40 10  2 DEAN DILLON - Don't You Even (Think About Leavin') (Atlantic)
 31  4  2 MARIO MARTIN - Keep It On The Country Side (DPI)
 27  7  1 * WILD ROSE - There Goes My Love (Capitol Nashville)
 25  9  1 * BARBARA MANDRELL - The Key's In The Mailbox (Capitol Nashville)


INSIDE COUNTRY

#1 ONE YEAR AGO TODAY
GARTH BROOKS - Friends In Low Places

#1 FIVE YEARS AGO TODAY
EDDIE RABBITT/JUICE NEWTON - Both To Each Other

#1 TEN YEARS AGO TODAY
EDDIE RABBITT - Step By Step

CONGRATULATIONS...The Country Crew would like to offer some special congratulations this week. First, to KMPS-Seattle MD and all around super guy Tony Thomas on his September 21st marriage to Linda Balk, who is a reporter/anchor at crosstown KIRO...Extra special congrats to Gavin sales rep Bob Galliani and his wife Mara on the September 12th birth of their first child, Anthony Milo Galliani...And finally, congratulations to Skip Davis and all the folks at K92/FM-Destin, who this week are celebrating their 10th anniversary of 'Keepin' It Country' on Florida's gulf coast.

STATION HAPPENINGS...Linda Stone has been promoted to Music Director at KGKL-San Angelo, replacing Eddy Smith, who remains with the station in a separate capacity...Nikki Steele has resigned as PD/MD at WWZD-Tupelo to concentrate on her afternoon drive air shift. Bill Taylor takes over as A/PD/MD, with a new Program Director slated to be announced in a couple of weeks...Michael Jaye is the new Music Director at WCLT/FM-Newark...Josh Holstead has been promoted to Music Director at KAGG-Bryan/College Station and will be taking music calls from 10AM-2PM Tuesdays...Our sincere condolences go out to the family and friends of WCOV/FM-Sparta President and General Manager John D. Rice, who died on September 16th of a heart attack. Rice co-founded the station 40 years ago.

INDUSTRY HAPPENINGS...Rhino Records continues its fabulous Country reissue series, releasing some new compilations in time for Country Music Month. They've got their greatest hits collections out from George Jones, Lefty Frizzell, Merle Haggard, Merle Travis, Wanda Jackson and lots of others...There'll be a couple of very special guests in the audience at the Country Music Association Award show on October 2nd--George and Barbara Bush. This is the first time a president has attended the award show, and it adds a very special touch to the show's 25th anniversary celebration...Bill Boner, the current mayor of Nashville, proclaimed August 19th, 1991 as "Travis Tritt Day." It was part of a ceremony celebrating the gold certification of his It's All About To Change album and the platinum status of Country Club, Aaron Tippin, Mark Collie, Kevin Welch, the Kentucky Headhunters, T. Graham Brown and Reba McEntire all showed up to help Travis and Warner Bros. celebrate. Talk with you next week. The Gavin Country Crew

THE REMINGTONS - A Long Time Ago
(BNA Entertainment)
This is a great new group made up of three impressive, seasoned performers: Jimmy Griffin (Bread), Rick Yancey (Cymarron) and Richard Mainegra (Cymarron). Their debut single, with its polished production and terrific harmonies, is a good introduction to the group.

TANYA TUCKER - (Without You) What Do I Do With Me (Capitol Nashville)
Tanya just keeps sounding better and better. The title track from her latest is the logical followup to the brash "Down To My Last Teardrop"—she slows things down and takes an introspective look at the breakup.

ANNE MURRAY - Everyday (Capitol Nashville)
Anne sings her heart out in praise of lasting love. It's a powerful song that starts off slowly and continues to build, like a good love should.

LEE GREENWOOD - Between A Rock And A Hard Place (Capitol Nashville)
Greenwood has been very busy lately, between solo projects and his recent album of duets. This fun, light song should please programmers looking for something upbeat.

PROGRAMMERS PICK
THE OAK RIDGE BOYS - Baby On Board (RCA)
My playlist was screaming for an uptempo powerhouse, and the Oak Ridge Boys delivered. The phones on this song are so hot, AT&T had to rebuild their Mitchell switchboard.

ALBUM CUTS
GARTH BROOKS - Shameless/Against The Grain
TRAVIS TRITT - Homesick/The Whiskey Ain't Working
RANDY TRAVIS - Heart Of Hearts

the GAVIN REPORT/September 20, 1991
www.americanradiohistory.com
**HIT FACTOR**

Country Research:
Lisa Smith/Elma Greer/Cyndi Hoeltze

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

<table>
<thead>
<tr>
<th>Total Reports This Week</th>
<th>Last Week</th>
</tr>
</thead>
<tbody>
<tr>
<td>211</td>
<td>211</td>
</tr>
</tbody>
</table>

<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>211</td>
<td>203</td>
<td>8</td>
<td>100%</td>
<td>13</td>
<td>5</td>
</tr>
<tr>
<td>211</td>
<td>199</td>
<td>11</td>
<td>99%</td>
<td>7</td>
<td>6</td>
</tr>
<tr>
<td>209</td>
<td>192</td>
<td>12</td>
<td>97%</td>
<td>12</td>
<td>5</td>
</tr>
<tr>
<td>210</td>
<td>184</td>
<td>24</td>
<td>99%</td>
<td>12</td>
<td>2</td>
</tr>
<tr>
<td>211</td>
<td>178</td>
<td>29</td>
<td>98%</td>
<td>8</td>
<td>4</td>
</tr>
<tr>
<td>210</td>
<td>175</td>
<td>35</td>
<td>100%</td>
<td>12</td>
<td>15</td>
</tr>
<tr>
<td>211</td>
<td>168</td>
<td>42</td>
<td>99%</td>
<td>8</td>
<td>1</td>
</tr>
<tr>
<td>206</td>
<td>121</td>
<td>81</td>
<td>98%</td>
<td>9</td>
<td>8</td>
</tr>
<tr>
<td>210</td>
<td>105</td>
<td>102</td>
<td>98%</td>
<td>5</td>
<td>7</td>
</tr>
<tr>
<td>190</td>
<td>157</td>
<td>27</td>
<td>96%</td>
<td>10</td>
<td>6</td>
</tr>
<tr>
<td>209</td>
<td>89</td>
<td>115</td>
<td>97%</td>
<td>8</td>
<td>5</td>
</tr>
<tr>
<td>209</td>
<td>1</td>
<td>68</td>
<td>94%</td>
<td>5</td>
<td>4</td>
</tr>
<tr>
<td>199</td>
<td>56</td>
<td>128</td>
<td>92%</td>
<td>9</td>
<td>3</td>
</tr>
<tr>
<td>202</td>
<td>1</td>
<td>43</td>
<td>91%</td>
<td>8</td>
<td>2</td>
</tr>
<tr>
<td>208</td>
<td>5</td>
<td>23</td>
<td>85%</td>
<td>5</td>
<td>1</td>
</tr>
<tr>
<td>191</td>
<td>1</td>
<td>41</td>
<td>84%</td>
<td>10</td>
<td>9</td>
</tr>
<tr>
<td>190</td>
<td>4</td>
<td>9</td>
<td>81%</td>
<td>7</td>
<td>6</td>
</tr>
<tr>
<td>198</td>
<td>5</td>
<td>5</td>
<td>73%</td>
<td>6</td>
<td>5</td>
</tr>
<tr>
<td>159</td>
<td>9</td>
<td>70</td>
<td>94%</td>
<td>13</td>
<td>9</td>
</tr>
<tr>
<td>184</td>
<td>4</td>
<td>17</td>
<td>83%</td>
<td>10</td>
<td>6</td>
</tr>
<tr>
<td>146</td>
<td></td>
<td>89</td>
<td>94%</td>
<td>14</td>
<td>8</td>
</tr>
<tr>
<td>189</td>
<td>5</td>
<td>8</td>
<td>73%</td>
<td>5</td>
<td>3</td>
</tr>
<tr>
<td>195</td>
<td>11</td>
<td>8</td>
<td>63%</td>
<td>4</td>
<td>2</td>
</tr>
<tr>
<td>165</td>
<td></td>
<td>31</td>
<td>83%</td>
<td>11</td>
<td>1</td>
</tr>
<tr>
<td>179</td>
<td>9</td>
<td>127</td>
<td>74%</td>
<td>8</td>
<td>7</td>
</tr>
<tr>
<td>172</td>
<td>5</td>
<td>15</td>
<td>73%</td>
<td>8</td>
<td>1</td>
</tr>
<tr>
<td>177</td>
<td>12</td>
<td>5</td>
<td>68%</td>
<td>6</td>
<td>4</td>
</tr>
<tr>
<td>202</td>
<td>23</td>
<td>3</td>
<td>47%</td>
<td>3</td>
<td>2</td>
</tr>
<tr>
<td>140</td>
<td></td>
<td>73</td>
<td>90%</td>
<td>12</td>
<td>8</td>
</tr>
<tr>
<td>163</td>
<td>1</td>
<td>12</td>
<td>73%</td>
<td>8</td>
<td>3</td>
</tr>
<tr>
<td>194</td>
<td>25</td>
<td>1</td>
<td>57%</td>
<td>4</td>
<td>1</td>
</tr>
<tr>
<td>178</td>
<td>18</td>
<td>1</td>
<td>51%</td>
<td>5</td>
<td>2</td>
</tr>
<tr>
<td>164</td>
<td>15</td>
<td>1</td>
<td>48%</td>
<td>4</td>
<td>3</td>
</tr>
<tr>
<td>142</td>
<td>15</td>
<td></td>
<td>39%</td>
<td>6</td>
<td>2</td>
</tr>
<tr>
<td>149</td>
<td>21</td>
<td>1</td>
<td>33%</td>
<td>4</td>
<td>1</td>
</tr>
<tr>
<td>117</td>
<td></td>
<td>2</td>
<td>65%</td>
<td>7</td>
<td>8</td>
</tr>
<tr>
<td>174</td>
<td>57</td>
<td>2</td>
<td>18%</td>
<td>2</td>
<td>6</td>
</tr>
<tr>
<td>113</td>
<td>2</td>
<td>4</td>
<td>64%</td>
<td>8</td>
<td>1</td>
</tr>
<tr>
<td>141</td>
<td>21</td>
<td></td>
<td>29%</td>
<td>4</td>
<td>11</td>
</tr>
</tbody>
</table>

**TOP SELLING ALBUMS**

1. GARTH BROOKS - Ropin' The Wind (Capitol Nashville)
2. GARTH BROOKS - No Fences (Capitol Nashville)
3. ALAN JACKSON - Don't Rock The Jukebox (Arista)
4. TRAVIS TRITT - It's All About To Change (Warner Bros.)
5. TRISHA YEARWOOD - Trisha Yearwood (MCA)
6. RICKY VAN SHETON - Backroads (Columbia)
7. CLINT BLACK - Put Yourself In My Shoes (RCA)
8. DIAMOND RIO - Diamond Rio (Arista)
9. GARTH BROOKS - Garth Brooks (Capitol Nashville)
10. GEORGE STRAIT - Chill Of An Early Fall (MCA)

**TOP TEN VIDEOS**

1. MARTIN DELRAY - Lillie's White Lies (Atlantic)
2. RICKY VAN SHETON - Keep It Between The Lines (Columbia)
3. TRAVIS TRITT - Anymore (Warner Bros.)
4. SAWYER BROWN - The Walk (Curb/Capitol)
5. LORRIE MORGAN - A Picture Of Me (Without You) (RCA)
6. GEORGE JONES - You Couldn't Get The Picture (MCA)
7. ALAN JACKSON - Someday (Arista)
8. LIONEL CARTWRIGHT - Leap Of Faith (MCA)
9. DIAMOND RIO - Mirror, Mirror (Arista)
10. MARTY STUART - Tempted (MCA)

Based on correspondents' research
**ADULT ALTERNATIVE**

**2W LW TW**

1. **ACOUSTIC ALCHEMY** - Back On The Case (GRP)
2. **RIPPINGTONS feat. RUSS FREEMAN** - Curves Ahead (GRP)
3. **BONNIE RAITT** - Luck Of The Draw (Capitol)
4. **AARON NEVILLE** - Warm Your Heart (A&M)
5. **MANHATTAN TRANSFER** - The Offbeat Of Avenues (Columbia)
6. **PHIL SHEERAN** - standing on fishes (Sonic Edge)
7. **ANIMAL LOGIC** - II (IRS)
8. **DAVID WILCOX** - Home Again (A&M)
9. **PETE BARDENS** - Water Colors (Miramar)
10. **SCHONHERZ & SCOTT** - Under A Big Sky (Windham Hill)
11. **WIND MACHINE** - Voices In The Wind (Silver Wave)
12. **PRIDE 'N POLITIX** - Changes (East West America)
13. **UNCLE FESTIVE** - The Paper And The Dog (Bluemoon)
14. **OTTMAR LIEBERT** - Borrasca (Higher Octave)
15. **SADAO WATANABE** - Sweet Deal (Elektra)
16. **WARREN HILL** - Kiss Under The Moon (Novus/RCA)
17. **TOM SCOTT** - Keep This Love Alive (GRP)
18. **TONI CHILDS** - House Of Hope (A&M)
19. **DOTSERO** - Jubilee (Nova)
20. **JEREMY WALL** - Cool Running (Amherst)
21. **KEN NAVARRO** - After Dark (Positive Music)
22. **DAVID SANBORN** - another Hand (Elektra/Musician)
23. **DAVID BECKER TRIBUNE** - In Motion (Bluemoon)
24. **BRIAN HUGHES** - Between Dusk...And Dreaming (Justin Time/Bluemoon)
25. **BENDIK** - IX (Columbia)
26. **ERIC MARIENTHAL** - Oasis (GRP)
27. **PHYLIS HYMAN** - Prime Of My Life (Zoo)
28. **FREEWAY PHILHARMONIC** - Car Tunes (Spindletop)
29. **CANDY DULFER** - SAXuality (Arista)
30. **MICHAIL POWERS** - Perpetual Motion (Nastymix)
31. **PATRICK MURPHY** - Break Away (Zoo)
32. **DAVID SANBORN** - another Hand (Elektra/Musician)
33. **MICHAEL POWERS** - Perpetual Motion (Nastymix)
34. **GORDON YAMAUCHI** - Private Music (GRP)
35. **CHICK COREA ELECTRIC BAND** - Beneath The Mask (GRP)
36. **MICHAEL DOWDELE** - From The Hip (Aries)
37. **DAVE SAMUELS** - Natural Selection (GRP)
38. **NESTOR TORRES** - Dance Of The Phoenix (Verve Forecast/PolyGram)
39. **GUIRE WEBB** - New Frontier (Proxima)
40. **JACK JEFFERO** - A Days Journey (Agenda)
41. **JEAN LUC PONTY** - Tchokola (Epic)
42. **ALEXANDER ZONJIC** - Neon (Reprise)
43. **RICHARD SMITH** - Bella Firenze (Bluemoon)
44. **BLACK** - Black (A&M)
45. **CHRIS SPHERIS/PAUL VOUDORIS** - Enchantment (Music West)
46. **EKO** - Future Primitive (Higher Octave)
47. **DAN CRARY** - Thunderation (Sugar Hill)
48. **VELAS** - Velas (Voss)
49. **DYING YOUNG WITH KENNY G** - Soundtrack (Arista)
50. **SCHASCLE** - Haunted By Real Life (Reprise)

---

**MOST ADDED**

1. **ON THE TOWN** - RICHARD ELLIOT (MANHATTAN)
2. **BALANCE** - CHUCK LOEB (DMP)
3. **ALEX BUGNON - 107 DEGREES IN THE SHADE** (ORPHEUS/EPIC)
   TIE
   OASIS - ERIC MARIENTHAL (GRP)
   TIE
   PORCUPINE (KAZU/SONIC ATMOSPHERES)

---

**TOP TIP**

**JUDE SWIFT**
COMMON GROUND (NOVA)

Jude’s sophisticated vocal blend gains some decent chart ground at 34.

---

**RECORD TO WATCH**

**ANDY SUMMERS**
POCKET CHANGE (PRIVATE MUSIC)

Summers meets AA more than halfway with some jazzier chord changes on the tunes.

---

**CHARTBOUND**

*Debut in chartbound:

- **RICHARD ELLIOT** (MANHATTAN)
- **PORCUPINE** (KAZU/SONIC ATMOSPHERES)
- **THE RISE** (PROXIMA)
- **CHRIS BOARDMAN** (HEADFIRST/K-TEL)
- **DAVID FREEFIRE** (NOVUS/RCA)
- **ANDY SUMMERS** (PRIVATE MUSIC)
- **POCKET CHANGE** (BRANCHCHILD/NOVA)
- **CROWDED HOUSE** (CAPITOL)
- **ALEX BUGNON** (ORPHEUS/EPIC)
- **AL DI MEOLA** (TOMATO/BLUemoon)
- **A CHILDHOOD REMEMBERED** (NARADA)
- **BRANDON FIELDS** (NOVA)
- **BLUESIANA II** (WINDHAM HILL JAZZ)
- **JOHN LEE HOOKER** (CHARISMA)
- **WILTON FELDER** (PAR)

Dropped: #43 Gary Burton, #45 Dan Siegel, #46 Tony Guerero, #48 Mo Foster, Christopher Peacock.

---

Co-Editors: Keith Zimmerman/Kent Zimmerman

---

38

---

www.americanradiohistory.com
### Post-Bop

<table>
<thead>
<tr>
<th>LW</th>
<th>TW</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>2</td>
<td>1</td>
<td>BENNY GREEN TRIO - Greens</td>
<td>Blue Note</td>
</tr>
<tr>
<td>1</td>
<td>2</td>
<td>ANTONIO HART - For The First Time</td>
<td>Novus/RCA</td>
</tr>
<tr>
<td>3</td>
<td>3</td>
<td>BOBBY HUTCHERSON - Mirage</td>
<td>Landmark</td>
</tr>
<tr>
<td>4</td>
<td>4</td>
<td>McCAY TYNER - Remembering John</td>
<td>Enja</td>
</tr>
<tr>
<td>5</td>
<td>5</td>
<td>GEOFF KEEZER - Here And Now</td>
<td>Blue Note</td>
</tr>
<tr>
<td>6</td>
<td>6</td>
<td>WYNTON MARASALIS - Thick In The South</td>
<td>Columbia</td>
</tr>
<tr>
<td>7</td>
<td>7</td>
<td>HERB ELLIS - Roll Call</td>
<td>Justice</td>
</tr>
<tr>
<td>8</td>
<td>8</td>
<td>KENNY BARRON QUINTET - Quickstep</td>
<td>Enja</td>
</tr>
<tr>
<td>9</td>
<td>9</td>
<td>WYNTON MARASALIS - Uptown Ruler</td>
<td>Soul</td>
</tr>
<tr>
<td>10</td>
<td>10</td>
<td>TOUGH YOUNG TENORS - Alone Together</td>
<td>Antilles/Island</td>
</tr>
<tr>
<td>11</td>
<td>11</td>
<td>REBECCA COUPE FRANKS - Suit Of Armor</td>
<td>Justice</td>
</tr>
<tr>
<td>12</td>
<td>12</td>
<td>WYNTON MARASALIS - Lovey Low Moan</td>
<td>Columbia</td>
</tr>
<tr>
<td>13</td>
<td>13</td>
<td>JACKIE McLEAN QUINTET - Rites Of Passage</td>
<td>Triloka</td>
</tr>
<tr>
<td>14</td>
<td>14</td>
<td>STEPHEN SCOTT - something</td>
<td>Verve/PolyGram</td>
</tr>
<tr>
<td>15</td>
<td>15</td>
<td>TURTLE ISLAND STRING - On The...</td>
<td>Windham Hill Jazz</td>
</tr>
<tr>
<td>16</td>
<td>16</td>
<td>TERENCE BLANCHARD - Terence Blanchard</td>
<td>Columbia</td>
</tr>
<tr>
<td>17</td>
<td>17</td>
<td>DAVID SANBORN - another Hand</td>
<td>Elektra/Musician</td>
</tr>
<tr>
<td>18</td>
<td>18</td>
<td>BOB MALACH - Mood Swing</td>
<td>Bluemoon/Go Jazz</td>
</tr>
<tr>
<td>19</td>
<td>19</td>
<td>JESSE DAVIS - Horn Of Passion</td>
<td>Concord Jazz</td>
</tr>
<tr>
<td>20</td>
<td>20</td>
<td>HANK CRAWFORD - Portrait</td>
<td>Milestone</td>
</tr>
<tr>
<td>21</td>
<td>21</td>
<td>DONALD HARRISON - For Art's Sake</td>
<td>Candid/DA</td>
</tr>
<tr>
<td>22</td>
<td>22</td>
<td>BLUESIANA II - Bluesiana II</td>
<td>Windham Hill Jazz</td>
</tr>
<tr>
<td>23</td>
<td>23</td>
<td>CLAYTON/HAMILTON JAZZ ORCH - Heart</td>
<td>And</td>
</tr>
<tr>
<td>24</td>
<td>24</td>
<td>OLIVER JONES TRIO - “A Class Act”</td>
<td>Justin Time/Bluemoon</td>
</tr>
<tr>
<td>25</td>
<td>25</td>
<td>TONY CAMPISE - once in a blue moon</td>
<td>Heart Music</td>
</tr>
<tr>
<td>26</td>
<td>26</td>
<td>CLEO LAINE - Jazz</td>
<td>BMG Int'l</td>
</tr>
<tr>
<td>27</td>
<td>27</td>
<td>RENNE MANNING - As Is</td>
<td>Ken Music</td>
</tr>
<tr>
<td>28</td>
<td>28</td>
<td>PHIL MARKOWITZ TRIO - Sno’ Peas</td>
<td>Ken Music</td>
</tr>
<tr>
<td>29</td>
<td>29</td>
<td>MICHEL PETRUCCIANI - Playground</td>
<td>Blue Note</td>
</tr>
<tr>
<td>30</td>
<td>30</td>
<td>MARVIN STAMM - Bop Boy</td>
<td>Music Masters</td>
</tr>
</tbody>
</table>

### Commercial Adult Alternative

<table>
<thead>
<tr>
<th>LW</th>
<th>TW</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>ACOUSTIC ALCHEMY - Back On The Case</td>
<td>GRP</td>
</tr>
<tr>
<td>2</td>
<td>2</td>
<td>RIPPINGTONS/RUSS FREEMAN - Curves Ahead</td>
<td>GRP</td>
</tr>
<tr>
<td>3</td>
<td>3</td>
<td>AARON NEVILLE - Warm Your Heart</td>
<td>A&amp;M</td>
</tr>
<tr>
<td>4</td>
<td>4</td>
<td>MANHATTAN TRANSFER - The Offbeat Of...</td>
<td>Columbia</td>
</tr>
<tr>
<td>5</td>
<td>5</td>
<td>PHIL SHEERAN - standing on fishes</td>
<td>Sonic Edge</td>
</tr>
<tr>
<td>6</td>
<td>6</td>
<td>BONNIE RAITT - Luck Of The Draw</td>
<td>Capitol</td>
</tr>
<tr>
<td>7</td>
<td>7</td>
<td>PRIDE 'N POLITIX - Changes</td>
<td>East West America</td>
</tr>
<tr>
<td>8</td>
<td>8</td>
<td>PETE BARDENS - Water Colors</td>
<td>Miramar</td>
</tr>
<tr>
<td>9</td>
<td>9</td>
<td>WARREN HILL - Kiss Under The Moon</td>
<td>Novus/RCA</td>
</tr>
<tr>
<td>10</td>
<td>10</td>
<td>ANIMAL LOGIC - II</td>
<td>IRS</td>
</tr>
<tr>
<td>11</td>
<td>11</td>
<td>SCHONHEIZ &amp; SCOTT - Under A Big Sky</td>
<td>Windham Hill Jazz</td>
</tr>
<tr>
<td>12</td>
<td>12</td>
<td>SADAO WATANABE - Sweet Deal</td>
<td>Elektra</td>
</tr>
<tr>
<td>13</td>
<td>13</td>
<td>DOTSERO - Jubilee</td>
<td>Nova</td>
</tr>
<tr>
<td>14</td>
<td>14</td>
<td>TONI CHILD - House Of Hope</td>
<td>A&amp;M</td>
</tr>
<tr>
<td>15</td>
<td>15</td>
<td>TOM SCOTT - Keep This Love Alive</td>
<td>GRP</td>
</tr>
<tr>
<td>16</td>
<td>16</td>
<td>JEREMY WALL - Cool Running</td>
<td>Amherst</td>
</tr>
<tr>
<td>17</td>
<td>17</td>
<td>OTTMAR LIEBERT - Borrasca</td>
<td>Higher Octave</td>
</tr>
<tr>
<td>18</td>
<td>18</td>
<td>BENDK - IX</td>
<td>Columbia</td>
</tr>
<tr>
<td>19</td>
<td>19</td>
<td>WIND MACHINE - Voices In The Wind</td>
<td>Silver Wave</td>
</tr>
<tr>
<td>20</td>
<td>20</td>
<td>PHYLLIS HYMAN - Prime Of My Life</td>
<td>Zoo</td>
</tr>
<tr>
<td>21</td>
<td>21</td>
<td>UNCLE FESTIVE - The Paper And The Dog</td>
<td>Bluemoon</td>
</tr>
<tr>
<td>22</td>
<td>22</td>
<td>DAVID WILCOX - Home Again</td>
<td>A&amp;M</td>
</tr>
<tr>
<td>23</td>
<td>23</td>
<td>CANDY DULFER - Sxuality</td>
<td>Arista</td>
</tr>
<tr>
<td>24</td>
<td>24</td>
<td>MICHAEL POWERS - Perpetual Motion</td>
<td>Nastymix; Perpetual Motion</td>
</tr>
<tr>
<td>25</td>
<td>25</td>
<td>ERIC MARIENTHAL - Oasis</td>
<td>GRP</td>
</tr>
<tr>
<td>26</td>
<td>26</td>
<td>KEN NAVARRO - After Dark</td>
<td>Positive Music</td>
</tr>
<tr>
<td>27</td>
<td>27</td>
<td>BRIAN HUGHES - Between Dusk...</td>
<td>Justin Time/Bluemoon</td>
</tr>
<tr>
<td>28</td>
<td>28</td>
<td>BELA FECK/FLECKTONES - Flight Of The...</td>
<td>Warner Bros.</td>
</tr>
<tr>
<td>29</td>
<td>29</td>
<td>DAVID SANBORN - another Hand</td>
<td>Elektra/Musician</td>
</tr>
<tr>
<td>30</td>
<td>30</td>
<td>BEN SIDRAN - Cool Paradise</td>
<td>Bluemoon/Go Jazz</td>
</tr>
</tbody>
</table>

Compiled from a select sample of Jazz-intensive reporters.

**Fourplay**

Bob James + Lee Ritenour + Nathan East + Harvey Mason

FOURPLAY (WARNER BROS.)

Bob James' presence is really starting to blossom on the Warner Bros. Jazz projects. Fourplay is a powerful collaboration between James and Lee Ritenour, who are backed by the rhythm section Nathan East and Harvey Mason. Bob James has always been an admirer of Ritenour's smooth guitar chops—to the point where each made cameo appearances on one another's last solo efforts. Now their musical chemistry has bonded. With Rock and Pop unveiling their major artist firepower, it's nice to see Fourplay giving Jazz/AA some big name clout of its own. The grooves are strong and confident throughout, starting with the triumphant "Bali Run." Fourplay is a pick 'em collection with many many highlights. Each member gets to contribute their own compositions, save one Marvin Gaye cover. "Fourplay," the track, is a superb, memorable song and a classy vehicle for Ritenour to display some sweet understated guitar flash. On the chiming, innocent James piece "Wish You Were Here," Ritenour plays some effects-treated acoustic guitar. As the arrangements progress, the tune maintains a sweet fragility. And on it goes. There's simply not enough room here to boast Foreplay's highlights. This will, quite simply, be an automatic airplay monster several tracks deep.

IN THE GARDEN - ERIC TINGSTAD & NANCY RUMBEL (NARADA)

Horticulturists unite! Guitarist Eric Tingstad and woodwind/keyboardist Nancy Rumbel have broken a two-year silence with a concept disc that can be described on many levels as earthy and eco-sensory. In The Garden is a universal theme of "sustainable agriculture and plant conservation." It includes a CD booklet that's full of deeply researched material. Performance-wise—the bottom line for radio—Tingstad and Rumbel are as fastidious as ever. They are influenced by several genres, including Celtic, Classical and Folk. Rumbel has an absolutely flawless musical delivery on English horn and oboe; The duo's music is compositionally precise at all times. They rely heavily on the strict melody lines and seamless arrangements. Even a chordally rigid "Big Weather," which utilizes a standard blues progression, is played in a spare, metronomic con-

Eric Tingstad & Nancy Rumbel

IN THE GARDEN

A New Album. A New Energy.
An Arresting New Sound.

Guest appearances by:
David Lanz, piano
Paul Speer, electric guitar
James Reynolds, synthesizer
Luis Peralta, percussion
Bud Wood, percussion
Produced by Paul Speer

Sales Benefit:
National Gardening Association
Center for Plant Conservation
Seed Savers Exchange

ON YOUR DESK NOW!

© 1991 Narada Productions, Inc.
Photography by Rensie Olson, 1991

www.americanradiohistory.com
**CLASSIFIEDS**

**JOB OPENINGS**

**CLASSIC ROCK KF OG** - San Francisco, CA, has an opening for 7-mid. No calls, please. T&R: Pat Evans, 55 Hawthorne, Suite 1100, San Francisco, CA 94105. [9/20]

**A/C KLER** - Orofino, ID, seeks a Midday Talent/MD & T&R: Jeff Jones, PO Box 32, Orofino, ID 83544. [9/20]

**HOT A/C WDOF** - Marion, OH, seeks a Personality. No calls, please. T&R: salesreq: Keith Burke, PO Box 10,000, Marion, OH 43302. [9/20]

**A/C WCVO** - Clarksville, TN, has an opening for an Afternoon shift: T&R: Michael Johnson, PO Box 2249, Clarksville, TN 37042-2249. [9/20]

**WLBK/WDIX** - DeKalb, IL, seeks an experienced News Reporter/Anchor: T&R: Dick Freiesleben, 711 N. First Street, DeKalb, IL 60115. EOE [9/20]

**100,000 WATT A/C** - seeks experienced News Director: Must have good delivery and be able to write and cover news. T&R: KSBG, Radio, Mark David, PO Box 3125, Liberal, KS 67905. [9/13]

**99.7 WHIT** - is looking to fill an Afternoon Drive position. Rush T&R: William B. Sanders, PO Drawer 22010, Hilton Head, SC 29925-2010. [9/15]


**WANTED** - Experienced "street fighter" to sell 100,000 watt SW Florida multi-market Rock/AC. Resume: Paul Delaney, WEJR Radio, 42882 Jutienne Lane, Charlotte Harbor, FL 33980. [9/13]

**MONTANA WANTS YOU** - Northern Montana's radio leader KQJL/KPQO, A/C has a future t/f opening for experienced AT. Must be able to handle a music and info mix. T&R: Greg Ellendson, PO Box 7000, Havre, MT 59501. [9/13]

**NUMBER ONE COUNTRY GIANT** - in medium SE market looking for an Afternoon Drive person with good voice, production skills and the ability to perform MD duties with 3-5 years on-air experience. Rush T&R: Gavin Classifieds #1, 140 2nd Street, 2nd Floor, San Francisco, CA 94105. [9/15]

**MARKETING DIRECTOR** - needed at KOST-Los Angeles, to oversee marketing, promotions, media buying, direct mail and analyze thereof. Minimum two years experience. Last Marketing Director accepted a senior position with Disney. Absolutely no phone calls. Letters and resumes: Jani Kaye, 610 S. Ardmore Avenue, Los Angeles, CA 90005. [9/13]

**MIWDESTAIR START-UP** - All shifts, plus AM/Evening person available. Production and creativity a must. T&R: Patrick Kucera, Mosinee Communications, PO Box 1206, Wausau, WI 54402-1206. [9/13]

**SEVEN YEAR PRO AVAILABLE NOW** - Former A/P/MD/ Nights at KZUU seeking new opportunities. Will relocate. CHUCK MATHESON. (509) 535-0478. [9/13]

**SPORTSCASTER WANTS TO PRODUCE** - more than just the score. Will relocate. DOUG SINREICH. (914) 948-2491. [9/13]

**AFFORDABLE, HARDWORKING TEAM PLAYER** - with winning attitude ready to give 110% to your AOR, Classic Rock or A/C station. Call today if you're looking for an effective communicator with outstanding management and sales skills. JOHN. (615) 478-4400. [9/13]

**FORMER WKTU A/PD** now available and seeking programming opportunities. MIKE BLAKEMORE. (414) 527-2802. [9/13]

**PERSONABLE, VERSATILE, CREATIVE & INNOVATIVE** - young female Announcer with several years experience, seeks work in Santa Barbara, Ventura, LA or Orange counties. Any format. LINDA. (805) 388-9471. [9/13]

**COMMUNITY MINDED AT/MD** - ready to be your next team player. Great pipes, fully equipped with phone and production skills. One-to-one communicator. A/C, Oldies, AOR, Top 40. Chris KENNEDY. (309) 828-3381. [9/13]

**ENTHUSIASTIC MD/AT** - with four years experience in Country and AOR seeks advancement and new opportunities. Will relocate. WALTER. (615) 762-0934. [9/13]

**GRADUATION IS OVER** — lets the job roll in. Motivated, talented, great personality, team player, seeks stable opportunity in the record industry. Sales, promotions or marketing. Will relocate to Southern California. CALL: (415) 267-4815. [9/13]

---

**AVAILABLE**

**HARD WORKER, TEAM PLAYER** and really ready for radio. Looking for full-time position with Urban or Top 40 station. Living in Carolinas. BOBBY P.: (919) 832-5553. [9/20]

**FIFTEEN YEAR RADIO PRO** - seeks CD/PD gig in the Midwest. Great ears and people skills. Sagging ratings? I'm ready. DENNIS: (517) 484-9232. [9/20]

**FORMER MD** - at KRB-Richmond, IN, MD/Asst at Top 40 or Alt station. Will relocate. BRIAN CASEY. (317) 935-9001. [9/20]

**STRONG FEMALE VOICE** - ready for medium/large market Country station west of the Mississippi. Will travel. THERESA: (503) 625-4939. [9/20]

**DALLAS! FOUR YEAR VET AT PRODUCTION** - Wrote the book on "How To Be A DJ." Tape on your desk now! WILL WOODS. (214) 681-9383. [9/20]

**PD/AT WITH GREAT PRODUCTION** - Sixteen-year vet looking to build long term, quality operation. Adult Top 40, A/C or Classic Rock. JOHNATHAN: (209) 538-3655. [9/20]

**CREATIVE NINE YEAR PRO** - with major market experience in Top 40, Urban and Jazz, seeks PD, A/PD or MD in medium or small market. SKIP: (212) 465-3416. [9/20]

**TOP RATED NINE YEAR COUNTRY PERSONALITY** - seeks large market on-air or small market programming position. ART OPPERMANN: (303) 666-5645. [9/20]

**VERSATILE, AIR PERSONALITY** currently working weekend at Top 40. Seek t/f, A/C, Top 40 or Urban formats. Will relocate anywhere. Catch a rising star! KEN: (609) 348-1341. [9/20]

**EIGHT YEARS MANAGEMENT** - outside radio, seeks first PD gig with A/C hybrid. Currently AT in S. California. MJ: (619) 584-3994. [9/20]

**FDP** - FEMALE PD, unrelated to Merlin Olsen) seeks station with sense of humor in rated market for long term relationship. (603) 228-2307. [9/20]

**ENTHUSIASTIC, FRIENDLY ADULT COMMUNICATOR** with great prod. skills seeks a stable opp. Friendly airwork, team player. A/C, Oldies, Country, DAVE: (712) 262-7954. [9/20]

**TEAM PLAYER AND SELF STARTER** - Twenty-year vet looking to relocate to California, preferably SF. Experience in Jazz, Top 40, Alternative and Country Formats OM, PD, Promotions, News, Special Events and Remotes. Received several awards and willing to travel at a moment's notice. MICHAEL D. MOORE. (603) 871-2666 or (505) 863-4101. [9/20]

**THIRTY-FIVE YEAR COUNTRY PRO** - seeks Morning Drive position at your Country/A/C/Oldies station. Prefer NW. DICK BYRD: (707) 464-2442 [9/20]

**SIXTEEN YEAR PROGRAMMING** - promotions/promotion in all formats. Last station KBOO/WMK. MARK HILL: (408) 688-6604. [9/13]

**TWO YEAR MAJOR MARKET** - "do everything" guy, wants f/t small market airshift. Tight board, good ear, great attitude. TONY: (619) 457-4821. [9/13]

---

**SERVICE REQUEST**

**KHTX** - New station needs Top 40, Urban and Alternative service from all labels. Send to: Jason Silva, 1110 Main Street, Suite 16, Watsonville, CA 95076, or call (408) 722-9000. [9/20]

**KFXY** - South Louisiana Adult Top 40 seeks service from all labels. New management starting from scratch to regain #1 status. Send to: Brent Ross, 409 Duke Street, Morgan City, LA 70380, or call (504) 384-1430. [9/20]

**WESP** - A/C station needs CDs from all labels. Send to: Allen Skipper, 200 Honeysuckle Road, Suite D, Dothan, AL 36301, or call (205) 671-1025. [9/20]

**KJSD** - Alternative music plus other formats needed from all labels. Send to: Desiree Kline, PO Box 970, 33057 Hwy. 160, Cortez, CO 81321. [9/20]

**KZMG** - New Top 40 needs service from all labels. Send to: Wes Davis, 7272 Potomac, Boise, ID 83704. [9/20]

**KQ%Q** - FM station needs product from Columbia, Epic or Capitol. Send to: Robin Pflister, PO Box 110, Redfield, SD 57469. [9/13]
MOST ADDED

1. OBSESSION - WALLACE RONEY (MUSE)
2. HARD GROOVIN' - RICKY FORD (MUSE)
3. HOT TAT - GROOVE HOLMES (MUSE)
4. PLAYS DIZZY GILLESPIE - BEBOP & BEYOND (BLUEMOON)
5. REUNION - PAQUITO D'RIVERA (MESSIDOR)

TOP TIP

RIPPINGTONS
CURVES AHEAD (GRP)

Curves Ahead bolts straight to 38 on the chart, with over forty crossover believers.

RECORD TO WATCH

PAQUITO D'RIVERA
REUNION (MESSIDOR)

Jazz Radio reacts double time to an Afro-Cuban reed/brass standup featuring Arturo Sandoval.

Co-Editors: Keith Zimmerman/Kent Zimmerman

JAZZ

2W  LW  TW
3  2  1  BENNY GREEN TRIO - Greens (Blue Note)
2  1  2  ANTONIO HART - For the First Time (Novus/RCA)
5  4  3  BOBBY HUTCHERSON - Mirage (Landmark)
10  6  4  Mccoy Tyner - Remembering John (Enja)
9  5  5  KENNY BARRON QUINTET - Quickscape (Enja)
1  3  6  DAVID SANBORN - another Hand (Elektra/Musician)
36 17  7  HERB ELLIS - Roll Call (Justice)
7  7  8  TOUGH YOUNG TENORS - Alone Together (Antilles/Island)
8  8  9  REBECCA COUPÉ FRANKS - Suit of Armor (Justice)
49 20  10  BLUESIANA II - Bluesiana II (Windham Hill Jazz)
14 12  11  WYNON MARALIS - Thick In the South (Soul Gestures... Vol. 1 (Columbia)
12  9  12  BOB MALACH - Mood Swing (Bluemoon/Go Jazz)
15 14  13  GEOFF KEEFE - Here And Now (Blue Note)
42 23  14  TONY CAMPISSE - once in a blue moon (Heart Music)
43 30  15  MANHATTAN TRANSFER - the Offbeat Of Avenues (Columbia)
20 19  16  WYNON MARALIS - Uptown Ruler (Soul Gestures... Vol. 2 (Columbia)
6  11  17  TERENCE BLANCHARD - Terence Blanchard (Columbia)
22 21  18  WYNON MARALIS - Levee Low Moad (Soul Gestures... Vol. 3 (Columbia)
19 18  19  TURTLE ISLAND STRING QUARTET - On the Town (Windham Hill Jazz)
4 10  20  MICHAEL ROBERTS - Playing By Numbers (Blue Note)
28 25  21  JACKIE MCLEAN QUINTET - Rites Of Passage (Trioka)
11 13  22  NATALIE COLE with NAT "KING" COLE - Unforgettable With Love (Elektra)
16 16  23  JESSE DAVIS - Horn Of Passion (Concord Jazz)
13 15  24  CLEO LAINE - Jazz (BMG Int'l)
24 27  25  RENNE MANNING - As Is (Ken Music)
25 24  26  DONALD HARRISON - for Art's Sake (Candid/DA)
  —  47  27  STEPHEN SCOTT - something to consider (Verve/PolyGram)
30 29  28  OLIVER JONES TRIO - "A Class Act" (Justin Time/Bluemoon)
  —  41  29  JASON REBELLO - A Clearer View (Novus/RCA)
38 36  30  SADAO WATANABE - Sweet Deal (Elektra)
18 22  31  CASSANDRA WILSON - She Who Weeps (JMT/PolyGram)
  —  43  32  CHICK COREA ELECTRIC BAND - Beneath The Mask (GRP)
39 34  33  UNCLE FESTIVE - The Paper and the Dog (Bluemoon)
40 35  34  LEANAN LEDGERWOOD - You Wish (Trioka)
21 26  35  CLAYNE/HAMILTON JAZZ ORCHESTRA - Heart and Soul (Capri)
37 39  36  ROLAND VAZQUEZ - No Separate Love (RVCD)
31 37  37  PHIL MARKOWITZ TRIO - Snip' Peas (Ken Music)
  —  38  RIPPINGTONS feat. RUSS FREEMAN - Curves Ahead (GRP)
17 28  39  HILTON RUZI - A Moment's Notice (Novus/RCA)
  —  40  40  HANK CRAWFORD - Portrait (Milestone)
32 32  41  PHIL SHEERAN - standing on fishes (Sonic Edge)
44 33  42  DAVE MURDY - That Goes To Show Ya! (Time Is)
  —  43  43  ACOUSTIC ALCHEMY - Back On The Case (GRP)
46 42  44  DAVID BECKER TRIBUNE - In Motion (Bluemoon)
29 40  45  BEN SIDRAN - Cool Paradise (Bluemoon/Go Jazz)
  —  46  NESTOR TORRES - Dance of the Phoenix (Verve Forecast/PolyGram)
50 49  48  PONCHO SANCHEZ - A Night At Kimball's East (Concord Jazz)
  —  49  49  FRANK CAPP TRIO - Presents Rickey Woodward (Concord Jazz)
  —  50  JOE PASS - Appassionato (Pablo)

CHARBOTTED

CHARLIE SEPULVEDA (ANTILLES/ISLAND)
BEBO & BEYOND (BLUEMOON)
JUDE SWIFT (NOVA)
WOLFGANG MUTHSPIEL (ANTILLES/ISLAND)
RANEE LEE (JUSTIN TIME/BLUEMOON)
ALEXANDER ZONJIC (REPRISE)
PAUL GLASSE (AMAZING)

AYDIN ESEN (GRAMAVISION)
WALLACE RONEY (MUSE)
RICKY FORD (MUSE)
BRANDON FIELDS (NOVA)
CHRIS BOARDMAN (HEADFIRST/K-TEL)
AL DIMAGLIA (TOMATO/BLUEMOON)
PAQUITO D'RIVERA (MESSIDOR)
DAVE SAMUELS (GRP)
JEREMY WALL (AMHERST)
WIND MACHINE (SILVER WAVE)
Dropped: #3 Johnny Griffin, #38 Charlie Watts, #44 Michael Davis, #45 Dori Caymmi, #46 Freddie Hubbard (Bolivia), #48 Andy LaVern, #50 Belt Fleck & The Flecktones.

www.americanradiohistory.com
text. After repeated listening, AA radio should dig in with “Harvest,” the pastoral “The Parterre” and the structured Southwest folkiness of “Hanging In Babylon.”

107 DEGREES IN THE SHADE - ALEX BUGNON (ORPHEUS/EPIC)

Top Alternative Adult pianist mainstay Alex Bugnon does things a little bit different on 107 Degrees In The Shade. First off he left his funkified New York surroundings for Nashville. The result is a little more down home attention towards the basics and straightforward Jazz. It also means toning down some of the Quiet Storm tendencies. The lush piano tones remain on more jazzy tracks like “When I Think About Home,” the sentimental “Somewhere” and the gentle upbeats “Paris In May.” The Urban crossover track is a silky funk track appropriately titled “Heart Of New York.” Ironically, Victor Wooten, of the Nashville based Flecktones lends his bass to this lone track recorded in Manhattan. For Bugnon’s predictable moody textures, try the more atmospheric solo piece, “Fly, Spirit, Fly.”

THE PROMISE - WOLFGANG MUTHSPIEL TRIO (ANTILLES/ISLAND)

Austria, the country that gave us Mozart, brings us another Wolfgang: guitarist Wolfgang Muthspiel, whose first Stateside release was a somewhat obscure PolyGram recording. The Promise is making a louder noise, possibly because of Gary Burton’s involvement as producer, mentor and number one fan. The compositions (and notes) project outward and bound around daintily, yet they challenge the most fluent Jazz devotees and progressive music fans. Bob Berg (who’s showing his face a lot on the club scene

with Mike Stern, appearing on Stern’s new record and awaiting the release of his own Denon followup) displays his knack for playing stinging unison licks alongside the most airborne of guitarists. “The Sonic Presence Of David Lee” is another notch on his sax. Using the standard “My Funny Valentine” as a musical yardstick, Jazz radio can size up Muthspiel’s marvelous fluidity and modern stance. We first heard about Wolfgang’s fret wizardry from KKNW. Later, after hearing a sample of “No Luck In Paris” over a Tower Records stereo system, we were soundly convinced. Muthspiel’s happening.

COMMON GROUND - JUDE SWIFT (NOVA)

While we were tooling around the Los Angeles freeway in our modest rent-a-car, The Wave purred a nice vocal selection by Jude Swift and segued it into Kent’s favorite Peter Himmelman track. Both songs had a satisfying low-to-the-ground buzz. Common Ground is twelve more coaxing, sexy vocal ballads. Jude is swimming in Jazz chord changes, but she prefers to detour into a few pop and soulful avenues, keeping things eclectic and fresh. For Alternative Adult, we like the glide and stride of “Heartless” and the lyrical philosophy of “Wise To It” and “A Little More Time.”

1*
USE YOUR ILLUSION I & II - GUNS N' ROSES

(GEFFEN)

Here’s some quick impressions on Guns N’ Roses’ newworthy return. Sheila’s right. This set documents to disc a lot of songs the band’s been playing for a while. But when you think how many bands spin their wheels devoting four years to follow-ups, it’s admirable that GN'R kept their wits about them and didn’t lose relative control. In their absence things got screwed up. Rock n roll was pronounced dead on its ass, its bones picked at by rogue, thieving Rap samplers and chanteuses in ice cream cone tipped bras who lip-synched their hits to pointless, butt-twitching choreography. The popularity of Use Your Illusion begins to set things right again. Yes, rock n roll is a real flesh and blood drummer playing against the rhythm guitarist. Like “In The Garden,” it’s counting off an eight-bar blues intro with just a Gibson Hummingbird acoustic and a snare/high hat/bass drum combo, with some glassy electric slide guitar looming menacingly in the background. Alice Cooper rope ladders in out of nowhere and before you know it, flame-throwing ’57 Les Pauls patrol the audio canvas in search and destroy mode. Sure, this band talks tough and raunchy about the babes. But I’ve felt many more frightening images in music over the years: Bluesman Little Walter streetfighting for his life in a Chicago alley—and turning up dead two days later; Sex Pistol Sid Vicious swinging his bass guitar baseball bat style across the side of a young Punk fan’s head; Van Morrison ditching his TB-ridden girlfriend in an uncaring cold water bedsit in the Village. Guns N’ Roses is not a glorified bar band. They’re rescuing radio from these self-conscious, fourth generation glitter-mump bands with video-dependent images that play too damn many notes. GN'R sounds more rootsy, bluesy, less screaming and more conceptualizing than ever. Count me in. Rock n roll isn’t just for old guys. Bury that myth and Use Your Illusion.

“GET A LEG UP” - JOHN MELLENCAMP (MERCURY)

I don’t know about you other urbanites warriors, but I’ve spied those snazzy bus placards plastered against the side of those grimy, graffiti-stained metro buses that spew hot, black exhaust advertising the arrival of John MellenCamp’s newest musical caper. “Get A Leg Up” is the opening shot glass full of rockin’ firewater from the new record. “Leg” has the same kind of soul-bending single note riffs that made “The Authority Song” the Zimmermen’s national anthem. MellenCamp’s characters ring with the same kind of true grit and believability as any seasoned author. Can’t wait to meet the full cast on the upcoming Whenever We Wanted.

“I WANT YOU” - SHADOW KING (ATLANTIC)

“I Want You” is a reunion of sorts, with former Foreigner producer Lou Gramm returning to work on this 4/4 medium tempo, pounding for Lou Gramm’s new band Shadow King. Gramm is anything but in the shadows, relying on sheer blues power and pushing his vocal range up an octave and a half without resorting to a Heavy Metal shriek. Ex-Whitesnake/Dio axeman Viv Campbell doles out some grinding chords that are sanded around the corners. Having left the solo spotlight, Gramm opts for the basics. Grunde merchants need not apply.

“PRISONERS IN PARADISE” - EUROPE (EPIC)

Another warm-up track for still another Fall spectacular. On “Prisoners In Paradise,” Europe takes a stagy, greasepaint approach on the swelling, double-eight-bar intro—evolving into early Brian May/Queen styled guitar orchestrations. Europe’s homage to Queen blossoms with some tight-knit Freddie Mercury-styled background vocals serenading the sentimental yet catchy main vocal thrust. The spiralling guitar tears off some admirably acrobatic double lead action. It’s a large scale panoramic sound and the frothy acoustic piano accompaniment adds a nice touch of sweetness and pomp.

THE PRODIGAL STRANGER - PROCOL HARUM (ZOO)

Without nicking too much from the cover article a few pages away, it’s a darn good thing Procol Harum chose to return with members that made them so legendary. Matthew Fisher’s subtle baroque organ layerings make all the difference in the world. “Man With A Mission” and “All Our Dreams Are Sold” incorporate quick audio glimpses of the live wire guitar tones that went on to solidify Robin Trower as a mid-seventies guitar hero. The foundation of Procol’s sound is still twofold—Gary Brooker’s sturdly, confident vocals alongside his structured piano mosaics and Keith Reid’s squired English lyrical camera. Since their long layoff, Reid’s role has increased exponentially. Listening to the operatically soaring, majestic ballad “(You Can’t) Turn Back The Page” is like gazing at an old British landscape oil painting—its wildness is basted in pastoral sensibility and civilized classic form. “One More Time” and “The Truth Won’t Fade Away” are the safest airplay bets. “The Hand That Rocks The Cradle” charts into Gospel waters. If Album Radio can reconcile a need for picturesque, image-laden balladry, venture forth with “The King Of Hearts” and the moody “Perpetual Motion,” the artful high points of the collection. Again, Fisher’s spitfirely tortured cithedral Hammond organ madly churns away in the background. Welcome back gentlemen.

NEVERMIND - NIRVANA (DGC)

Nirvana’s newest, only their second complete album ever, sure is creating a hubbub around the Alternative corridors here. Nirvana exhibits punch drunk fury alright, but with more focus and purpose, and without that vulgar, headbanging palooka energy that other Northwest power bands like Soundgarden indulge in. “Lithium” is a schizophrenic chestnut with a prowess that discriminating rockers will agree snarls with attitude. The song’s stop and go motion alternates between intimidating bursts of power thrust and loping breaks of pragmatically conversational lyric-speak. Of course, the opening track, “Smells Like Teen Spirit,” is just that—animalistic, sweltering Alternative power trio bilge. Like label-mates Sonic Youth, this band could go off at any minute. I want to be there when it happens.

“WHAT ABOUT NOW” - ROBBIE ROBERTSON (GEFFEN)

“What About Now” is the long-awaited warm up track to Robbie Robertson’s second solo record. It’s been three years and eleven months since that gill-edged, masterpiece first album moved me so. “What About Now” will poke and prod on your ingrained Americana psyche. There come those humid Southern images again: Indian Summer, freedom marches, things rustling in the rain, ships coming in. Is that Aaron Neville and Ric Danko I hear popping up in the background? It’s time to put aside my Little Willie John records, and gear up for Storyville’s eminent release. Lord, I can’t wait.
Music for people

The Blue Aeroplanes

above it all.

from the new album

If you don't get it -- wing it!

www.americanradiohistory.com
### MOST ADDED

<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>USE YOUR ILLUSION I &amp; II - GUNS N' ROSES (GEFFEN)</td>
<td></td>
</tr>
<tr>
<td>2.</td>
<td>&quot;TOP OF THE WORLD&quot; - VAN HALEN (WARNER BROS.)</td>
<td></td>
</tr>
<tr>
<td>3.</td>
<td>&quot;INTO THE GREAT WIDE OPEN&quot; - TOM PETTY (MCA)</td>
<td></td>
</tr>
<tr>
<td>4.</td>
<td>&quot;I'VE GOT A LOT TO LEARN ABOUT LOVE&quot; - STORM (INTERSCOPE)</td>
<td></td>
</tr>
<tr>
<td>5.</td>
<td>&quot;WILD HEARTED SON&quot; - CULT (SIRE/REPRISE)</td>
<td></td>
</tr>
</tbody>
</table>

### TOP TIP

**GUNS N' ROSES**

*USE YOUR ILLUSION I & II (GEFFEN)*

The wait is over as the public storms the record stores for their hard copies.

### RECORD TO WATCH

**THE STORM**

*I'VE GOT A LOT TO LEARN ABOUT LOVE* (INTERSCOPE)

Airplay storm warnings reported on the horizon for these Journey-men.

Editor: Kent Zimmerman

---

### THE GAVIN REPORT

**ALBUM**

<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>3</td>
<td>1</td>
<td>DIRE STRAITS - Calling Elvis (Warner Bros.)</td>
</tr>
<tr>
<td>1</td>
<td>2</td>
<td>BOB SEGER AND THE SILVER BULLET BAND - Real, Fire, Chance, Mountain (Capitol)</td>
</tr>
<tr>
<td>2</td>
<td>3</td>
<td>TOM PETTY AND THE HEARTBREAKERS - Cold, Fly, Wrong, Built, Wide, All (MCA)</td>
</tr>
<tr>
<td>6</td>
<td>4</td>
<td>STEVIE NICKS - Sometimes (It's A Bitch) (Modern/Atlantic)</td>
</tr>
<tr>
<td>5</td>
<td>5</td>
<td>RUSH - Dreamline, Bravado, Ghost, Heresy, Roll (Atlantic)</td>
</tr>
<tr>
<td>6</td>
<td>7</td>
<td>GUNS N' ROSES - Don't Cry, Live &amp; Dust, Locomotive, Garden, November (Geffen)</td>
</tr>
<tr>
<td>18</td>
<td>8</td>
<td>BRYAN ADAMS - Can't Stop This Thing We Started, Everything (A&amp;M)</td>
</tr>
<tr>
<td>12</td>
<td>9</td>
<td>VAN HALEN - Runaround, Top, Poundcake, Right, Dream (Warner Bros.)</td>
</tr>
<tr>
<td>13</td>
<td>10</td>
<td>BAD ENGLISH - Straight To Your Heart (Epic)</td>
</tr>
<tr>
<td>27</td>
<td>16</td>
<td>EDDIE MONEY - Heaven In The Backseat (Columbia)</td>
</tr>
<tr>
<td>22</td>
<td>12</td>
<td>TIN MACHINE - One Shot (Victory Music/PLG)</td>
</tr>
<tr>
<td>9</td>
<td>8</td>
<td>JETHRO TULL - This Is Not Love (Chrysalis)</td>
</tr>
<tr>
<td>26</td>
<td>22</td>
<td>SMITHEREENS - Top, Passion, Anywhere (Capitol)</td>
</tr>
<tr>
<td>24</td>
<td>14</td>
<td>METALLICA - Enter Sandman (Elektra)</td>
</tr>
<tr>
<td>15</td>
<td>15</td>
<td>38 SPECIAL - Sound, Rebel, Last (Charisma)</td>
</tr>
<tr>
<td>36</td>
<td>25</td>
<td>LITTLE FEAT - Shake Me Up (Morgan Creek)</td>
</tr>
<tr>
<td>32</td>
<td>20</td>
<td>SCORPIONS - Angel, Change, Believe (Mercury)</td>
</tr>
<tr>
<td>7</td>
<td>7</td>
<td>LYNYRD SKYNYRD - Smokestack, Faith (Atlantic)</td>
</tr>
<tr>
<td>31</td>
<td>26</td>
<td>RICHE SAMBODIA - Ballad Of Youth (Mercury)</td>
</tr>
<tr>
<td>8</td>
<td>11</td>
<td>EXTREME - Hearted, Words (A&amp;M)</td>
</tr>
<tr>
<td>10</td>
<td>19</td>
<td>RTZ - Face, Side, Rain (Giant/Reprise)</td>
</tr>
<tr>
<td>23</td>
<td>24</td>
<td>BAD COMPANY - Walk Through Fire (Atco)</td>
</tr>
<tr>
<td>17</td>
<td>23</td>
<td>JULIAN LENNON - Listen (Atlantic)</td>
</tr>
<tr>
<td>19</td>
<td>24</td>
<td>FOUR HORSEMEN - Nobody Said It Was Easy (Def America)</td>
</tr>
<tr>
<td>4</td>
<td>18</td>
<td>FABULOUS THUNDERBIRDS - Twist Of The Knife (Epic)</td>
</tr>
<tr>
<td>14</td>
<td>23</td>
<td>BONNIE RAITT - Slow, Something, Business (Capitol)</td>
</tr>
<tr>
<td>47</td>
<td>31</td>
<td>MOTLEY CRUE - Primal Scream (Elektra)</td>
</tr>
<tr>
<td>46</td>
<td>28</td>
<td>THE CULT - Wild Hearted Son (Sire/Reprise)</td>
</tr>
<tr>
<td>11</td>
<td>30</td>
<td>PROCOL HARUM - Dreams, Truth (Zoo)</td>
</tr>
<tr>
<td>21</td>
<td>28</td>
<td>ALLMAN BROTHERS BAND - Bad Rain, Blues, End, Get (Epic)</td>
</tr>
<tr>
<td>43</td>
<td>34</td>
<td>TESLA - Paradise, Signs (Geffen)</td>
</tr>
<tr>
<td>41</td>
<td>32</td>
<td>THE Scream - Man In The Moon (Hollywood)</td>
</tr>
<tr>
<td>27</td>
<td>33</td>
<td>BILLY FALCON - Power Windows, Married (Jambco/Mercury)</td>
</tr>
<tr>
<td>47</td>
<td>34</td>
<td>OZZO OSBOURNE - No More Tears (Epic)</td>
</tr>
<tr>
<td>35</td>
<td>35</td>
<td>DILLINGER - Home For Better Days (JRS)</td>
</tr>
<tr>
<td>42</td>
<td>36</td>
<td>THUNDER - Dying (Geffen)</td>
</tr>
<tr>
<td>50</td>
<td>43</td>
<td>CROWDED HOUSE - Natural, Chocolate, Weather, Fame (Capitol)</td>
</tr>
<tr>
<td>38</td>
<td>39</td>
<td>JERRY GARCIA BAND - Deal (Arista)</td>
</tr>
<tr>
<td>49</td>
<td>39</td>
<td>NORTHERN PIERS - Pretty (Scotti Brothers)</td>
</tr>
<tr>
<td>40</td>
<td>39</td>
<td>STORM - I've Got A Lot To Learn About Love (Interscope)</td>
</tr>
<tr>
<td>40</td>
<td>33</td>
<td>FOREIGNER - Fight, Lowdown, Heaven, Truth (Atlantic)</td>
</tr>
<tr>
<td>41</td>
<td>40</td>
<td>SQUEEZE - Satisfied, Home, Crying (Reprise)</td>
</tr>
<tr>
<td>20</td>
<td>29</td>
<td>SCHOOL OF FISH - Dollar, Three, Wrong, Rose (Capitol)</td>
</tr>
<tr>
<td>50</td>
<td>44</td>
<td>JOAN JETT &amp; THE BLACKHEARTS - Backlash (Blackheart/EPA)</td>
</tr>
<tr>
<td>35</td>
<td>45</td>
<td>HENRY LEE SUMMER - Til Somebody Loves You (Epic)</td>
</tr>
<tr>
<td>45</td>
<td>36</td>
<td>YES - Make It Easy (Atco)</td>
</tr>
<tr>
<td>30</td>
<td>35</td>
<td>R.E.M. - Shiny, Honey, Texarkana, Losing, Radio (Warner Bros.)</td>
</tr>
<tr>
<td>42</td>
<td>45</td>
<td>CRASH-TEST DUMMIES - Superman's, Androgenous (Arista)</td>
</tr>
<tr>
<td>48</td>
<td>49</td>
<td>STING - Mad (A&amp;M)</td>
</tr>
<tr>
<td>33</td>
<td>38</td>
<td>ANIMAL LOGIC - Sleep (IRS)</td>
</tr>
</tbody>
</table>

---

### CHARTBOUND

*Debuts in chartbound*

- **BULLET BOYS** (WARNER BROS.) "DAUGHTER"
- **ALICE IN CHAINS** (COLUMBIA) "SORROW"
- **KIK TRACEE** (RC) "STRANGE"
- **BLUES TRAVELER** (A&M) "GROOVE"
- **MR. BIG** (ATLANTIC) "TO BE"
- **JOHN LEE HOOKER** (CHARISMA) "MR. LUCKY"
- **ALDO NOVA** (JAMBOCO) "MEDICINE"
- **DOOBIE BROTHERS** (CAPITOL) "SOMETHING"
- **PLEASURE BOMBS** (A&M) "WALK"
- **CANDYSKINS (DGC)" WORTH"
- **EUROPE** (EPI) "PRISONERS"
- **LLOYD COLE** (CAPITOL) "SHE'S A GIRL"

Dropped: #32 Johnny Winter, #37

Bill & Ted's Bogus Journey, #44

Chris Whitley, #48 Mark Cohn.
**CMJ MUSIC MARATHON® SCHEDULE OF EVENTS**

New Artist Discovery and Development

October 30-November 2, 1991 • The Vista Hotel • New York City

**WEDNESDAY, OCTOBER 30, 1991**

5:00 PM - 10:00 PM REGISTRATION

8:00 PM MUSIC MARATHON LIVE! CLUB SHOWCASES

**THURSDAY, OCTOBER 31, 1991**

8:00 AM - 5:00 PM REGISTRATION

10:00 AM - 5:00 PM EXHIBITS

12:00 NOON - 6:00 PM COLLEGE RADIO WORKSHOP

The Liberty Room

KEYNOTE ADDRESS: Julian Cope

12:30 PM - 1:45 PM MUSIC PUBLISHING: SONGWRITING & OPPORTUNITIES

The Broadway Suite

Moderator: David Renter (Zomba Publishing)

THE INDIANA CONCLAVE

The River Suite

Moderator: Mark Neiter (Reprise)

TEN YEAR'S AFTER: WHAT HAS VIDEO TAUGHT US?

The Park Suite

Moderator: Steve (WBAU)

RECORD PRODUCTION: FROM STUDIO TO MASTER

Nieuw Amsterdam Center Ballroom

Moderator: John Siet (Water Music)

2:00 PM - 3:15 PM ALL THAT JAH

The River Suite

Moderator: Chris Wilson (Heartbeat)

ALL RAPPED UP: RAP & RADIO

The Park Suite

Moderator: Paul Stewart (Power Move Promotions)

ALTERNATIVE MUSIC MARKETING: ART & COMMERCE

Nieuw Amsterdam Center Ballroom

3:30 PM - 4:45 PM MERCHANDISING & LICENSING: A FORTIFUL OF DOLLARS

The Broadway Suite

**FRIDAY, NOVEMBER 1, 1991**

8:00 AM - 5:00 PM REGISTRATION

10:00 AM - 5:00 PM EXHIBITS

11:00 AM KEYNOTE ADDRESS

Fredric Dannen, Author of the best-selling book "Hit Men"

1:30 PM - 2:45 PM GETTING THERE, IT AIN'T EASY: COUNTRY ARTISTS ON THE CUTTING EDGE

The Broadway Suite

Moderator: Adam Brown (Pan Am Media)

THE CAMPUS NETWORK: CONCERTS, RADIO, RECORD & PROMOTION

The River Suite

SONWITERS WORKSHOP

The Park Suite

CAREER DEVELOPMENT IN THE MUSIC INDUSTRY

Nieuw Amsterdam East Ballroom

Moderator: Daniel Glass (SBK)

POP CULTURE & INFLUENCE

Nieuw Amsterdam Center Ballroom

Moderator: Ty Bradds (Def Jam Music Pictures)

3:00 PM - 4:15 PM PRODUCT MANAGEMENT

The Broadway Suite

Moderator: Cathy Lincoln (Capitol)

PRACTICAL BOOKING STRATEGIES FOR NEW ARTISTS

The River Suite

Moderator: Terry Gerrard (Frontier Booking International)

THE DEMO TANK

The Park Suite

Moderator: Mark Neiter (Reprise)

RAP ARTISTS PANEL

Nieuw Amsterdam East Ballroom

Moderator: Willman Stev (WARAU)

RECORD PROMOTION & COLLEGE RADIO

Nieuw Amsterdam Center Ballroom

Moderator: Matt Neiter (Reprise)

9:00 PM MUSIC MARATHON LIVE! CLUB SHOWCASES

Saturday, November 2, 1991

9:00 AM - 3:00 PM REGISTRATION

10:00 AM - 2:00 PM EXHIBITS

11:00 AM - 12:15 PM UNITY IN MUSIC: WORLD BEATS AT LARGE

The Broadway Suite

FINE PRINT & FINE LINES: BUSINESS & LEGAL AFFAIRS

The River Suite

THE RETAIL CONNECTION

The Park Suite

Moderator: Ben Chin (ASCAP)

A&R: ACTION & REACTION

Nieuw Amsterdam East Ballroom

Moderator: Anna Shainman (InterScope)

INDEPENDENT LABELS: BLOODED BUT UNBOWED

Nieuw Amsterdam Center Ballroom

12:30 PM - 1:45 PM FIRMLY PLANTED: ROOTS MUSIC'S ENDURANCE

The Broadway Suite

Moderator: J. Seymour Gummer (Flying Fish)

PUBLICITY & PRESS: THE GOOD, THE BAD & THE UGLY

The River Suite

Moderator: Andy Schwartz (Epic)

CREATIVE BUSINESS PRACTICES: AVOIDING THE MISTAKES

Chapter 11

The Park Suite

Moderator: Greg Winkler (Alternative Tendities)

ART VS. THE INDUSTRY: FREEDOM, RESPONSIBILITY & EXPLOITATION

Nieuw Amsterdam East Ballroom

Moderator: Howard Klein (Sire)

COLLEGE RADIO: THE GREAT ROCK 'N ROLL MARATHON

Nieuw Amsterdam Center Ballroom

Moderator: Jonathan Fornel (Sub Pop)

2:00 PM - 3:15 PM JAZZ FORUM: CONVERSATION & IMPROVISATION

The Broadway Suite

Moderator: Brian Burch (Antheis)

THE DEMO TANK

The River Suite

ARTIST MANAGEMENT

The Park Suite

Moderator: Mike Cornoyle (LA Personal Development)

**RAP CONCLUDE**

Nieuw Amsterdam East Ballroom

**METAL MARATHON**

**THURSDAY, OCTOBER 31, 1991**

12:00 PM - 1:15 PM MARKETING & PROMOTION: PARTNERSHIPS OF THE AIRWAYS

Nieuw Amsterdam East Ballroom

Moderator: Joanne Abbot (Hollywood)

1:30 PM - 3:15 PM METAL PROGRAMMING AND PROMOTION:

Nieuw Amsterdam East Ballroom

Moderator: Mike Sutterman (Zomba Publishing)

2:45 PM - 4:00 PM METAL ARTIST PANEL: Crisis In Hollywood

The Liberty Room

Moderator: Michael Schapp (Elst)

**SATURDAY, NOVEMBER 2, 1991**

1:00 PM - 2:30 PM DEMO WORKSHOP: Avoiding the Instant Kill

The Liberty Room

Moderator: Jon Sutterman (Zomba Publishing)

2:45 PM - 4:00 PM METAL ARTIST PANEL: Crisis In Hollywood

The Liberty Room

Moderator: Michael Schapp (Elst)

**REGISTRATION SCHEDULE**

Wednesday, October 30, 1991

5:00 PM - 10:00 PM

Thursday, October 31, 1991

8:00 AM - 5:00 PM

Friday, November 1, 1991

8:00 AM - 5:00 PM

Saturday, November 2, 1991

9:00 AM - 3:00 PM

LOCATION:

Pre-registrants, Exhibitors, Walk-Up: North Lobby

Moderators, Parents, Press: Third Floor

Registration Area

**REGISTRATION FORM**

CMJ Music Marathon
October 30-November 2, 1991 • The Vista Hotel • New York City

**HOTEL ACCOMMODATIONS:**


**AIRLINE DISCOUNTS:** American Airlines is offering a special discount rate of 40% off regular coach fares. If you qualify for a lower fare, American Airlines will discount that rate an additional 5%. Call 1-800-433-1790 7:00 A.M. to 12:00 Midnight Central Time, any day. See Fig Star File #5-12014L.

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

NAME: ____________________________

ADDRESS: ________________________

CITY: _____________________________

STATE: __________ ZIP: __________

PHONE: __________________________

**ACCOMMODATING DURING MARATHON**

Regular rates: $710 before Sept. 15; $735 after Sept. 15. Student rate: $65. Copy of valid student ID must accompany payment and, in addition, ID must be presented at registration to pick up badge. No exceptions. 

**REGISTRATION**

Indicate quantity and make check or money order (non-refundable) payable to CMJ Music Marathon. Purchase Orders without accompanying payment will not be accepted. Do not send payment later than Oct. 18. Walk-up thereafter.

I have enclosed: ( ) Check ( ) Money Order ( ) American Express ( )

Credit card payments after Sept. 20 require registrant to present credit card in person prior to picking up registration material. For more information contact: Joanne Abbot Green at (516) 466-6000 or Fax 516-466-7159.

Mail to: CMJ Music Marathon, 245 Great Neck Rd., 3rd Floor, Great Neck, NY 11021

**REGISTRATION FEE**

October 30-November 2, 1991 • The Vista Hotel • New York City

**MM91**

**GV**
"Procol Harum, besides the people that have been in it, has always been an entity. It seems to have had a life of its own. Sometimes it's been our boss where it isn't even the people—it's this thing."

Gary Brooker describes Procol's ten-year/ten album output in cautious terms. "Twas a time when nobody, but nobody told a whaling story like Keith Reid and Procol Harum. Brooker is reverent about the past and expectant about the future. It's as if he's talking about the titular head of a prestigious royal family. Procol Harum, the entity.

"Procol Harum never liked making records unless we had something to say," says the familiar voice over the phone.

"That's probably why we stopped playing."

"We could have carried on and made more money. We still had two or three albums on our contract. We could have gotten another million dollars out of it all. But we felt we'd said enough. Today," he pauses, "is different."

During the late sixties and throughout the seventies, Procol Harum's members, particularly its constant front man Gary Brooker, were notoriously reluctant to comment on a song's content or meaning. Decades later, a jovial Brooker is equally evasive, only in a nice way. Perhaps it's because since its inception, Procol has always carried its own on-board wordsmith in the form of lyricist/tangential whaling story/graveyard yarn spinner Keith Reid.

At least Brooker cops to a close working rapport, a process that has only become easier when time came to unite for Procol's rustic nineties debut. They have a new album, cryptically titled The Prodigal Stranger, that is bursting with twelve new medium-tempo dreams sometimes lit by moonlight, sometimes fueled by dual keyboards and lots of night. Unlike writers like Squeeze's Glenn Tilbrook and Chris Difford who correspond by mail, Brooker and Reid are in each other's faces.

"Keith Reid and myself are very hands-on when it comes to writing songs. Keith normally has the lyrics ready since it's impossible to dash off a set of lyrics in, say, an hour. I guess it's safe to say that the lyrics aren't spontaneous when we're putting together a song. After he puts together his thoughts, we're really up to us as musicians and singers to process the music."

It was the tragic death of drummer Barrie James Wilson (a.k.a. B.J.) that sparked Procol line-up to get together after twenty-one years. For those either unfortunate enough to have never heard him perform either live or on record, B.J. Wilson (alongside the late Keith Moon) literally invented the theatrical phrasing that first defined English rock 'n roll drumming, a style that was adapted to virtually every rock ballad recorded thereafter. A textbook example of one of Wilson's entrances was the awe-inspiring, dramatic, devil-besotted leap several bars into the introduction of the classic song, "Solly Dog." Not long after Wilson's death, Brooker made a melancholy call to his former lyricist.

"Towards the end of 1989, I phoned up Keith with the idea of writing some new songs with Procol Harum in mind. He was keen, so we both started thinking about it."

"I've kept in touch, while not with busy playing in Eric Clapton's band, among other projects (including a symphonic piece written for the Copenhagen ballet), he hopped on Reid's enthusiasm to dust off Procol's legacy, and in 1989 spent a whirlwind six days in New York jamming. What he found, besides Reid armed with fresh lyrics, was producer Matt Noble. The second Matt in Brooker's life (Fisher being the first) helped him put together a smooth method of songwriting and demo recording—a process much easier than the method Brooker used during the seventies.

"I came over to New York where Keith now lived so we could work with Matt Noble who had this studio. There we were able to put the songs together, record them and have it down on tape so we could listen to it rather quickly. In the old days, Keith and I would write at the piano. That was it. Things have changed with the technology of it all. I think, while in New York, we wrote and recorded five songs.

"After the results with Keith and Matt sounded good, I thought, 'All right, let's try that in England with the same kind of system. Put it down as you do it.' With Matthew Fisher nearby with his studio, we figured we'd do it with him this time.

"We wrote another five songs with Matthew, keeping up that little process. He lives about forty-five minutes from me. I see him from time to time. At first we played him the songs we'd done in New York. He liked them. I think if he had felt we were on too strange a path, making songs that he couldn't relate to, Matthew wouldn't have had any more to do with it."

Brooker, although himself only five or six years out of the studio, also found new technology agreeable to the starving Procol entity. Brooker, Reid and Fisher began feeding.

"Recording now," Brooker recalled, "the self-indulgences aren't quite there anymore. It was nice to concentrate solely on putting out good stuff, making it as good as you possibly can. It's lucky that we had plenty of time. I know when Keith, Matt Noble and I were working, we weren't under any pressure to get it all done by next month. When you've got a full band of five or six people with mortgages asking when are we going out on tour—which was what it was always like during the seven-
ties—there’s always that pressure.”

The Prodigal Stranger is important in that it unites Procol’s most interesting—and volatile—line-up in the form of Brooker, Reid, guitarist Robin Trower and the moody Matthew Fisher. Beautifully paired with Brooker’s classical piano and Reid’s literate image work is Trower’s underwater guitar tones and Matthew Fisher’s off-imitated Hammond organ. Admittedly the combination is still spooky, still individually intense at high decibels.

“I have to say that had Matthew not been involved, Keith and I might have carried on, though that’s hypo-

tical speculation on my part. However I do realize that if we would have ended up with twelve songs and an album made with Procol Harum’s name stuck on it with just me and Keith involved, there might have been some open debate, I suppose. Don’t get me wrong. I’m pleased that Matthew and Robin are involved, otherwise we might have gotten a little stick from the media. The whole project evolved beautifully into a group project.”

Indeed Matthew Fisher’s organ work is substantial, bringing back some of those goosebumps (and yes, a tear or two) as his notes echo a lonesome path behind Brooker’s familiar phrasings. Just as Brooker’s voice soars on “Hold On,” or as Reid’s cryptic card game on “The King Of Hearts” shines on brightly, Matthew Fisher’s work on “Perpetual Motion” is one of Prodigal’s Stranger’s near perfect hands.

“The time off was nice. I mean, since 1977, that’s a long time between albums. Now I’d love to see us get busy on this, get out and play and make a whole new string of albums. I’ve learned so much from the first ten evading the explicit explanation of some of the new songs. Since Procol’s inception onto the airwaves in 1967 with “White Shade Of Pale,” the band has always sounded much older than their years, their songs the rantings of mature souls often tor

tured by ghosts of drink and death. Perhaps this regroup marks the fact that time has finally caught up with the Procol sound; indeed a sound now constructed by life-experienced adults rather than ridiculous Brits in embarrassingly tight britches with Guinness bellies and triple chins playing fast paced orchestral gyrations for a new generation of Yes-heads.

“I think Procol Harum are most comfortable playing some of those medium tempos and moods. I cer-
inly am. I can really sing rock n roll when I want to, even though we don’t have a lot of uptempo classics. In fact, you’ll have trouble finding any-
things faster than ‘Conquistador,’ ” Gary laughs.

“We’re much better at plugging in that power at midrange. Tempo is not so important to me now. That’s how people mess up their albums, putting on the obligatory rockers.”

Anyone who barks their record store’s doorways knows that the Procol Harum catalogue is currently in a state of mild disrepair, plagued with the out-of-print blues, tacky import twofner packages and reissues spanning three American labels. Getting the music back into it’s original form in cohesive shape is bound to take time and effort.

“There’s a lot of legalities in-
volved that have not been fully sorted out,” replies Brooker, Procol’s unofficial curator, “As far as the catalogue for CD, I’d like to go back to the very best first generation masters that we can rustle up, because I don’t think we’ll get around to remixing stuff. I’d like to see each record packaged separately, possibly down the road doing something boxed.”

As chief instigators, Brooker and Reid are comfortable with Procol’s fit into the nineties. Their relationship is one that has already weathered someesty times.

“Keith once lived in a little shell when he was working with us. Once the eighties came around, and he started to do a little management with Robin and Frankie Miller, he came out of it more. He’s now able to relate to people better. He moved to New York in 1986. He loves it there. Now he’s a much bigger part of Procol Harum. I can’t put it any plainer than that. Did you think he just writes the words? Sometimes it’s hard to put your finger on it, but he does more than just write the words,
even though he does that quite well.”

“Keith and I talk about the band constantly, about the world, about the ethics of everything. Between us, we always come to a kind of path. We figure out the road ahead, the directions and the sidetracks and make sure we stay on the right side of things—make sure the engine doesn’t konk out.”

As with Matthew Fisher and Robin Trower, the once elusive Fisher is ready for the road. Trower, leading his band since leaving the Procol stable in after 1972’s Home album, is road tested as well.

“Matthew wants to travel. We’ll probably have trouble getting him back to England. He’s enjoying life and Procol Harum at the moment. He’s a great musician and he’s actually come of age as an organist. He is a strong man.”

And?

“Well...he’s impossible, really.” Complex?

“Oh, he certainly is. Very complex.”

This tenuous new marriage in-
cludes a few new faces. Producer Matt Noble (“A little bit of new blood”) was avidly involved in overseeing and mixing the Prodigal project. Bassist Dave Bronze is “the best bassist we’ve had yet.” Big Country drummer Mark Brzezicki “is a true musician. He’s like B. J. in that he listens to what the vocals are doing.”

Despite a soft, recessionary con-
cert season, Brooker is hopeful about Procol’s first case of road fever in over a decade.

“We’re getting a lot of phone calls from other bands asking us to tour with them. A package with us, Yes and Jethro Tull might get people off their bums. It has to be done exactly right since a sixties/seventies revival isn’t exactly what we’re into.”

Alas, coming back means a total commitment to The Entity.

“We originally felt that unless we were able to get a good set of songs going, there wasn’t much basis of going off and making a record. We aren’t messing around.”

by KENT ZIMMERMAN

September 20, 1991/lhe GAVIN REPORT
### COMMERCIAL INTENSIVE

<table>
<thead>
<tr>
<th>TW</th>
<th>Artist/Song</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>ROBYN HITCHCOCK - Think, Ultra, Oceanside, Child (A&amp;M)</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>CROWDED HOUSE - Natural, Chocolate, Weather, Fane (Capitol)</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>PSYCHEDELIC FURS - Until, Head, Valentine, Girl, Better (Columbia)</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>SMITHEREENS - Top, Passion, Anyway (Capitol)</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>TIN MACHINE - One Shot (Victory Music/PLG)</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>SQUEEZE - Satisfied, Home, Crying (Reprise)</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>BILLY BRAGG - Sexuality (Elektra)</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>BIG AUDIO DYNAMITE II - Rush, Globe, Dreams, Grass (Columbia)</td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>TRANSVISION VAMP - Wanna (MCA)</td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>LLOYD COLE - She's A Girl, Tell, Half, Man (Capitol)</td>
<td></td>
</tr>
<tr>
<td>11</td>
<td>VOICE OF THE BEEHIVE - Monsters, Think (London/PLG)</td>
<td></td>
</tr>
<tr>
<td>12</td>
<td>NORTHSIDE - Take (Geffen)</td>
<td></td>
</tr>
<tr>
<td>13</td>
<td>JOAN JETT &amp; THE BLACKHEARTS - Backlash (Blackheart/EPA)</td>
<td></td>
</tr>
<tr>
<td>14</td>
<td>CANDYSKINS - Submarine, Blex, Freedom, Easy, Worth (DGC)</td>
<td></td>
</tr>
<tr>
<td>15</td>
<td>HOUSE OF FREAKS - Rocking, Cakewalk (Giant/Warner Bros./Alias)</td>
<td></td>
</tr>
<tr>
<td>16</td>
<td>RED HOT CHILI PEPPERS - Higher, Knock, Sexy (EMI)</td>
<td></td>
</tr>
<tr>
<td>17</td>
<td>DIRE STRAITS - Calling Elvis (Warner Bros.)</td>
<td></td>
</tr>
<tr>
<td>18</td>
<td>THE CULT - Wild Hearted Son (Sire/Reprise)</td>
<td></td>
</tr>
<tr>
<td>19</td>
<td>KIRSTY MacCOLL - Walking, Affair, Wanted (Charisma)</td>
<td></td>
</tr>
<tr>
<td>20</td>
<td>CHAPTERHOUSE - Falling, Breather, Pearl (Dedicated/RCA)</td>
<td></td>
</tr>
<tr>
<td>21</td>
<td>SIOUXSI &amp; THE BANSHEES - Kiss, Shadowtime, Cry (Geffen)</td>
<td></td>
</tr>
<tr>
<td>22</td>
<td>NED'S ATOMIC DUSTBIN - Happy, Kill, Cut (Columbia)</td>
<td></td>
</tr>
<tr>
<td>23</td>
<td>TIMBUX 3 - Sunshine, Angel (IRS)</td>
<td></td>
</tr>
<tr>
<td>24</td>
<td>BLUR - There's (Food/SBK)</td>
<td></td>
</tr>
<tr>
<td>25</td>
<td>NIRVANA - Smells, Come, Drain, Breed, Pissings (DGC)</td>
<td></td>
</tr>
<tr>
<td>26</td>
<td>NITZER EBB - Family (Geffen)</td>
<td></td>
</tr>
<tr>
<td>27</td>
<td>ERASURE - Chorus (Sire/Reprise)</td>
<td></td>
</tr>
<tr>
<td>28</td>
<td>R.E.M. - Shiny, Honey, Texarkana, Losing, Radio (Warner Bros.)</td>
<td></td>
</tr>
<tr>
<td>29</td>
<td>THE WONDER STUFF - Cow, Shadow, Mission, Maybe (Polydor/PLG)</td>
<td></td>
</tr>
<tr>
<td>30</td>
<td>KATYDIDS - Boy, Almost (Reprise)</td>
<td></td>
</tr>
</tbody>
</table>

### COLLEGE INTENSIVE

<table>
<thead>
<tr>
<th>TW</th>
<th>Artist/Song</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>ROBYN HITCHCOCK - Think, Ultra, Oceanside, Child (A&amp;M)</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>NIRVANA - Smells, Come, Drain, Breed, Pissings (DGC)</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>MUDHONEY - Good, Into, Drivin' (Sub Pop)</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>WOLFGANG PRESS - Mama, Fakes, Sucker (4-AD)</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>PSYCHEDELIC FURS - Until, Head, Valentine, Girl, Better (Columbia)</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>BIG AUDIO DYNAMITE II - Rush, Globe, Dreams, Grass (Columbia)</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>MARY'S DANISH - Julie's, Deadly, Bombshell (Morgan Creek)</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>MEAT PUPPETS - Sam, Moon, Nail, Open (London/PLG)</td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>GARY CLAIL &amp; THE ON U SOUND SYSTEM - Human, Beef (RCA)</td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>NED'S ATOMIC DUSTBIN - Happy, Kill, Cut (Columbia)</td>
<td></td>
</tr>
<tr>
<td>11</td>
<td>AMERICAN MUSIC CLUB - Rise, Miracle, Confidential (Alias)</td>
<td></td>
</tr>
<tr>
<td>12</td>
<td>FUDGE TUNNEL - Fudge Tunnel (Independent Alter.)</td>
<td></td>
</tr>
<tr>
<td>13</td>
<td>NITZER EBB - Family (Geffen)</td>
<td></td>
</tr>
<tr>
<td>14</td>
<td>THE WONDER STUFF - Cow, Shadow, Mission, Maybe (Polydor/PLG)</td>
<td></td>
</tr>
<tr>
<td>15</td>
<td>COIL - Love's (Wax Trax)</td>
<td></td>
</tr>
<tr>
<td>16</td>
<td>TRANSVISION VAMP - Wanna (MCA)</td>
<td></td>
</tr>
<tr>
<td>17</td>
<td>CARTER THE UNSTOPPABLE SEX MACHINE - Sheriff (Chrysalis)</td>
<td></td>
</tr>
<tr>
<td>18</td>
<td>THE ORB - Perpetual (Mercury)</td>
<td></td>
</tr>
<tr>
<td>19</td>
<td>SMASHING PUMPKINS - Siva, Daydream, Bury, One (Caroline)</td>
<td></td>
</tr>
<tr>
<td>20</td>
<td>CHAPTERHOUSE - Falling, Breather, Pearl, Something (Dedicated/RCA)</td>
<td></td>
</tr>
<tr>
<td>21</td>
<td>BLUE AEROPLANES - World (Chrysalis/Ensign)</td>
<td></td>
</tr>
<tr>
<td>22</td>
<td>BILLY BRAGG - Sexuality (Elektra)</td>
<td></td>
</tr>
<tr>
<td>23</td>
<td>ICE-T - Original Gangster, Killing Fields (Sire/Warner Bros.)</td>
<td></td>
</tr>
<tr>
<td>24</td>
<td>SKIN YARD - 1000, River, Psycho (Gru)</td>
<td></td>
</tr>
<tr>
<td>25</td>
<td>NORTHSIDE - Take (Geffen)</td>
<td></td>
</tr>
<tr>
<td>26</td>
<td>RED HOT CHILI PEPPERS - Give (Warner Bros.)</td>
<td></td>
</tr>
<tr>
<td>27</td>
<td>METALLICA - Enter Sandman (Elektra)</td>
<td></td>
</tr>
<tr>
<td>28</td>
<td>VOICE OF THE BEEHIVE - Monsters, Think (London/PLG)</td>
<td></td>
</tr>
<tr>
<td>29</td>
<td>TOAD THE WET SPROCKET - Is (Abe's/Columbia)</td>
<td></td>
</tr>
<tr>
<td>30</td>
<td>SOUNDGARDEN - Jesus (A&amp;M)</td>
<td></td>
</tr>
</tbody>
</table>

---

**BOUND, GAGGED, AND HOPELESSLY ENSLAVED TO THE HYPNOTIC RHYTHMS OF LaTOUR.**

Once you're "Involved," will you ever be the same?

"Involved," the follow-up to LaTour's immensely popular smash single, "People Are Still Having Sex."

On Smash compact discs and cassettes.

© 1991 POLYGRAM INTERNATIONAL INC.
It may have been Friday The 13th, but there was nothing but good luck and good vibrations happening in Phoenix for KUKO’s Q-FEST! Lots of sun, good company and a killer line-up over two days in gorgeous Phoenix. A big round of applause for JOHNATHAN L and his entire staff for—once again—hosting one helluva weekend. And since I flew myself out for the event, when I say I was particularly impressed by 808 STATE, CHAPTERHOUSE, THE WONDERSTUFF, and THE CANDYSKINS, it’s because I was.

Three particularly interesting sights at Q-FEST: The amount of people from all different labels singing and dancing along to THE WONDER STUFF. I guess we’re not jaded all of the time...I had to look twice when the Phoenix audience started a huge mosh pit during CHAPTERHOUSE’s set. Moshing. Chapterhouse. Whatever...Then there was Mercury’s THOMAS WESTFALL who sat in gum not once, but twice! “Gummy-Butt,” as he’s now known, was not having a very good Friday The 13th!

Two hot events centered around last week’s NAB—including a smoking set from TIN MACHINE at a small club in town called Slim’s. Then the next night, DAVID BOWIE stopped by the LIVE 105 Boat Party, which featured live performances from TRANSVISION VAMP, THE CANDY SKINS and CY CURNIN of THE FIXX.

Hot. Hot. Hot!

I don’t see how it could be otherwise, but I hope your stay in our city was a good one. And it was great to see all of you who stopped by to say hello during our NAB Open House.

RHINO records gets set to unleash three—count ’em, three—boxed sets in October: THE MONKEES—Listen To The Band, THE HISTORY OF BRITISH ROCK (a nine CD set!) and GREAT SPEECHES OF THE 20TH CENTURY, parts of which I’m sure will be used as samples on other people’s records. Uh...you guys do have my address, right?

For those of you who get this on Friday, check out 120 MINUTES this Sunday, September 22. If you thought the last ROBYN HITCHCOCK interview was weird, just wait. And keep your eye out for WHTG’s MATT PINFIELD, who has a “man on the street” appearance in the segment.

RELATIVITY inked a deal with the fabulous REAL PEOPLE, while COLUMBIA make a new home for SOUL ASYLUM and VIRGIN snaps up both MOOSE and REVOLVER.

It seems as though SST has been slapped with a cease and desist order from ISLAND and WARNER CHAPPELL over NEGATIVELAND’s version of “Still Haven’t Found What I’m Looking For.” Although SST’s official response has been “No comment,” apparently recall notices have been sent out to radio and retailers. Whoops!

Some interesting tour news...THE STEREIO MC’s look set to hit the road with ELECTRONIC. Further, the MC’s will be working with JOHNNY MARR on some upcoming projects...What’s sure to be one of the hottest tickets around, SOUNDGARDEN, will hit the road for part of the GUNS N’ ROSES tour...For those of you who may be visiting England during the month of October, ROBYN HITCHCOCK and BILLY BRAGG will be touring together. Could this tour be titled Fish And Politics? RAT CAT rule, O.K.?
### MOST ADDED
1. **DRUNK WITH PASSION** - THE GOLDEN PALOMINOS (CHARISMA)

2. **STRAIGHT TO GOODBYE** - PALE DIVINE (ATCO)

TIE
- "RAVE DOWN" - SWERVEDRIVER (A&M)
- FOUR-TWENTY-FOUR - SEVEN SIMONS (TVT)

### TOP TIP
**RED HOT CHILI PEPPERS**

"GIVE IT AWAY" (WARNER BROS.)

The Chili's debut at a Red Hot #17!

### COMMERCIAL RECORD TO WATCH
**PM DAWN**

*OF THE HEART... (GEE ST./SALIND)*

Stations already seeing the light
- MARS
- WWCD
- WFIT
- CFNY
- WHTG
- WDST
- KROQ

### COLLEGE RECORD TO WATCH
**THE WENDYS**

*Gobledddog* (EAST WEST)

Making noise on KUNV, WRFL, WDET, KPWR, KJHK, KCRW, etc.

Editor: Linda Ryan

### ALTERNATIVE

<table>
<thead>
<tr>
<th>2W</th>
<th>LW</th>
<th>TW</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>ROBYN HITCHCOCK - Think, Ultra, Oceanside, Child (A&amp;M)</td>
</tr>
<tr>
<td>2</td>
<td>2</td>
<td>PSYCHEDELIC FURS - Until, Head, Valentine, Girl, Better (Columbia)</td>
</tr>
<tr>
<td>3</td>
<td>3</td>
<td>BIG AUDIO DYNAMITE II - Rush, Globe, Dreams, Grass (Columbia)</td>
</tr>
<tr>
<td>4</td>
<td>4</td>
<td>CROWDED HOUSE - Natural, Chocolate, Weather, Fame (Capitol)</td>
</tr>
<tr>
<td>5</td>
<td>5</td>
<td>SQUEEZE - Satisfied, Home, Crying (Reprise)</td>
</tr>
<tr>
<td>6</td>
<td>6</td>
<td>MARY'S DANISH - Julie's, Deadly, Bombshell (Morgan Creek)</td>
</tr>
<tr>
<td>16</td>
<td>17</td>
<td>NIRVANA - Smells, Come, Drain, Breed, Pissings (DGC)</td>
</tr>
<tr>
<td>23</td>
<td>11</td>
<td>BILLY BRAGG - Sexuality (Elektra)</td>
</tr>
<tr>
<td>16</td>
<td>9</td>
<td>MUDKIN - Good, Into, Drivin' (Sub Pop)</td>
</tr>
<tr>
<td>27</td>
<td>22</td>
<td>THE WONDER STUFF - Cow, Shadow, Mission, Maybe, Inertia, Cheap (Polydor/PLG)</td>
</tr>
<tr>
<td>34</td>
<td>27</td>
<td>SMITHEREENS - Top, Passion, Anywhere (Capitol)</td>
</tr>
<tr>
<td>5</td>
<td>7</td>
<td>NED'S ATOMIC DUSTBIN - Happy, Kill, Cut (Columbia)</td>
</tr>
<tr>
<td>31</td>
<td>26</td>
<td>VOICE OF THE BEEHIVE - Monsters, Think (London/PLG)</td>
</tr>
<tr>
<td>32</td>
<td>17</td>
<td>TIN MACHINE - One Shot (Victory Music/PLG)</td>
</tr>
<tr>
<td>12</td>
<td>18</td>
<td>SIOUXSIE &amp; THE BANSHEES - Kiss, Shadowtime, Cry (Geffen)</td>
</tr>
<tr>
<td>19</td>
<td>19</td>
<td>CARTER THE UNSTOPPABLE SEX MACHINE - Sheriff (Chrysalis)</td>
</tr>
<tr>
<td>21</td>
<td>21</td>
<td>THE ORB - Perpetual (Mercury)</td>
</tr>
<tr>
<td>13</td>
<td>13</td>
<td>NITZER EBB - Family (Geffen)</td>
</tr>
<tr>
<td>44</td>
<td>35</td>
<td>WOLFGANG PRESS - Mama, Fakes, Sucker (4-AD)</td>
</tr>
<tr>
<td>36</td>
<td>24</td>
<td>LLOYD COLE - She's A Girl, Tell, Half, Man (Capitol)</td>
</tr>
<tr>
<td>40</td>
<td>31</td>
<td>AMERICAN MUSIC CLUB - Rise, Miracle, Confidential (Alias)</td>
</tr>
<tr>
<td>14</td>
<td>14</td>
<td>KIRSTY MACCOLL - Walking, Affair, Wanted (Charisma)</td>
</tr>
<tr>
<td>10</td>
<td>18</td>
<td>CHAPTERHOUSE - Falling, Breather, Pearl, Something (Dedicated/RCA)</td>
</tr>
<tr>
<td>30</td>
<td>27</td>
<td>HOUSE OF FREAKS - Rocking, Cakewalk, Confess (Giant/Warner Bros./Alias)</td>
</tr>
<tr>
<td>11</td>
<td>20</td>
<td>MEAT PUPPETS - Sam, Moon, Nail, Open (London/PLG)</td>
</tr>
<tr>
<td>15</td>
<td>15</td>
<td>GARY CLAIL &amp; THE ON U SOUND SYSTEM - Human, Beef (RCA)</td>
</tr>
<tr>
<td>29</td>
<td>32</td>
<td>BLUE AEROPLANES - World (Chrysalis/Ensign)</td>
</tr>
<tr>
<td>33</td>
<td>33</td>
<td>INNOCENCE MISSION - Umbrella (A&amp;M)</td>
</tr>
<tr>
<td>38</td>
<td>34</td>
<td>KATYDIDS - Boy, Almost (Reprise)</td>
</tr>
<tr>
<td>47</td>
<td>35</td>
<td>TOAD THE WET SPROCKET - Is (Abe's/Columbia)</td>
</tr>
<tr>
<td>36</td>
<td>-</td>
<td>THE CULT - Wild Hearted Son (Sire/Reprise)</td>
</tr>
<tr>
<td>43</td>
<td>-</td>
<td>JOAN JETT &amp; THE BLACKHEARTS - Backlash (Blackheart/EPA)</td>
</tr>
<tr>
<td>37</td>
<td>38</td>
<td>CANDYSKINS - Submarine, Blew, Freedom, Easy, Worth (DGC)</td>
</tr>
<tr>
<td>39</td>
<td>39</td>
<td>CHRIS WHITLEY - Livin' (Columbia)</td>
</tr>
<tr>
<td>25</td>
<td>20</td>
<td>G W MCLENNAN - Easy, Haven't, Black, Dream (Beggars Banquet)</td>
</tr>
<tr>
<td>28</td>
<td>21</td>
<td>MASSIVE ATTACK - Safe From Harm (Virgin)</td>
</tr>
<tr>
<td>49</td>
<td>42</td>
<td>TINMUK 3 - Sunshine, Angel (IRS)</td>
</tr>
<tr>
<td>24</td>
<td>40</td>
<td>MOCK TURTLES - Mary's, Dig, Kathy, Smiles (Relativity)</td>
</tr>
<tr>
<td>45</td>
<td>44</td>
<td>SKIN YARD - 1000, River, Psycho (Cruz)</td>
</tr>
<tr>
<td>46</td>
<td>-</td>
<td>FUDGE TUNNEL - Fudge Tunnel (Relativity)</td>
</tr>
<tr>
<td>29</td>
<td>29</td>
<td>DIRE STRAITS - Calling Elvis (Warner Bros.)</td>
</tr>
<tr>
<td>48</td>
<td>-</td>
<td>GOLDEN PALOMINOS - Alive (Charisma)</td>
</tr>
<tr>
<td>18</td>
<td>32</td>
<td>ANTHRAX - Bring, Posse, Pipeline (Island)</td>
</tr>
<tr>
<td>22</td>
<td>37</td>
<td>ELECTRONIC - Message, Feel, Tighten, Gangster (Warner Bros.)</td>
</tr>
</tbody>
</table>

### CHARTBOUND
*Debuts in chartbound

- **COIL** - LOVE'S SECRET DOMAIN (WAX TRAX)
- **THE GRAPES OF WRATH** - THESE DAYS (CAPITOL)
- **TRIP SHAKE SPERE** - LULU (A&M)
- **SISTER DOUBLE HAPPINESS** - HEART & MIND (WARNER BROS.)
- **FIVE THIRTY** - "THIRTEENTH DISCIPLE" (ATCO)
- **OCEAN BLUE** - CERULEAN (SIRE/REPRISE)

Dropped: #36 Erasure, #41 XTC, #45 Thrill Kill Kult, #46 James, #48 Animal Logic, #49 R.E.M., #50 Toni Childs.

**the GAVIN REPORT**

Reports accepted Mondays 9AM-4PM. Tuesdays 9AM-3PM

Station Reporting Phone: (415) 495-1990

Gavin Fax: (415) 495-2580

**the GAVIN REPORT** September 20, 1991
DON'T TRY THIS AT HOME

16 new songs describing dangers both foreign and domestic including "You Woke Up My Neighbourhood," and the Top 5 single and video "Sexuality."

Produced by Grant Showbiz
Engineered by Victor Van Vugt
Aided & Abetted by Wiggy

TRY BILLY ON TOUR NOVEMBER & DECEMBER '91

On Elektra Compact Discs and Cassettes
Alternative New Releases cont.

Down Under. Rat Cat spit out melodic, hook-laden power-pop songs that beg to be played at 11—so do it! LINDA RYAN

BLUR - LEISURE
(FOOD/SBK)

It’s certainly been quite a year for this young band, who’ve not only graced Top Of The Pops, but the covers of many magazines including Melody Maker (three times!). Select and the NME—on the strength of their singles alone! A product of their environment as much as a product of the times, Blur’s debut album, titled Leisure, is quintessentially English—in much the same way many of Paul Weller’s compositions for The Jam revolved around life in London. And then there’s Damon’s cockney-tinged vocals. While their sound isn’t exactly unique, Blur know how to write a damn fine pop tune, and at the end of the day that’s what counts. It’s certainly what’s going to keep them to the top of the charts at home in Britain, and it’s what American radio will embrace. If you haven’t already played any or all of their three singles (“She’s So High,” “There’s No Other Way” and “Bang”), they make an excellent introduction to the band. Other favorites include “Bad Day,” “Fool,” “Come Together” and “I Know.” A solid debut. LR

PRIMAL SCREAM - "MOVIN' ON"
(SIRE/WARNER BROS.)

Wow! With its “Love The One You’re With” guitar intro and obvious nod to the Stones (circa Beggars Banquet), Primal Scream’s “Movin’ On” might be just the song to break these guys in America. It might be because Jimmy Miller (Beggars Banquet and Stiff Fingers) is behind the production on this one, but I haven’t heard a gospel chorus and bongos used to such telling effect in quite some time. Way cool. Listen and trip. LR

PM DAWN - OF THE HEART, OF THE SOUL AND OF THE CROSS...
(GEE ST./ISLAND)

Without a doubt—not to mention hype—this Canadian duo will end up on many of the year’s “Best Of” lists. The success of De La Soul and more recently The Dream Warriors in the Alternative format will hopefully open your ears to PM Dawn’s good vibrations. If their sense of humor or extensive vocabulary doesn’t make you smile, their choice of samples will. “Set Adrift On Memory Bliss,” with it’s Spandau Ballet “True” sample, is a hit—plain and simple. (It’s already burning up the charts in England!) Other favorites include “A Watcher’s Point Of View,” “In The Presence Of Mirrors,” and “Paper Doll.” Is that a Smith’s guitar riff I hear in the awesome song, “The Beautiful?” Check this one out! LR

NIRVANA - NEVERMIND
(DGC)

Okay, you’ve heard the hype—now believe it. Nirvana’s got a new disc, two years in the making, a new label, DGC, and suddenly the band (assisted by Mudhoney) are changing the face of Commercial Alternative radio. Traditionally, these stations didn’t really embrace ROCK, but the quality of Nirvana’s lead-off single, “Smells Like Teen Spirit,” and the quality of the tracks that follow have, perhaps, been instrumental in changing all that. Nirvana’s undeniably potent, patented grunge-covered, two-minute pop pills are much in evidence here: Besides the single, “Breed,” “Territorial Pissings” and “Stay Away” rock hardest. The band opts for mesmerizing with “Come As You Are,” “On A Plain” (m’ fave), “Something In The Way,” “Polly,” and “Lithium,” but they never discard their twisted f-you attitude, or explosive energy in favor of accessibility. The best record of the year so far is...oh, Nevermind. SEANA BARUTH

FIELD TRIP - RIPE (SLASH)

Be careful with this release. Because Pleasanton, CA’s Field Trip enthusiastically lay down one bouncy, tenacious hook after another, it’s easy, during the course of Ripe, to take the band’s excellence for granted—or, perhaps, overlook it altogether. While live FT slide toward grit and garage, on Ripe they stick (almost) strictly with a clean, engaging sound that emphasizes the “pop” in guitar-pop even more so than on last year’s Headgear. Among the gems that result: “Come Along,” “Sit On My Hands,” “Wake Up Alone,” a rock reading of Dead Or Alive’s “You Spin Me Round,” “Second Cousin” (a Flamin’ Groovies cover), and “Ballad Of Field Trip” in which the band modestly asserts that they “make people happy.” They do. SB

DAVE STEWART & THE SPIRITUAL COWBOYS - "CROWN OF MADNESS"
(ARISTA)

I doubt upon first listen you’d guess this was the work of Eurhythmics’ Dave Stewart. Dave’s almost sinister vocal approach brings to mind traces of Andrew Eldridge and Frank Tovey—which is a fitting direction to take for a song called “Crown Of Madness.” The backing vocalists and guitarists bring an extra touch of theatrical flair to the track, spicing it up for radio. Give it a listen. LR

TRIBE - "ABORT"
(SLASH RECORDS)

Janet Lavallee’s alluring vocals combine with expansive guitars to make Abort fairly glitter before these ears. “Here At The Home’s” melody melts with compelling background vocals that hover even as the guitar solos. With a blurring wave of distorted guitar, “Abort” propels us into a different realm. A circus-like organ balances out the raw edge of this bittersweet diriattre. Stuttering drums and a jangly guitar set the pace as keyboardist Terri Barous’ vocal prowess gushes on “Rescue Me.” “Jakpot” reflects Tribe’s entire spectrum by beginning with an innocuous siren-like guitar and subdued singing. By the end, Lavallee’s beautiful voice has risen to a shrill shout and guitars swoop with mounting ferocity. There’s truly no weak link in this string of a dozen pearls, and hearing Abort makes a body want to catch this outfit live. DAVID BERAN
RATCAT
"TINGLES"

featuring
"THAT AIN'T BAD"

RATCAT
"Tingles"
868 573-274

rooArt
PolyGram
PERSONAL PICKS

SINGLES by Dave Sholin

Dave Sholin is out of the office this week. Some picks were written by Annette M. Lai where indicated.

PM DAWN - Set Adrift On Memory Bliss (Gee Street, Island)
Hypnotic Rap from New Jersey brothers Prince Be and DJ Minutemix set to Spandau Ballet's 1983 smash "True" not only brings back a memory or two, it's sure to create new ones. It has fresh production elements and a chorus with all the relaxing, calming qualities of a nice long massage. A massive hit overseas, it's set to become just as big in North America thanks to early airplay at key crossover outlets.

ALBUMS by Ron Fell

VERSION I
GUNS 'N' ROSES - Use Your Illusion I & II (Geffen)
Some things bigger than these two volumes have turned pedestrian, self-indulgent psycho-babble into the most anticipated, critically acclaimed album of the year. Credit the months of delays, the voluminous hype, the outrageous, child-like antics of the group's lead singer, and the label's blank-check support of the band as integral components in the presell. It's important that this set runs more than two and a half hours; it's important that profanity be sprinkled throughout; it's critical that alienation and insult are lyrical staples. It's certainly not important that lead singer be the mid-forties rock refugee, won't listen to volumes I or II for enjoyment. This is primal, teen and blue collar grunge and roll. It's bold, brazen, angst-ridden, diatribal passionate popular music reduced to its lowest common denominator. It's infinitely more disturbing than rap. It lacks any modicum of subtlety or decorum—it's at best, rock 'n' roll, at worst a cathartic exorcism of demon paranoia. It's also the Godsend for an otherwise slack retail picture, and it's buzz will infect and confuse an entire industry.

VISION II
GUNS 'N' ROSES - Use Your Illusion I & II (Geffen)
This is magic! The band exceeds my expectations with this mammoth collection. Axl lets it all hang out in the true spirit of Rock 'n Roll. He's in the process of growing up before our very ears. There's no doubt about his feelings, as he wears them like a tattoo. His ranting is frequently misunderstood, although it's hard to ignore. Growing from its Appetite For Destruction period, GN'R takes RNR to new and dizzying heights with overloads of sonic, high caloric attitude, while pushing the envelope of popular music in a way no other band has ever done. The recording quality is significantly more true. The musicianship is considerably more cohesive and the depth and breadth of their collective work is infinitely more exploited.

VOICE OF THE BEEHIVE - Monsters And Angels (London/PLG)
Sisters Tracey and Melissa Bryn are the voices in the beehive, with Tracey contributing her songwriting skills. Newcomers to Top 40, they've been buzzing around the Alternative scene for a few years, but here's the track that has the potential to cross-pollinate both formats.

LENNY KRAVITZ - Stand By My Woman (Virgin)
Lenny's retro style on "It Ain't Over 'Til It's Over" gave him his first multi-format hit. Shades of John Lennon appear on the follow-up, which features a lyric relatable to members of either sex.

JOHN MELLENCAMP - Get A Leg Up (Mercury)
From the new album titled Whatever We Wanted, Mellecamp is a singer/songwriter who knows instinctively what his audience wants—good ol' hit 'em where it counts Rock N' Roll! In high gear all the way, this ode to

KID 'N PLAY - Ain't Gonna Hurt Nobody (Select)
Commercial entry from two highly creative rappers who have enjoyed success on film and television, and are currently scoring with a Saturday morning cartoon show. Powered by a chorus reminiscent of the early eighties hit "Ain't Nobody" by Rufus and Chaka Khan.

VAN HALEN - Top Of The World (Warner Bros.)
Currently in the middle of their world tour, premiere rockers Eddie, Alex, Sammy and Michael bring forth a driving, forceful and hook-laden offering. With a little imagination, being on "Top Of The World" could be an awesome place to be! AML

CE CE PENISTON - Finally (A&M)
I had a preview of this song back in July and have been in love with it ever since! Hailing from Phoenix, Arizona, Ce Ce penned this bright and infectious debut release that's already top thirty at HOT97 New York, WIOQ/FM Philadelphia, KKFR Phoenix and KMKM San Francisco. AML

ROBBIE NEVIL - For Your Mind (EMI)
Cynicism aside, singer/songwriter Robbie Nevil brings us a love song about sex vs. brains. When was the last time someone wanted you "for your mind"? Refreshing, to say the least. Uptempo and dynamic with a catchy hook, Robbie enlists the talents of Dallas Austin (credits: Boyz II Men, Another Bad Creation) for re-mix work—there's six to choose from. AML

Michele Nelson, Art Department Staff
Dr. Oren Harari, Marketing Director
Meese Mullins, Assistant Director
Louise Potomski, Assistant Director
Scott Marshall, Computer Services
Sheila Reno, Receptionist

Bill Gavin, Founder
Ron Fell, Publisher
Annette M. Lai, Associate Editor
Gavin Radio Services
Diane Ruter, Circulation Manager
Al Fleishman, Sales Director
Station Reporting Phone: (415) 495-1990
Fax: (415) 495-2580

The Gavin Report is published fifty weeks a year on Friday of each week. Subscription Rates $250 for 50 issues or $150 for 25 issues. Subscription and Circulation Inquiries: (415) 495-1990. All rights to any or all of the contents of this publication are reserved. Material may not be reproduced in any form without the publisher's permission. 1991, THE GAVIN REPORT INC., 140 Second Street, San Francisco, CA 94110. Marketing Representatives: Galiani Brothers.

Vanessa Williams
NEXT WEEK
"Gloria is one of those artists you can't deny. With 11 of her past hits still testing huge, 'Live For Loving You' is a smash that just can't wait." MICHAEL MARTIN, KIIS-FM

"LIVE FOR LOVING YOU"
FROM THE ALBUM "INTO THE LIGHT." ON EPIC.