



STICKERING: [REDACTED]

[REDACTED] WE [REDACTED] HAVE [REDACTED] A
[REDACTED] NEW [REDACTED] LABEL,
LEGISLATORS [REDACTED]
[REDACTED] ARE [REDACTED]
[REDACTED] BACKING OFF,
BUT [REDACTED] THE [REDACTED]
[REDACTED] ISSUE IS [REDACTED]
[REDACTED] FAR FROM
[REDACTED] DEAD.

JANE CHILD

She looks—and sounds—like no one else. And ever since the release of her debut album, she's been turning heads everywhere.

Her first single, "Don't Wanna Fall In Love," reached No. 1 on R&R's CHR chart. Her video has been in heavy rotation at MTV for weeks. In the press,

she's drawn comparisons to Prince, and with good reason—she plays all

the instruments on her riveting debut, which she wrote and produced herself.

Jane Child. No matter how you look at it, she's the one to watch.



"WELCOME TO THE REAL WORLD"

The New Single Written, Performed and Produced by Jane Child From the album Jane Child



GAVIN AT A GLANCE

TOP 40

MOST ADDED

NEW KIDS ON THE BLOCK
Step By Step (Columbia)
MICHAEL BOLTON
When I'm Back On My Feet Again (Columbia)
LISA STANSFIELD
You Can't Deny It (Arista)

RECORD TO WATCH

GEORGE LAMOND
Bad Of The Heart (Columbia)

Hot

TAYLOR DAYNE
I'll Be Your Shelter (Arista)



URBAN

MOST ADDED

NEW KIDS ON THE BLOCK
Step By Step (Columbia)
REGINA BELLE
This Is Love (Columbia)
POINTER SISTERS
Friend's Advice (Motown)

RECORD TO WATCH

GLENN MEDEIROS
featuring **Bobby Brown**
She Ain't Worth It (Amherst/MCA)

Hot

GLENN JONES
Stay (Jive/RCA)



A/C

MOST ADDED

MICHAEL BOLTON
When I'm Back On My Feet Again (Columbia)
BONNIE RAITT
Love Letter (Capitol)
SMOKEY ROBINSON
(It's The) Same Old Love (Motown)

RECORD TO WATCH

LAUREN WOOD
Fallen (EMI)

Hot

MICHAEL McDONALD
Take It To Heart (Reprise)



COUNTRY

MOST ADDED

HANK WILLIAMS, JR.
Good Friends, ... (Warner Bros./Curb)
LORRIE MORGAN
He Talks To Me (RCA)
DON WILLIAMS
Maybe That's All It Takes (RCA)

RECORD TO WATCH

SHELBY LYNNE
I'll Lie Myself To Sleep (Epic)

Hot

PATTY LOVELESS
On Down The Line (MCA)



JAZZ

MOST ADDED

STAN GETZ
Apasionado (A&M)
ALLEN FARNHAM
5th House (Concord Jazz)
MOSE ALLISON
My Backyard (Blue Note)

RECORD TO WATCH

STAN GETZ
Apasionado (A&M)

Hot

SPECIAL EFX
Just Like Magic (GRP)



ADULT ALTERNATIVE

MOST ADDED

DAVID BECKER TRIBUNE
Third Time Around (Bluemoon)
ALEX BUGNON
Head Over Heels (Orpheus/EMI)
MICHAEL DOWDLE
Touch (Airus)

RECORD TO WATCH

ALEX BUGNON
Head Over Heels (Orpheus/EMI)

Hot

KEIKO MATSUI
No Borders (MCA)



ALBUM

MOST ADDED

JEFF HEALEY BAND
"I Think I Love You Too Much" (Arista)
THE PRETENDERS
"Never Do That" (Sire/Warner Bros.)
LITA FORD
"Hungry" (RCA)

RECORD TO WATCH

LITTLE CAESAR
"Chain Of Fools" (DGC)

Hot

THE PRETENDERS
"Never Do That" (Sire/Warner Bros.)



ALTERNATIVE

MOST ADDED

MY LIFE WITH THE THRILL KILL KULT
Confessions Of A Knife (Wax Trax)
THE CLEAN
Vehicle (Rough Trade)
THE JACK RUBIES
See The Money In My Smile (TVT)

RECORD TO WATCH

DIRTY DOZEN BRASS BAND
The New Orleans Album (Columbia)

Hot

ADRIAN BELEW
Young Lions (Atlantic)



**MOON MULLINS
TALKS2 U**

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NEWS

DIED PRETTY LIVES

Page 52

**R&R Focuses on
he Nineties**

Radio & Records hosted their first convention in more than two years at the Century Plaza Hotel last week.

A total of six keynoters highlighted the convention's theme: "Winning In The Nineties." On Thursday and Friday guests heard Robert Tucker speak on "Profit From Change Through Innovation"; John Parikhal gave a lively talk on "A Multi-Media Look At The Future Of Radio"; Chris Beck spoke of "Multi-Dimensional Selling"; David J. Rogers (who guested at the 1990 Gavin Seminar) brought animation to "How To Thrive In the Competitive '90s"; C.W. Metcalf showed how to ease stress through "The Humor Option," and Dudley Lynch addressed "Scoring A Win in a Chaotic Year." On Saturday afternoon attention turned to the labeling issue, with everyone agreeing that it is a First Amendment matter. PMG head Jeff Pollack warned that the industry must be on the attack against labelling, and called for an effective strategy against sticking.

Format sessions spotlighted specific issues. Top 40 addressed

taking on the competition. ("Judo radio"—using strengths against weakness.) Spotting the ongoing Q105/Power Pig battle in Tampa, Jacor's Executive VP and COO Randy Michaels and Power PD Marc Chase traded zingers with former Q105 PD, currently at Y95-Dallas Station Manager Randy Kabrich, who got help from longtime personality Mason Dixon. Michaels' advice: always try to protect yourself from assault by keeping close watch on the flanks. The A/C session, moderated by Adult Contemporary Editor Mike Kinoshian, focused on the burning issue: Beautiful Music's transition to Soft A/C. The session's attendance was limited by Fire Marshalls at the hotel, forcing the admittance of not more than 40 guests at a time. The Urban meeting focused on the charts—getting accurate reports from stations, and dropping records too quickly. At the end of the session, programmer Frankie Crocker from WBLS-New York lambasted his counterparts for ignoring Rap saying, "The records that are really happening in Urban cities are Rap records...don't be afraid to be too Black!"

RADI-O-RAMA

So Scott Shannon was sitting in with Ross Brittain on Z100-New York's Morning Zoo? This doesn't mean he's East Coast bound—he really was filling in. This week's Z Morning Zoo guest was MTVeejay Adam Curry. Rumors are still flying that Gary Bryan will give the Big Apple another go and join Brittain, but the man is maintaining a low profile...Lynn James is the new PD at KWKL/FM-Wichita, KS. He was at KMAJ/KSKX-Topeka... KS-104 in Denver, CO sent along this staff update: Mike Beach joins the KS-104 Morning Zoo from WCKZ-Charlotte, NC; Stacey Cantrell has been upped to MD/APD and continues on air 9A-12 Noon...Four new at 107.1 FM-The Star (KGSR)-Austin, TX: Bill Harman joins as OM. He was PD at WBBY-Columbus, OH; Rick Vanderslice is now the station's morning host. He comes from

cont. on next page

Scheduled around the convention were a number T.J. Martell Foundation charity events. The final moment of the meetings was the showstopper. Don Henley was joined on stage by Timothy B. Schmidt and Glenn Frey, who wowed programmers and record executives by running through a medley of the Eagles' greatest hits.

**FEDER PRIVATE
MUSIC VP**



Promotion vet Linda Feder has been named to the newly-created position of VP, Promotion for Private Music.

For the last year Feder was Senior Director of Promotion at Rhino Records, and she spent six years with MCA as a regional promotion rep.

"Linda's arrival at Private coincides with our commitment to develop our projects beyond the Jazz, Adult Alternative and other college formats," said label President and CEO Ron Goldstein. "Feder's responsibility will be to lead the charge."

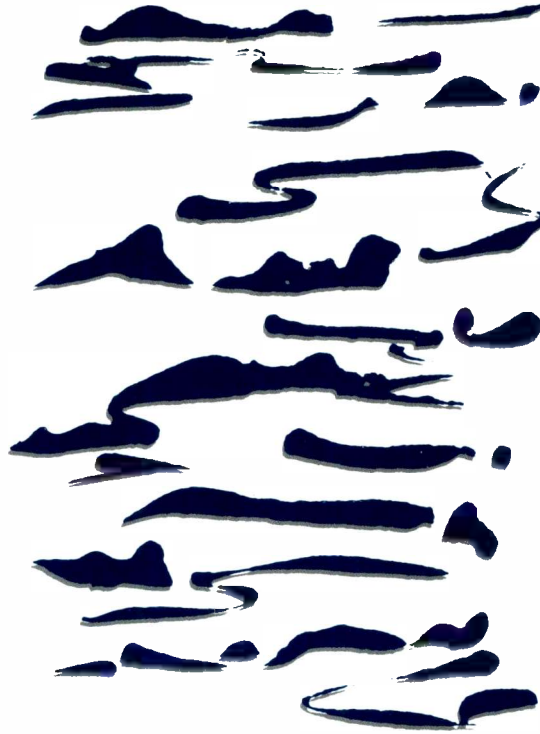
NEWS - Beverly Mire

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“HOLY WATER” IS ABOUT TO MAKE WAVES!

“HOLY WATER”



the first track by

**BAD
COMPANY**

from the forthcoming album

HOLY WATER

(91371)

Produced by Terry Thomas
Management: Bud Prager—E.S.P. MANAGEMENT
Phil Carson

On Atco



Division of Atlantic Recording Corporation

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RADI-O-RAMA *cont.*

KOAI/The Oasis-Dallas; Susan Castle comes from WLIT-Chicago to do Middays **GINNY HOLLAND** will host(ess) "Lights Out Austin." Ginny comes from WLTF-Cleveland...**KWSS**-San Jose, CA is looking for a morning team. Send T&Rs to PD Larry Morgan, 1589 Schallenberger Rd., San Jose, CA 95131...**Chuck Higbie** is out at **WEOW/FM-Key West, FL** APD/MD **Bill Bravo** is filling in TFN...**KVRF**-Vermilion, SD has changed calls to **KVHT** and frequency from 102.3 to 106.3...**STAFF CHANGES AT 95 Triple X**-Burlington, VT: **Mark Esbjerg** is PD; **Ben Hamilton** is APD and handles PM Drive; **JJ Reilly** stays as MD and is on Middays; "**Rocketman**" **Rob Dawes** can be heard from 7P-12M... **Paul Bryan** has left the PD slot at **KLAZ/FM**-Hot Springs, AR. The station is looking for a replacement. Meanwhile, **Kelli O'Neil** has joined **KLAZ** as MD. She was at **ESPN**...In Biloxi, MI, **Rich Lovett** has been upped to APD/MD, and will still do Afternoon Drive. Rich and PD **Beau Richards** will take music calls from 10-12N Fridays only...**Ron Grant** has left **KZOR**-Hobbs, NM. The new MD/6P-12M personality is **Phil Houston**, who comes from **KIKT**-Greenville, TX... **Pirate Radio**-Los Angeles wants to remind all concerned that their playlist will be available after 3PM on Tuesdays. Call **Pat Piech** at 213-856-4683...



THE KIDS AND THE CAN. That's DGC's **Mark Kates** (l) and **John Rosenfelder** (r) celebrating Mother's Day with Montreal Expo's hurler **Dennis "Oil Can" Boyd** just before Boyd pitched a complete game shutout against the Dodgers.

*Kirkland Exits***MICHAELS CONSULTS KBLX**

KBLX-Berkeley/San Francisco Program Director **B.K. Kirkland** exited the station last week, and its parent company, **Inner City Broadcasting Corporation** has signed **Lee Michaels** to consult the Quiet Storm-formatted station.

"My understanding is that B.K. wanted to do different things. He missed New York, and that's where he wants to be," said Michaels. This was the second time around at **KBLX** for Kirkland, who took the reins again in the Spring of 1989.

"The station's been what it's been for twelve years and I'm going to enhance it—take it to heights that it has the opportunity to enjoy," said Michaels, who indicated that he's started searching for a Program Director.

This is the ninth station that Michaels has picked up since he started his Urban consultancy last year. He said he'll soon be looking for an associate to, "share some of the load so we can super-serve the clients I already have."

Capitol Promotion/Sales Staffs Meet

The **Capitol Records** Promotion and Sales Staffs gathered last week in Santa Monica, and the label gave awards to individual Promotion Reps in the Pop Department, two local reps, **Jeffrey Blalock** and **Randy Robbins** were named Promotion Managers of the Year; **Tasha Mack** is Rookie of the Year; **Michael Conway** is Most Improved; A/C Local Promotion Manager of the Year is **Eva Pfaff**; **Chuck Swaney** was named Rock Promotion Manager, and **Dave Rothstein** Dance/Crossover Promotion Manager of the Year. In the Black Music Promotion Department, three awards were handed out: **Jack Wellman** is

Promotion Manager of the Year; Most Improved is **Ken Bolden**; Special Merit went to **Keith Frye**.

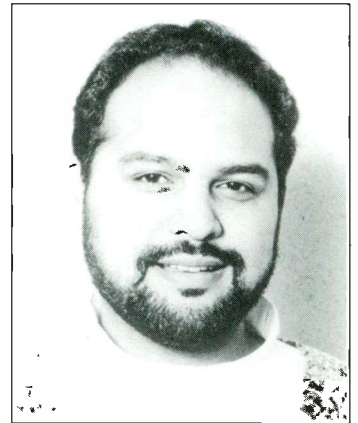
JIM HENSON, SAMMY DAVIS, JR. DIE

It's a very sad day when we have to mourn the deaths of two true American icons.

On Wednesday, May 16, Muppeteer and Sesame Street originator **Jim Henson** died at a too-young 53 of a bacterial infection. On that same day, one of America's most celebrated song and dance men, **Sammy Davis, Jr.** also died too young—he was 64—of throat cancer, a victim of too many cigarettes.

The loss of these two men is unfathomable. Henson, who brought us the joy of Big Bird, Kermit The Frog and the indomitable Miss Piggy was in his prime. And although Sammy Davis was approaching his twilight years, he still had much to give. In his last tour with **Frank Sinatra**, all who attended said that Davis was the one who still had the voice and, of course, the dance.

The Gavin family joins the world in shedding tears. Henson and Davis can never be replaced. Our heartfelt sympathy to their family and friends. What keeps us alive is the memories we leave behind. These two gentlemen will never be forgotten.

BACCHUS TO ANTILLES

PolyGram Jazz major-domo **Brian Bacchus** is leaving the label to head up **Island Records'** subsidiary **Antilles**.

Along with **Jerry Rappaport**, who's currently heading up **Mango Records**, Bacchus will hire a staff consisting of press person, promotion person and two assistants.

Bacchus leaves **PolyGram** after over three fruitful years, his most recently accomplishment being the production of the **Harper Brothers'** "Live At The Village Vanguard."

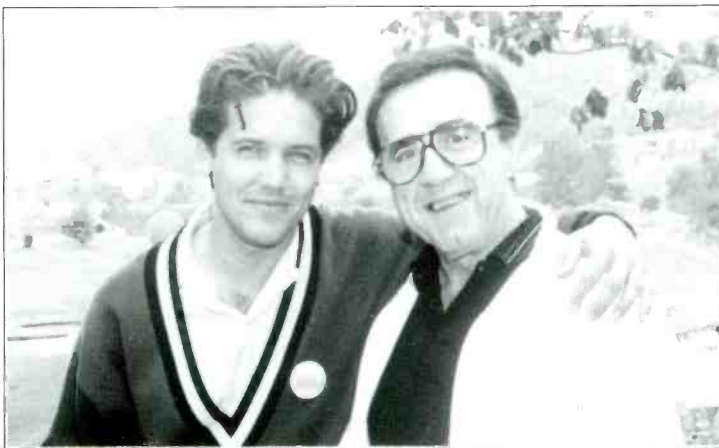
"This is going to be putting World Music and Jazz together in one packed punch," said Bacchus. "I'm ready to start"

ROTATIONS

Brenda Romano hits **Hollywood** (the city and the company) in early June. As Senior VP of Promotion, she'll be looking to build her staff from the ground up. At the moment she's tying up loose ends at **Mercury**...Ditto **PolyGram** Sr. VP **John Brodey**, who's headed for **Giant**. John's target to start at **Irving Azoff's** new label is June 1. He'll begin by hiring a national staff...Meanwhile at **PolyGram**, the label that's losing those two stellar execs, International Meetings should end with a new President being named—or maybe one each for **Mercury** and **Polydor**. Sources say **Bob Jamieson** won't be heading either or both...**Chameleon** signed



Last week the T.J. Martell Foundation held its most successful Rock 'N' Charity fundraiser—coming away with \$250,000 that will be used for leukemia, cancer and AIDS research. Glenn Frey received the Reebok "From The Heart Award," for his contribution. Shown l-r: Reebok's Bob Apatoff, Frey, Tony Martell, and Martell Executive Council Member Jon Scott.



During a break in the T.J. Martell events, singer/actor Michael Damian (l) talks to Tony Martell about guesting on "The Young and The Restless."

a long-term deal with Australia's Festival Records, who'll market and distribute Chameleon's product down under...Amethyst Entertainment has launched Century 2000 Records, a new recording and publishing division. Amethyst President George Balaskas will also be prez of the new label...After two years as Director, Artist Development at A&M, Jim Guerinet has been upped to Vice President, Artist Development...Also at A&M, Diana Baron has been elevated from Executive Director of Publicity to Vice President/Publicity, West Coast...Howard Thompson and Nancy Jeffries have been named Senior Vice Presidents, A&R at Elektra Entertainment....



Happy Twentieth Anniversary! Melvyn R. Lewinter celebrates 20 years at Atlantic Records with a promotion to Chief Financial Officer/Senior Vice President. Lewinter was most recently Senior Vice President.



◀ Connie Johnson has been promoted to Senior National Director of R&B Promotion at Arista Records. She has been with the label for six years, most recently as District Manager, R&B Promotion, Mid-Atlantic Region.

BIRTHDAYS

Compiled by Diane Rufer

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

Greg Edwards, KIK/FM-Anaheim, CA 5/20

Bob Swanson, KEX-Portland, OR 5/20

Cher, Joe Cocker 5/20

Clarke Ingram 5/21

Scott Reppert, WMQC-Westover, WV 5/21

Frank Corman, KYQT/FM-Newport, OR 5/21

Ronald Isley, Leo Sayer 5/21

Bernie Taupin, Iva Davies (Icehouse) 5/22

Morrissey (The Smiths) 5/22

Betty Breneman, The Breneman Review 5/23

Tiffany Amber Rufer 5/23

Jim Asker, WFLS-Fredericksburg, VA 5/23

Buddy Owens, KNIX-Phoenix, AZ 5/23

Rick Stevens, WCKX-Columbus, OH 5/23

Johnny Milford, KWIN-Stockton, CA 5/24

Tommy Page, Bob Dylan, Patti LaBelle, Rosanne Cash 5/24

Jerry Hardin, KRST/FM-Albuquerque, NM 5/25

Jessi Colter, Miles Davis, Tom T. Hall 5/25

Geoffrey Schulman, A&M Records 5/26

Sean Coakley, Arista Records 5/26

Tim Brough, WAFL-Milford, DE 5/26

Dave Robbins, WNCI/FM-Columbus, OH 5/26

Mike Will, KEZH-Hastings, NE 5/26

Stevie Nicks, Hank Williams, Jr., Levon Helm 5/26

BIRTHS

Our **CONGRATULATIONS** to LYNN FORMAN, Director of National Adult Contemporary Promotion for Epic Records, on the birth of her first child, son, **NICHOLAS GENE**. Born May 11th at 3:58 PM, weighing 6 lbs., 13 oz., 19 1/2 inches long.

...**CONGRATULATIONS** to GARY BERKOWITZ, VP of Programming for WKQI (Q95/FM)-Detroit, MI, and his wife, B.J., on the birth of their third child, son, **COREY IAN**. Born May 11th, weighing 6 lbs., 8 oz.

...**CONGRATULATIONS** to BILL REED, Music Director of KSCS/FM- Ft. Worth, TX, and his wife, ROBYN, on the birth of their daughter, **AMANDA LYNN**. Born May 8th, weighing 6 lbs., 2 oz., 19 inches long. Miss Amanda represents Bill and Robyn's first child also the first grandchild and first great-grandchild for their families.

...**CONGRATULATIONS** to STEVE KNOLL, Program Director of KPXR-Anchorage, AK, and his wife, DEBORAH, on the birth of their daughter, **ALEXANDRA ELIZABETH**. Born May 5th, weighing 6 lbs., 6 oz., 18 inches long.

TOP 40

MOST ADDED

NEW KIDS ON THE BLOCK (229)
(Columbia)
MICHAEL BOLTON (131)
(Columbia)
LISA STANSFIELD (112)
(Arista)
GLENN MEDEIROS featuring
BOBBY BROWN (79)
(Amherst/MCA)
MOTLEY CRUE (73)
(Elektra)
GO WEST (54)
(EMI)

CERTIFIED

GLENN MEDEIROS featuring
BOBBY BROWN
She Ain't Worth It
(Amherst/MCA)
del **AMITRI**
Kiss This Thing Goodbye
(A&M)

TOP TIP

TYLER COLLINS
Girls Nite Out
(RCA)
Developing into one of this year's
party anthems. Generates audience
response quickly, lighting up
those nitetime lines.

RECORD TO WATCH



GEORGE LAMOND
Bad Of The Heart
(Columbia)
In only a few weeks, Hit Factor has
risen to 10% and that ain't bad at all!
Fifteen new believers this week.

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

2W LW TW

2	2	1	MADONNA - Vogue (Sire/Warner Bros.)
3	3	2	HEART - All I Wanna Do Is Make Love To You (Capitol)
4	4	3	JANET JACKSON - Alright (A&M)
7	5	4	WILSON PHILLIPS - Hold On (SBK)
9	7	5	ROXETTE - It Must Have Been Love (EMI)
1	1	6	SINEAD O'CONNOR - Nothing Compares 2 U (Ensign/Chrysalis)
13	8	7	M.C. HAMMER - U Can't Touch This (Capitol)
6	6	8	ROD STEWART/RONALD ISLEY - This Old Heart Of Mine (Warner Bros.)
21	11	9	PHIL COLLINS - Do You Remember? (Atlantic)
15	12	10	LINEAR - Sending All My Love (Atlantic)
16	13	11	JUDE COLE - Baby It's Tonight (Reprise)
11	9	12	EXPOSE - Your Baby Never Looked Good In Blue (Arista)
23	15	13	RICHARD MARX - Children Of The Night (EMI)
32	25	14	TAYLOR DAYNE - I'll Be Your Shelter (Arista)
30	21	15	BELL BIV DeVOE - Poison (MCA)
20	18	16	GIANT - I'll See You In My Dreams (A&M)
22	19	17	PERFECT GENTLEMEN - Ooh La La (Columbia)
28	23	18	B-52s - Deadbeat Club (Reprise)
27	24	19	AFTER 7 - Ready Or Not (Virgin)
10	10	20	AEROSMITH - What It Takes (Geffen)
24	22	21	BASIA - Cruising For Bruising (Epic)
35	29	22	BRENT BOURGEOIS - Dare To Fall In Love (Charisma)
33	27	23	PARTNERS IN KRYME - Turtle Power (SBK)
8	17	24	CALLOWAY - I Wanna Be Rich (Solar/Epic)
5	14	25	MICHAEL BOLTON - How Can We Be Lovers (Columbia)
40	31	26	DEPECHE MODE - Enjoy The Silence (Sire/Reprise)
29	28	27	ELECTRONIC - Getting Away With It (Warner Bros.)
—	35	28	ALANNAH MYLES - Love Is (Atlantic)
—	34	29	BILLY IDOL - Cradle Of Love (Chrysalis)
—	—	30	GLENN MEDEIROS featuring BOBBY BROWN - She Ain't Worth It (MCA)
39	32	31	BILLY JOEL - The Downeaster "Alexa" (Columbia)
—	37	32	LOUIE LOUIE - Sittin' In The Lap Of Luxury (WTG/Epic)
18	26	33	SWEET SENSATION - Love Child (Atco)
19	20	34	FLEETWOOD MAC - Save Me (Warner Bros.)
—	—	35	del AMITRI - Kiss This Thing Goodbye (A&M)
—	—	36	NIKKI - Notice Me (Geffen)
14	16	37	ADAM ANT - Room At The Top (MCA)
—	40	38	WHISTLE - Always And Forever (Select)
—	—	39	TOMMY PAGE - When I Dream Of You (Sire/Warner Bros.)
—	—	40	MICHEL'LE - Nicety (Ruthless/Atco)

CHARTBOUND

ARTIST TITLE LABEL	*Debuts in Chartbound	Reports	Adds	On	Chart
*NEW KIDS ON THE BLOCK - Step By Step (Columbia)		229	229	—	—
ZZ TOP - Doubleback (Warner Bros.)		153	40	92	21
GO WEST - King Of Wishful Thinking (EMI)		135	54	68	13
*MICHAEL BOLTON - When I'm Back On My Feet Again (Columbia)		134	131	—	3
*LISA STANSFIELD - You Can't Deny It (Arista)		117	112	4	1

PROPAGANDA

1234

**“HEAVEN
GIVE
ME
WORDS”**

FROM THE
FORTHCOMING
CHARISMA
ALBUM “1234”
2/4-91375

Production by:
Chris Hughes and Ian Stanley
U.S. Representation:
Second Vision Management



UP & COMING

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

Reports	Adds	On	Chart	
138	8	101	29	ANDREW RIDGELEY - Shake (Columbia)
130	5	56	69	MICHAEL PENN - This & That (RCA)
112	1	82	29	LINDA RONSTADT feat. AARON NEVILLE - When Something Is Wrong With My Baby (Elektra)
108	7	39	62	ELTON JOHN - Club At The End Of The Street (MCA)
75	2	41	32	L.A. GUNS - The Ballad Of Jayne (Polydor/PolyGram)
74	73	—	1	* MOTLEY CRUE - Don't Go Away Mad (Just Go Away) (Elektra)
71	18	22	31	TYLER COLLINS - Girls Nite Out (RCA)
71	9	58	4	WHITESNAKE - Now You're Gone (Geffen)
69	13	29	27	EN VOGUE - Hold On (Atlantic)
65	1	22	42	DAMN YANKEES - Coming Of Age (Warner Bros.)
63	7	47	9	MICHAEL McDONALD - Take It To Heart (Reprise)
61	—	34	27	THE CURE - Pictures Of You (Elektra)
61	2	34	25	D-MOB with CATHY DENNIS - That's The Way Of The World (Polydor/PolyGram)
59	16	21	22	JOHNNY GILL - Rub You The Right Way (Motown)
56	15	22	19	GEORGE LAMOND - Bad Of The Heart (Columbia)
54	5	36	13	BLACK CROWES - Jealous Again (Def America/Geffen)
52	2	39	11	BONNIE RAITT - Nick Of Time (Capitol)
50	7	24	19	SLAUGHTER - Up All Night (Chrysalis)
48	48	—	—	* JOE COCKER - What Are You Doing With A Fool Like Me? (Capitol)
45	16	28	1	MODERN ENGLISH - I Melt With You (TVT)
40	9	24	7	ANA - Got To Tell Me Something (Parc/Epic)
40	5	19	16	SNAP - The Power (Arista)
39	4	28	7	EVERYTHING BUT THE GIRL - Driving (Atlantic)
39	5	28	6	LIGHTNING SEEDS - Pure (MCA)
37	3	4	30	DIGITAL UNDERGROUND - The Humpty Dance (Tommy Boy)
36	6	25	5	QUINCY JONES featuring TEVIN CAMPBELL - Tomorrow (Qwest/Warner Bros.)
32	5	27	—	UB40 - The Way You Do The Things You Do (Virgin)
31	8	20	3	DANGER DANGER - Bang Bang (CBS)
29	29	—	—	* KISS - Rise To It (Mercury)
28	1	11	16	4 OF US - Drag My Bad Name Down (Columbia)
28	28	—	—	* ROBERT PLANT - Your Ma Said You Cried... (Atlantic)
26	6	14	6	HOWARD HEWETT - Show Me (Elektra)
26	3	19	4	BEAU NASTY - Paradise In The Sand (WTG/Epic)
24	5	1	18	* MELLOW MAN ACE - Mentiroso (Capitol)
22	—	5	17	FASTER PUSSYCAT - House Of Pain (Elektra)
22	1	3	18	SALT-N-PEPA - Expression (Next Plateau)
22	—	7	15	GORKY PARK - Try To Find Me (Mercury)
22	—	12	10	THE CHURCH - Metropolis (Arista)
21	5	15	1	* SUZANNE VEGA - Book Of Dreams (A&M)
21	—	19	2	KINKS - Down All The Days (To 1992) (MCA)
20	—	15	5	SUNNI - Why Did My Baby Get Over Me? (Alpha International)

Dropped: #30-Babyface, #33-Jane Child, #36-Seduction, #38-Motley Crue (Without), #39-Lisa Stansfield (World), The Cover Girls, Laura Branigan, The Ocean Blue, Soul II Soul, Michael Anderson, Spunkadelic.



del Amitri

"Kiss This Thing Goodbye"

GAVIN TOP 40 DEBUT 35*

GAVIN ALBUM 9*-7*

ADDED AT:

WMJQ
JET/FM
WKQI
WCIL/FM
KQKQ

WKBQ
99.9 KHI
KBQ
KYA

KPLZ
K106
Y97
103CIR

WVSR
WKDD
K96
WKSF

WXKS D-34
WIXX D-30
WHHY D-32
WQUT D-37
98PXY D-30
WKTJ 19-17
K92 30-23
WZYP 34-31

FM104 D-27
WTBX D-33
KXXR D-37
WKRZ D-37
WKEE D-35
KISN 32-27
WPXR 30-25
WZZU 33-26

KZ93 D-21
X106 D-30
WCGQ D-39
93Q D-35
FLY92 D-35
KSAQ 39-34
WZOK 34-26
KSND 37-34

ALSO ON

KUBE
WRCK
KCPX
WOKI

WNVZ
KRZR
CKOI
XLI06.7

WBBQ
YES97
99WGY
Z106

99KG
KBFM
KZ106
KTUX



Written by Currie, Harvie, Slaven
Published by Theobolds music inc.(ascap)
Produced by Mark Freegard

PHOTO FILE



▲ BRENT'S CHARISMATIC DEBUT

San Francisco recently celebrated the release of Charisma Records' debut single from Brent Bourgeois—"Dare To Fall In Love," currently climbing Gavin's Top 40 chart. The revelers included l to r: Charisma's Al Monet, X100's Dan O'Toole, Charisma's Cindy Abrams, X100's Howard Freshman, Brent Bourgeois, Bill Graham Management's Arnold Pustilnik and Gavin's very own Dave "Your Duke" Sholin.

▼ DREAMING IN NEW HAVEN

Following a recent KC101/New Haven promotional appearance, Sire/Warner Bros. recording star Tommy Page takes a moment to get close and personal with the label's Al Carolonza (center) and KC101's APD/MD Tom Poleman (right).



LINEAR LOVES LOU

Atlantic Records' latest chart sensation, Linear were recently in New York for a series of media interviews coinciding with the success of the debut single, "Sending All My Love," currently top ten nationally. Pictured here at Atlantic's New York headquarters are from left: Charlie Pennachio of Linear; the label's Vice President of National Promotion Lou Sicurezza; Joey "Bang" Restivo and Wyatt "Riot" Pauley, both from Linear.



A HAWAIIAN EXPOSE

KKBG-Hilo, HI welcomed a visit from Arista's Expose! Looking picture perfect are l to r: Expose's Jeanette Jurado, KKBG air personality Scarlett Lei, the group's Gioia Bruno, the station's Chuck Rosetti, PD Danny Austin and Expose's Ann Curless.



BIEN VENIDO A EPIC!

Parc/Epic recording artist Ana visited the label's New York offices in anticipation of the release of her latest album, "Body Language." Posing for the cameras l to r are: Miguel Rodriguez, Ana's manager; Dave Glew, President of Epic Records; Polly Anthony, the label's Senior VP of Promotion; Ana; Tony Martell, Senior VP & GM of Epic Associated Labels and Dan Beck, Epic's VP of Product Management. (Photo credit: Epic Records publicity)

Compiled by Annette M. Lai.

MOONLIGHTING

by Moon Mullins

TALK2
ME

If you haven't already heard, I want to let you know about a great new product. It's TALK2. To describe it, I'll set up two scenarios:

SCENARIO #1

HOME: Hello.

MORNING DJ: Hi, this is Moon Mullins calling from WGAV. Do you ever listen to the Gavin Station?

AHL: Yes, I do.

MDJ: Well good. I'd like to let you and a few other people know that tomorrow morning at 7:15 I'm going to play a special song. When you hear it call this number. If you're the hundredth caller you'll win \$1,000! And thanks for listening to WGAV!

SCENARIO #2

MORNING DJ: Hi, this is Moon Mullins, calling from WGAV. Do you ever listen to the Gavin station?

AHL: No.

MDJ: Well, I invite you to do so. And, to encourage you, I'd like to let you and a few other people know that tomorrow morning at 7:45 I'm going to play a special song. When you hear it call this number. If you're the hundredth caller you'll win \$1,000! Thanks, and I know you'll enjoy WGAV!

It costs less than \$1.00 each to call thousands of your listeners and potential listeners to give them a message similar to the ones shown above. And, it's possible to do more. Much more.

I recently discovered this amazing and innovative concept. A super mini-computer controls TALK2's system. This Tampa-based firm claims their computer can reach over 1000 people per hour in any market, matching any qualitative or quantitative requirements you have. It's just like direct mail, but you

only pay for the ones that open it.

Before we go any further, there are a couple of very important things you should know about the system. First, it's not a "computer sounding" voice like 2001's HAL. You use one of your own well known people, or someone from TALK2's trained staff, or a combination of both. Secondly, the calls are placed to phone numbers you have provided, either in your station's hot zips or an entire market base. This eliminates the risk of inadvertently calling hospitals, fire departments and so forth.

Upon a connection, the computer plays the digitally recorded message and interacts with the participants, based on their "yes" or "no" responses. There are no pound keys or buttons to push. In fact, the message goes by so rapidly there is little time to even realize it's computer generated.

You've been called by a computer. Your initial reaction is to hang up. Imagine hearing from someone you know—or someone with a

pleasant voice—calmly asking you a question, or requesting you to listen to a radio station.

The only time the system sounds computer-like is when the participant responds with an answer that's not yes or no. Using one of our examples, this is what occurs:

AHL: Hello.

MORNING DJ: Hi, this is Moon Mullins calling from WGAV. Do you ever listen to the Gavin station?

AHL: Umm, I don't think so.

MDJ: Excuse me, but was that a yes or no? (or an alternative). This is a computer generated call. Could you answer yes or no please?

When I interacted with the computer I told it to "get lost," or words to that effect. When this occurred it thanked me for my time and hung up.

I recommend TALK2 to all my clients. Some have already used it. And while it's too early to tell if it'll pass the true test—increased ratings—the early results have been positive.

Thousands of listeners have heard the message and many hundreds of them have responded by tuning in the radio station and calling in for the money. Since this is not necessarily an on-air promotion stations received calls for hours after the special song aired.

Using TALK2's system for just promotions would be limiting the dynamic possibilities. Another use would be calling the competition's listeners and telling them about your superior product. You could use it for audience research, at least in qualifying people for the sample base.

You can follow up a direct mail campaign, asking if the participant received their promotion piece from your station. You could ask if they had seen a specific TV spot. Or a multitude of other tasks.

The icing on the cake for me is that after the promotion, TALK2 provides a workable, active database for you. Developing a database could cost more than the entire TALK2 project. The station also receives a complete report: calls placed, answered, how many heard the message, busys, disconnects and other information.

On the downside, the computer is limited to one project at a time. So, as TALK2's client base builds there will be fewer opportunities for late arrivals. Even so, they can always buy another one.

To interact with the system, call Ric Libby at 813-572-TALK. Let me know what you think. ●

ON RATINGS & RESEARCH

by Jhan Hiber



REQUEST REACTIONS

In the '60s, as rock music formats began to evolve, hit-oriented PDs began to keep track of requests. Jocks were told to tally the calls received to see what was hot—and what was fading. Interestingly, many PDs today still place some credence in reliance upon request action for playlist guidance.

As you may have experienced, there can be some difficulties here too. The good news is that your DJ is actually talking to a live listener (do they have a diary?) and that somehow seems to add weight to the opinions gleaned from that request. However, while you might want to factor requests into your decision mix, tread carefully.

Let's play guerilla warfare for a second. What if I'm a competitor who knows you rely on requests? It wouldn't take too much imagination to begin to flood your request lines with bogus "listeners" who all of a sudden start asking for tunes aimed to throw off your tallies, perhaps having you make poorer music decisions. Not to mention again the point that even legitimate request callers are an unusual breed—hardly a cross-section of your cume. These folks may be on the cutting edge—or they may just enjoy calling several times a night to talk to a radio jock.

Requests have been around as a research tool for many moons. Use them if you must—but be careful how much importance you give this data.

RECORD SALES

Lord knows the symbiotic relationship between the radio and record industries is one of the success stories in our business. The two probably couldn't survive without each other. However, the supply-the-product-to-help-record sales equation is not necessarily useful as a research tool. Why?

Ideally, getting local stores to give you a weekly sales total by artist/group would be a good way to take the pulse of what's happening on the street. Here's a measure of songs that listeners not only liked, but liked enough to spend hard-earned (or allowed) cash on. Sounds great. But:

- what if store clerks can't keep proper track

Music and love are the two forces reputed to make the world go round. Since yours truly is much more expert at the former than the latter we'll spend the next two columns delving into a key question. Namely, how do you play the right songs? No matter your market size, no matter whether or not you're in a rated metro, aware programmers still want to have their playlist hit the sweet notes—and not too many sour clunkers.

How do you make sure your music is on target? We'll delve into several methods that have been tried when it comes to music research and explain the pros/cons of each. Then you can use one of the techniques we'll discuss—or better yet improve on the research status quo with an innovation of your own.

In this week's article we'll trace music research from its earliest days through the '70s. In our next column we'll review other approaches that have come on board in the '80s. Here goes!

"SEEBURG STUDIES"

Know how the Top 40 pioneers such as Gordon McLendon did their music research in the early days, like the mid-to-late '50s? Reportedly they monitored what folks requested or played on the local jukeboxes. Thus my informal label, "Seeburg Studies," named after the famous jukebox manufacturer.

An interesting approach, eh? In the earliest days of rock 'n roll everything was uncharted so there was no more "scientific" way yet invented to track how folks felt about the music (unless you counted the responses on Dick Clark's American Bandstand show where one or two were rated daily).

GO WITH THE GUT

An interesting ingredient was inherent in the selections of what songs were played—namely, the programmer's gut feel. All too often today we hear that there's so much music research—and that it's used in a dictatorial fashion to control or limit playlists—we forget that judgement is a vital ingredient too. That's pretty much all they had to go on in the "good old days."

The main drawback of either using gut feel, or even watching what songs were frequently punched up on the jukebox, is that neither are objective ways of measuring the public's tastes. It's certainly okay to inject your subjective feelings about the music you play but in today's competitive and financially-pressured environment some objective overview is often called for—in order to give the PD or MD some additional ammo when making playlist decisions. Not all of your listeners go to clubs and punch up jukeboxes—others just as important are not reached by that type of "research."

of sales?

- what if a particular store doesn't want to report for a certain week?

- what if the store's layout makes it difficult for customers to find some artists' material, but not others (Country stations often complain their product gets buried at the back of the store, while Top 40 is out front)?

Radio properly plays an important part in moving record product. That's fine. However, keep in mind the cautions noted above before you rely too heavily on sales data that may vary in quality and utility.

CALL-OUT COMETH

Perhaps because of the limitations on the research forms mentioned so far PDs in the 70s began to experiment. John Sebastian, among others, comes to mind as one who spearheaded call-out music research. This was the first "high-tech" music research system, involving computers and organized, objectively-conducted research into a target demo's music tastes.

Here songs were played over the phone to a selected sample that was randomly chosen to fit the parameters the PD wanted to examine, such as age and listening habits. Maybe up to 30 "hooks" of key songs, usually currents, were played to the research recruit, with questions about each following the playing of the perhaps seven to ten second "hook." Key benefits included the ability to spot what was still hot and what was getting burned due to too many weeks in rotation. Top 40 and Album stations benefitted most from this approach.

Potential problems? Sampling is a key here. First, make sure you get enough people in each week's tally to make meaningful decisions on the fate of tested songs. Usually at least 100 usable responses weekly would be best, say if you were examining an 18-34 demo. Also, beware of the callers themselves. They are often poorly paid students or interns, and there can exist many horror stories here. We've seen cases where the callers got bored and began faking the data—filling in the responses themselves rather than making the calls. And of course there's the cost factor—the personnel, the software to crunch the numbers weekly, and so on. Finally, you have to track the responses for several weeks to see how a song is moving—getting more or less popular, peaked, or is it on the way to being a crispy critter (people are so tired of hearing it).

Even with these questions to keep in mind, many jumped on the call-out caravan. It may be useful for you too, given certain formats and other considerations—budget, staffing, competitive situation. However, there was still a yearning for additional depth in the music research field. As the '80s dawned, new approaches surfaced. We'll discuss those in two weeks. See you then! ●

HEAR AND THERE

by Sheila Rene

The Black Crowes are flying off to tour the U.K. and Europe in early June, with arena dates starting in the U.S. this summer. Brothers Rich Robinson (guitarist) and Chris Robinson (singer/songwriter) wrote the single, "Jealous Again" which is being courted by all radio formats. Rich and Chris' father Stan Robinson, is a rock musician who had hits like "Boom A Dipp Dipp" and "I'd Rather Be Nothing" in the late '50s. The Crowes' debut album is *Shake Your Money Maker* on Def American/Geffen and it's bursting at the seams with lots of follow-up singles...

Bits & Pieces: The Chrysalis hitsters Was (Not Was) will release their new album titled *Are You OK?* in July. Stellar performances include "Elvis' Rolls Royce" by Leonard Cohen which will be a hit on my station. Syd Straw performs on one cut; G. Love & Ecstasy performs on a rap version of "Poppa Was A Rolling Stone." Mr. Producer himself, Don Was was simultaneously at the controls on this project and on one with Bob Dylan...It was great to see Ric Ocasek on the MTV airing of Earth Day in New York. It's even more wonderful to know that his next Geffen solo album is progressing very nicely, thank you...Poison vocalist Bret Michaels signed

Susie Hatten to his newly formed Poor Boy Records that will be distributed by Giant Records. Michaels co-wrote the songs and produced...On May 28, Times 2 will release their debut EMI Records EP titled *Danger Is My Business*. In order to survive over the past year Shanti Jones has been working in a bowling alley, and Johnny Dollar got a job digging graves and carrying caskets. Originally from Oakland, Jones and Dollar have definitely seen their share of danger...

Listen UP! The drawing of straws will determine the line-up sequences for this summer's Jerry Harrison, Deborah Harry, The Ramones and Tom Tom Club Tour. They're kicking off June 28 in Washington, D.C., so get your tickets now. There'll be three segments: Deborah Harry and The Ramones each performing an hour, then Tom Tom Club and Jerry Harrison, who are sharing the same back-up band, will combine for the third hour. Sire Records will release *Ramones: All The Stuff And More*, a double CD package containing the first two Ramones albums plus six bonus tracks (yes!), while Warner Video releases a long-form video. Jerry Harrison will see his third solo album *Walk On Water* released by Warner/Reprise along with Harry's second single "Sweet & Low." What a refreshing blast from the past—and it's booked through August. The new House of

Lords offering is ready. The Andy Johns-produced RCA/Simmons album has some great acoustic stuff, and the single is a re-working of the Steve Winwood-Blind Faith classic "Can't Find My Way Home"

Get on the David Bowie bandwagon with EMI who's released *Fame '90*, a compilation of five different re-mixes of the classic hit "Fame." The version heard in "Pretty Woman" features Queen Latifah delivering some rap prowess and Maceo Park, James Brown's original saxophone player, delivers a heavy-funk undertone. In addition to original vocals for the line "Is It Any Wonder?" and original distorted guitar parts by John Lennon, there's a jazz flute that was recorded for the original 1975 version but never used. The current tour is the last time we'll ever see these great old tunes performed live. Can't wait to see what the chameleon-man comes up with next...

Did you catch Joe Ely at the "Farm Aid" show or on the TNN "American Music Shop" with Foster & Lloyd and Steve Earle? Try to catch his performance later this month on Showtime's "Roy Orbison Tribute" and their "Coast To Coast" show. Label negotiations continue for this summer's release of his Live! album. Joe's now on tour in Texas and heading for California. Let's "discover" this super songwriter/musician together... ●

BIOFEEDBACK

by Ron Fell

•MATRACA BERG

Matraca began her career in music as a songwriter and has penned two number one songs in Country music: Reba McEntire's THE LAST ONE TO KNOW and FAKIN' LOVE, T.G. Sheppard & Karen Brooks' duet.

•PAUL YOUNG

This Summer, Paul Young will release his first album in nearly four years. Titled "Other Voices," the album will include cameos from Stevie Wonder, Steve Winwood, Chaka Khan and David Gilmour.

•CLINT BLACK

An upcoming issue of Vogue magazine will feature a photo spread on Clint Black as part of an article on Nashville and the New South.

•PAUL McCARTNEY

Beginning May 7, 1982 (eight years ago) Paul McCartney and Stevie Wonder's EBONY AND IVORY began a six-week stay at the top of The Gavin Top Forty chart.

•NEVILLE BROTHERS

The Neville Brothers' new single, BIRD ON A WIRE, is featured in the new Mel Gibson/Goldie Hawn film of the same name. No soundtrack album is planned, but the track

will appear on the group's recently completed A&M album, "River Of Life."

•REBBIE JACKSON

The eldest of the famous Jackson siblings, Rebbie Jackson has signed with Motown Records and may have tracks on her next album produced by brother Jermaine.

•ALAN JACKSON/TRAVIS TRITT

When songwriters Catesby Jones and Dennis Lord wrote Travis Tritt's hit single COUNTRY CLUB two years ago the singer hired to record the demo tape of the song was Alan Jackson.

•HUNTERS & COLLECTORS

Hunters & Collectors' lead vocalist Mark Seymour says of the group's name, "Our name suggests the two sides of human nature: the active and the passive, the strong and the vulnerable."

•MADONNA

To recruit the dancers for her current World Tour, Madonna placed an ad in the trade paper Daily Variety to find six "fierce" male dancers and advised "Wimps and Wanna-Be's need not apply."

•MICHAEL PENN

Though Michael Penn has no aspirations to follow in the theatrical footsteps of his par-

ents and brother Sean and Christopher, Michael did once appear as an extra on television's St. Elsewhere as a lab technician.

•ALABAMA

It was ten years ago this month that Alabama released its first album, "My Home's In Alabama." the album contained two eventual number one Country singles: TENNESSEE RIVER and WHY LADY WHY. The album has sold more than three million copies since its release.

•MICHAEL McDONALD

Michael McDonald's first experience as a recording artist came in 1972 when he signed with RCA Records and recorded the song GOD KNOWS I LOVE MY BABY. The single went nowhere and Michael was soon doing session work for David Cassidy and Jack Jones.

•JANET JACKSON

Before she was fifteen years old, Janet had appeared in three nationally televised series: Good Times, Different Strokes and Fame.

•LOU REED/JOHN CALE

Former Velvet Undergrounders Reed and Cale met for the first time in 1964. Cale, born in Wales, was in New York studying on a Leonard Bernstein scholarship at the Eastman Academy and was playing in an avant garde ensemble known as The Dream Academy.

THE

“TIPPER STICKER”

IS IT CENSORSHIP OR NOT? PUTTING THE SPOTLIGHT ON A STICKY SUBJECT

by Beverly Mire

“Parents have to be the ones controlling this. You can’t really let governments or record companies be controlling your children. When you have that kind of situation, you’ve already lost them.”

-Wendell Greene, Delicious Vinyl Records

under fire from conservative factions—Elvis couldn’t shake his pelvis on TV, Beatles records were burned by Fundamentalists in the mid-’60s, and black artists, including Stevie Wonder in his heyday, had to wait at least a month before major radio stations would add his records. But never have we come so close to being held *legally* responsible for the words of our artists as we have in 1990.

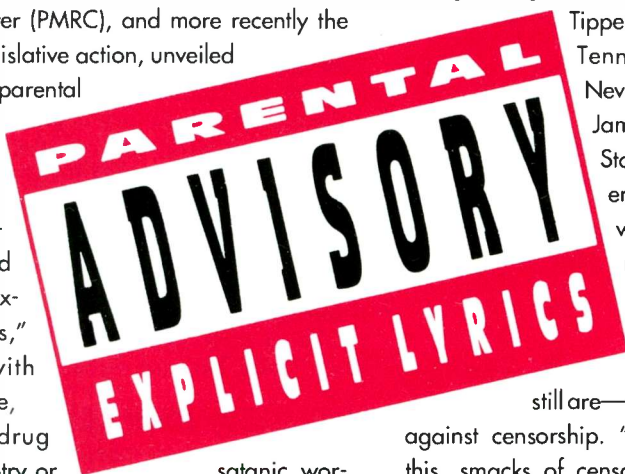
The difference, of course was the PMRC. Started in 1985 with (believe it or not) seed money from the Love Foundation, founded by Beach Boy Mike Love, here was a group of Washington wives with political clout who took full advantage of the country’s conservative swing. Being familiar with the establishment, Tipper Gore (Mrs. Albert, D-Tenn.) Pam Howar, Sally Nevius, and Susan Baker (Mrs. James A. 3rd, Secretary of State) succeeded where others might have failed. And while they did it, they nearly killed us with kindness.

They toed the line with ease. They were—and still are—very careful to say they’re against censorship. “To our critics who say this...smacks of censorship, we strongly disagree,” they said in their early literature. They stressed they were protecting our children. “Now that more and more elementary school children are becoming consumers of rock, we think it is

imperative to discuss the question. What can be done to help parents protect their children from these messages if they want to?” Who can fight against the protection of our children? And, when they originally con-

tacted the RIAA, Gore, Baker and 15 politically connected wives, including Nancy Thurmond, (wife of the notoriously super-conservative Strom), sent letters addressed to executives and their wives.

At first, the music industry treated the PMRC as if it were a pesky mosquito, swatting at it but never really killing it. But within its first few months of existence, through intensive lobbying and despite vocal disapproval from major labels like A&M, Island and Geffen, the RIAA agreed to supply warning labels or lyric sheets. This was a concession for the PMRC, who wanted to have a ratings system (as in X for sexually explicit/violent/profane, O for Occult, D/A for drug and/or alcohol glorification) for albums; it was a bigger concession for the RIAA, who, until then, was never forced to “label” product.



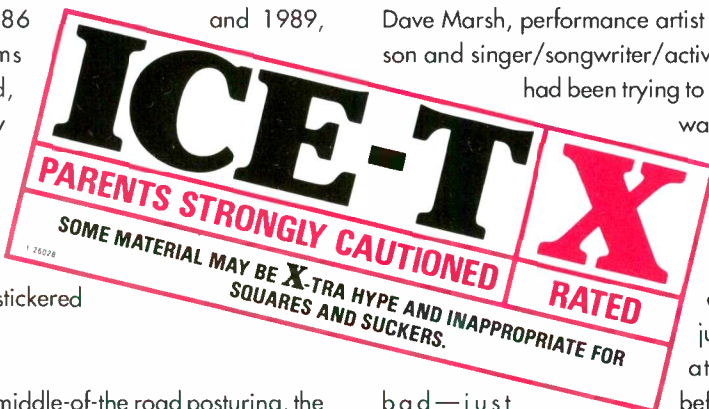
On Wednesday, May 9, the Recording Industry Association of America (RIAA), after five years of pressure from the Parents’ Music Resource Center (PMRC), and more recently the threat of legislative action, unveiled a uniform “parental advisory” label that will be affixed to records believed to contain “explicit lyrics,” dealing with sex, violence, suicide, drug abuse, bigotry or satanic worship. This “warning label” will be placed on the front lower right hand corner, under the shrink wrap and directly on the product.

Since its inception, rock has constantly been

After that victory, the PMRC laid back for awhile. But, like a panther, they remained in a position to pounce. During her husband's race for the Democratic Party presidential nomination in 1988 Tipper Gore took a low profile, and so did the PMRC. Or so it seemed. Indeed, between 1986 and 1989, 7500 albums were labeled, but of those only 121 were on the PMRC's shit list—and 49 of those had already been stickered anyway!

For all their middle-of-the road posturing, the PMRC became the darlings of some pretty conservative characters including Shirley Marvin, who lobbies for the ultraconservative Eagle Forum and is a founder of the prolabeling group, Missouri Project Rock. They're also associated with Reverend Dan and Reverend Steve Peters—the Peters brothers—who spend a lot of time spreading the gospel that rock 'n roll is favored by Satan.

They also became the darlings of certain lawmakers, which brings us to the present. Due to relentless parental pressure, last year the word "legislation" became a reality. If enacted, States would require albums to sport labels warning parents what "danger" lurked inside. Retail record stores and their clerks who sold stickered material would be slapped with fines and even jail terms for selling certain product to underage youth.



began requiring proof of age. In Florida a 19-year-old clerk was arrested on an obscenity charge after selling an 11-year-old girl a 2 Live Crew album. At that point trade publications were covering the issue weekly, and we saw that what bellweathers like Rock 'N Roll Confidential's Dave Marsh, performance artist Laurie Anderson and singer/songwriter/activist Jello Biafra had been trying to warn us about was actually happening.

But, just like in those old Westerns, just as the situation got too bad—just before the situation became irreversible, along came what we thought was the cavalry.

In states that had it pending, proposed legislation started dropping left and right. As of April 15, 13 states had dropped out. As of May 4, five (Delaware, Missouri, Pennsylvania, Louisiana and New York) still had active bills. Of those five, according to National Association of Recording Merchandisers (NARM) Attorney Charles Rutenberg, Delaware has tabled theirs for two weeks pending the RIAA's announcement; Missouri appears to be on hold; ditto Pennsylvania. That leaves only Louisiana and New York.

Why the sudden wind shift?

The PMRC, who, always said they were against government intervention, is now taking some credit for states dropping legislation. "We felt that this was an area that shouldn't involve government," Pam Howar told the Gavin Report. "We started calling the legislators at the beginning of April, and made it clear to them that the PMRC and the National PTA did not support legislation, and we asked them to drop those that have not introduced or announced yet."

Rutenberg agreed that the PMRC helped kill the legislative movement. "Our clients (NARM) mounted a very heavy legislative battle in all states opposing it (legislation)," he told us. "We were very strongly—and the PMRC was—opposed to any kind of state or federal legislation."

Apparently, the new sticker proposed by the

RIAA is helping quell governmental lawmakers fears. But—wait—what about the 1985 agreement between the PMRC, PTA and RIAA? You remember, the one that promised all recordings would carry the warning: "Explicit Lyrics—Parental Advisory," or have lyrics to songs with "explicit sex, explicit violence or explicit substance abuse" printed on the outside jacket. What's this new sticker got that the old one doesn't?

The blessings of the RIAA, NARM, and the PMRC.

This new, state-of-the-art sticker is intended to "enhance the existing voluntary system and better respond to the legitimate concerns of parents," said RIAA President Jay Berman.

Along with this new, cure-all logo came the results of an RIAA-sponsored survey showing mainly that, according to the Moms and Dads queried, parents, teachers and friends influenced children more than the media.

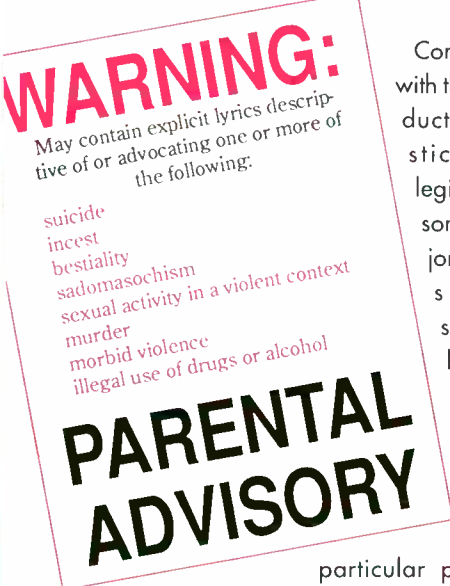
NARM fairly gushed about the new label: "NARM has long supported the industry's practice of affixing parental advisory notice to recordings with explicit lyrics," said Mickey Granberg.

"NARM continues to stand by its support of the 1985 Recording Industry agreement with the Parents' Music Resource Center and the National Parent Teachers Association. This agreement calls for placement of the logo on recordings with explicit lyrics dealing with sex, violence or substance abuse."

But what about the eerily silent record companies? What if they don't like the new label? "We've had no negative feedback," said RIAA spokesperson Trish Heimers. So everyone is willing to comply? Heimers responded in the affirmative. Apparently she hasn't heard from everyone.

"I will never under any circumstances label any record. Never," said an irate Howie Klein, Vice President of Sire Records, home of hitmakers

CONT. ON PAGE 60



Concurrent with the introduction of stickered legislation, some major record stores started bowing to pressure by refusing to stock particular product, with rap artists like Public Enemy and N.W.A. taking the biggest hits. Some stores



URBAN CONTEMPORARY

MOST ADDED

NEW KIDS ON THE BLOCK (26)
(Columbia)

REGINA BELLE (25)
(Columbia)

POINTER SISTERS (24)
(Motown)

**ANGELA WINBUSH duet with
RONALD ISLEY (21)**
(Mercury/PolyGram)

STARPOINT (17)
(Elektra)

TOP TIP

STARPOINT
Midnight Love
(Elektra)

Second week out, is proving
to be the best yet.

RECORD TO WATCH



**GLENN MEDEIROS featuring
BOBBY BROWN**
She Ain't Worth It
(Amherst/MCA)

Rick James' idea to team these
two up looks like it'll pay off.

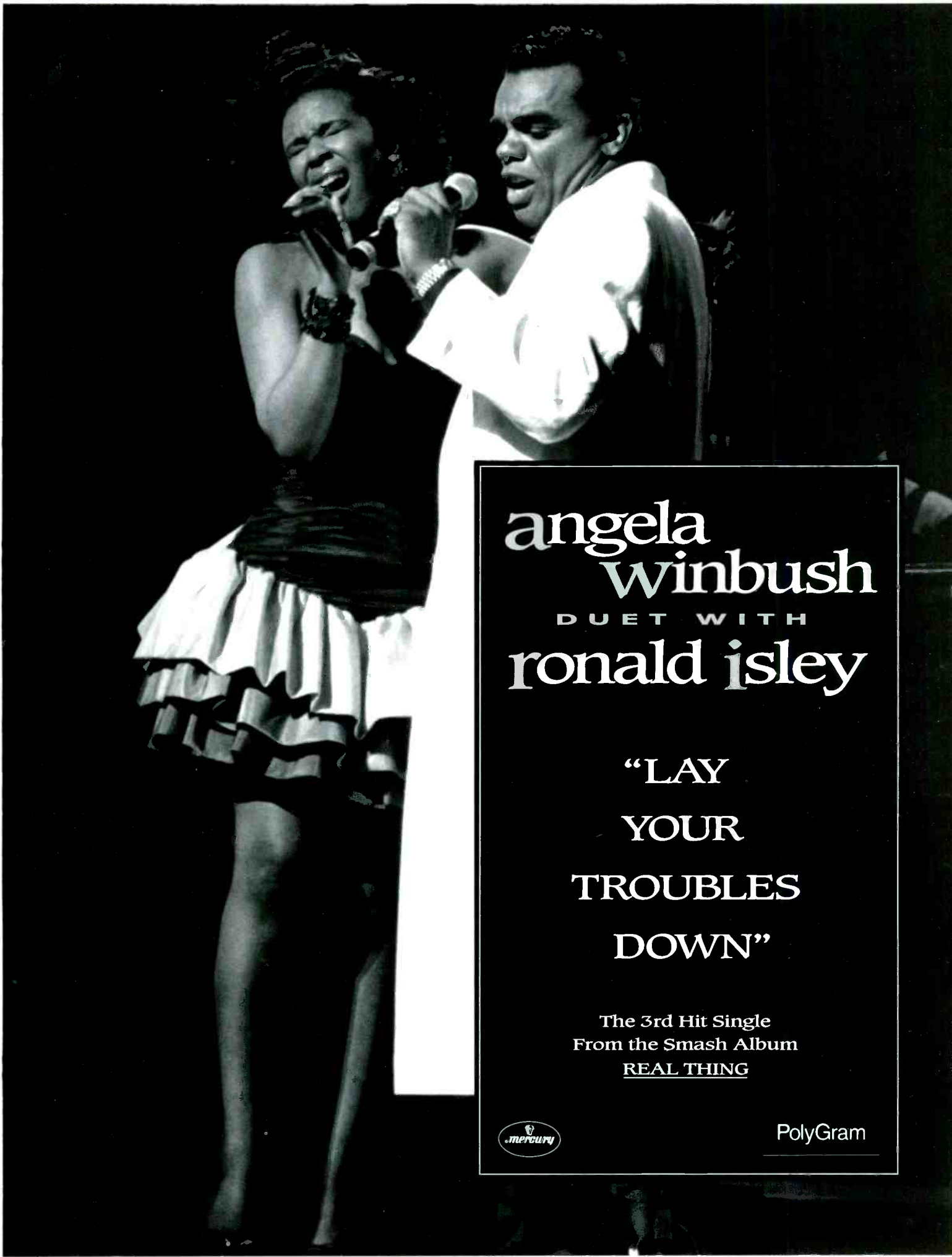
Editor: Betty Hollars
Assoc. Editor: John Martinucci

2W LW TW

5	3	1	EN VOGUE - Hold On (Atlantic)
3	2	2	JANET JACKSON - Alright (A&M)
8	4	3	QUINCY JONES/TEVIN CAMPBELL - Tomorrow (Qwest/Warner Bros.)
10	5	4	TONY! TONI! TONE! - The Blues (Wing/PolyGram)
9	6	5	TODAY - Why You Get Funky On Me (Motown)
1	1	6	JOHNNY GILL - Rub You The Right Way (Motown)
13	8	7	THE WINANS - It's Time (Qwest/Warner Bros.)
12	10	8	M.C. HAMMER - U Can't Touch This (Capitol)
17	11	9	MELBA MOORE - Lift Every Voice And Sing (Capitol)
24	15	10	KLYMAXX - Good Love (MCA)
19	14	11	MICHAEL COOPER - My Baby's House (King Jay/Reprise)
21	16	12	JANE CHILD - Don't Wanna Fall In Love (Warner Bros.)
23	19	13	THE JAMAICA BOYS - Shake It Up! (Reprise)
22	18	14	PERFECT GENTLEMEN - Ooh La La (Columbia)
—	23	15	TROOP - All I Do Is Think Of You (Atlantic)
25	20	16	SYBIL - Crazy For U (Next Plateau)
18	17	17	WHISTLE - Always And Forever (Select)
29	22	18	FAMILY STAND - Ghetto Heaven (Atlantic)
26	21	19	CALLOWAY - Sir Lancelot (Solar/Epic)
—	34	20	LISA STANSFIELD - You Can't Deny It (Arista)
32	26	21	MICHEL'LE - Nicety (Ruthless/Atco)
30	25	22	RUBY TURNER - Paradise (Jive/RCA)
6	7	23	SOUL II SOUL - Get A Life (Virgin)
37	30	24	MILES JAYE - Irresistible (Island)
33	27	25	CHRISTOPHER WILLIAMS - One Girl (Geffen/Reprise)
—	38	26	EARTH, WIND & FIRE - For The Love Of You (Columbia)
35	29	27	MILIRA - Mercy Mercy Me (The Ecology) (Motown)
4	12	28	BELL BIV DeVOE - Poison (MCA)
2	9	29	HOWARD HEWETT - Show Me (Elektra)
34	28	30	GRAYSON HUGH AND BETTY WRIGHT - How 'Bout Us (RCA)
—	39	31	MIKI HOWARD - Until You Come Back To Me (Atlantic)
—	—	32	GLENN JONES - Stay (Jive/RCA)
—	37	33	GAP BAND - We Can Make It Alright (Capitol)
—	—	34	SHE featuring KIM WATERS - Hello Stranger (Warlock)
—	—	35	MELI'SA MORGAN - Can You Give Me What I Want (Capitol)
38	36	36	LOUIE LOUIE - Sittin' In The Lap Of Luxury (WTG/Epic)
—	—	37	MADONNA - Vogue (Sire/Warner Bros.)
—	40	38	ASHFORD & SIMPSON - Hungry For Me Again (Capitol)
7	13	39	FREDDIE JACKSON - All Over You (Orpheus/EMI)
39	33	40	THE NEWTRONS - My Heart Beats For You (MCA)

CHARTBOUND

ARTIST TITLE LABEL	*Debuts in Chartbound	Reports	Adds	Heavy	Medium	Light	Hit Factor	Weeks
RANDY CRAWFORD - I Don't Feel Much Like Crying (Warner Bros.)		52	13	—	12	27	23%	3
PARTNERS IN KRYME - Turtle Power (SBK)		48	4	—	15	29	31%	4
JERMAINE JACKSON - I'd Like To Get To Know You (Arista)		48	5	—	17	26	35%	3
SNAP - The Power (Arista)		47	13	3	9	22	25%	3



angela
winbush
DUET WITH
ronald isley

“LAY
YOUR
TROUBLES
DOWN”

The 3rd Hit Single
From the Smash Album
REAL THING



PolyGram

UP & COMING

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

Reports	Adds	ARTIST TITLE LABEL
46	4	BLACK FLAMES - Watching You (OBR/Columbia)
46	11	DIANNE REEVES - Come In (EMI)
46	25	REGINA BELLE - This Is Love (Columbia)
42	8	MIDNIGHT STAR - Do It (One More Time) (Solar/Epic)
41	2	SOMETHING SPECIAL - I Wonder Who She's Loving Now (Epic)
41	3	NEWKIRK - Sweat You (OBR/Columbia)
41	8	THE CHIMES - I Still Haven't Found What I'm Looking For (Columbia)
36	—	PAUL JACKSON, JR. - Make It Last Forever (Atlantic)
36	4	PUBLIC ENEMY - 911 Is A Joke (Def Jam/Columbia)
36	17	*STARPOINT - Midnight Love (Elektra)
35	5	STACYE & KIMIKO - Wait For Me (MCA)
34	13	GLENN MEDEIROS feat. BOBBY BROWN - She Ain't Worth It (Amherst/MCA)
31	1	HI TEK 3 featuring YA KID K - Spin That Wheel (SBK)
31	5	JEFF REDD - Love High (MCA)
30	7	ALYSON WILLIAMS - Not On The Outside (Def Jam/Columbia)
28	7	SMOKEY ROBINSON - (It's The) Same Old Love (Motown)
28	11	*ALEX BUGNON - Any Love (Orpheus/EMI)
26	26	*NEW KIDS ON THE BLOCK - Step By Step (Columbia)
24	2	SPECIAL ED - I'm The Magnificent (Profile)
24	24	*POINTER SISTERS - Friend's Advice (Motown)
23	9	*KOOL MOE DEE - God Made Me Funke (Jive/RCA)
21	6	*STEPHANIE MILLS - Real Love (MCA)
21	21	*ANGELA WINBUSH duet w/ RONALD ISLEY - Lay Your Troubles... (Mercury)
20	2	*THE SUPERIOR S- Temptation (Columbia)

DROPPED: #24-By All Means, #31-Body, #32-The Good Girls, #35-Phalon, Richard Rogers, Domino Theory, Patti Austin.

INSIDE URBAN



BOBBY BROWN IS BACK

Bobby Brown added his Rap talent to Glenn Medeiros' single, "She Ain't Worth It." The "Super Freak" himself, Rick James, got the two together. Shown in the studio (l-r) are Glenn Medeiros, Bobby Brown, and producer Denny Diante, VP of A&R at MCA Records.

HEWETT'S BIG APPLE APPEARANCE ▶

During a trip to New York, Howard Hewett stopped by J.J. Variety Records signed autographs, and thanked everyone for their support. Pictured (l-r) Barry L. Roberts, Northeast Regional Marketing and Promotion

Manager, Elektra; Calvin Johnson, J.J. Variety; Howard Hewett; Terence Grays, J.J. Variety; Will Dillard, J.J. Variety; Mike Baez, Field Marketing Representative, WEA.

EN VOGUE waited patiently for their turn at bat—and is now #1 at last, beating **JANET JACKSON**, who's waiting her turn. Things are tight at the top as you can see—all five at the top are underlined and gearing up for battle. **GLENN JONES** get the hot nod with a debut at #32, a 41% Hit Factor already and nine adds from **OC104/FM, WOWI, WUFO, WPEG, WQIC, WJLB, WMVP, KACE** and **KJLH**. We chose **STARPOINT** as Top Tip—17 adds bring their second week total to 36



LP CUTS

TONY! TONI! TONE! -
Whatever You Want

JOHNNY GILL -
Lady Dujour/Fairweather Friend/My, My,
My/Feels So Much Better

EN VOGUE -
You Don't Have To Worry

BODY -
Love Has To Be

TYRONE DAVIS -
Heart Failure

BETTY WRIGHT -
Help Is On The Way

LISA STANSFIELD -
Sincerity/Mighty Love/Affection

M.C. HAMMER -
Have You Seen Her

GEORGE HOWARD -
I Want You For Myself/Uptown

reports. Added at **WDKX, WILD, WKIE, WUFO, KYEA, KFXZ, KRUS, WFKX, WJMH, WLOU, WPEG, WKGC, WGCI, WRNB, WTLC, WICB, and KKFX**. Making the duet by **GLENN MEDEIROS & BOBBY BROWN** our Record To Watch was easy—it's already in medium rotation at **KXZZ-Lake Charles, KJMZ-Dallas, KSOL-San Francisco**, and in light rotation at 16 others, with 13 adds. Larry Green, **KRUS-Ruston**, says it "Has a really fresh sound." Chuck Harrison, **KFXZ-Lafayette**, chose **BARBARA WEATHERS** as his pick. Jerry Silvers, **WABD-Clarksville**, likes the **BLACK FLAMES**, saying, "That's A Jam!" Craig Lewis and Terry Base, **WMGL-Charlotte**, comment on **DELA VANCE's** "Itchin' In My Pants": "It's a smoker!" Rick Stevens, **WCKX-Columbus**, likes the new **POINTER SISTERS**, which picks up 24 adds first week out: "It's hot," says Rick. Andy Henderson, **WQKI-St. Matthews**, picks the **RANDY CRAWFORD**. "Very good response." Two correspondents comment on **KEITH SWEAT's** "Make Me Sweat." Earl Boston, **WFXC-Durham**, says, "Exploded! Highly-anticipated single should be Top Ten for him—heavy phones." Pete Rhodes, **WRNB-Minneapolis**, "The long wait was worth the groove on this track. The style is Keith Sweat with help from Timmy Gatling, and Keith will pick up on this where he left off in the hit column." Pete also comments on **EARTH, WIND & FIRE**: "Once again they prove they're here to stay. This melody fits well and should gain crossover attention." Ciao for now, Betty

HIT FACTOR

Urban Research
Betty Hollars/John Martinucci

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

Total Reports This Week **96** Last Week **96**

	Reports	Adds	Heavy	Medium	Light	Hit Factor	Weeks
EN VOGUE - Hold On (Atlantic)	90	3	73	2	12	83%	10
JANET JACKSON - Alright (A&M)	86	—	68	5	13	84%	8
QUINCY JONES - featuring TEVIN CAMPBELL Tomorrow (Qwest/Warner Bros.)	80	1	63	10	6	91%	8
TONY! TONI! TONE! - The Blues (Wing/PolyGram)	76	3	64	9	—	96%	7
TODAY - Why You Get Funky On Me (Motown)	69	—	57	11	1	98%	9
THE WINANS - It's Time (Qwest/Warner Bros.)	70	—	51	15	4	94%	10
M.C. HAMMER - U Can't Touch This (Capitol)	78	1	44	20	13	82%	7
MELBA MOORE - Lift Every Voice And Sing (Capitol)	72	—	34	32	6	91%	7
KLYMAXX - Good Love (MCA)	74	1	29	37	7	89%	5
MICHAEL COOPER - My Baby's House (King Jay/Reprise)	65	1	41	21	2	95%	11
JANE CHILD - Don't Wanna Fall In Love (Warner Bros.)	67	2	34	29	2	94%	6
THE JAMAICA BOYS - Shake It Up! (Reprise)	63	1	29	30	3	93%	9
PERFECT GENTLEMEN - Ooh La La (Columbia)	78	3	21	32	22	67%	6
TROOP - All I Do Is Think Of You (Atlantic)	71	4	5	45	17	70%	4
SYBIL - Crazy For U (Next Plateau)	58	—	27	26	5	91%	9
FAMILY STAND - Ghetto Heaven (Atlantic)	60	4	17	34	5	85%	7
CALLOWAY - Sir Lancelot (Solar/Epic)	54	—	13	32	9	83%	10
LISA STANSFIELD - You Can't Deny It (Arista)	73	14	—	40	19	54%	3
MICHEL'LE - Nicety (Ruthless/Atco)	62	5	19	22	16	66%	6
RUBY TURNER - Paradise (Jive/RCA)	57	1	5	40	11	78%	7
MILES JAYE - Irresistible (Island)	59	6	3	25	25	47%	5
CHRISTOPHER WILLIAMS - One Girl (Geffen/Reprise)	52	3	4	32	13	69%	7
EARTH, WIND & FIRE - For The Love Of You (Columbia)	58	4	—	20	34	34%	3
MILIRA - Mercy Mercy Me (The Ecology) (Motown)	48	1	5	30	12	72%	5
MJKI HOWARD - Until You Come Back To Me (That's What I'm Gonna Do) (Atlantic)	54	6	1	28	19	53%	3
GLENN JONES - Stay (Jive/RCA)	55	9	1	22	23	41%	4
GAP BAND - We Can Make It Alright (Capitol)	49	2	1	19	27	40%	4
SHE featuring KIM WATERS - Hello Stranger (Warlock)	43	3	3	23	14	60%	5
MELI'SA MORGAN - Can You Give Me What I Want (Capitol)	55	7	1	12	35	23%	3
MADONNA - Vogue (Sire/Warner Bros.)	55	10	12	11	22	41%	3

NEW RELEASES

by Brian Samson & John Martinucci



SOUL II SOUL - *A Dream's A Dream* (Virgin)

What is it about a Soul II Soul song that draws you in? To me, each Jazzie B-Nellee Hooper production has a dramatic quality. Soul II Soul continues to create standards other composers will eventually incorporate into their own style. Eleven stations added "Dream" this week, including WUSL/FM-Philadelphia, WDKX-Rochester and KSOL/FM-San Francisco. JM

POINTER SISTERS - *Friend's Advice (Don't Take It)* (Motown)

Do you think the Pointers know something about "Friend's Advice" that we don't? The Sisters keep their sound very contemporary on this their Motown debut. Initial radio response looks good with 24 adds out of the box. JM

MARIAH CAREY - *Vision Of Love* (Columbia)

This twenty-year old is outstanding live. Her vocal range is right up there with veteran jazz and gospel singers. "Vision Of Love's" production and vocal style is similar to Whitney Houston's, yet Mariah just might have what it takes to surpass what Whitney's already accomplished. JM

ERIC B. & RAKIM - *Let The Rhythm Hit' Em* (MCA)

The long-awaited return of the trendsetters of Hip Hop. After a mediocre outing on "Follow The Leader," Eric Barrier and William Griffin (Aka Eric B. & Rakim), attack our eardrums with a powerful dance groove that hypes up a boastful storytelling attitude. Once again Rakim's suave, sophisticated rhyme scheme

expands the boundaries of what is considered conventional rap. Eric B's fiery production features a backdrop of uniquely disguised samples and a slammin' breakbeat. BAS

STEPHANIE MILLS - *Real Love* (MCA)

The voice of "The Wiz" is definitely enjoying a successful return to the Urban charts. Stephanie has the ability to create dramatic emotion through her crystal sharp vocals. With the Teddy Riley-Tammy Lucas influence, this sentimental ballad is equipped with enough raw talent for another chartbound position. BAS

CARL ANDERSON - *How Deep Does It Go?* (GRP)

A warm, compelling mid-tempo Jazz ballad with a Quiet Storm Urban appeal that touches various moods and emotions. This innovative arrangement is perfectly blended allowing the percussions and rhythms to produce a whispery harmony. I'm impressed by this groove because it teases your senses with its tenor-percussion introduction. Don't let this slip by—it's demo appeal and potential is unpredictable. BAS

ADULT CONTEMPORARY

MOST ADDED

- MICHAEL BOLTON** (75)
(Columbia)
- BONNIE RAITT** (50)
(Capitol)
- SMOKEY ROBINSON** (42)
(Motown)
- MICHAEL McDONALD** (27)
(Reprise)
- NEVILLE BROTHERS** (27)
(A&M)

TOP TIP

MICHAEL BOLTON
When I'm Back On My Feet Again
(Columbia)

May be Song Of The Year!

RECORD TO WATCH



LAUREN WOOD
Fallen
(EMI)

A "Pretty Woman" track with impressive figures in the early stages.

Editor: Ron Fell
Assoc. Editor: Diane Rufer

2W LW TW

3	1	1	WILSON PHILLIPS - Hold On (SBK)
11	4	2	PHIL COLLINS - Do You Remember? (Atlantic)
2	2	3	SINEAD O'CONNOR - Nothing Compares 2 U (Ensign/Chrysalis)
8	6	4	ELTON JOHN - Club At The End Of The Street (MCA)
5	5	5	FLEETWOOD MAC - Save Me (Warner Bros.)
1	3	6	ROD STEWART /RONALD ISLEY - This Old Heart Of Mine (Warner Bros.)
9	8	7	EXPOSE - Your Baby Never Looked Good In Blue (Arista)
28	14	8	LINDA RONSTADT/AARON NEVILLE - When Something Is ... (Elektra)
14	12	9	ROXETTE - It Must Have Been Love (EMI)
13	11	10	PAUL McCARTNEY - Put It There (Capitol)
10	10	11	HEART - All I Wanna Do Is Make Love To You (Capitol)
4	7	12	BASIA - Cruising For Bruising (Epic)
22	15	13	RICHARD MARX - Children Of The Night (EMI)
23	16	14	BRENT BOURGEOIS - Dare To Fall In Love (Charisma)
6	9	15	DON HENLEY - Heart Of The Matter (Geffen)
25	20	16	BILLY JOEL - The Downeaster "Alexa" (Columbia)
18	18	17	EVERYTHING BUT THE GIRL - Driving (Atlantic)
21	19	18	JUDE COLE - Baby It's Tonight (Reprise)
29	21	19	PATTI AUSTIN - Through The Test Of Time (GRP)
—	32	20	MICHAEL McDONALD - Take It To Heart (Reprise)
7	13	21	LISA STANSFIELD - All Around The World (Arista)
31	27	22	CALLOWAY - I Wanna Be Rich (Solar/Epic)
33	28	23	PETER BLAKELEY - Crying In The Chapel (Capitol)
34	29	24	MADONNA - Vogue (Sire/Warner Bros.)
—	37	25	TAYLOR DAYNE - I'll Be Your Shelter (Arista)
27	25	26	VONDA SHEPARD - Baby, Don't You Break My Heart Slow (Reprise)
12	17	27	KENNY ROGERS /GLADYS KNIGHT - If I Knew Then ... (Reprise)
37	33	28	SUZANNE VEGA - Book Of Dreams (A&M)
40	34	29	MICHAEL COLINA/VANESE THOMAS - Shambhala (Private Music)
20	23	30	CLAIR MARLO - 'Til They Take My Heart Away (Sheffield Labs)
—	38	31	HOWARD HEWETT - Show Me (Elektra)
16	24	32	MICHAEL BOLTON - How Can We Be Lovers (Columbia)
—	39	33	DANNY O'KEEFE - Along For The Ride (Beachwood/Chameleon)
15	22	34	SMOKEY ROBINSON - Everything You Touch (Motown)
30	31	35	BARRY MANILOW - If You Remember Me (Arista)
—	—	36	AFTER 7 - Ready Or Not (Virgin)
—	—	37	MICHAEL PENN - This & That (RCA)
—	—	38	SMOKEY ROBINSON - (It's The) Same Old Love (Motown)
—	—	39	HOOTERS - Heaven Laughs (Columbia)
—	—	40	NEVILLE BROTHERS - Bird On A Wire (A&M)

CHARTBOUND

ARTIST TITLE LABEL	*Debuts in Chartbound	Reports	Adds	Heavy	Medium	Light	Hit Factor	Weeks
* MICHAEL BOLTON - When I'm Back On My Feet Again (Columbia)		75	75	—	—	—	—	1
LAUREN WOOD - Fallen (EMI)		55	24	1	10	20	20%	2
HUGH HARRIS - Rhythm Of Life (Capitol)		54	15	—	10	29	18%	2
BELINDA CARLISLE - Vision Of You (MCA)		50	4	2	23	21	50%	4
* BONNIE RAITT - Love Letter (Capitol)		50	50	—	—	—	—	1



The Sundays

"Here's Where The Story Ends"

The First Single
From Their Debut Album
Reading, Writing And Arithmetic



Produced by The Sundays and Ray Shiner
© 1990 The David Geffen Company

UP & COMING

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

Reports	Adds	ARTIST TITLE LABEL
49	4	MICHAEL DAMIAN - Straight From My Heart (Cypress/A&M)
48	6	SHAWN COLVIN - Diamond In The Rough (Columbia)
43	5	BABYFACE - Whip Appeal (Solar/Epic)
38	2	JANET JACKSON - Alright (A&M)
34	5	LINDA EDER - Someone Like You (RCA)
26	20	*LISA STANSFIELD - You Can't Deny It (Arista)
25	3	TRACY CHAPMAN - This Time (Elektra)
22	13	*JAMES INGRAM - Don't Have The Heart (Warner Bros.)
20	5	*LENNY WILLIAMS - Here's A Ticket (Crush Music)

Dropped: Taylor Dayne (Lead), Tears For Fears, Little River Band, Regina Belle, Gloria Estefan.

INSIDE A/C by Diane Rufer and Ron Fell

PHIL COLLINS' "Do You Remember?" is just moments away from its eventual number one. A 95% HIT FACTOR from 214 of his possible 224 stations in just five weeks is awesome.

An increase of 55 HEAVY reports and an 18% increase in HIT FACTOR take RONSTADT/NEVILLE 14 to 8 this week. Now comfortably over the 200 hump, LINDA and AARON should cruise to the top when PHIL finishes.

ROXETTE enters the top ten with more than half of its play in HEAVY rotation. It's new this week for WMJC, KSBL, WMGI, KEFM, WLFX, KVIL, WNSR/FM, KSTP/FM, KMAS, WSTU and WMXC.

HOTTEST record in the format is MICHAEL McDONALD's "Take It To Heart" which climbs 32 to 20 since last we reported. It's fourth MOST ADDED with 27 new including WUDE, KAER, WFMK/FM, WGOL/FM, WAHR, WJON, WFBG, WOKZ and KLSS.

With a 73% HIT FACTOR, CALLOWAY's "I Wanna Be Rich" is cashing in big time. Up 27 to 22 this week, the track also takes on 11 new investors including WTNY, WNSR/FM, WDND with WKTJ.



Australian PETER BLAKELEY's "Crying In The Chapel" is now being heard on over 100 A/C stations. More than three quarters of its players are true believers and among the newly converted are WQLH/FM, KPTEL,

KSOO, CKFM, KSBT and KLCY.

TAYLOR DAYNE'S HIT FACTOR increase from 36% to 55% is the third best in the entire format. On top of that she ADDs 20 more players including KMJC/FM, WJTW, KRKO, WFBG, WTWR, WFAS/FM and WFRO.

HOWARD HEWETT's "Show Me" is exhibiting considerable chart strength with a 38 to 31 chart move, an 11% increase in HIT FACTOR and 18 more ADDs including KXFM, WYRY, KAER, KKOR, KGLO, WQLH/FM and KKUS.

Third MOST ADDED, with 42 more players, is SMOKEY ROBINSON's "(It's The) Same Old Love." A two-week total of 88,



coupled with an early 27% HIT FACTOR create a chart debut all the way from last week's UP AND COMING.

MICHAEL BOLTON's "When I'm Back On My Feet Again" opens up with 75 first ADDs. No other single from "Soul Provider" started with more than 41 first-week commitments. Not bad for the fourth single from any album.

RECORD TO WATCH last week, HUGH HARRIS' "Rhythm Of Life" picked up the

REVIEWS

by Diane Rufer & Ron Fell

GLORIA ESTEFAN *Cuts Both Ways* (Epic)

The Yin and Yang of a relationship, the pendulum swings through the heart of the matter. All part of the rules in the game of love. Glo's title track from her multi-platinum album is yet another winner.

MARIAH CAREY *Vision Of Love* (Columbia)

An ear-full of Ms. Carey gives the initial impression which forecasts a brilliant future. This track is an overwhelming statement of 20/20 hindsight.

GO WEST *King Of Wishful Thinking* (EMI)

The emperor has no clothes. Go West, as hapless post-romantic royalty sings of surviving their "War Of The Roses" with a Pop-solid beat.

SALLY MOORE *My Heart Has A Mind Of Its Own* (Curb)

Ms. Moore is an excellent singer who's effectively showcased in this richly textured production piece. To hear it is to believe it.

NIKKI *Notice Me* (Geffen)

Nikki is obsessed not only with getting his girl but with his music. Producer, arranger, composer and performer, Nikki does it all on his self-titled debut album. He debuted at #36 on our Top 40 chart this week and once you hear him plea for his love he'll capture you, too.

THE SUNDAYS *Here's Where The Story Ends* (DGC)

Not since Edie Brickell & New Bohemians have we had such an A/C-accessible group from the Alternative format where their album has held the number one spot for three weeks. Harriet Wheeler's voice entrances you and David Gavurin's strumming carries you through their story.

beat with an additional 15 ADDs, bringing his total to 54. A mid-position in CHARTBOUND in only its second week shows that this innovative artist has been quickly accepted by A/C. New for WPXZ, KXLK, WDND, KTSR, KRKO, KWUN and KTID.

A record worth WATCHING for this week is LAUREN WOOD's "Fallen." In just its second week since release, this single's momentum has moved it into CHARTBOUND. ADDs from WGBE, WKFN, WRVA, KFOR, WELW, WLIP, WOKZ, WQXC, KDES, KMCQ and KITZ. Ms. Wood wrote this tune and sings every bit herself. Look for this single to rise substantially before any fall.

SALLY

MY HEART HAS A MIND OF ITS OWN

A BRAND NEW SONG
FROM THE ALBUM:



D-77310

Written by Gloria Sklerov, Lenny Macaluso
Gloria Sklerov Music (BMI)/Macaluso Music (BMI)

PRODUCED BY MARTY PAICH AND DAVID PAICH

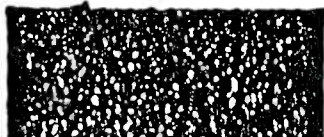
Arranged by Marty Paich and Joseph Esirin
Musicians: David Paich—Keyboards, Synthesizers
• Jeff Pocaro—Drums • Dean Parks—Guitar
• Dann Huff—Guitar • Michael Fisher—Percussions
• Steve Pocaro—Synthesizer • Abe Laboriel—Bass
• Neil Stubenhaus—Bass • Leonard Castro—Percussions

EXECUTIVE PRODUCER: RUSS REGAN

ON YOUR DESK NOW

DESIGN: JOHN COULTER • PHOTO: ALAN SILFEN

MY HEART HAS A MIND OF ITS OWN



CURB
RECORDS



DISTRIBUTED BY CEMA

HIT FACTOR

A/C Research:
Diane Rufer/Ron Fell

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

Total Reports This Week **227** Last Week **229**

	Reports	Adds	Heavy	Medium	Light	Hit Factor	Weeks
WILSON PHILLIPS - Hold On (SBK)	218	1	197	18	2	98%	11
PHIL COLLINS - Do You Remember? (Atlantic)	224	5	168	46	5	95%	5
SINEAD O'CONNOR - Nothing Compares 2 U (Ensign/Chrysalis)	211	1	180	24	6	96%	12
ELTON JOHN - Club At The End Of The Street (MCA)	198	3	163	28	4	96%	6
FLEETWOOD MAC - Save Me (Warner Bros.)	197	4	159	32	2	96%	8
ROD STEWART featuring RONALD ISLEY - This Old Heart Of Mine (Warner Bros.)	194	—	144	43	7	96%	10
EXPOSE - Your Baby Never Looked Good In Blue (Arista)	181	3	118	49	11	92%	9
LINDA RONSTADT featuring AARON NEVILLE - When Something Is Wrong...(Elektra)	205	9	69	99	28	81%	4
ROXETTE - It Must Have Been Love (EMI)	183	11	97	70	5	91%	7
PAUL McCARTNEY - Put It There (Capitol)	172	3	107	53	9	93%	8
HEART - All I Wanna Do Is Make Love To You (Capitol)	163	5	126	27	5	93%	9
BASIA - Cruising For Bruising (Epic)	168	1	80	67	20	87%	12
RICHARD MARX - Children Of The Night (EMI)	177	9	39	107	22	82%	5
BRENT BOURGEOIS - Dare To Fall In Love (Charisma)	175	17	44	95	19	79%	6
DON HENLEY - Heart Of The Matter (Geffen)	159	—	78	50	31	80%	15
BILLY JOEL - The Downeaster "Alexa" (Columbia)	154	9	33	93	19	81%	7
EVERYTHING BUT THE GIRL - Driving (Atlantic)	134	4	45	71	14	86%	12
JUDE COLE - Baby It's Tonight (Reprise)	129	3	49	65	12	88%	9
PATTI AUSTIN - Through The Test Of Time (GRP)	140	9	28	73	30	72%	8
MICHAEL McDONALD - Take It To Heart (Reprise)	155	27	6	83	39	57%	3
LISA STANSFIELD - All Around The World (Arista)	120	—	41	59	20	83%	14
CALLOWAY - I Wanna Be Rich (Solar/Epic)	112	11	29	53	19	73%	6
PETER BLAKELEY - Crying In The Chapel (Capitol)	107	12	18	66	11	78%	10
MADONNA - Vogue (Sire/Warner Bros.)	101	11	31	44	15	74%	6
TAYLOR DAYNE - I'll Be Your Shelter (Arista)	109	20	5	55	29	55%	3
VONDA SHEPARD - Baby, Don't You Break My Heart Slow (Reprise)	102	3	16	54	29	68%	7
KENNY ROGERS duet with GLADYS KNIGHT - If I Knew Then...(Reprise)	95	—	22	53	20	78%	12
SUZANNE VEGA - Book Of Dreams (A&M)	98	8	8	43	39	52%	7
MICHAEL COLINA featuring VANESE THOMAS - Shambhala (Private Music)	97	11	7	46	33	54%	6
CLAIR MARLO - 'Til They Take My Heart Away (Sheffield Labs)	88	1	15	44	28	67%	12
HOWARD HEWETT - Show Me (Elektra)	95	18	2	39	36	43%	4
MICHAEL BOLTON - How Can We Be Lovers (Columbia)	79	—	20	33	26	67%	13
DANNY O'KEEFE - Along For The Ride (Beachwood/Chameleon)	90	18	4	36	32	44%	5
SMOKEY ROBINSON - Everything You Touch (Motown)	82	—	11	37	34	58%	16
BARRY MANILOW - If You Remember Me (Arista)	73	—	9	36	28	61%	6
AFTER 7 - Ready Or Not (Virgin)	68	12	2	33	21	51%	8
MICHAEL PENN - This & That (RCA)	67	12	2	32	21	50%	5
SMOKEY ROBINSON - (It's The) Same Old Love (Motown)	88	42	—	24	22	27%	2
HOOTERS - Heaven Laughs (Columbia)	66	12	2	24	28	39%	4
NEVILLE BROTHERS - Bird On A Wire (A&M)	72	27	—	19	26	26%	3

PLUS FACTOR

Records which received the greatest increase in HIT FACTOR

	LW	TW	Increase
MICHAEL McDONALD - Take It To Heart (Reprise)	24	57	33%
SMOKEY ROBINSON - (It's The) Same Old Love (Motown)	—	27	27%
TAYLOR DAYNE - I'll Be Your Shelter (Arista)	36	55	19%
LINDA RONSTADT/AARON NEVILLE-When Something Is Wrong... (Elektra)	63	81	18%
JANET JACKSON - Alright (A&M)	32	50	18%
HUGH HARRIS - Rhythm Of Life (Capitol)	—	18	18%
LAUREN WOOD - Fallen (EMI)	3	20	17%
SUZANNE VEGA - Book Of Dreams (A&M)	38	52	14%
BILLY JOEL - The Downeaster "Alexa" (Columbia)	69	81	12%
MICHAEL PENN - This & That (RCA)	38	50	12%
MICHAEL DAMIAN - Straight From My Heart (Cypress/A&M)	34	46	12%
BRENT BOURGEOIS - Dare To Fall In Love (Charisma)	68	79	11%
HOWARD HEWETT - Show Me (Elektra)	32	43	11%
HOOTERS - Heaven Laughs (Columbia)	28	39	11%

P.D. NOTEBOOK

by Eric Norberg

MAIL ABOUT AM COLUMNS

For some time in this column, I've devoted special attention to music AM radio because of the deeply pessimistic attitude in the U.S. about the present and future of the medium. This attitude has struck me as silly, because if you check the cumes, AM music radio still has a definite audience, and having a declining share against a steady cume simply means that the cume is not getting what it hopes for and wants when it tunes in! Many solid-cuming AM music stations have been changing to talk or other formats because of a declining share—thus completely letting down and sending away their solid music cume! Is this dumb programming or what?!

This thinking is what led me to host a panel on the positives of playing music on AM at this year's Gavin Seminar, and what led to a January 22, 1990 *Broadcasting* magazine article pointing out the advantages AM has over FM in programming music. To my amazement, the mail response to that article tended to consider that I was taking cheap shots at FM! I love FM, started in FM, but feel that AM now has some advantages over listener expectations of FM; if I had written an article in which I pointed out FM advantages over AM, I'm certain there would have been no objections at all!

Anyway, here are two letters I received about the columns based on that AM panel I moderated at this year's Gavin Seminar. The first is from Mitch Cooley, Program Director of KQKY/FM and KGFV/AM in Kearney, Nebraska. Mitch is specifically responding to the March 9 column, in which I reprinted an essay written for the panel by Brian Henry, Owner/GM/PD of KLLK/AM in Willits, California, called "How To Catch A Sleeping FM Station."

"As much as I respect your perspectives on the industry," he writes, "this column is a giant exercise in wishful thinking."

"You write, 'an AM station actu-

ally can get to the top with a mass-appeal format on AM in a competitive or even FM dominated market, if it's done in a manner that the AM audience prefers and expects.' You then go on to quote Brian Henry; he describes multi-dimensional methods to attack FMs—like cable simulcasts, using studio-quality 'Marti' equipment, offering entertainment lines, etc.

"Ironically...even the essay title contradicts your earlier statement. In a truly competitive market, mass appeal FMs are already doing a combination of 'multi-dimensional' techniques (such as those) described..."

"My point is this: An AM music station may be able to overtake a 'sleepy' FM. But in a competitive (and that's the operative word) market, there are few 'sleepy' stations. Put a music-intensive FM—with equally accessible signals—and the AM loses out every time. Of course, AMs that adopt service elements that FMs don't provide will score their niche, and in some cases dominate—but of course, then they're not music intensive anymore."

I appreciate Mitch's input, but I really don't agree. First, Brian Henry was talking, I think, about using imagination to outflank complacent FM competition. I've seen an awful lot of complacent FM in a variety of markets in recent years. AMs are hungry, and if they use imagination rather than conceding defeat at the start, they can make a real impact, is what I understand Brian to say. And Brian's station certainly is music-intensive, with four-in-a-row album rock cuts between most announcements!

I do agree with Mitch that it's hard to beat music FMs with "similarly-formatted" AMs. I feel that music-intensive AMs can make it with mass appeal music (I have ratings to prove it), but the format presentation needs to be responsive to the different expectations of adult listeners for AM. I don't think, in an era in which many people say "I never listen to AM" that you can content that there are not different expectations of AM and FM, but those differ-

ing expectations are what still bring in cume to the music AMs! It is those differences, and how I feel they can profitably be addressed, which composed that *Broadcasting* article.

As I write this, I've just gotten in another rating which once again confirms this view. So I can state positively: If you program mass-appeal pop music on AM the way the audience expects to hear it—yes, even in a music-intensive way—AM can still get the big numbers! Since over half of all commercial radio stations in the U.S. are on the AM band, I can reassure you that there is still good reason to retain hope for AM radio and the people who work in it!

But please understand this: If you don't think you can win, you'll never adopt the strategies and make the commitment by which you will win. And defeatism, more than anything else, in my opinion, is why AM is in such a poor state. Believe it! You can still win!!

And as pointed out in the recent columns, new commitment from receiver manufacturers such as Denon and Sony will help music AMs to do it! Which brings me to the other note received on those recent columns:

In the other letter received, Michael Rau of the Science and Technology office of the NAB in Washington, DC, noting the comments of Robert Heiblim of Denon on these points recently reported here, writes, "we have been working with Robert for over one year now on various aspects of AM Improvement. Denon is also a candidate manufacturer for our 'super' NAB AM/FM receiver. Robert's views are not alone in the receiver industry; NRSC decoding will become 'standard' in the AM receivers of the future. But it takes time. I want you to know how hard NAB is working on this, and that convincing/lobbying manufacturers is difficult, and for the most part unrewarding, work. But I'm excited that word of our progress is finally getting around." ●

In This Issue



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COUNTRY

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

MOST ADDED

- HANK WILLIAMS JR. (70)
(Warner Bros./Curb)
- LORRIE MORGAN (59)
(RCA)
- DON WILLIAMS (53)
(RCA)
- KENTUCKY HEADHUNTERS (52)
(Mercury/PolyGram)
- PATTY LOVELESS (49)
(MCA)

TOP REQUESTS

- GEORGE STRAIT
- ALABAMA
- RICKY VAN SHELTON
- TANYA TUCKER
- DOUG STONE

RECORD TO WATCH



SHELBY LYNNE

I'll Lie Myself To Sleep
(Epic)

One of Country music's most promising new artists has a great week with 26 more adds including WGKX, KMPS, WAXX, KTRW, WCAV, KMIT, KFLS, KFGO, etc.

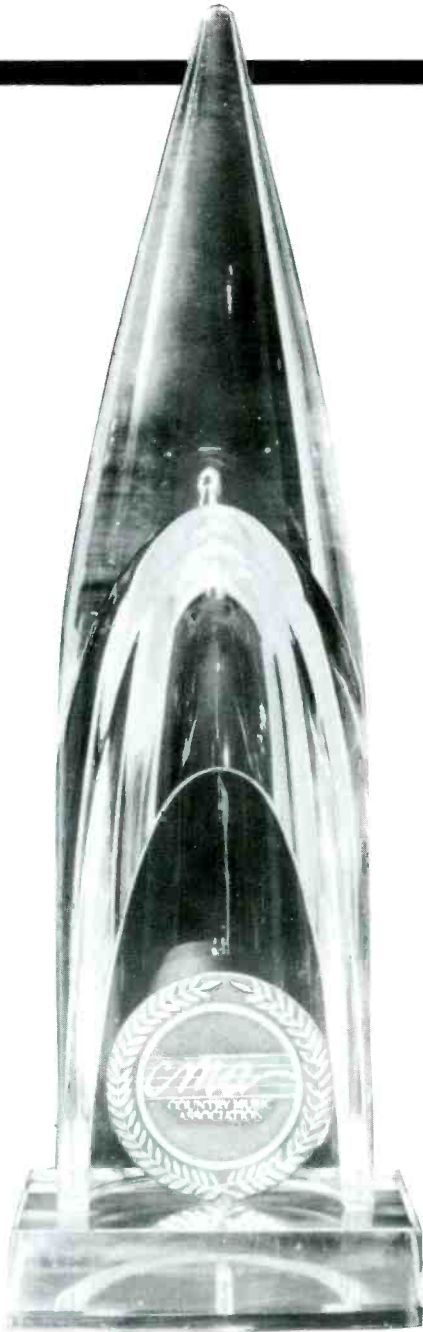
Editor: Lisa Smith
 Assoc. Editor: Cyndi Hoelzle

2W LW TW

8	3	1	TANYA TUCKER - Walking Shoes (Capitol)
6	2	2	STEVE WARINER - The Domino Theory (MCA)
12	8	3	KATHY MATTEA - She Came From Ft. Worth (Mercury)
2	1	4	RICKY VAN SHELTON - I've Cried My Last Tear For You (Columbia)
11	5	5	DESERT ROSE BAND - In Another Life Time (MCA/Curb)
10	6	6	JUDDS - Guardian Angels (Curb/RCA)
14	9	7	EDDIE RABBITT - Runnin' With The Wind (Capitol)
13	7	8	LACY J. DALTON - Black Coffee (Capitol)
17	12	9	ALABAMA - Pass It On Down (RCA)
21	17	10	REBA McENTIRE - Walk On (MCA)
28	21	11	GEORGE STRAIT - Love Without End, Amen (MCA)
16	14	12	T. GRAHAM BROWN - If You Could Only See Me Now (Capitol)
20	16	13	RESTLESS HEART - Dancy's Dream (RCA)
18	18	14	BAILLIE AND THE BOYS - Perfect (RCA)
22	22	15	EDDY RAVEN - Island (Capitol)
19	19	16	FOSTER & LLOYD - Is It Love (RCA)
31	25	17	RICKY SKAGGS - Hummingbird (Epic)
25	24	18	CONWAY TWITTY - Fit To Be Tied Down (MCA)
38	29	19	GARTH BROOKS - The Dance (Capitol)
5	10	20	DOUG STONE - I'd Be Better Off (In A Pine Box) (Epic)
30	26	21	EXILE - Nobody's Talking (Arista)
23	23	22	SOUTHERN PACIFIC - I Go To Pieces (Warner Bros.)
33	28	23	MARTY STUART - Hillbilly Rock (MCA)
35	30	24	BILLY JOE ROYAL - Searchin' For Some Kind Of Clue (Atlantic)
—	34	25	RANDY TRAVIS - He Walked On Water (Warner Bros.)
4	13	26	CLINT BLACK - Walkin' Away (RCA)
7	11	27	LIONEL CARTWRIGHT - I Watched It All (On My Radio) (MCA)
3	15	28	KEITH WHITLEY - I'm Over You (RCA)
1	4	29	RODNEY CROWELL - If Looks Could Kill (Columbia)
9	20	30	ROBIN LEE - Black Velvet (Atlantic)
34	32	31	LES TAYLOR - Knowin' You Were Leavin' (Epic)
29	27	32	FORESTER SISTERS/BELLAMY BROS. - Drive South (Warner Bros.)
—	37	33	SAWYER BROWN - Puttin' The Dark Back Into The Night (Curb/Capitol)
—	36	34	MATRACA BERG - Baby, Walk On (RCA)
37	33	35	WILD ROSE - Where Did We Go Wrong (Capitol)
—	—	36	PATTY LOVELESS - On Down The Line (MCA)
—	—	37	PAUL OVERSTREET - Richest Man On Earth (RCA)
—	39	38	HOLLY DUNN - My Anniversary For Being A Fool (Warner Bros.)
—	—	39	MARK COLLIE - Looks Aren't Everything (MCA)
—	—	40	LARRY BOONE - Too Blue To Be True (Mercury)

CHARTBOUND

ARTIST TITLE LABEL	*Debuts in Chartbound	Reports	Adds	Heavy	Medium	Light	Hit Factor	Weeks
HANK WILLIAMS JR. - Good Friends, Good ... (Warner Bros./Curb)		148	70	1	31	46	21%	2
LORRIE MORGAN - He Talks To Me (RCA)		144	59	—	13	72	9%	2
JANN BROWNE - Mexican Wind (Curb)		127	36	—	22	69	17%	3
TIM MENSY - You Can't Throw Dirt (Columbia)		115	10	—	39	66	33%	5



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- ★ MUSIC DIRECTOR OF THE YEAR

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UP & COMING

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NEW RELEASES

by Lisa Smith & Cyndi Hoelzle

Reports	Adds	Weeks	ARTIST TITLE LABEL
114	26	4	MICHELLE WRIGHT - New Kind Of Love (Arista)
103	43	2	WAYLON JENNINGS - Wrong (Epic)
100	27	3	DOLLY PARTON - White Limozeen (Columbia)
98	15	7	KEVIN WELCH - 'Til I See You Again (Warner Bros.)
92	9	6	JEFF STEVENS & THE BULLETS - Roseanne (Atlantic)
89	41	2	HIGHWAY 101 - This Side Of Goodbye (Warner Bros.)
87	11	4	JERRY LANSDOWNE - Plenty Of Love (Step One)
86	4	7	OAK RIDGE BOYS - Baby, You'll Be My Baby (MCA)
85	37	2	VINCE GILL - When I Call Your Name (MCA)
84	4	7	CLINTON GREGORY - Made For Lovin' You (Step One)
76	26	2	NITTY GRITTY DIRT BAND - From Small Things Big Things... (MCA)
69	6	4	BECKY HOBBS - A Little Hunk Of Heaven (Curb)
64	15	6	MARSHA THORNTON - The Grass Is Greener (MCA)
61	52	1	*KENTUCKY HEADHUNTERS - Oh Lonesome Me (Mercury)
57	53	1	*DON WILLIAMS - Maybe That's All It Takes (RCA)
48	—	6	CHRIS GAFFNEY - Lift Your Leg (ROM)
48	6	5	GAIL DAVIES - Happy Ever After... (Capitol)
48	26	2	SHELBY LYNNE - I'll Lie Myself To Sleep (Epic)
47	5	4	MOE BANDY - Nobody Gets Off In This Town (Curb)
45	20	2	BARBARA MANDRELL - You've Become The Dream (Capitol)
42	6	3	JENNIFER McCARTER & THE McCARTERS - Shot Full Of Love (W.B.)
36	10	2	RICH GRISSOM - It Must Be Love (Mercury)
31	18	1	*DELBERT MCCLINTON - I'm With You (Curb)
28	2	4	DONNIE MARSICO - I Will Stand By You (Barn Burner)
26	—	8	GEORGE JONES - Hell Stays Open (All Night Long) (Epic)
25	21	1	*CRYSTAL GAYLE - Everybody's Reaching Out For Someone (Capitol)

Dropped: #31-Kentucky Headhunters (Dumas), #35-Travis Tritt, #38-E.T. Conley, #40-Shenandoah, Day Johnston, Girls Next Door, Joe Barnhill, W.L. Golden, C. Pride, D.L. Jones.

INSIDE COUNTRY

COUNTRY CHANGES...As you've undoubtedly noticed, we've made a few changes in the look of the Country section. Let's go through them one page at a time...The only change on the main chart page is that the Top Requests are now listed in place of the Top Tip headline. Our Up & Coming/Inside Country page now includes the New Releases. On our third chart page, the Hitfactors section has expanded from 30 records to include all 40 records from the chart. Also included on that page, we've added a Top Selling Albums chart (based on sales research we're receiving from our correspondents) and a Top Ten Videos chart (provided courtesy of Country Music Television.)

A note about the Up & Coming section: Because of our expanded correspondent base, we've had to make a couple of amendments in the qualifications for Up & Coming records. Records now have to be reported by at least 25 of our correspondents before they'll be listed in Up & Coming. Records will be dropped from the section if they have 20 or more drops in one week or if they have no adds for two consecutive weeks.

We hope you like our changes and find the

additional information we're providing useful. We're anxious to hear your opinions (especially if they're positive.)

PLEASE NOTE: The Gavin Report will be closed for Memorial Day on Monday, May 28th. Reports for that week can be called in on Friday, May 25th and Tuesday, May 29th or faxed in anytime before deadline. Thanks!

Talk with you next week.
The Gavin Country Crew

ALBUM CUTS

TRAVIS TRITT - Put Some Drive In Your Country/I'm Gonna Be Somebody

MARK COLLIE - Hardin County Line

EDDIE RABBITT - American Boy

STEVE WARINER - I Can See Arkansas

HANK WILLIAMS JR. - Man To Man

THE HIGHWAYMEN - Born And Raised In Black And White

DAN SEALS - Good Times (Capitol)
It will be great to hear this 1964 Sam Cooke hit on Country radio, especially with summer drawing near. Seals gives it the slow soulful treatment it deserves.

EMMYLOU HARRIS with WILLIE NELSON - Gulf Coast Highway (Reprise)
Emmylou and Willie sing beautifully on this Nanci Griffith song (which reportedly has also been recorded by Bruce Springsteen and Patty Scialfa) about a couple growing old together, watching the Texas bluebonnets bloom year after year.

PRAIRIE OYSTER - I Don't Hurt Anymore (RCA)

The Oysters show off their Country roots by covering fellow Canadian Hank Snow's 1954 classic. Everything about this version is wonderful, and true to the spirit of the original.



RAY KENNEDY - Doin' Life Without You (Atlantic)

Atlantic's new hopeful is a traditional singer in black leather. It's a clever song with a good hook, perfectly crafted for radio play.

RHONDA GUNN - Some Somebody (Warner Bros.)

Newcomer Gunn co-wrote this ballad with Mike Reid and Troy Seals. Another song that reminds us of summer, its slow shuffling chorus is irresistible.

McBRIDE & THE RIDE - Every Step Of The Way (MCA)

McBride & The Ride is comprised of lead singer/bassist/writer Terry McBride, guitarist Ray Harndon and drummer Billy Thomas. The three got together at the suggestion of MCA V.P. Tony Brown, who knew the three through studio work. It's a great-sounding combination and this, their debut single, is a solid Country song that should get them started on the right foot.

SHELBY LYNNE - I'll Lie Myself To Sleep (Epic)

This week's Record to Watch was co-written by Tim Mensy. It's a beautiful song that's given a terrific vocal treatment by Shelby.

HIT FACTOR

Country Research:
Lisa Smith/Elma Greer/Cyndi Hoelzle

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

Total Reports This Week **219** Last Week **219**

	Reports	Adds	Heavy	Medium	Light	Hit Factor	Weeks
TANYA TUCKER - Walking Shoes (Capitol)	217	—	192	22	3	98%	11
STEVE WARINER - The Domino Theory (MCA)	217	1	182	27	7	96%	13
KATHY MATTEA - She Came From Ft. Worth (Mercury)	216	1	155	57	3	98%	10
RICKY VAN SHELTON - I've Cried My Last Tear For You (Columbia)	207	—	178	25	4	98%	11
DESERT ROSE BAND - In Another Life Time (MCA/Curb)	212	1	158	42	11	94%	12
JUDDS - Guardian Angels (Curb/RCA)	216	1	141	65	9	95%	11
EDDIE RABBITT - Runnin' With The Wind (Capitol)	215	—	138	70	7	96%	10
LACY J. DALTON - Black Coffee (Capitol)	210	1	144	55	10	94%	13
ALABAMA - Pass It On Down (RCA)	214	—	126	79	9	95%	5
REBA McENTIRE - Walk On (MCA)	215	2	78	123	12	93%	6
GEORGE STRAIT - Love Without End, Amen (MCA)	217	5	68	133	11	92%	5
T. GRAHAM BROWN - If You Could Only See Me Now (Capitol)	209	2	79	118	10	94%	10
RESTLESS HEART - Dancy's Dream (RCA)	217	2	70	123	22	88%	6
BAILLIE AND THE BOYS - Perfect (RCA)	203	4	62	119	18	89%	8
EDDY RAVEN - Island (Capitol)	209	1	37	143	28	86%	8
FOSTER & LLOYD - Is It Love (RCA)	194	1	59	109	25	86%	9
RICKY SKAGGS - Hummingbird (Epic)	203	10	20	140	33	78%	7
CONWAY TWITTY - Fit To Be Tied Down (MCA)	197	5	16	152	24	85%	9
GARTH BROOKS - The Dance (Capitol)	212	10	10	143	49	72%	4
DOUG STONE - I'd Be Better Off (In A Pine Box) (Epic)	157	—	100	46	11	92%	15
EXILE - Nobody's Talking (Arista)	198	8	10	146	34	78%	8
SOUTHERN PACIFIC - I Go To Pieces (Warner Bros.)	173	—	42	109	22	87%	10
MARTY STUART - Hillbilly Rock (MCA)	186	11	17	122	36	74%	8
BILLY JOE ROYAL - Searchin' For Some Kind Of Clue (Atlantic)	192	9	2	138	43	72%	5
RANDY TRAVIS - He Walked On Water (Warner Bros.)	202	23	9	115	55	61%	4
CLINT BLACK - Walkin' Away (RCA)	144	—	79	51	14	90%	12
LIONEL CARTWRIGHT - I Watched It All (On My Radio) (MCA)	147	—	74	51	22	85%	14
KEITH WHITLEY - I'm Over You (RCA)	137	—	84	38	15	89%	14
RODNEY CROWELL - If Looks Could Kill (Columbia)	141	—	73	44	24	82%	14
ROBIN LEE - Black Velvet (Atlantic)	133	—	55	56	22	83%	15
LES TAYLOR - Knowin' You Were Leavin' (Epic)	157	7	4	100	46	66%	9
FORESTER SISTERS/BELLAMY BROS. - Drive South (Warner Bros.)	139	—	12	101	26	81%	8
SAWYER BROWN - Puttin' The Dark Back Into The Night (Curb/Capitol)	155	15	2	81	57	53%	5
MATRACA BERG - Baby, Walk On (RCA)	155	10	2	70	73	46%	4
WILD ROSE - Where Did We Go Wrong (Capitol)	140	3	3	82	52	60%	7
PATTY LOVELESS - On Down The Line (MCA)	187	49	2	55	81	30%	3
PAUL OVERSTREET - Richest Man On Earth (RCA)	172	32	—	50	90	29%	3
HOLLY DUNN - My Anniversary For Being A Fool (Warner Bros.)	145	18	1	62	64	43%	5
MARK COLLIE - Looks Aren't Everything (MCA)	139	22	2	39	76	29%	4
LARRY BOONE - Too Blue To Be True (Mercury)	113	7	—	42	64	37%	5


TOP SELLING ALBUMS

1. CLINT BLACK - Killin' Time (RCA)
2. KENTUCKY HEADHUNTERS - Pickin' On Nashville (Mercury)
3. RICKY VAN SHELTON - RVS III (Columbia)
4. TRAVIS TRITT - Country Club (Warner Bros.)
5. HANK WILLIAMS JR. - Lone Wolf (Warner Bros./Curb)
6. ALAN JACKSON - Here In The Real World (Arista)
7. RANDY TRAVIS - No Holdin' Back (Warner Bros.)
8. LORRIE MORGAN - Leave The Light On (RCA)
9. DOUG STONE - Doug Stone (Columbia)
10. GEORGE STRAIT - Livin' It Up (MCA)

Based on correspondents' research

TOP TEN VIDEOS

1. RODNEY CROWELL - If Looks Could Kill (Columbia)
2. LIONEL CARTWRIGHT - I Watched It All... (MCA)
3. CLINT BLACK - Walkin' Away (RCA)
4. DOUG STONE - I'd Be Better Off... (Columbia)
5. MARTY STUART - Hillbilly Rock (MCA)
6. ZACA CREEK - Ghost Town (Columbia)
7. TANYA TUCKER - Walkin' Shoes (Capitol)
8. CANYON - Carryin' On (16th Ave.)
9. LACY J. DALTON - Black Coffee (Capitol)
10. KENTUCKY HEADHUNTERS - Dumas Walker (Mercury)

Courtesy of Country Music Television 

JAZZ

MOST ADDED

1. APASIONADO - STAN GETZ (A&M)
2. 5TH HOUSE - ALLEN FARNHAM (CONCORD JAZZ)
3. MY BACKYARD - MOSE ALLISON (BLUE NOTE)
4. THE NEW ORLEANS ALBUM - DIRTY DOZEN BRASS BAND (COLUMBIA)
5. MALAYAN BREEZE - THE DOLPHINS (DMP)
6. THIRD TIME AROUND - DAVID BECKER TRIBUNE (BLUEMOON)

TOP TIP

KENNY BURRELL QUARTET
 GUIDING SPIRIT
 (CONTEMPORARY)

ALLEN FARNHAM
 5TH HOUSE
 (CONCORD JAZZ)

Good gracious! The Jazz chart is filled with great Bop sounds!

RECORD TO WATCH



STAN GETZ
 APASIONADO
 (A&M)

Jazz programmers are raving about Apasionado's diversity and Getz's supreme soloing.

Co-Editors: Keith Zimmerman/Kent Zimmerman

2W LW TW

2	1	1	MARCUS ROBERTS - Deep In The Shed (Novus/RCA)
1	2	2	STANLEY JORDAN - Cornucopia (Blue Note)
5	4	3	JACK DE JOHNETTE - Parallel Realities (MCA)
10	7	4	CARMEN McRAE - Carmen Sings Monk (Novus/RCA)
7	6	5	EDDIE DANIELS - Nepenthe (GRP)
3	3	6	JOEY DeFRANCESCO - Where Were You? (Columbia)
15	8	7	MARLON JORDAN - For You Only (Columbia)
20	9	8	LEE RITENOUR - Stolen Moments (GRP)
4	5	9	KEVIN EUBANKS - Promise Of Tomorrow (GRP)
36	11	10	ROY HARGROVE - Diamond In The Rough (Novus/RCA)
23	15	11	GRANT GEISSMAN - Take Another Look (Bluemoon)
19	12	12	FLIM AND THE BB'S - New Pants (Warner Bros.)
24	14	13	JOHN SCOFIELD - Time On My Hands (Blue Note)
8	10	14	CHICK COREA ELEKTRIC BAND - Inside Out (GRP)
13	13	15	SONNY ROLLINS - Falling In Love With Jazz (Milestone)
14	16	16	CARLOS GUEDES & DESVIO - Churun Meru (Heads Up)
27	22	17	HENRY JOHNSON - Never Too Much (MCA)
18	17	18	RANDY BRECKER - Toe To Toe (MCA)
12	19	19	BELA FLECK AND THE FLECKTONES - Bela Fleck & The Flecktones (Warner Bros.)
6	18	20	GARY BURTON - Reunion (GRP)
35	26	21	STEVE KUJALA/PETER SPRAGUE - Heads Hands Hearts (Sonic Edge)
9	21	22	TONY WILLIAMS - Native Heart (Blue Note)
22	24	23	ZIL - Zil (Verve Forecast/PolyGram)
32	25	24	TERUMASA HINO - Bluestruck (Blue Note)
17	20	25	DONALD BYRD - Getting Down To Business (Landmark)
47	32	26	FARMER/MORGAN/VON ESSEN/HEATH - Central Avenue Reunion (Contemporary)
26	28	27	THE PHIL WOODS QUINTET + ONE - Flash (Concord Jazz)
48	36	28	TOM GRANT - Edge Of The World (Verve Forecast/PolyGram)
11	23	29	DON GRUSIN - Raven (GRP)
42	34	30	ELLA FITZGERALD - All That Jazz (Pablo)
40	33	31	OTTMAR LIEBERT - Nouveau Flamenco (Higher Octave)
29	29	32	ABDULLAH IBRAHIM & EKAYA - African River (Enja)
46	37	33	JOYCE - Music Inside (Verve Forecast/PolyGram)
50	43	34	CASSANDRA WILSON - Jumpworld (JMT/PolyGram)
—	—	35	KENNY BURRELL - Guiding Spirit (Contemporary)
44	42	36	PATTI AUSTIN - Love's Gonna Getcha (GRP)
—	—	37	ALLEN FARNHAM - 5th House (Concord Jazz)
—	48	38	SPECIAL EFX - Just Like Magic (GRP)
—	40	39	RALF ILLENBERGER - Heart And Beat (Narada)
—	—	40	BEN TAVERA KING - Coyote Moon (Global Pacific/Mesa)
—	—	41	ROB MULLINS - Tokyo Nights (Nova)
21	27	42	MICHAEL COLINA - Rituals (Private Music)
49	45	43	RICHARD TEE - Inside You (Columbia)
—	—	44	BRANDON FIELDS - Other Places (Nova)
41	39	45	JIM HORN - Work It Out (Warner Bros.)
16	31	46	MAYNARD FERGUSON - Big Bop Nouveau (Intima)
25	30	47	SUPERBLUE - Superblue 2 (Blue Note)
—	—	48	KEIKO MATSUI - No Borders (MCA)
—	49	49	BILL COSBY AND FRIENDS - Where You Lay Your Head (Verve/PolyGram)
30	38	50	THE HARPER BROTHERS - Remembrance Live at the Village ... (Verve/PolyGram)

CHARTBOUND

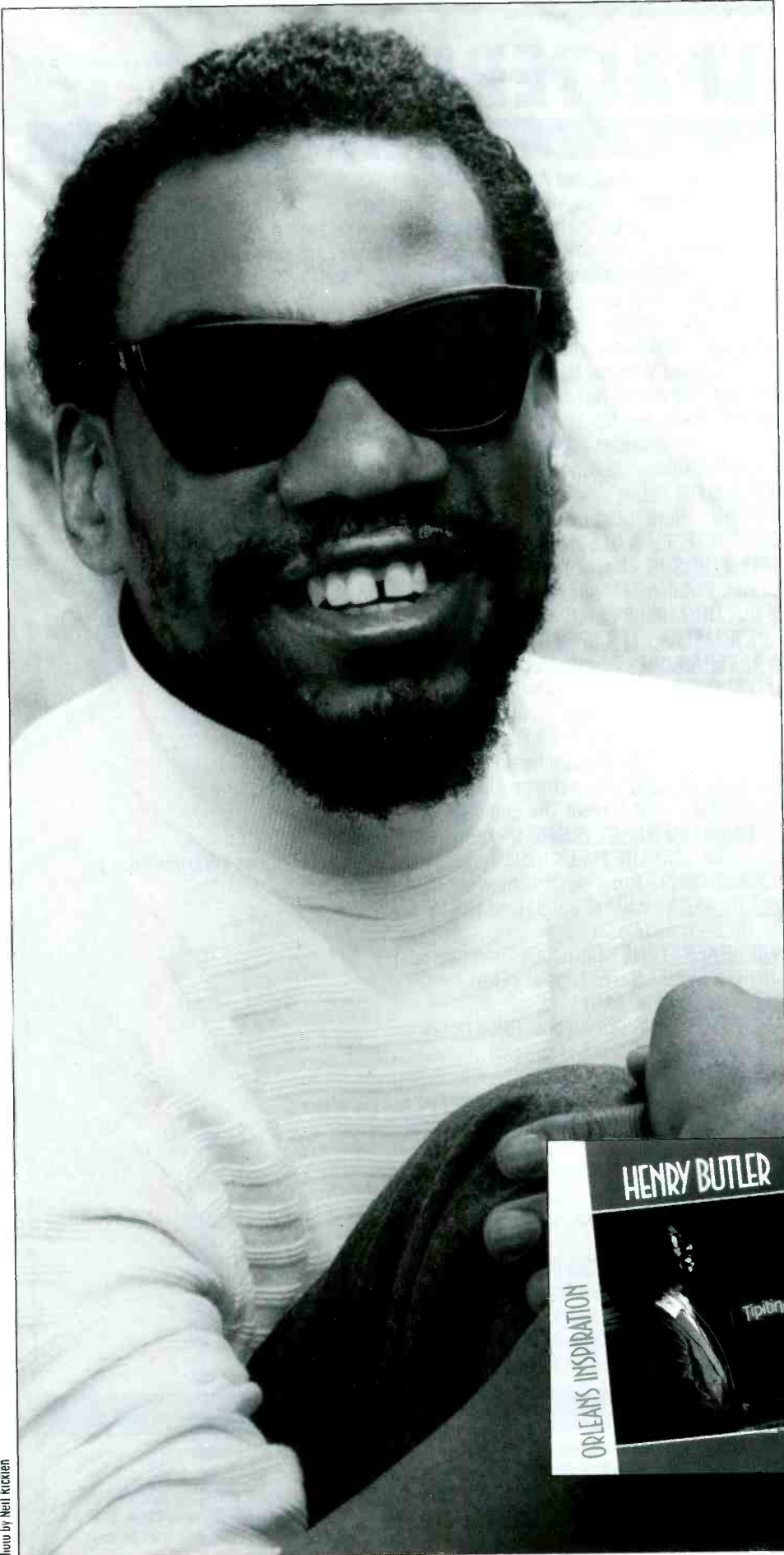
*Debuts in chartbound

*MOSE ALLISON (BLUE NOTE)
 *DIRTY DOZEN BRASS BAND (COLUMBIA)
 *JONATHAN BUTLER (JIVE/RCA)
 JUAN CARLOS QUINTERA (NOVA)
 GLORIA LYNNE (MUSE)
 MITCH FARBER (MUSE)
 DAN BALMER (CHASE MUSIC GROUP)

GEORGE ADAMS (BLUE NOTE)
 NAJEE (EMI)
 CHET BAKER (ENJA)
 OPAFIRE (NOVUS/RCA)
 *LEW TABACKIN QUARTET (CONCORD JAZZ)
 *SHADOWFAX (PRIVATE MUSIC)
 *STAN GETZ (A&M)

*ERNESTINE ANDERSON (CONCORD JAZZ)
 *DAVID BECKER TRIBUNE (BLUEMOON)
 CHARLES MINGUS (COLUMBIA)
 *GLENN POWRIE (MUSE)
 *RICKY PETERSON (WARNER BROS.)

Dropped: #35 Basia, #41 Diane Reeves, #44 Chet Baker (Italian), #46 Eddie Gomez, #47 Nancy Wilson, #50 Stan Getz (Anniversary), Richie Cole / Hank Crawford, Les Sabler.



HENRY BUTLER

BRINGS IT BACK HOME!

Before he made waves as a premier jazz pianist, Henry Butler was honing his musical edge with the sultry blues, r&b, and second line traditions of his native New Orleans. *Orleans Inspiration* captures Butler in a joyous return to his roots, teaming with a crack Crescent City band featuring Meters guitarist Leo Nocentelli.

ORLEANS INSPIRATION

WH-0122

Henry Butler's debut on Windham Hill Jazz.

ALREADY ON:

- | | |
|------|------|
| WBGO | KXPR |
| WRTI | KJAZ |
| WEBR | KPLU |
| WCPN | KCRW |
| WMOT | KSDS |

Photo by Neil Kuceren

ADULT ALTERNATIVE

MOST ADDED

1. THIRD TIME AROUND -
DAVID BECKER TRIBUNE
(BLUEMOON)
2. HEAD OVER HEELS -
ALEX BUGNON (ORPHEUS/EMI)
3. TOUCH - **MICHAEL DOWDLE**
(AIRUS)
4. THE ODD GET EVEN -
SHADOWFAX (PRIVATE MUSIC)
5. DELIVERANCE -
JONATHAN BUTLER (JIVE/RCA)

TOP TIP

JONATHAN BUTLER
DELIVERANCE
(JIVE/RCA)

Delivering a big first week debut,
our highest at #26.

RECORD TO WATCH



ALEX BUGNON
HEAD OVER HEELS
(ORPHEUS/EMI)

Alex touches on styles from
gospel-laced funk to airy space
shots to an international tribute to
Winnie Mandela. Super relevant
keyboard compositions.

2W LW TW

6	2	1	RALF ILLENBERGER - Heart And Beat (Narada)
8	3	2	GRANT GEISSMAN - Take Another Look (Bluemoon)
23	7	3	TOM GRANT - Edge Of The World (Verve Forecast/PolyGram)
1	1	4	EVERYTHING BUT THE GIRL - The Language Of Love (Atlantic)
3	4	5	OTTMAR LIEBERT - Nouveau Flamenco (Higher Octave)
20	8	6	SPECIAL EFX - Just Like Magic (GRP)
4	6	7	DON GRUSIN - Raven (GRP)
12	10	8	EXCHANGE - Between Places (Mesa)
2	5	9	BASIA - London Warsaw New York (Epic)
16	12	10	FLIM AND THE BB'S - New Pants (Warner Bros.)
11	11	11	OPAFIRE - Featuring Norman Engelleitner (Novus/RCA)
15	16	12	ZIL - Zil (Verve Forecast/PolyGram)
5	9	13	DOUG CAMERON - Mil Amores (Narada)
19	18	14	PATTI AUSTIN - Love's Gonna Getcha (GRP)
7	13	15	JIM HORN - Work It Out (Warner Bros.)
14	14	16	CARLOS GUEDES & DESVIO - Churun Meru (Heads Up)
27	17	17	HENRY JOHNSON - Never Too Much (MCA)
9	15	18	MICHAEL COLINA - Rituals (Private Music)
18	19	19	THE NOTTING HILLBILLIES - Missing...Presumed Having A Good Time (Warner Bros.)
30	22	20	STEVE KUJALA/PETER SPRAGUE - Heads Hands Hearts (Sonic Edge)
45	36	21	BEN TAVERA KING - Coyote Moon (Global Pacific/Mesa)
—	44	22	KEIKO MATSUI - No Borders (MCA)
32	26	23	ROBERTO PERERA - Erotica (Epic)
22	21	24	MIKE STEVENS - Set The Spirit Free (Novus/RCA)
42	31	25	JACK DE JOHNETTE - Parallel Realities (MCA)
—	—	26	JONATHAN BUTLER - Deliverance (Jive/RCA)
39	34	27	CHECKFIELD - A View From The Edge (American Gramophone)
47	40	28	ERIC TINGSTAD/NANCY RUMBEL - Homeland (Narada)
25	24	29	BELA FLECK AND THE FLECKTONES - Bela Fleck & The Flecktones (Warner Bros.)
10	20	30	KEVIN EUBANKS - Promise Of Tomorrow (GRP)
38	35	31	SUZANNE VEGA - days of open Hand (A&M)
28	29	32	BLUE NILE - Hats (A&M)
—	46	33	DAVID ARKENSTONE - Citizen Of Time (Narada)
24	25	34	DIANNE REEVES - Never Too Far (EMI)
44	38	35	NAJEE - Tokyo Blue (EMI)
33	33	36	STANLEY JORDAN - Cornucopia (Blue Note)
13	23	37	JULIA FORDHAM - Porcelain (Virgin)
—	50	38	RICKY PETERSON - Night Watch (Warner Bros.)
21	28	39	DEBORAH HENSON-CONANT - Caught In The Act (GRP)
17	27	40	SPENCER BREWER - Dorian's Legacy (Narada)
—	—	41	ROB MULLINS - Tokyo Nights (Nova)
36	37	42	GEORGE HOWARD - Personal (MCA)
—	—	43	BRANDON FIELDS - Other Places (Nova)
34	32	44	EDDIE DANIELS - Nepenthe (GRP)
49	47	45	KITARO - Kojiki (Geffen)
—	—	46	SHADOWFAX - The Odd Get Even (Private Music)
50	42	47	RANDY BRECKER - Toe To Toe (MCA)
43	48	48	NIGHTINGALE - Connection (Higher Octave)
35	39	49	HEINZ AFFOLTER - Acoustic Adventure (Artful Balance)
—	—	50	JOYCE - Music Inside (Verve Forecast/PolyGram)

Co-Editors: Keith Zimmerman/ Kent Zimmerman

CHARTBOUND

*Debuts in chartbound

- ***DAVID BECKER TRIBUNE** (BLUEMOON)
- ***ALEX BUGNON** (ORPHEUS/EMI)
- MICHAEL DOWDLE** (AIRUS)
- THE TELLING** (MUSIC WEST)
- THE SUNDAYS** (DGC)
- JUAN CARLOS QUINTERO** (NOVA)

- PAUL JACKSON, JR.** (ATLANTIC)
- RICHARD TEE** (COLUMBIA)
- ***JOSE FELICIANO** (OPTIMISM)
- LEE RITENOUR** (GRP)
- LORI CARSON** (DGC)
- ***COLIN CHIN** (NARADA)

- ***ERIC JOHNSON** (CAPITOL)
- ***COWBOY JUNKIES** (RCA)
- ***JOHN GORKA** (WINDHAM HILL)
- WENDY MaHARRY** (A&M)
- PAUL WINTER** (LIVING MUSIC)
- LES SABLER** (NEW VISTA)

Dropped: #30 Chris Rea, #41 Final
Notice, #43 Kennedy Rose, #45
Loeb/LeVerne, #49 Luka Bloom,
Nicholas.

JAZZ NEW RELEASES



MY BACKYARD - MOSE ALLISON
(BLUE NOTE)

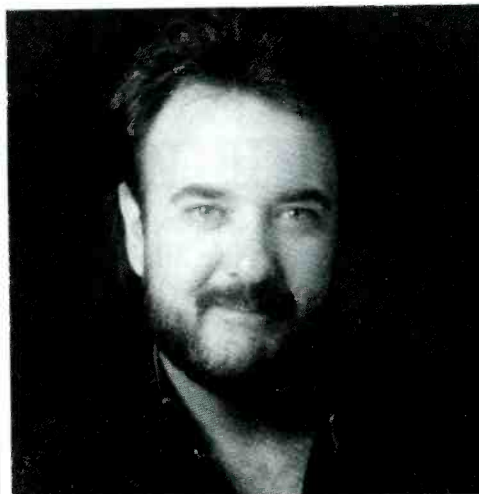
Mose Allison returns to the South, specifically Louisiana, where he was educated and toured as part of a trio in the early days. Allison's vocal style, combined with his innate feel for blues and boogie-woogie piano, suggests a bent form of sophistication. The cleverness of some of his lyrics, most notably "That's Your Red Wagon," "Ever Since I Stole The Blues," and "You Call It Joggin'," complement the dry, biting wit that's kept him on the scene for over three decades. Allison likes to throw in some obscure novelties, so try the fingersnappin' "Sleepy Lagoon."



IN THE YEAR OF THE DRAGON - GERI ALLEN, CHARLIE HADEN, PAUL MOTIAN (JMT/POLYGRAM)

Clearly one the finest Jazz releases of the year, In The Year Of The Dragon is the sequel to this trio's previous collaboration, Etudes. Dragon was recorded in March of 1989, a full year and a half before Etudes' completion. My, how they've flourished since then. Haden's fat, rich double bass tones wrap around each composition in grand and altruistic style. Skins man Paul Motian divorces himself from the cliché timekeeper methods on the ride cymbal, and is among the few drummers willing to tailor his percussion style to the personalities of each bandmember. With Motian and Haden's unselfish rhythmic approach, Geri Allen's expression and innovation soars to an

all time high. Whether it's the hauntingly sad and lovely "First Song," the pastoral "Rolano" or the intricate, swingy "Invisible," it's hard to imagine any other trio recording released this year that could be this magical. From the kickoff number "Oblivion" to the closing title track, the inventive interaction between Motian, Haden and Allen takes on awe-inspiring proportions.



MAXIMUM GROOVE - MAX GROOVE
(OPTIMISM)

Keyboardist Max Groove gives us this week's slickest and most coherent blend of Jazz/AA. "Gato Gordo" is a delicate weave of guitar, flute and synthesizer guaranteed to make those looking for the most commercial, fluid instrumental sounds jump for joy. "Porte Simi Pas" glides along at a fast but comfortable clip as Kim Park wails on soprano sax followed by the muted yet forceful guitar attack by the band's other Max—Max Berry. For a reliable and sweet natured piano melody, try the polished and winsome "Winning Combination."

AERIAL VIEW - GAMALON (MCA)

If rapid fire guitar fusion is your game, look no farther than Gamalon. From its rock inspired opener "Beat The Heat" to the percussive closer "Relapse" featuring saxman Ernie Watts, Gamalon stays in the pocket with grooves and hot licks many rock bands would kill for. Nowadays many rockers are at the mercy of gizmo-laden, iron-fisted producers who rule them with a cold digital grip. Gamalon, on the other hand, maintains a live-wire ensemble sound that is chock full of edge and power. Tracks like "The Rift," "Bleecker St." and "1969" are filled with the crunching, searing guitar runs that will excite any young male listener who's eyes are roving from his standard MTV diet, and looking for meatier musicianship.

HEAD OVER HEELS - ALEX BUGNON
(ORPHEUS/EMI)

Last year's release, Love Season, with its plucky, Quiet Storm-sounding keyboard compositions, spent considerable time on the

Gavin Adult Alternative chart. Aside from funk undercurrents, Bugnon's piano solos are laced with healthy doses of gospel. Bugnon's uncle, Donald Byrd (who is alive and well on the Gavin Jazz chart), contributes a notey pop workout to "Winnie", a celebration piece no doubt inspired by the wife of freed ANC activist Nelson Mandela. Immediately following is an airy piece called "Earth Interlude" that strays from Bugnon's fun/Storm leanings long enough to entice the more commercial Jazz/AA programmers to take notice. Bugnon gives a steely brightness to his keyboards, and it enhances the polish of his inboard arrangements.



ORLEANS INSPIRATION - HENRY BUTLER (WINDHAM HILL JAZZ)

Released just in time to make us feel rotten about missing the always legendary New Orleans Rhythm & Heritage Festival. Well, with folks like Carlos Lando, Joe Cohn and Wally Crawford down there exploring the scene for us, everything is in good hands. Orleans Inspiration is a dangerous gospel, blues and rhythm & blues gumbo. Butler performs some tunes solo, while some feature a backup band that includes former Meter guitarist Leo Nocentelli. Butler's piano technique is as timeless as it is Americana; his voice is as deep and rich as K-Paul's finest entrees. Solo pieces like the opening title track and the piano/vocal show tune performance "Somewhere" are nice and intimate, yet lush enough for any discriminating Jazz playlist. Something special, something a little different.

DELIVERANCE - JONATHAN BUTLER
(JIVE/RCA)

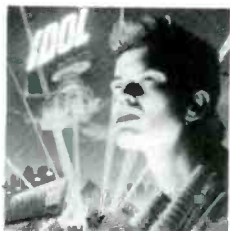
Forget the moldy re-releases and sifting through his Pop/Urban records. Here is thirty minutes-plus of Jonathan doing what he does best—playing his guitar in a smooth jazz setting. Drummer Omar Hakim, well known for his flawless percussive attack capable of banishing any drum machine from the control room, lays down his characteristically solid musical floorboard. Butler jams with the sureness of Klugh or Benson, but add his South African flavoring (including a cameo background vocal appearance by Hugh Masekela) and the results are satisfyingly relevant. Butler's latest should please all Jazz/AA programmers going for that sweet, breezy ambience. Pick any track.

ALBUM/ALTERNATIVE

ALBUM

GAVIN ALBUM FRONTLINE

ALTERNATIVE



BILLY IDOL



PRETENDERS



ADRIAN BELEW



WORLD PARTY



LOU REED/
JOHN CALE



HUNTERS
& COLLECTORS

PACKED! - THE PRETENDERS (SIRE/WARNER BROS.)

This sounds like a number one for a couple of reasons. First, it's the first **Pretenders** work in almost four years. Second, the band has gotten the keyboard textures out of their blood and *Packed!* sways more to the rhythm guitar of **Chrissie Hynde**. I remember the late **James Honeyman-Scott** saying that Hynde always had an odd sense of timing and phrasing that kept the band either on their toes or left behind. *Packed!* is very much a guitar album, getting back to the band's roots as a combo rather than being a disjointed studio entity. The songs and vocals are spirited and renewed, especially those high yodels on "Millionaires." Other fine moments include "Let's Make A Pact," **Hendrix's** "May This Be Love" and a real "Sense Of Purpose" which is what separates this work from this month's stack.



KEVIN WELCH (REPRISE)

Plain and simple, **Kevin Welch** is a new addition to the elite stable of American songwriters too damn good to be labeled just Country. I know most of you are cautious about the twang in a voice or a guitar. And maybe folks like **Steve Earle** overreacted when trying to duck the Country tag. But in my book, a great writer's a great writer. On songs like "Some Kind Of Paradise" and "True Love Never Dies," Welch embodies the true American element that's still the envy and imitation of the world. In other words, let the dust particles from the boots fall where they may. This is the real deal and I don't care if it's the wrong format. That

NEW RELEASES

much I learned from Stevarino.

PASSION AND WARFARE - STEVE VAI (RELATIVITY)

Hold on to your hat! Guitarist **Steve Vai** is loose in the studio. His **Passion and Warfare** is all the things too crazy, too radical and too clever to be included on the albums of clients like **David Lee Roth** and the current **Whitesnake**. So what you get is a prime metal fusion effort with real drums and fiery playing. While a raucous song like "The Audience Is Listening" has been pulled for emphasis, I found more enjoyment in thematic moments like "I Would Love To," "Liberty" into "Erotic Nightmares" and "Blue Powder." Of all the guitar-slingers who fantasize about recording a guitar album, few are as clever and dexterous as Vai. With the flick of a pick he brings character, personality, comedy, anger and aggression to the party. *Passion and Warfare* is a true guitar variety show, from the light stepping "Ballerina 12/24" to the brash strains of rock thunder. Excellent concept.

"LATE NIGHT" - PAUL SHAFFER (CAPITOL)

Thanks to the phantom who sent this. It's a cookin' workout of the famous **David Letterman** theme song officially named "Late Night." This features the onscreen **World's Most Dangerous Band** led by **Paul Shaffer**, and saxophonist **Dave Sanborn** is heard blowing his head off. If you've ever wondered what goes on between the famous intro section and that final ending thump, the answer is here—a helluva hot groove.

BLOODLETTING - CONCRETE BLONDE (IRS)

Concrete Blonde sings in shades of blue and red, as in blue velvet and blood red. This is one dark set of songs. Singer **Johnette Napolitano** has an extremely powerful presence in the lower range. Never the screecher, her interpretive abilities make the scary lyrics truly

work. She's the female equivalent of **Iggy Pop**—and that's saying a lot. I agree with **Ginger Havlat** at **KBCO**, "Joey" is a great song. "LET'S BE MAD" - **JOHN DOE (DGC)**

John Doe doesn't get even, he gets mad. This is primal therapy—getting mad, screaming, yelling, hollering and enjoying it. After **X**, the **Knitters** and a few stray movie roles, when is John Doe gonna finally etch one for solodomy? The answer is now, complete with X energy, street poetry and that sweet voice.

WALK ON WATER - JERRY HARRISON (FLY/SIRE/WARNER BROS.)

On his own **Jerry Harrison** has always treated us to a little social realism courtesy of his album covers. Last time there were those startling shots of the South American gold mine. This time around hits closer, and farther north with photos of the Exxon Valdez oil spill. As for the music, Harrison leans toward his favorite type of listening—danceable rock like "Flying Under Radar" and "Kick Start." When he's off the dance floor, however, Harrison is just as interesting, with the tragic "I Cry For Iran" and "Cowboy's Got To Go," inspired by the rambunctious master painter, **Jackson Pollack**.

A ROUND AND A BOUT - SQUEEZE (IRS)

A little band born in 1974 has a tremendous history to fall back on. Eight hundred and ninety-two gigs and seventeen US tours later, **Squeeze** has quite an alcoholic repertoire to ponder. This fifteen song set surveys both their early classics and their recent work. I tend to lean toward the peak period when songs like "Pulling Mussels From A Shell," "Black Coffee In Bed" and the time-compressed "Up The Junction" raged from the pens of **Chris Difford** and **Glenn Tilbrook**. "Tempted" without vocalist **Paul Carrack** is given an interesting bluesy intro, with Glenn filling in beautifully on lead vocals—as he has for years since. **Jools Holland** contributes his barrel-house piano passages. **KZ**



BOOM



CRASH



OPERA



“Onion Skin”

The Lead-Off Track From The Album
These Here Are Crazy Times!
The Debut Release On Giant Records

Giant



Management: Borman Entertainment
Wow Management

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the GAVIN REPORT

ALBUM PROFILE

BRIAN WILSON OF THE BEACH BOYS

THE PET SOUNDS CD REISSUE PROJECT
AN IMPORTANT LESSON
FOR OUR MUSIC CULTURE

by Kent Zimmerman

"I guess I just wasn't made for these times."
Brian Wilson

In retrospect, the course of our music was changed by John, Paul, George, Ringo and Brian. Brian? Epstein? No, actually, Brian Wilson of the Beach Boys. At long last, what was crammed inside eight tracks onto *Pet Sounds* by Brian Wilson the mad scientist Beach Boy is audibly tangible thanks to a tremendous reconstruction project headed up by Capitol Records and engineer Mark Linnett.

Frankly, since I grew up an East Coast boy I wasn't much of a Beach Boys fan, nor did I ever wear a surfer haircut or striped boatnecked shirts—although peer pressure sure was there. Moving to California just as the Boys were in high gear, I found out the hard adolescent way that it was true that the surfer boy got the surfer girl. To a transplanted East Coast outsider, the true purveyor of white falsetto and harmony was Frankie Valli and the Four Seasons. Back there, the Beach Boys singing about cars and surfboards seemed silly when you could be singing about girls on the boardwalk and at the amusement parks—a concept perfected much later by Bruce Youknowwho. So it wasn't until I read Paul McCartney's praise for *Pet Sounds* that I personally began taking stock and seriously listening to *Pet Sounds* as a masterpiece. Sure, Brian Wilson was called a genius, but that term is thrown around so much, I mean, Jeez Louise...

With the release of the *Pet Sounds* CD, it's much easier to share Brian's dream to "make the greatest rock album ever made." As with the Sgt. Pepper CD reissue, *Pet Sounds* the CD is given the red carpet treatment, with extended liner notes, an update from Brian, a technical note from Mark Linnett. There's fascinating track-by-track and blow-by-blow session notes, unreleased tracks including an amazing solo group harmony outtake and run through, never-before-seen photographs from the original cover shoot and some studio action shots of Brian at work with the engineers. Without discounting the contributions of the entire group, *Pet Sounds* was Brian's passion, or as Brian remembers it today,

"During the production of *Pet Sounds*, I dreamt

I had a halo over my head. This might have meant that the angels were watching over *Pet Sounds*...It was a special project because the music world had heard me through the Beach Boys, but I needed to get this one album out to my fans and the public from my heart and soul. I was in a loving mood."

A little historic update might be in order, particularly for us outsiders who've never ventured near a surf board. In 1962 the Beach Boys pioneered the concept of the self-contained rock n roll band—that is, playing all the instruments and vocals themselves live on the road. Believe it or not, it was more common for vocal groups to backed up by one house band. The Beach Boys, in their striped shirts, pioneered the band format. By 1964, Brian had retired from the road, opting to guide the band's repertoire from the confines of the studio.

After hearing the Beatles' *Rubber Soul* album and sensing the hit single giving way to the long playing record (with little or no filler), Brian's vision was to expand the minds of his listeners, even if most of the weenie-roasting, hang-ten surfin' birds had no idea how much Brian and the Boys were expanding the musical universe. Songs like "Wouldn't It Be Nice" and "Sloop John B" (the first Beach Boys exploration as folk singers) were the dark horse hit singles, but trax like "Don't Talk (Put Your Head On My Shoulder)", the instrumental "Let's Go Away For Awhile," and the haunting "God Only Knows" were the first shots fired in what resulted in an all out progressive music war. "Good Vibrations" was the by-product of this

new Beach Boys mentality. Other results produced competing groundbreakers like Sgt. Pepper (which McCartney says was a musical response to the innovations of *Pet Sounds*), the first Velvet Underground, and other albums that stood on their own as pieces of art rather than commercial single vehicles.

The significance of *Pet Sounds* is that in terms of production it predated itself by about twenty years. Influenced by Phil Spector, Brian began to look at music as a total production rather than simply a song. By combining the instrumental tracks onto one track and filling the other seven tracks with vocal arrangements, like Spector he created a sort of drums-guitar-bass-piano stew. Instruments were combined, making, in essence, new sounds. Quite simply, *Pet Sounds* ushered in the era of using the recording studio as an instrument, currently the way of the nineties.

Now that we're back to being song-oriented animals, maybe we need to go back

and study the construction of *Pet Sounds* and regain the vigor of making a total statement using the CD format as a jumping-off point from the LP—much like Brian did moving from 45 to 33-1/3 rpm.

Of course there are a myriad of lessons to be learned from *Pet Sounds*. There are innovations in composition that still haven't been equalled.

There's the delicate line between genius and insanity that's always propelled rock n roll. There's also the challenge of rock n roll upgrading its historical standing to the level of Jazz and Classical—except that rock n roll has the added advantage of being a mainstream medium.

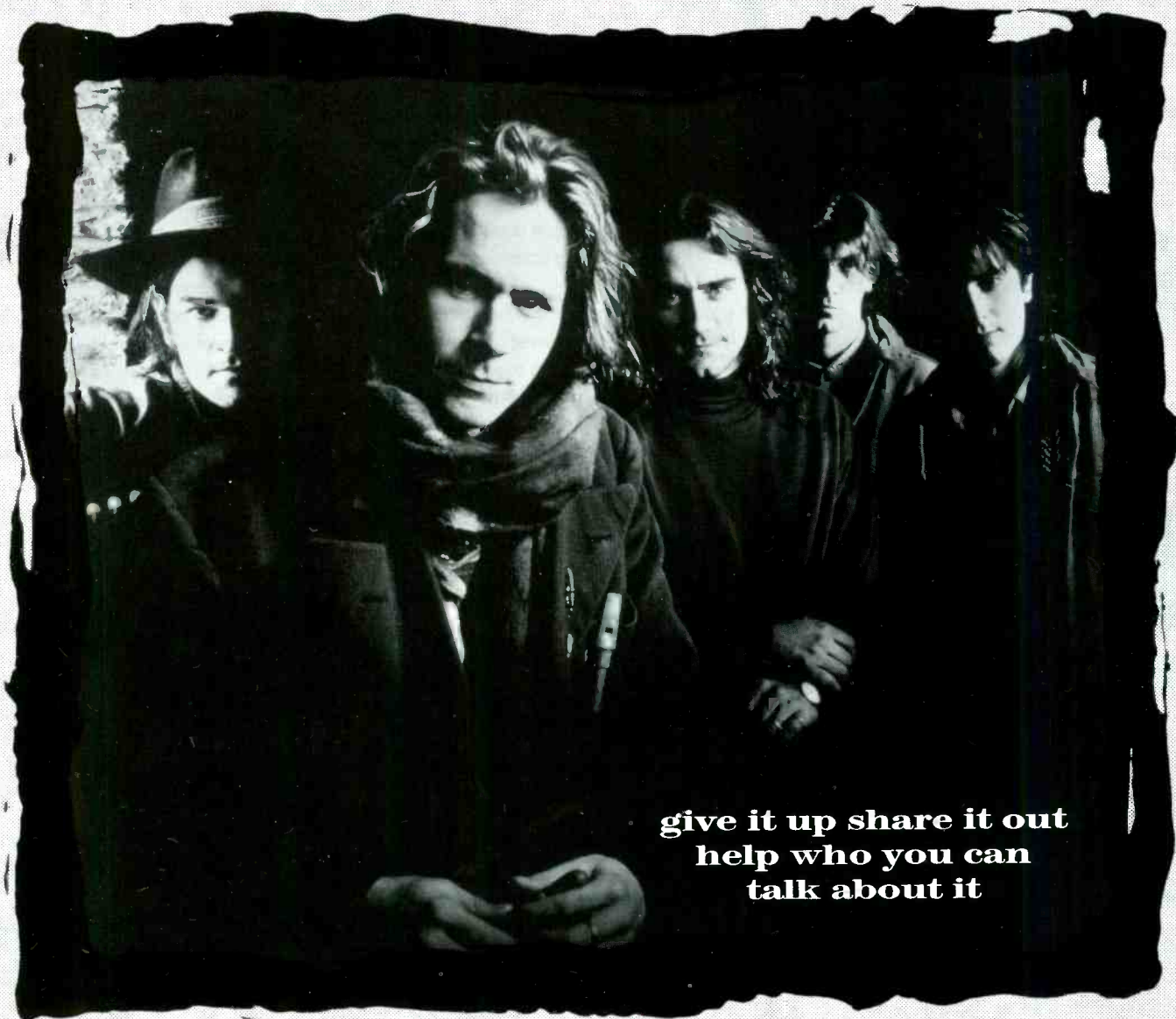
In this era of oldies, it's not often that we'd advise anyone to sit down and study just what made some of the classics true classics. There's been much too much of that. But here's an exception. The source material has been lovingly presented in such a way as to make the process entirely pleasurable. The reissue of *Pet Sounds* one of 1990's most vital releases.

Having gone back and studied Frankie Valli and Brian Wilson, it's no contest. Brian rules forever. Celebrate *Pet Sounds*. ●





hothouse flowers



give it up share it out
help who you can
talk about it

give it up

the first release from the forthcoming album "Home"
produced by Langer and Winstanley 828 197 - 2/4
management: Robbie Wootton

on tour

July 12	Boston	July 21	Minneapolis
13	Philadelphia	23	San Francisco
15	Washington D.C.	24	L.A.
16-17	NYC	27	Dallas
19	Detroit	28	Atlanta
20	Chicago		

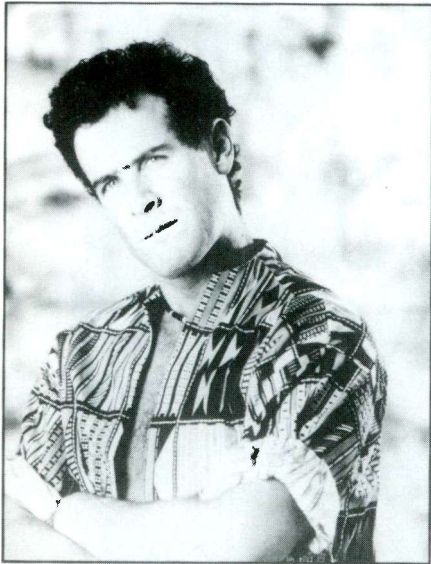
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ALBUM PROFILE

The Radio Ban On

JOHNNY CLEGG



By Beverly Mire

The Johnny Clegg and Savuka album *Cruel, Crazy, Beautiful World*, released recently on Capitol Records, isn't happening on the big time radio level, which means something vital is being overlooked.

The cause of choice these days is environmentalism—and who can knock that?—but it's easy for stars to say "Save The Earth," hop into their limos and go home. Figuratively speaking, Johnny Clegg has no home.

A white South African, Clegg grew up to believe that all men are equal. His mother, a Jazz singer of Jewish ancestry, encouraged Johnny to experience things that cause the run-of-the-mill Afrikaaner to recoil. Growing up as a boy who didn't know his natural father, an Englishman, Clegg was drawn to Zulu musicians who in some magical way touched his Celtic roots. "My first contact with Zulu street guitar music was possible because I heard things in the music that reminded me of Celtic folk songs," he says. "And when I decided to hang out with street guitarists, it was primarily a musical and a cultural kind of interest. The political side of it was not important at all."

Oh, but it was. In South Africa, the personal choice to befriend black people is a denial of a way of life in which racism is considered normal.

As he grew up, Clegg saw first hand things we only hear about. But he never once bent to pressure. As the boy became a man he retained his strength. He studied Anthropology, joined trade a union, eventually put his music to work and formed what became one of South Africa's most popular bands, Juluka.

But in 1985, the world crumbled around him. Juluka broke up. South Africa's tyrannical government imposed a state of emergency. Because of a news blackout, the rest of the world will probably never know what horrors were endured by the people there. Assassinations and detention were commonplace, and many of Johnny Clegg's friends were victims. For a time, Clegg says, he felt that making music was pointless. Can we ever imagine such despair? I think not.

Clegg still held on. "A lot of my friends got into detention," he says. "But, I started writing again. It was one way that I could express what I was feeling and maybe get a reaction out of the people around me. In fact," he continued, "music became more important at that point than perhaps at any point in my life. I think I became more politically engaged in music after the 1986 experience. I began writing from a more critically reflective point of view of what was going on in South Africa. Not simply describing events—but at a certain point taking sides."

*"Hide me deep inside my borders in these
Dark and troubled times
Remember me my innocence before I
drowned
In a sea of lies
Woman be my country, 'til my country
Can be mine"*

—**Woman Be My Country**

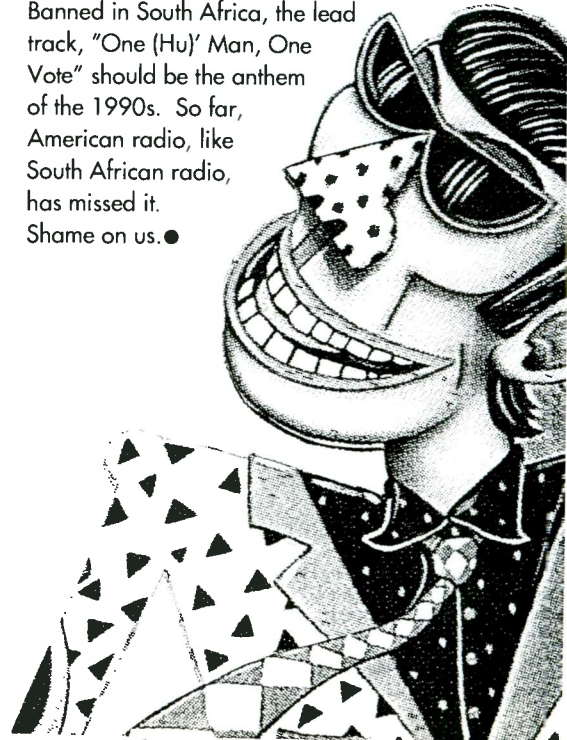
These are turbulent times in Clegg's homeland. Progress is being made, but up to this point it's minimal. The reality of one person, one vote is still a long way down the road. However, the music Clegg writes and sings, especially with his band Savuka on *Cruel, Crazy, Beautiful World*, shows a romantic—spiritually romantic—side that explains what his people are going through, and what makes them hold on.

"For me, the major damage that has been done is to individuals, and this damage is emotional, it's intellectual, it's psychic," he says, "is spiritual damage. And this damage I sing about in many of my songs, and I sing about ways to heal it, or about yearning to be a whole person.

"When we talk about apartheid, we're talking about what this system has done to humanity, and I'm interested in reflecting that damage in a way—but in a way that is positive...There's one common denominator in South Africa—if there's one thing that makes us all the same—it's that we all carry the same damage."

What Johnny Clegg wants to do in America is "bring a human experience to people—an experience which is tragic, an experience that is courageous, an experience which has so many diverse elements—from hopelessness to tremendous hope to tremendous energy and passion."

The at once joyful and painful African rhythms on *Cruel, Crazy, Beautiful World* give hope to what was once a hopeless situation. Banned in South Africa, the lead track, "One (Hu)' Man, One Vote" should be the anthem of the 1990s. So far, American radio, like South African radio, has missed it. Shame on us. ●



CHARISMA



SOMETHING HAPPENS

STUCK TOGETHER WITH GOD'S GLUE

FEATURING

"HELLO, HELLO, HELLO, HELLO, HELLO, (PETROL)"

PRODUCED BY ED STASIUM

© 1990 CHARISMA RECORDS AMERICA, INC.



ALTERNATIVE

MOST ADDED

1. CONFESSIONS OF A KNIFE - MY LIFE...THRILL KILL KULT (WAX TRAX)
2. VEHICLE - THE CLEAN (ROUGH TRADE)
3. SEE THE MONEY IN MY SMILE - THE JACK RUBIES (TVT)
4. LOVE BUZZ - THE HUMMINGBIRDS (ROOART/MERCURY)
5. "HELLO..." - SOMETHING HAPPENS (CHARISMA)

TOP TIP

THE PRETENDERS

"NEVER DO THAT"

(SIRE/WARNER BROS.)

With heavy support from the Commercial side The Pretenders reappear on the Alternative chart, debuting at #31.

RECORD TO WATCH



DIRTY DOZEN BRASS BAND

THE NEW ORLEANS ALBUM (COLUMBIA)

This diverse offering has been slowly building momentum at both College and Commercial stations. Stations gettin' dirty include KCRW, WUOG, WRSI, WKXE, WTUL and more!

IMPORT/INDIE

- SCRAWL - Smallmouth (Rough Trade)
- JACK RUBIES - See The Money In My Smile (TVT)
- AFGHAN WHIGS - Up In It (Sub Pop)
- BONGWATER - Too Much Sleep (Shimmy Disc)
- EMBARRASSMENT - God Help Us (Bar None/Restless)
- BABES IN TOYLAND - Spanking Machine (Twin/Tone)
- FLOUR - Luv 713 (Touch And Go)
- SNEETCHES - Slow (Alias)
- TWO NICE GIRLS - Like A Version (Rough Trade)
- MISS ALANS - Smack The Horse (Genius)
- DASH RIP ROCK - Not Of This World (Mammoth)

2W LW TW

1	1	1	SUNDAYS - Story, Joy, Skin, Finest (DGC/Rough Trade)
20	4	2	LOU REED AND JOHN CALE - Nobody (Sire/Warner Bros.)
4	2	3	LLOYD COLE - DOWNTOWN, No, Undressed (Capitol)
2	3	4	SINEAD O'CONNOR - Nothing, Emperor's, Black, Stretched (Ensign/Chrysalis)
6	5	5	THAT PETROL EMOTION - Venus, Sensitize, Gnaw, Sweet, Blue (Virgin)
11	8	6	SUZANNE VEGA - Book, Tired, Room (A&M)
33	18	7	WORLD PARTY - Way, Message, Take, God (Ensign/Chrysalis)
23	16	8	HUNTERS & COLLECTORS - River (Atlantic)
14	9	9	POI DOG PONDERING - Walk, U-Li-La-Lu (Texas Hotel/Columbia)
7	10	10	CHILLS - Heavenly, Familiarity (Slash/Warner Bros.)
8	7	11	THE FALL - Popcorn, Telephone, Sing!, Frank, Hilary (Cog-Sinister/Mercury)
5	11	12	THE CHURCH - Metropolis, Terra, Russian, Grind (Arista)
16	14	13	SOCIAL DISTORTION - Let, Sick, Story, Ball, Ring (Epic)
13	13	14	DEPECHE MODE - Silence, Dangerous, Personal, Policy (Sire/Reprise)
15	15	15	LIGHTNING SEEDS - Pure, Love, All, Sweet (MCA)
12	12	16	MIDNIGHT OIL - Forgotten, Blue, River, Warburton (Columbia)
17	17	17	SILOS - Over, Town (RCA)
3	6	18	HOUSE OF LOVE - Beatles, I Don't, Shine, Never (Fontana/Mercury)
31	20	19	BIG DIPPER - Love, Monsters, Baby, Life (Epic)
34	33	20	SIDEWINDERS - We, 7&7, If, Blood, Came (Mammoth/RCA)
21	21	21	NITZER EBB - Getting, Hold, Fun (Geffen)
28	22	22	PUBLIC ENEMY - 911, Welcome (Def Jam/Columbia)
—	31	23	MORRISSEY - November, Knows, Girl (Sire/Reprise)
—	46	24	ADRIAN BELEW - Pretty (Atlantic)
25	25	25	JOHNNY CLEGG & SAVUKA - Cruel, (Hu)Man, Bombs, Illusion (Capitol)
26	26	26	TACKHEAD - Mind, Airborn (TVT)
—	28	27	STEVE WYNN - Tears (Rhino)
38	34	28	DIED PRETTY - Sight, Face, Prayer, Rue (Beggars Banquet/RCA)
29	29	29	ROBYN HITCHCOCK - Cynthia, Flesh, Queen, Linctus (Twin/Tone)
10	19	30	BLUE AEROPLANES - Jacket, Love, Applicant, Your, Anti-Pretty (Ensign/Chrysalis)
—	—	31	PRETENDERS - Never (Sire/Warner Bros.)
50	41	32	NICK CAVE - Ship (Enigma/Mute)
—	39	33	ULTRA VIVID SCENE - Staring (4-AD/Columbia)
9	23	34	COWBOY JUNKIES - Sun, Thirty, Escape, Where (RCA)
35	35	35	LUKA BLOOM - Rescue, Riverside, Irishman (Reprise)
19	24	36	PRETTY WOMAN SOUNDTRACK - Detail, Soul, Fame '90 (EMI)
37	37	37	GUNBUNNIES - Stranded, Tail, Three (Virgin)
—	38	38	BILLY IDOL - Cradle (Chrysalis)
—	—	39	CONSOLIDATED - Message, Product, White, Music (Nettwerk/IRS)
—	—	40	THE ORIGIN - Growing (Virgin)
18	27	41	STONE ROSES - Fools (Silvertone/RCA)
24	30	42	MISSION UK - Butterfly, Sea, Deliverance, Into, Amelia (Mercury)
43	43	43	SCHNELL FENSTER - Love (Atlantic)
44	44	44	THE CURE - Pictures (Elektra)
46	45	45	AQUANETTAS - Diplomat (Nettwerk/IRS)
—	—	46	JERRY HARRISON: CASUAL GODS - Radar (Fly/Sire/Warner Bros.)
—	—	47	URBAN DANCE SQUAD - Kid, Deeper, Prayer (Arista)
48	48	48	JOHN ZORN'S NAKED CITY - Batman, Lonely, Speedball (Elektra)
49	49	49	SCATTERBRAIN - Here (Relativity/In-Effect)
—	—	50	MANO NEGRA - KingKong, Rebel (Virgin)

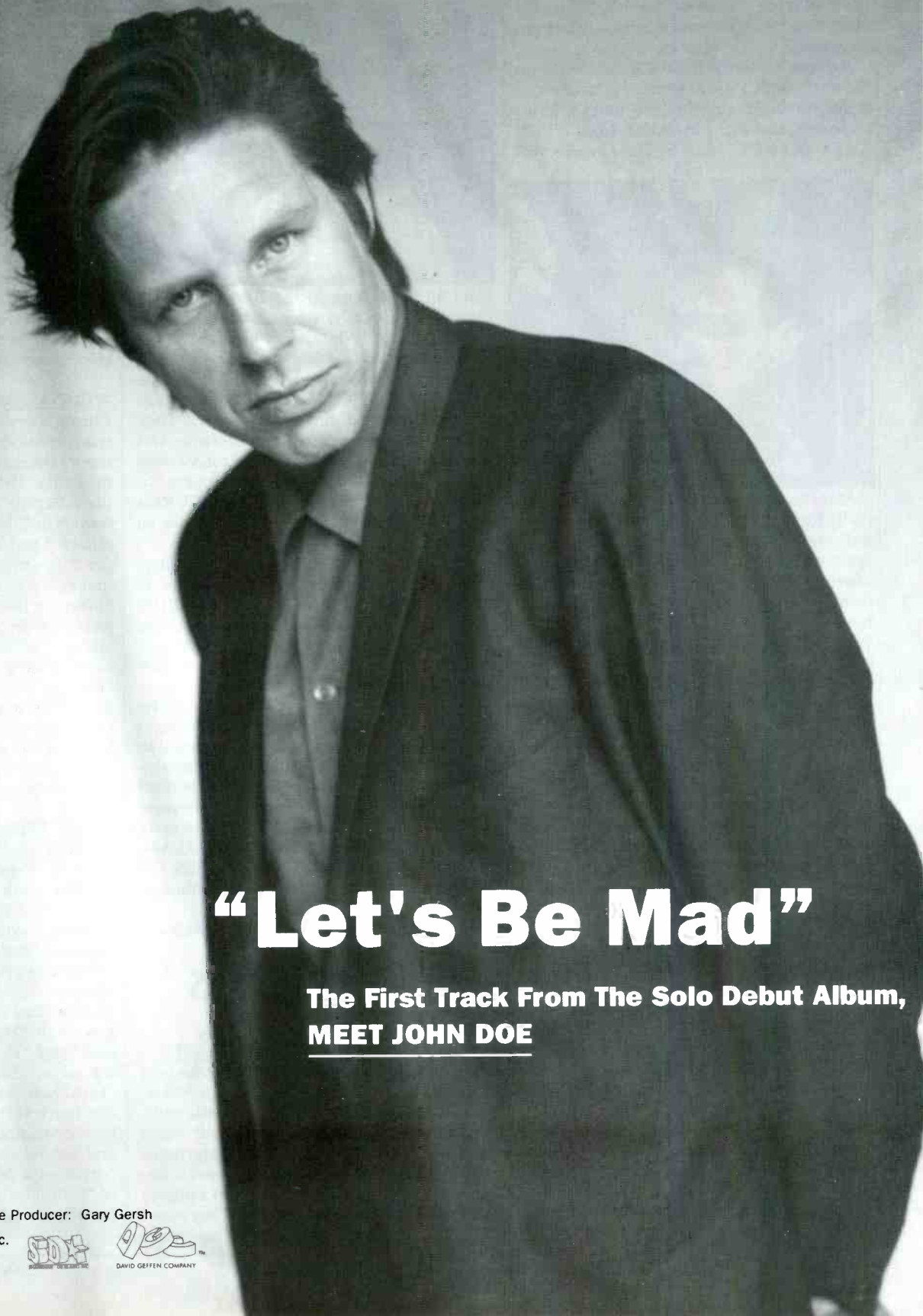
CHARTBOUND

DEAD MILK MEN - METAPHYSICAL GRAFFITI (ENIGMA)
SCRAWL - SMALLMOUTH (ROUGH TRADE)
AFGHAN WHIGS - UP IN IT (SUB POP)
BONGWATER - TOO MUCH SLEEP (SHIMMY DISC)
TRIP SHAKESPEARE - ACROSS THE UNIVERSE (A&M)
WEDDING PRESENT - BRASSNECK EP (RCA)

JACK RUBIES - SEE THE MONEY... (TVT)
DIRTY DOZEN B.B. - NEW ORLEANS... (COLUMBIA)
THE HUMMINGBIRDS - LOVE BUZZ (ROOART/MERCURY)

Dropped: #32 Peter Murphy, #36 Rave Ups, #40 Caterwaul, #42 Tribe Called Quest, #47 They Might Be Giants, #50 del Amitri.

MEET JOHN DOE



“Let's Be Mad”

**The First Track From The Solo Debut Album,
MEET JOHN DOE**

Produced by Davitt Sigerson / Executive Producer: Gary Gersh

Management: Shankman DeBlasio, Inc.

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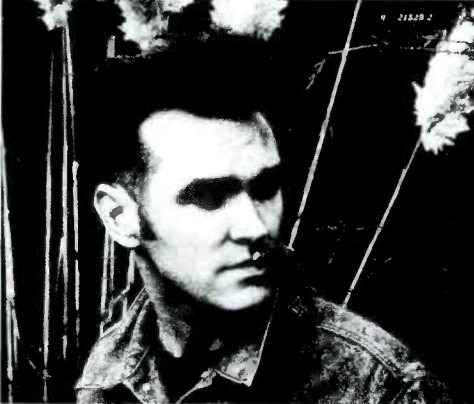


INSIDE ALTERNATIVE RADIO by Linda Ryan

THE SUNDAYS remain on top this week, but the steam JOHN CALE and LOU REED are gathering makes it anybody's title next week.

WORLD PARTY break into the Top Ten this week with an 18-7 move. Of the 40 stations playing Goodbye Jumbo, 26 report HEAVY action. The band is currently on tour, so expect a visit to your city soon.

Arizona's SIDEWINDERS saddle on up the chart with a 33-20 move. Forty-one stations currently support the band's latest endeavor, and with new ADDs from WPRB, KALX and KFJC, more strident weeks will come.



Manchester's nearly-forgotten (could we really forget?) son MORRISSEY returns and radio welcomes him with open arms, and a space reserved just for him on their playlists. Moving 31-23 this week, Morrissey has enlisted HEAVY support from WBRU, WDCR, KACV, WTSR, WFNX, WBER, KROQ, WMDK, WDRE, KRCK, WFIT, and a host of others.

Currently on tour with DAVID BOWIE as guitarist and musical director, ADRIAN BELEW breezes 46-24 this week. 40 stations show support for Young Lions, and that includes ADDs from KDGE, WDST, WUSC, WRUV, WTUL and WOFM.

Making a move from—ahem—down under, Australia's DIED PRETTY move 34-28 their third week out. HEAVY supporters include WFIT, KDVS, WSMU, WUMS, KTOW and KJHK. ADDs are still coming in—next week looks brilliant. Look for them on tour with THE HOUSE OF LOVE.

Our highest debut (and Top Tip) this week comes from THE PRETENDERS—a band who's spent their fair share of time on the Alternative pages. Their first week out, most of the band's support comes from the Commercial side. HEAVY action at WMDK, WDRE, 91X, WHTG, KTAO, KTCZ, KDGE, WRSI, WBRU, WKXE, WHFS and LIVE 105 among others.

Ladies and gentlemen please welcome, to the Stardust Lounge Mr. NICK CAVE. Radio seems to like Nick's style, as WRAS, KALX, KUSF, KFJC, KCPR, WDCR, WXYC, WUOG and KRCW all report HEAVY action. Nick and company move 41-32 this week.

Please join me in welcoming KJHK-Lawrence, KS into our family of Gavin Reporters. Check the bluebook for their vital stats.

It's not so much a reflection of what's out these days as it is a reflection of gravitating toward a childhood favorite. Eitherway, I



can't stop listening to the BEACH BOYS' classic, Pet Sounds, which Capitol just released on CD. "Wouldn't It Be Nice" never sounded so good.

Many of you commented on how great the MISSION/WONDERSTUFF show was when they passed through your town. They were just as amazing (read: loud) here. And for you folks in L.A., that was a roadie who joined WAYNE HUSSEY onstage for the "In Between Days" encore, not THE CURE'S ROBERT SMITH. Geez, you guys are so gullable!

In an effort to meet the needs of College radio, the good folks at PolyGram are 1) importing CHICKASAW MUDPUPIES singles from Europe and 2) distributing white label test-pressings until the imported vinyl arrives. Keep an eye on your mail. This is one package you wouldn't want to miss.

I'm not sure how many of you read Variety, but there was a list of nominees for the International Rock Awards, which is supposed to be broadcast as an ABC Prime Time Special—gee we must be in a sweeps week. The Best New Artist category gets my vote for the most um, entertaining? Nominees include (among others) BAD ENGLISH, SKID ROW, ALANNAH MILES and THE STONE ROSES. I'm kinda partial to the Roses myself, although Skid Row...

That's about it for now. 'Til next week

NEW RELEASES

THE STRAWBERRY ZOTS - CARS, FLOWERS, TELEPHONES (ACID TEST)

They're masquerading as insane psychedelia (look at the cover and lettering), but Strawberry Zots are really a clean pop ensemble. These New Mexicans augment their naive and innocent (but not sappy or sugary) tunes with punchy/campy organ to achieve a retro-ish sound without becoming too entirely derivative or lapsing into parody. They avoid both the ultra-cheesy trash of The Cynics

and Sneetches brand of smiley bubblegum. Oddly enough though, the best tracks, "Get Me To The World On Time," "Pretty Flowers," and "You Drive In Your Pretty Car" are the only cutssans organ. Others to try: "Waste Of Time" (not The Cynics' song of the same name) and "Little Latin Lupe Lu" (sounds a bit like The Standells doing The Righteous Brothers). SEANA BARUTH

GAME FOR VULTURES - GOIN' MY WAY (7") (ESTRUS)

Game For Vultures have attended the Lazy Cowgirls' school of fry- it-quick-and-serve-it-up-hot guitar. The A-side, "Goin' My Way" is a fast-paced, drivin' orgy of grind, fuzz and drone, while the B-side features two cuts, "I Need You," a slower and more sensitive Ray Davies-penned love sorg, and "Surfin' Bellingham Bay," a speedier instrumental. Game For Vultures don't quite reach the Lazy Cowgirls' level of suicidal energy, but "Goin' My Way" is nonetheless a promising solid effort from this Bellingham, WA band. SB

WIRE - MANSCAPE (MUTE)

Wire's fourth album for Mute finds them stuck between two stools. On the one hand there's the agreeable, off-the-wall popslant of tracks like "Patterns Of Behaviour" and "Small Black Reptile"; on the other hand there's the frankly dull dabbings of "Where's The Deputation?" and the overlong "What Do You See?" Ignoring the weak links, "Other Moments," "Sixth Sense," and the laidback "Morning Bell" showcase Wire at their best—electronic frippery offset by oddball lyrics and the occasional discordant guitar. The world-weary critique of the music biz and its "players" on the fine "Goodbye Ploy" won't earn Wire any favors with lyrics like "National airwaves jammed by pricks," but Manscape is well worth checking out for its upbeat, manic highlight "Torch It." Approach with caution. ANDY COWAN

MARK STEWART - METATRON (ENIGMA/MUTE)

Arch Tackhead collaborator and conspiracy theorist Mark Stewart returns to wax with unrivalled intensity atop pummelling grooves. Produced by the redoubtable Adrian Sherwood and with music laid down by Keith LeBlanc, Skip McDonald and Doug Wimbish, Metatron finds the On-U sound machine heavier than ever. The crotch-grinding bass groove of "Hysteria" sets the tone; "Collision" and "These Things Happen" take it to the edge; "Shame" builds on Tackhead's "Hard Left" to push it over. At the centre of this fierce storm, Stewart wails through his list of obsessions—paranoia, money, betrayal, and fate. As always it's compulsive listening, particularly the heavy dance/dub workouts of "Faith Healer" and "My Possession." His finest hour. ANDY COWAN

KATYDIDS

"HEAVY WEATHER TRAFFIC"

"Katydid's are the
kiss-and-tell cousins
of the Beatles, Monkees
and R.E.M....
perfect pop
with jangly clarity."

—Melody Maker

"... uplifting, devilish
and spiritual rock
with a minimum of
fuss.

A band to watch."

—Record Mirror

"HEAVY WEATHER TRAFFIC"



PRO CD IN YOUR HANDS!

From the Album Katydid's

Produced by NICK LOWE

Worldwide Management: Cerne Caning and
Simon Esplen for Sermon Management



© 1990 Reprise Records

INSIDE ALTERNATIVE RADIO by Linda Ryan

VARIOUS ARTISTS - ALVIN LIVES (IN LEEDS), ANTI POLL TAX TRAX (MIDNIGHT MUSIC)

We've all heard and read about the broohaha over Great Britain's proposed Poll Tax. Riots have ensued people have been seriously injured while demonstrating in opposition. The unfairness of the issue inspired Tish to help raise funds to fight the "poll tax". A writer for the fanzine "Spasm," she is also the publicist for Psychic TV. Tish has created a compilation whose profits go to the "Can't Pay, Won't Pay Resource Unit. The diverse artists are Lush, Cud, The Pogues, Crocodile Ride, Robyn Hitchcock, Corn Dollies, The Wedding Present, The Close Lobsters, The 14 Iced Bears, The Siddeleys and The Perfect Disaster. These bands perform covers of George Harrison, Queen, Four Seasons, Donna Summer, Chicago. Causes aside, the music here is fantastic. Check it out. ROBERT BARONE



HOTHOUSE FLOWERS - HOME (POLYGRAM)

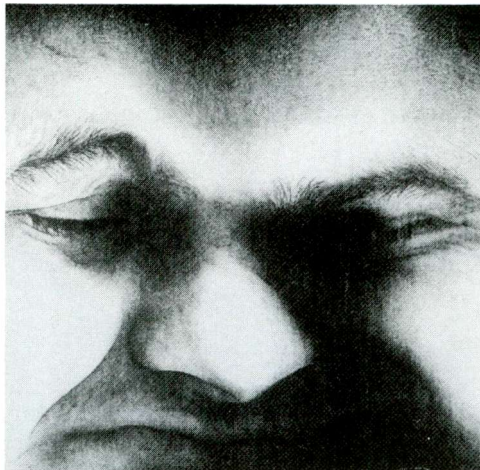
This is a difficult group to write about, because no matter how good their records are you MUST see the band live to fully appreciate them. Their second effort titled Home, is a nice followup to their debut smash People—although it isn't as immediately catchy. There are plenty of slow, plaintive beauties on Home, which make the faster songs stand out that much more. Songs to check out include the single, "Give It Up," "Giving It All Away" (a likely candidate for a second single), "Home," "Movies" and their version of "I Can See Clearly Now." As they say in the song "Eyes Wide Open," "So be alone, be wholesome, be strong and for God's sake be true." Sounds like they've got it sussed. LINDA RYAN

GEAR DADDIES - LET'S GO SCARE AL (POLYGRAM)

This Minnesota band recorded Let's Go Scare Al two years ago, so to some of you this might be old news. Although their sound didn't fit in with the Twin/Tone sound, the Purple Sound or any other 'sound' that claims Minneapolis as home. The band did however, find a niche singing to the "blue collar pub dwellers." The time they spent in the pubs is documented in their lyrics. Take a listen to "She's Happy," "Statue Of Jesus" and "Cut Me Off." The band is currently in the studio and will have a new effort out in the Fall. LR

JOHN DOE - "LET'S BE MAD" (DGC)

Of course John Doe doesn't need an introduction, so I won't waste space reminding you how important a role X played in the history of this format. "Let's Be Mad" is the lead track from the Meet John Doe album, his first solo effort since the dissolution of X. It's a rollicking, riffy, rootsy number with heaps o' guitar that will sound familiar (i.e. enough like X) to your audience in an instant. It's always a pleasure to listen to whatever this man puts a hand to, and this is no exception. LR



SNUFF - SNUFF SAID... (6TH INTERNATIONAL/ROUGH TRADE)

Remember Punk Rock? Snuff does. This is a tough piece of plastic with all the spirit and grit of the age it embodies. It's remarkable. Here it is 1990 and a bunch of Londoners are doing the punk rock thing. That's not the remarkable part, though. It's the freshness Snuff breathe into their material (no nostalgic re-hash here, thank you) that makes this band worth your time. I like the more melodic side of Snuff—yea I know, I'm a wimp. I'll suggest starting with "Some How," "Not Listening," "Win Some" and the amazing cover of "I Think We're Alone Now." If the covers grab you ("Purple Haze" is also included), look for a new cover-versions EP in your local record store's import bin. LR

IMMACULATE FOOLS - "THE PRINCE" (EPIC)

This English sextet had a couple of albums out on A&M a few years ago, so if the name sounds familiar that's probably why. This latest offering has a strong Celtic feel to it, so comparisons to The Waterboys are going to be unavoidable—but there are worse bands to be compared to! "The Prince" is a lush, romantic piece of music that's guaranteed to soothe the savage beast. I can hear your phones ringing for this one now! LR

THE RIVER ROSES - "THE WHOLE WORLD KNOWS" (SAN JACINTO)

I'm not quite sure what happened to the deal with Camper's Pitch-A-Tent label, but Tuscon's River Roses have just released a new

single on Rich Hopkins' (Sidewinders) label. This offering has its roots firmly planted in the '60s, but in a subtle way—the paisley doesn't bang you on the head, ya know? It's more of a quality-pop feel that brings you back to that era. I could throw around some comparisons to say, The Yellow Balloon, but would anyone know who they are? I thought not. Interested? Write to San Jacinto Records: P.O. BOX 44277, Tuscon, AZ. 85733-4277. LR

TRISOME 21 - T21 PLAYS THE PICTURES (PLAY IT AGAIN SAM)

Trisomie 21 returns to the brilliance of their earlier sound. Many tracks are instrumentals that create a space or a moment, while the tracks with lyrics make their sound all the more profound. This CD illustrates the music's bare essentials, but T21 become mind boggling as they manipulate various instruments. Not the least bit unpleasant, just unusual. The CD has 23 examples, but try: "My Year Is A Day," "One Last Play," "W.S.W. (West-South-West)," "Into The Light Heart," "Right To Reply(2)" and "Take The Shock Away." Nice to have these guys back. Now all they need to do is make a picture to go with this CD. ROBERT BARONE

CHRISTIAN MARCLAY - MORE ENCORES... (NO MAN'S LAND-10)

Christian Marclay has produced and mixed an intriguing piece of vinyl that is certain to annoy purists. He takes original performances and simultaneously manipulates them on numerous turntables. This process creates noise, distortion and another way of experiencing such greats as: Johann Strauss, John Zorn (who really doesn't need any more distorting, but...), Frederic Chopin, Fred Frith, Louis Armstrong, Ferrante & Teicher, Maria Callas and Jimi Hendrix to name a few. Worth looking into, More Encores is designed to be played back at high volume. RB

VARIOUS ARTISTS - WORLD OF ELECTRONIC BODY MUSIC (ANTLER RECORDS)

I'm always interested in compilations—they offer a sampling of numerous artists and their work. This import LP is no exception. Each cut here, as the album title suggests, is danceable, and although some are more industrial than others, all are accessible. Names you might be familiar with are: Neon Judgement, A Split Second, Poesie Noire (disturbing music and vocals), The Klink, and Attrition. But some of the more obscure groups include Men 22nd, In Sotto Voce (whose track is spine riveting), Company Of State, and Snowy Red (whose "Breakdown" includes an incredible horn and vocal section reminiscent of early Fra Lippo Lippi). Snowy Red also performs some outrageous guitar work in the final measures of their song "The Long Run." At times this music is painful, but it does create interest and intrigue. RB

C O W B O Y J U N K I E S

"'CAUSE CHEAP IS HOW I FEEL,"
the follow-up to their Top 5 Alternative track,
"SUN COMES UP, IT'S TUESDAY MORNING"
from their new album
"THE CAUTION HORSES."

Already past 400,000 units.

WEAVING DREAMS INTO GOLD

"Hauntingly melodic... this band creates
a wonderful austere beauty," said the
New York Post of Cowboy Junkies in concert.

One of the most powerful performances of
the year. See Cowboy Junkies on tour now:

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- 5/23 MINNEAPOLIS, MN
- 5/24 WINNIPEG, CAN
- 5/27 OTTAWA, CAN
- 5/28 MONTREAL, CAN
- 6/5 SASKATOON, CAN
- 6/6 CALGARY, CAN
- 6/7 EDMONTON, CAN
- 6/9 SEATTLE, WA
- 6/10 VANCOUVER, CAN
- 6/12 PORTLAND, OR
- 6/14 SAN FRANCISCO, CA
- 6/15 SARATOGA, CA
- 6/16 SANTA BARBARA, CA
- 6/17 LOS ANGELES, CA
- 6/20 SAN DIEGO, CA
- 6/21 SAN JUAN CAPISTRANO, CA
- 6/22 SCOTTSDALE, AZ
- 6/23 SANTA FE, NM
- 6/24 BOULDER, CO
- 6/27 HOUSTON, TX
- 6/28 AUSTIN, TX
- 6/29 DALLAS, TX
- 6/30 NEW ORLEANS, LA
- 7/5-6 TORONTO, CAN

Produced by Peter Moore and Michael Timmins
On RCA Records cassettes,
compact discs and albums.



ALTERNATIVE PROFILE

died PRETTY



Out Of The Unknown And Into The Limelight

By Linda Ryan

"Anyone who likes the band is really going to love this record," assures Brett Myers, guitarist and songwriter for Australia's Died Pretty. "I like the band and I love the record!" he laughs, with an easy going charm.

He is referring to the band's third album (the first to be produced outside Australia), *Every Brilliant Eye*—a phrase usurped from W.B. Yeats. Sounds very high brow, doesn't it? Actually, the Died Pretty are well-focused and down-to-earth people. After the personnel changes and other ups and downs the band has gone through, Brett Myers has learned not to expect too much.

"We don't have any grandiose expectations, really. We think the record will do really well," he says democratically. As an afterthought he jokes, "I'd like not to get thrown off the label!"

Brett Myers met singer/lyricist Ronald Peno in Brisbane, where their respective bands were part of Australia's indie music scene. Their mutual interest in New York prodigies like The Feelies, Television and Suicide provided the basis for friendship—one that would mature when the two met up again in Sydney. Peno began rehearsing with Myers and original keyboardist Frank Brunetti, and Died Pretty was born.

In 1984 Died Pretty released their first single, a scorcher titled "Out Of The Unknown." Constant touring and a steady stream of releases put the band at the top of Australia's Juke Magazine reader's poll, where they were voted 1985's Best Underground Act. One

good turn deserves another, and in 1986 their first album, *Free Dirt*, was released to critical acclaim. The boys took their show on the road.

A year later, confident they were doing something right, the band went back into the studio and emerged with the brilliant second album, *Lost*. A European tour ensued. One night that will live forever in the band's memory, was their show at London's Fulham Greyhound. Apparently the show didn't go as well as the band would've liked.

"It was a pretty bad gig," Brett laughs. "We were all really nervous so we started drinking, especially Ron—he didn't sing the right lyrics. It was a bit of a mess." *Beggars Banquet* must've liked what they saw, because they signed them to the label—a move that subsequently lead to the band's first American release.

When the band toured America for the first time, it was to support *Lost*—an album that was new to us Americans, but was almost two years old to the band. In fact, while the band toured, they'd often sprinkle the new songs into their set, honing them as they went.

"It was strange in a way," explains Myers, "but it was okay because we hadn't really been prolific in our live shows in America. We'd been playing loads of old stuff because no one had heard it—especially on the West Coast, where we'd never played before."

Was it like starting over?

"No not really," Myers begins. "In Australia, people know our history—our first singles and

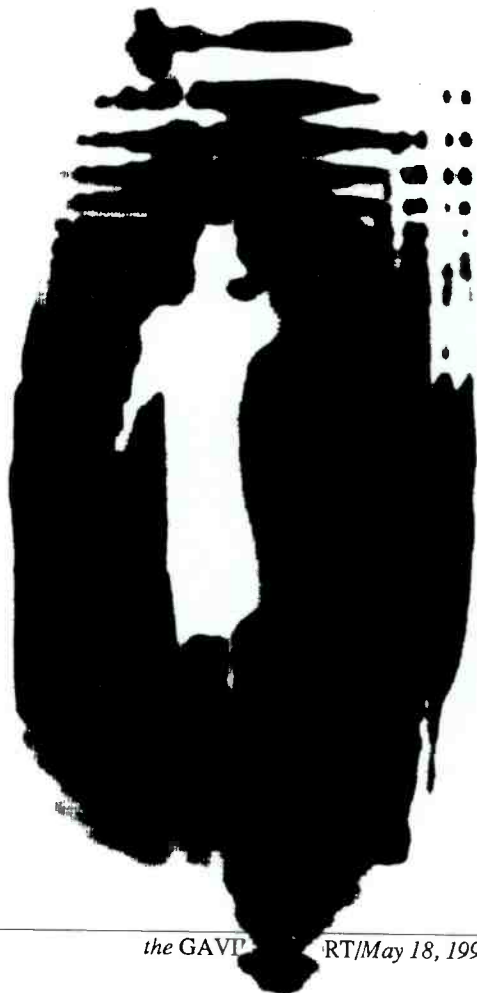
albums. Even so, we have more support from the American record company—as a band starting out—than we did when we started in Australia."

"And you know, when we started out (83), there were a lot of really wild bands bands playing around town. There was an atmosphere of "anything can happen". It just felt like there was more possibility—things seem really jaded now. That sense of "What's going to happen" and "Who's going to put out that wonderfully new and fantastic record" doesn't happen as much."

Ever the optimist, Myers is quick to add, "Of course all that could change by the time I get home. I never thought I'd get to play in the States, so it's all been great fun for me."

Myers' interest in America culture mirrors our infatuation with Australia. "I guess it's because it's so far away, it's hard to get to," he muses. "Australia's a bit naive, I guess. We're hard to get to, so we've sort of been unclouded by passing trends. We're a mutant offspring of sorts—you turn over a rock and there we are."

There we are, indeed. The Died Pretty are currently touring America in support of their latest release, *Every Brilliant Eye*. They're on the move and headed to a city near you. ●



*"Fingertips Touch A Granite Heart
I Open Up Like A Flower
Light As The Wind That Carries Me There
Into The Land Of Living Color."*


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Produced By: Todd Rundgren Management: Jeb Hart

As Seen On 

NOTES
UNDERGROUND
 FROM THE

departed antipodean neighbors THE GO-BETWEENS.

Banking, Violence And The Inner Life Toady (Midnight), the third effort from South London politicos McCARTHY, finally sees



them getting the balance right. The first signs were ominous. The "dance" single "Get A Knife Between Your Teeth" seemed a calculated move to halt their ailing credibility. Thankfully, the album redresses the balance—the musical accompaniment proving there is a method to their madness. A sardonic diatribe against the capitalist beast, songs such as "Tomorrow The Stock Exchange Will Be The Human Race" and "Use A Bank—I'd Rather Die" are catchy, compulsive call-to-arms for the politically disaffected. One hopes this coming of age isn't too late.



Their lablemates THE WOLFHOUSES seem more at odds with the world than ever on their new album, Attitude. From it's opening distress call of "This will hurt me more than it will hurt you," it's a brutal, vitriol-drenched mesh of bludgeoning guitars and awkward melodies. A spirited move away

from the user-friendly jangle pop of old that is painful, but essential all the same.

Back on the hip-hop track, the leading light



of the British rap scene MC DUKE is a home-boy who raps hard. His latest release "The Final Conflict" (Music Of Life) is a chilling release that features a collision of Peter Gabriel samples ("Games Without Frontiers" to be precise) and Omen imagery—hence the title. Duke is undoubtedly Britain's biggest selling hardcore rap artist, but his music is accessible enough for radio programmers.

Following five years working underground to craft their sound, Manchester's RUTHLESS RAP ASSASSINS are set to issue arguably the best British hip-hop album ever in the form of Killer. Amid all the hype and hysteria surrounding the Northern town (Manchester! Where have you been, boyee?!), these self-professed purveyors of the "North Hulme sound" have been criminally overlooked. Killer sets the record straight. Through 14 tracks spanning a wide variety of ideas and topics, it's a heavy, heady brew that serves as a valid soundtrack for the black British experience. And before you ask, there's not a phony American accent in earshot.

A group you wouldn't initially lump in with the dancefloor mob are THE BLUE AEROPLANES. Their new British EP features four floor-filling remixes of "...And

Stones" from the Swagger album. The remix had apparently been circulating in the clubs as a bootleg before the Aeroplanes stepped in to sanction an official reworking.

Elsewhere, the figureheads for the dance/rock fusion, the ever news worthy HAPPY MONDAYS are booked into studios in Los

Angeles to record a new album, which is scheduled for release in Autumn. Singer Sean Ryder is also planning a solo single, which is likely to be a cover of Donovan's "Colours." The ELECTRONIC team of JOHNNY MARR and BARNEY SUMNER are to be his musical sidekicks.

Away from the dancefloor, look out for the pristine pop of POWER OF DREAMS. This very young Dublin 8-piece has been signed by Polydor following their recent support slot with THE HOUSE OF LOVE. Their first offering for the label is the single "100 Ways To Kill Love."

Following the financial collapse of the band's former label, What Goes On, Creation look set to sign the highly rated TELESCOPES.

Well, it's Cup Final weekend in Old Blighty, so attention turns from music to football. Our team didn't quite make the final but we're both rooting for promotion contenders. Keep your fingers crossed for Cambridge United and Newcastle United—or we'll chin ya! Here we go, here we go, here we go! CHRIS HUNT and ANDY COWAN.



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

1. LLOYD COLE - DOWNTOWN
2. THE HOUSE OF LOVE - I DON'T KNOW WHY I LOVE YOU
3. THE SUNDAYS - JOY/HERE'S WHERE THE STORY ENDS
4. DEPECHE MODE - ENJOY THE SILENCE
5. THAT PETROL EMOTION - HEY VENUS
6. WORLD PARTY - WAY DOWN NOW
7. ROBYN HITCHCOCK - BEAUTIFUL GIRL
8. THE FALL - TELEPHONE THING
9. THE CHURCH - METROPOLIS
10. THE CHILLS - HEAVENLY POP HIT

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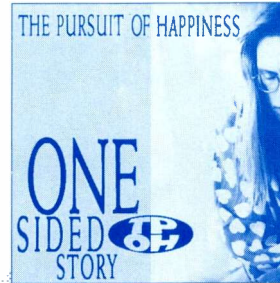
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WHTG KTCL WDET KACV KOTR
WOFM KRCK WBNY WRVU WAPS
WWVU WDCR WBER WICB ... and more



WORLD PARTY

GOODBYE JUMBO

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WAY DOWN NOW

The World Party US
showcase tour coming to
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Toronto, S.F. and L.A.



BROKEN GLASS

the debut album

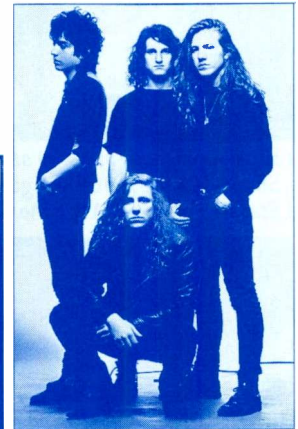
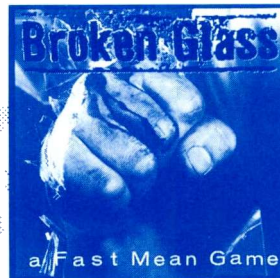
A FAST MEAN GAME

featuring
WORST OF YOU YET

Already on at:

WHTG WMDK WDST WTKX WOFM
KRCK KACV KTAO KTCL KFSR

... and more



BUT WAIT! THERE'S MORE!



WAS (NOT WAS)

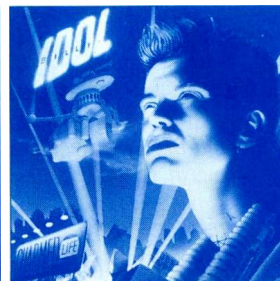
featuring
ELVIS' ROLLS ROYCE with Leonard Cohen

YOU, YOU, YOU
with Syd Straw

PAPA WAS A
ROLLIN' STONE

from the forthcoming album

ARE YOU O.K.?



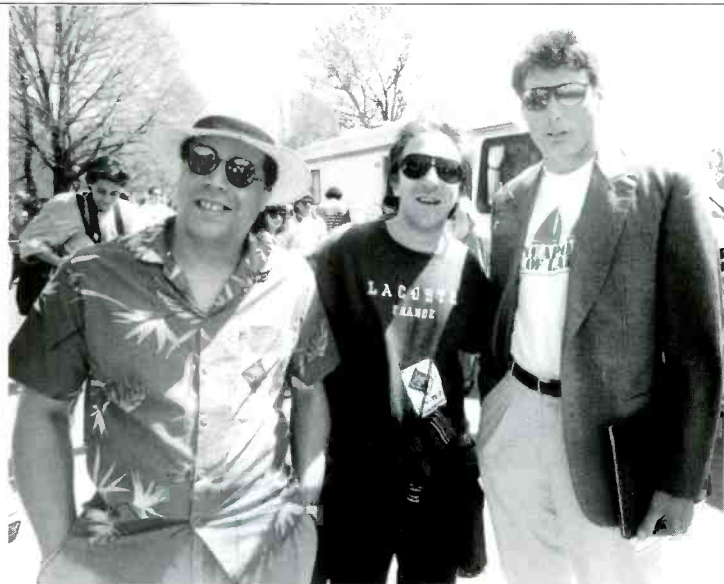
and BILLY IDOL

The brand new album
CHARMED LIFE

featuring
CRADLE OF LOVE


Chrysalis.

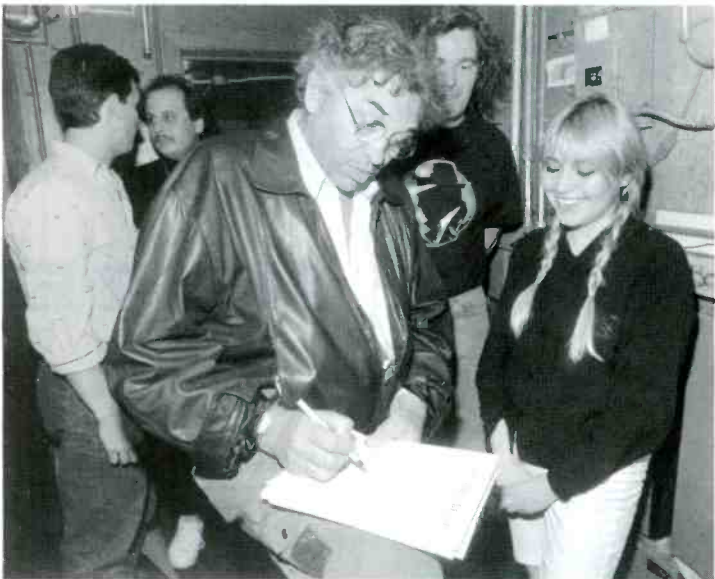
PHOTO FILE



WNEW celebrates Earth Day with a little help from their friends. Shown here are WNEW's Marty Martinez and Ken DASHOW along with actor Christopher Reeve.



Aerosmith's three night, sold-out stay at the Forum in Los Angeles brought out the stars. Shown L-R are Aerosmith guitarist Brad Whitford; Stevie Nicks; Aerosmith's Steven Tyler and Axl Rose.



Consolidating their efforts to help save legendary local San Francisco club the I-Beam from closure is concert promoter Bill Graham and I-Beam talent buyer Anita Rivas. The hearing for the club's permit renewal, originally scheduled for May 8, has been postponed for six months.



KROQ-Los Angeles played host to Atlantic's *The Beloved*, who stopped by the station to say "Hello" to their fans. Pictured L-R are Atlantic's Ilene Barg; Steve Waddington and Jon Marsh of *The Beloved*; KROQ Air Talent Richard Blade; manager Chris Morrison.



Gold Chilis? The Red Hot Chili Peppers and a host of EMI friends recently celebrated the band's gold-status success of *Mother's Milk* at the Powerhouse in New York. Pictured L-R are Red Hot band members Flea and Chad Smith; Sal Licata, President and CEO, EMI; Anthony Kiedis and John Frusciante, Red Hot Chili Peppers.

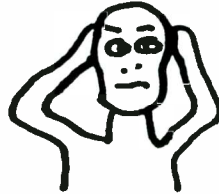


Hey, it's cheaper than running an ad! Shown here at their recent gig at the Roxy is Silos member Walter Salas Humara; Bruce "Love Me" Flohr, RCA; Gary Downs, KUCI and Bob Lupe of the Silos.

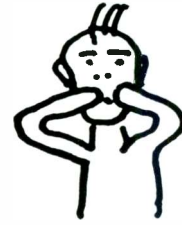
WEEKLY MUSIC MEETING.



PROGRAM DIRECTOR



MUSIC DIRECTOR



AIR PERSONALTY

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Madonna and Depeche Mode. Before commenting on the issue, Klein spoke of traveling outside the country for seven years. "My love for America goes beyond a love for America that one has just by having nothing to compare it to," he said. "My love for America is based on spending seven years of my life living and traveling in Europe, Africa and Asia."

Long an outspoken critic of labeling, Klein immediately dispelled the atmosphere of complacency the PMRC, RIAA and NARM carefully constructed. To him, the actions by the PMRC and RIAA are, in his words, "An attack on the Bill of Rights. These people are attacking all that makes America the greatest country in the world—and that's my biggest fear. It goes way beyond me or a record company..."

The differences between the proponents and the opponents of labeling are striking.

While proponents seem calm, opponents are angry, passionate. Proponents claim to be against censorship, but don't delve into it. "Free speech" is the first thing that comes out of opponent's mouths. Both don the "we're protecting our children" cloak. Proponents don't want their children to be exposed to questionable situations. Opponents accept that they have to be. Both sides want their children to understand. "Of course they want to protect them," said Klein. "They're going to protect them to the point that they're going to kill them. It makes my blood boil. It gets me so crazy!"

Jello Biafra, performer/activist, has had major skirmishes with state authorities. In 1986 he was charged with Distribution of Harmful Matters to Minors when a teenaged girl bought his *Frankenchrist* album, which included a poster reproduction of a painting by Oscar-winner H.R. Giger. The piece was first reprinted without much incident in *Penthouse*, the famed men's magazine. Biafra was acquitted on First Amendments grounds. Since that time, he has become even more vocal about the free speech issue.

Biafra calls the labels "Tipper Stickers." When told that labeling will be up to the artists and rec-

ord execs he jumps right in: "I don't believe the labels and artists will be working together on this at all," he charged. "I suspect an edict will come down from the label to the artist after the fact saying, 'we didn't tell you, but we put a Tipper Sticker on your record.'" "

Geffen Records/DGC Records President, and Gavin Record Executive of the Year Ed Rosenblatt said he would work with the artist and his marketing department. "Certainly one of the problems in labeling records as opposed to labeling films is that lyrics can be taken in a number of different ways," he said. "Whereas in film, because it has in addition to the audio a visual effect—it is what it is."

Both Klein and Biafra talked of the loosening of constraints outside of the U.S. borders, but the tightening here. "This is an exact reverse of what's going on in the Eastern Bloc," said Biafra.

"Ironically, with more and more restrictions lifted over there, the more they seem to be imposed over here."

The artists who seem to be getting the most heat are Rap groups. Heavy Metal comes in a close second. "Kids are going to buy what they're going to buy," said Wendell Greene, who handles National Promotion for Delicious Vinyl, home of the top selling Tone Loc. "Major chains may decide they're not going to carry stickered items, but all that's going to do, especially for Rap product—street music—is give the Mom and Pop stores an opportunity to sell more."

Which leads to the provocative question, what children—whose children are we trying to protect? "Keep in mind the case of 2 Live Crew, and the bust in Alabama," said Biafra. "The authorities busted a record store that sold the

record to white kids. The record stores in the other part of town that sold them to black kids were not touched."

And the argument rages on. And though the RIAA/NARM/PMRC-sanctioned label may turn out to be just a band-aid, its glue is still fresh and it looks like it may be around for awhile, pending the triangle gunfight at the OK Corral between labels, the RIAA and artists. By July the labeling process will be in full swing. And if there's one thing both sides agree upon, it's keeping this issue out of the individual states' hands, and that's what the sticker is designed to do. And the legislators are watching. "I don't want to stir her up again," said one of our interviewees who wished this quote to be anonymous. "But Jean Dixon (the crackpot Representative, not the soothsayer) out of Missouri is getting in touch with a lot of legislators and saying 'look at all this terrible stuff. Don't you want to do something about it?'"

"What's scary is that kids who are socialized by their parents to believe there's no such thing as a four letter word . . . when these young

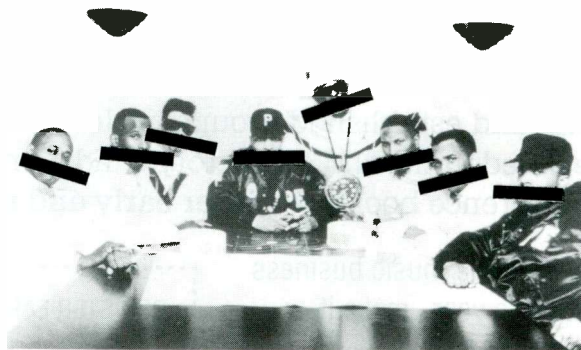
people go out into the real world . . . they're not prepared for it. Those are the people

who are going to get screwed. Not the ones whose parents go over it with them and...make them know that there are many different ways of looking at the universe."

Howie Klein, Sire Records



N.W.A.



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MADISON'S COUNTRY WWQM (Q106) is on the prowl for talented individuals for future f/t openings. Background in programming, research or promotions. Resume w/references & aircheck/production samples: Tom Oakes. Also opportunity for weekend air work. Top 40 style Country hit radio. T&R&references: Charlie Thomas, PO Box 4408, Madison, WI 53711. EOE [5/18]

SAN DIEGO NORTH COUNTRY A/C KKOS looking for an AT. Must be friendly, relate well and love personal appearances. T&R&photo: Ron Lane, PO Box 949, Carlsbad, CA 92008. [5/18]

BRIGHT A/C WCOD is looking for future full and part-time AT. There's nothing like summer on the Cape! T&R: Charlie Michaels, 105 Stevens Street, Hyannis, MA 02601. EOE [5/18]

106.5 KWKL is building a team for the '90s! Looking for AM Drive, News Director, all dayparts and a copywriter. T&R: Lyman James, 100 E. English, Suite 480, Wichita, KS 67201. EOE [5/18]

CENTRAL NEW ENGLAND'S FM104.9 WYRY seeks part-time weekend board operators. If you're in the Southwest New Hampshire area we want to hear from you!. Applicants must have a telephone, reliable transportation and the willingness to work weekends as a team player. Females encouraged. T&R: "WYRY part-time" c/o Doug Carlisle, PO Box 1304, Keene, NH 03431 or PO Box 142, Brattleboro, VT 05301. EOE [5/18]

100,000 WATT ADULT TOP 40 WHTK/FM HAS AN IMMEDIATE OPENING for a full-time Afternoon Drive announcer with good commercial production skills and experience in radio promotions. A minimum of two years commercial radio experience required. Applicants must be flexible for weekend work schedule. Send typed resume, letter of application and cassette of previous on-air & production work to: Ralph Wimmer, PO Drawer 22010, Hilton Head Island, SC 29925-2010. Deadline 6/15. [5/18]

TOP 40 WILI/FM seeks talented, experienced 6-10pm AT with hot production a plus. T&R: Jeff Spencer, 198 Radio, PO Box 496, Willimantic, CT 06226. [5/18]

I'VE BEEN PULLING MY HAIR OUT trying to find a female AT who's interested in working at a 50,000 Watt FM Country blowtorch in a small Midwest market that's only 30 miles south of a major. If you can help me from going bald, send T&R: Clint Marsh, WKKG Radio, PO box 709, Columbus, IN 47202. [5/18]

AM/FM COMBO IN CENTRAL ILLINOIS needs a Sales and Production staff. Also opportunity for PD/OPS position. No calls, please. WSHY/WEJT Radio, PO Box 149, Shelbyville, IL 62565. EOE [5/18]

MIDWEST TOP 40 LEGEND WIXX needs immediate swing personality. Vacation fill-ins will ensure lots of hours in summer. T&R ASAP: Wayne Coy, PO Box 1991, Green Bay, WI 54305 [5/18]

97X/WOXY is searching for a Program Director and/or Music Director. If you're ready to join the most adventurous commercial Modern Rock station in the country, rush your T&R: Steve Baker, 5120 College Corner Pike, Oxford, OH 45056. No calls, please. EOE [5/18]

COUNTRY KUBA/AM has an opening for AM or PM drive/Music Director. T&R&photo: Dave Bear, PO box 309, Yuba City, CA 95922, or call (916) 673-1600. [5/18]

KLOL-Houston has a rare midday opening in late June. Looking for the next great personality to add to our already illustrious lineup. No calls, please. T&R: KLOL Radio, 510 Lovett Blvd., Houston, TX 77006. [5/18]

LOUISIANA MEDIUM MARKET STATION looking for a morning news/side-kick. T&R: Darrin Guidry, PO Box 2068, Houma, LA 70361. EOE [5/18]

CLASSIC ROCK MORNING DRIVE for major market station in Canada's greatest city, Vancouver! We are looking for a performer who is tight, personal, involved, humorous and capable of writing super slick bits on a daily basis! Salary up to \$100,000 if the right talent can be found. T&R: Westwood Personalities, 42446 Bob Hope Drive, Rancho Mirage, CA 92270, or call (619) 346-4334. [5/18]

A/C MIDDAYS in Miami Beach. Solid personality, with MD background. Great station with strong staff. Promotions and appearances important.

Moving expenses paid and long term contract negotiable. Apply in confidence to: Westwood Personalities, 42446 Bob Hope Drive, Suite 228, Rancho Mirage, CA 92270. [5/18]

93.7 KRQ has an immediate opening for a Production Director. Must create amazing promos with emotion, passion and excitement. Experience with multi-track and SPX 90. T&R&writing samples: John Peake, 4400 East Broadway, Suite 200, Tucson, AZ 85711. EOE [5/11]

TOP 40 KOKZ-Waterloo/Cedar Rapids, IA, has future openings. No radio robots or rejects. Females encouraged. Full and part-time positions available. No calls, please. T&R: Katt Simon, 1241 First Avenue SE, Cedar Rapids, IA 52402. [5/11]

NOT MANY OPPORTUNITIES CAN COMPARE. Run our News department. Morning News Anchor/Director with total control. Pay based on experience, and what you can do for us. If you're smooth and have a nose for news, I wanted your T&R yesterday. Send to: Brian Demay, WMBN/WPZ Radio, PO Box 286, Petoskey, MI 49770. [5/11]

COUNTRY KQUS (US97) seeks a 7-midnight personality with good production skills to take over responsibility of Music Director. Knowledge of Country music a must. T&R: Jessica James, PO Box Q, Hot Springs, AR 71902. [5/11]

KMGZ/MAGIC 95 needs a night rocker with proven skills, good phones, production, and ready to slam and jam Southwest Oklahoma. At least three years experience and a team player. Are you ready? Let's do it. T&R: Reece Richards, 1421 Great Plains Blvd., Suite C, Lawton, OK 73506. [5/11]

NORTHERN CALIFORNIA ALBUM STATION KLLK has an immediate opening for AM Drive/MD. T&R: Brian Henry, 12 West Valley Street, Willits, CA 95490, or call (707) 459-1250. [5/11]

MEDIUM MARKET COUNTRY STATION needs a Program Director (off-air), strong production and promotion. Production samples and resume: Stecker-Thompson Associates, 5206 Independence Avenue, Arlington, TX 76071, or call (817) 572-5353. [5/11]

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AVAILABLE

WATT/WWLZ has a full-time opening for a 7-midnight AT with production skills. T&R: Bob Spear, PO Box 520, Cadillac, MI 49601, or call (616) 775-1263. [5/11]

TOP 40 KKEZ-Fort Dodge, IA, needs a full-time AM & PM drive AT with promotion experience. T&R ASAP: John Jenkins, PO Box 578, Fort Dodge, IA 50501. [5/11]

WDJX-Louisville has an immediate opening for a full-time (off-air) Production Director. Applicants need minimum two years experience with strong creative and copywriting skills. T&R&sample copy: Chris Shebel, 612 Fourth Street, Suite 100, Louisville, KY 40202. Minorities encouraged. EOE [5/11]

URBAN WBLX-Mobile/Pensacola, is searching for a marketing minded Program Director who is an organized administrator with strong people skills. Requesting a handwritten cover letter along with a typed resume + three year work history and five year career objective: David M. Clark, 1204 Dauphin Street, Mobile, AL 36604. Inquires confidential. Deadline June 1. No calls, please. EOE [5/11]

WLTO/FM-Harbor Springs, MI, needs a News Director/Morning Anchor. T&R overnight: Jerry Dugan, 4620 Welsheimer Road, Harbor Springs, MI 49740. EOE [5/11]

FORTHCOMING SALE OR FORMAT CHANGE? Illness? Turnaround? Shopping for candidates? 17 year all format programming pro seeks interim PD or consulting position. Call (303) 363-8902 or write 14175 E. Montview Blvd. #6, Aurora, CO 80011. [5/18]

HIGHLY SELF-MOTIVATED TEAM PLAYER with over 20 years experience in all aspects of radio. Served as Program Director & Operations Director of live and automated radio stations in Country, A/C and Top 40. Want to relocate in Rocky Mountain region. WAYNE: (405) 726-5656. [5/18]

HARDWORKING, SKILLED BROWN STUDENT ready for hire as AT with production skills. Extremely eager to do p-b-p. Willing to relocate. TIM: (612) 888-7288. [5/18]

COUNTRY PD. Last gigs at KNEW/KSAN & KNBR. BILL STONE: (415) 759-7016. [5/18]

BRIGHT, YOUNG, EXPERIENCED AT/multi-track wizard with promotions background seeks medium/small market challenge on or off-air. BRYAN: (419) 756-8550. [5/18]

AOR COMMUNICATOR/ASSISTANT MD in endless pursuit of the right MD or small town PD position. Generation 2 experience. Call...let's talk music. SAM: (701) 772-4569. [5/18]

RADIO'S FUTURE is awaiting you at (317) 647-6566, ask for KERRY GRAY. [5/18]

PERSONABLE, UPBEAT, FRIENDLY AIR PERSONALITY seeking f/t airshift in the Midwest. Prefer A/C or Top 40. Currently weekends in Chicago, looking to advance into management in the future. MIKE WAGNER: (708) 882-5507. [5/11]

COUNTRY AND PROUD OF IT! Professional AT with seven years experience and positive attitude. Looking for f/t on-air and MD position. Will relocate. BRIAN: (904) 478-5321. [5/11]

TWENTY-YEAR PRO (last three years Top 10 mkt.) seeking PD/Morning Drive position for Country or A/C station in medium or small market. RICK: (214) 242-3347. [5/11]

"WILD" JAY WEST formerly of KNRJ (Energy 96.5)-Houston, WLUM (Hot 102)-Milwaukee, WKSE (KISS 98.5)-Buffalo. Available at (713) 568-6585. [5/11]

SERVICE REQUEST

KWGG: FM A/C needs service from all labels. Send to: Mike Betten, PO Box 495, Hampton, IA 50441, or call (515) 456-5656. [5/18]

WBIL: Urban station needs music videos from all labels for Dance Vision show. Send to: Costee McNair, 6524 Buena Vista Road, Columbus, GA 31907, or call (205) 727-5827. [5/18]



PERSONAL PICKS

SINGLES by Dave Sholin

MARIAH CAREY - *Vision Of Love* (Columbia)

Witness the arrival of a future superstar, and one of the most incredible song stylists to come along in years. At the ripe old age of twenty, Mariah is about to embark on a career that will rival some of the top names in the music business. Combine her stunning beauty and a vocal range that hits every conceivable note with this soulful masterpiece, and we're talkin' one very special release.

JANE CHILD - *Welcome To The Real World* (Warner Bros.)

Don't try to categorize this amazing all-around talent. Utilizing all the tools at her command, Jane is bound to hold everyone's attention, brilliantly fusing Rock n' Soul. Somehow the world let this slip by the first time around, but don't expect that to happen on this outing.



THE GOOD GIRLS - *Love Is Like An Itching In My Heart* (Motown) Vanilla Fudge was the first group to cover a Supremes' song back in 1968 with "You Keep Me Hangin' On." Since

then others including Donnie Elbert, Kim Wilde, and most recently Sweet Sensation, have taken chart rides on Supreme music muscle. Given a "funky" '90s treatment, this 1966 jewel from Holland, Dozier, Holland's treasure chest sounds just right for summer.

JOEY KID - *Counting The Days* (Atlantic) Joey's fellow New Yorkers are hip to his act and lovin' it, documented by HOT 97 taking this track top five. Now with major label support and a hook that makes an indelible impression, it's ready to take on the rest of the country. Smokin' at KITY San Antonio 24-18, HOT 97.7 San Jose 5-4, KDON Monterey/Salinas 12-8 and POWER 106 Los Angeles where APD/MD Al Tavera confirms it's built consistently over the past five weeks.

ALBUMS by Ron Fell



THE U-KREW - *Let Me Be Your Lover* (Enigma)

Patience paid off for this Portland-based quartet who scored big in market after market with their debut effort, "If U Were Mine." Now the stage is set for this second release, which should take their cool groove even higher up the Top 40.



MICHAEL McDONALD - *Take It To Heart* (Reprise)

Not since his Doobie days has Mr. McDonald carried his tunes over such solid rhythm tracks. The album's opener, ALL WE GOT, has a crisp cadence to go with his patented vocalizing. The mix remains hot on even the most patient tracks. Tracks like the lead single TAKE IT TO HEART, a collaboration with Diane Warren, benefit most as even the moodiest ones sound bright. Another special track is LOVE CAN BREAK YOUR HEART. Co-written with Paul Carrack, the song first surfaced on Paul's "Groove Approved" album last year. Michael's version takes advantage of the song's wonderful chord progressions and a hot sax solo from Kirk Whalum. Other tracks of special merit include the combined talents of Scritti Politician David Gamson and Was (Not Was) voices Sweet Pea Atkinson & Sir Harry Bowens on TEAR IT UP and an elegant love letter which closes the set, YOU SHOW ME, featuring the legendary saxman Stan Getz in his best ever Pop cameo.

the GAVIN REPORT

Bill Gavin Founder	Diane Ruler Circulation Manager Adult/Contemporary Associate Editor	Kent Zimmerman Album Radio Editor Jazz/Adult Alternative Editor	Natalie Duitsman Production Director Classifieds Editor	David Beran Brian Samson Trina Iwamura Ern. Liamadro Editorial Assistants	Chris Hunt Andy Cowan UK Contributors	Lou Galliani (805) 542-9999 Fax (805) 542-9997 Bob Galliani (415) 564-8300 Fax (415) 564-2098 Marketing & Advertising
Ron Fell Publisher Adult/Contemporary Editor	Keith Zimmerman Jazz/Adult Alternative Editor	Lisa Smith Country Music Editor	Cyndi Hoelzle Country Music Associate Editor	Dodie Shoemaker Art Director	Machele Fowers Ben Carlson Art Department Staff	Lisa Austin (615) 292-6083 Country Marketing
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Station Reporting Phone: (415) 495-1990 Gavin Fax: (415) 495-2580		Beverly Mire Editorial Director	Annette M. Lai Top 40 Associate Editor	Robert Barone Alternative Contributor	Jhan Hiber Dr. Dren Harari Moon Mullins Eric Norberg Contributing Editors	
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The Gavin Report is published fifty weeks a year on Friday of each week. Subscription Rates \$250 for 50 issues or \$140 for 25 issues. Subscription and Circulation inquiries: (415) 495-1990. All rights to any or all of the contents of this publication are reserved. Materials may not be reproduced in any form without the publisher's permission.

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ALL IT TAKES IS A SINGLE VISION

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“VISION OF LOVE” THE FIRST SINGLE

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