THE SOUL & INSPIRATION OF MICHAEL BOLTON

M.M. TALKS ABOUT S.A.T. AND S.I.S.

ERIC NORBERG TALKS TOP 40

ISSUE 1799 MARCH 23, 1990
FLEETWOOD MAC

“Save Me”
THE NEW SINGLE

From The Forthcoming Album BEHIND THE MASK

Produced by Greg Ladanyi and Fleetwood Mac

LIVE FROM AUSTRALIA!
Tune in Hitline USA on Sunday evening, April 1,
to hear Fleetwood Mac talking to their American fans—live from Melbourne on their 1990 BEHIND THE MASK Tour.
**TOP 40**

**MOST ADDDED**
- HEART
  - All I Wanna Do Is Make
  - Love To You (Capitol)

- EXPOSE
  - Your Baby Never Looked
  - Good In Blue (Arista)

- SINEAD O'CONNOR
  - Nothing Compares 2 U (Ensign/Chrysalis)

**RECORD TO WATCH**
- ELECTRONIC
  - Getting Away With It
  - (Warner Bros.)

- SINEAD O'CONNOR
  - Nothing Compares 2 U
  - (Ensign/Chrysalis)

- BARRY WHITE
  - I Wanna Do It Good To Ya
  - (A&M)

- KENNY ROGERS DUET WITH GLADYS KNIGHT
  - If I Knew Then What I Know Now
  - (Reprise)

- RICKY VAN SHELTON
  - I've Cried My Last Tear For You
  - (Columbia)

**URBAN**

**MOST ADDDED**
- SOUL II SOUL
  - Get A Life (Virgin)

- THE WINANS
  - It's Time
  - (Qwest/Warner Bros.)

- TODAY
  - Why You Get Funky On Me
  - (Motown)

**RECORD TO WATCH**
- GRAYSON HUGH & BETTY WRIGHT
  - How 'Bout Us
  - (RCA)

- DIANNE REEVES
  - Never Too Far
  - (EMI)

- GEORGE FOX
  - Angelina
  - (Warner Bros.)

**A/C**

**MOST ADDDED**
- ROD STEWART featuring RONALD ISLEY
  - This Old Heart Of Mine
  - (Warner Bros.)

- HEART
  - All I Wanna Do Is Make
  - Love To You (Capitol)

- SINEAD O'CONNOR
  - Nothing Compares 2 U
  - (Ensign/Chrysalis)

**RECORD TO WATCH**
- DIANNE REEVES
  - Never Too Far
  - (EMI)

- GEORGE FOX
  - Angelina
  - (Warner Bros.)

**COUNTRY**

**MOST ADDDED**
- FOSTER & LLOYD
  - Is It Love (RCA)

- EDDIE RABBITT
  - Runnin' With The Wind
  - (Capitol)

- KATHY MATTEA
  - She Came From Fort Worth
  - (Mercury)

**RECORD TO WATCH**
- GEORGE FOX
  - Angelina
  - (Warner Bros.)

**JAZZ**

**MOST ADDDED**
- BELA FLECK & THE FLECKTONES
  - (Warner Bros.)

- MARCUS ROBERTS
  - Deep In The Shed
  - (Novus/RCA)

- KEVIN EBANKS
  - Promise Of Tomorrow
  - (GRP)

**RECORD TO WATCH**
- CHET BAKER
  - The Italian Sessions
  - (Bluebird/RCA)

- TONY WILLIAMS
  - Native Heart
  - (Blue Note)

**ADULT ALTERNATIVE**

**MOST ADDDED**
- ZIL
  - (Verve Forecast/PolyGram)

- OTTMAR LIEBERT
  - Nouveau Flamenco
  - (Higher Octave)

- OPAFIRE
  - (Novus/RCA)

**RECORD TO WATCH**
- THE NOTTING HILLBILLIES
  - Missing...Presumed Having A Good Time
  - (Warner Bros.)

- SPENCER BREWER
  - Doriams's Legacy
  - (Narada/Equinox)

**ALBUM**

**MOST ADDDED**
- HEART
  - 'All I Wanna Do Is Make
  - Love To You' (Capitol)

- JUDE COLE
  - 'Baby It's Tonight'
  - (Reprise)

- JOHN CLEGG AND SAVUKA
  - 'Cruel, Crazy, Beautiful World'
  - (Capitol)

**RECORD TO WATCH**
- JUDE COLE
  - 'Baby It's Tonight'
  - (Reprise)

- SPENCER BREWER
  - Doriams's Legacy
  - (Narada/Equinox)

**ALTERNATIVE**

**MOST ADDDED**
- NITZER EBB
  - Showtime
  - (Geffen)

- LUSH
  - Mad Love
  - (4AD)

- JOHNNY CLEGG AND SAVUKA
  - 'Cruel, Crazy, Beautiful World'
  - (Capitol)

**RECORD TO WATCH**
- PLAN B
  - The Greenhouse Effect
  - (RCA)

- BLUE AEROPLANES
  - Swagger
  - (Ensign/Chrysalis)
DGC OPENS DOORS

The Sundays, Warrior Soul and Lori Carson, with first records due to be released this week. The promotion staff, believed to be headed up by Geffen Promotion chief Marko Babineau, will be announced shortly. A good portion of the department has already been hired. At the outset, most administration areas will be handled by the Geffen staff. The Geffen A&R Department will sign acts for both labels; none of the existing Geffen artists will move over to DGC.

"The driving force behind DGC will be its passion for new talent," said Rosenblatt. "A hundred percent of the attention and resources of the new label will be focused on breaking these new artists."

David Geffen's history as a music industry mogul was detailed in last week's article on the company's MCA-Geffen merger.

Martucci Exits Columbia

After nine years with the label, Columbia Records Director of A/C Promotion Mike Martucci has left the company to form an independent promotion firm.

Martucci will set up shop immediately following his departure from the label. His first account will be Columbia. Mike will be available in his office at 212-445-5807 until April 2. Shortly thereafter, he'll announce a new address and phone number.

Brian to return to Seattle

CUDDY IN AS VP/PROGRAMMING AT WPLJ

After three weeks of rumors and an elaborate newspaper hoax, the future of the Program Director's office at WPLJ-New York has been settled.

On Friday, March 16, current PD and Morning Personality Gary Bryan notified GM Mitch Dolan that he plans to return to Seattle to pursue programming opportunities. Taking his place will be Tom Cuddy, who is Vice President/Programming and Entertainment at ABC Radio Networks. Cuddy's title will be Vice President/Programming, WPLJ.

This brings to a close a rather turbulent few weeks that had loud rumors and denials about Bryan leaving WPLJ. Last week, The New York Daily News printed a story, given to reporter George Maksian by what turned out to be an unidentified prankster, that legendary New York deejay Dan Ingram, was joining the station to do mornings. Since he came to the station three weeks ago, Dolan, who replaced Dana Horner as GM, has denied any plans to release Bryan.

Dolan worked with Cuddy briefly at WPRO-Providence, RI and said of the change, "I'm thrilled we could attract a guy of Tom's caliber. Obviously, I'm excited about him duplicating the success he's had at the ABC Networks here at WPLJ." He also praised Bryan, and wished him good luck in his upcoming ventures.

Cuddy himself emphasized the station's commitment to a Top 40 format, and says that he plans for business to continue as usual. The morning show will be handled by current sidekicks Linda Energy and Archer Dusablon.

Gary Bryan could not be reached for comment.

RADI-O-rama

Will KKB-T-Los Angeles be operating with real live air personalities by the time you read this? Buddy Ojeda has stepped down as PD at WAIL-Key West, but will continue as AM Driver. Damon Collins, who was APD/MD has left the station. New PD/MD is Jim O'Brien...David O'Leary joins WBOS to guide those infamous Boston drivers home during the afternoon rush hour. David comes from cont. on next page.
SUZANNE VEGA’S LAST ALBUM SOLITUDE STANDING TOPPED CHARTS WORLDWIDE, SELLING OVER 3 MILLION COPIES AND GARNERING THREE GRAMMY NOMINATIONS. SHE THRILLED CAPACITY CROWDS AROUND THE WORLD DURING HER LAST TOUR, AND WON CRITICAL ACCLAIM FROM ALL QUARTERS. HER NEW ALBUM DAYS OF OPEN HAND SHOWS SUZANNE VEGA AT THE TOP OF HER CRAFT.

BOOK OF DREAMS
THE FIRST SINGLE FROM THE FORTHCOMING ALBUM DAYS OF OPEN HAND
(7502-15293-1/24)
PRODUCED BY ANTON SANKO AND SUZANNE VEGA
MANAGEMENT: RONALD K. FIERSTEIN, STEVE ADDARBO. AGF ENTERTAINMENT LTD., NEW YORK CITY
**MOST ADDED**

<table>
<thead>
<tr>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>HEART</td>
<td>(Capitol)</td>
</tr>
<tr>
<td>EXPOSE</td>
<td>(Arista)</td>
</tr>
<tr>
<td>SINEAD O'CONNOR</td>
<td>(Chrysalis)</td>
</tr>
<tr>
<td>ROD STEWART feat.</td>
<td>RONALD ISLEY (87)</td>
</tr>
<tr>
<td>ROBERT PLANT</td>
<td>(Es Paranza/Atlantic)</td>
</tr>
</tbody>
</table>

**CERTIFIED**

<table>
<thead>
<tr>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>SINEAD O'CONNOR</td>
<td>(Chrysalis)</td>
</tr>
<tr>
<td>WILSON PHILLIPS</td>
<td>(SBK)</td>
</tr>
</tbody>
</table>

**TOP TIP**

**LINEAR**

Sending All My Love (Atlantic)

Our February 16th Record To Watch keeps building steadily with 15 more adds this week. Charts #1 at Y108-Denver and KKFR-Phoenix.

**RECORD TO WATCH**

**ELECTRONIC**

Getting Away With It (Warner Bros.)

Import action caught the attention of those with their ear to the street. We expect strong support due to programmers' anticipation of its U.S. release.

**CHARTBOUND**

<table>
<thead>
<tr>
<th>ARTIST TITLE LABEL</th>
<th>*Debuts in Chartbound</th>
<th>Reports</th>
<th>Adds</th>
<th>On</th>
<th>Chart</th>
</tr>
</thead>
<tbody>
<tr>
<td>*HEART - All I Wanna Do Is Make Love To You (Capitol)</td>
<td>171</td>
<td>171</td>
<td>—</td>
<td>—</td>
<td></td>
</tr>
<tr>
<td>REGINA BELLE - Make It Like It Was (Columbia)</td>
<td>140</td>
<td>22</td>
<td>80</td>
<td>38</td>
<td></td>
</tr>
<tr>
<td>ADAM ANT - Room At The Top (MCA)</td>
<td>140</td>
<td>31</td>
<td>68</td>
<td>41</td>
<td></td>
</tr>
<tr>
<td>*EXPOSE - Your Baby Never Looked Good In Blue (Arista)</td>
<td>138</td>
<td>126</td>
<td>9</td>
<td>3</td>
<td></td>
</tr>
</tbody>
</table>

*Reports, Adds, Ons, and Chats are approximate and may vary.*
'I BELIEVE', THE NEW SINGLE FROM JOE SATRIANI'S GOLD ALBUM 'FLYING IN A BLUE DREAM'
When he won his first Grammy last month, Michael Bolton was overwhelmed by the acknowledgement of his fellow musicians. It had been a long and sometimes frustrating trip to fame.

Michael signed his first recording contract in 1975 with RCA using his real name, Michael Bolotin. Nothing happened. Later in the decade, Michael joined a hard rock group called Blackjack that was signed by Polydor. Again nothing happened. After Blackjack folded (pun intended), Michael could have walked away, but he chose to stay with the business of music, writing for others. In the early eighties he scored big with the song HOW AM I SUPPOSED TO LIVE WITHOUT YOU, made famous by Laura Branigan. Ironically, it was Michael’s 1989 version of the very same song that brought him the coveted Grammy for Pop Vocal, Male.

In the mid-eighties, after signing a long-term recording contract with Columbia, Michael still struggled for a musical identity. He decided to record Otis Redding's (SITTING ON) THE DOCK OF THE BAY for his third solo album, "The Hunger." Moments later he was on a roll with a string of smash singles. "The Hunger" and it's successor, "Soul Provider" have established Michael as a consistent hitmaker.

I caught up with Michael a few days after his big night in Grammy land.

---

RF: Congratulations on your Grammy. What was that night like for you?
MB: It's tough to sum it up one night, because a lot of happiness built up to the Grammy. The album ("Soul Provider") had just gone gold, and brought "The Hunger" with it, because a lot of people went back and bought "The Hunger." Then the Grammy nomination, and the single going to number one and the album going platinum. There were a lot of firsts around that time. My manager kept telling me, "You are on a serious roll, that Grammy is yours." I was so excited about performing that night—I just felt so good about delivering the song on this show in front of forty-five million people. I didn't know there was going to be sixty-five million...

RF: What's twenty million...
MB: Right, twenty million here or there. I was so psyched about performing that at times it almost overshadowed the fact that I was nominated. I guess I was kind of blocking out the nominations in my mind, because I didn't want to set myself up for disappointment.

RF: There certainly are more losers than winners.
MB: Right, I had a twenty percent chance. But then the way I was looking at the nominees, I thought I had about a seventy percent chance of winning. Just because I felt really strongly about the vocal performance on the song, and the category was "Best Male Vocal Performance." If it was a "Favor- ite Artist" category, and the masses were voting, I guess Richard Marx would have won because his album has sold three and a half million units. I noticed that after they read Richard's name on the list of nominees that the applause came from the upper balcony, where the girls were screaming for the New Kids. When they announced my name, it was all applause from downstairs where people in the industry were.

RF: Those are the voters.
MB: Exactly. Billy Joel, who had just performed, got applause from the GAVIN REPORT/March 23, 1990
everyone—everybody was screaming and applauding. It all happens so quickly. The best part was that Paula Abdul, who has been a close friend of mine for about fifteen years, delivered the Grammy. I was thinking, you can’t have Paula Abdul handing the Grammy to somebody else, that wouldn’t make any sense. I thought, what if I did lose? What would my performance be like later... saying, “Boy, I almost won.” While she’s opening the envelope, you realize how much you want that Grammy. She opened up the envelope and everyone I know said they saw the expression on her face and they knew I won. But I’m there thinking, Paula must know a bunch of people on that list; she probably knows everybody on that list. She said something, and it sounded familiar to me but it was all a blur. I looked over and my manager had jumped out of his seat, and he was waiting to give me a high five. I thought he was yelling, “You won,” but I didn’t understand. I jumped out of my seat and high-fived him, which is later shown on about five different TV networks. The movie “Carrie” is the only way I can describe what it was like walking up there—when Carrie is on stage and everyone is clapping in slow motion—the whole thing just went into slow motion. Then I was thinking, walking up the stairs, “Is this the rehearsal?” I’d already rehearsed twice that day but I was thinking, “Is this the dress rehearsal, is that why I’m wearing a tuxedo?” Then I thought, “No Michael, you’re going up there for the Grammy, this is real.” That was the first thing I said, “This is happening, isn’t it?” Then I took out my mile-long list—people without whom I couldn’t have won. I skipped right over a bunch of names, even though I had the list right in front of me. When you thank people out loud and leave anyone out, everyone knows that you left them out. If you just get up and say, “I just want to thank everybody that’s been so supportive of me and thank you,” then you’re kind of safe. But when you mention certain people’s names in front of sixty-five million people and their families, they really perceive that you know it’s a team effort.

RF: You know now who you forgot.
MB: I knew when I walked off the stage. That was the black hole in the height of the moment. It was this giant, monstrous, ugly thing staring at me saying, “These people left you, you skipped right over them.” It’s ironic that such a high point was marred by the fact that I tried to get everybody, but I was in what I call “Grammy Shock.”

RF: You’re a native of Connecticut—not exactly a place thought of as a hotbed of soulful singers. Where did your soulfulness come from?
MB: When I was working down in Memphis with this producer that used to produce the Bar-Kays, Alan Jones. He said to me, “I see you as a white Otis Redding, that’s how I see you.” That was nine years ago. When I told him I was from Connecticut he said, “Connecticut! No way, man. You don’t come from Connecticut with that voice.” I didn’t know what it is people think about Connecticut. I wish Alan was around to see this now. He died of a heart attack a few years ago. I grew up on Motown, on Stevie and Marvin Gaye, the Holland-Dozier-Holland catalog of songs. That’s really where I lean.

RF: It appears that young blacks have forsaken the deep Soul ballad for Rap and Dance. Now it’s up to you and Daryl Hall and other practitioners of the trade, who happen to be white, to preserve that style. Do you agree?
MB: I think you’re right. Interestingly enough, I’m working on a song now with Lamont Dozier and Diane Warren. It’s kind of like Motown enters the nineties. Of course Lamont wrote “Two Hearts” with Phil Collins and that was a number one record not too long ago. I’ve learned as a songwriter that a great song goes on and on. It can be recorded over and over and still hit it big three times in twenty years, and people are going to love it. I go to a lot of radio functions...

RF: You’ve been to a lot of Gavin Seminars.
MB: Yes, I try to make every one. I love it. I’m very comfortable meeting the people in radio. Of course it helps to have success because they know that you don’t have to be there, and yet you’re still showing up and saying hello and thanking people for supporting the records. I always get a kick out of it when somebody in radio says, “You didn’t have to do this, this is really great.” I think, “Do you think this is a hobby of mine? This is what I do, what I’m about.” So when I get support, especially out-of-the-box, it means a lot to me. It’s really easy to pick up the phone and say, “Thanks a lot for the support, do you want me to do some liners,” or whatever. That’s what it’s about. Anyway, what this whole industry revolves around is hit songs. Songs that cause people to not want to change the dial. What is it about—keeping people from changing stations? I know that the pressure is always on radio, and we’re dealing with supply and demand and that’s the nature of the business, that’s the nature of capitalism. I’m not knocking that. Right now there’s so much demand for Rap and Dance-formatted music that people might miss the strong theme and melody. I miss hearing a lot of strong songs that sound like they’re going to be around for a long time. Maybe because I share responsibility, I’m trying to write as many great songs as I can!

RF: You started as a rock and roll singer in the group Blackjack. Was songwriting an accidental thing for you?
MB: I started out writing very bluesy stuff, and then I wrote a lot of Pop stuff and Beatles-ish stuff. What happened was, in between record deals I was in tough shape because I was in a bad management deal that I couldn’t get out of. I got a phone call from this publishing company interested in having me write some things. The concept of writing songs for other people surprised me—I had only written for myself. But I said, if I can make a living doing that, take some of this pressure off and still continue with my solo career, then we can work something out. Three months after that I got my solo deal with Columbia. And all of a sudden my songs started showing up on records from the Pointer Sisters to Kenny Rogers, Joe Cocker...

RF: Laura Branigan.
MB: Laura Branigan—that was my first hit! And now the new Kiss single. I really get a kick out of it. I had a Barbra Streisand cut a few
months ago called "We’re Not Making Love Anymore." And then a month later this Kiss single came out.

RF: As a songwriter you’re almost as hot as Diane Warren! I heard a story about the two of you exchanging songwriting ideas over the phone—that you don’t actually spend a lot time together hovering over a piano.

MB: We get ideas started on the piano. I just hung up from Diane about ten minutes ago and we were talking about getting together this week. We’re working on three songs for my next record. I don’t give away songs until I know everything that’s going on my own albums. They have to be good to great, otherwise I don’t spend time working on them. I’ll call her up and say, “Listen, I’m just not thrilled by it.” And she’ll listen to it again and say, “Okay, I agree,” or “Let’s fix it and make it better.” So whatever we do I feel strongly about.

Once things move along I have to decide whether the song will go on my record or not. If not I want to find a good home for it. When we come up with ideas we’ll call each other long distance, and we’ll play it over the phone.

RF: There are two songs on the “Soul Provider” album that haven’t come out as singles yet. Interestingly, one of them is a Diane Warren song and the other one is a song that’s older than you are. “Back On My Feet Again” is probably one of the greatest songs I’ve heard in the last few years. It’s pretty emotional.

MB: Diane called me on that one. She knows that I don’t want to do outside material, but this is devastatingly powerful. She said, “I just want to play you something. I think you’ll like it. I think it might be the greatest song I’ve ever written.” I was in New York and she played me the first version—it’s really personal for both of us. Her father had died that year and the song reminded me immediately of my father. Diane played half of the song for me and I was completely devastated and I said to her, “Look, I don’t know what you’re going to do with this song but I want to do the vocal. I want to come out there to do the demo.” She said, “Really? You really love it?” It’s so funny, because she’s so insecure, even though there’s not a close second as far as success in the songwriting industry. I’m proud of her as a friend because I know she really wanted to establish herself. At first people were saying she’s a Pop writer and she writes one type of song. But then she just came up with R&B things, Rock songs, and proved she can write songs that mean a lot to the artists who cut them, as well as songs that everybody hears and immediately says, “Oh that’s a hit.” That’s the thing—artists can really embrace her songs. She technical on songs like these. The strength of those songs is the soulfulness and the passion of the vocal performance. I wanted to make it as simple as possible, a perfect backdrop for an emotional vocal performance. You never know if you’re going to get that in the studio.

RF: You got it.

MB: “Georgia” is one of my favorite vocal performances that I’ve put on record. I love the song, and I hope I’m singing that song for the rest of my life. Ray’s version is the one I fell in love with.

RF: I read in People magazine that you once babysat Paula Abdul. Is that true?

MB: Paula’s older sister used to go out with my keyboard player years ago, so we used to go to the house. You could call it baby-sitting because we couldn’t go out because of Wendy’s younger sister. We couldn’t leave her alone so she hung out with us. I used to call her “the Brat.” When I came out here to California to do a video I was trying to reach Paula to do the choreography. I hadn’t seen her in ten years. I called her up and said, Paula, this is Michael Bolton. She said, “It is not,” I said, “Who else would call you a Brat?” She said, “Oh my God—it is you!”

RF: A few years ago there was a rumor floating around that you were being considered to replace Steve Perry in Journey. Any truth to that?

MB: I couldn’t tell you whether I was being considered or not, but I can tell you I wasn’t considering it. I was working with Jonathan Cain on my solo project and anybody around them knew that we were writing songs for my next record. Jon and I got together just to write and we hit it off. I was really hopeful about my project and felt great about it, and to be thinking about joining a group, any group, was the farthest thing from my mind. As far as I know, there would be no Journey without Steve Perry. It’s a contractual thing.

RF: You’ve probably appeared on Carson more than any artist I’ve seen. How do you swing it?

MB: Jeno Leno had taken a personal interest. He loves my voice and we really hit it off. Of course, he’s appealing to a younger audience than Johnny is, so it just works for him. Both Johnny and Arsenio have said that whenever I want to do the show I can. I don’t want people to get tired of seeing me, but there’s always some new songs to be performed from other angles. Hey, I’m out here in Los Angeles, I might as well do the Carson show.

RF: What are your tour plans?

MB: We’re receiving offers for a tour this summer. We’re not sure whether it’s best to open or headline at that. It’s busier. The first time around I don’t want to jump into large halls.

RF: You have an incredibly powerful voice. Have you wondered how touring will affect your voice?

MB: I do write everything in the top key, to take and use the whole voice. So what I’ll probably do is drop a couple of steps when I hit the road and take it easy. Because that’s where you really wear you’re voice, not by singing but by pushing it constantly. When I’m touring I do as many interviews as possible with the stations. I might have to shorten some of the interviews to rest my voice.

RF: Your long hair is one of your trademarks. Have you ever had short hair?

MB: When I was about eleven, I had to fight to keep long hair, physically, literally. My parents had to go out to the school. I was into sports and the school tried to get me to cut my hair by telling me I couldn’t continue baseball unless I did. Fortunately my parents used to say, I was liberal before its time. Besides, at these hotels the pillows are hard. Having a lot of hair helps!

RF: Any closing thoughts?

MB: I just want to thank everybody at Gavin and thank all the stations for being really behind this record. Now everything is really kicking in. People don’t understand how many times you have to hear a song, and hear the title and hear the name of the artist before they really put it together. It’s amazing sometimes. Some song can be in the heaviest rotation and people will say, “I think I know that one, that’s Brian Bolton.” You need the kind of support I’ve been getting and I just want to thank everybody for that.

Editorial Assistance by Cyndi Hoelzle
### MOST ADDED

**URBAN CONTEMPORARY**

<table>
<thead>
<tr>
<th>2W</th>
<th>LW</th>
<th>TW</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>LISA STANSFIELD - All Around The World (Arista)</td>
</tr>
<tr>
<td>3</td>
<td>3</td>
<td>MIKI HOWARD - Love Under New Management (Atlantic)</td>
</tr>
<tr>
<td>5</td>
<td>4</td>
<td>BABYFACE - Whip Appeal (Solar/Epic)</td>
</tr>
<tr>
<td>8</td>
<td>5</td>
<td>TROOP - Spread My Wings (Atlantic)</td>
</tr>
<tr>
<td>15</td>
<td>10</td>
<td>AFTER 7 - Ready Or Not (Virgin)</td>
</tr>
<tr>
<td>6</td>
<td>6</td>
<td>SMOKEY ROBINSON - Everything You Touch (Motown)</td>
</tr>
<tr>
<td>12</td>
<td>8</td>
<td>ALYSON WILLIAMS - I Need Your Lovin’ (Def Jam/Columbia)</td>
</tr>
<tr>
<td>14</td>
<td>11</td>
<td>GAP BAND - Addicted To Your Love (Capitol)</td>
</tr>
<tr>
<td>4</td>
<td>7</td>
<td>LUTHER VANDROSS - Treat You Right (Epic)</td>
</tr>
<tr>
<td>20</td>
<td>17</td>
<td>REGINA BELLE - What Goes Around (Columbia)</td>
</tr>
<tr>
<td>13</td>
<td>11</td>
<td>DIANNE REEVES - Never Too Far (EMI)</td>
</tr>
<tr>
<td>16</td>
<td>12</td>
<td>MAZE featuring FRANKIE BEVERLY - Love’s On The Run (Warner Bros.)</td>
</tr>
<tr>
<td>19</td>
<td>16</td>
<td>JERMAINE JACKSON - Two Ships (In The Night) (Arista)</td>
</tr>
<tr>
<td>21</td>
<td>19</td>
<td>MARY DAVIS - Don’t Wear It Out (Tabu)</td>
</tr>
<tr>
<td>2</td>
<td>15</td>
<td>QUINCY JONES - Secret Garden (Qwest/Warner Bros.)</td>
</tr>
<tr>
<td>11</td>
<td>16</td>
<td>STEPHANIE MILLS - Comfort Of A Man (MCA)</td>
</tr>
<tr>
<td>35</td>
<td>27</td>
<td>BELL BIV DeVOE - Poison (MCA)</td>
</tr>
<tr>
<td>30</td>
<td>21</td>
<td>FREDDIE JACKSON - All Over You (Orpheus/EMI)</td>
</tr>
<tr>
<td>22</td>
<td>20</td>
<td>HOWARD HEWETT - Show Me (Elektra)</td>
</tr>
<tr>
<td>25</td>
<td>22</td>
<td>ANGELA WINBUSH - No More Tears (Mercury/PolyGram)</td>
</tr>
<tr>
<td>28</td>
<td>24</td>
<td>TYLER COLLINS - Girls Nite Out (RCA)</td>
</tr>
<tr>
<td>17</td>
<td>22</td>
<td>RANDY CRAWFORD - Wrap-U-Up (Warner Bros.)</td>
</tr>
<tr>
<td>31</td>
<td>26</td>
<td>THE GOOD GIRLS - Love Is Like An Itching In My Heart (Motown)</td>
</tr>
<tr>
<td>26</td>
<td>25</td>
<td>TEMPTATIONS - Soul To Soul (Motown)</td>
</tr>
<tr>
<td>32</td>
<td>28</td>
<td>RANDY &amp; THE GYPSYS - Love You Honey (A&amp;M)</td>
</tr>
<tr>
<td>18</td>
<td>23</td>
<td>MANTRONIX - Got To Have Your Love (Capitol)</td>
</tr>
<tr>
<td>34</td>
<td>31</td>
<td>BODY - Footsteps In The Dark (MCA)</td>
</tr>
<tr>
<td>39</td>
<td>36</td>
<td>BY ALL MEANS - Do You Remember (Island)</td>
</tr>
<tr>
<td>37</td>
<td>30</td>
<td>GROVER WASHINGTON, JR. - Sacred Kind Of Love (Columbia)</td>
</tr>
<tr>
<td>33</td>
<td>32</td>
<td>ISLEY BROTHERS featuring RONALD ISLEY - One Of ...(Warner Bros.)</td>
</tr>
<tr>
<td>7</td>
<td>33</td>
<td>EARTH, WIND &amp; FIRE - Heritage (Columbia)</td>
</tr>
<tr>
<td>38</td>
<td>35</td>
<td>ERIC GABLE - Hard Up (Orpheus/EMI)</td>
</tr>
<tr>
<td>35</td>
<td>36</td>
<td>BARRY WHITE - I Wanna Do It Good To Ya (A&amp;M)</td>
</tr>
<tr>
<td>36</td>
<td>37</td>
<td>STARGATE - I Want You-You Want Me (Elektra)</td>
</tr>
<tr>
<td>9</td>
<td>18</td>
<td>JANET JACKSON - Escapade (A&amp;M)</td>
</tr>
<tr>
<td>27</td>
<td>30</td>
<td>TECHNOTRONIC - Get Up! (Before The Night Is Over) (SBK)</td>
</tr>
<tr>
<td>24</td>
<td>38</td>
<td>M.C. HAMMER - Help The Children (Capitol)</td>
</tr>
</tbody>
</table>

### RECORD TO WATCH

**GRAYSON HUGH & BETTY WRIGHT**

How ‘Bout Us

(RCA)

Who would’ve thought that this duo would team up, never mind see such success?

### CHARTBOUND

**ARTIST TITLE LABEL**

<table>
<thead>
<tr>
<th>Debut in Chartbound</th>
<th>Reports</th>
<th>Adds</th>
<th>Heavy</th>
<th>Medium</th>
<th>Light</th>
<th>Hit Factor</th>
<th>Weeks</th>
</tr>
</thead>
<tbody>
<tr>
<td>*SOUL II SOUL - Get A Life (Virgin)</td>
<td>48</td>
<td>38</td>
<td>2</td>
<td>3</td>
<td>5</td>
<td>10%</td>
<td>1</td>
</tr>
<tr>
<td>ENVOGUE - Hold On (Atlantic)</td>
<td>47</td>
<td>9</td>
<td>2</td>
<td>7</td>
<td>29</td>
<td>19%</td>
<td>2</td>
</tr>
<tr>
<td>DIGITAL UNDERGROUND - The Humpty Dance (Tommy Boy)</td>
<td>42</td>
<td>7</td>
<td>5</td>
<td>6</td>
<td>24</td>
<td>26%</td>
<td>4</td>
</tr>
<tr>
<td>KASHIF - Ain’t No Woman (Like The One I Got) (Arista)</td>
<td>41</td>
<td>3</td>
<td>2</td>
<td>11</td>
<td>25</td>
<td>31%</td>
<td>3</td>
</tr>
</tbody>
</table>

*March 23, 1990*
WHERE'S RALPH?
With the recent success of New Edition members BELLE BLV DeVOE (“Poison” moves 27-17) and another member JOHNNY GILL (“Rub You The Right Way” moves 33-25), many reporters have asked us, “Where’s Ralph?” Well, a picture is worth a thousand words: New Edition’s Ralph Tresvant (far right) is shown here in the studio with TONY TONE!! TONE!’s Raphael Wiggins (left) and Timothy Christian (center) preparing his debut single, “Yo Baby.” Next stop for TTT: home to Oakland, California, to shoot the video for their new single, “Oakland Stroke.”

ATTENTION PROGRAMMERS FAXING REPORTS: As we have notified correspondents, our computer does a comparison of this week’s and last week’s reports for each station. Any record reported last week but not reported this week will show up as a “Missing Title.” The research calculates them with a minus point value, and in the case when the record wasn’t dropped at all, the erroneous information could lead the record to an early grave. Please indicate your missing titles, regardless of whether they are drops or recurrents, somewhere on the list—even if you write them off to the side of the printed chart. The computer cannot second guess the report to decide whether it’s an official drop/recurrent or an unintentional omission. Thanks.

Record to Watch: GRAYSON HUGH and BETTY WRIGHT is getting attention with adds from WOCC, WNNH, WANN, WGSW, WYLD/FM, WTLZ, KACE and crossovers B95, KYNO and WBPR. With the three stations that have it in medium rotation and the 14 who have it in light, it shows up with a total of 26 in its second week. TODAY gets rave reviews from Larry Gibson, KRUS-Ruston, who says “Good lyrics, happenin’ beat. I think it’ll go!” Chris Clay, KQXL-Baton Rouge, agrees. “Great song! Stations should consider this like I did—getting great response from adults and teens.” Picks up twelve new stations this week. KJ Holiday, WJDI-Salisbury, says that SOUL II SOUL’s has “Another #1 single on their hands—has a nice groove to it.” Tony Escosedo, WZND-Normal likes our Top Tip, DEF CON 4, keeping an eye on it. P.C.Wiley, WGSW-Greenwood, makes SOMETHING SPECIAL his recommended: “This record is tough, it’s bad.” Andy Henderson, WQKI-St.Matthews, makes ENVOUGE his KTW. Rick Stevens, WCKX-Columbus says “STARPOINT is a hit!” Darryl Wharton, WICB-Ithaca, says “When you get the QUEEN LATIFAH, listen to the Fast Eddie mix.” Ciao for now, Betty.
PATTI AUSTIN - Through The Test Of Time (GRP)
Fantastic! I believe Patti sounds like she's found home at GRP. Austin's latest venture into jazz ballads started on her last album with a remake of the classic "Smoke Gets In Your Eyes." If you're having success with Dianne Reeves' "Never Too Far" then give a listen to... Test of Time. Stylistically it's similar to Dianne, and Patti's voice sounds stronger than ever. The production is crisp and vibrant, and showcases Patti's full vocal range. Dave Grusin and his gang make the sound production possible. JM

QUINCY JONES featuring TEVIN CAMPBELL - Tomorrow (A Better You, Better Me) (Qwest/Warner Bros.)
I've been playing this cut for the past month or so; fortunately there's no groove to wear out on CDs. I can't quite pinpoint the reason I like this song. Quincy's production wizardry and this 13-year-old's voice captivates the heart. JM

LOUIE LOUIE - Sittin' In The Lap Of Luxury (WTG)
Diversity could be the key to success for this Los Angeles artist. His musical influences—which range from Prince to Stevie Wonder—are obvious in Louie's light, raspy vocal delivery and Tony Terry-like production. Early television exposure on Madonna's "Borderline" video, Louie's alternative image and a soulful sound should give this midtempo jam, that features a spicy brass solo from Dizzy Gillespie, a solid debut. BAS

SPUNKADELIC - Take Me Like I Am (SBK)
I had a sneak listen to this new group a few weeks ago. This record is a pop-dance-rap (is that a format?) that should be a real pleaser with all demos that can still shake their groove thing. The intro could pass as Milli Vanilli. Vocals are delivered with a saucy boy-girl combat rap by group members Ray and Ali. Spin it and decide for yourself. JM

JANET JACKSON - Alright (A&M)
After hours of discussion, deliberation and a flip of the coin, we've decided three consecutive #1 singles and unattainable concert tickets is no reason why "Ms. Jackson if you're Nasty" can't make "Alright" another notch in her belt. Heavy D raps on the import version. JM

LOW PROFILE - Pay Ya Dues (Priority)
A long awaited record that attacks Hip Hop Rappers and Producers' ethics. Specifically, it's about artists who aren't what they appear to be. An example of the rapper who sports fat gold chains and a Kangol hat one day, but is in a three-piece suit rappin' on Dr. Ruth the next. Not your typical hardcore L.A. Rap, but it's straight forward groove and Zapp influenced debuts a unique street sound. W.C. and D.J. Aladdin's decisive rhyme scheme gets a thumbs up. BAS

RAPS TO CHECK OUT:
QUEEN LATIFAH - Come Into My House (Tommy Boy)
PUBLIC ENEMY - 911 Is A Joke (Def Jam/Columbia)
Flavor Flav mans the mike on this one! GREGE - Don't Give Up The Butt! (Eighty East)
Catchy hook! Contact Stacey Knight (201) 837-0246

March 23, 1990: the GAVIN REPORT
**ADULT CONTEMPORARY**

<table>
<thead>
<tr>
<th>2W</th>
<th>LW</th>
<th>TW</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>3</td>
<td>2</td>
<td>1</td>
<td>BONNIE RAITT</td>
<td>Have A Heart</td>
<td>Capitol</td>
</tr>
<tr>
<td>1</td>
<td>1</td>
<td>2</td>
<td>TAYLOR DAYNE</td>
<td>Love Will Lead You Back</td>
<td>Arista</td>
</tr>
<tr>
<td>4</td>
<td>3</td>
<td>3</td>
<td>PHIL COLLINS</td>
<td>I Wish It Would Rain Down</td>
<td>Atlantic</td>
</tr>
<tr>
<td>9</td>
<td>6</td>
<td>4</td>
<td>SMOKEY ROBINSON</td>
<td>Everything You Touch</td>
<td>Motown</td>
</tr>
<tr>
<td>6</td>
<td>5</td>
<td>5</td>
<td>BEE GEES</td>
<td>Bodyguard</td>
<td>Warner Bros.</td>
</tr>
<tr>
<td>11</td>
<td>9</td>
<td>6</td>
<td>DON HENLEY</td>
<td>Heart Of The Matter</td>
<td>Geffen</td>
</tr>
<tr>
<td>2</td>
<td>4</td>
<td>7</td>
<td>LINDA RONSTADT</td>
<td>featuring AARON NEVILLE</td>
<td>All My Life (Elektra)</td>
</tr>
<tr>
<td>7</td>
<td>7</td>
<td>8</td>
<td>ALANNAH MYLES</td>
<td>Black Velvet</td>
<td>Atlantic</td>
</tr>
<tr>
<td>31</td>
<td>13</td>
<td>9</td>
<td>BASIA</td>
<td>Cruising For Bruising</td>
<td>Epic</td>
</tr>
<tr>
<td>22</td>
<td>12</td>
<td>10</td>
<td>REGINA BELLE</td>
<td>Make It Like It Was</td>
<td>Columbia</td>
</tr>
<tr>
<td>30</td>
<td>17</td>
<td>11</td>
<td>MICHAEL BOLTON</td>
<td>How Can We Be Lovers</td>
<td>Columbia</td>
</tr>
<tr>
<td>5</td>
<td>8</td>
<td>12</td>
<td>BILLY JOEL</td>
<td>I Go To Extremes</td>
<td>Columbia</td>
</tr>
<tr>
<td>25</td>
<td>18</td>
<td>13</td>
<td>TINA TURNER</td>
<td>Look Me In The Heart</td>
<td>Capitol</td>
</tr>
<tr>
<td>19</td>
<td>16</td>
<td>14</td>
<td>TIM FINN</td>
<td>Not Even Close</td>
<td>Capitol</td>
</tr>
<tr>
<td>40</td>
<td>25</td>
<td>15</td>
<td>KENNY ROGERS</td>
<td>duet with GLADYS KNIGHT</td>
<td>(Reprise)</td>
</tr>
<tr>
<td>10</td>
<td>10</td>
<td>16</td>
<td>LUTHER VANDROSS</td>
<td>Here And Now</td>
<td>Epic</td>
</tr>
<tr>
<td>21</td>
<td>19</td>
<td>17</td>
<td>CHER</td>
<td>Heart Of Stone</td>
<td>Geffen</td>
</tr>
<tr>
<td>26</td>
<td>21</td>
<td>18</td>
<td>GRAYSON HUGH AND BETTY WRIGHT</td>
<td>How 'Bout Us</td>
<td>(RCA)</td>
</tr>
<tr>
<td>24</td>
<td>23</td>
<td>19</td>
<td>JANET JACKSON</td>
<td>Escapade</td>
<td>(A&amp;M)</td>
</tr>
<tr>
<td>8</td>
<td>11</td>
<td>20</td>
<td>NATALIE COLE</td>
<td>Starting Over Again</td>
<td>(EMI)</td>
</tr>
<tr>
<td>35</td>
<td>26</td>
<td>21</td>
<td>TEARS FOR FEARS</td>
<td>Advice For The Young At Heart</td>
<td>(Fontana/Mercury)</td>
</tr>
<tr>
<td>39</td>
<td>22</td>
<td></td>
<td>WILSON PHILLIPS</td>
<td>Hold On</td>
<td>(SBK)</td>
</tr>
<tr>
<td>27</td>
<td>24</td>
<td>23</td>
<td>SARA HICKMAN</td>
<td>Simply</td>
<td>(Elektra)</td>
</tr>
<tr>
<td>14</td>
<td>14</td>
<td>24</td>
<td>BELINDA CARLISLE</td>
<td>Summer Rain</td>
<td>(MCA)</td>
</tr>
<tr>
<td>15</td>
<td>15</td>
<td>26</td>
<td>LISA STANSFIELD</td>
<td>All Around The World</td>
<td>(Arista)</td>
</tr>
<tr>
<td>12</td>
<td>20</td>
<td>29</td>
<td>ROXETTE</td>
<td>Dangerous</td>
<td>(EMI)</td>
</tr>
<tr>
<td>38</td>
<td>30</td>
<td>30</td>
<td>RICKIE LEE JONES</td>
<td>Don't Let The Sun Catch You Crying</td>
<td>(Geffen)</td>
</tr>
<tr>
<td>39</td>
<td>32</td>
<td>31</td>
<td>MICHAEL DAMIAN</td>
<td>Was It Nothing At All</td>
<td>(Cypress/A&amp;M)</td>
</tr>
<tr>
<td>34</td>
<td>33</td>
<td>34</td>
<td>ROLLING STONES</td>
<td>Almost Hear You Sigh</td>
<td>(Rolling Stones/Columbia)</td>
</tr>
<tr>
<td>40</td>
<td>35</td>
<td></td>
<td>EVERYTHING BUT THE GIRL</td>
<td>Driving</td>
<td>(Atlantic)</td>
</tr>
<tr>
<td>13</td>
<td>22</td>
<td>36</td>
<td>KATHY MATTEA</td>
<td>Where've You Been?</td>
<td>(Mercury/PolyGram)</td>
</tr>
<tr>
<td>16</td>
<td>27</td>
<td>37</td>
<td>CHICAGO</td>
<td>What Kind Of Man Would I Be</td>
<td>(Reprise)</td>
</tr>
<tr>
<td>38</td>
<td></td>
<td></td>
<td>LOU GRAMM</td>
<td>True Blue Love</td>
<td>(Atlantic)</td>
</tr>
<tr>
<td>39</td>
<td></td>
<td></td>
<td>LITTLE RIVER BAND</td>
<td>If I Get Lucky</td>
<td>(MCA)</td>
</tr>
</tbody>
</table>

**RECORD TO WATCH**

DIANNE REEVES

*Never Too Far (EMI)*

Reeves as Supergirl returns to save the day.

**TOP TIP**

HEART

*All I Wanna Do Is Make Love To You (Capitol)*

A hot opening. 48 first-week ADDs.

**CHARTBOUND**

<table>
<thead>
<tr>
<th>Artist Title Label</th>
<th>*Debuts in Chartbound</th>
<th>Reports</th>
<th>Adds</th>
<th>Heavy</th>
<th>Medium</th>
<th>Light</th>
<th>Hit Factor</th>
<th>Weeks</th>
</tr>
</thead>
<tbody>
<tr>
<td>BLUE NILE - The Downtown Lights (A&amp;M)</td>
<td>66</td>
<td>10</td>
<td>2</td>
<td>16</td>
<td>38</td>
<td>27%</td>
<td>4</td>
<td></td>
</tr>
<tr>
<td>CLAIRE MARLO - 'Til They Take My Heart Away (Sheffield Labs)</td>
<td>65</td>
<td>14</td>
<td>—</td>
<td>26</td>
<td>25</td>
<td>40%</td>
<td>5</td>
<td></td>
</tr>
<tr>
<td>LAURA BRANIGAN - Moonlight On Water (Atlantic)</td>
<td>61</td>
<td>15</td>
<td>1</td>
<td>14</td>
<td>31</td>
<td>24%</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>GEOFFREY WILLIAMS - Blue (Atlantic)</td>
<td>52</td>
<td>17</td>
<td>—</td>
<td>15</td>
<td>20</td>
<td>28%</td>
<td>2</td>
<td></td>
</tr>
</tbody>
</table>

**EDITOR:** Ron Fell

**ASSOC. EDITOR:** Diane Rufer
Paul McCartney

“Put It There”

Put It On... March 26th.
CONGRATULATIONS to Bonnie Raitt on her first number one, “Have A Heart.” Phil Collins might yet get to the top, but nearly all his MEDIUMS must convert to HEAVY.

Basia’s four-week old single, “Cruising For Bruising” goes top ten with a 82% HIT FACTOR from among its 178 players. The new include KVIL, WJNN, KAER, WFAS/FM, KJMC/FM, KBOL and KWAQ/FM.

Our HOTTEST record this week is Kenny Rogers and Gladys Knight’s “If I Knew Then What I Know Now.” Its two-week move 40 to 25 to 15 beats all comers. Sixteen more ADDs this week include CKFM, WKMI, WMGI, KSTP/FM and WJLK/FM.

Gavin A/C’s February 2nd RECORD TO WATCH, “How Bout Us” by Grayson Hugh and Betty Wright has added 100 stations since then and is now a top twenty record with an 84% HIT FACTOR. Among those in HEAVY rotation are WZNY, WJON, WFMK/FM, WTNY, WLIP, WMT/FM, WAHR, WVUD, WZST, WSUL, WQNY and WJTW.

A big story developing with the Wilson Phillips record, “Hold On.” In just three weeks the record has tallied 159 A/C stations and 81 of them are already ADDING. It moves 39 to 22 on the chart and picks up 33 more ADDs including WLMX, KXLK, KSBL, WQLH/FM, WELI, WJBZ/FM, KZST, WFMK/FM and WQMI.

March 2nd’s RECORD TO WATCH, Lisa Stansfield’s “All Around The World” moves 34 to 25 on the chart. Eighty-five percent of the stations playing it more than one week are HIT FACTORing and almost thirty percent of its play is new this week.

With 139 ADDs in its first two weeks, Rod Stewart’s duet with Rondall Isley, “This Old Heart Of Mine” looks to be a stone cold A/C winner. The new for this week include WQOZ/FM, WRIA, KHTL/FM, WGAD, WFAS/FM, KMBG, KMKM and WBLG/FM.

RECORD TO WATCH last week, Quin Jones’ “The Secret Gardener” picked up 18 new with WCOD, WMBA, WQNY, WBLG/FM, WMVA, KQIC/FM, WHIZ, KDES, Q92/FM and KFDY/FM. Quinney’s second release from the “Back On The Block” album is pure and natural soul, which all of us need sometimes.

Our RECORD TO WATCH this week is DIANNE REEVES “Never Too Far.” A record whose resurgence is well-deserved. Her total increased by 12 ADDs, bringing the current total to 46. Among the new believers are WQNY, WTCP, KMGM, WLIP, KTSR, KFQD and KYIC. Ms. Reeves has been well-received at the Urban Contemporary level with a chart number of 11 this week. We expect a stronger stat profile in the weeks to come.

Please Note: Our apologies to WFPS-FREEPORT, IL for misprinting their call letters in the WELCOMES last week. Please adjust your info.
JULIA FORDHAM
"MANHATTAN SKYLINE"
Hey Gavin A/C... what are you waiting for?

- Gavin Adult Alternative #1 5 weeks in a row!
- R&R N.A.C. 3*-1*
- R&R A/C 27*
- Billboard Pop LP 84*-74*
- Billboard A/C Hot Shot Debut 41*
- Over 200,000 already sold!!
- 5 star rotation VH-1
  with a major promotion running this month!

AFTER 7
"READY OR NOT"

"Nepotism all the way! This trio of fellows are the siblings and cousin of the hottest producers around these days, L.A. Reid and Babyface. Brothers of Babyface, Melvin and Kevon Edmonds, along with L.A.'s cousin Keith Mitchell have the family blend of talent and vocal harmonization. Could be played before or after seven.

A/C Reviews 3/9/90

Already on KOST ...out-of-the-box!
Big buzz on Top 40 radio!

COMING SOON!!

BOBBY Z
"GREY HEART"
Going for adds!

NRBQ
"IF I DON'T HAVE YOU"
### HIT FACTOR

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

**Reports** | **Adds** | **Heavy** | **Medium** | **Light** | **HIT Factor Weeks**
---|---|---|---|---|---
BONNIE RAITT - Have A Heart (Capitol) | 197 | — | 167 | 25 | 5 | 97% | 10
TAYLOR DAYNE - Love Will Lead You Back (Arista) | 193 | — | 171 | 18 | 4 | 97% | 10
PHIL COLLINS - I Wish It Would Rain Down (Atlantic) | 187 | 1 | 165 | 18 | 3 | 97% | 11
SMOKEY ROBINSON - Everything You Touch (Motown) | 185 | 3 | 140 | 36 | 6 | 95% | 8
BEE GEES - Bodyguard (Warner Bros.) | 175 | — | 136 | 33 | 6 | 96% | 10
DON HENLEY - Heart Of The Matter (Geffen) | 185 | 7 | 116 | 56 | 6 | 92% | 7
LINDA RONSTADT featuring AARON NEVILLE - All My Life (Elektra) | 174 | — | 118 | 41 | 15 | 91% | 11
ALANNAH MYLES - Black Velvet (Atlantic) | 152 | 2 | 126 | 23 | 1 | 98% | 12
BASIA - Cruising For Bruising (Epic) | 178 | 13 | 65 | 81 | 19 | 82% | 4
REGINA BELLE - Make It Like It Was (Columbia) | 168 | 14 | 56 | 81 | 17 | 81% | 7
MICHAEL BOLTON - How Can We Be Lovers (Columbia) | 161 | 12 | 55 | 84 | 10 | 86% | 5
BILLY JOEL - I Go To Extremes (Columbia) | 140 | — | 88 | 36 | 16 | 88% | 11
TIM FINN - Not Even Close (Capitol) | 139 | 12 | 59 | 60 | 8 | 85% | 6
KENTY ROGERS duet with GLADYS KNIGHT - If I Knew Then...(Reprise) | 148 | 16 | 30 | 83 | 19 | 76% | 4
LUTHER VANDROSS - Here And Now (Epic) | 128 | — | 56 | 50 | 22 | 82% | 18
HER - Heart Of Stone (Geffen) | 125 | 1 | 38 | 69 | 17 | 85% | 8
GRAYSON HUGH AND BETTY WRIGHT - How 'Bout Us (RCA) | 126 | 5 | 36 | 70 | 15 | 84% | 8
JANET JACKSON - Escapade (A&M) | 112 | 7 | 50 | 46 | 9 | 85% | 10
NATALIE COLE - Starting Over Again (EMI) | 119 | 1 | 50 | 43 | 25 | 78% | 14
TEARS FOR FEARS - Advice For The Young At Heart (Fontana/Mercury) | 130 | 9 | 22 | 67 | 32 | 68% | 6
WILSON PHILLIPS - Hold On (SBK) | 159 | 33 | 5 | 76 | 45 | 50% | 3
SARA HICKMAN - Simply (Elektra) | 119 | 8 | 22 | 76 | 13 | 82% | 9
BELINDA CARLISLE - Summer Rain (MCA) | 103 | — | 38 | 44 | 21 | 79% | 11
LISA STANSFIELD - All Around The World (Arista) | 118 | 32 | 25 | 48 | 13 | 61% | 6
ROXETTE - Dangerous (EMI) | 100 | — | 36 | 45 | 19 | 81% | 12
TOMMY PAGE - I'll Be Your Everything (Sire/Warner Bros.) | 95 | 9 | 13 | 56 | 17 | 72% | 5
MADONNA - Keep It Together (Sire/Warner Bros.) | 89 | 2 | 28 | 42 | 17 | 78% | 8
GLORIA ESTEFAN - Here We Are (Epic) | 98 | 1 | 23 | 47 | 27 | 71% | 15
RICKIE LEE JONES - Don't Let The Sun Catch You Crying (Geffen) | 99 | 7 | 4 | 63 | 25 | 67% | 7
MICHAEL DAMIAN - Was It Nothing At All (Cypress/A&M) | 80 | 5 | 34 | 28 | 13 | 77% | 9
SINEAD O'CONNOR - Nothing Compares 2 U (Chrysalis) | 127 | 43 | 3 | 55 | 26 | 45% | 4
ROD STEWART featuring RONALD ISLEY - This Old Heart...(Warner Bros.) | 137 | 69 | 3 | 43 | 22 | 33% | 3
ROLLING STONES - Almost Hear You Sigh (Rolling Stones/Columbia) | 84 | 1 | 10 | 50 | 23 | 71% | 7
EVERYTHING BUT THE GIRL - Driving (Atlantic) | 96 | 25 | 4 | 37 | 30 | 42% | 4
KATHY MATTAX - Where've You Been? (Mercury/PolyGram) | 77 | — | 13 | 41 | 23 | 70% | 11
CHICAGO - What Kind Of Man Would I Be (Reprise) | 73 | — | 12 | 37 | 24 | 67% | 16
LOU GRAMM - True Blue Love (Atlantic) | 65 | 6 | 3 | 33 | 23 | 55% | 4
LITTLE RIVER BAND - If I Get Lucky (MCA) | 70 | 16 | 5 | 29 | 20 | 48% | 3
SHAWN COLVIN - Steady On (Columbia) | 64 | 1 | 14 | 33 | 16 | 73% | 13

### PLUS FACTOR

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

<table>
<thead>
<tr>
<th>LW</th>
<th>TW</th>
<th>Increase</th>
</tr>
</thead>
</table>
ROD STEWART FEATURING RONALD ISLEY - This Old Heart Of Mine (Warner Bros.) | — | 33 | 33% |
WILSON PHILLIPS - Hold On (SBK) | 23 | 50 | 27% |
SINEAD O'CONNOR - Nothing Compares 2 U (Chrysalis) | 21 | 45 | 24% |
CARPENTERS - You're the One (A&M) | 4 | 26 | 22% |
RUSS TAFF - I Cry (A&M) | 19 | 39 | 20% |
BASIA - Cruising For Bruising (Epic) | 64 | 82 | 18% |
LOU GRAMM - True Blue Love (Atlantic) | 38 | 55 | 17% |
KENTY ROGERS DUET WITH GLADYS KNIGHT - If I Knew Then...(Reprise) | 60 | 76 | 16% |
TOMMY PAGE - I'll Be Your Everything (Sire/Warner Bros.) | 57 | 72 | 15% |
MICHAEL BOLTON - How Can We Be Lovers (Columbia) | 74 | 86 | 12% |
JUDE COLE - Baby It's Tonight (Reprise) | — | 12 | 12% |
GEORGE WILLIAMS - Blue (Atlantic) | 17 | 28 | 11% |

---

26 the GAVIN REPORT/March 23, 1990
"Baby Don't You Break My Heart Slow"

Vonda Shepard

the new single

produced by James Newton Howard • from the album Vonda Shepard
management: Patrick Rains & Associates, Los Angeles

JUDE COLE

"Baby, It's Tonight"

R&R A/C NEW & ACTIVE
ONE OF THE MOST ADDED 34/17
GAVIN A/C UP & COMING 49/25

ADDED AT... WZNY WZST WMVX
B100 KCMJ WHAI KCYX K100
KOSB WHIZ KTOG WHIZ WOHS
KLCB KGJO KAEZ KVYN

1990 Reprise Records
Lord-Alge is scheduled to produce the next REO Speedwagon album in Los Angeles this month...Spyro Gyra has completed their 14th album for MCA Records titled Fast Forward at the same they finished their world tour showcasing 1989's Point Of View...Capitol Records will finally release the Beach Boys Pet Sounds on CD this May...On March 26 Hunters & Collectors will embark on a major world tour with Midnight Oil beginning in Sydney, Australia. They arrive in America on May 15 in Atlanta, GA...Imaginary Records is commemorating the music of Jimi Hendrix with a tribute album. It's a compilation of various contemporary artists contributing their versions of Hendrix hits. Producer Henry Kaiser is currently working on "If Six Was Nine" featuring the Grateful Dead's Bob Weir on lead vocals...The Chameleon Records soundtrack, "Far Out Man" comes from a new film starring Tommy Chong of Cheech and Chong fame. Chong also wrote and directed "Far Out Man" which will feature tunes from Kool Moe Dee, Samantia, Skin and D'Angelo...Donny Osmond has joined forces with Duane Baron and The Bonedaddys...Aaron Neville plays a bartender in the Nicholas Cage/Judge Reinhold movie "Adios, Thievery" currently filming in New Orleans...MCA recording artists Jetboy have finished their second album, Damned Nation with producers Duane Baron and John Purdell. It will be ready in May...Winger is back in the studio with producer Beau Hill and plan a June release for the follow-up to their debut double platinum album for Atlantic Records...Kevin DuBrow has put together the prettiest bunch of players I've seen lately. Little Women all stand over six feet tall. DuBrow, vocalist and founding member of Quiet Riot has joined forces with English guitarist Sean Manning and rhythm section Kenny Hillery on bass and Pat Ashby on drums. DuBrow describes the sound of his new group as "headbanging, but technically proficient rock and roll." Look for a summer release...Another Cinderella story: Reprise Records will release a debut album for the group Harrow on March 28. The band is made up of vocalist Teresa Straley who wrote or co-wrote all the songs, guitarist Tommy Thayer, previously with Black 'N Blue, bassist Todd Jensen and drummer Steven Klong. The original demo was sent unsolicited to Warner Bros. and somehow made it to the alert A&R ears of Roberta Peterson. Not only was the band immediately signed to Reprise, they were given the funds to set up their own 24-track Hollywood studio (now dubbed Fortress Recorders), and produced themselves.

Yoko Ono is planning a big celebration for John Lennon's 50th birthday to take place in Liverpool on May 5th. Some of the stars who have already signed up are Joe Cocker, Cyndi Lauper, B.B. King, Lou Reed, Herbie Hancock, Lou Gramm, Randy Travis and Roberta Flack. Lennon's actual birthday is October 9. Start saving your pennies.

Top 40 Radio is the “point of origin” for practically every other music format in modern radio. For this reason, a discussion related to the philosophy and directions of the format have great relevance to programmers in all formats—and the “Top 40 Format Session” at last month's 5th Annual Gavin Seminar For Media Professionals was a gem in that regard. No side-tracks into ego, dissertation or comedic efforts to distract from the subject matter! As always, the moderator was Gavin Top 40 Editor Dave Sholín and this year’s session guests were Brian Phillips (KDWB-Minneapolis/St. Paul), Dave Robbins (WNCO-Columbus, OH and Group PD for Nationwide Communications), Michael O'Shea (KUBE-Seattle) and Gavin Ratings Columnist Jim Hiber.

The working title of the session was “Marketing Mass Appeal,” and Sholín began by offering the premise that “a mass appeal, broad-based radio station in 1990 is a viable operation, it works, it can be successful,” and invited comment from his guests. Phillips agreed with the premise: “We really are doing mass appeal radio. We’re doing mainstream, exciting, energetic, pure CHR by the oldest definition—(playing) the records that are out there at any one time that the greatest number of people get excited by; the records that they request, the records they tell us they like...and we’re doing well with it...There will always be a place for such a station.” And on marketing: “We watch how other types of products are marketed.” Robbins found that his station needed some marketing when he arrived, and “some heart: What we added to the station was a lot of community service and a lot of personality and a (better) morning show as well.” Robbins also plays records of any genre which appeal to the mass audience, in true Top 40 style; but “the future of the format depends on two things: Its ability to deliver the 25-34 demo, first; and secondly, it depends on the ability of the Program Director to become a Marketing Director too.” At WNCI, he said, “We do direct mail campaign; we tie in with lots of things that you wouldn’t ordinarily hear on a radio station, promotionally. We’ll have up to six or seven promotions going on at once; people say ‘that doesn’t work.’ Well, it does work. We play stopjingles, something that hasn’t been done in years...Top-of-mind awareness is important, it’s critical, and you do that through marketing the radio sta-
"Looking in your eyes you're different from me
Why does it have to be that one of us is better
Can't we both be beautiful even if we don't agree
Like the flowers in the garden and the animals in the wood
Each with a purpose and each one is good"

Terre, Suzzy & Maggie Roche

The Roches
"Everyone Is Good"
tion." He added, "I think there's room for (at least) one well-marketed Top 40 in any market," but "hot A/C or 'Adult Top 40' could be the future of the format."

O'Shea, a former programmer who is now a GM, says the "DJ to PD" track is not going to be as common as in the past; being a PD will require a "strategic mind." Noting that at NAB Conventions "investment bankers" have been more and more in attendance, O'Shea said "the good news is that never before in the history of this medium has it been more advantageous and more profitable to be a successful radio programmer; the bad news is that you have only one half of one book to prove that you're a successful radio programmer. The pressures have come from the investment community...The licensees of these radio stations had very, very little capital to get into that...and it got to where there was too little equity and too much leverage (debt). We're seeing some things come down now, starting with the Federal Reserve, where they're tightening up. So the silver lining on that dark cloud...is that now there is a demand for a lot more equity into a deal, a lot less good faith, and that is going to slow down this whole trafficking situation, in which you see radio stations bought and sold (fast), and in a couple of instances, a radio station bought and re-sold before they close on it the first time! You're going to see good operators running good stations again as we go into the nineties, and it's going to bring a little bit more of business sense, and a lot more good old-fashioned, grassroots programming sense to what has been a real weird business for the last five years."

O'Shea agreed that there seemed to be no fundamental reason why "mass appeal radio" should not continue to thrive indefinitely, both from a programming and an investment standpoint.

Jhan Hiber pointed out that the changing investment environment O'Shea noted will make huge expenditures for promotional efforts, top morning teams, etc., far less practical or likely in the future.

Hiber went on to give a number of programming-oriented ratings tips, which have already appeared in his own column, so I won't include them here. He did make one statement with special significance for those calling the people who fill in the cume records from an entry for that station on Thursday. "On Friday, that figure tends to decline by perhaps 10%; and then it trails down after that. Why are those days crucial? Those are the earliest days in the diary-keeping week, those are the days Arbitron is calling the people reminding them to keep the diaries, they're re-getting letters, they're getting various reminders. Your station must win Thursdays and Fridays. Those of us who have sifted through mechanical diaries, and the Arbitron raw diaries themselves, have known that many diarykeepers lose interest before the end of the 7-day-diary-keeping period; but Hiber, as a former Arbitron executive, provides authoritative confirmation of this.

Since Arbitron's weekday data is derived from an average of the five weekdays reported by each diarykeeper, Jhan's comment makes it obvious that Arbitron's reported "listening levels" will increase if they adopt a three (or at most, four) day diary, and the precision and accuracy of the data should also improve. Plus, in order to cover the entire week with such short diaries, diary-start dates each week would have to be staggered, making abnormal programming on Thursday and Friday less apt to bias the outcome of the book. This improvement in the accuracy of the data need not involve any more diarykeepers than are now used. I hope the Arbitron Radio Advisory Committee will give some serious thought to this potential improvement in Arbitron methodology.

In the subsequent interchange between the panel and the audience there was also some discussion of "database marketing"—in which names and addresses of contestants and other respondents to a station are put into the computer and used for direct-mail promotion—from Christmas cards and station informational mailings to special mailings to promote station remotes and advertisers.

It was a stimulating session, and one which personnel from any music format would have found very useful.●

---

**MOONLIGHTING**

_by Moon Mullins_

**S.A.T. VERSUS S.I.S.**

(SAVE A TREE VS. STUDIO INFORMATION SYSTEMS)

A few years ago my WDAD-Kansas City morning man, Jim Tyler, would come home as fast as he could when his shift ended. Jim was "into" computers and had an idea for a paperless studio that he was perfecting on an old Apple.

Later Jim moved to WMAQ-Chicago, where he fully developed his program and made it compatible with the more prominent IBM PC. Today he resides in Dallas and has placed his program, _Studio Information Systems (SIS)_ in the marketing hands of RadioWare of Dallas.

Essentially, the program director has control, at his or her desk, over all the information in the studio.

Take a moment to look around your studio. If it has ring binders, file cards, memos, paper taped to the window, written PSAs, liners, promos, phone number lists, messages for the talent, weather, traffic, sports reports, contests questions, previous winners, news, service, formats—anything on paper, with SIS it could be in your computer.

Compatible with SIS is another computer and the two can be tied by a program called _Land Area Network (LAN)._ Anytime a programmer wishes to make a change in any printed material it can be done instantly from their desk. When necessary, changes can be instituted from "the road" via modem. Moreover, SIS keeps track of updates, making the required changes automatically when the designated time arrives. The system also keeps track of the broadcast schedule, giving a hard copy print-out of the aired material. Your music library, archival type information and research can interface with SIS as well.

SIS and the attendant necessary hardware and software is not inexpensive, but once installed, users will never want to go back to the antiquated paper system.

**Postscript:** THE TROJAN HORSE SYNDROME

Be leery of any competitor's research that might find its way into your possession. That very well may have been the sender's intent. Some industrial spies report they have been printing authentic looking research results that are a total fabrication. They print what they want the competition to believe is true. Our nature tells us to believe it, therefore we could implement changes based entirely on spurious information fed to us by our competitor.●

---

_30 the GAVIN REPORT/March 23, 1990_
The Secret Garden
(Sweet Seduction Suite)

GAVIN A/C: UP & COMING 44/18
R&R A/C: NEW & ACTIVE
A MOST ACTIVE 36/8

WLTS-NEW ORLEANS -
Instant phones from
the moment it was added!
DEBUT 16

I'll Be Your Everything

GAVIN A/C: 37*-27*
72% HIT FACTOR
R&R A/C: DEBUT-30*

and many more...
**MOST ADDED**

FOSTER & LLOYD (73) (RCA)

EDDIE RABBITT (66) (Capitol)

KATHY MATTEA (58) (Mercury)

JUDDS (47) (Curb/RCA)

KELLY WILLIS (41) (MCA)

SOUTHERN PACIFIC (41) (Warner Bros.)

**TOP TIP**

FOSTER & LLOYD

Is It Love (RCA)

This dynamic duo appears to have a smash on their hands. They debut in Chartbound their first week out and chalk up Most Added honors to boot.

**RECORD TO WATCH**

GEORGE FOX

Angelina (Warner Bros.)

It looks as if Fox's Canadian Country success story may well be repeated here in the United States. Stations on include: KXYZ, KWKH, WDSD, KEEN, KWPC, KTJJ, WOWW107, KOYN, etc.

Editor: Lisa Smith

Assoc. Editor: Cyndi Hoedzle

---

**CHARTBOUND**

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
<th>LABEL</th>
<th>Reports</th>
<th>Adds</th>
<th>Heavy</th>
<th>Medium</th>
<th>Light</th>
<th>Hit Factor</th>
<th>Weeks</th>
</tr>
</thead>
<tbody>
<tr>
<td>SCOTT McQUAIG</td>
<td>Old Memory</td>
<td>Capitol</td>
<td>108</td>
<td>21</td>
<td>24</td>
<td>63</td>
<td>22%</td>
<td>4</td>
<td></td>
</tr>
<tr>
<td>GEORGE FOX</td>
<td>Angelina</td>
<td>(Warner Bros.)</td>
<td>91</td>
<td>31</td>
<td>11</td>
<td>49</td>
<td>12%</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>FOSTER &amp; LLOYD</td>
<td>Is It Love</td>
<td>(RCA)</td>
<td>91</td>
<td>73</td>
<td>1</td>
<td>2</td>
<td>15</td>
<td>3%</td>
<td>1</td>
</tr>
<tr>
<td>EDDIE RABBITT</td>
<td>Runnin' With The Wind</td>
<td>(Capitol)</td>
<td>90</td>
<td>66</td>
<td>1</td>
<td>5</td>
<td>18</td>
<td>6%</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
WELCOME. We’re very pleased to welcome the following stations to the Gavin Country family of reporters.

WEZL Radio
Charlie Lindsey, PD
P.O.Box Z
Charleston, SC 29402 (803-884-2534)

WQIK Radio
Ron Ellis, PD
Larry Stevens, MD
5555 Radio Lane
Jacksonville, FL 32205 (904-388-7711)

WYNY Radio
Michael O’Malley, PD
Steve Blatter, MD
1700 Broadway
New York, NY 10019 (212-237-2900)

WAAX Radio
Jim Pruett, PD
Wayne Ball, MD
P.O.Box 570

Gadsden, AL 35901 (205-543-9229)

KWKH Radio
Steve McDonald, PD
Eric Daniels, MD
6341 Westport Ave.
Shreveport, LA 71129 (318-688-1130)

WYNE Radio
Mark Lewis, PD
Vicki Johnson, MD
134 South Fieldcrest Drive
Neenah (Appleton/Oshkosh), WI 54956
(414-739-1150)

WCDK Radio
Tom Baldrick, PD/MD
P.O.Box 951
Virginia (Duluth), MN 55792 (218-741-2233)

WKW Radio
Don Reynolds, PD/MD
P.O.Box 1546
Clarksburg, WV 26301 (304-623-6546)

OOPS! WE GOOFED! In last week’s review of Johnny Cash’s “Farmers Almanac,” we incorrectly stated that the song was not from his latest album. It is, in fact, on Boom Chicka Boom. Sorry about that.

STATION HAPPENINGS...Gordon Stack has left KWYO-Sheridan and is looking for his next opportunity. Give him a call at 307-672-5727...WXCY-Havre De Grace has been awarded the Service Award from the Hartford/Cecil Country Salvation Army for its “Coats For Kids” campaign last winter, in which hundreds of coats were donated for needy kids in the Tri-State area...Congratulations to Shelly Battle, morning air personality at WMBC-Columbus/Starkville and her husband Mark of the birth of their son Wheeler Lee. He was born on March 14th, weighing 9 lbs., 4 oz...KBMO-Benson has changed call letters to KSCR...Jim Prince is no longer at KELY-Ely. GM Bart Reed will be filling in until he finds someone to handle the music. The Country Crew
**HIT FACTOR**

Country Research:
Lisa Smith/Elma Greer

<table>
<thead>
<tr>
<th>Reports</th>
<th>Adds</th>
<th>Heavy</th>
<th>Medium</th>
<th>Light</th>
<th>Hit Factor Weeks</th>
</tr>
</thead>
<tbody>
<tr>
<td>RONNIE MILSAP - Stranger Things Have Happened (RCA)</td>
<td>210</td>
<td>—</td>
<td>178</td>
<td>32</td>
<td>100% 10</td>
</tr>
<tr>
<td>DON WILLIAMS - Just As Long As I Have You (RCA)</td>
<td>202</td>
<td>—</td>
<td>176</td>
<td>24</td>
<td>2 99% 11</td>
</tr>
<tr>
<td>DAN SEALS - Love On Arrival (Capitol)</td>
<td>204</td>
<td>2</td>
<td>148</td>
<td>52</td>
<td>2 98% 8</td>
</tr>
<tr>
<td>ALAN JACKSON - Here In The Real World (Arista)</td>
<td>194</td>
<td>2</td>
<td>165</td>
<td>21</td>
<td>6 95% 12</td>
</tr>
<tr>
<td>HANK WILLIAMS JR. - Ain't Nobody's Business (Curb/Warner Bros)</td>
<td>204</td>
<td>1</td>
<td>110</td>
<td>80</td>
<td>13 93% 9</td>
</tr>
<tr>
<td>HIGHWAY 101 - Walkin', Talkin', Cryin', Barely Beatin' Broken Heart (Warner Bros.)</td>
<td>206</td>
<td>1</td>
<td>93</td>
<td>105</td>
<td>7 96% 8</td>
</tr>
<tr>
<td>VERN GOSDIN - Right In The Wrong Direction (Columbia)</td>
<td>200</td>
<td>3</td>
<td>104</td>
<td>84</td>
<td>9 94% 11</td>
</tr>
<tr>
<td>SHENANDOAH - See If I Care (Columbia)</td>
<td>208</td>
<td>3</td>
<td>58</td>
<td>130</td>
<td>17 90% 9</td>
</tr>
<tr>
<td>TRAVIS TRITT - Help Me Hold On (Warner Bros.)</td>
<td>202</td>
<td>—</td>
<td>47</td>
<td>143</td>
<td>12 94% 7</td>
</tr>
<tr>
<td>EARL THOMAS CONLEY - Bring Back Your Love To Me (RCA)</td>
<td>201</td>
<td>4</td>
<td>62</td>
<td>118</td>
<td>17 89% 8</td>
</tr>
<tr>
<td>KEITH WHITLEY - I'm Over You (RCA)</td>
<td>202</td>
<td>5</td>
<td>23</td>
<td>144</td>
<td>30 82% 6</td>
</tr>
<tr>
<td>KENTUCKY HEADHUNTERS - Dumas Walker (Mercury/PolyGram)</td>
<td>194</td>
<td>6</td>
<td>42</td>
<td>119</td>
<td>27 82% 10</td>
</tr>
<tr>
<td>SAWYER BROWN - Did It For Love (Curb/Capitol)</td>
<td>187</td>
<td>1</td>
<td>43</td>
<td>117</td>
<td>26 85% 10</td>
</tr>
<tr>
<td>WAYLON, WILLIE, JOHNNY AND KRIS - Silver Stallion (Columbia)</td>
<td>190</td>
<td>9</td>
<td>33</td>
<td>126</td>
<td>22 83% 10</td>
</tr>
<tr>
<td>ROODY CROWELL - If Looks Could Kill (Columbia)</td>
<td>200</td>
<td>3</td>
<td>10</td>
<td>146</td>
<td>41 78% 6</td>
</tr>
<tr>
<td>MAC McANALLY - Back Where I Come From (Warner Bros.)</td>
<td>191</td>
<td>10</td>
<td>21</td>
<td>135</td>
<td>25 81% 11</td>
</tr>
<tr>
<td>DOUG STONE - I'd Be Better Off (In A Pine Box) (Epic)</td>
<td>198</td>
<td>7</td>
<td>11</td>
<td>135</td>
<td>45 73% 7</td>
</tr>
<tr>
<td>ROBIN LEE - Black Velvet (Atlantic)</td>
<td>189</td>
<td>8</td>
<td>17</td>
<td>124</td>
<td>40 74% 7</td>
</tr>
<tr>
<td>LIONEL CARTWRIGHT - I Watched It All (On My Radio) (MCA)</td>
<td>191</td>
<td>8</td>
<td>12</td>
<td>136</td>
<td>35 77% 6</td>
</tr>
<tr>
<td>CLINT BLACK - Walkin' Away (RCA)</td>
<td>203</td>
<td>17</td>
<td>9</td>
<td>109</td>
<td>68 58% 4</td>
</tr>
<tr>
<td>STEVE WARNER - The Domino Theory (MCA)</td>
<td>187</td>
<td>15</td>
<td>6</td>
<td>101</td>
<td>65 57% 5</td>
</tr>
<tr>
<td>PRAIRIE OYSTER - Goodbye, So Long, Hello (RCA)</td>
<td>164</td>
<td>5</td>
<td>10</td>
<td>100</td>
<td>49 67% 7</td>
</tr>
<tr>
<td>GLEN CAMPBELL - Walkin' In The Sun (Capitol)</td>
<td>160</td>
<td>6</td>
<td>5</td>
<td>99</td>
<td>50 65% 7</td>
</tr>
<tr>
<td>RICKY VAN SHELTON - I've Cried My Last Tear For You (Columbia)</td>
<td>179</td>
<td>23</td>
<td>4</td>
<td>71</td>
<td>81 41% 3</td>
</tr>
<tr>
<td>LACY J. DALTON - Black Coffee (Capitol)</td>
<td>168</td>
<td>17</td>
<td>3</td>
<td>70</td>
<td>78 43% 5</td>
</tr>
<tr>
<td>ODESSEY ROSE BAND - In Another Life Time (MCA/Curb)</td>
<td>168</td>
<td>20</td>
<td>4</td>
<td>63</td>
<td>81 39% 4</td>
</tr>
<tr>
<td>JO-EL SONNIER - The Scene Of The Crime (RCA)</td>
<td>153</td>
<td>9</td>
<td>2</td>
<td>69</td>
<td>73 46% 5</td>
</tr>
<tr>
<td>CHARLIE DANIELS BAND - Mister DJ (Epic)</td>
<td>146</td>
<td>12</td>
<td>5</td>
<td>76</td>
<td>53 55% 8</td>
</tr>
<tr>
<td>TANYA TUCKER - Walking Shoes (Capitol)</td>
<td>168</td>
<td>30</td>
<td>2</td>
<td>46</td>
<td>90 28% 3</td>
</tr>
<tr>
<td>JUDDS - Guardian Angels (Curb/RCA)</td>
<td>158</td>
<td>47</td>
<td>—</td>
<td>32</td>
<td>79 20% 3</td>
</tr>
</tbody>
</table>

**NEW RELEASES**

by Lisa Smith & Cyndi Hoelzle

**BAILLIE AND THE BOYS - Perfect** (RCA)

Some of you may remember this tune, which was a big hit for Fairground Attraction last year. It's a wonderful song with spare backing, lettings Kathie's voice soar.

**THE O'KANES - Diddly All Night Long** (Columbia)

A sweet little ditty, in the vein of their first album. The lyrics may not be profound, but the song is irresistible and should have you tapping along in no time.

**MERLE HAGGARD - Broken Friend** (Epic)

Merle wrote this song about a friendship that was ruined when it turned into a love affair. It's real Haggard, it's real Country, and it's real good.

**MARTY STUART - Hillbilly Rock** (MCA)

"Hillbilly Rock" has the potential to become a signature song for Stuart. Written by Paul Kennerly, it's an ode to the country/rock hybrid that comes natural to Marty.

**THE FORESTER SISTERS AND THE BELLAMY BROTHERS - Drive South**

(Warner Bros.)

The Sisters and the Brothers team up once again on a John Hiatt tale of road trips and redemption. The verses are sung by individual members, but the whole group joins in on the chorus to produce a choir-like effect.

**JOE BARNHILL - Any Old Time** (Capitol)

Barnhill could well be the most underrated new artist of the last year. He has yet to come out with a weak release, and "Any Old Time" is no exception. Don't miss this one.
**BEE GEES**

The video for the Bee Gees' new single, *Bodyguard*, is receiving considerable play on VH-1, which is not exactly news. But a more erotically explicit version, not originally intended for airing, is receiving frequent cable airing via The Playboy Channel.

**JANET JACKSON**

Janet's current album, "Rhythm Nation 1814" has sold more than three million copies since its release six months ago.

**BABYFACE**

Kenny Edmonds, better known as Babyface, began his recording career in the late seventies in a band known as Manchild, who recorded for Chi-Sound Records.

**DELBERT McCLINTON**

Delbert's new album, "I'm With You" is his first studio album in more than eight years.

**DOUG CAMERON**

While a music student at The University Of Buffalo, Doug Cameron was discovered by rockers Gregg Allman. After graduation, Doug was invited to live in Southern California with Gregg and Gregg's then wife, Cher.

**DEE SNYDER**

Ex-Twisted Sister Dee Snyder's new band Desperado is completing work on their debut album in New York with producer Peter Coleman.

**LORETTA LYNCH**

For the first time in her career, Loretta Lynn recently sang at The Grand Ole Opry with sisters Peggy Sue and Crystal Gayle.

**LINDA RONSTADT**

More than 160 musicians and singers performed in the recording sessions which led to the release of Linda's current album "Cry Like A Rainstorm, Howl Like The Wind."

---

**JO-EL SONDRI**

Jo-El Sonnier had a bit part in the 1985 film 'Mask,' starring Sam Elliott and Cher. Jo-El played a biker.

**BOBBY Z**

Bobby's single, GREY HEART, was actually written for Roy Orbison to record.

**JANET JACKSON**

Prior to launching her first-ever concert tour, Janet completed videos for two more tracks from "Rhythm Nation 1814." The video for COME BACK TO ME was shot in Paris, while the one for ALL RIGHT includes clips of Cab Calloway and Cyd Charisse.

**BONNIE RAITT**

Multi-Grammy winner Bonnie Raitt hopes to host an All-Star Blues concert later this year to benefit the homeless.

**HUNTERS & COLLECTORS**

Australia's Hunters & Collectors have just been nominated for seven ARIA's, the Australian equivalent of a Grammy. The nominations are for their music from their new album "Ghost Nation," which though already out in Oz, isn't scheduled for release in The States until mid-April on Atlantic.

**EARTH, WIND & FIRE**

In the band's nineteen year history no less than six Earth, Wind & Fire albums have been certified Multi-Platinum.

**QUINCY JONES**

For the two years it took Quincy to create the music for The Color Purple, he didn't listen to the radio because "it was period music and I didn't want the (contemporary) influence."

**EXILE**

Twenty different men have been full-fledged members of Exile over its twenty year history. The newest member is Paul Martin, who last year replaced long-standing member J. P. Pennington as lead vocalist.
### MOST ADDED

1. **BELA FLECK & THE FLECKTONES** *(WARNER BROS.)*
2. **DEEP IN THE SHED - MARCUS ROBERTS** *(NOVUS/RCA)*
3. **PROMISE OF TOMORROW - KEVIN EUBANKS** *(GRP)*
4. **FALLING IN LOVE WITH JAZZ - SONNY ROLLINS** *(MILESTONE)*
5. **ZIL** *(VERVE FORECAST/POLYGRAM)*

### TOP TIP

**JOEY DeFRANCESCO**

WHERE WERE YOU? *(COLUMBIA)*

An unbelievable debut at 17! In just two weeks Joey D has the fourth biggest airplay record with 54 reports.

### RECORD TO WATCH

**CHET BAKER**

THE ITALIAN SESSIONS *(BLUEBIRD/RCA)*

The fact is, in today's jazz scene it's considered cool to play Chet Baker.

Co-Editors: Keith Zimmerman/Kent Zimmerman

---

### CHARTBOUND

<table>
<thead>
<tr>
<th>2W</th>
<th>LW</th>
<th>TW</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>GARY BURTON - Reunion <em>(GRP)</em></td>
</tr>
<tr>
<td>2</td>
<td>2</td>
<td>EDDIE GOMEZ - Street Smart <em>(Columbia)</em></td>
</tr>
<tr>
<td>3</td>
<td>3</td>
<td>COURTNEY PINE - The Vision's Tale <em>(Island)</em></td>
</tr>
<tr>
<td>4</td>
<td>4</td>
<td>ROBERT WATSON &amp; HORIZON - The Inventor <em>(Blue Note)</em></td>
</tr>
<tr>
<td>5</td>
<td>5</td>
<td>THE HARPER BROTHERS - Remembrance Live at the Village Vanguard <em>(Verve/PolyGram)</em></td>
</tr>
<tr>
<td>6</td>
<td>6</td>
<td>MATT ROLLINGS - Balconies <em>(MCA Master Series)</em></td>
</tr>
<tr>
<td>7</td>
<td>7</td>
<td>STAN GETZ - Anniversary <em>(EmArcy/PolyGram)</em></td>
</tr>
<tr>
<td>8</td>
<td>8</td>
<td>BASIA - London Warsaw New York <em>(Epic)</em></td>
</tr>
<tr>
<td>9</td>
<td>9</td>
<td>NIELS-MATT HARRIS - Mil Amores <em>(Narada/Equinox)</em></td>
</tr>
<tr>
<td>10</td>
<td>10</td>
<td>JOHNNY ADAMS - Walking On A Tightrope <em>(Rounder)</em></td>
</tr>
<tr>
<td>11</td>
<td>11</td>
<td>DOUG CAMERON - Mil Amores <em>(Narada/Equinox)</em></td>
</tr>
<tr>
<td>12</td>
<td>12</td>
<td>MAYNARD FERGUSON - Big Bop Nouveau <em>(Intima)</em></td>
</tr>
<tr>
<td>13</td>
<td>13</td>
<td>JIM BROCK - Tropic Affair <em>(Reference Recordings)</em></td>
</tr>
<tr>
<td>14</td>
<td>14</td>
<td>DAVE FRISBERG - Let's Eat Home <em>(Concord Jazz)</em></td>
</tr>
<tr>
<td>15</td>
<td>15</td>
<td>TONY GUERRERO - Different Places <em>(Nova)</em></td>
</tr>
<tr>
<td>16</td>
<td>16</td>
<td>HUGH MASEKELA - Uptownship <em>(Novus/RCA)</em></td>
</tr>
<tr>
<td>17</td>
<td>17</td>
<td>JOEY DeFRANCESCO - Where Were You? <em>(Columbia)</em></td>
</tr>
<tr>
<td>18</td>
<td>18</td>
<td>HANK CRAWFORD/JIMMY McGRIFF - On The Blues Side <em>(Milestone)</em></td>
</tr>
<tr>
<td>19</td>
<td>19</td>
<td>DIANNE HENSON - Never Too Far <em>(EMI)</em></td>
</tr>
<tr>
<td>20</td>
<td>20</td>
<td>CHICK COREA ELEKTRIC BAND - Inside Out <em>(GRP)</em></td>
</tr>
<tr>
<td>21</td>
<td>21</td>
<td>DOTEREO - Off The Beaten Path <em>(Nova)</em></td>
</tr>
<tr>
<td>22</td>
<td>22</td>
<td>TONY WILLIAMS - Native Heart <em>(Blue Note)</em></td>
</tr>
<tr>
<td>23</td>
<td>23</td>
<td>CHUCK LOEB &amp; ANDY LaVERNE - Magic Fingers <em>(DMP)</em></td>
</tr>
<tr>
<td>24</td>
<td>24</td>
<td>JOHN HART - One Down <em>(Blue Note)</em></td>
</tr>
<tr>
<td>25</td>
<td>25</td>
<td>JULIA FORDHAM - Porcelain <em>(Virgin)</em></td>
</tr>
<tr>
<td>26</td>
<td>26</td>
<td>JAY HOGGARD - Overview <em>(Muse)</em></td>
</tr>
<tr>
<td>27</td>
<td>27</td>
<td>TITO PUENTE - Goza Mi Timbal <em>(Concord Jazz)</em></td>
</tr>
<tr>
<td>28</td>
<td>28</td>
<td>MICHAEL DAVIS - Sidewalk Cafe <em>(Voss)</em></td>
</tr>
<tr>
<td>29</td>
<td>29</td>
<td>SUPERBLUE - Superblue2 <em>(Blue Note)</em></td>
</tr>
<tr>
<td>30</td>
<td>30</td>
<td>DEBORAH HENSON - Caught In The Act <em>(GRP)</em></td>
</tr>
<tr>
<td>31</td>
<td>31</td>
<td>DON GRUSIN - Raven <em>(GRP)</em></td>
</tr>
<tr>
<td>32</td>
<td>32</td>
<td>FINAL NOTICE featuring ALPHONSE MOUZON - As You Wish <em>(Delta Music)</em></td>
</tr>
<tr>
<td>33</td>
<td>33</td>
<td>MARK MURPHY - Kerouac Then And Now <em>(Muse)</em></td>
</tr>
<tr>
<td>34</td>
<td>34</td>
<td>JIMMY SMITH - Prime Time <em>(Milestone)</em></td>
</tr>
<tr>
<td>35</td>
<td>35</td>
<td>DENNIS COFFEY - Under The Moonlight <em>(Orpheus/EMI)</em></td>
</tr>
<tr>
<td>36</td>
<td>36</td>
<td>DIDIER LOCKWOOD - 1 2 3 4 <em>(Nova)</em></td>
</tr>
<tr>
<td>37</td>
<td>37</td>
<td>CODE RED - Code Red <em>(Continuum)</em></td>
</tr>
<tr>
<td>38</td>
<td>38</td>
<td>IGOR BRIL - Live At The Village Gate <em>(Mobile Fidelity)</em></td>
</tr>
<tr>
<td>39</td>
<td>39</td>
<td>KEVIN EUBANKS - Promise Of Tomorrow <em>(GRP)</em></td>
</tr>
<tr>
<td>40</td>
<td>40</td>
<td>JAMES NEWTON - with Billy Hart, Anthony Cox &amp; Mike Cain <em>(Delta Music)</em></td>
</tr>
<tr>
<td>41</td>
<td>41</td>
<td>ANNE HOWARD MAXWELL - Shadow Of My Heart <em>(Voss)</em></td>
</tr>
<tr>
<td>42</td>
<td>42</td>
<td>JAY PATTON - Black Hat &amp; Saxophone <em>(CBS)</em></td>
</tr>
<tr>
<td>43</td>
<td>43</td>
<td>MICHAEL COLINA - Rituals <em>(Private Music)</em></td>
</tr>
<tr>
<td>44</td>
<td>44</td>
<td>STANLEY COWELL - Back To The Beautiful <em>(Concord Jazz)</em></td>
</tr>
<tr>
<td>45</td>
<td>45</td>
<td>LUIS CONTE - Black Forest <em>(Denon)</em></td>
</tr>
<tr>
<td>46</td>
<td>46</td>
<td>RICHARD SMITH UNIT - Rockin' The Boat <em>(Chase Music Group)</em></td>
</tr>
<tr>
<td>47</td>
<td>47</td>
<td>CHRIS FLORY - For All We Know <em>(Concord Jazz)</em></td>
</tr>
<tr>
<td>48</td>
<td>48</td>
<td>KIM PENSIL - Pensyl Sketches #2 <em>(Optimism)</em></td>
</tr>
<tr>
<td>49</td>
<td>49</td>
<td>MIKE STEVENS - Set The Spirit Free <em>(Novus/RCA)</em></td>
</tr>
<tr>
<td>50</td>
<td>50</td>
<td>GEORGE HOWARD - Personal <em>(MCA)</em></td>
</tr>
</tbody>
</table>

*Debuts in chartbound*
JAZZ NEW RELEASES

DEEP IN THE SHED - MARCUS ROBERTS (NOVUS/RCA)
At the base of every honest musical experience is the basic twelve bar blues. It has an even deeper foundation than jazz itself, probably because it is the emotional basis for the most sincere forms of musical communication. It is that intangible strain that grabs the listener, almost subliminally, and penetrates all lifestyles and cultural backgrounds. Much of what Roberts and his musical visions stand for is what caused such a lively discussion at the recent Gavin Jazz Artists session—there’s an importance in maintaining and preserving the art and vision of past masters like Ellington and Monk and making that a primary musical mission. Usually that means some musicians must invalidate more modern approaches like pop and fusion in favor of spiritual, swing and blues. On the opposite side the spectrum, it’s claimed that such thinking is restrictive to many players in that it stifles their alternatives if they have to abide by the historical ties of their lineage. Deep In The Shed is a walk through musical decades of big city sophistication, spiritual angst and blues that the serious listener will find devastating. The controversy continues.

CORNUCOPIA - STANLEY JORDAN (BLUE NOTE)
After listening to his previous release and this new live set, many programmers are throwing up their hands with relief. Jordan has always been something of an innovator, having graduated from Princeton University after studying theory, composition and electronic music. Besides his two handed string tapping technique that enables him to be his own accompanist when he performs solo on a piece like “Fundance,” Jordan achieves a separate identity through the use of non-standard guitar tunings. Cornucopia provides a basket of standards, starting with a hustling, scooting version of Coltrane’s “Impressions.” Double bassist Charnett Moffett and drummer Jeff Watts keep up a power driving, swinging pace. On “Autumn Leaves” pianist Kenny Kirkland manages to maintain a bluesy balance amidst the accelerated tempo.

SET THE SPIRIT FREE - MIKE STEVENS (NOVUS/RCA)
British alto sax player Mike Stevens has that feel good, cool breeze tone that progressive adult radio thrives on. While players like Sanborn, Whalum, Kenny G and Riney mesh the gears of slick technique, Stevens is versatile in the sense that he also adds all the keyboard and guitar parts for each track. So throw in the odd singer or second synthesist and a two person operation does the trick. “Roxanne” will definitely draw sophisticated phone response, as the Police classic is transformed with a whole new melody. Without its provocative lyrics, the song has a Jazzier finesse as opposed to a catchy pop feel. Love the way he sneaks in “Don’t Stand So Close To Me” on the fade-out.

BALEIA AZUL - VICTOR BIGLIONE (TROPICAL STORM)
Brazilian guitarist Victor Biglione goes down the fusion trail on this one, but his tonality and choral riffs don’t come at you like jagged asteroids. Co-produced by Zif’s Ze Nogueira, Biglione will attract commercial Jazz interest even on the most driving songs like “Marakech.” The more majestic and scenic pieces like “Rumo Certo” and “Baleia Azul” should arouse the Alternative Adult’s exotic attentions. Biglione has the racing instincts of Jeff Beck and the melodic whole notes of Mark Knopfler.

HAI KU - KENNEDY ROSE (PANGAEA /IRS)
These days Adult Alternative radio has become an accommodating asylum for vocalists who want to experiment and enlighten under more progressive surroundings. Since Julia Fordham was able to hold the top spot for an entire month, the nineties look to be a pretty safe place when and if the rest of radio catches up. Until then, a fine songwriter/vocal duo like Mary Ann Kennedy and Pam Rose can extrapolate on ringing harmonies, dampened acoustic panged things and even add a wooden Tennessee ring without having to apologize or work around it. Kennedy Rose is equal parts progressive Nashville (Billy Joe Walker), Asylum/Los Angeles (Bonoff/Waldman/Mitch-

March 23, 1990 the GAVIN REPORT
## MOST ADDED

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

1. **ZIL** *(VERVE FORECAST/POLYGRAM)*
2. **ALLAN THOMAS** *(BLACK BAMBOO)*
3. **OPAFIRE** *(NOVUS/RCA)*
4. **MISSING... NOTTING HILLBILLIES** *(WARNER BROS.)*
5. **CONNECTION - NIGHTINGALE** *(HIGHER OCTAVE)*
6. **WORK IT OUT - JIM HORN** *(WARNER BROS.)*
7. **BELA FLECK & THE FLECKTONES** *(WARNER BROS.)*

## TOP TIP

**OTTMAR LIEBERT NOUVEAU FLAMENCO (HIGHER OCTAVE)**

Ottmar's guitar shines anew on this re-sequenced, remastered, independent release gone nationwide. Our highest debut at #39.

## RECORD TO WATCH

**NOTTING HILLBILLIES MISSING... PRESUMED HAVING A GOOD TIME (WARNER BROS.)*

The adult appeal of Mark Knopfler and Dire Straits with some fun thrown in for good measure.

---

*Debuts in chartbound

**LUI CONTE (DENON)**
**WENDY MAHARRY (A&M)**
**LUKA BLOOM (REPRISE)**
**NICHOLAS (NUAGE)**

**NAJEE (EMI)**
Dropped: #27 Kim Waters, #32 Charnett Moffett, #43 Don Harris, #48 Fattburger, Stevie Ray Vaughan, Johnny Adams, Paulo Ramos, Sara Hickman, Roche.
JAZZ NEW RELEASES

OMAD - SCOTT HENDERSON AND TRIBAL TECH (RELATIVITY)

Somewhere between John McLaughlin and Joe Satriani lurks a breed of guitarist who still thrives on the challenge of jazz changes yet works on a rock energy level. Scott Henderson is closer to being a jazz guitarist than being a rock flasher a la Satriani or Beck. But Nomad does stray from one energetic mindset and territory to the next. This is Henderson's third album. His guitar style is swift and contemporary, while the bass/drums, keyboards/percussion backing is aggressive and complex. Start with "Renegade" and "Robot Immigrants."

MAX + DIZ PARIS 1989 - MAX ROACH/DIZZY GILLESPIE (A&M)
The French claim to have invented Jazz, citing the early rhythms of Emperor Charles the Fifth. So last year, Max Roach and Dizzy Gillespie visited the scene of the crime, treating the French to a series of improvised trumpet and percussion duets. Prior to the concerts, Roach and Gillespie spent lots of time in rehearsal studios, except they made sure to never actually play together. So what happened? They talked, feeling each other out conceptually, anticipating the spontaneous explosions that would occur. Paris 1989 sounded like a splendid backdrop of the minds. It is by far the most "outside" Gillespie has sounded after his recent pop/bop and symphonic sessions. While the unbound flow of ideas may make programming difficult, it's sure good to hear the experimental sparks that fly between these two masters. While it's anybody's guess, it sure sounds like Roach took the offensive, leading Gillespie into (literally) uncharted regions, coming up with some of his most experimental trumpet lines this side of Miles.

WORK IT OUT - JIM HORN (WARNER BROS.)

Prior to his number one status as a "Nashville Jazz" figure with Neon Nights, Jim Horn was part of a conduction that connected rock n' rollers (particularly veteran British rockers) with the power of charged horn arrangements. So Work It Out not only steps out, but tips a hat to the days when Horn sat in with the likes of Leon Russell and George Harrison. Work It Out spans five different band configurations (picted on the inner sleeve) ranging from Wilburys George Harrison and Jeff Lynne to ex-Toto members to funky Memphites like Duke Dunn and Steve Cropper to Muscle Shoals session legends. The constant is Horn's horn. On the opening title track Horn is joined by Lynne and Tom Petty on an aerobicized pop workout. George Harrison visits with a distinctive slide solo on "Take Away The Sadness," one of his rare cameo as a guitarist/sideman. The visit down to Muscle Shoals yielded a cover of the Commodore's beautiful "Nightshift." And it's David Letterman meets the MG's as Paul Shaffer and Anton Fig guest with Dunn, Cropper and the MS Horns for the aptly named "Slow Train To Memphis" and "Memphis Renegade." In making Work It Out, Horn logged some frequent flyer mileage on both his luggage and his horn. From the looks of the photos, everybody had a ball.

BELA FLECK & THE FLECKTONES (WARNER BROS.)

As another frequent flyer, Chuck Yeager, used to put it, life is all about pushing on the envelope. And if fusion banjo doesn't stretch the concept of either Jazz or Adult Alternative, then we've heard it all. Bela and his tones are a four piece that play precise arrangements. Put it this way. After playing Country music all day, after dark these guys must turn into Jazz/AA Frankensteins playing what could be aptly described as Mahavishnu Bluegrass. As the cover art suggests, it's not all stonefaced seriousness. Bela flecks away at his banjo, injecting humor, virtuosity and an admirable perversity. If you HATE bluegrass or pizza parlor banjo you'll love what Bela does on his five-stringed pie plate. He takes it to all corners of the world including "Sea Brazil," "Reflections Of Lucy" (a take-off on Lennon and McCartney's Lucy) and even beyond the planet on "Mars Needs Women." If you think Bela Fleck is a strange name, wait until you hear Howard Levy on space harmonica and Jew's Harp and the Wooten Brother rhythm section. Their instruments' traditional roles are turned upside down and inside out. Don't forget to check out the video action on "The Sinister Minister."

NOUVEAU FLAMENCO - OTTMAR LIEBERT (HIGHER OCTAVE)

One of the highlights of the Gavin Seminar's 1990 Jukebox Jury was watching jurors and audience alike blow away by the portion of "Heart Still/Beating" we played over the room's sound system. Basically a repackaging of Ottmar Liebert's limited edition CD from Santa Fe. Nouveau Flamenco's reincarnation, restpering and resequencing turns a fine effort into a truly excellent (dare we say flawless?) one. By slimming the work down to a still hearty thirteen trax, Liebert emerges as one of the finest guitarists you'll hear all year. When we played "Barcelona Nights" a parade of people came into our offices (people constantly bombarded with new sounds) asking, "Who is that guitarist?" It's Ottmar Liebert, and if the Gipsy Kings changed the face of flamenco with their firebrand front line, watch Liebert make a unique contribution as well. Not only does he blow you away with the opening "Barcelona Nights" into "Heart Still/Beating," he sustains the wail and emotion throughout the entire disc. If you've yet to hear the original, that's okay. Hearing this repackaging for the first time sets the record straight. Ottmar Liebert is a stone gas. In fact, we're taking out our indelible ink pen and putting Nouveau Flamenco straight onto the Year's Best list. It's really that good.

Les Sabler

HIDDEN TREASURE

"Hidden Treasure" "Theme X" "Neptune's Waltz"
ON YOUR DESK MARCH 26th!

CD SERVICE: CLIFF GOROV
(213) 390-2383

March 23, 1990 the GAVIN REPORT
Erased and time zones collide as clean guitar rhythms guide each song's direction. But it's the use of sampling that adds a touch of spice to the music. For instance "Tie Dye On The Highway" uses spliced glimpses of Woodstock while "SSS&O" features a flash of James Brown on the bridge. I must agree with the stations jumping on the title track. It is truly—albeit the "Hurtin' Kind" single—the collection's most powerful statement. Forever young, Robert and his young band still represent Led Zep's most potent by-product. Other track: "I Cried."

"SAVE ME" - FLEETWOOD MAC
(WARNER BROS.)
The first official full-length Lindsey-less Mac (not counting the "Best Of" scraph) features a sure Christine McVie vocal, and while the band no doubt misses Buckingham's quirky insecurity, replacement strategies seem intact—for instance, it contains a short, aggressive guitar break midway through. The rest is a familiar chorus-oriented McVie delivery. A nice orchestrated intro into a rousing backbeat.

GOLD AFTERNOON FIX - THE CHURCH
(ARISTA)
After The Church's success on the open American market with Starfish, a logical step would have been to release an even more commercial effort. Fortunately the band's more surreal instincts took hold. The Church seem to be a band in constant creative turmoil. As each member's solo aspirations push and pull on the band concept, the end truth is that each individual's best work is with the others. Side one is strong throughout with lots of radio potential. On tracks like "Essence," "Terra Nova Cain" and "Russian Autumn Heart." Side two is where the real fun begins. The band stretches out sonically and atmospherically. "You're Still Beautiful" (an ode to graceless aging) is the closest thing to a spoof you'll ever hear Steve Kilbey sing. From then on, things get dreamier and dreamier.

"ALL I WANNA DO IS MAKE LOVE TO YOU" - HEART (CAPITOL)
A runaway Album Radio hit featuring kind of an eerie story of an odd sexual encounter. The hook is the story as well as the impassioned vocal delivery. Wouldn't it be trite if the video never showed you what he looked like, persevering the sacred image conjured up by our very own imaginations?

WILSON PHILLIPS (SBK)
Maybe this won't be presented to Album or Alternative radio, but I have to mention something so strong. Wilson Phillips (direct offspring of the Beach Boys and Mamas & Papas) exhibit some skilled harmonic instincts. From the very first track, "Hold On," I put down my pen and listened. Song after song the wonderful vocal work balances out the forceful session backings. These girls hold their own. Plus, any young group with enough smarts to cover Tim Hardin ("Reason To Believe") gets my vote and attention.

ROBERT PLANT

This is such an extraordinary piece of tense rock n roll, it's amazing to find it on a corporate label. But here it is. I'm a prejudiced Social Distortion fan, but nevertheless see this as an energetic rock piece that, given the chance, might even be appreciated by fans of slicker music. In a perfect world, the thought of Social Dee next to Rush and Midnight Oil gives me shivers of super rock consciousness and human potential. If your formula for great rock n roll is honesty, this is your ticket. If songs like "Story Of My Life," "So Far Away," or my favorite "It Coulda Been Me," are considered truthful, then something like "Drug Train" moves off the honesty meter into wisdom. Check these lyrics: "the train's first stop is pleasure, the second stop is fun, but in a jail cell baby, or a hospital bed you'll need hope cuz you ain't got none." Truth and Distortion rarely sound this beautiful.

MANIC NIRVANA - ROBERT PLANT
(ES PARANZA/ATLANTIC)
Robert Plant releases a crazed crash-and-burn collection that points to the future while emulating the past—a tough trick to pull off.
Let's not pretend what we're trying to do here.

We're trying to break these bands.

When it does happen, AOR and Top 40 might actually change.

Imagine that?

Now, you're either with us or against us.

Which is it?

See you on the phone.

Signed,

Mercury Promotion Staff
# Most Added

1. "ALL I WANNA DO IS MAKE LOVE TO YOU" - HEART (CAPITOL)
2. "BABY IT'S TONIGHT" - JUDE COLE (REPRISE)
3. "CRUEL, CRAZY, BEAUTIFUL WORLD" - JOHNNY CLEGG & SAVUKA (CAPITOL)
4. "STRANDED" - GUNBUNNIES (VIRGIN)

# Top Tip

**HEART**  
"ALL I WANNA DO IS MAKE LOVE TO YOU" (CAPITOL)

Most added by a country mile. A hot race to number one.

# Record to Watch

**JUDE COLE**  
"BABY IT'S TONIGHT" (REPRISE)

Veteran guitarist with Moon Martin and The Records stands on his own with his very best stuff ever.

Editor: Kent Zimmerman

---

## Album Chart

<table>
<thead>
<tr>
<th>2W</th>
<th>LW</th>
<th>TW</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>2</td>
<td>7</td>
<td>2</td>
</tr>
<tr>
<td>3</td>
<td>2</td>
<td>6</td>
</tr>
<tr>
<td>4</td>
<td>13</td>
<td>7</td>
</tr>
<tr>
<td>5</td>
<td>5</td>
<td>8</td>
</tr>
<tr>
<td>6</td>
<td>3</td>
<td>9</td>
</tr>
<tr>
<td>7</td>
<td>10</td>
<td>10</td>
</tr>
<tr>
<td>8</td>
<td>11</td>
<td>11</td>
</tr>
<tr>
<td>9</td>
<td>12</td>
<td>12</td>
</tr>
<tr>
<td>10</td>
<td>13</td>
<td>13</td>
</tr>
<tr>
<td>11</td>
<td>14</td>
<td>14</td>
</tr>
<tr>
<td>12</td>
<td>15</td>
<td>15</td>
</tr>
<tr>
<td>13</td>
<td>16</td>
<td>16</td>
</tr>
<tr>
<td>14</td>
<td>17</td>
<td>17</td>
</tr>
<tr>
<td>15</td>
<td>18</td>
<td>18</td>
</tr>
<tr>
<td>16</td>
<td>19</td>
<td>19</td>
</tr>
<tr>
<td>17</td>
<td>20</td>
<td>20</td>
</tr>
<tr>
<td>18</td>
<td>21</td>
<td>21</td>
</tr>
<tr>
<td>19</td>
<td>22</td>
<td>22</td>
</tr>
<tr>
<td>20</td>
<td>23</td>
<td>23</td>
</tr>
<tr>
<td>21</td>
<td>24</td>
<td>24</td>
</tr>
<tr>
<td>22</td>
<td>25</td>
<td>25</td>
</tr>
<tr>
<td>23</td>
<td>26</td>
<td>26</td>
</tr>
<tr>
<td>24</td>
<td>27</td>
<td>27</td>
</tr>
<tr>
<td>25</td>
<td>28</td>
<td>28</td>
</tr>
<tr>
<td>26</td>
<td>29</td>
<td>29</td>
</tr>
<tr>
<td>27</td>
<td>30</td>
<td>30</td>
</tr>
<tr>
<td>28</td>
<td>31</td>
<td>31</td>
</tr>
<tr>
<td>29</td>
<td>32</td>
<td>32</td>
</tr>
<tr>
<td>30</td>
<td>33</td>
<td>33</td>
</tr>
<tr>
<td>31</td>
<td>34</td>
<td>34</td>
</tr>
<tr>
<td>32</td>
<td>35</td>
<td>35</td>
</tr>
<tr>
<td>33</td>
<td>36</td>
<td>36</td>
</tr>
<tr>
<td>34</td>
<td>37</td>
<td>37</td>
</tr>
<tr>
<td>35</td>
<td>38</td>
<td>38</td>
</tr>
<tr>
<td>36</td>
<td>39</td>
<td>39</td>
</tr>
<tr>
<td>37</td>
<td>40</td>
<td>40</td>
</tr>
<tr>
<td>38</td>
<td>41</td>
<td>41</td>
</tr>
<tr>
<td>39</td>
<td>42</td>
<td>42</td>
</tr>
<tr>
<td>40</td>
<td>43</td>
<td>43</td>
</tr>
<tr>
<td>41</td>
<td>44</td>
<td>44</td>
</tr>
<tr>
<td>42</td>
<td>45</td>
<td>45</td>
</tr>
<tr>
<td>43</td>
<td>46</td>
<td>46</td>
</tr>
<tr>
<td>44</td>
<td>47</td>
<td>47</td>
</tr>
<tr>
<td>45</td>
<td>48</td>
<td>48</td>
</tr>
<tr>
<td>46</td>
<td>49</td>
<td>49</td>
</tr>
<tr>
<td>47</td>
<td>50</td>
<td>50</td>
</tr>
</tbody>
</table>

*debuts in chartbound

---

**Chartbound**

- **JUDE COLE (REPRISE) "TODAY"**
- **GUNBUNNIES (VIRGIN) "STRANDED"**
- **TRAGICALLY HIP (MCA) "SINKING"**
- **HOUSE OF LOVE (FONTANA/MERCURY) "KNOW"**
- **JOE SATRIANI (RELATIVITY) "BELIEVE"**
- **THEY MIGHT BE GIANTS (ELEKTRA) "BIRDHOUSE"**

**COREY HART (EMI) "LITTLE"**
**THE BELOVED (ATLANTIC) "HELLO"**
**EVERYTHING BUT THE GIRL (ATLANTIC) "DRIVING"**
**J.J. CALE (SILVERTONE/RCA) "DISADVANTAGE"**
**STONE ROSES (SILVERTONE/RCA) "FOOLS"**
**ERNIE ISLEY (ELEKTRA) "ASHES"**

---

*Sunemplates in chartbound

- **LUKA BLOOM (REPRISE) "RESCUE"**
- **DELBERT McCLINTON (CURB) "WITH"**
- **BRITNY FOX (COLUMBIA) "DREAM"**

Dropped: #36 Alannah Myles, #45 Enuf Z'Nuff, #48 Alarm, #49 Warrant, #50 Rave Ups, Toad The Wet Sprocket.
ONE WAY TO SAVE OUR EARTH

DO SOMETHING

EARTH DAY IS APRIL 22ND.
IS YOUR STATION READY?

THE GREENHOUSE CRISIS FOUNDATION

Dear Program Director:

101 Ways To Help Heal The Earth, a citizen's environmental action guide produced by the Greenhouse Crisis Foundation, describes the crucial steps that each of us can take in our personal lives to develop a green lifestyle at home, on the road, in the office, at the marketplace, and in our communities. The Guide offers an alternative way of living and acting that will help create a sustainable future for ourselves and the planet.

As we approach Earth Day 1990, the 101 step guide can help introduce radio listeners to the green lifestyle. Its detailed advice on practical ways to save the Earth — from recycling to reforestation — can be read over the air and implemented by average Americans. Its simple, informative format is designed to reach a broad audience. It is an ideal premium or give-away for station marketing managers to incorporate into Earth Day 1990 promotions and publicity.

For more information on how to order the guide in bulk for premium or give-away, program directors can contact:

ORDERS ONLY:
Jeremy Rifkin, President
The Greenhouse Crisis Foundation
1130 Seventeenth St., NW Suite 630
Washington, DC 20036
Telephone: (202) 466-2823

ORDERS ONLY:
Dede Whiteside
RACE
3614 Harriman
Los Angeles, CA 90032
Telephone (213) 276-3333
FAX (213) 226-0528

- Market Exclusive
- Orders will include exclusive major artist PSA Reel to promote guide by major artists (Bonnie Raitt and others)
- Customized front, back, and/or inside sleeve with station logo/artwork (minimum order 5,000)
- Co-promotion support/ideas available
- Orders Tax Deductible
- Final artwork deadline March 30th. Order placement March 27th FOR DELIVERY APRIL 12TH.
MOST ADDED

1. SHOWTIME - NITZER EBB (GEFFEN)
2. MAD LOVE - LUSH (4-AD)
3. “CRUEL, CRAZY, BEAUTIFUL WORLD” - JOHNNY CLEGG & SAVUKA (CAPITOL)
4. “U-LI-LA-LU” - POI DOG POND (TOKYO HOTEL/COLUMBIA)

TOP TIP

THE CHILLS
SUBMARINE BELLS
(SLASH/WARNER BROS.)

Last week’s Record To Watch is this week’s Top Tip as New Zealand’s Chills debut at #25.

RECORD TO WATCH

PLAN B
The Greenhouse Effect (RCA)
Radio is getting caught up in the excitement this band creates. Those stations thinking globally include WBC, WAPS, WUSC, WDR, WFXK, KUNV, KJON, KBCO, KTCL and many more.

IMPORT/INDIE

TACKHEAD - Friendly As A...(TVT)
AGITPOP - Stick It! (Twin/Tone)
KING MISSILE - Mystical Shit
(Shimmy Disc)
EVERY BAND HAS A SHONEN KNIFE...
COMPILATION (Gastanka/Giant)
SCATTERBRAIN - “That’s That”
(In-Effect/Relativity)
NINE INCH NAILS - “Head Like A Hole” (TVT)
LAVA LOVE - Whole Lava Love (Sky)
NICE STRONG ARM - Stress City (Homestead)
HERE AIN’T THE SONICS
COMPILATION (Poplala)
THE CHILLS - Kaleidoscope World (Homestead)
ARSON GARDEN - Under Towers (Community 3)

Editor: Lindo Ryan

CHARTBOUND

TACKHEAD - FRIENDLY AS A...(TVT)
KATE BUSH - “SENSUAL WORLD EP” (COLUMBIA)
GUNBUNNIES - PAW PAW PATCH (VIRGIN)
ADAM ANT - MANNERS & PHYSIQUE (MCA)
PLAN B - THE GREENHOUSE EFFECT (RCA)
DARE EDDUMS - CLOSER TO THE FLAME (CAPITOL)

NINE INCH NAILS - “HEAD LIKE A HOLE” (TVT)
AGITPOP - STICK IT! (TWIN/TONE)
NICE STRONG ARM - STRESS CITY (HOMESTEAD)
ADAM ANT - MANNERS & PHYSIQUE (MCA)
PLAN B - THE GREENHOUSE EFFECT (RCA)
DARE EDDUMS - CLOSER TO THE FLAME (CAPITOL)

*Debuts in chartbound
HAPPY MONDAYS

Hallelujah

GET ON THIS ONE

The single and video from the specially-priced EP Hallelujah also features “Rave On” and “Clap Your Hands”

On Elektra Cassettes, Compact Discs and Records.

©1990 Elektra Entertainment, a Division of Warner Communications Inc. • e
INSIDE ALTERNATIVE RADIO  by Linda Ryan

Congratulations to Sinead O'Connor who takes over Number One this week. There are a number of excellent releases out now, all of which could be contenders for that coveted spot, but I have a feeling Sinead will be there for a while.

The House Of Love moves from 9-6 this week with HEAVY rotations at KTAO, KUKQ, KUNV, KROQ, KCPR, LIVE 105, WRAS, WDCR, WHTG, WFIT, WHFS, WXRT, 91X, and others. Adds still coming in strong from WUNH, WUSB, KCMU, WCDB, WRFL and KFSR.

Cowboy Junkies are doing their thing in HEAVY rotations on KTCZ, WUOG, KFSR, KDVS, KACV, WRSI, KCRW, WDRE, 91X, WUSB, WDET, WWVU, KTAO among others. That kind of action moves them from 28-14 this week.

The Red Hot Chili Peppers, Robert Palmer and a re-issued version of David Bowie's "Fame" give The Pretty Woman Soundtrack its Alternative edge. HEAVY rotations at KUKQ, WAPS, KUCI, WNYU, WFNX, KROQ, WXRT, WBRU, KCRW and 91X take this soundtrack from 31-19.

The Chills debut at number 25, giving this New Zealand band the Top Tip honors. Already HEAVY at KUNV, KCMU, KDVS, KALX, WUOG, WNYU and KFSR. Look for Commercial Alternative support to take it even farther, as WDST, WOXY, WKXL, and WHFS come in for ADDS.

The Stone Roses re-surface with a bang as WXRT, WDCR, WDRE, WFNX, WBRU, KROQ, WBER, KUCI and WFIT go HEAVY with "Fool's Gold," taking it from 49-30.

The Blue Aeroplanes soar from 46-31 with new ADDS at KALX, WKXL, WOXY, WRFL, KACV, KCMU and KDVS.

Our condolences to Mother Love Bone and the friends of lead singer Andrew Wood, who died last Monday, March 19. The band spent a great deal of time in San Francisco recording their new record and made a number of friends during their stay. Andrew's death is a jarring reminder to just say No....Depeche Mode's much talked about 3 hour in-store in L.A.'s Wherehouse literally brought in the Riot Squad as the 17,000+ fans' enthusiasm hit a frenzied high. When it looked as though the Riot Squad was going to end the in-store, a small scuffle ensued. A few fans were hurt and taken to the hospital for minor injuries....On a lighter note, I'm pleased to announce that starting with the next issue, the Alternative section will have another page. There will be two alternating sections: An Import/Indie section, and a news-type section we're calling Notes From The Underground. The principle writer for this section is Chris Hunt, who is headquartered in Cambridge, England. Chris has been writing for years in a number of English publications including Phaze I, Shadows And Reflections, Guitarist, and The Catch! Currently, he is the Editor and writes for Hip Hop Connection.

I'm pleased that Chris has become part of the Gavin family. Many of you have been telling me Gavin needs this extra feature, and I'm happy to finally get it for you. I know you'll enjoy it as much as I will. Enough hype.

Ta ta for now! LR

NEW RELEASES

TRILOBITES - SAVAGE MOOD SWING (rooART/MERCURY)

I know many of you (Kent Zipperhead included) aren't always the sit-and-listen-to-lyrics type, but in the case of Australia's Trilobites, you might want to do just that. The lyrics center around drinking, drugs, girls and violence—but it's done in a humorous Man From U.N.C.L.E. sort of way. It makes for some entertaining Weekly World News-type stories set to powerful jangly-yet-jarring music. Tracks to check out: "Fucked Love," "Minibar Of Oblivion," The Girl From Mosque" and "Last Train." LINDA RYAN

FIELD TRIP - HEADGEAR (SLASH/WARNER BROS.)

Having met in Jr. High, it seems fitting that founding members Jim Galbraith and Greg Kinkle named their band Fieldtrip. There's nothing sweeter to a kid in Jr. High than a field trip (read: legitimately cutting class!). It also seems fitting that the band's second effort should be entitled Headgear. Braces were bad, but if you were one of the unlucky ones who had to wear a headgear, well in Jr. High that spells geek. Produced by Bill Noland, Headgear finds Fieldtrip more cohesive and relaxed than their Beautiful album. Many of the tracks have an honest, grittiness to them that brings to mind The Replacements. One song, I particularly like is "Blue Blanket," which features Melanie Clarin (Cat Heads, Donner Party) on backing vocals. Other tracks include the awesome "Slumberjack," "Pretty Dress," and "New Freedom." LR

JOHNNY CLEGG & SAVUKA - CRUEL, CRAZY, BEAUTIFUL WORLD (CAPITOL)

Johnny Clegg and Savuka is one of those bands that seem to do better in Europe than in America. Hopefully the heightened awareness of World music will open up U.S. some radio playlists for this band—they've been in the shadows for far too long. Many of the songs on this album marry Western sounds and Western problems with African ones. An outspoken anti-apartheid activist, Johnny Clegg shows us that we must celebrate the best of both worlds and that which is positive. Songs to check out include "One (Hu)Man, One Voice, "Dela," "It's An Illusion" and the title track. LR

HUNTERS AND COLLECTORS - GHOST NATION (ATLANTIC)

One of Australia's greatest gifts to the world is the ability to turn out some of the most exciting and innovative bands. One such group is Hunters And Collectors, who have been steadily amassing a large and devoted core following. This self-produced effort (the first for Atlantic) is reminiscent of their earlier releases without needlessly regurgitating the past. To be sure, Ghost Nation finds the band
FIRE IN THE HEART, DISSENT IN THE SOUL

Heretix
GODS & GANGSTERS

Featuring
"Up & Running"
"My Head"
"Heart Attack"

GAVIN ALTERNATIVE 44*

TEN STORIES HE HAS CHOSEN TO TELL

MACDOUGAL BLUES

Featuring
"Chico & Maria"
"Hey Landlord (MeatLoaf & Fishsticks)"
"MacDougal Blues"

GAVIN ALTERNATIVE 24*

Produced by Ed Stasium and Ross Humphrey

Produced by Peter Buck
with a new confidence and depth. "When The River Runs Dry" is a quirky number that should find its way onto playlists everywhere. Other tracks to check out include "Blind Eye" (Neil Finn helping on the backing vocals) and the very beautiful "You Stole My Thunder." LR

BEL CANTO - BIRDS OF PASSAGE (NETTWERK/IRS)
Bel Canto makes their home in a small town North of the Artic Circle in Norway. Incorporating numerous instruments, with synthesizers and computers, this trio has arrived with their second album. The selections are haunting, depressing, danceable and uplifting. Drecker's vocals are gems, weaving tales of rites of passage, love, self-determination and hope. Jenssen and Johansen create an uncompromising accompaniment. Parallels aside Bel Canto stands on its own.

The AQUANETTAS - LOVE WITH THE PROPER STRANGER (NETTWERK/IRS)
The tendency to compare every all-female band to pop icons like the Go-Go's and the Bangles seems reprehensible at best, but in the case of the Aquanettas, it remains useful and not uncalled-for. The Aquanettas, like their early '80s counterparts deliver hooky, palatable Pop-rock. Deborah Schwartz's vocals mix Belinda Carlisle's cheeky alto with a bit of Suzannah Hoff's-style warm vibrato, and (like those other girl-groups) The Aquanettas are, for the most part, singing about guys. But there's more. Although most songs on Love With The Proper Stranger follow the typical boy-meets-girl outline, the Aquanettas both possess and communicate uncommon insight into the mind games that accompany or develop during relationships ("Diplomat," "Faults," "Footsteps," "Lose My Mind," "That Ain't Right"). Guitarist Jill Richmond pays homage to Lou Reed and Keith Richards with her "groovy," sometimes blues riffs that seldom eclipse the record's more subtle elements. (WARNING: Two of The Aquanettas moonlight as record reps, so listen to this one or you'll hear about it again...and again...and again.)

SEANA BARUTH

1. SINEAD O'CONNOR - NOTHING COMPARES 2 U
2. MIDNIGHT OIL - BLUE SKY MINE
3. THE MISSION U.K. - DELIVERANCE
4. THE CHURCH - METROPOLIS
5. DEPECHE MODE - ENJOY THE SILENCE
6. RAVE UPS - RESPECTFULLY KING OF RAIN
7. PETER MURPHY - CUTS YOU UP
8. THE STONE ROSES - FOOLS GOLD
9. THE CRAMPS - BIKINI GIRLS WITH MACHINE GUNS
10. THE HOUSE OF LOVE - I DON'T KNOW WHY I LOVE YOU
The Lightning Seeds

The Lightning Seeds. Created by Liverpool-born performer writer and producer Ian Broudie, best known for his work as producer for Echo and The Bunnymen, The Three O’Clock and Icicle Works.

“Pure,” the first single and video from the forthcoming debut album Cloudcuckooland.

The seeds have been planted at radio.

The rest is...

“Pure” and simple

©1993 MCA RECORDS, INC.

WDRE
KROQ
91X
WHTG
KDGE
KTCL
WFNX
KJQX
WFTI
WBMR
WRVU
and
more...

NOW PLAYING AS AN IMPORT ON:

MCA
THE SPOTLIGHT IS ON
inches,“ admits Martin Gore), Depeche Mode adapts to LP/CD mode after dalliances with film documentary and more extended mix work. By incorporating the group more into the decision/creative processes, Depeche become grander, darker, more cinematic. By letting go, writer Martin Gore should be pleased with the results. And while mass radio airplay is still one of Depeche’s hold-out accomplishments, stations who are keyed into the band’s active core are still looking to see if the Depeche appeal will spread. The band does reach a mass audience in markets such as Los Angeles and Houston. Violator should push the band quite a few more steps into the radio forefront via either Alternative programmers or an active, progressive Top Forty ear. Trax: “World In My Eyes,” “Enjoy The Silence,” “Personal Jesus” and “Halo.”

“GETTING AWAY WITH IT” - ELECTRONIC (WARNER BROS.)
Well, finally guys. One of Gavin’s faves gets the domestic nod. Electronic is the CSN of the “electronic” age as New Order’s Bernard Sumner, Smiths/The The’s Johnny Marr, David Palmer, Anne Dudley and Pet Shop Boy Neil Tennant show us how it’s done on an upper crust British pop level. State-of-the-art dance floor rock done by the real masters of ceremony.

LOCK UP

“NOTHING NEW” - LOCK UP (GEFFEN)
A nice piece of rock power funk by a new band called Lock Up. “Nothing New” is something new in that it represents the current fusion of rock and hard funk. Some nice rhythms were put down, or “locked up” onto the tapes. Shake it.

“TEXAS TWISTER” - LITTLE FEAT (WARNER BROS.)
Hot levels and licks as El Feat snap out of their funky Orleans junkyard groove for a few minutes to serve up some uptempo sounds that come off like a—well, Texas Tornado. This one goes real quick. Now watch out for prevailing damage.

BLOOD BROTHERS - ROB TYNER (R&A)
One of the smartest things I did as a kid in 1969 (or thereabouts) was to semi-innocently buy a copy of Kick Out The Jams by the MC5 the very day it was released in San Francisco. Believe it or not, the band had already graced the cover of Rolling Stone in the very same issue that introduced me to Gavin (another story). One listen and the hard rock power of this Detroit band (influenced by Motown and Jazz players like Sun Ra and Pharoah Sanders) changed my little life. Revolutionary stuff, literally. Rock’n’roll’s changed since then, that’s for sure. So when MC5 singer Rob Tyner sent us a copy of his new CD, I was a bit apprehensive. But again, all it took was one listen. This is a raw Detroittour-de-force. Recorded in an old school house, nobody lets up. Ever. This stuff kicks butt all over most of these candy-assed hair bands, that’s for sure. I say rama-lama-fa-fa-fa, sock ‘em back Sonic. Dial 313-524-4730 for some hardcore Motor City rock n roll. Trax: “Taboo,” “Renegade,” “Let’s Rock” and “Out Of My Hands.”

SHOWTIME - NITZER EBB (MUTE/GEFFEN)
Depeche Mode is preparing for their world tour that opens in the US, and they plan to arrive with Nitzer Ebb in tow. From the Euro stables of Mute, Nitzer are purveyors of radical electronic music. Not unlike Ministry, Nitzer Ebb programs sinister, cavernous, often angry examples of thrash electronics. If you live through “Getting Closer,” then proceed further with extreme caution.

PELICAN DREAM - RICHARD BARONE (PARADOX/MCA)
His days as a Bongo long behind him, Richard Barone (the pride of Hoboken—next to Sinatra, anyway) casts a long shadow with his intense Primal Dream. Like Beat Hotel (the last Bongo’s effort), PD is a sparkling, clear vision. Written across three continents—Europe, North America and South America—the well-travelled Barone lets it fly early with opening “Where The Truth Lies.” Barone shares his “dream” with two of the finest producers in the rock/pop field, Don Dixon and Richard Gottehrer. Rest assured this sucker sounds great. An underrated guitarist, Barone tears up the fretboards as well. Even though this is very much an East Coast offering, everyone else can still admire the craftsmanship. KZ
WEEDING NOW! 50kw Country Giant KOYN needs a morning partner with experience for number one morning show in NE Texas and SE Oklahoma. Send T&R plus scripts overnight to: Shawn Kelly, 3305 NE Loop 286, Suite A, Paris, TX 75460, or call (214) 747-1293. EOE [3/23]

100,000 WATT TOP 40 POWER 102 needs a morning person now! Our signal is heard in Memphis and entire NE quadrant of Arkansas. Great phones, mature “hot” delivery and team players only need apply. Come grow with us. T&R: Dennis Rogers, KJBR/FM Radio, PO Box 9375, Jonesboro, AR 72403. [3/23]

IF YOU LOVE ROCK N’ ROLL CLASSICS and know sports, KSFK/KY-FM San Francisco, CA, has two positions open for on-air personalities. Contact Bob Hamilton at (415) 390-5600. [3/23]

COUNTRY WCKD has an immediate opening for evening talent with production skills. One-on-one personality a must. T&R: Jim Kramer, PO Box 1776, Saginaw, MI 48635. EOE [3/23]

URBAN KWTO-Little Rock, AR, has two positions open for AM & PM drive personalities with a minimum of two years experience. Contact Don Michaels at (501) 375-1318. [3/23]


HOT A/C FM STATION IN NORTHERN CALIFORNIA has two positions open: 1) SALES POSITIONS for those ready to make money in sales! Send resume to General Sales Manager. 2) AIR PERSONALITIES needed for all shifts. Send T&R to: Station Manager, KNVR/FM Radio, PO Box 19956, Chico, CA 95927. [3/16]

NEW ENGLAND'S MUSIC STATION seeks full-time announcers. News reader/writing a must. Exceptional production skills. Phone interviews, remote phone and personal appearances required. Competitive salary. Come and work and have fun at the fastest growing station in the Northeast. Females encouraged. No calls, please. T&R: Doug Carlisle, PO Box 1304, Keene, NH 03431. [3/16]

SEARCHING FOR FUTURE PROGRAMMING and on-air talent for major markets in all formats. T&R: Rick Scott, Ackerley Communications, PO Box 3726, Seattle, WA 98124. EOE [3/16]

ADVERTISING SALES REPRESENTATIVE needed at KVOX AM/FM. Direct sales experience, retail management, advertising & marketing planning necessary. Strong communications skills, perseverance and a thick skinned ability to think on your feet. College degree preferred, but not required. $1,000 per month, plus expenses and commission. Resume: James Ferragut, PO Box 97, Moorhead, MN 56561, or call (218) 233-1522. [3/16]

100,000 WATT FM KSXY has an immediate opening for a personality plus PM drive veteran. Great promotion facility & staff. Come work with us! T&R: Brian Gallagher, PO Box 5108, Grand Island, NE 68802, or call (308) 382-0168. EOE [3/16]

100,000 WATT ADULT TOP 40 WHTK/FM has two positions open: 1) Accepting applications for f/t Sales Representatives. Documented successful sales experience in any industry required. Send typed resume, description of sales philosophy, references and letter of application to General Manager. 2) Part-time announcer needed with radio experience preferred. Applicants must be flexible for weekend & night work schedule. Send typed resume, letter of application & tape to Program Director: WHTK/ FM Radio, PO Drawer 2210, Hilton Head Island, SC 29926-2510. [3/16]

AOR KIKO-Colorado Springs, has a rare opening for an Assistant PD/Air Talent. Five years AOR experience a must. Motivated, creative and aggressive team players only. T&R: Rich Hawk, PO Box 2080, Colorado Springs, CO 80901. EOE [3/16]

A/C KXLX & OLDIES KH needs part-time air personalities with two years broadcast experience. Advancement possible. T&R: Mike Miller, PO Box 1839, Wichita, KS 67201. EOE [3/16]

KHYL/FM, SACRAMENTO'S OLDIES AUTHORITY seeks a Promotions Director. Must be creative, hardworking, zany, aggressive and focused. Radio/radio promotion experience a must. T&R: Parker Communications, PO Box 41933, Sacramento, CA 95841. EOE [3/16]

AVAILABLE

HARDWORKING, DEDICATED 14 year veteran seeks on-air position in Country, but will consider other formats. Mornings/Programming/MD with automation experience. No reasonable offer refused. GORDON STACK: (307) 672-5727. [3/23]

MATURE, AGGRESSIVE FEMALE with great pipes, seeks a part-time gig. Weekend and fill-in for Chicago area only. STACY: (708) 524-9338. [3/23]

I'M WASTING AWAY AGAIN IN MARGARITAVILLE. Well close. I have over five years experience in music, promotions and on-air! I can get the job done, try me! JEANNIE: (715) 345-1852. [3/23]

BUD HARTLEY IS JUST A GUY WHO LOVES PEOPLE, talk and music and the way radio brings them all together. Ten years on-air as AT, looking for a home. CALL ME: (515) 277-1486. [3/23]

MINORITY AT/PO/MD with News/Sports writing and reporting skills. Consume PRO with multi-format skills. Too much to list. Currently working. CLAUDE DELL: (901) 658-4979. [3/23]

AOR COMMUNICATOR/ASS'T MD seeks MD position with Mainstream or Metal AOR station. Generation 2 experience. SAM: (701) 772-4569. [3/23]

PART-TIMERS SEEKING POSITION in A/C, MOR or Country. Willing to relocate. JAY LEHMANN: (515) 357-5661. [3/23]

FIFTEEN YEAR BROADCASTING PRO seeks AM or PM drive position. Stable family man who prefers New England medium or large market, however will consider other areas. Ten years successful programming experience. Available in time for Spring book. (802) 457-4209. [3/16]


UNBELIEVABLE! FREE TAPES AND RESUMES! Five year pro awaits your call. Hurry, length of offer depends on you. Call today! BILL CSONGRADI: (605) 882-3239. [3/16]

WOULD YOU LIKE A COUNTRY PERSONALITY that does a $2500 a month job at a 50% discount with 110% effort? If so, call MACK: (901) 274-0527. [3/16]

TALENTED PD/MD/AT looking for A/C, Top 40 or AOR slot. Available now! For details call JIM: (414) 457-4733. [3/16]

12 YEAR L.A./SAN FRANCISCO VETERAN & former NBC drive time, relocating business to Seattle. Many voices, topical humor, community involved, team player and seasoned pro. Pro to hear, audition production, audio resume and to learn more, call JEFF McNEAL: (415) 458-9796 EXT. 1990. [3/16]


20 YEARS IN RADIO, BUT STILL YOUNG Experienced Programmer/Air Talent for Country or A/C station. Prefer Midwest or Southern Midwest. MIKE STANLEY: (419) 243-0043. [3/16]

TOP 40 AIR TALENT. Former PM Drives at KOZE-Lewiston, PAUL GRAY: (707) 274-1471. [3/16]

FEMALE MAGNET. Super experienced AT seeks on-air, programming or production position. Great pipes, blade, track. All formats considered. Prefer Southern California area. DON: (213) 964-2328. [3/16]

SERVICE REQUEST

WZPK: Hot 100,000 Watt A/C in New England serving five states and northern Canada, needs service from all labels. Gary Roberts, 38 Glen Avenue, Berlin, NH 03570. [3/23]

WKG: Urban station needs service from SBK. Curtis Caien, 5230 West Hwy, 98, Panama City, FL 32401. [3/23]

Gavin provides free advertising to subscribing RADIO stations with job openings & service requests, as well as to individuals seeking employment. All other advertising must run display. Contact Natalie Dutiansen at (415) 495-1990 for rates on display advertising and blind boxes. For job openings, available & service, send your FREE listings by mail or FAX to: Gavin Classified, 140 2nd Street, San Francisco, CA 94105 or FAX at (415) 495-2580. Your listing will be edited accordingly & will run 1-2 weeks unless otherwise specified. Deadline for copy is Monday.
PERSONAL PICKS

SINGLES by Dave Sholin

ELECTRONIC - Getting Away With It
(Warner Bros.)
Import airplay has made this one of the most
talked about songs of 1990, weeks ahead of its
scheduled American release. A masterful
Synth/Pop creation under the skillful guid-
ance of Pet Shop Boy Neil Tennant, New
Order’s Bernard Sumner and The Smiths’
Johnny Marr. Houston’s ENERGY 96.5, first
to report it, takes it #1 this week. Fresh, hip,
exciting and commercial.

GLORIA ESTEFAN - Oye Mi Canto (Hear My Voice)
(Epic)
Hopefully by the time you receive this issue of
Gavin,Gloria, her husband Emilio, their young
son and fellow bandmembers will be on the
road to recovery following a disastrous bus
accident just about 24 hours ago. Whether in
Spanish or English, Glo’s a singer extraordi-
naire with, as those who have met her know,
an especially endearing personality. Amidst a
steamy Latin rhythm she adds her own famil-
ial vocal trademark. Nothing we’d like more
than hearing and seeing her up and about
very soon, dancing and singing this newest
addition to her hit catalogue.

ROXETTE - It Must Have Been Love
(EMI)
Per and Marie are on target again. Per Gessle
continues to demonstrate his uncanny ability
to compose exceptional Pop melodies and
Marie Fredricksson makes the words and music
jump through the speakers. Though timed to
coincide with the release of the Julia Roberts/
Richard Gere film “Pretty Woman,” this tune
from the soundtrack could easily stand on its
own. Interest in the movie only gives it that
much more of a boost.

NEST WEEK CHRIS REA

JOE SATRIANI - I Believe (Relativity)
Currently ranked among the world’s top Rock
guitarists, Joe expands his horizons and gets
behind the mike. A mesmerizing ballad with a
touching lyric that’s quite a departure from the
searing guitar solos he’s become famous for. Just the one that may earn him Top 40
exposure.

JUDE COLE - Baby, It’s Tonight (Reprise)
It’s been a few years since Jude’s debut re-
lease, and undoubtedly he’s performing on
an new level. Song builds steadily and leads into
an irresistible chorus that’ll have those upper
demos singing along.
EMI PROUDLY PRESENTS

IT MUST HAVE BEEN LOVE

ROXETTE

♦ ROXETTE'S FOLLOW-UP TO THE FOUR GIANT INTERNATIONAL HITS THE LOOK • DRESSED FOR SUCCESS • LISTEN TO YOUR HEART • DANGEROUS

♦ ROXETTE'S ALBUM LOOK SHARP! NOW AT 3.6 MILLION WORLDWIDE AND CLIMBING!

♦ IT MUST HAVE BEEN LOVE IS FEATURED IN THE TOUCHSTONE MOTION PICTURE PRETTY WOMAN AND AVAILABLE ON THE EMI PRETTY WOMAN SOUNDTRACK.

♦ GOING FOR ADDS MARCH 26.

ROXETTE, THE LOOK OF PLATINUM

EMI SOUNDTRACK EXECUTIVE PRODUCER: RON FAIR PRODUCED BY CLARENCE OFWERMAN
the cure pictures of you

the latest single from the platinum plus album
"disintegration"

produced by robert smith and david allen
re: mixed by sarah-lee/peter smith

on elektra cassettes, compact discs and records.