

# *the* GAVIN REPORT

LIFE  
WITH  
MISSIONARY  
ZEAL

## THE MISSION

A CONVERSATION WITH  
**WAYNE HUSSEY**

FRANK ZAPPA: TWENTY YEARS OF FREAKIN' OUT  
NORBERG'S NEWS FOR AM RADIO

ISSUE 1302 APRIL 13, 1990

**KEITH NAFTALY**

**KMEL-San Francisco**

**DEBUT-30** "This slowjam packs the same emotional punch as the best of Prince, Michael Jackson, and George Michael. **GRABS YOU IN ONE LISTEN!**"

**KEVIN WEATHERLY**

**Q106-San Diego**

**DEBUT-30** "With all the ballads in current rotation, it's difficult to find a slot for another one. Nikki is **THE** exception. **A ONE-LISTEN SMASH!!**"

# Most-Noticed

# NIKKI

# "NOTICE ME"

THE NEW SINGLE FROM THE DEBUT ALBUM **NIKKI**

OVER 30 ADDS:

**WPHR Y108**

**KISN WZOU**

**KITY W10Q**

**WPGC HOT977**

KLUC 30 KNRJ

KWOD 38 Y107

999KHI WYCR

WCKZ WZZG

Z106 KF95

KCAQ WNYP

KQIZ KTRS

KFBQ

Produced by Paul David Wilson for Herschel Commercial, Inc. Co-Produced by Nikki.  
Remixed by Nikki and Phil Bonanno  
Management: John Hartmann  
© 1990 The David Geffen Company



# GAVIN AT A GLANCE

## TOP 40

### MOST ADDED

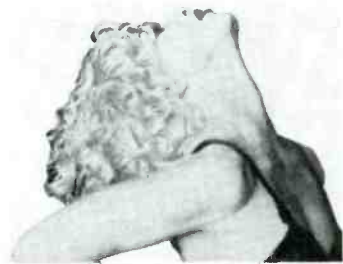
B-52s  
Deadbeat Club (Reprise)  
**BRENT BOURGEOIS**  
Dare To Fall In Love (Charisma)  
**JUDE COLE**  
Baby It's Tonight (Reprise)

### RECORD TO WATCH

**PARTNERS IN KRYME**  
Turtle Power (SBK)

**Hot**

**MADONNA**  
Vogue (Sire/Warner Bros.)



## URBAN

### MOST ADDED

**PERFECT GENTLEMEN**  
Ooh La La (I Can't Get Over You) (Columbia)  
**M.C. HAMMER**  
U Can't Touch This (Capitol)  
**MELBA MOORE**  
Lift Every Voice And Sing (Capitol)

### RECORD TO WATCH

**JANE CHILD**  
Don't Wanna Fall In Love (Warner Bros.)

**Hot**

**TONY! TONI! TONE!**  
The Blues (Wing/PolyGram)



## A/C

### MOST ADDED

**ELTON JOHN**  
Club At The End Of The Street (MCA)  
**ROXETTE**  
It Must Have Been Love (EMI)  
**BRENT BOURGEOIS**  
Dare To Fall In Love (Charisma)

### RECORD TO WATCH

**CALLOWAY**  
I Wanna Be Rich (Solar/Epic)

**Hot**

**FLEETWOOD MAC**  
Save Me (Warner Bros.)



## COUNTRY

### MOST ADDED

**RESTLESS HEART**  
Dancy's Dream (RCA)  
**REBA McENTIRE**  
Walk On (MCA)  
**RICKY SCAGGS**  
Hummingbird (Epic)

### RECORD TO WATCH

**CHRIS GAFFNEY**  
Lift Your Leg (ROM)

**Hot**

**BAILLIE & THE BOYS**  
Perfect (RCA)



## JAZZ

### MOST ADDED

**GRANT GEISSMAN**  
Take Another Look (Blue Moon)

**MARLON JORDAN**  
For You Only (Columbia)  
**JACK DeJOHNETTE**  
Parallel Realities (MCA) (3-way tie)  
**CARMEN McRAE**  
Carmen Sings Monk (Novus/RCA)

### RECORD TO WATCH

**GRANT GEISSMAN**  
Take Another Look (Blue Moon)

**Hot**

**ZIL**  
(Verve Forecast/PolyGram)



## ADULT ALTERNATIVE

### MOST ADDED

**GRANT GEISSMAN**  
Take Another Look (Blue Moon)  
**FLIM & THE BB'S**  
New Pants (Warner Bros.)  
**RALF ILLENBERGER**  
Heart And Beat (Narada/Equinox)

### RECORD TO WATCH

**GRANT GEISSMAN**  
Take Another Look (Blue Moon)

**Hot**

**ZIL**  
(Verve Forecast/PolyGram)



## ALBUM

### MOST ADDED

**FLEETWOOD MAC**  
Behind The Mask (Warner Bros.)  
**LITTLE FEAT**  
Representing The Mambo (Warner Bros.)  
**HUNTERS & COLLECTORS**  
"When The River Runs Dry" (Atlantic)

### RECORD TO WATCH

**HUNTERS & COLLECTORS**  
"When The River Runs Dry" (Atlantic)

**Hot**

**LITTLE FEAT**  
Representing The Mambo (Warner Bros.)



## ALTERNATIVE

### MOST ADDED

**HUNTERS & COLLECTORS**  
Ghost Nation (Atlantic)  
**BIG DIPPER**  
"Love Barge" (Epic)  
**NICK CAVE AND THE BAD SEEDS**  
"The Ship Song" (Mute/Enigma)

### RECORD TO WATCH

**THAT PETROL EMOTION**  
Chemi-Crazy (Virgin)

**Hot**

**THAT PETROL EMOTION**  
Chemi-Crazy (Virgin)



**PLAY BALL!**

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**OREN HARARI ON CUSTOMER SERVICE**

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**MAGLIA HEADS UNNAMED BMG LABEL**

BMG has tapped former Island Records President Lou Maglia to head up its new, as yet unnamed record company. The new label, the third for BMG (joining RCA and Arista) is to be based in Los Angeles.

"This will be a...spontaneous, lean and hungry music label without committees," said BMG Chairman and CEO Michael Dornemann. "We'll focus on a well-rounded roster of contemporary music that will include Black, street and metal as well as rock." He continued saying that he "looks forward to welcoming Maglia to the BMG family of entrepreneurs."

Before heading Island, Maglia was Executive Vice President of Elektra. "The thing that impresses me most about BMG is its commitment to human capital," he said. "To the people like myself who are the builders of the music business."



The Basher himself, Nick Lowe, stopped by WBCN-Boston to play a couple of songs from his new album "Party Of One." It was obviously a great performance. Rockin' left to right: WBCN's Carter Alan and Cha Chi LoPrete; Lowe; WBCN's David Bieber and Oedipus; Reprise Local Rep Andrew Govatsos. The Basher's lookin' mighty distinguished these days, n'est-ce pas?

**MCA/NASHVILLE RESTRUCTURES**

Three MCA staffers have landed new positions with the restructuring of the MCA/Nashville promotion department.



•Pat Surnegie has been appointed to the newly-created position, Director of National Promotion. He moves to Nashville from Cleveland where he was MCA/Nashville Director of Regional Promotion (Northeast).

rector of Regional Promotion (Northeast). He was the label's Promotion Manager in Nashville.



•Rosey Fitchpatrick takes over Rick Hughes' position in Nashville. She has been upped from Promotion Coordinator for MCA/Nashville.

"I am always pleased when I can announce promotions within my department," said MCA Records/Nashville Vice President of Promotion Shelia Shipley. "These changes will make us the best team in Country music promotion." The rest of MCA/Nashville's promotion staff remains unchanged.



•Rick Hughes replaces Pat Surnegie as MCA/Nashville Di-

NEWS - Beverly Mire

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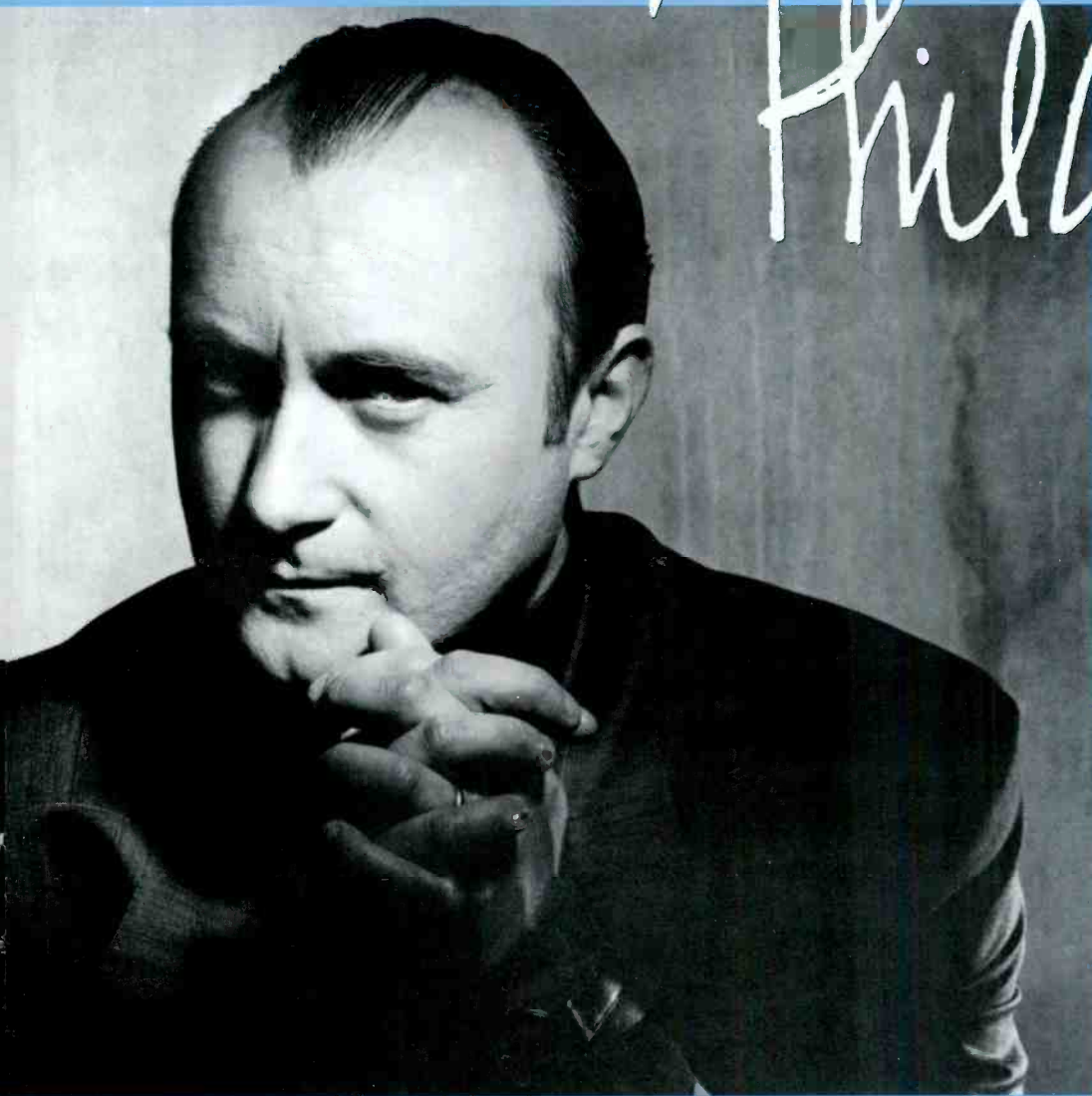
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WEEK  
TOMMY  
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Phil Collins

# "DO YOU REMEMBER"

the follow-up to the smash hits

**"ANOTHER DAY IN PARADISE"** and  
**"I WISH IT WOULD RAIN DOWN"**

from the nearly Triple Platinum album

*...But Seriously*

Produced by  
Phil Collins and Hugh Padgham



On Atlantic Records, Cassettes and Compact Discs

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When you play it, say it!

[www.americanradiohistory.com](http://www.americanradiohistory.com)

## NEW COLUMBIA LOCAL REPS NAMED

Newly-appointed Columbia Records Vice President, Promotion Burt Baumgartner has named Marc Kordelos as Columbia Local Promotion Manager in Denver, and John Michael Provenzano Local Promotion Manager in Houston.

Kordelos worked as Account Service Representative for CBS Records Mid-Atlantic Branch in Philadelphia from 1988-1989, and before that was Music Director and Air Personality at WBEC/FM-Pittsfield, MA. Baumgartner said, "His (Kordelo's) solid background in both the radio and retail areas, plus his love of music will make him a great addition to the Columbia promotion team."

A fifteen year promotion vet, Provenzano most recently worked for Atco and for a time worked in Houston for Elektra/Asylum. "His (Provenzano's) extensive background in promotion along with his long-standing relationships on the Houston scene will make him a valuable new addition to the Columbia promotion team."

## BERNSTEIN WILL RADI-O-RAMA BZ-ING YOU

David Bernstein, currently Program Director at WTIC/AM-Hartford, CT, is leaving the station to join A/C powerhouse WBZ/AM-Boston as PD.

Bernstein leaves WTIC after four and a half successful years--the station is #1 in the market. "It's the toughest decision I've ever made," Bernstein told the Gavin Report. "This station (WTIC) has had the same morning man for half a century, and we now have a new morning show on the air--so we've managed to bridge the traditional with the future. I'm glad to have been a part of that, it's exciting."

Also steeped in tradition is WBZ/AM, 50,000 watt outlet that, on a clear night, can be heard across the country. "I had a great conversation with the General Manager, John Irwin," said Bernstein. "I wore a special tie. Over lunch, John said, 'nice tie!' and I knew then I had the job."

## WINSTON/ROSS ARE ON 'THE BEAT'

KKBT (The Beat)-Los Angeles, stepped up the heat this week and nabbed two of crosstown competition KJLH's personalities, Frankie Ross and Cliff Winston. Scoring Winston is a double coup for The Beat, since he is, or was, KJLH's Program Director.

Ross, who was offered more money to stay put, is already on the air at KKBT, and Winston starts on Monday the 16th.

## MCA R&B PROMOTION APPOINTMENTS



Martha Thomas-Frye

This week the MCA Records R&B Promotion staff gained three new members: Martha Thomas-Frye is Co-National Field Promotion Director; Abner "Bo" Sampson is Local Promotion and Merchandising Representative - Black Music for the Mid-Atlantic Region; Candis Bonner is Local Promotion Manager - Black Music in Atlanta. Thomas-Frye was upped from Southeastern Regional Promotion - Black Music, Sampson comes to the label from Great Bay Distributing in Baltimore where he was a Record Promoter and Bonner was a tracker at Black Radio Exclusive.

"I am delighted to be in a position to offer Martha Thomas-Frye the job of Co-National Director, said MCA Senior Vice President, Promotion & Marketing--Black Music, A.D. Washington. "Through the years Martha has demonstrated her ability, week

after week, and has set the pace for many people in this industry.



Candis Bonner

Of his local appointees, Washington said, "I know Bo Sampson and Candis Bonner to be very energetic and responsible, and I feel



Abner "BO" Sampson

they have a bright future...I can already feel their presence in the marketplace."

Sherry Kennedy has been promoted to Promotion Director; she'll hold on to her APD title as well...Tom Kapsalis exits his Morning Drive/MD position at WLLI (96.7 I-ROCK)-Joliet, IL to hit the Afternoon airwaves at the all-new WCFL-Chicago beginning in late April...DON'T HAVE A COW, MAN! Everybody's new fave wiseguy, Bart Simpson of TV's The Simpsons will be voicing some promo spots for KDWB-Minneapolis...Tim Watts is out as MD at X-100 San Francisco. No replacement yet. Also at X-100, Personality Ellen Thomas leaves to join Rick Dees' Morning Team at KIIS/FM-L.A...New at B105 (WNMB/FM)-Myrtle Beach, SC is Morning Driver Mitch Adams

and Afternoon Driver Kelly Broderick. Adams comes from Z93-Dillon, SC and Broderick from WRVC-Huntington, WV...Paul "Thunder Throat" Turner left Tampa's Power Pig to be Production Director at The Fox (WDFX)-Detroit...In Indianapolis, Linda Duffy jumps from Office Manager to Promotion Director at WTPI...KKPR-Kearney, NE has switched from Rock Top 40 to Satellite Gold, leaving KQKY the sole Top 40 in the market...Kudos to WHTK - Hit Radio 99.7 in Hilton Head Island, SC for receiving a Public Service Award from the Emerson Radio Hall of Fame. The station is being saluted for raising \$50,000 for victims of Hurricane Hugo...

“DARE TO  
FALL IN  
LOVE”

WITH  
**BRENT  
bourgeois**

THE  
FIRST SINGLE  
FROM THE  
FORTHCOMING  
ALBUM

*BRENT BOURGEOIS*

**GAVIN TOP 40 #2 MOST ADDED (74)  
GAVIN A/C #3 MOST ADDED (38)**



charisma

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PRODUCED BY DANNY KORTCHMAR, BRENT BOURGEOIS AND DAVID HOLMAN. BILL GRAHAM MANAGEMENT.

## ROTATIONS

The fifth edition of SoundMakers, a free educational magazine for songwriters and performers is now available. Write to: Music City Song Festival, P.O. Box 17999-S, Nashville, TN 37217, or call 615-834-0027 for info...The Gavin family sends sincere condolences to Mercury/PolyGram SF rep Katie Pedretty. Katie's Mother, Josephine Louise Arnold, passed away suddenly on April 1...Rock the way it's supposed to be: Cheers to Billy Joel, who's in the midst of playing four nights at the 15,000+ seat Oakland Coliseum Arena. What a rare treat not to have to go to a stadium, sit a mile away, and come away unfulfilled. Thanks, Bill--we who remember you from the early '70s appreciate it...

## BIRTHDAYS

Compiled by Diane Rufer

### Our Best Wishes and HAPPY BIRTHDAY To:

**Betty Hollars, The Gavin Report 4/15**

John Gatlin, WKNZ-Collins, MS 4/15

Kathy Nizzari, Second Vision 4/15

Dave Edmunds, Marc Connors (Nylons), Samantha Fox 4/15

**Kent Zimmerman, The Gavin Report 4/16**

**Keith Zimmerman, The Gavin Report 4/16**

Stephanie Nichols, KRXL-Kirksville, MO 4/16

Paul Krieger, KRCK-Omaha, NE 4/16

Chuck Higbie, WIIS-Key West, FL 4/16

Stan Friend, KZNN/FM-Rolla, MO 4/16

Bobby Vinton, Dusty Springfield, Herbie Mann 4/16

John Souchack, Island Records 4/17

Lisa Landau, KZ103-New Albany, MS 4/17

Jan Hammer, Bilal Abdul-Samad (The Boys) 4/17

Marc Benesch 4/18

Bob Catania, Charisma Records 4/18

Pat Flynn, Arista Records 4/18

Keith Maine, KQAD-Luverne, MN 4/18

Bruce Stevens, WBBQ-Augusta, GA 4/18

Rick Upton, KITV-San Antonio, TX 4/18

Michelle Castor, KJZZ-Phoenix, AZ 4/19

Dede Whiteside, M.O.M., Inc 4/20

Tim Hyde, PolyGram Records 4/20

Kenny Reuther, Atlantic Records 4/20

Luther Vandross, Lionel Hampton 4/20

Glen Boothe, WXYC-Chapel Hill, NC 4/21

Kenny Rogers, Iggy Pop 4/21

### Our Belated Birthday Wishes to:

David Cassidy 4/12

Bill Shedd, KJZZ-Phoenix, AZ

## BIRTHS

Our CONGRATULATIONS to **JEFF McCLUSKY**, President of Jeff McClusky & Associates, and his wife, **JILL** on the birth of their first child, daughter, **LAUREN KAY**. Born April 10th, weighing 6 lbs., 9 oz.

...CONGRATULATIONS to **CARL WATANABE**, Program Director of WEVO-Concord, NH, and his wife, **NINA**, on the birth of their first child, daughter, **HIROKO**. Born April 1st, weighing 8 lbs., 9 oz.

...CONGRATULATIONS to **BILL BENNETT**, VP of A&R for MCA Records, and his wife, **ROBYN KRAVITZ**, One Way, Inc., on the birth of their daughter, **SCOUT RACHEL**. Born March 14th.



The Charisma Records promotion staff recently met for the first time at the label's New York headquarters. The staff of '90 is (standing l-r): Jim Davenport, Dee Ann Metzger, Julie Rae MacLeod, Scott Douglas, Lainie Grossman, Rhonda Herlich, Brian Corona, Jeanne Samois, National Director, Album Promotion Lenny Bronstein, National Director, Pop Promotion Al Moinet, Eric Davis. Seated l-r: National Promotion Director Bob Bobak, Cindy Abrams, Dale Connone, Vice President of Promotion Bob Catania, Paul Calabretta, Jeff Neben, Chris Payne.



JOINING THE "COS": Michelle Taylor and Brian Bacchus of the PolyGram Jazz team toast Bill Cosby in celebration of the new "Bill Cosby And Friends" release on Verve. (Photo by Larry Busacca)



Elektra recording artist Tracy Chapman visited Castlemount High School in Oakland recently. The Castlemount senior class, along with high school students in 15 cities across the U.S., are participating in an essay contest inspired by Chapman's new Spike Lee-produced video, "Born To Fight." Shown standing, BEAMS President Milton Allen (l) and Field Producer Francee Covington. Kneeling l-r: Elektra's Michael Howard; Chapman; Journalist Nelson George.



# LAURA BRANIGAN

"MOONLIGHT ON WATER"



**GAVIN TOP 40: UP & COMING**  
**105/6**

KZZP ADD	WFMK ADD
WKQD ADD	KOKZ ADD
WQPW ADD	WYKS ADD
WXKS 18-15	106RTB 13-9
KHOK 14-10	Y97 24-18

**GAVIN A/C: 34\* 82/9 54% HIT FACTOR**

# ROBERT PLANT

"HURTING KIND  
(I've Got My Eyes On You)"



**GAVIN TOP 40: 35\*-32\***  
**160 STATIONS! 20% HIT FACTOR**

K96 6-1	KLQ 15-10
KXXR 16-12	PIRATE 18-16
OK95 19-14	92X 17-16
KDWZ 16-13	



# EVERYTHING BUT THE GIRL

"DRIVING"

**VHS FIVE STAR VIDEO**

**GAVIN TOP 40 OUT-OF-THE-BOX:**

Q96	WHY	102QQ	KPAT	KSND
KIK	WHDQ	KDOG/FM	WWHB	KTUF
WFAL	KZMC	WIFX	and more . . .	

**GAVIN A/C: 24\*-19\* 78% HIT FACTOR**

On Atlantic and Associated Records, Cassettes and Compact Discs

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# TOP 40

## MOST ADDED

**B-52s** (77)  
(Reprise)

**BRENT BOURGEOIS** (74)  
(Charisma)

**JUDE COLE** (61)  
(Reprise)

**PERFECT GENTLEMEN** (57)  
(Columbia)

**MICHAEL PENN** (54)  
(RCA)

## CERTIFIED

**MADONNA**  
Vogue  
(Sire/Warner Bros.)

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

## TOP TIP

**AFTER 7**  
Ready Or Not  
(Virgin)

This #1 Urban Contemporary track is definitely ready for airplay more than just "after seven."

## RECORD TO WATCH



**PARTNERS IN KRYME**  
Turtle Power  
(SBK)

Cowabunga! This entry from the #1 movie in the country leaps into the top fifteen at Z100-New York after only one week of airplay.

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

## 2W LW TW

3	1	1	<b>JANE CHILD</b> - Don't Wanna Fall In Love (Warner Bros.)
9	4	2	<b>SINEAD O'CONNOR</b> - Nothing Compares 2 U (Ensign/Chrysalis)
5	3	3	<b>LISA STANSFIELD</b> - All Around The World (Arista)
7	6	4	<b>MICHAEL BOLTON</b> - How Can We Be Lovers (Columbia)
4	2	5	TOMMY PAGE - I'll Be Your Everything (Sire/Warner Bros.)
14	11	6	<b>CALLOWAY</b> - I Wanna Be Rich (Solar/Epic)
10	9	7	<b>MOTLEY CRUE</b> - Without You (Elektra)
12	10	8	<b>DON HENLEY</b> - Heart Of The Matter (Geffen)
19	12	9	<b>AEROSMITH</b> - What It Takes (Geffen)
8	8	10	KISS - Forever (Mercury)
1	5	11	PHIL COLLINS - I Wish It Would Rain Down (Atlantic)
21	15	12	<b>BABYFACE</b> - Whip Appeal (Solar/Epic)
24	18	13	<b>ROD STEWART</b> <i>featuring RONALD ISLEY</i> - This Old ... (Warner Bros.)
23	19	14	<b>WILSON PHILLIPS</b> - Hold On (SBK)
28	20	15	<b>HEART</b> - All I Wanna Do Is Make Love To You (Capitol)
18	16	16	<b>A'ME LORAIN</b> - Whole Wide World (RCA)
15	13	17	LUTHER VANDROSS - Here And Now (Epic)
2	7	18	TAYLOR DAYNE - Love Will Lead You Back (Arista)
—	25	19	<b>JANET JACKSON</b> - Alright (A&M)
26	23	20	<b>SWEET SENSATION</b> - Love Child (Atco)
25	22	21	<b>SEDUCTION</b> - Heartbeat (Vendetta/A&M)
31	24	22	<b>ADAM ANT</b> - Room At The Top (MCA)
35	26	23	<b>EXPOSE</b> - Your Baby Never Looked Good In Blue (Arista)
6	14	24	ALANNAH MYLES - Black Velvet (Atlantic)
—	—	25	<b>MADONNA</b> - Vogue (Sire/Warner Bros.)
30	28	26	<b>COREY HART</b> - A Little Love (EMI)
36	30	27	<b>LINEAR</b> - Sending All My Love (Atlantic)
—	32	28	<b>ROXETTE</b> - It Must Have Been Love (EMI)
17	17	29	CHER - Heart Of Stone (Geffen)
—	36	30	<b>M.C. HAMMER</b> - U Can't Touch This (Capitol)
—	37	31	<b>FLEETWOOD MAC</b> - Save Me (Warner Bros.)
39	35	32	<b>ROBERT PLANT</b> - Hurting Kind (I've Got My ...) (Es Paranza/Atlantic)
—	—	33	<b>JUDE COLE</b> - Baby It's Tonight (Reprise)
—	—	34	<b>GLORIA ESTEFAN</b> - Oye Mi Canto (Hear My Voice) (Epic)
—	—	35	<b>GIANT</b> - I'll See You In My Dreams (A&M)
—	38	36	<b>U-KREW</b> - If U Were Mine (Enigma)
37	34	37	REGINA BELLE - Make It Like It Was (Columbia)
—	—	38	<b>BAD ENGLISH</b> - Heaven Is A 4 Letter Word (Epic)
13	21	39	TECHNOTRONIC - Get Up! (Before The Night Is Over) (SBK)
20	27	40	LOU GRAMM - True Blue Love (Atlantic)

## CHARTBOUND

ARTIST TITLE LABEL	*Debuts in Chartbound	Reports	Adds	On	Chart
<b>BASIA</b> - Cruising For Bruising (Epic)		131	29	79	23
<b>4 OF US</b> - Drag My Bad Name Down (Columbia)		119	33	81	5
<b>ELECTRONIC</b> - Getting Away With It (Warner Bros.)		111	35	54	22

# KYLIE MINOGUE

**"TEARS ON MY PILLOW"**

The New Single From  
**KYLIE MINOGUE**

From Her New Album *Enjoy Yourself*  
The Follow-Up To The Gold Album *Kylie*

Management: Terry Blumenthal  
© 1990 The David Geffen Company  
A Stock Aitken Waterman Production



GEFFEN

# UP & COMING

Reports accepted Mondays at  
8AM through 5PM Tuesdays  
Station Reporting Phone (415) 495-1990  
Gavin Fax: 415-495-2580

Reports	Adds	On	Chart	
105	6	67	32	<b>LAURA BRANIGAN</b> - Moonlight On Water (Atlantic)
96	7	50	39	<b>PETER MURPHY</b> - Cuts You Up (Beggars Banquet/RCA)
94	25	45	24	<b>THE COVER GIRLS</b> - All That Glitters Isn't Gold (Capitol)
84	23	38	23	<b>AFTER 7</b> - Ready Or Not (Virgin)
81	77	2	2	* <b>B-52s</b> - Deadbeat Club (Reprise)
80	57	5	18	<b>PERFECT GENTLEMEN</b> - Ooh La La (Columbia)
75	—	36	39	<b>TESLA</b> - The Way It Is (Geffen)
74	74	—	—	* <b>BRENT BOURGEOIS</b> - Dare To Fall In Love (Charisma)
71	—	30	41	<b>STARSHIP</b> - I'll Be There (RCA)
69	1	16	52	<b>BEACH BOYS</b> - Somewhere Near Japan (Capitol)
67	18	43	6	<b>THE CURE</b> - Pictures Of You (Elektra)
64	5	23	36	<b>FASTER PUSSYCAT</b> - House Of Pain (Elektra)
61	23	35	3	<b>JOAN JETT</b> - Love Hurts (Epic/Blackheart)
60	10	48	2	<b>JOE SATRIANI</b> - I Believe (Relativity)
58	1	26	31	<b>NATALIE COLE</b> - Wild Women Do (EMI)
57	54	2	1	* <b>MICHAEL PENN</b> - This & That (RCA)
55	9	31	15	<b>L.A. GUNS</b> - The Ballad Of Jayne (Polydor/PolyGram)
51	22	22	7	<b>DEPECHE MODE</b> - Enjoy The Silence (Sire/Reprise)
45	1	7	37	<b>BONNIE RAITT</b> - Have A Heart (Capitol)
45	1	30	14	<b>GRAYSON HUGH AND BETTY WRIGHT</b> - How 'Bout Us (RCA)
45	19	8	18	<b>BELL BIV DeVOE</b> - Poison (MCA)
44	16	25	3	<b>ALICE COOPER</b> - Only My Heart Talkin' (Epic)
43	17	8	18	<b>DAMN YANKEES</b> - Coming Of Age (Warner Bros.)
43	5	36	2	<b>SIGNAL</b> - Does It Feel Like Love (EMI)
42	1	35	6	<b>JIMMY SOMERVILLE</b> - You Make Me Feel (Mighty Real) (London/Polydor)
42	17	17	8	<b>MICHEL'LE</b> - Nicety (Ruthless/Atco)
36	11	25	—	<b>THE CHURCH</b> - Metropolis (Arista)
34	—	29	5	<b>STEVIE RAY VAUGHAN</b> - House Is A Rockin' (Epic)
32	4	6	22	<b>SALT-N-PEPA</b> - Expression (Next Plateau)
32	3	20	9	<b>BEATS INTERNATIONAL</b> - Dub Be Good To Me (Elektra)
32	7	21	4	<b>OCEAN BLUE</b> - Drifting, Falling (Sire/Reprise)
31	5	17	9	<b>HI TEK 3 featuring YA KID K</b> - Spin That Wheel (SBK)
30	—	19	11	<b>ANIMAL LOGIC</b> - As Soon As The Sun Goes Down (IRS/MCA)
30	10	15	5	<b>SMITHEREENS</b> - Blues Before And After (Capitol)
29	1	16	12	<b>YOUNG MC</b> - I Come Off (Delicious Vinyl/Island)
29	29	—	—	* <b>ELTON JOHN</b> - Club At The End Of The Street (MCA)
28	10	6	12	* <b>WHISTLE</b> - Always And Forever (Select)
27	1	10	16	<b>TIMMY TEE</b> - Time After Time (Jam City)
27	7	7	13	<b>GORKY PARK</b> - Try To Find Me (Mercury)
25	23	—	2	* <b>D-MOB with CATHY DENNIS</b> - That's The Way Of The World (Polydor/PolyGram)
23	—	11	12	<b>ACE FREHLEY</b> - Do Ya (Mega Force/Atlantic)
21	6	14	1	* <b>TIM FINN</b> - Not Even Close (Capitol)

**Dropped:** #29-Linda Ronstadt featuring Aaron Neville, #31-Madonna (Keep), #33-Janet Jackson (Escapade), #39-Midnight Oil, #40-B-52s (Roam), Britny Fox, Atlanta Rhythm Section, Quincy Jones, They Might Be Giants, Chris Rea.

# BASIA

*"Cruising For Bruising"*

**GAVIN TOP 40 CHARTBOUND 131/29**

**GAVIN A/C 4\*-3\***

**R&R CHR 39\***

**R&R A/C 8\*-6\***

MAJOR MARKET ADDS AND AIRPLAY:

WXKS	CKOI	WAVA	KRBE	Y100
WGH	KSAQ	Q105	Q95	WKT1
KKRZ	KXYQ	KISN	KKLQ	X100
KWSS	KPLZ	KUBE		

- The release, "London Warsaw New York", now approaching 700,000 units!
- The video is in **HEAVY** rotation on **VH-1!**



# ALICE

## C O O P E R

*"Only My Heart Talkin'"*

**GAVIN TOP 40 UP & COMING 44/16**

**R&R AOR TRACKS 24\*19\***

ADDED AT:

KSND	FM104	KLQ	K106	WKRZ
99WGY	KQIZ @ 38	WKFR	WDBR	KFMW
KFBQ	Z97	KFBG	B94 30-26	KXXR 37-33
KATM D-29	KKHT D-28	KGOT D-38	OK95 D-32	

- "TRASH" is **PLATINUM!**
- The video is pulling Top 10 phones on **MTV!!**
- The "TRASH" tour continues!!

# JOAN

## J E T T

*"Love Hurts"*

**GAVIN TOP 40 61/23**

ADDED AT:

WGH @25	Q96	WAEB	99.9KHI	YES97
WZZU @35	KTUX	KSND	WHTO	WQID
KSAQ @25	WKFR	KTMT	WZZR	KLAZ
KIHK	106RTB			

- "The Hit List" quickly approaching **GOLD** status!
- The video is in **ACTIVE** rotation on **MTV!!**
- Joan on tour with **Aerosmith!!**



# HIT FACTOR

Top 40 Research:  
Keith Zimmerman

Total Reports This Week **303** Last Week **304**

Hit Factor is a percentage of stations playing a record which also have it Top 20.  
ie: 100 stations playing the record- 60 stations have it in thier Top 20- Hit Factor = 60%

ARTIST TITLE LABEL	Reports	Adds	1-5	6-10	11-20	21-30	Uncharted	Hit Factor	Weeks
JANE CHILD - Don't Wanna Fall In Love (Warner Bros.)	270	1	223	32	14	—	—	99%	11
SINEAD O'CONNOR - Nothing Compares 2 U (Ensign/Chrysalis)	301	1	155	77	55	10	3	95%	6
LISA STANSFIELD - All Around The World (Arista)	256	—	180	50	19	6	1	97%	12
MICHAEL BOLTON - How Can We Be Lovers (Columbia)	277	3	105	105	56	5	3	96%	8
TOMMY PAGE - I'll Be Your Everything (Sire/Warner Bros.)	230	1	155	57	14	2	1	98%	11
CALLOWAY - I Wanna Be Rich (Solar/Epic)	231	7	72	85	50	9	8	89%	10
MOTLEY CRUE - Without You (Elektra)	225	2	51	93	65	7	7	92%	9
DON HENLEY - Heart Of The Matter (Geffen)	227	3	39	83	72	27	3	85%	10
AEROSMITH - What It Takes (Geffen)	242	1	22	55	134	27	3	87%	6
KISS - Forever (Mercury)	194	—	59	103	26	4	2	96%	13
PHIL COLLINS - I Wish It Would Rain Down (Atlantic)	154	—	86	64	2	1	1	98%	13
BABYFACE - Whip Appeal (Solar/Epic)	215	8	19	42	114	24	8	81%	7
ROD STEWART with RONALD ISLEY - This Old Heart...(Warner Bros.)	265	8	—	12	157	71	17	63%	5
WILSON PHILLIPS - Hold On (SBK)	248	8	6	28	137	55	14	68%	6
HEART - All I Wanna Do Is Make Love To You (Capitol)	269	8	—	17	134	89	21	56%	4
A'ME LORAIN - Whole Wide World (RCA)	190	3	18	56	90	15	8	86%	14
LUTHER VANDROSS - Here And Now (Epic)	168	1	47	74	33	9	4	91%	14
TAYLOR DAYNE - Love Will Lead You Back (Arista)	150	—	75	66	5	2	2	97%	13
JANET JACKSON - Alright (A&M)	267	13	1	2	56	143	52	22%	4
SWEET SENSATION - Love Child (Atco)	214	14	3	7	95	73	22	49%	6
SEDUCTION - Heartbeat (Vendetta/A&M)	196	5	8	19	81	62	21	55%	9
ADAM ANT - Room At The Top (MCA)	218	20	1	8	54	98	37	28%	7
EXPOSE - Your Baby Never Looked Good In Blue (Arista)	247	14	—	2	30	148	53	12%	4
MADONNA - Vogue (Sire/Warner Bros.)	257	36	1	2	45	107	66	18%	2
COREY HART - A Little Love (EMI)	184	3	—	9	49	89	34	31%	6
LINEAR - Sending All My Love (Atlantic)	190	39	11	15	26	55	44	27%	8
ROXETTE - It Must Have Been Love (EMI)	247	30	—	1	10	102	104	4%	3
CHER - Heart Of Stone (Geffen)	101	—	11	21	43	20	6	74%	11
M.C. HAMMER - U Can't Touch This (Capitol)	143	34	4	17	21	39	28	29%	6
FLEETWOOD MAC - Save Me (Warner Bros.)	203	26	—	—	8	76	93	3%	3
ROBERT PLANT - Hurting Kind (I've Got My Eyes...) (Es Paranza/Atlantic)	160	1	2	8	22	57	70	20%	5
JUDE COLE - Baby It's Tonight (Reprise)	184	61	—	—	3	19	101	1%	3
GLORIA ESTEFAN - Oye Mi Canto (Hear My Voice) (Epic)	163	24	—	—	2	37	100	1%	3
GIANT - I'll See You In My Dreams (A&M)	140	23	1	5	13	46	52	13%	7
U-KREW - If U Were Mine (Enigma)	88	9	7	8	18	18	28	37%	15
REGINA BELLE - Make It Like It Was (Columbia)	108	2	3	1	20	34	48	22%	9
BAD ENGLISH - Heaven Is A 4 Letter Word (Epic)	140	28	—	—	2	22	88	1%	3
BASIA - Cruising For Bruising (Epic)	131	29	—	—	5	18	79	3%	4
4 OF US - Drag My Bad Name Down (Columbia)	119	33	—	—	—	5	81	—	3
ELECTRONIC - Getting Away With It (Warner Bros.)	111	35	2	—	6	14	54	7%	3
LAURA BRANIGAN - Moonlight On Water (Atlantic)	105	6	—	3	7	22	67	9%	6
PETER MURPHY - Cuts You Up (Beggars Banquet/RCA)	96	7	1	5	15	18	50	21%	8
THE COVER GIRLS - All That Glitters Isn't Gold (Capitol)	94	25	—	1	3	20	45	4%	3
AFTER 7 - Ready Or Not (Virgin)	84	23	—	5	7	11	38	14%	4
B-52s - Deadbeat Club (Reprise)	81	77	—	—	1	1	2	1%	1
PERFECT GENTLEMEN - Ooh La La (Columbia)	80	57	—	—	5	13	5	6%	2
TESLA - The Way It Is (Geffen)	75	—	1	5	15	18	36	28%	8

**SOUL**

**II**

**SOUL**



**"Get a Life" \***

The first track from the forthcoming new Soul II Soul album, which will be released in May. Also available as a commercial 12".

Produced by Jazzie **B** and Nellie **H**ooper.

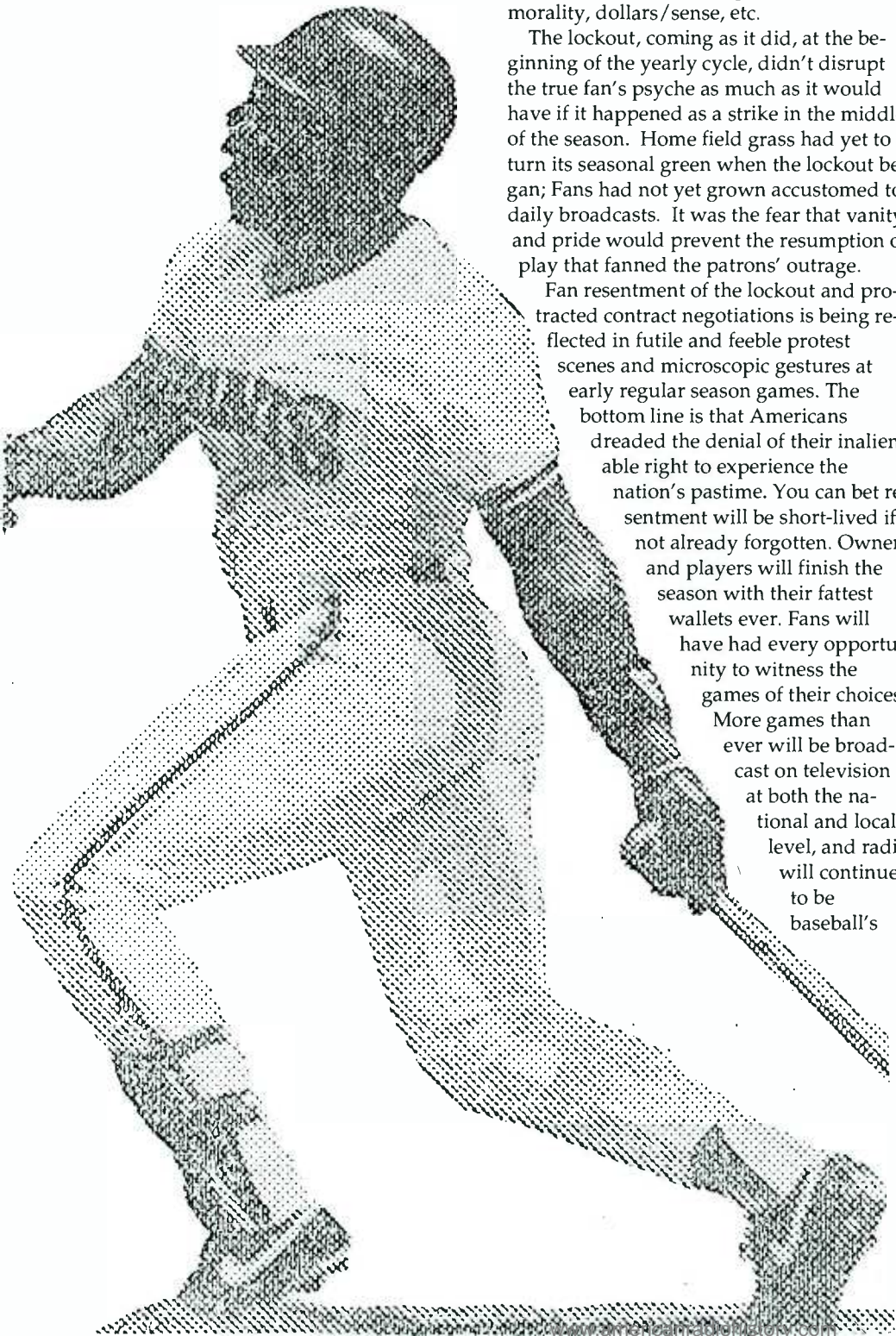
Don Taylor Management.



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# BASEBALL: PEOPLE WILL LISTEN

by Ron Fell



Spring came late this year, and though it's not nice to mess with Mother Nature, baseball is back and there's something comforting about that.

There's no other American pastime that so envelops the American mentality. More so than Chevrolets or apple pie, baseball is the American experience. It's not so much in the playing, but in the witnessing, the experiencing. Baseball is regional pride, bragging rights. It's a sport of rules, personalities, sideline and locker room human interest news. And in recent years baseball has become a micro/macrocosm of life with its headlines of labor/management, ethics/morality, dollars/sense, etc.

The lockout, coming as it did, at the beginning of the yearly cycle, didn't disrupt the true fan's psyche as much as it would have if it happened as a strike in the middle of the season. Home field grass had yet to turn its seasonal green when the lockout began; Fans had not yet grown accustomed to daily broadcasts. It was the fear that vanity and pride would prevent the resumption of play that fanned the patrons' outrage.

Fan resentment of the lockout and protracted contract negotiations is being reflected in futile and feeble protest scenes and microscopic gestures at early regular season games. The bottom line is that Americans dreaded the denial of their inalienable right to experience the nation's pastime. You can bet resentment will be short-lived if not already forgotten. Owners and players will finish the season with their fattest wallets ever. Fans will have had every opportunity to witness the games of their choices.

More games than ever will be broadcast on television at both the national and local level, and radio will continue to be baseball's

best friend. CBS Television and ESPN's four-year, \$1.4 billion commitment is a tribute to major league baseball's strength.

The large dollars recently spent by national television only accomplishes to stoke the team's cash registers. The national exposure newly afforded these teams will mean little to their home ticket sales, nor will it increase affinity with hometown followers. It's radio's fate or fortune to promote and/or proliferate each team's goodwill.

Radio's baseball coverage is one of the few constants in broadcast history. Many legendary radio stations made and maintain their reputation as ratings winners as flagship stations for their markets' home team. Even where teams remain hopeless bridesmaids to league champions, stations benefit from the listenership that comes with 162 days or nights of broadcasts.

Consistency is not the only reason baseball broadcasts are so popular. The best play-by-play announcers and analysts epitomize a dying tradition—the ability to verbalize visuals. The great broadcasters of any sport, but baseball in particular, have special communication skills. They are responsible for calling activity clearly and quickly, and filling moments of doldrums and inactivity with streams of anecdotal color and analysis.

Truly great sports broadcasters have an uncanny knack for fusing statistical history (probability) with pending events (future). Great sports broadcasters know that every moment need not be consumed with words—that the crowd and the listeners' theatre of the mind have their place in the game. Some of broadcasting's best monologues and dialogues take place during games plagued by rain delays. And with the possible exception of talk show hosts, there may be no broadcasters capable of more or better spontaneous conversation.

Baseball on the radio is to my knowledge, an AM phenomenon. Certainly there is no better non-music ratings builder than baseball broadcasting. In recent years, rights fees paid to franchises have escalated in logarithmic proportions, as bidding among competing stations has reached historic proportions. It's not uncommon for major market broadcasters to double their cumes in the Spring and Summer ratings sweeps. And such success has a profound effect on four-book averaging which is a critical gauge of station success.

But beyond the dollars, the Quarter hours and the egos, is The Game. For some of us it's fantasy time. For others it's familiar athletes playing a game made understandable by familiar, relatable, often glib, occasionally loquacious voices—groundskeepers for our fields of dreams.●

the GAVIN REPORT/April 13, 1990



# ARBITRON RATED #1

(What you'll be when you play these HITS!)

SWEETEN YOUR 1/4 HOUR MAINTENANCE WITH "LOVE CHILD"

## Sweet Sensation

### "LOVE CHILD"

- FIRST WEEK ALBUM SALES OVER 250,000!!
- SINGLE "LOVE CHILD" SALES OVER 300,000!!!

GAVIN TOP 40 23\*-20\*

R&R CHR 18\*-16\* 203/10

KIIS/FM D-30  
Z100 20-17  
KKBQ 23-19  
B97 23-19  
Z104 31-28  
HOT102 16-12  
KBEQ D-29

WNVZ 15/12  
WKQX 23-18  
WKBQ 22-18  
WLWL 27-23  
KTFM 15-11  
Z95 ADD

WPHR 33-30  
WPLZ 23-18  
KUBE 27-17  
KOY 22-17  
HOT97 10-3  
WBLL ADD



# MICHEL'LE "NICETY"



- A GUARANTEED CUME BUILDER
  - ALBUM GOLD! "NO MORE LIES" SINGLE OVER 750,000 SOLD!
- GAVIN TOP 40 42/17

R&R CHR 46/21

WZOU  
WXKS  
PRO/FM  
WTIC  
KZFM  
WCAQ  
KIQY  
KBIU  
FM102 D-30  
KS104 D-20

Y107  
WMJQ  
WYKS  
G105  
WOHT  
KSLY  
KAKS  
KHTK 27-23  
B95 D-29  
KJCK D-36

KUBE  
KMOK  
X100  
KWOD  
KTUX  
KLUC  
KDLK  
KSTN 18-15  
KITY D-35

KDON  
WLUM  
WPFR  
KRBE  
KNOE  
WTIC/FM  
WAVT KZOR  
KMEL D-20  
Y108 D-27

CHECK OUT MICHEL'LE ON THE TONIGHT SHOW MONDAY APRIL 16TH

COMING SOON - JUST WHEN YOU THOUGHT IT WAS SAFE!

SALES OVER 1.4 MILLION!

ATCO DELIVERS



## ON MANAGEMENT

by Oren Harari

## LEE'S MAD AS HELL

**C**hrysler Chairman Lee Iacocca is mad as hell and he's not going to take it anymore! He thinks we Americans are being bamboozled into buying foreign goods (especially from those awful Japanese) because their ferriners (especially those awful Japanese) have hoodwinked us into believing that American goods aren't as good. Am I the only one who suspects that much of his armwaving and bellowing is a bit self-serving? It bothers me when a chairman who earns \$20 million a year while his company is seeing decreasing earnings accuses consumers of being dumb. Let's look at some of the facts, and since Lee's into cars, let's stick with cars.

First, it's true that American cars have improved in quality over the past few years. Unfortunately (for Chrysler, not for American car consumers), Japanese cars have also improved, and at a faster clip. Recently, Consumer Reports magazine concluded that 28 of the 31 best-rated models for quality were Japanese, while 32 of the 33 worst-rated models were American. The Wall St. Journal summarized research findings by awarding evaluations based on a 4.0 grading scale. Here's the scorecard:

*Honda: 3.83, Toyota: 3.33, Nissan: 2.80, Chrysler: 1.30, Ford: 1.15, General Motors: 0.75.*

So much for quality. How about service? Well, first let's talk about what happens before the sale. Japanese car manufacturers develop new products nearly twice as fast as their American competitors. This means that they get into the marketplace with new features, options and models in half the time that Chrysler or GM does. Who's got the advantage, then, and not an unfair one?

And how user-friendly are the new products? It turns out that the Japanese spend a lot of time tailoring their products to American consumers' tastes. The Japanese don't just study marketing reports. They come here to the U.S.—engineers, marketers, production people, top managers—and spend a great deal of time talking to and observing Americans. In fact, when the Lexus and Infiniti were being developed, teams of Japanese came to the U.S. to live, sometimes with American families, so as to better understand American desires. Can you imagine the typical American engineer or manager saying, "I think I'll learn Japanese and then go live in Tokyo with a Japanese family for a couple of years so I can develop a better car for the Japanese export market?"

What about after-sale service? Nissan has made it a point to telephone-interview every single new-car buyer about the quality of the

car (from his/her perception) and the service that he or she received. With the Infiniti, Nissan went even further. The Infiniti is meant to compete with high-performance luxury cars such as Cadillac, BMW, Mercedes, Saab and the like. I was recently talking to a new Infiniti owner. This man was precisely the person that Nissan targeted: a demanding car aficionado with a previous history of buying BMW and Porsche. Yet he loved his new Infiniti for two reasons. First, he said the features were so "right" that, in his words, "I felt those people had gotten into my mind" when they created the car. (Hmm, maybe it does pay off to live in the U.S. if you're trying to export to the U.S.) But he was also overwhelmed by the after-sale service he was receiving. Here are a few examples:

- Naturally, after buying the car he received a telephone call with numerous questions about his personal reaction to the car, its myriad of features, and the service he had received thus far.

- He receives mail from Infiniti about twice a week. Each letter includes updates on the car as well as little stories about its short history, its features, its engineering, as well as tips and advice on driving and maintenance.

- He was recently invited to a buffet in a major hotel in Phoenix, where he lives, sponsored by Infiniti for all Infiniti owners in the area.

- For any maintenance, someone from Infiniti will pick up his car at his home or work, leave another car, and then return his Infiniti when the work is completed.

- For interested owners, Infiniti is arranging a trip to Japan to visit the factory—all expenses including flight will be about \$1,000—a remarkable figure if you've recently priced roundtrip air travel and cost of living in Japan.

- An owners club is being formed.

Lee Iacocca would probably have you believe that his man has been brainwashed by those rocks-and-trees ads, but I have the feeling that that's not quite true. As a top manager in a large U.S. corporation, the gentleman I've described is probably a reasonably smart and demanding consumer, as most of us are.

As consumers, we've voted with our pocketbooks. The plain fact of life is that in a variety of industries—automobiles, consumer electronics, computer chips, banking, you name it—American firms have lost ground because American consumers often get better quality and service from foreign competitors. It's not "unfair" competition to come live in the U.S. so as to design a top-quality tailor-made U.S. car and then follow it up with phone calls and buffets. That's just good, innovative business.

Lee Iacocca has every right to be mad as hell. I just wish that he'd stop blaming competitors and consumers and instead focus his wrath where it belongs. ●

## HERE AND THERE

by Sheila Rene

What can you say about **Paul McCartney** and his current tour that hasn't already been said?? • On March 31 and April 1 he performed his first two outdoor concerts for 60,000 (each night) adoring fans at Cal Memorial Stadium at U.C. Berkeley. The sound was the best I've EVER heard in a huge stadium. You could hear every note, instrument and lyric. • Paul's tour has already contributed almost one million dollars to The Friends of the Earth, who started in Berkeley. His music spoke for itself—a serious slice of his **Beatle** musical history was woven around solo material. It was a magical 2-1/2 hours. At a press conference the afternoon before the second show, Paul announced that he will work on a film project with **Ringo Starr** and **George Harrison**. He suggested that if this collaboration turns out to be fun, there could be more from the Fab Three.

**Aerosmith** knows how to treat a girl right. **Joan Jett** was in her Minneapolis hotel room recently when there was a knock on the door. It was a man dressed in a service station uniform carrying a can of gas, and the service station uniform came off in a sizzling strip for Ms. Joan. It was her welcome to the **Boston Badboys "Pump Tour"** as special guest beginning in Jacksonville, FL on April 17...

**Bits & Pieces:** **The Cult's** recent sold-out Los Angeles shows in brought out a distinguished group of Tinsel-town admirers including **Julian Lennon**, **Christina Applegate**, **Taylor Dayne** and **Slash and Duff** from **Guns N' Roses**...Pre-production has begun in Vancouver for the next **Scorpions** album with **Bruce Fairbairn** producing...The **Gregg Allman Band** is working on a new **Epic** album at Criteria Studio in Miami with producer **Tom Dowd**. The **Allman Brothers'** reunion album is due in June...While waiting for the European leg of the **Jack Bruce/Ginger Baker** tour, **Guitar Recordings** artist **Blues Saraceno** has been working with **Eric Bloom** on material for an upcoming **Blue Oyster Cult** record... **Randy Coven** is collaborating with former **Night Ranger** guitarist **Jeff Watson** in the formation of a new band tentatively called **Airborne**...**Suicidal Tendencies'** forthcoming **Epic** album **Lights..Camera...Revolution** was produced by **Mark Dodson** and will be released June 18. Dodson is finishing up the **Anthrax** album entitled **The Persistence Of Time** which will be out in August...**Jude Cole** stopped by the Gavin recently with guitar in hand, but it wasn't his. He had borrowed his roommate, actor **Keifer Sutherland's** guitar to take on the road. Jude's second album on **Reprise**, **A View From 3rd Street** produced a big hit with "Baby It's Tonight," and his tour is not far behind...**Vivian Campbell** of **Dio** and **Whitesnake** will debut his new band, **Riverdogs**, on an album for **Epic Records** in June...There are some new boys from London

who are tearing up my CD player. They're **The Almighty** who've put out an album on Polydor called *Blood, Fire & Love*. All I know is they used producer **John Williams** and it was recorded in 1989 at Abbey Road in London...

**Andrew Ridgeley**, known for his work with **George Michael** in **Wham!** is set to release his first solo album, *Son Of Albert* for **Columbia Records** in May. The first single and video will be "Shake," and ready for your listening pleasure in late April. Ridgeley says he's looking forward to hitting the concert trail. The band will be made up of bassist **Deon Estus** (a solo artist who played bass with **Wham!** and **George Michael**), guitarists **Tony Barnard**,

**Hugh Burns** and **Phil Palmer**, drummer **Paul Ridgeley**. Former partner **Michael** lends background vocals on "Red Dress"...

EMI has released the first re-mastered classics from **The Legendary Masters Series** which included CD and cassette packages of **Eddie Cochran**, **Gary Lewis** and **the Playboys**, **Ricky Nelson**, **Shirley and Lee** and **Bobby Vee**. Each package features between 20-25 tracks, extensive histories of the artist, and collectible color artwork derived from the original materials. One highlight has to be the **Gary Lewis** and **the Playboys'** commercially unreleased "Doin' The Flake," initially made available through a **Kellogg's**

**Corn Flakes** box top mail-in, and their version of the **Dick Tracy** theme. Additional titles are due in May from **Fats Domino**, **Cher** and **Slim Whitman**...

**Lou Reed** and **John Cale's** much-anticipated musical fiction, *Songs For Drella*, based on the life of **Andy Warhol**, will be released by **Warner Bros.** in several formats on April 24. For you collectors, a special limited edition compact disc of *Drella* will be available. The package, covered in black velvet, includes a 15-page booklet with extensive notes and several unpublished photos from **Warhol's** Factory years...●

## P.D. NOTEBOOK

by Eric Norberg

### IMPORTANT NEWS FOR AM

I've done the last six columns on sessions at the Fifth Annual Gavin Seminar For Media Professionals which I attended and found to be of particular interest.

I'd like to return to the first subject I dealt with—the AM radio panel on Thursday afternoon, February 15. Near the end of the session, **Robert Heiblim**, Executive Vice President of the highly-regarded recording and consumer stereo electronics company, **Denon America**, spelled out the difficulties in marketing AM stereo/high fidelity receiving equipment (a challenge he is now attempting to meet in his new line of equipment). "The retailer doesn't know what they're selling—but we also run into it on the electronics side; when we launched AM stereo tuners in the past, no one knew where to go for the longest time. We sent out lists of stations," but retailers and customers were confused.

"It really is a joint effort here, if you want to promote this band generally, other than just the technical aspects of working on your own station, you really have to tie up together. All I can tell you is that the vested interest on the hardware side is very strong...Frankly, the hardware manufacturers are making their money off your FM competitors, so they're perfectly happy to use some of that profit to promote AM, because they can sell another tuner."

An attendee asked about the competition between the mutually incompatible **Kahn-Hazeltine** and the **Motorola C-Quam** AM stereo systems; **Heiblim** responded, "there really isn't (competition any more); C-Quam blankets the United States. It is the de facto standard. I testified to the FCC at the en banc hearing (on AM radio), and Chairman **Sikes**

was waiting for broadcasters to say 'please mandate AM stereo'. The receiver manufacturers naturally were saying 'that's fine, but please don't make us make AM stereo receivers if you're not going to make broadcasters be AM stereo.' Meaning, 'don't make us spend money if we can't charge extra for the investment because most AM stations aren't in stereo.' We don't have any objection. If the FCC said tomorrow, 'by June, everything's got to be AM stereo,' by June we'll be making nothing but AM stereo receivers."

Panelist **Bill Wertz** of **Fairfield Broadcasting** called on the FCC to mandate stereo for all AM stations; there is no format that wouldn't benefit by turning on the stereo light, and even stations with nothing but mono studio equipment can take that mono signal and run it through an **Orban Stereo Synthesizer** before putting it into the stereo generation; that will turn on the light, deliver a dimensional signal to the stereo listener, and deliver a perfect mono signal to the mono listener.

**Heiblim** agreed, "Chrysler, Delco, Denon, Sony are not going to speak on behalf of the market, but you broadcasters can; you can speak on behalf of your listeners (to the FCC), and there's not been much of a unified statement made, because too many broadcasters turn around and say 'who cares,' and 'we're simulcasting,' and AM is dead,' and 'we're not going to spend much time or money on AM.'"

Interestingly, although the FCC has refrained from selecting an AM stereo standard, fearing a promised lawsuit from **Leonard Kahn** for selecting the **C-Quam** system, **Heiblim** said that as a manufacturer, this sort of threat doesn't faze him, "because being in the industries I'm in, we're always engaged in about fifty lawsuits at any given time. So it doesn't matter to us anymore. We got a letter already because we announced we went to C-Quam and they threatened us with suit."

**Heiblim** offered that although **Denon** was the first manufacturer to announce that all new AM devices in their line will have the wideband, high fidelity **NRSC-1** de-emphasis standard built in, he expects all others to

join in: "It isn't mandated for receivers (just for broadcasters), but de facto will happen anyway. Sony will do it; Sony can make the market...Between Sony and us we'll force it; we know that **Yamaha** and other majors—**Mitsubishi**, who we build product for anyway—they'll join in too."

As I said, *this is the clearest statement that I'm aware of from the manufacturing side as to the attitude and plans of consumer electronics companies' reaction to, and plans concerning, both the NRSC curve and AM stereo in the 1990s, and I wanted to devote a column specifically to it. This is very important stuff if you're in AM, and you ignore it at your peril!*

**Wertz** also explained why he, as a broadcaster, wants stereo to be mandated by the FCC for all AM stations: "I want my competitors to be in AM stereo. I'm tired of going to **Arbitron** in **Laurel, Maryland**, and looking at comments from listeners" which demonstrate an awareness of AM stereo only among listeners who listen to a well-promoted stereo station. There must be more awareness of AM stereo, he said; "we take it one step further than many stations do. We go into every car dealer, we go into every audio seller, and we say 'you have \$25 credit on our AM station, just like co-op—they all know what co-op means—for every AM stereo radio invoice you produce to us, just like you do when you get co-op from the manufacturers you deal with: It's \$25 credit against \$25 also purchased on our radio station. So if you're buying a \$250 schedule on our AM station, we match it with \$250 you have in credits there. That's the kind of thing you have to do. You have to get out to the retailers and educate them, because we're not as important to them as FM stations are. Just moving product, that's what's important to them!"

If you're in AM, I suggest you retain this column for further reference, and if you'd like to reach either of these two gentlemen, here's how: **Robert Heiblim**, Exec. VP, **Denon America**, 222 New Road, **Parsippany, NJ 07054**; (201) 882-7442. **Bill Wertz**, Exec. VP, **Fairfield Broadcasting**, 4200 W. Main Street, **Kalamazoo, MI 49007**; (616) 385-5110. ●

# URBAN CONTEMPORARY

## MOST ADDED

- PERFECT GENTLEMEN (28)  
(Columbia)
- M.C. HAMMER (24)  
(Capitol)
- MELBA MOORE (17)  
(Capitol)
- KLYMAXX (17)  
(MCA)

## TOP TIP

**M.C. HAMMER**  
U Can't Touch This  
(Capitol)

Hammer puts the freaky touch on  
54 reporters this week.

## RECORD TO WATCH



**JANE CHILD**  
Don't Wanna Fall In Love  
(Warner Bros.)  
Don't judge a book by its cover!  
See Urban Inside.

Editor: Betty Hollars  
Assoc. Editor: John Martinucci

## 2W LW TW

3	3	1	AFTER 7 - Ready Or Not (Virgin)
9	5	2	BELL BIV DeVOE - Poison (MCA)
7	6	3	REGINA BELLE - What Goes Around (Columbia)
10	7	4	HOWARD HEWETT - Show Me (Elektra)
2	2	5	TROOP - Spread My Wings (Atlantic)
16	10	6	JOHNNY GILL - Rub You The Right Way (Motown)
12	8	7	FREDDIE JACKSON - All Over You (Orpheus/EMI)
5	4	8	SMOKEY ROBINSON - Everything You Touch (Motown)
1	1	9	BABYFACE - Whip Appeal (Solar/Epic)
15	13	10	TYLER COLLINS - Girls Nite Out (RCA)
19	12	11	THE GOOD GIRLS - Love Is Like An Itching In My Heart (Motown)
28	20	12	SOUL II SOUL - Get A Life (Virgin)
17	14	13	ANGELA WINBUSH - No More Tears (Mercury)
20	17	14	RANDY & THE GYPSYS - Love You Honey (A&M)
29	23	15	ENVOGUE - Hold On (Atlantic)
21	18	16	BODY - Footsteps In The Dark (MCA)
—	27	17	JANET JACKSON - Alright (A&M)
22	19	18	TEMPTATIONS - Soul To Soul (Motown)
23	21	19	BY ALL MEANS - Do You Remember (Island)
—	29	20	QUINCY JONES/TEVIN CAMPBELL - Tomorrow (Qwest/Warner Bros.)
25	24	21	GROVER WASHINGTON, JR. - Sacred Kind Of Love (Columbia)
27	26	22	BARRY WHITE - I Wanna Do It Good To Ya (A&M)
39	28	23	TODAY - Why You Get Funky On Me (Motown)
26	25	24	STARPOINT - I Want You-You Want Me (Elektra)
37	30	25	DIGITAL UNDERGROUND - The Humpty Dance (Tommy Boy)
—	36	26	THE WINANS - It's Time (Qwest/Warner Bros.)
36	31	27	MICHAEL COOPER - My Baby's House (King Jay/Reprise)
38	33	28	KASHIF - Ain't No Woman (Like The One I Got) (Arista)
32	32	29	WHISTLE - Always And Forever (Select)
—	—	30	TONY! TONI! TONE! - The Blues (Wing/PolyGram)
—	—	31	THE JAMAICA BOYS - Shake It Up! (Reprise)
—	37	32	DEF CON 4 - Say U Love Me (Reprise)
—	—	33	SYBIL - Crazy For U (Next Plateau)
—	40	34	SHADES OF LACE - Why It Gotta Be Like That? (Wing/PolyGram)
6	9	35	GAP BAND - Addicted To Your Love (Capitol)
—	—	36	MELBA MOORE - Lift Every Voice And Sing (Capitol)
—	—	37	CALLOWAY - Sir Lancelot (Solar/Epic)
14	22	38	MARY DAVIS - Don't Wear It Out (Tabu)
4	11	39	LISA STANSFIELD - All Around The World (Arista)
11	16	40	DIANNE REEVES - Never Too Far (EMI)

## CHARTBOUND

ARTIST TITLE LABEL	*Debuts in Chartbound	Reports	Adds	Heavy	Medium	light	Hit Factor	Weeks
M.C. HAMMER - U Can't Touch This (Capitol)		54	24	3	9	18	22%	2
FAMILY STAND - Ghetto Heaven (Atlantic)		44	13	2	3	26	11%	2
CHRISTOPHER WILLIAMS - One Girl (Geffen/Reprise)		39	8	—	2	29	5%	2

# UP & COMING

Reports accepted Mondays at  
8AM through 4PM Tuesdays  
Station Reporting Phone (415) 495-1990  
Govin Fax: 415-495-2580

Reports	Adds	ARTIST TITLE LABEL
37	1	LENNY WILLIAMS - Here's A Ticket (Crush Music)
37	2	O'JAYS - Friend Of A Friend (EMI)
37	1	TASHAN - Black Man (OBR/Columbia)
37	28	* PERFECT GENTLEMEN - Ooh La La (Columbia)
36	6	GRAYSON HUGH AND BETTY WRIGHT - How 'Bout Us (RCA)
35	3	PHALON - Rising To The Top (Mega Jam)
35	—	ROB BASE - Get Up And Have A Good Time (Profile)
34	—	DOMINO THEORY - Radio Driver (RCA)
34	9	RUBY TURNER - Paradise (Jive/RCA)
32	9	* JANE CHILD - Don't Wanna Fall In Love (Warner Bros.)
31	—	KID'N PLAY - Funhouse (The House We Dance In) (Select)
31	5	FULL FORCE - Kiss Those Lips (Columbia)
29	2	THE NEWTRONS - My Heart Beats For You (MCA)
27	7	* MICHEL'LE - Nicety (Ruthless/Atco)
24	3	PATTI LA BELLE - I Can't Complain (MCA)
21	5	HI TEK 3 featuring YA KID K - Spin That Wheel (SBK)
20	—	YOUNG MC - I Come Off (Delicious Vinyl/Island)

**DROPPED:** #15-Maze featuring Frankie Beverly, #34-Eric Gable, #35-Miki Howard, #38-Stephanie Mills, #39-Luther Vandross, Robbie Mychaels.

## LP CUTS

GROVER WASHINGTON, JR. -  
The Groove

RUBY TURNER -  
It's A Crying Shame/Sexy

EARTH, WIND & FIRE -  
For The Love Of You/I'm In Love/Daydreaming

HOWARD HEWETT & ANITA BAKER -  
When Will It Be

GAP BAND -  
Wednesday Lover

QUINCY JONES -  
Wee B. Dooinit

LISA STANSFIELD -  
Sincerity Affection/Mighty Love/Live Together

M.C. HAMMER -  
Have You Seen Her

## INSIDE URBAN



### CHILLIN'

Rap industry posse chillin' at The Gavin Celebrity Cocktail Party (l-r) Wendel Greene, National Promotion Director, Delicious Vinyl; Marcus Clemons, KPOO-San Francisco; Orlando Aguielen, Delicious Vinyl; Brian Samson, The Gavin Report; David "Davy D" Cook, KALX-Berkeley.



### HANGIN'

Hanging out after the Gavin rap summit (l-r) Lisa Canning, KDAY-Los Angeles; Darryl Lindsey, National Promotion Director, Cold Chillin' Records; Hosh Gureli, MD, KMEL-San Francisco; Michele Santosuosso, MD, Q106-San Diego; and Brian Samson, The Gavin Report.

AFTER 7 has the points this week to skip up to number one (see profile story in this week's Gavin), while gaining momentum in Top 40 and A/C. Speaking of stories, I'm interviewing ANGELA WINBUSH today (4/11) for a cover story next month, and her "No More Tears" goes to #13 on this week's chart, while the song she produced for BODY, "Footsteps In The Dark" jumps to #16! Wonder how it feels to have your own project follow you up the chart? Walt Leonard, WUFO-Buffalo, says "Body does such a good job on the remake, it makes you forget the

original." Most Added award goes to Maurice Starr-produced PERFECT GENTLEMEN's "Ooh La La." It's also the fourth in line on Top 40's Most Added list. Kenny Diamond, V103-Atlanta, makes Perfect Gentlemen his RTW, saying, "In five years they'll make New Edition look like New Kids On The Block." Greg Sampson, WQMG-Greensboro, makes it his RTW as well. He says, "Make no mistake. Everyone eight to eighty, is going to be calling for this one. It's a killer." The reason we mention the JANE CHILD as our Record To Watch is because the majors that picked it up are impressive: WRKS-New York, WHUR-Washington, DC, WKYS-Washington, DC, WQQK-Nashville, WGCI-Chicago, KJMZ-Dallas, KMJQ-Houston, KDKO-Denver, KKKF-Seattle, KRIZ-Seattle, OC104-Ocean City, KQXL-Baton Rouge, WPEG-Charlotte, and WWDW-Columbia. Carl Connor, WFXA-Augusta, mentions MICHEL'LE. "Great follow-up to last single, strong 12-34 response." ASHFORD & SIMPSON are back and Ron Neal, KXZZ-Lake Charles is excited. "I'm happy this duo is back up front with their own song instead of behind the scenes." Ron Lee, KBMS-Portland recommends MILIRA, saying, "This excellent Marvin Gaye remake is not just for Quiet Storm stations. All formats should get good phone response to this like we do." Tony Richards, WOWI-Norfolk, likes LOUIE LOUIE's "Sitting In The Lap Of Luxury," and describes it as simply "Awesome." Don Michaels, KWTD-Little Rock (now KMZX) feels CURTIS MAYFIELD's new single, "Do Be Down" will be "The one that will do a Tina Turner-type comeback for Curtis." Jimmy Smith, WGCI/FM-Chicago, says to watch for something by SNAP. Chris Clay, KQXL-Baton Rouge, says of the SPUNKADELIC "It's working." Take care. Ciao for now, Betty

# HIT FACTOR

Urban Research  
Betty Hollars/John Martinucci

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

Total Reports This Week **90** Last Week **93**

	Reports	Adds	Heavy	Medium	Light	Hit Factor	Weeks
AFTER 7 - Ready Or Not (Virgin)	79	—	68	4	7	91%	11
BELL BIV DeVOE - Poison (MCA)	82	2	62	8	10	85%	7
REGINA BELLE - What Goes Around (Columbia)	72	1	58	11	2	95%	9
HOWARD HEWETT - Show Me (Elektra)	71	1	58	9	3	94%	9
JOHNNY GILL - Rub You The Right Way (Motown)	72	—	47	22	3	95%	6
FREDDIE JACKSON - All Over You (Orpheus/EMI)	70	2	46	21	1	95%	8
TYLER COLLINS - Girls Nite Out (RCA)	66	—	39	21	6	90%	10
THE GOOD GIRLS - Love Is Like An Itching In My Heart (Motown)	64	1	37	25	1	96%	9
SOUL II SOUL - Get A Life (Virgin)	78	—	17	37	24	69%	4
ANGELA WINBUSH - No More Tears (Mercury)	63	—	23	38	2	96%	9
RANDY & THE GYPSYS - Love You Honey (A&M)	58	—	26	24	8	86%	10
ENVOGUE - Hold On (Atlantic)	69	3	15	39	12	78%	5
BODY - Footsteps In The Dark (MCA)	57	—	22	27	8	85%	10
JANET JACKSON - Alright (A&M)	84	3	22	31	28	63%	3
TEMPTATIONS - Soul To Soul (Motown)	47	1	23	19	4	89%	10
BY ALL MEANS - Do You Remember (Island)	64	1	9	40	14	76%	7
QUINCY JONES featuring TEVIN CAMPBELL - Tomorrow (Qwest/Warner Bros.)	73	4	6	34	29	54%	3
GROVER WASHINGTON, JR. - Sacred Kind Of Love (Columbia)	55	—	9	35	11	80%	10
BARRY WHITE - I Wanna Do It Good To Ya (A&M)	54	1	7	39	7	85%	7
TODAY - Why You Get Funky On Me (Motown)	58	4	7	31	16	65%	4
STARPOINT - I Want You-You Want Me (Elektra)	57	2	5	34	16	68%	8
DIGITAL UNDERGROUND - The Humpty Dance (Tommy Boy)	54	5	15	21	13	66%	7
THE WINANS - It's Time (Qwest/Warner Bros.)	54	4	3	37	10	74%	5
MICHAEL COOPER - My Baby's House (King Jay/Reprise)	46	—	6	34	6	86%	6
KASHIF - Ain't No Woman (Like The One I Got) (Arista)	53	2	3	30	18	62%	6
WHISTLE - Always And Forever (Select)	52	3	11	19	19	57%	6
TONY! TONI! TONE! - The Blues (Wing/PolyGram)	58	14	—	16	28	27%	2
THE JAMAICA BOYS - Shake It Up! (Reprise)	50	4	2	20	24	44%	4
DEF CON 4 - Say U Love Me (Reprise)	46	2	—	25	19	54%	6
SYBIL - Crazy For U (Next Plateau)	45	8	3	18	16	46%	4

## NEW RELEASES by Brian Samson and John Martinucci



**ORAN "JUICE" JONES** - Shaniqua (OBR/Columbia)

The Juice gives a lesson to men out there who think with the wrong brain when it comes to Fly women. He contends that the Shaniquas out there give you what you want, but the price you pay might not be just your shirt. CD single offers three versions, including a Marley Marl mix featuring Big Daddy Kane. JM



**NEWKIRK** - Sweat You (OBR/Columbia)  
Second release from his self-produced debut album "Funk City." Mid-tempo dance groove laid over Newkirk's Louie Louie-Tony Terry like vocals already has programmers sweatin' adds; WPEG-Charlotte, WJIZ-Albany, GA, WGOK-Mobile, KRUS-Ruston, WHUR-Washington, DC, WRNB-Minneapolis. Listen closely to the P-Fun influenced bassline, a sample from the Parliament classic "Flash-light." BAS



**PARTNERS IN KRYME** - Turtle Power (SBK)

Q: What's green with a hard shell and says "Cowabunga!?" A: Teenage Mutant Ninja Turtles. The TMNT's soundtrack has some tracks that U/C can sink their teeth into, including this track by Partners In Kryme. Funky beat and storytelling raps drop in a pseudo James Bond theme. Check it out and make your competition green with envy. JM

**RAPS TO CHECK OUT:**  
**HEAVY D. AND THE BOYZ** - Big Tyme (MCA)  
**ICE-T** - You Played Yourself (Sire/Warner Bros.)

URBAN PROFILE

it all happens

# after 7



by  
beverly  
mire

**T**rying to get Keith Mitchell to talk about himself was like—as the saying goes—pulling teeth.

Keith and brothers Kevon and Melvin Edmonds who, as *After 7*, are enjoying success with the single "Ready Or Not" and their well-received debut album *After 7*, seem content, for the moment and on the surface anyway, to take a back seat to their production team.

What Keith seemed most comfortable talking about was his cousin, L.A. Reid, and Kevon and Melvin's brother, **Babyface**. Indeed, trying to pull out of Keith a paragraph that didn't mention those honored producers was nearly impossible. I was stymied at every turn.

Kevon Edmonds and Keith Mitchell met at Indiana University where they were business majors. "Kevon and I were part of a forty-piece Top Forty ensemble," Keith said of their April 13, 1990/the GAVIN REPORT

musical beginnings. "During the summer we came home and we wanted to sing. We would get together—Melvin, Kevon and myself—and do gong shows and singing contests in Indianapolis."

Meanwhile, L.A. and Babyface's stars were rising. "In the Edmonds family, it was a known thing that whichever one of them came to any type of success would reach back and pull up the brothers," Keith said. "It was a *known* but not *spoken* thing."

The three took day jobs, seemingly content to wait for L.A. and Babyface to pull them up. Kevin worked in telecommunications for Eli Lilly; Melvin worked at Chrysler Motors and Keith was a financial planner for John Hancock. During that time they kept a hand in the music world. "We recorded with Face and L.A. over the years doing demo tapes," Keith said. "A lot of the music that was presented

to artists over the years had Kevon and Melvin's voice on them, and mine on a couple."

I asked if there was ever a time the three became frustrated waiting for L.A. and Babyface to say the time was right for them, or if, conversely, the producers thought *After 7* was ready and the band thought they weren't. "Never," Keith said firmly, "Never."

*After 7*'s patience and trust paid off handsomely. Last year, L.A. and Babyface to convinced Virgin Records to sign the band sight unseen and sound unheard. Who's that ever happened to?? "Virgin leaped at the opportunity to have those songwriters and producers (L.A. and Babyface) writing for some potential artists," Keith said. "It just so happened that we were one among several groups that Face and L.A. looked at before they decided to present us to Virgin Records as the first act."

Was it because they were

family that they were the first, I wondered. "Sometimes family members aren't the best people to work with," said Keith. A-ha, I thought, a chink in the armor—maybe he's going to say something a little brother might say about a big brother who made him a little angry. No such luck. "But," he continued, "both L.A. and Face knew the talent that lies among the three of us and that we would probably be mature enough to handle the responsible."

What came of the family trust was *After 7* a striking album that's a pleasure to the ears. It has a strong set of songs, flows smoothly and, obviously, is perfectly produced. The material fits Keith, Kevon and Melvin so well that it could only be the result of a harmonious family affair.

The band was in England when we talked, and Keith said right now the band is hoping their current single, "Ready Or Not," will "push its way into the Top Ten, and hopefully we'll be on tour pretty soon."

My quest to find a little sibling rivalry between *After 7*, L.A. and Babyface was shut down, but I can't be too disappointed. In these crazy times it's wonderful to talk to someone who has such faith in his family. "We know we are a mirror image of our family," Keith said when I asked if expectations from people in the industry are higher because the band is related to L.A. and Babyface. "We put a hundred and ten percent into everything we do. So if you consider that extra pressure it's there, but I think we're ready to handle it. You can't lose that. It's like your shadow." ●

# MISSION

U.K.



## WAYNE HUSSEY: A HERO IN A VAGABOND'S CLOTHES

By Linda Ryan

"I met Donny Osmond once when he was in London," recalls Wayne Hussey, frontman for one of Britain's most notorious bands, The Mission. "I walked up to him, a drink in one hand and a cigarette in the other, and said, 'Hey Donny—I'm Mormon, too!' He just looked at me and said, 'Yes, I've heard about you.' and walked away." Hussey isn't the world's most famous fallen

Mormon for no reason. He and his band of merry men are first in line to take over the "Bad boys of Rock N Roll" crown if and when The Rolling Stones ever decide to retire.

It all began four years ago in Leeds, England when Hussey, former guitarist with The Sisters Of Mercy, and bassist Craig Adams hooked up with Red Lorry

Yellow Lorry drummer Mick Brown and Simon Hinkler. The newly formed Mission honed their skills by touring with The Cult. The buzz grew louder as the two singles the band released independently, "Serpent's Kiss" and "Garden Of Delight" managed to debut in the Indie charts at number one. Their newfound popularity was reflected in Sounds Magazine's Year End

Reader's Poll, where the band took top honors as "Best New Band," "Best British Band" and "Best Live Act." Subsequently, every Mission release has been met with overwhelming critical praise, letting the rest of the world know what their fans in Britain already believe: This is a band to be reckoned with.

Their debut album, God's



Own Medicine, established a firm base for The Mission to build upon, and relentless touring helped to establish the band as a must-see live act. The initial ground-work having been laid, America eagerly anticipated their second release, *Children*. Produced by Led Zeppelin bassist John Paul Jones, *Children* found its way onto College and Commercial Alternative playlists all over the country. The link with the legendary bass player even opened a few doors to the ever-shrinking world of Album radio.

The press The Mission garnered seemed to center on two topics: 1) Their drinking/drug habits and 2) what it was like working with Jones. Of the experience, Hussey recalls, "Led

Zeppelin was one of the greatest bands in the world, but after the second day in the studio you kind of forget who he is. You just want to make your record, you know? It was a good experience for us." A learning experience? "Well, it's good to know that after all he's been through, he's a nice, stable fellow. Nothing about his enormous past seems to have changed him or phaze him in anyway."

Enter the '90s and The Mission's third album, *Carved In Sand*. For this project, the band returned to Tim Palmer (their first producer) because, as Wayne explains, "We wanted to do this record fast and Tim knows us. We took a long time making *Children* and we didn't want to spend that much time again—we just wanted to go in and do it."

Although he feels this latest effort is their most cohesive, Hussey has no grandiose expectations. "In Britain, because it's

so small, you can become a National thing quite quickly. In America things are more localized, so it takes longer." In this ultra-conservative age of Safe Sex and Just Say No, is it possible that The Mission's "boozing bad-boy" image could be working against them?

"We don't think about that," Hussey replies tartly. "We are who we are and do what we do, which is play music. Yes I drink, but that's only one side of me." And little by little we find out that he's right—there's more to The Mission than what is reported in the British music press. A sorely overlooked aspect of the band is their impressive relationship with their fans.

When it comes to The Mission and their fans, genuine interest and respect is a two-way street.

There was a time, shortly before Christmas, when the band had nothing to do," explains Hussey. "The record wasn't out yet so we weren't touring, and we just thought it'd be a good idea to do something for our fans." That something turned out to be a fan club "hotline," where interested fans could call up and talk with various members of the band.

"We sent a letter to our fan club members saying, 'If you want to call us, this is the number. We'll be there on this date between these times.' It was good fun and quite informative, really. A lot of kids rang to tell us they didn't like us drinking so much. They really care about us and are quite concerned."

That care and concern is reciprocated at every Mission

CONT. ON PAGE 51



# ADULT CONTEMPORARY

## MOST ADDED

- ELTON JOHN (59)  
(MCA)
- ROXETTE (56)  
(EMI)
- BRENT BOURGEOIS (38)  
(Charisma)
- FLEETWOOD MAC (36)  
(Warner Bros.)
- BARRY MANILOW (35)  
(Arista)

## TOP TIP

**ELTON JOHN**  
Club At The End Of The Street  
(MCA)

Follow the Yellowbrick Road,  
then hang a left at Soul Street.

## RECORD TO WATCH



**CALLOWAY**  
I Wanna Be Rich  
(Solar/Epic)  
Notta Lotto airplay yet, but take  
it to the bank!

Editor: Ron Fell  
Assoc. Editor: Diane Rufer

## 2W LW TW

2	1	1	<b>SMOKEY ROBINSON</b> - Everything You Touch (Motown)
4	2	2	<b>DON HENLEY</b> - Heart Of The Matter (Geffen)
6	4	3	<b>BASIA</b> - Cruising For Bruising (Epic)
16	7	4	<b>ROD STEWART</b> <i>featuring</i> <b>RONALD ISLEY</b> - This Old ... (Warner Bros.)
8	6	5	<b>REGINA BELLE</b> - Make It Like It Was (Columbia)
14	11	6	<b>WILSON PHILLIPS</b> - Hold On (SBK)
9	5	7	MICHAEL BOLTON - How Can We Be Lovers (Columbia)
21	14	8	<b>SINEAD O'CONNOR</b> - Nothing Compares 2 U (Ensign/Chrysalis)
1	3	9	BONNIE RAITT - Have A Heart (Capitol)
11	9	10	TINA TURNER - Look Me In The Heart (Capitol)
13	12	11	<b>KENNY ROGERS</b> <i>duet with</i> <b>GLADYS KNIGHT</b> - If I Knew Then ... (Reprise)
20	15	12	<b>LISA STANSFIELD</b> - All Around The World (Arista)
3	8	13	PHIL COLLINS - I Wish It Would Rain Down (Atlantic)
5	10	14	TAYLOR DAYNE - Love Will Lead You Back (Arista)
19	17	15	<b>TEARS FOR FEARS</b> - Advice For The Young At Heart (Fontana/Mercury)
26	22	16	<b>TOMMY PAGE</b> - I'll Be Your Everything (Sire/Warner Bros.)
—	30	17	<b>FLEETWOOD MAC</b> - Save Me (Warner Bros.)
40	27	18	<b>HEART</b> - All I Wanna Do Is Make Love To You (Capitol)
27	24	19	<b>EVERYTHING BUT THE GIRL</b> - Driving (Atlantic)
17	18	20	GRAYSON HUGH AND BETTY WRIGHT - How 'Bout Us (RCA)
7	13	21	BEE GEES - Bodyguard (Warner Bros.)
—	32	22	<b>EXPOSE</b> - Your Baby Never Looked Good In Blue (Arista)
29	28	23	<b>LITTLE RIVER BAND</b> - If I Get Lucky (MCA)
12	16	24	ALANNAH MYLES - Black Velvet (Atlantic)
33	29	25	<b>CLAIR MARLO</b> - 'Til They Take My Heart Away (Sheffield Labs)
15	19	26	TIM FINN - Not Even Close (Capitol)
10	20	27	LINDA RONSTADT <i>featuring</i> AARON NEVILLE - All My Life (Elektra)
18	23	28	CHER - Heart Of Stone (Geffen)
—	38	29	<b>GLORIA ESTEFAN</b> - Oye Mi Canto (Hear My Voice) (Epic)
22	21	30	SARA HICKMAN - Simply (Elektra)
—	40	31	<b>PAUL McCARTNEY</b> - Put It There (Capitol)
—	36	32	<b>JUDE COLE</b> - Baby It's Tonight (Reprise)
38	33	33	<b>GEOFFREY WILLIAMS</b> - Blue (Atlantic)
37	34	34	<b>LAURA BRANIGAN</b> - Moonlight On Water (Atlantic)
25	26	35	LUTHER VANDROSS - Here And Now (Epic)
—	39	36	<b>DIANNE REEVES</b> - Never Too Far (EMI)
—	—	37	<b>ROXETTE</b> - It Must Have Been Love (EMI)
36	35	38	BLUE NILE - The Downtown Lights (A&M)
—	—	39	<b>QUINCY JONES</b> - Secret Garden (Qwest/Warner Bros.)
23	25	40	JANET JACKSON - Escapade (A&M)

## CHARTBOUND

ARTIST TITLE LABEL	*Debuts in Chartbound	Reports	Adds	Heavy	Medium	light	Hit Factor	Weeks
<b>VONDA SHEPARD</b> - Baby, Don't You Break My Heart Slow (Reprise)		70	34	1	17	18	25%	2
<b>PATTI AUSTIN</b> - Through The Test Of Time (GRP)		60	19	1	15	25	26%	3
* <b>ELTON JOHN</b> - Club At The End Of The Street (MCA)		59	59	—	—	—	—	1
<b>BILLY JOEL</b> - The Downeaster "Alexa" (Columbia)		53	21	1	14	17	28%	2
<b>PETER BLAKELEY</b> - Crying In The Chapel (Capitol)		52	6	1	19	26	38%	5

# JOHNNY CLEGG & SAVUKA



PHOTO: PAUL COX / 1990

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c r a z y ,  
b e a u t i f u l  
w o r l d**

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JOHNNY CLEGG AND SAVUKA ARE A  
MULTI-RACIAL BAND FROM SOUTH AFRICA.  
THAT'S WHERE THEIR MUSIC GETS  
ITS EXTRAORDINARY FIRE AND PASSION.  
THE BEAT IS TIMELESS, THE EMOTIONS  
HONEST, THE ENERGY OVERWHELMING.  
AND, LIKE SOUTH AFRICA, THEIR TIME  
HAS COME. YOU'LL SEE WHAT WE MEAN.

**"CRUEL, CRAZY, BEAUTIFUL WORLD"**

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# UP & COMING

Reports accepted Mondays at  
8AM through 4PM Tuesdays  
Station Reporting Phone (415) 495-1990  
Gavin Fax: 415-495-2580

## REVIEWS

by Diane Rufer & Ron Fell

Reports	Adds	ARTIST	TITLE	LABEL
46	6	RUSS TAFF	- I Cry (A&M)	
42	21	SUZANNE VEGA	- Book Of Dreams (A&M)	
40	4	DIONNE WARWICK w/ THE SPINNERS	- I Don't Need Another...(Arista)	
38	38	*BRENT BOURGEOIS	- Dare To Fall In Love (Charisma)	
37	3	AFTER 7	- Ready Or Not (Virgin)	
35	35	*BARRY MANILOW	- If You Remember Me (Arista)	
34	4	BABYFACE	- Whip Appeal (Solar/Epic)	
28	15	CALLOWAY	- I Wanna Be Rich (Solar/Epic)	
25	25	*MICHAEL COLINA w/ VANESE THOMAS	- Shambala (Private Music)	
23	12	*MADONNA	- Vogue (Sire/Warner Bros.)	

**Dropped:** Lou Gramm, Billy Joel (Extremes),  
Big Noise, Carpenters, Bobby Vinton.

### PHIL COLLINS

*Do You Remember (Atlantic)*

A beautifully written and performed open letter to a closed mind. Do you remember when Phil Collins didn't have a hit record?

### RICHARD MARX

*Children Of The Night (EMI)*

This full-bodied production makes its subject matter pretty hard to ignore. Written for and about the homeless runaway children, it's sure to have considerable listener impact.

### BARRY MANILOW

*If You Remember Me (Arista)*

From his "Live On Broadway" album, this is a Carole Bayer Sager/Marvin Hamlisch composition, made popular by Chris Thompson and The Night in 1979. Barry makes it his own and it's already a MOST ADDED in our format with 35 first-nighters.

### SHAWN COLVIN

*Diamond In The Rough (Columbia)*

An exotic musical twist from an excellent singer who made many fans in A/C radio with her first single, "Steady On." This new single is more energized than the former and is just as effective.

### MICHAEL DAMIAN

*Straight From My Heart (Cypress)*

Michael picks up the tempo on his fourth release from his "Where Do We Go From Here" album. Credit Michael, along with his brothers Tom and Larry Weir, for lyric and music writing that will be accessible in our format first-time around.

### LINDA EDER

*Someone Like You (RCA)*

This tune can be found on the highlight CD of the Broadway-bound musical play "Jekyll & Hyde." Production and arrangement are very elaborate and Linda's vocal expression clear and strong. This unknown singer, who was a recent Star Search winner, will not remain so for long. Take a listen.

## INSIDE A/C by Diane Rufer and Ron Fell

Next week is a critical week for four records. Can SMOKEY ROBINSON hold his number one position with DON HENLEY just two HEAVY rotation reports behind, BASIA only five HEAVY reports behind HENLEY and ROD STEWART/RONALD ISLEY with major momentum? The STEWART/ISLEY picked up 71 HEAVY reports this week alone.

WILSON PHILLIPS enters the top ten with an even 100 HEAVY rotation reports (up from 62 last week). Among the newest players are KS95, KOST, KVIL, WGOL/FM, K101, K103, WTCB and WMGI.

SINEAD O'CONNOR is now HIT FACTORED by 91% of her stations and the new include WMYX, KOFY/FM, KTID, KBOI, WNSR/FM, KEFM, KELA, KZXY, WKLI/FM and KXFM.



Solid chart moves continue to distinguish TOMMY PAGE's "I'll Be Your Everything." Moving 26 to 22 to 16 over the past two weeks, it now has a solid 85% HIT FACTOR in A/C to go with a 99% HIT FACTOR in Top 40.

FLEETWOOD MAC's "Save Me" is our format's HOTTEST record, climbing to number 17 after just two weeks on the chart. And it's once again in our MOST ADDED box with 36 new including WWDE, WAHR, KSB, WGOL/FM, WIHN, WQLH/FM, WKMI, WBLG/FM, KWLO and KLSS.

HEART keeps on pumpin'. Up from 40 to 27 to 18, it shadows FLEETWOOD MAC. Its 70% HIT FACTOR leads MAC by 9% and the new HEART airplay includes WLMX, KYMG/FM, KRKO, WELI, WJTW/FM, WLLH, WDNG, WCEM/FM and WFEB.



Up ONLY 18 chart ranks in its first two weeks of chart status, EXPOSE's latest, "Your Baby Never Looked Good In Blue," is red hot. Its four-week HIT FACTOR is 56% and new this week at 21 more A/C including WMXB, WJBR/FM, KXLK, KJOY, WTN, WFPS, KFIG and KPTL.

Unknown CLAIR MARLO continues her positive chart progression. Now at number 25, she takes on another 12 stations including WFRO, WMT/AM, WGOL/FM, KTRR, WLIP, WIHN, KKIS, WOKZ, KVRH, WHIZ, KLSS and WMQC. CLAIR is also now HIT FACTORED by more than two-thirds of her 110 A/C players.

PAUL McCARTNEY's "Put It There" wins this week's PLUS FACTOR with a 32% in-

crease in HIT FACTOR. Twenty new this week including KFQD, KFOR, KGY, WTPI, KSN, KGLO, WDUZ, CKFM, WDIF, WTN and KEZA/FM.

Our RECORD TO WATCH last week, VONDA SHEPARD's "Baby, Don't You Break My Heart Slow," leads the pack in CHARTBOUND. Picking up 34 new A/Cs, VONDA almost doubles her total from last week. Among the new are WGBE, WBLG/FM, WFEB, WZST, KRDI/FM, KXLV/FM, WKIS and KUIC. After only its third week since release we expect to see a major jump into the chart and a smooth climb up.

RECORD TO WATCH this week, CALLOWAY's "I Wanna Be Rich" enters A/Cs UP AND COMING with 15 hopefuls and WTWR, WVUD, WEBS and WXVL.

It Takes a Lot of Heart, Talent  
and Time to Reach Your Goals . . .

*CLAIR MARLO*  
Has Proven She Has All  
of Those Qualities.

Week-to-week,  
Add-to-add,  
Request by Request . . .

*RADIO* Believes It Too!

*A/C Chart Action: Gavin # 25\*      MAC # 28\**  
*MAC CONTENDER*

*“Til They Take My Heart Away”*

*CLAIR MARLO*

*Proven Where Played!*

*From the Album “Let It Go” on Sheffield Lab  
Produced by Ron Hitchcock  
Executive Producers Lincoln Mayorga & Doug Sax*

**WHEN YOU PLAY IT, SAY IT!**  
**JAMES LEWIS MARKETING 213-479-0364**

# HIT FACTOR

A/C Research:  
Diane Rufer/Ron Fell

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

Total Reports This Week **218** Last Week **221**

	Reports	Adds	Heavy	Medium	Light	Hit Factor	Weeks
<b>SMOKEY ROBINSON</b> - Everything You Touch (Motown)	195	4	167	20	4	95%	11
<b>DON HENLEY</b> - Heart Of The Matter (Geffen)	195	5	165	22	3	95%	10
<b>BASIA</b> - Cruising For Bruising (Epic)	194	6	160	24	4	94%	7
<b>ROD STEWART</b> featuring <b>RONALD ISLEY</b> - This Old Heart Of Mine (Warner Bros.)	197	12	137	45	3	92%	5
<b>REGINA BELLE</b> - Make It Like It Was (Columbia)	183	8	131	37	7	91%	10
<b>WILSON PHILLIPS</b> - Hold On (SBK)	190	14	100	74	2	91%	6
<b>MICHAEL BOLTON</b> - How Can We Be Lovers (Columbia)	167	2	136	21	8	94%	8
<b>SINEAD O'CONNOR</b> - Nothing Compares 2 U (Ensign/Chrysalis)	187	10	86	86	5	91%	7
<b>BONNIE RAITT</b> - Have A Heart (Capitol)	169	—	109	46	14	91%	13
<b>TINA TURNER</b> - Look Me In The Heart (Capitol)	148	3	111	32	2	96%	9
<b>KENNY ROGERS</b> duet with <b>GLADYS KNIGHT</b> - If I Knew Then...(Reprise)	157	2	94	52	9	92%	7
<b>LISA STANSFIELD</b> - All Around The World (Arista)	161	11	89	54	7	88%	9
<b>PHIL COLLINS</b> - I Wish It Would Rain Down (Atlantic)	144	—	81	43	20	86%	14
<b>TAYLOR DAYNE</b> - Love Will Lead You Back (Arista)	151	—	70	50	31	79%	13
<b>TEARS FOR FEARS</b> - Advice For The Young At Heart (Fontana/Mercury)	132	—	52	70	10	92%	9
<b>TOMMY PAGE</b> - I'll Be Your Everything (Sire/Warner Bros.)	128	3	39	71	15	85%	8
<b>FLEETWOOD MAC</b> - Save Me (Warner Bros.)	157	36	13	83	25	61%	3
<b>HEART</b> - All I Wanna Do Is Make Love To You (Capitol)	137	18	16	81	22	70%	4
<b>EVERYTHING BUT THE GIRL</b> - Driving (Atlantic)	119	4	19	74	22	78%	7
<b>GRAYSON HUGH AND BETTY WRIGHT</b> - How 'Bout Us (RCA)	115	3	40	53	19	80%	11
<b>BEE GEES</b> - Bodyguard (Warner Bros.)	117	—	39	60	18	84%	13
<b>EXPOSE</b> - Your Baby Never Looked Good In Blue (Arista)	141	21	6	74	40	56%	4
<b>LITTLE RIVER BAND</b> - If I Get Lucky (MCA)	106	6	20	63	17	78%	7
<b>ALANNAH MYLES</b> - Black Velvet (Atlantic)	106	1	37	49	19	81%	15
<b>CLAIR MARLO</b> - 'Til They Take My Heart Away (Sheffield Labs)	110	12	12	63	23	68%	7
<b>TIM FINN</b> - Not Even Close (Capitol)	103	—	19	65	19	81%	10
<b>LINDA RONSTADT</b> featuring <b>AARON NEVILLE</b> - All My Life (Elektra)	105	—	23	55	27	74%	14
<b>CHER</b> - Heart Of Stone (Geffen)	107	7	19	54	27	68%	11
<b>GLORIA ESTEFAN</b> - Oye Mi Canto (Hear My Voice) (Epic)	122	26	—	58	38	47%	3
<b>SARA HICKMAN</b> - Simply (Elektra)	96	1	22	50	23	75%	12
<b>PAUL McCARTNEY</b> - Put It There (Capitol)	112	20	4	55	33	52%	3
<b>JUDE COLE</b> - Baby It's Tonight (Reprise)	94	17	8	45	24	56%	4
<b>GEOFFREY WILLIAMS</b> - Blue (Atlantic)	87	10	5	48	24	60%	5
<b>LAURA BRANIGAN</b> - Moonlight On Water (Atlantic)	82	9	4	41	28	54%	6
<b>LUTHER VANDROSS</b> - Here And Now (Epic)	72	—	15	37	20	72%	21
<b>DIANNE REEVES</b> - Never Too Far (EMI)	79	10	3	43	23	58%	4
<b>ROXETTE</b> - It Must Have Been Love (EMI)	115	56	—	29	30	25%	2
<b>BLUE NILE</b> - The Downtown Lights (A&M)	74	3	5	34	32	52%	7
<b>QUINCY JONES</b> - Secret Garden (Qwest/Warner Bros.)	61	6	3	26	26	47%	5
<b>JANET JACKSON</b> - Escapade (A&M)	52	—	13	29	10	80%	13

## PLUS FACTOR

Records which received the greatest increase in HIT FACTOR

	LW	TW	Increase
<b>PAUL McCARTNEY</b> - Put It There (Capitol)	20	52	32%
<b>EXPOSE</b> - Your Baby Never Looked Good In Blue (Arista)	27	56	29%
<b>BILLY JOEL</b> - The Downeaster "Alexa" (Columbia)	—	28	28%
<b>FLEETWOOD MAC</b> - Save Me (Warner Bros.)	38	61	23%
<b>GLORIA ESTEFAN</b> - Oye Mi Canto (Hear My Voice) (Epic)	26	47	21%
<b>HEART</b> - All I Wanna Do Is Make Love To You (Capitol)	50	70	20%
<b>LITTLE RIVER BAND</b> - If I Get Lucky (MCA)	61	78	17%
<b>ROXETTE</b> - It Must Have Been Love (EMI)	8	25	17%
<b>DIONNE WARWICK</b> with <b>THE SPINNERS</b> - I Don't Need Another Lover (Arista)	13	30	17%
<b>DIANNE REEVES</b> - Never Too Far (EMI)	42	58	16%
<b>RUSS TAFF</b> - I Cry (A&M)	25	39	14%
<b>PATTI AUSTIN</b> - Through The Test Of Time (GRP)	12	26	14%

# CLASSIFIEDS

## JOB OPENINGS

**NORTHERN CALIFORNIA's HOT A/C Y98** has two openings: 1) Immediate opening on the all-night show! Must have upbeat personality and believe in show prep. 2) Opening for News/Sports Director. Great outdoor recreation area and clean air. T&R: Cheri Hawke, KYRE/KSYC Radio, 316 Lawrence Lane, Yreka, CA 96097. [4/13]

**100,000 WATT A/C CLEAR107** is looking for a Program Director and News Director. Great company in beautiful area. No calls. T&R: General Manager, 2600 NE Studio Road, Bend, OR 97702. EOE [4/13]

**EAST TEXAS' HOTTEST STATION IS GROWING! KPXI/FM** is now accepting T&Rs for future on-air openings. Five years broadcasting experience and a winning, humble attitude a must. No calls. Females and minorities encouraged to apply. Send to: Andy Roman, PO Box 990, Mt. Pleasant, TX 75455. EOE [4/13]

**TOP 40 WCIL/FM** has an opening for overnights with production. Position available in August. No calls. T&R: Tony Waitekus, 211 W. Main Street, Carbondale, IL 62903. [4/13]

**ROCK LEANING TOP 40 IN PACIFIC NORTHWEST** seeking T&R's for current part-time and future full-time opening. If you've got the basics and can make them sizzle...let's have it! Send to: Mike Stone, KLYK Radio, 1130 14th Avenue, Longview, WA 98632. EOE [4/13]

**FM104.9 WYRY IN CENTRAL NEW ENGLAND** needs a morning person with news reading & writing skills. Must be funny & topical, great phones and have killer production skills on 2 & 4 track. Immediate relocation with ability to work plenty of hours. Team players only. Females encouraged. No calls. T&R: Doug Carlisle, PO Box 1304, Keene, NH 03431. EOE [4/13]

**KGLO NEEDS A NEWSPERSON** with strong communication skills, dedication and willingness to grow. We are a three person newsroom in a busy news area, and are looking for the right person to fill out our staff. T&R: Tim Renshaw, 341 York Town Pike, Mason City, IA 50401, or call (515) 423-1300. [4/13]

**PD/MD FOR ORLANDO TOP 40** in one of the fastest growing cities in America. Strong radio market with exceptional company. Position available June '90. Forward resume with salary requirements in strict confidence to: Westwood Personalities, 42446 Bob Hope Drive, Suite 228, Rancho Mirage, CA 92270, or call (619) 346-4334. [4/13]

**ADULT TOP 40 KX92 SEEKS AM DRIVE PERSONALITY.** Must possess creative production, super phones, mature humor & be a team player. T&R: Ron Revere, 1312 Broadway, Alexandria, MN 56308, or call (612) 763-3131. [4/6]

**WCUB ON WISCONSIN'S BEAUTIFUL EAST COAST** is seeking a warm Music/Talk Personality to host a morning program. Good money for the right person. T&R: Bob Irish, PO Box 1990, Manitowoc, WI 54221-1990. [4/6]

**WECQ/WGVA-GENEVA, NY,** has an Afternoon News position open with combo in Central New York. New facility. T&R: Gabe Anthony, 3568 Lenox Road, Geneva, NY 14456. [4/6]

**A/C-TOP 40 KNEN** needs a full-time air personality with experience. Production skills and stable players only. T&R: Doug Shane, PO Box 937, Norfolk, NE 68702-0937. [4/6]

**KYYA (Y93) NEEDS AN AGGRESSIVE ADVERTISING SALESPERSON.** Sales experience necessary. Radio sales preferred. Resume & references: Duane Hauge, 1645 Central Avenue, Billings, MT 59102, or call (406) 652-2280. [4/6]

**WVPZ HAS AN IMMEDIATE OPENING** for a full-time overnight/fill-in AT with desire to learn multi-track production. Also, possible f/t opening for energetic, young AT with hot production skills for Northern Michigan's Original Classic Rocker. Rock and roll with a Top 40 delivery. This is the place to learn the business. T&R: Brian Demay, PO Box 286, Petoskey, MI 49770. [4/6]

**COUNTRY KRKT AM/FM** has an opening for a full-time announcer. If you like good Country music, we want to talk to you. No calls. T&R: Bill O'Brian, 1207 East 9th, Albany, OR 97321. [4/6]

**TREASURE COAST COUNTRY WDKC/AM** in South Florida needs future f/t and present p/t air personalities. T&R: Jon Eric Stevens, PO Box 1330, Ft. Pierce, FL 34954. [4/6]

**#1 TOP 40 KHHT/FM** needs a PD/Afternoon Talent. T&R: Pat Finken, KHIT97 Radio, PO Box 1686, Minot, ND 58702. [4/6]

**TOP 40 WIFC** needs a full-time air personality. No calls. T&R: Duff Damos, PO Box 5595, Wausau, WI 54402-5595. [4/6]

**WGTL/FM-NORMAL, IL** has an opening for an Assistant Manager/Program Director. Qualifications: minimum Master's degree; 3-5 years radio exp. with at least two years in supervisory capacity; familiarity with audience-building techniques; knowledge of news operations, and both Jazz and Classical programming. Salary upper 20's, DOE plus strong University benefits package. T&R&3 letters of recommendation: Bruce Bergethon, 310 Media Center, ISU, Normal, IL 61761. Deadline 5/11. EOE [4/6]

**WAXX/WAYY** has an opening for a full-time Copywriter. Resume: George Roberts, PO Box 6000, Eau Claire, WI 54702. EOE [4/6]

**THE BEST OLDIES STATION IN SF** is looking for a part-time on air personality for weekends and vacation relief. T&R: Jason W. Fine, 642 Harrison Street, Suite 404, San Francisco, CA 94107. [4/6]

## AVAILABLE

**SEVEN YEAR ALBUM RADIO VET/ASS'T MD** seeks new challenge with current or future MD possibilities. Generation 2 experience. SAM: (701) 772-4569. [4/13]

**EXPERIENCED TOP 40, A/C, MOR, COUNTRY PERSONALITY** seeking on-air position in any of the above formats as well as Oldies (my personal favorite). Have also been PD/MD/ND in non-metro Midwest market. Willing to relocate. No reasonable offer will be refused. Leave message for DALE ROBERTSON BUSBY: (913) 539-8475. [4/13]

**FORMER WQNY/FM** looking for a PD/APD/MD/AT position at A/C station. Willing to relocate. MIKE ERB: (607) 277-4326. [4/13]

**YOUNG, ENTHUSIASTIC TALENT** ready to work for Top 40 or Urban outlet as AT/MD. Selector & Promotion skills. Willing to relocate. Serious inquires only. JOHNNIE ROBERTS: (213) 751-7075. [4/13]

**FIFTEEN YEARS EXPERIENCE** as PD/Mornings/Afternoons. Need work now! Ready to make your station win. SCOTT BOND: (502) 443-9216. [4/6]

**BRIGHT, YOUNG, EXPERIENCED AIR PERSONALITY** with lots of energy ready to work any shift, any format. Prefer California, but will consider all offers. Ready immediately. NICK WRIGHT: (209) 667-0558. [4/6]

**LOOK NO FURTHER, I'M READY TO GO!** Looking for next challenge. Three years experience, can do most formats. Willing to relocate. Let's talk. CHRIS: (309) 342-0296. [4/6]

**EVIL MONSTER FROM MINNEAPOLIS** ate my AOR overnight. Help! One year full-time experience. SHEENA COLLINS: (701) 775-3303. [4/6]

**ATTENTION SEATTLE PDs/GMs:** Twelve year L.A./San Francisco veteran, former NBC drive time AT, seeks production/airshift opportunity. Many voices, topical humor, community involved, team player, seasoned, stable pro. CALL: (415) 458-9796 X1990. [4/6]

**C'MON CAROLINAS, WE NEED TO TALK!** Seeking full-time on air, research or promotions gig. Plenty of computer experience. JIM DAVIS: (919) 947-5123. [4/6]

**COUNTRY PERSONALITY** with seven years experience, seeks major Midwest gig. Cheerful, humorous, one-to-one delivery. Leave word at (618) 397-3281. [4/6]

## SERVICE REQUEST

**WPXZ:** A/C needs service from all labels. CDs preferred. Send to: Larry McGuire, PO Box 458, Punxsutawney, PA 15767. [4/13]

**KLIZ/FM:** Top 40 needs service from all labels. Send to: Rob Berrell, PO Box J, Brainerd, MN 56401. [4/13]

**KKOR:** A/C needs record service for Madonna "Vogue" (Warner Bros./Sire), Janet Jackson "Alright" (A&M), Little River Band "If I Get Lucky" (RCA). Send to: Eric Allen, Drawer K, Gallup, NM 87301. [4/13]

**DIGITAL RADIO CHANNEL:** A new nationwide Digital Radio Channel needs digital CD service of all descriptions for 91 channels of music. Send to: Tan Miller, Digital Radio Channel, 22010 South Wilmington Avenue, Suite 100, Carson, CA 90745. [4/13]

# COUNTRY

Reports accepted Mondays at  
8AM through 4PM Tuesdays  
Station Reporting Phone (415) 495-1990  
Gavin Fax: 415-495-2580

## MOST ADDED

- RESTLESS HEART** (88)  
(RCA)
- REBA McENTIRE** (63)  
(MCA)
- RICKY SKAGGS** (57)  
(Epic)
- EDDY RAVEN** (46)  
(Capitol)
- EXILE** (35)  
(Arista)

## TOP TIP

**RICKY SKAGGS**  
Hummingbird  
(Epic)

Stations jumping on the Hummingbird Express include KASE, WAXX, KASH, WOHO, KEEN, KWKH, WSIX, WGKX, KIKK, WDOD, WCAV, KHAK, WDSD, KMPS, KZLA, WDAF, etc.

## RECORD TO WATCH



**CHRIS GAFFNEY**  
Lift Your Leg  
(ROM)

Chris and his band, The Cold Hard Facts, are making a great first impression with their debut single.

Editor: Lisa Smith  
Assoc. Editor: Cyndi Hoelzle

## 2W LW TW

9	3	1	<b>TRAVIS TRITT</b> - Help Me Hold On (Warner Bros.)
8	5	2	<b>SHENANDOAH</b> - See If I Care (Columbia)
5	1	3	<b>HIGHWAY 101</b> - Walkin', Talkin', Cryin', Barely Beatin' ... (Warner Bros.)
18	10	4	<b>CLINT BLACK</b> - Walkin' Away (RCA)
10	8	5	<b>EARL THOMAS CONLEY</b> - Bring Back Your Love To Me (RCA)
11	9	6	<b>KEITH WHITLEY</b> - I'm Over You (RCA)
15	11	7	<b>RODNEY CROWELL</b> - If Looks Could Kill (Columbia)
7	6	8	<b>VERN GOSDIN</b> - Right In The Wrong Direction (Columbia)
19	13	9	<b>DOUG STONE</b> - I'd Be Better Off (In A Pine Box) (Epic)
1	2	10	<b>DAN SEALS</b> - Love On Arrival (Capitol)
13	12	11	<b>KENTUCKY HEADHUNTERS</b> - Dumas Walker (Mercury)
21	15	12	<b>LIONEL CARTWRIGHT</b> - I Watched It All (On My Radio) (MCA)
27	19	13	<b>RICKY VAN SHELTON</b> - I've Cried My Last Tear For You (Columbia)
22	18	14	<b>ROBIN LEE</b> - Black Velvet (Atlantic)
17	16	15	<b>WAYLON, WILLIE, JOHNNY AND KRIS</b> - Silver Stallion (Columbia)
20	17	16	<b>MAC McANALLY</b> - Back Where I Come From (Warner Bros.)
25	20	17	<b>STEVE WARINER</b> - The Domino Theory (MCA)
31	22	18	<b>TANYA TUCKER</b> - Walking Shoes (Capitol)
3	4	19	<b>ALAN JACKSON</b> - Here In The Real World (Arista)
6	7	20	<b>HANK WILLIAMS JR.</b> - Ain't Nobody's Business (Curb/Warner Bros)
34	25	21	<b>JUDDS</b> - Guardian Angels (Curb/RCA)
30	23	22	<b>DESERT ROSE BAND</b> - In Another Life Time (MCA/Curb)
29	24	23	<b>LACY J. DALTON</b> - Black Coffee (Capitol)
2	14	24	<b>RONNIE MILSAP</b> - Stranger Things Have Happened (RCA)
37	33	25	<b>EDDIE RABBITT</b> - Runnin' With The Wind (Capitol)
38	34	26	<b>KATHY MATTEA</b> - She Came From Ft. Worth (Mercury)
28	27	27	<b>PRAIRIE OYSTER</b> - Goodbye, So Long, Hello (RCA)
35	31	28	<b>CHARLIE DANIELS BAND</b> - Mister DJ (Epic)
33	30	29	<b>JO-EL SONNIER</b> - The Scene Of The Crime (RCA)
39	35	30	<b>FOSTER &amp; LLOYD</b> - Is It Love (RCA)
—	39	31	<b>T. GRAHAM BROWN</b> - If You Could Only See Me Now (Capitol)
—	40	32	<b>SOUTHERN PACIFIC</b> - I Go To Pieces (Warner Bros.)
—	—	33	<b>BAILLIE AND THE BOYS</b> - Perfect (RCA)
36	36	34	<b>SCOTT McQUAIG</b> - Old Memory (Capitol)
40	37	35	<b>GEORGE FOX</b> - Angelina (Warner Bros.)
—	—	36	<b>KELLY WILLIS</b> - I Don't Wanna Love You (But I Do) (MCA)
—	—	37	<b>CONWAY TWITTY</b> - Fit To Be Tied Down (MCA)
4	26	38	<b>DON WILLIAMS</b> - Just As Long As I Have You (RCA)
16	21	39	<b>SAWYER BROWN</b> - Did It For Love (Curb/Capitol)
—	—	40	<b>FORESTER SISTERS/BELLAMY BROS.</b> - Drive South (Warner Bros.)

## CHARTBOUND

ARTIST TITLE LABEL	*Debut in Chartbound	Reports	Adds	Heavy	Medium	light	Hit Factor	Weeks
<b>EDDY RAVEN</b> - Island (Capitol)		140	46	1	28	65	20%	3
<b>WILLIE NELSON</b> - The Highway (Columbia)		112	13	4	40	55	39%	10
<b>MARTY STUART</b> - Hillbilly Rock (MCA)		107	29	—	21	57	19%	3
<b>LES TAYLOR</b> - Knowin' You Were Leavin' (Epic)		106	20	—	21	65	19%	4



# PHOTOFILE



KNIX-Phoenix morning personality W. Steven Martin shows his latest hitting technique to Mark McGwire of the 1989 World Champion Oakland A's. McGwire doesn't seem to be buying Martin's helpful hints.



K.T. Oslin returns to a familiar territory when she makes a guest appearance on the Saturday night TV program Paradise. She portrays a character named Lenore, an obsessed woman who is out to get revenge on an army deserter who murdered her son. K.T. is no stranger to acting, having participated in Broadway and stage productions as well as acting in TV commercials.



When Foster & Lloyd recently taped Nashville Network's American Music Shop, they invited some special friends to guest on the show. From left: Radney Foster, Steve Earle, Bill Lloyd and Joe Ely.



When Dick Whitehouse signs an artist to the newly formed Curb/Capitol label, he literally SIGNS the artist. From left: Whitehouse, Ray Stevens and Stevens' manager Don Williams.

*Day Johnston*



*Sharing the Dream...*

WCAV/FM	WSCP	WNCQ
WOWD	WXCX	WYII
WDMV	WKRE	WADA
WKML	WWIT	WLSC
WCFK/FM	WJAT	WZLI
WWRK/FM	K92/FM	WTRS
WEYY	WWIC	WKWT
WLLX/FM	WBKH	WKNZ
WESR	WKYA	WFRP
KMDL	KWKH	KXKZ/FM
KMHL	KDMA	KXRA/FM
KBRF	KJAM	WNAX
KOKD	KBMW	KFGO
KSJE	KVDB	KLEE
KTJJ	KZMO	KRMS
KZNN/FM	WOHO	WRBI
WAOV	WDMP	WCUB
WCOW/FM	KMLA	KNYN
KPOX	KLYO	KIX
KWYO	KCMJ/AM	KTRB
KRLC	KVAS	KFAT/FM
KFLS	KPRB	KWYZ
KTRW	KORD	WLTO
KBMO	KYVA	KTDO

**Day Johnston**

"I can live without you  
(but I don't want to)"



**ROADRUNNER PRODUCTIONS**

# UP & COMING

Reports accepted Mondays at  
8AM through 4PM Tuesdays  
Station Reporting Phone (415) 495-1990  
Gavin Fax: 415-495-2580

Reports	Adds	Weeks	ARTIST TITLE LABEL
106	88	1	* <b>RESTLESS HEART</b> - Dancy's Dream (RCA)
103	35	3	<b>EXILE</b> - Nobody's Talking (Arista)
101	13	4	<b>GIRLS NEXT DOOR</b> - Maybe You Wouldn't Be Missin' Me Tonight (Atlantic)
99	13	7	<b>DAVID LYNN JONES</b> - Lonely Town (Mercury)
95	57	2	<b>RICKY SKAGGS</b> - Hummingbird (Epic)
79	63	1	* <b>REBA McENTIRE</b> - Walk On (MCA)
73	8	4	<b>JOE BARNHILL</b> - Any Ole Time (Capitol)
70	13	3	<b>MERLE HAGGARD</b> - Broken Friend (Epic)
65	11	5	<b>DAY JOHNSTON</b> - I Can Live Without You (But I Don't Want To) (Roadrunner)
64	1	7	<b>BUTCH BAKER</b> - Playing With Her Sweet Thing (Mercury)
62	32	2	<b>WILD ROSE</b> - Where Did We Go Wrong (Capitol)
56	3	5	<b>JOHNNY CASH</b> - Farmer's Almanac (Mercury)
54	6	7	<b>CANYON</b> - Carryin' On (16th Avenue)
53	11	3	<b>GEORGE JONES</b> - Hell Stays Open (All Night Long) (Epic)
52	23	2	<b>OAK RIDGE BOYS</b> - Baby, You'll Be My Baby (MCA)
43	2	13	<b>LEE ROY PARNELL</b> - Crocodile Tears (Arista)
42	1	5	<b>RAY PRICE</b> - Back To The Wall (Step One)
40	5	5	<b>CHRIS LeDOUX</b> - Wild And Wooly (American Cowboy Songs)
38	5	3	<b>THE O'KANES</b> - Diddy All Night Long (Columbia)
38	10	2	<b>KEVIN WELCH</b> - 'Til I See You Again (Warner Bros.)
37	16	2	<b>CLINTON GREGORY</b> - Made For Lovin' You (Step One)
32	—	6	<b>JOHNNY TILLOTSON</b> - Bim Bam Boom (Atlantic)
30	—	6	<b>JOHNNY LEE</b> - Heart To Heart Talk (Curb)
30	10	1	* <b>JEFF STEVENS &amp; THE BULLETS</b> - Roseanne (Atlantic)
25	3	2	<b>KENNARD &amp; JOHN</b> - Cadillac (Curb)
24	5	2	<b>FARON YOUNG</b> - Baxter Hill (Step One)
21	14	1	* <b>CHRIS GAFFNEY</b> - Lift Your Leg (ROM)

**Dropped:** #28-G. Brooks, #29-L. Morgan, #32-R. Travis, #38-V. Gill/Reba, Susi Beatty, Jennifer & the McCarters, Statlers, Vega Brothers, Billy Hill.

## TOP REQUESTS

**TRAVIS TRITT**  
**ROBIN LEE**  
**DAN SEALS**  
**ALAN JACKSON**  
**CLINT BLACK**

## LP CUTS

**Dan Seals** - Good Times/She Flew The Coup  
**Travis Tritt** - Put Some Drive In Your Country  
**Hank Williams Jr.** - Man To Man/Almost Persuaded/Good Friends...  
**Prairie Oyster** - Wild About You/I Don't Hurt Anymore  
**Steve Wariner** - I Can See Arkansas

# INSIDE COUNTRY

**ACMAWARD SHOW REMINDER...**The Academy of Country Music's 25th Annual Award Show, being broadcast on Monday, April 25th will be hosted by **Alabama, The Judds, George Strait** and **Tammy Wynette**. It's looking like a show not to be missed.

**STATION HAPPENINGS...** Congratulations to **KYAK-Anchorage MD Daryl Webster** who became engaged this week to **Claudia Schmid**, a ticket agent for Alaska Airlines. The wedding date is set for 9-9-90 at 9 PM Greenwich Time...**Tom Sherry** moves from **KTRW-Spokane** to crosstown **KDRK** as Program Director...Please note: **KKAA-Aberdeen, SD** is no longer a Gavin reporting station...Some changes are underway at **KFMS-Las Vegas**. **Dale Tyson** moves to evenings from the midnight shift, and former Operations Manager **Doug Shane** has been promoted to Station Manager.

**PROGRAMMERS ARE TALKING ABOUT...****Buddy Owens** at **KNIX-Phoenix** says the **Lionel Cartwright** is doing great

there, and should be a smash. **KROW-Reno's Joel Muller** agrees, reporting he's getting good response on Cartwright's record and video...**Johnny Randolph** at **KTDO-Toledo** says the **Foresters/Bellamys** song is his #1 requested record by a mile.

**NASHVILLE HAPPENINGS...**The Music City Song Festival announces the availability of the fifth edition of **SoundMakers**, a free educational magazine for songwriters and performers. The 56-page publication features articles on copyright and song protection, selecting the right microphone, finding a collaborator, staging a better club act and making the most of a recording session. Directories of music organizations and recording studios are also included. To request a free copy of **SoundMakers** write to **MCSF, P.O. Box 17999-222, Nashville, TN 37217** or call 615-834-0027 between 9 AM and 5 PM CST...Publicists **Bonnie Rasmussen** and **Tammi Jackson** announce the opening of **Creative Media Services**, a full line public

relations firm located at 1106 16th Avenue South. Initial clients include **Chet Atkins, George Fox** and **Susi Beatty**. Prior to forming **Creative Services**, Rasmussen was Director of **Creative Services for Capitol Records** and Jackson was Capitol's Publicity Coordinator... **Entertainment Artists Inc.** has announced two major additions to its artist roster with the signings of **Sawyer Brown** and the **Kentucky Headhunters**...**Jeff Stevens** and the **Bullets** have signed an exclusive booking contract with the Nashville-based **Buddy Lee Attractions Inc.**

**ARTIST HAPPENINGS...**Congratulations to **George Fox**, who picked up a **JUNO** (Canadian Grammy) award for Country Male Vocalist of the Year... "Entertainment Tonight" recently featured **Mary Chapin Carpenter** on their weekend show, naming her "Country's '80s lady for the '90s".

Talk with you next week.

The Gavin Country Crew

# HIT FACTOR

Country Research:  
Lisa Smith/Elma Greer

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

Total Reports This Week **213** Last Week **214**

	Reports	Adds	Heavy	Medium	Light	Hit Factor	Weeks
TRAVIS TRITT - Help Me Hold On (Warner Bros.)	210	—	179	26	5	97%	10
SHENANDOAH - See If I Care (Columbia)	210	1	158	44	7	96%	12
CLINT BLACK - Walkin' Away (RCA)	211	1	124	84	2	98%	7
EARL THOMAS CONLEY - Bring Back Your Love To Me (RCA)	204	1	141	57	5	97%	11
KEITH WHITLEY - I'm Over You (RCA)	208	1	128	71	8	95%	9
RODNEY CROWELL - If Looks Could Kill (Columbia)	212	1	108	94	9	95%	9
DOUG STONE - I'd Be Better Off(In A Pine Box) (Epic)	210	1	88	109	12	93%	10
KENTUCKY HEADHUNTERS - Dumas Walker (Mercury)	197	2	113	73	9	94%	13
LIONEL CARTWRIGHT - I Watched It All(On My Radio) (MCA)	205	4	78	106	17	89%	9
RICKY VAN SHELTON - I've Cried My Last Tear For You (Columbia)	209	3	52	139	15	91%	6
ROBIN LEE - Black Velvet (Atlantic)	201	6	72	104	19	87%	10
WAYLON, WILLIE, JOHNNY AND KRIS - Silver Stallion (Columbia)	194	—	75	94	25	87%	13
MAC McANALLY - Back Where I Come From (Warner Bros.)	196	2	69	105	20	88%	14
STEVE WARINER - The Domino Theory (MCA)	207	3	29	154	21	88%	8
TANYA TUCKER - Walking Shoes (Capitol)	209	3	21	152	33	82%	6
JUDDS - Guardian Angels (Curb/RCA)	202	5	5	158	34	80%	6
DESERT ROSE BAND - In Another Life Time (MCA/Curb)	196	5	16	144	31	81%	7
LACY J. DALTON - Black Coffee (Capitol)	194	3	18	136	37	79%	8
EDDIE RABBITT - Runnin' With The Wind (Capitol)	195	19	3	117	56	61%	5
KATHY MATTEA - She Came From Ft. Worth (Mercury)	197	19	5	105	68	55%	5
CHARLIE DANIELS BAND - Mister DJ (Epic)	162	3	10	121	28	80%	11
JO-EL SONNIER - The Scene Of The Crime (RCA)	165	4	12	105	44	70%	8
FOSTER & LLOYD - Is It Love (RCA)	171	12	5	90	64	55%	4
T.GRAHAM BROWN - If You Could Only See Me Now (Capitol)	164	28	1	66	69	40%	5
SOUTHERN PACIFIC - I Go To Pieces (Warner Bros.)	157	22	4	64	67	43%	5
BAILLIE AND THE BOYS - Perfect (RCA)	165	26	1	52	86	32%	3
SCOTT McQUAIG - Old Memory (Capitol)	131	4	2	79	46	61%	7
GEORGE FOX - Angelina (Warner Bros.)	121	4	3	67	47	57%	6
KELLY WILLIS - I Don't Wanna Love You (But I Do) (MCA)	131	8	1	50	72	38%	5
CONWAY TWITTY - Fit To Be Tied Down (MCA)	141	26	1	43	71	31%	4

## NEW RELEASES by Lisa Smith & Cyndi Hoelzle



**BILLY JOE ROYAL** - *Searchin' For Some Kind Of Clue* (Atlantic)

That unmistakable sound combined with some smooth production and a good hook should add up to another Royal smash.

**ALABAMA** - *Pass It On Down* (RCA)

The guys from Ft. Payne kick off the 1990s with Country's first environmentally conscious song. Pass It On Down is a simple

message, a call to stop wasting the earth's resources, and should inspire listeners. It only makes sense that Country artists lead the way on this issue, and Alabama does it right—down to the single sleeve printed on recycled paper.



**BECKY HOBBS** - *A Little Hunk Of Heaven* (Curb)

The Beckaroo, after bouncing around a few labels, has found a home at Curb. This song has all the charm that made us fall for Hobbs

in the first place from her spunky, honest voice to the rocking band. It's also got a great set of fun, sexy lyrics co-written by Becky.

**TIM MENSY** - *You Can't Throw Dirt* (Columbia)

Just in time for local elections comes *You Can't Throw Dirt*, an indictment against gossip and loose talk. It's a wonderful upbeat song that listeners will love for it's melody and western swing touches, even if they don't catch the clever lyrics.

**LARRY BOONE** - *Too Blue To Be True* (Mercury)

The lyrics are the record's strength, with a new twist to the "Blue" country songs. Written by Boone and Paul Nelson, it clocks in at a neat 2:36.

**GEORGE STRAIT** - *Love Without End, Amen* (MCA)

Yeah, we know, the title sounds a lot like Travis' "Forever And Ever Amen," but that's pretty much where the similarity ends. It is a sweet song about a father's love, delivered with Strait's impeccable vocal style. Fans (and who's not one?) will love it.

# ADULT ALTERNATIVE

## MOST ADDED

1. TAKE ANOTHER LOOK - **GRANT GEISSMAN** (BLUEMOON)
2. NEW PANTS - **FLIM & THE BB'S** (WARNER BROS.)
3. HEART AND BEAT - **RALF ILLENBERGER** (NARADA/EQUINOX)
4. HEADS HANDS HEARTS - **STEVE KUJALA/PETER SPRAGUE** (SONIC EDGE)
5. CITIZENS OF TIME - **DAVID ARKENSTONE** (NARADA/EQUINOX)
6. LOVE'S GONNA GETCHA - **PATTI AUSTIN** (GRP)

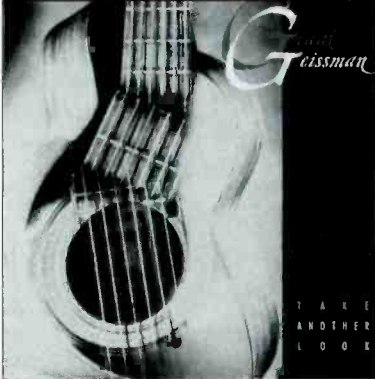
## TOP TIP

**CARLOS GUEDES & DESVIO**  
CHURUN MERU  
(HEADS UP)

**RALF ILLENBERGER**  
HEART AND BEAT  
(NARADA/EQUINOX)

A couple of hot airplay items  
from Venezuela and Germany.

## RECORD TO WATCH



**GRANT GEISSMAN**  
TAKE ANOTHER LOOK  
(BLUEMOON)

Hate to be a copy cat, but this Los Angeles sessioneer steals both the Jazz and AA Most Added and Record To Watch slot fair and square.

Co-Editors: Keith Zimmerman/ Kent Zimmerman

## 2W LW TW

2W	LW	TW	
1	1	1	<b>EVERYTHING BUT THE GIRL</b> - The Language Of Love (Atlantic)
3	3	2	<b>BASIA</b> - London Warsaw New York (Epic)
4	4	3	<b>DOUG CAMERON</b> - Mil Amores (Narada/Equinox)
2	2	4	<b>JULIA FORDHAM</b> - Porcelain (Virgin)
8	5	5	<b>DEBORAH HENSON-CONANT</b> - Caught In The Act (GRP)
10	10	6	<b>DON GRUSIN</b> - Raven (GRP)
12	12	7	<b>CHUCK LOEB &amp; ANDY LaVERNE</b> - Magic Fingers (DMP)
7	9	8	<b>FINAL NOTICE featuring ALPHONSE MOUZON</b> - As You Wish (Delta Music)
6	8	9	<b>DENNIS COFFEY</b> - Under The Moonlight (Orpheus/EMI)
16	14	10	<b>MICHAEL COLINA</b> - Rituals (Private Music)
11	7	11	<b>SPENCER BREWER</b> - Dorian's Legacy (Narada/Equinox)
18	18	12	<b>KEVIN EUBANKS</b> - Promise Of Tomorrow (GRP)
14	13	13	<b>CHRIS REA</b> - The Road To Hell (Geffen)
5	6	14	<b>DOTSERO</b> - Off The Beaten Path (Nova)
15	15	15	<b>DIANNE REEVES</b> - Never Too Far (EMI)
21	19	16	<b>OTTMAR LIEBERT</b> - Nouveau Flamenco (Higher Octave)
9	11	17	<b>GARY BURTON</b> - Reunion (GRP)
17	17	18	<b>TANITA TIKARAM</b> - The Sweet Keeper (Reprise)
24	20	19	<b>MIKE STEVENS</b> - Set The Spirit Free (Novus/RCA)
40	22	20	<b>BELA FLECK AND THE FLECKTONES</b> - Bela Fleck & The Flecktones (Warner Bros.)
35	23	21	<b>JIM HORN</b> - Work It Out (Warner Bros.)
13	16	22	<b>RICHARD SMITH UNIT</b> - Rockin' The Boat (Chase Music Group)
22	21	23	<b>GEORGE HOWARD</b> - Personal (MCA)
—	35	24	<b>EXCHANGE</b> - Between Places (Mesa)
49	42	25	<b>ZIL</b> - Zil (Verve Forecast/PolyGram)
25	25	26	<b>EDDIE GOMEZ</b> - Street Smart (Columbia)
47	37	27	<b>THE NOTTING HILLBILLIES</b> - Missing...Presumed Having A Good Time (Warner Bros.)
—	38	28	<b>OPAFIRE</b> - Featuring Norman Engelleitner (Novus/RCA)
34	29	29	<b>HEINZ AFFOLTER</b> - Acoustic Adventure (Artful Balance)
—	44	30	<b>CARLOS GUEDES &amp; DESVIO</b> - Churun Meru (Heads Up)
38	32	31	<b>BLUE NILE</b> - Hats (A&M)
—	39	32	<b>STANLEY JORDAN</b> - Cornucopia (Blue Note)
43	36	33	<b>KENNEDY ROSE</b> - hai ku (Pangaea/IRS)
20	28	34	<b>TONY GUERRERO</b> - Different Places (Nova)
27	26	35	<b>JAY PATTEN</b> - Black Hat & Saxophone (CBS)
32	31	36	<b>MATT HARRIS</b> - Hit And Run (Voss)
—	—	37	<b>RALF ILLENBERGER</b> - Heart And Beat (Narada/Equinox)
19	24	38	<b>ANNE HOWARD MAXWELL</b> - Shadow Of My Heart (Voss)
—	—	39	<b>FLIM AND THE BB'S</b> - New Pants (Warner Bros.)
—	—	40	<b>ROBERTO PERERA</b> - Erotica (Epic)
—	—	41	<b>PATTI AUSTIN</b> - Love's Gonna Getcha (GRP)
31	30	42	<b>CLIVE GREGSON &amp; CHRISTINE COLLISTER</b> - A Change In The Weather (Rhino)
—	—	43	<b>EDDIE DANIELS</b> - Nepenthe (GRP)
30	27	44	<b>JIM BROCK</b> - Tropic Affair (Reference Recordings)
41	41	45	<b>TOMMY EMMANUEL</b> - Up From Down Under (Artful Balance)
42	40	46	<b>LUKA BLOOM</b> - Riverside (Reprise)
—	47	47	<b>NIGHTINGALE</b> - Connection (Higher Octave)
—	—	48	<b>GRANT GEISSMAN</b> - Take Another Look (Bluemoon)
—	—	49	<b>HENRY JOHNSON</b> - Never Too Much (MCA)
44	43	50	<b>ALLAN THOMAS</b> - The Island (Black Bamboo)

## CHARTBOUND

\*Debuts in chartbound

\***STEVE KUJALA/PETER SPRAGUE** (SONIC EDGE)  
**SENSITIVE HEART** (ONLY NEW AGE MUSIC)  
**RICHARD TEE** (COLUMBIA)  
**NANCY WILSON** (COLUMBIA)  
\***KITARO** (Geffen)  
\***NAJEE** (EMI)

\***DAVID ARKENSTONE** (NARADA/EQUINOX)  
\***RANDY BRECKER** (MCA)  
**JOEY DeFRANCESCO** (COLUMBIA)  
**SARA HICKMAN** (ELEKTRA)  
\***RICHIE KICKLIGHTER** (ICHIBAN)

**Dropped:** #33 Rob Mounsey, #34 Kim Pensyl, #45 Shawn Colvin, #46 Michael Davis #48 Crystal Wind, #49 Sam Riney, #50 Pat Kelley, Nicholas, Chick Corea.

# JAZZ NEW RELEASES

## NEW PANTS - FLIM AND THE BB'S (WARNER BROS.)

Besides being musicians, Flim & the BB's have developed talents in film and animation. But when it's time to don the BB's tights and capes, these guys become super tight. All through their career on the digital DMP label, the band set the highest standards when it came to recording quality and startling clarity. New Pants is no exception. In fact, Flim and the band represent the rare case where the shift to a major label doesn't really effect the overall technical sound. Just in case, the band enlisted digital pioneer George Massenburt as co-producer. Look for Flim to evolve into a major Jazz/AA contender rivaling the likes of Spyro and the Jackets. The opening "Invention" has the necessary balance of citified cool. The best part is that New Pants leaves lots of air and space between the instruments. Being stingy with the overdubs (especially the horn parts) gives the songs an uncluttered melodic feel. Other hot spots on Flim's major label debut includes the snakey "Flakey Jake," "Telegram" and "Pillow."

## HIDDEN TREASURE - LES SABLER (NEW VISTA RECORDS)

Using a matrix of electronic and synthesized hardware, Les Sabler shows his ability as a guitar soloist and his accompaniment skills on a variety of keyboards. Hidden Treasure is unabashedly electric and Sabler uses personal technology to retain tight control of his music. Trax like "Imaginary Wings," "Papamel" and "Skylight" feature lots of single line leads while Sabler doubles up on twin harmonies on "Neptune's Waltz." Nice to see WHVE's call letters listed first and foremost under the thank you column. Those interested in some spicy guitar can call Cliff at All That Jazz at—you know the number—213-390-2383.

## LOVE IS GONNA GETCHA - PATTI AUSTIN (GRP)

Patti Austin moves from a West Coast feel to a New York state of mind with accompaniment most notably provided by the Pope of New York, Dave Grusin. Throughout Love Is Gonna Getcha, Grusin is generous with his keyboarding and arranging. In fact, LIGG

marks the first time the pair has recorded together extensively since the 1977 CTI LP Havana Candy. Patti Austin is in strong voice when she's singing with conviction on an urban flavored cut like the title track. Most of the tunes were selected for their pop crafted personalities. Yet a song like "Ooh-Whee (The Carnival)" could suit those who get good response when they broadcast Ms. Austin's music. I think Jazz and AA radio will be listening for chord changes when it comes to selecting trax. Also included is the theme from the movie Shirley Valentine titled "The Girl Who Used To Be Me"—the only West Coast entry of the bunch. Deborah Henson-Conant guests on two trax, "In My Dream" and "First Time Love."

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

Since his work with Juluka, South African Johnny Clegg has been fusing pop and African with strong messages. Many of you may remember Juluka for their mini cult hit, "Scatterlings Of Africa," recently re-recorded for the successful Rainman soundtrack. Though Clegg is on a pop course, his use of African language and catchy choruses is something AA could use to their advantage. Each song includes a written intro outlining the story behind it. Images of freedom and oppression soar as Clegg continues to pioneer the concept of racially mixed African pop. Though seemingly harmless to Western ears, Clegg's music is considered dangerous by homeland standards. Still his high profile protects him from persecution, and he uses clever metaphors to describe the tumultuous human condition of his brethren. Like the title implies, this is music with many different and opposing personalities and viewpoints.

## REMEMBRANCE LIVE AT THE GAVIN CONVENTION - THE HARPER BROTHERS (Verve/PolyGram Promo Cassette)

A piece of Gavin Jazz history is etched on this special collectible, limited edition cassette sent out by Brian Bacchus, Michelle Taylor and the PolyGram Jazz Krew. Remembrance/Gavin is truly a cult release if there ever was one. We gave it the grand audition by slamming it into

the car stereo while cruising at 85 with the top down, hair flying and the volume up full blast. It passed with vibrant colors. Drummer Winard swings his ass off. Philip attacks with diamond-tipped bullet notes and the rest of the band is equally as mean. While Remembrance/Gavin isn't really meant to rival the fine top five charted Remembrance/Village Gate, it does include the famous Harper Brothers/Joe Sample/Nestor Torres/Monte Croft Jam extravaganza on side two. Check out the historic "Green Dolphin Street" and "Bag's Groove." For those of you who attended the gig, cherish this souvenir. For those who couldn't make it, this is a fantastic inkling of what you missed.

## TAKE ANOTHER LOOK - GRANT GEISSMAN (BLUE MOON)

As many of you already know, it was Grant Geissman's guitar that was prominently featured on Chuck Mangione's biggest hit, "Feels So Good." Geissman looks back with fondness at his days with Mangione and takes a little of the Mangione mainstream with him as he develops both his solo chops and career. Like Kevin Eubanks, Geissman has chosen to concentrate on classical/acoustic guitar, and the radio response has been positive. Geissman has solid back-up throughout, especially on the piano front with solos by David Benoit ("Take Another Look"), Gordon Goodwin ("Choices") and Emil Palame ("Sun Fun" and "Cuba Libre"). The aforementioned trax are stunning and worthy of prime time play. "Attitudes" is the closest shot at edge on this fine disc. Take Another Look features an interesting and challenging recording process. All of Grant's solos were first takers. For three days, rhythm guitars were added at each day's end. Horns were added another day, strings yet another. Four more days mixing—vavoom, an instant Jazz/AA hit. Pop recording artists, eat your hearts out.

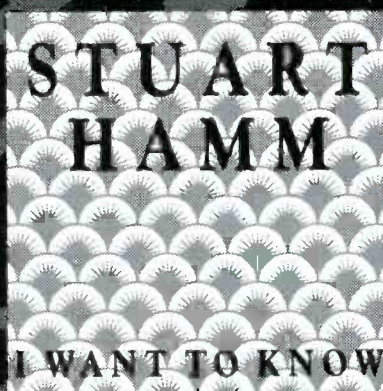
## TIME ON MY HANDS - JOHN SCOFIELD (BLUE NOTE)

John Scofield's Blue Note debut is a most notable one. His flange tone is augmented by the more relatively traditional tones of Charlie Haden, Jack DeJohnette and saxo-▶

THE SINGLE FROM THE RELATIVITY ALBUM 'KINGS OF SLEEP'.

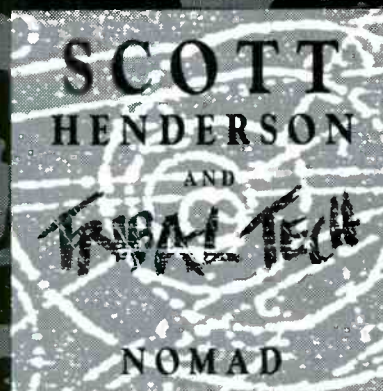
BEST JAZZ BASS PLAYER 1990 GUITAR WORLD READERS' POLL

NOW ON TOUR WITH JOE SATRIANI



THE SINGLE FROM THE RELATIVITY ALBUM 'NOMAD'.

THE MODERN JAZZ GROUP OF THE 90'S



# JAZZ

## MOST ADDED

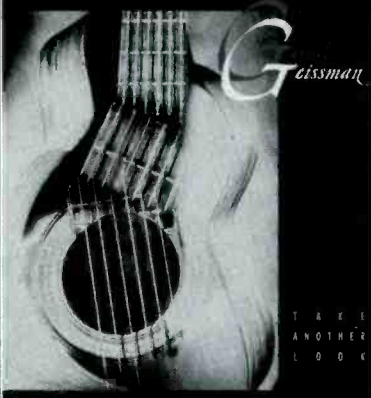
1. TAKE ANOTHER LOOK - **GRANT GEISSMAN** (BLUEMOON)
2. FOR YOU ONLY - **MARLON JORDAN** (COLUMBIA)
- TIE*  
PARALLEL REALITIES - **JACK DeJOHNETTE** (MCA)
- TIE*  
CARMEN SINGS MONK - **CARMEN McRAE** (NOVUS/RCA)
5. HEADS HANDS HEARTS - **STEVE KUJALA/PETER SPRAGUE** (SONIC EDGE)
6. TIME ON MY HANDS - **JOHN SCOFIELD** (BLUE NOTE)

## TOP TIP

**CARLOS GUEDES + DESVIO**  
CHURUN MERU  
(HEADS UP)

**EDDIE DANIELS**  
NEPENTHE  
(GRP)

## RECORD TO WATCH



**GRANT GEISSMAN**  
TAKE ANOTHER LOOK  
(BLUEMOON)  
Take another look indeed!  
Double #1 Most Added status  
for this nifty guitarist.

## 2W LW TW

2W	LW	TW	Artist - Album (Label)
1	1	1	<b>GARY BURTON</b> - Reunion (GRP)
5	3	2	<b>JOEY DeFRANCESCO</b> - Where Were You? (Columbia)
2	2	3	<b>EDDIE GOMEZ</b> - Street Smart (Columbia)
4	4	4	<b>THE HARPER BROTHERS</b> - Remembrance Live at the Village Vanguard (Verve/PolyGram)
3	5	5	<b>COURTNEY PINE</b> - The Vision's Tale (Island)
17	9	6	<b>KEVIN EUBANKS</b> - Promise Of Tomorrow (GRP)
9	8	7	<b>MAYNARD FERGUSON</b> - Big Bop Nouveau (Intima)
12	10	8	<b>TONY WILLIAMS</b> - Native Heart (Blue Note)
7	6	9	<b>STAN GETZ</b> - Anniversary (EmArcy/PolyGram)
35	19	10	<b>MARCUS ROBERTS</b> - Deep In The Shed (Novus/RCA)
19	12	11	<b>CHICK COREA ELEKTRIC BAND</b> - Inside Out (GRP)
—	24	12	<b>STANLEY JORDAN</b> - Cornucopia (Blue Note)
21	18	13	<b>DON GRUSIN</b> - Raven (GRP)
10	11	14	<b>DOUG CAMERON</b> - Mil Amores (Narada/Equinox)
6	7	15	<b>MATT ROLLINGS</b> - Balconies (MCA Master Series)
11	13	16	<b>BASIA</b> - London Warsaw New York (Epic)
14	14	17	<b>DIANNE REEVES</b> - Never Too Far (EMI)
20	15	18	<b>SUPERBLUE</b> - Superblue 2 (Blue Note)
15	17	19	<b>HANK CRAWFORD/JIMMY McGRIFF</b> - On The Blues Side (Milestone)
31	22	20	<b>MICHAEL COLINA</b> - Rituals (Private Music)
49	29	21	<b>BELA FLECK AND THE FLECKTONES</b> - Bela Fleck & The Flecktones (Warner Bros.)
8	16	22	<b>ROBERT WATSON &amp; HORIZON</b> - The Inventor (Blue Note)
42	31	23	<b>CHET BAKER</b> - The Italian Sessions (Bluebird/RCA)
41	27	24	<b>SONNY ROLLINS</b> - Falling In Love With Jazz (Milestone)
22	25	25	<b>CHUCK LOEB &amp; ANDY LaVERNE</b> - Magic Fingers (DMP)
44	34	26	<b>DONALD BYRD</b> - Getting Down To Business (Landmark)
16	20	27	<b>JOHNNY ADAMS</b> - Walking On A Tightrope (Rounder)
32	28	28	<b>IGOR BRIL</b> - Live At The Village Gate (Mobile Fidelity)
30	30	29	<b>FINAL NOTICE featuring ALPHONSE MOUZON</b> - As You Wish (Delta Music)
—	48	30	<b>ZIL</b> - Zil (Verve Forecast/PolyGram)
25	26	31	<b>JULIA FORDHAM</b> - Porcelain (Virgin)
—	—	32	<b>CARLOS GUEDES &amp; DESVIO</b> - Churun Meru (Heads Up)
—	—	33	<b>EDDIE DANIELS</b> - Nepenthe (GRP)
33	32	34	<b>DEBORAH HENSON-CONANT</b> - Caught In The Act (GRP)
13	23	35	<b>RENEE ROSNES</b> - Renee Rosnes (Blue Note)
26	36	36	<b>TITO PUENTE</b> - Goza Mi Timbal (Concord Jazz)
—	—	37	<b>OTTMAR LIEBERT</b> - Nouveau Flamenco (Higher Octave)
38	37	38	<b>LUIS CONTE</b> - Black Forest (Denon)
47	41	39	<b>MIKE STEVENS</b> - Set The Spirit Free (Novus/RCA)
23	33	40	<b>DAVE FRISHBERG</b> - Let's Eat Home (Concord Jazz)
—	44	41	<b>NANCY WILSON</b> - A Lady With A Song (Columbia)
34	40	42	<b>JAMES NEWTON</b> - with Billy Hart, Anthony Cox And Mike Cain (Delta Music)
—	45	43	<b>PONCHO SANCHEZ</b> - Chile Con Soul (Concord Jazz)
18	21	44	<b>JIM BROCK</b> - Tropic Affair (Reference Recordings)
27	35	45	<b>DOTSERO</b> - Off The Beaten Path (Nova)
—	49	46	<b>JIM HORN</b> - Work It Out (Warner Bros.)
—	—	47	<b>RANDY BRECKER</b> - Toe To Toe (MCA)
—	—	48	<b>ABDULLAH IBRAHIM &amp; EKAYA</b> - African River (Enja)
40	43	49	<b>JAY PATTEN</b> - Black Hat & Saxophone (CBS)
—	50	50	<b>EVERYTHING BUT THE GIRL</b> - The Language of Love (Atlantic)

Co-Editors: Keith Zimmerman/Kent Zimmerman

## CHARTBOUND

\*Debuts in chartbound

**HENRY JOHNSON** (MCA)  
\***STEVE KUJALA/PETER SPRAGUE** (SONIC EDGE)  
**TERUMASA HINO** (BLUE NOTE)  
\***CARMEN McRAE** (NOVUS/RCA)  
\***GRANT GEISSMAN** (BLUEMOON)  
**PHIL WOODS QUINTET + ONE** (CONCORD JAZZ)  
\***FLIM & THE BB'S** (WARNER BROS.)

\***RICHARD TEE** (COLUMBIA)  
\***MARLON JORDAN** (COLUMBIA)  
\***VICTOR BIGLIONE** (SOUND WAVE/TROPICAL STORM)  
\***BILL COSBY & FRIENDS** (VERVE/POLYGRAM)  
\***OPAFIRE** (NOVUS/RCA)  
\***PATTI AUSTIN** (GRP)  
**BILL MOLENHOF** (CEXTON)

\***JACK DeJOHNETTE** (MCA)  
**RICHE COLE/HANK CRAWFORD** (MILESTONE)  
\***JOYCE** (VERVE FORECAST/POLYGRAM)  
\***JOHN SCOFIELD** (BLUE NOTE)  
\***ROBERTO PERERA** (EPIC)

Dropped: #38 Tony Guerrero, #39 Michael Davis, #42 John Hart, #43 Jay Patten, #46 Dennis Coffey, #47 George Howard, Sathima Bea Benjamin, Barbara Dennerlein, Clare Fischer, Matt Harris.

# JAZZ NEW RELEASES

phonist Joe Lovano. A super tight quartet, this group comes out swinging on the opening "Wabash III." Now check out Scofield's chord work underneath Lovano's opening solo—it's an effective electric-meets-acoustic paradox. With "time on his hands," Scofield plays it bluesy and swinging. His interpretations are lucid and focused. Time On My Hands is also a project of options. Programmers will be able to go uptempo ("Wabash III"), slow and melodic ("Since You Asked"), intense ("So Sue Me") and more. Co-producers Scofield and Peter Erskine provide a rich sonic bed that allows the music's diversity to breathe. Our favorite power bop offering is "Farmacology." Again, Scofield's soloing and chord accompaniment is skillful and inspiring.

## NO BORDERS - KEIKO MATSUI (MCA)

Two minutes into "The White Corridor," (with Robben Ford wailing on guitar) the band shifts into a matador march, a sort of anticipation of battle. That represents one extreme of Keiko Matsui's latest ambitious venture. Utilizing the cream of Lost Angeles Jazz talent, Keiko's latest is her very best, linking power and emotion. Unfortunately for players like David Benoit, the melodic keyboard competition is getting to be fierce as the concept of instrumental radio expands. On the vocal side, "Mover" is a winning collaboration with vocalist Phil Perry contributing a moving mood. We've all been clamoring for more male vocals so check this out. Utilizing the skills of three different arrangers, Keiko Matsui risks having her musical vision compromised, however, the results are dramatic as songs like "The Wind And The Wolf" show her cinematic side. Though she is far to the



right of fellow countryman Ryuichi Sakamoto, Keiko shows that dealing with melody can still be a progressive experience. I like the landscapes Keiko seems to have stored inside her brain. On such beautiful pieces as "In The Midst," we hear extremely moving and adventurous in her use of such instruments as recorder, English horn, oboe, french horn and more. Truly evocative and emotional.

## TOKYO BLUE - NAJEE (EMI)

Najee and his bassist/guitarist/engineer Fareed (not to be confused with Mr. Haque) serve up something hot. In fact the Najee crew state their case on the opening cut. They've got soul. Tokyo Blue is, to borrow a phrase from newcomer Kim Waters, sweet and sexy. First and foremost a sax record, Najee, while tripling on alto, soprano and flute, sounds more at home carrying the melodic verses on his Selmer tenor. I like how Najee and Fareed literally allow the sax lines to vocalize, occasionally giving them support with real back-

ground vocals from such prominent talent as Freddie Jackson and Vesta Williams. Tokyo Blue is an unabashed Urban-flavored Q-Storm offering. And while the sounds and tones are sweet, positive and feelgood, Najee is fully capable of supplying both supple and fierce network when it comes time to put the hammer down as heard on the soprano-fueled "Cruise Control." Both versions of "Nation's Call" are an appeal to peace and international sanity.

## PARALLEL REALITIES - JACK DeJOHNETTE (MCA)

First off, the title. Parallel Realities—something that's easy to relate to in the nineties. Secondly, the super trio of Jack DeJohnette, Herbie Hancock and Pat Metheny. Who wouldn't have wanted to be a fly on the wall during these sessions? In rock n roll, we call them power trios. Here we call it a power trio. PR opens cyberpunk-style with "Jack In." And "jack in" is what DeJohnette does, as does Metheny. On the opener Pat supplies both a rousing solo and the synclavier atmospherics. Considering DeJohnette's potential power on the skins, PR is a relatively laid-back affair. The absence of a bass player encourages DeJohnette, Hancock and Metheny to reconsider their sonic presences and each player is careful not to rise above a pre-arranged groove. I like the way DeJohnette handles the complete rhythm picture by supplementing his drumming with minimal keyboard bass. Herbie is excellent on acoustic piano. Pat Metheny's tone and style is identifiable. Your listeners will love it. Trax: "Jack In," the nonreggae "Nine Over Reggae" and "Indigo Dreamscapes" among others.

## ONE OF THESE THINGS BELONGS ON YOUR PLAYLIST:



## JUST ASK NICK FRANCIS/KKSF:

*"Very strong phones... Zil will be Gonzo for us!"*

## AND A LION OTHERS:

WQCD, KTWV, The Breeze, KJAZ, WBZN, KQPT, KXPR, WFAE, KTCL, WAER, WWAY, WJAZ, WBJB, The Jazz Show, WHRO, WFSS, WSHA, WTEB, WNND, WFPL, WMOT, WSTR, WUAL, WLOQ, WUSF, WIVY, WEBR, WXXI, WNOR, WCPN, WXTS, WVPE, WDET, WEVU, WSIE, WGLT, KWMU, KBIA, KPRT, KWMT, KCCK, KWIT, KSNO, KUVO, KVNF, KOAI, KWVS, KSLU, KAJX, KJZZ, KKLD, KSDS, Jazz Trax, KCRW, KSBP, KUOP, KJOY, KCSM, KSJS, KEYV, KNUA, KPLU, KLCC, KMHD....

OR CONTACT: Michelle Taylor, PolyGram Records (212) 333-8347  
Management/Direction: Jerry Levin, The Wigwam Group (213) 655-7822



# ALBUM/ALTERNATIVE

ALBUM

GAVIN ALBUM FRONTLINE

ALTERNATIVE



FLEETWOOD MAC



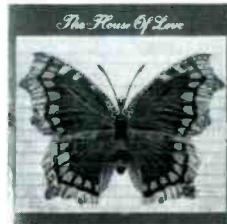
LITTLE FEAT



SUZANNE VEGA



SINEAD O'CONNOR



CHILLS

## BEHIND THE MASK - FLEETWOOD MAC (WARNER BROS.)

**Fleetwood Mac PLB.** That's **Post Lindsey Buckingham**, who can take solace in the fact that it took two guys to replace him. What might secretly irk him is that the Mac is rolling along just fine without him, though they're not as experimental. Some of that experimentation got them in trouble (**Tusk**), but also resulted in their best work (**Tango In The Night**). As they start a new chapter—and believe it, **Fleetwood Mac** has survived at least six major radical personnel and direction shifts—the band sounds ready for the challenge of survival. The material on **Behind The Mask** is diverse. Radio will naturally gravitate toward the female frontline stuff created by **Christine McVie** ("Save Me," "Skies The Limit" and the title track) and **Stevie Nicks** ("Love Is Dangerous," "Affairs Of The Heart" and "Freedom"). Other trax include the Cajun-spiced "When The Sun Goes Down." The album's most progressive moment, "In The Back Of My Mind" has some nice Nicks background vocals (making it identifiable Mac fare) with a textural percussion intro. "Stand On The Rock" is the most obvious rock piece and is getting immediate programmer attention.

## REPRESENTING THE MAMBO - LITTLE FEAT (WARNER BROS.)

**Little Feat** with **Lowell George** at the helm ranks as one of the most influential bands of the last twenty-five years. Ironically, the band has never been bigger than right now, meaning that the survivors have taken the band's roots and with them have re-built and added on an audience fond of the Feat's sophisticated, compositional style. The band is no doubt bored with the LG comparisons (and I don't blame them), and it should be reiterated that El Feat's current following is due not entirely to George's vision, but the momentum that's been tirelessly built by **Paul Barrere**, **Bill Payne**, **Kenny Gradney** and **Richie Hayward**. Relative newcomers **Craig "American Flyer" Fuller** and **Fred Tackett** round out the cast. Little Feat was always about multiple singers, rhythms and guitarists bouncing off

## NEW RELEASES

each other. It's easy to imagine success with trax like "Representing The Mambo," "Texas Twister," "Daily Grind" and "The Ingenue." "Rad Gumbo" puts in an official appearance after vigorous airplay off the Roadhouse Soundtrack.

### "LOVE BARGE" - BIG DIPPER (EPIC)

"Comin' at ya, our love is so vast we need a barge to haul it." Ironically this is a song about standing alone and adrift. I can't help but think that if **Echo & the B-men** were born Yanks they would have sounded closer to this. The backbeat and guitar chords are chopped and clipped, pinning those VU needles. Fergawdsakes, turn this one up. A stellar **Big Dipper** performance. "DARE TO FALL IN LOVE" -

### BRENT BOURGEOIS (CHARISMA)

My admiration for Brent Bourgeois didn't start with his work as Bourgeois Tagg. Nor did it have anything to do with hearing radio folks stumble over his upper crust name. It started with his sacred love and deep knowledge of baseball. So with the season finally starting, Brent's music represents the first ball thrown into the arena by the upstarts at Charisma. "Dare To Fall In Love" borrows melodically from Todd Rundgren, who helped shape the last Tagg album. This is a wonder ballad with countermelodies and layers of vocals. I think it sounds very James Bond-ish. Close your eyes and imagine the elaborate opening titles.

### GHOST NATION - HUNTERS & COLLECTORS (ATLANTIC)

I had a guitar-playing co-hort who once proclaimed, "Music comes from three places—the head, the heart and the gut." (I used to add "genital region.") According to the **Gonz** (his nickname), any one of those first three sources creates good music. Multiples of each are rare. All three could be downright earthstopping. Maybe that explains why, when I was blasting this, all the clocks stopped. Time stood still. The earth stood still. **Mark Seymour** has taken this band from almost aboriginal (so to speak) rock roots to something mainstream yet definitely potent. The results

are still rough and tough. **Ghost Nation** is **Hunters & Collectors** at their very best, and that's saying a lot if you pour over the power and glory of their last few efforts. They're set to tour the world with the **Oils** (can our collective hearts stand it?), and this will be **Hunters & Collectors'** year. Here's a sample list of trax for the new renegade nation. "When The River Runs Dry," "Blind Eye," "Crime Of Passion" and "You Stole My Thunder." There's "Ghost Nation" and "Gut Feeling," which pretty much sums up how this album was written and performed.

### "MCINTOSH"/"LOOK OUT" - CHICKASAW MUDD PUPPIES (WING/POLYGRAM)

Something totally unique. Yes, really. **Chickasaw Mudd Puppies** are a combination of white trash country blues singers and Alternative edge cases. The vocals are muffled, the instruments acoustic and the Americana interpretation a bit obscure and twisted. Co-produced—of course, this all makes sense now—by the equally obscure **Michael Stipe** of **REM**.

Please welcome **WRLT/FM100-Nashville** to the Gavin Album fold. **Lee Stevens** is PD/MD while some of you may recognize **Rockin' Ned Horton** from **Rebel 100**. From what we hear, **WRLT** is embracing lots of Nashville music listeners (both starving eclectics and musicians) in a dramatic way. Address is 215 Centerview Drive, #351, Brentwood, TN, 37027. The direction is adult-oriented. But don't let that bug you. These guys are an open-minded bunch. We're glad to have them starting this week. Their list will be researched for our Album chart.

Also, when I got the birth announcement from **Robyn Kravitz** and **Bill Bennett** on the birth of their new daughter, I was taken aback by the little one's first name, **Scout**. Then I remembered that was the name of the narrator/main character of the book, **To Kill A Mockingbird**. I guess that leaves **Atticus** and **Boo Radley** still open. Oh I forgot. Doesn't **Natalie Merchant** of **10,000 Maniacs** have a cat named **Boo Radley**? KZ



Here's  
Where  
The  
Story  
Begins  
...

Reading, Writing And Arithmetic

The Debut Album From

The  
SUNDAYS

Featuring The Track

"Here's Where The Story Ends"

GAVIN  
ALTERNATIVE:  
44\*-34\*

Produced by The Sundays and Ray Shulman



SHELTER

The Debut Album From

LORI CARSON

Featuring The Track

"Every Heartbeat"

"Her writing is clear and direct... That she sings like she's haunted, even a ghost herself, makes her debut album, Shelter, all the more poignant."

Rolling Stone  
★★★★½



Produced by Hal Willner Management Gary Kurfirst

# ALBUM

## MOST ADDED

1. BEHIND THE MASK - **FLEETWOOD MAC** (WARNER BROS.)
2. REPRESENTING THE MAMBO - **LITTLE FEAT** (WARNER BROS.)
3. "WHEN THE RIVER RUNS DRY" - **HUNTERS & COLLECTORS** (ATLANTIC)
4. "HEAVEN IS A FOUR LETTER WORD" - **BAD ENGLISH** (EPIC)
5. "HERE'S WHERE THE STORY ENDS" - **THE SUNDAYS** (DGC)

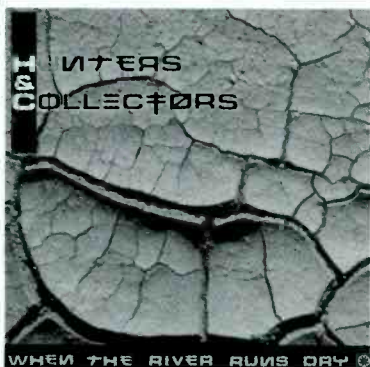
## TOP TIP

**BAD ENGLISH**  
"HEAVEN IS A FOUR LETTER WORD"  
(EPIC)

**LLOYD COLE**  
"DOWNTOWN"  
(CAPITOL)

Two expatriated Englishmen, John Waite and Lloyd Cole, make the big jumps, re-debating at #26 and 43-28, respectively.

## RECORD TO WATCH



**HUNTERS & COLLECTORS**  
"WHEN THE RIVER RUNS DRY"  
(ATLANTIC)

The next Aussie band to receive their due. Hunters & Collectors will see the USA on the boards with Midnight Oil. A truly excellent effort worthy of your close scrutiny.

Editor: Kent Zimmerman

## 2W LW TW

3	3	1	<b>PRETTY WOMAN SOUNDTRACK</b> - Detail, Soul, Fame '90 (EMI)
2	1	2	<b>THE CHURCH</b> - Metropolis, Terra, Russian, Grind (Arista)
4	4	3	<b>PETER MURPHY</b> - Cuts, Line, Shy, Crystal, Veils (Beggars Banquet/RCA)
22	10	4	<b>FLEETWOOD MAC</b> - Save, Dangerous, Skies, Stand, Sun, Affairs (Warner Bros.)
5	5	5	<b>ROBERT PLANT</b> - Hurting, Big, Nirvana, I Cried, Dye (Es Paranza/Atlantic)
8	6	6	<b>HEART</b> - All, Wild, Tall, Night (Capitol)
1	2	7	<b>MIDNIGHT OIL</b> - Blue, Forgotten, River, Warburton (Columbia)
10	8	8	<b>SINEAD O'CONNOR</b> - Nothing, Emperor's, Black, Stretched (Ensign/Chrysalis)
41	20	9	<b>LITTLE FEAT</b> - Texas, Mambo, Grind, Rad (Warner Bros.)
17	12	10	<b>del AMITRI</b> - Kiss, Move, Sober, Nothing (A&M)
7	9	11	<b>ERIC CLAPTON</b> - Alibis, Accuse, Bad (Reprise)
15	13	12	<b>BLACK CROWES</b> - Jealous (Def America/Geffen)
11	7	13	<b>THE NOTTING HILLBILLIES</b> - Sweet (Warner Bros.)
14	14	14	<b>DAMN YANKEES</b> - Age (Warner Bros.)
13	16	15	<b>MICHAEL PENN</b> - This, Myth, Brave (RCA)
38	24	16	<b>JUDE COLE</b> - Tonight (Reprise)
18	17	17	<b>AEROSMITH</b> - Monkey, Takes, Gun, FINE, Elevator, Other (Geffen)
21	19	18	<b>MISSION UK</b> - Deliverance, Butterfly, Into, Amelia (Mercury)
9	18	19	<b>DON HENLEY</b> - Heart, Dirt, Worthless (Geffen)
—	34	20	<b>SUZANNE VEGA</b> - Book (A&M)
6	11	21	<b>SMITHEREENS</b> - Yesterday, Blues, Girl (Capitol)
25	26	22	<b>TESLA</b> - Way (Geffen)
32	23	23	<b>COWBOY JUNKIES</b> - Sun, Thirty, Escape, Where (RCA)
12	15	24	<b>CHRIS REA</b> - Road (Geffen)
28	25	25	<b>RAINDOGS</b> - Scared (Atco)
—	—	26	<b>BAD ENGLISH</b> - Heaven (Epic)
27	31	27	<b>GUN</b> - Better, Inside (A&M)
—	43	28	<b>LLOYD COLE</b> - Downtown, No, Undressed (Capitol)
42	35	29	<b>NEIL YOUNG</b> - Crime (Reprise)
30	32	30	<b>GIANT</b> - Dreams (A&M)
—	42	31	<b>ALICE COOPER</b> - Heart, Fire (Epic)
33	29	32	<b>DEPECHE MODE</b> - Silence, Dangerous, Personal, Policy (Sire/Reprise)
45	40	33	<b>JOE SATRIANI</b> - Believe, Shallabal (Relativity)
16	21	34	<b>DAVE EDMUNDS</b> - Flame (Capitol)
46	38	35	<b>GUNBUNNIES</b> - Stranded, Tail, Three (Virgin)
39	33	36	<b>THE LONDON QUIREBOYS</b> - 7 O'Clock (Capitol)
20	22	37	<b>RUSH</b> - Pass, Show, Presto, Superconductor (Atlantic)
23	27	38	<b>MOTLEY CRUE</b> - Without, Mad (Elektra)
34	36	39	<b>JESUS &amp; MARY CHAIN</b> - Head, Planets, Blues, Coast, Crazy (Warner Bros.)
43	39	40	<b>NICK LOWE</b> - Look, Liars (Reprise)
47	37	41	<b>TRAGICALLY HIP</b> - Sinking (MCA)
—	—	42	<b>ERIC JOHNSON</b> - Landrons (Capitol)
29	30	43	<b>BLUE NILE</b> - Headlights, Downtown, Seven (A&M)
44	41	44	<b>SLAUGHTER</b> - Up (Chrysalis)
—	—	45	<b>COREY HART</b> - Little (EMI)
—	47	46	<b>HOUSE OF LOVE</b> - I Don't, Shine, Beatles, Never (Fontana/Mercury)
—	50	47	<b>JOHNNY CLEGG &amp; SAVUKA</b> - Cruel (Capitol)
48	48	48	<b>OINGO BOINGO</b> - Lights, Skin, Control, Run (MCA)
—	—	49	<b>THAT PETROL EMOTION</b> - Venus, Sensitize, Gnaw, Sweet, Blue (Virgin)
—	—	50	<b>SUNDAYS</b> - Story (DGC)

## CHARTBOUND

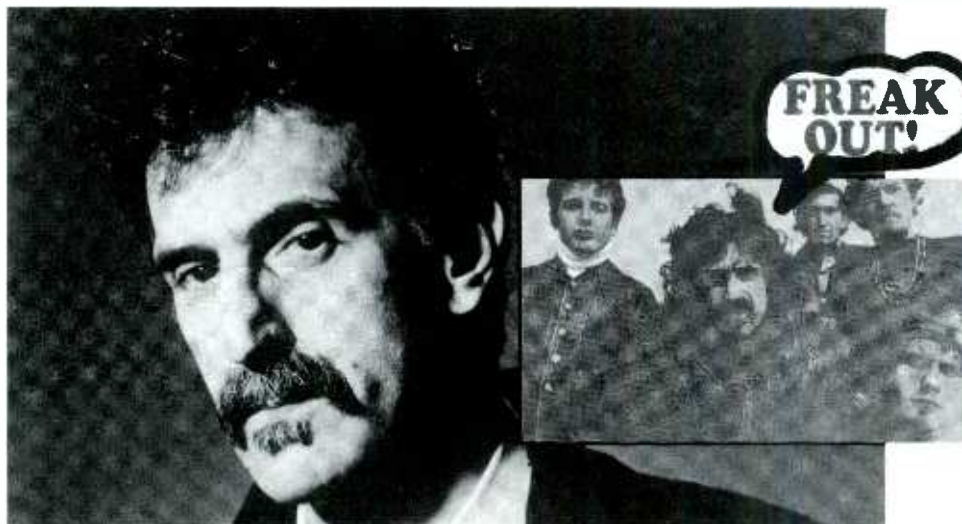
\*Debuts in chartbound

\***BILLY JOEL** (COLUMBIA) "ALEXA"  
\***FASTER PUSSYCAT** (ELEKTRA) "PAIN"  
\***HUNTERS & COLLECTORS** (ATLANTIC) "RIVER"  
\***DELBERT McCLINTON** (CURB) "WITH"  
\***LENNY KRAVITZ** (VIRGIN) "TAXI"  
\***RAVE UPS** (EPIC) "RESPECTIVELY"

\***TOM PETTY** (MCA) "BAD"  
\***LUKA BLOOM** (REPRISE) "RESCUE"  
\***L.A. GUNS** (POLYDOR) "JAYNE"  
\***STEVIE RAY VAUGHAN** (EPIC) "DENIAL"  
\***THE BELOVED** (ATLANTIC) "HELLO"  
\***STONE ROSES** (SILVERTONE/RCA) "FOOLS"

\***LIGHTNING SEEDS** (MCA) "PURE"  
\***THE SILOS** (RCA) "OVER"  
**Dropped:** #28 Peter Wolf, #44 Poco, #46 Melissa Etheridge, #49 Kiss, Everything But The Girl, They Might Be Giants.

# Twenty Five Years Since Frank Zappa's Hungry Freaks Daddy



by Kent Zimmerman

**I**'m a big believer in the concept that small and seemingly insignificant human intersections can change your life as much as monumental personal, national and worldwide events. That is, that instant you decided to walk left instead of right, thus meeting your wife, a future employer or artistic cohort changes your life as much as a war in Southeast Asia. The more insignificant the occurrence, the more fascinated I become.

*Example.*

I'm thinking right now about the middle-aged woman behind the record store counter—the manager, the matriarch with authority to push the button. I can see her clearly in my mind's eye. She was respectable, megastraight by 1966 standards. Maybe it was the fact that we were twins, which still opens a lot of doors. There we were, my brother and I, poised to make an LP purchase with money gleaned from a week's worth of lawn mowing. The choice was critical. A mono pressing would set us back only about \$1.99. A new stereo-full-radial-sound release—\$2.99. What we really wanted seemed well out of reach—Freak Out by the Mothers Of Invention. We'd heard "Motherly Love" on the nightly portion of KPLS—our local Top Forty station. Back then they let the "hippest" jock "go underground" after six. Motherly love. What was that strange guitar tone? (It turned out to be a kazoo.) There was something sinister, something, well, freaky about this band.

So anyway, the bad news was that Freak Out by the Mothers Of Invention was the world's first rock n roll double LP. And it cost \$3.99, galaxies out of our budget. Then it

happened. The manager offered us last week's sale price—\$3.49. Still out of our range, we jumped anyway. We'd skip out on that afternoon's frosty cone or caramel corn. This seemed much more important.

Oh, the hell this woman unleashed on our peaceful household. Heaven and hell, actually. You must understand one thing. Frank Zappa and the Mothers were a complete deviation of what was happening on both sides of the Atlantic. Aside from an unheard-of freak—as opposed to hippie—image, Freak Out paid homage to Zappa's passion for street corner greaseball dowop, a music form that, in Zappa's eyes, is every bit as important as dead composer classical. Freak Out was brilliant because Zappa turned around the concept of studio musician and record company interference. Rather than letting the regular music union clockwatchers ruin his music, he devised his own orchestrations and put them to work. He was the first rocker to go monastically overbudget. He was the first to rail against plastic middle class values in a glib, satirical fashion. He was the first to form his own "label" when MGM Records accidentally let his contract lapse. In order to keep him, MGM (a fiercely reactionary label that ironically had two of the most radical signings, the Mothers and the Velvet Underground) was forced to let Zappa form his own Bizarre Productions. Frank Zappa was counter culture. His self-confessed disdain for love songs wasn't completely true since beautiful songs like "How Could I Be Such A Fool" and "I Ain't Got No Heart" leaked through anyway.

Then there were the acid-based (acid as in

harsh rather than psychedelic) social statements like "Brain Police," "Help I'm A Rock," "Motherly Love," "Hungry Freaks, Daddy" and most importantly, "Trouble Every Day" with its spoken declaration in the midst of a guitar solo—

"You know, people, I'm not black but there's a whole lot of times I wish I could say I'm not white."

That was the kind of stuff that shook Lyndon Johnson's Great Society to its foundations.

In his biography, *The Real Frank Zappa Book* (possibly an attack on a previous "biography" entitled *No Commercial Potential*), Zappa elaborates on the oppressive atmosphere of the lower Southern California desert community. Striking out on his own, moving from his poor Italian household, Zappa assumed the debts of an art/recording/movie "studio" where he worked on a variety of destined-for-failure art survival projects.

"The Ontario Daily Report ran a feature story on me and my project in its Sunday centerfold—about how a weird guy in Cucamonga was trying to make a science fiction movie called *Captain Beefheart vs. the Grunt People*. It was probably that story which caused the San Bernardino County vice squad to take an interest in me. This was in 1962—my hair was short then, but the local folks thought I had long hair. The unspoken dress code for a Cucamongan male of that period, for all occasions, was a white, short-sleeved sport shirt with a bow tie (Pee-Wee Herman would have been a fashion plate). T-shirts were considered avant-garde."

Frank Zappa taught me a lot. Things like drugs don't necessarily make you freaky. The classic rebelliousness that questions the state, the government, parents, schools, even your own hip peers is all a state of mind.

At first Zappa viewed his position on the outside with a mixture of acrid sarcasm and self-pity (as heard on "I'm Not Satisfied"). After all, Frank was literally starving at the time *Freak Out* was being written and recorded. There are stories about living on a steady diet of baloney and cigarettes. Eventually the rest of the world came to the *Freak Out* as Zappa became world famous, although they still misunderstood the basic premise of Freakdom. Still, Frank remained a sort of demented casual observer on the outside, or as he sings on "You're Probably Wondering Why I'm Here,"

"Just as much as you wonder about me being in this place/That's just how much I marvel at the lameness on your face/You rise each day the same old way/And join your friends out on the street/Spray your hair and think you're neat/I think your life is incomplete/But maybe that's not for me to say/They only pay me here to play"

Frank Zappa, the watcher of the world from both the bandstand and the studio workshop. What I love about him was that you could never tell if he was roasting the straights or the hips. In actual fact, both camps had a lot in common in terms of conformity, whether it be tie-dye or polyester. Then came a period when *Freak Out* was out-of-print. Was it really a

*cont. on page 52*

# ALTERNATIVE

2W LW TW

1	1	1	<b>SINEAD O'CONNOR</b> - Nothing, Emperor's, Black, Stretched (Ensign/Chrysalis)
2	2	2	<b>THE CHURCH</b> - Metropolis, Terra, Russian, Grind (Arista)
5	3	3	<b>HOUSE OF LOVE</b> - I Don't, Shine, Beatles, Never (Fontana/Mercury)
4	4	4	<b>MISSION UK</b> - Deliverance, Butterfly, Into, Amelia (Mercury)
3	5	5	<b>MIDNIGHT OIL</b> - Blue, Forgotten, River, Warburton (Columbia)
6	6	6	<b>COWBOY JUNKIES</b> - Sun, Thirty, Escape, Where (RCA)
19	7	7	<b>CHILLS</b> - Heavenly, Familiarity (Slash/Warner Bros.)
8	8	8	<b>DEPECHE MODE</b> - Silence, Dangerous, Personal, Policy (Sire/Reprise)
16	9	9	<b>THE FALL</b> - Telephone, Sing!, Frank, Hilary (Cog-Sinister/Mercury)
30	15	10	<b>BLUE AEROPLANES</b> - Jacket, Love, Applicant, Your, Anti-Pretty (Ensign/Chrysalis)
9	10	11	<b>PETER MURPHY</b> - Cuts, Line, Shy, Crystal, Veils (Beggars Banquet/RCA)
12	12	12	<b>del AMITRI</b> - Kiss, Move, Sober, Nothing (A&M)
28	13	13	<b>STONE ROSES</b> - Fools (Silvertone/RCA)
14	14	14	<b>INGO BOINGO</b> - Lights, Skin, Control, Run (MCA)
18	18	15	<b>PRETTY WOMAN SOUNDTRACK</b> - Soul, Detail, Fame '90 (EMI)
17	16	16	<b>THE BELOVED</b> - Hello, Wake (Atlantic)
33	20	17	<b>SOCIAL DISTORTION</b> - Let, Sick, Story, Ball, Ring (Epic)
10	17	18	<b>THEY MIGHT BE GIANTS</b> - Twisting, Birdhouse, Istanbul, Whistling (Elektra)
—	39	19	<b>LLOYD COLE</b> - Downtown, No, Undressed (Capitol)
—	—	20	<b>THAT PETROL EMOTION</b> - Venus, Sensitize, Gnaw, Sweet, Blue (Virgin)
25	25	21	<b>SILOS</b> - Over, Town (RCA)
31	22	22	<b>CATERWAUL</b> - Mana, Ox, Innerlooped (IRS/MCA)
32	23	23	<b>TOAD THE WET SPROCKET</b> - Come (Abe's/Columbia)
7	11	24	<b>RAVE UPS</b> - Respectfully, Train, She (Epic)
26	26	25	<b>EVERYTHING BUT THE GIRL</b> - Driving, Bobby (Atlantic)
29	27	26	<b>MC 900 FT. JESUS</b> - Heaven, Spirits (Nettwerk/IRS)
47	31	27	<b>LIGHTNING SEEDS</b> - Pure, Love, All, Sweet (MCA)
37	33	28	<b>NITZER EBB</b> - Getting, Hold, Fun (Geffen)
13	28	29	<b>THE CRAMPS</b> - Bikini (Enigma)
11	19	30	<b>BLUE NILE</b> - Headlights, Downtown, Seven (A&M)
35	34	31	<b>TACKHEAD</b> - Mind, Airborn (TVT)
21	21	32	<b>BEAUTIFUL SOUTH</b> - Keep, Song, (Elektra)
—	40	33	<b>POI DOG PONDERING</b> - U-Li-La-Lu (Texas Hotel/Columbia)
—	44	34	<b>SUNDAYS</b> - Story (DGC)
—	—	35	<b>SUZANNE VEGA</b> - Book (A&M)
38	36	36	<b>NICK LOWE</b> - Look, Liars (Reprise)
39	37	37	<b>LOOP</b> - Vapour, Blood, Afterglow, Here (Beggars Banquet)
40	38	38	<b>HERETIX</b> - Running, Heart, Gods (Island)
24	24	39	<b>KEVN KINNEY</b> - MacDougal, Chico, Landlord (Island)
49	47	40	<b>GUNBUNNIES</b> - Stranded, Tail, Three (Virgin)
41	41	41	<b>JEREMY DAYS</b> - Toy, Blinds, Inventive (PolyGram)
44	42	42	<b>LUKA BLOOM</b> - Rescue, Riverside, Irishman (Reprise)
—	43	43	<b>JOHNNY CLEGG &amp; SAVUKA</b> - Cruel (Capitol)
—	45	44	<b>LUSH</b> - Delux, Downer (4-AD)
—	—	45	<b>ROBYN HITCHCOCK</b> - Cynthia, Flesh, Queen, Linctus (Twin/Tone)
46	46	46	<b>RICHARD BARONE</b> - Took, Where, Before, Mirror (MCA)
—	—	47	<b>PLAN B</b> - Beam, Discontentment (RCA)
48	48	48	<b>NINE INCH NAILS</b> - Head (TVT)
50	49	49	<b>DAVE EDMUNDS</b> - Flame (Capitol)
—	50	50	<b>KATE BUSH</b> - Kind, Waiting, Ken, Sensual (Columbia)

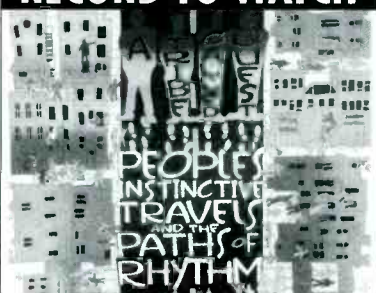
## MOST ADDED

1. GHOST NATION - HUNTERS & COLLECTORS (ATLANTIC)
  2. "LOVE BARGE" - BIG DIPPER (EPIC)
  3. "THE SHIP SONG" - NICK CAVE & THE BAD SEEDS (MUTE/ENIGMA)
  4. CHEMI-CRAZY - THAT PETROL EMOTION (VIRGIN)
- TIE  
THE SOUND OF TREES - SCHNELL FENSTER (ATLANTIC)
- TIE  
WHITE DIRT - THE CHICKASAW MUDPUPIES (POLYGRAM)

## TOP TIP

**THAT PETROL EMOTION**  
CHEMI-CRAZY  
(VIRGIN)  
Radio goes crazy for That Petrol Emotion—two weeks in Most Added and a whopping debut at #20!

## RECORD TO WATCH



**A TRIBE CALLED QUEST**  
**PEOPLE'S INSTINCTIVE TRAVELS...**  
(RCA)  
Stations joining this Tribe's posse include WBPR, WRFL, WVKR, WXCI, WFNX, WDET, WUSB, WUOG, KTOW, KCMU, KUSF, and more!

## IMPORT/INDIE

- GALAXIE 500** - EP (Rough Trade)
- DIGITAL UNDERGROUND** - Sex Packets (Tommy Boy)
- TAD** - Salt Lick (Sub Pop)
- SCATTERBRAIN** - "That's That" (In-Effect/Relativity)
- BONGWATER** - Too Much Sleep (Shimmy Disc)
- FLOUR** - Luv 713 (Touch And Go)
- LAVA LOVE** - Whole Lava Love (Sky)
- B.A.L.L.** - Four (Shimmy Disc)
- AGITPOP** - Stick It! (Twin/Tone)
- KING MISSILE** - Mystical Shit (Shimmy Disc)

## CHARTBOUND

- |   |  |
|---|--|
| <b>HUNTERS &amp; COLLECTORS</b> - GHOST NATION (ATLANTIC)   | <b>DIGITAL UNDERGROUND</b> - SEX PACKETS (TOMMY BOY) |
| <b>SIDEWINDERS</b> - 7&7 IS EP (MAMMOTH/RCA)                | <b>NICK CAVE</b> - "THE SHIP SONG" (MUTE/ENIGMA)     |
| <b>BIG DIPPER</b> - "LOVE BARGE" (EPIC)                     |  |
| <b>BEL CANTO</b> - BIRDS OF PASSAGE (NETTWERK/IRS)          |  |
| <b>AQUANETTAS</b> - LOVE WITH THE... (NETTWERK/IRS)         |  |
| <b>GALAXIE 500</b> - EP (ROUGH TRADE)                       |  |
| <b>A TRIBE CALLED QUEST</b> - PEOPLE'S INSTINCTIVE... (RCA) |  |
- Dropped:** #29 Wedding Present, #30 Renegade Soundwave, #32 John Wesley Harding, #35 Pale Saints.

WHEN THE RIVER RUNS DRY

the first single by  
**HUNTERS & COLLECTORS**  
from the album GHOST NATION.

Produced by Hunters & Collectors and Clive Martin

**GAVIN ALTERNATIVE #1 MOST ADDED**

**WORLD TOUR WITH MIDNIGHT OIL**



Direction: Michael Roberts **LOUD CLEAR**



On Atlantic Records, Cassettes and Compact Discs

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# INSIDE ALTERNATIVE RADIO by Linda Ryan

I'd like to start by welcoming the new members of the Gavin Alternative reporting family: Tim Barazza from KTOW—Tulsa, OK (918-446-1903), George Gimarc—KDGE (The EDGE) Dallas, TX (214-580-9400), Matt Shane—WTKX in Pensacola, FL (904-438-7543), Al Mitchel—WOFM Chesapeake, VA (804-421-7111), and Rodney Holley—WUMS University, MS (601-232-5395).

Due to of Spring Break (frozen reports) and the five new reporters, there isn't much change in the chart this week. Many records are starting to peak, and should be reflected in next week's chart.

The **BLUE AEROPLANES** are the only new entry into the Top Ten this week. Out of the 38 stations playing The Aeroplanes, 21 report HEAVY activity.

An excellent week for **LLOYD COLE** who moves 39-19. HEAVY action reported at WRSI, WRAS, KCRW, KTOW, WMDK, KTAO, KJQN, KOTR, WOXY, WXYC, WHFS, 91X, WVVU and WTSR.

**THAT PETROLEUM EMOTION** make a whopping debut onto the chart at #20! HEAVY action WBER, WDCR, WVVU, WRAS, KUSF, LIVE 105, and WOFM certainly helped the Chemi-Crazy cause, while ADDS at KCMU, WKXL, KTOW, KCRW, WRVU, WVKR, KSFR, WOXY and WTSR ensure more future movement.

**POIDOG PONDERING** make a nice move from 40-33, as WXCI, WPRB, WRFL, WXRT, WAPS, WHFS, WRVU, WRSI, WUOG, and WUSB pound out HEAVY rotations.

**NITZER EBB** bounce from 33-27 with the help HEAVY airplay at WUNH, WTSR, WDET, KUNV, WBER, WFIT, WDCR, WBNY, and WXCI.

**THE SUNDAYS** move from 44-34 this week, but the story doesn't end there. ADDS at WRAS, WKXL, WXCI, WNCS, WOXY, WRFL, and WUMS are enough to ensure a few more chapters!

CDs! CDs! CDs! Both Frank Zappa's and The Ramones' catalogue will be available for the first time on Compact Disc. Zappa, who will be celebrating 25 years in the muzik biz, will have 8 of his most sought after titles available in time for Mother's Day. The Ramones, celebrating 16 years in the muzik biz, will have their "The Ramones...All Their Stuff Plus More" series out by mid-June—just in time for Summer Solstice.

When our super star-spotter from Mercury (get it!) Tim Hyde got back to his hotel after the Farm Aid concert he found none other than W. Axl Rose at the piano entertaining the lucky folks in the lobby of the The Canterbury Hotel.

When Warner Bros' Paul V. isn't on the phone talking about The Chills or Jane's Addiction, he's doing a Thursday night club-type thang called Mystery Date (Remember that game? Call me crazy, but I used to like the dud!). As the name implies, party themes center around Pop-culture from the past—

mostly '60s and '70s TV shows. On April 12th, we celebrated David Cassidy's birthday. Although David couldn't be there in person, (he had party plans of his own) Paul V videotaped a message from him to all his well-wishers at Mystery Date. Personally, I enjoyed playing "Plant A Kiss On David," although WRAS' Kim Saade insists that "Throw The Love Beads On David" was more challenging.

Expect new wax soon from 4-AD's Ultra Vivid Scene who have just inked a licensing agreement with Columbia. The CD will be in stores in early May and vinyl in early June. UVS is currently on tour in America with Ian McCulloch.

Billy Bragg will have a new album out in June. Aside from a tune entitled "Phil Oches," the album is reported to have a more "international flavor."

Congratulations to KFJC who pulled off a most interesting Easter promotion—"Resurrecting The Grateful Dead, Live." The station played 20 hours of non-repetitive—yes, you guessed it—live Grateful Dead.

FYI radio and record company executives. There are a number of talented and experienced soon-to-be college graduates looking for positions within the industry. Many of this year's graduates include Gavin nominees and winners, including (WRAS) Kim Saade, (WXYC) Glen Boothe, (KUSF) Tim Ziegler and (WCDB) Jim McNeil. A talented group to be sure, and an excellent place to start looking for an addition to your team! Watch this space for more names in the coming weeks.

Every time I pass by Kent Zimmerman's office, I hear the new Hunters And Collectors album. It's out and on your desk now, but you probably know that since it was this week's #1 Most Added. Check it out—it's one of their best yet! Ta ta for now! LINDA RYAN

## NEW RELEASES

### THE SUNDAYS - READING, WRITING AND ARITHMETIC (DCG)

The Sundays literally exploded onto the English indie scene in 1988 with their Rough Trade single "Can't Be Sure," which went as high as 45 on the British Top 40 charts. The band spent just about all of 1989 in a studio recording Reading (as in the town), Writing And Arithmetic, their debut album. The first thing you notice is the way Harriet Wheeler's little-girl-lost voice caresses you from the very first tremble. Those violin-like vocals and the minimal, well-spaced music make a nostalgic, almost melancholy marriage that's pleasing to the ear. Tracks: "Skin And Bones," "Hideous Town," "My Finest Hour," "I Kicked A Boy," "Joy" and the single, "Here's Where The Story Ends." LINDA RYAN

### URBAN DANCE SQUAD - MENTAL FLOSS FOR THE GLOBE (ARISTA)

Holland's Urban Dance Squad uses today's

technology to bust a hardcore groovy. Groovy? Yep. "No Kid" and "Deeper Shade Of Soul" hit a trippy, psychedelic vibe that brings to mind De La Soul. Other tracks such "Brainstorm On The U.D.S" and "Famous When You're Dead" hit a harder, metal-core edge not unlike 24-7 Spyz. It's always exciting to find a band that can deliver more than one style of music—Urban Dance Squad is certainly one such band. Other tracks to check out are "Fast Lane" and "Prayer For My Demo." I'd love to hear the story behind that one. I guess their prayers have been answered. Turn this one up! LR

### CHICKASAW MUD PUPPIES - WHITE DIRT (POLYGRAM)

"Well, what do you think?" I muse to myself. "Johnny Cash on acid at a Captain Beefheart show?" Maybe. The Chickasaw Mud Puppies is one weird band who make knee slappin', good time, infectious music. Although this effort was produced by fellow Athens, GA resident Micheal Stipe, don't expect a jangly-guitared, R.E.M. clone, 'cuz the clone just ain't home! We're already seeing solid action in the East and Southeast (WUOG, WRFL, WRVU, WOFM, WDCR, WUSB, WTSR and others) the first week out. Tracks to check out include "McIntosh," "Lon Chaney," "Frogmore" and "Ponky Knot." Consider yourselves officially invited to this spaghetti western, but hold the mushrooms! LR

### THE HUMMINGBIRDS - "ALIMONY" (rooART/MERCURY)

Australia's Hummingbirds are a playful power-pop band with a penchant for writing great songs that take things to illogical extremes. Case in point is the band's latest offering "Alimony" which, turns the classic theme "You broke my heart when you left me" into "You broke my heart when you left me and now you want alimony, too?" There's always a new twist with The Hummingbirds, which is what makes them not only fun, but in a class all of their own. LR

### A TRIBE CALLED QUEST - PEOPLE'S INSTINCTIVE TREVELS AND THE PATH OF RHYTHM (RCA)

Funky with lots of soul, A Tribe Called Quest take rap another step toward it's continuing evolution. Instruments, polyrhythms and a sampling of "Walk On The Wild Side," makes for an expansion of ideas not normally used in rap, opening up new possibilities. Incorporate poignant no-nonsense rhyme that deals with drugs, love, health, the planet and violence, and you have a band that is not afraid to experiment. Tracks: "Push It Along," "Luck Of Lucien," "After Hours," "Footprints," "Public Enemy," "Bonita Applebum," "Can I Kick It?," "Rhythm (Devoted To The Art Of Moving Butts)," "Ham 'N' Eggs" and "Description Of A Fool." ROBERT BARONE

## AN AURAL EVOLUTION.

"Lloyd Cole is one of the best songwriters in the world at the moment." —*Arena*

"These songs are built to last. ★★★★★" —*Q*

"The new Lloyd Cole album will surprise people." —*Melody Maker*

## L L O Y D C O L E



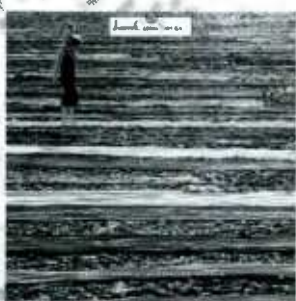
### "Downtown"

The single and video from the solo album LLOYD COLE.  
Produced by Lloyd Cole, Fred Maher and Paul Hardiman.



"Beneath its glossy musical surface, Cruel, Crazy, Beautiful World amounts to Clegg's most direct, most impassioned work in an eighteen-year career, a chronicle of violence, betrayal and flickering hope. A man made this record, but events made this man." —*Rolling Stone*

## JOHNNY CLEGG & SAVUKA



### "Cruel, Crazy, Beautiful World"

The single and video from the Cruel, Crazy, Beautiful World album. Produced by Hilton Rosenthal.

True **GENE**ious... on Capitol Cassettes, Compact Discs and Records. © 1990 Capitol Records, Inc.



# import indie

This Import/Indie page reflects our desire to give better coverage to the ever-widening range of "Alternative" music. While it will be dedicated to import and indie news and reviews, independent records may also get coverage in the regular weekly Alternative pages. In other words, we are not segregating; rather, we are providing a larger forum for import and indie releases. Please send all types of new indie music, press releases, label catalogues, etc., to: The Gavin Report, 1402nd Street, San Francisco, CA 94105, Attention: Seana Baruth. Feel free to call (415) 495-1990 if you have any questions. Hope you're as excited about this as we are!



## X-TAL - REASON IS 6/7 OF TREASON (ALIAS)

Earnest, aware and anxious guitar pop-rock here on this long-awaited debut from San Francisco's own X-Tal. Soured by the crass commercialism and self-centered tenor of the '80s, primary songwriter J. Neo crafts a heap of solid tunes with a message. "Happy Americans" borrows advertising's babble and catch phrases to uncover the shallow reality of "tube"-tied American lifestyles, and "Dogma Suit" questions the sincerity of fickle political reformers. But Neo, with his part-Lou Reed part-Neil Young vocals, also contributes a sweet and winsome Velvet-Undergroundish ballad ("Ragamuffin Girl") and a post-drunk lament ("Song Of The Six-Pack"). Drummer Michael Freeman kicks in the notable "Cheap Holiday," a folky Gaelic-flavored offering. Occasionally, this quartet's writing can seem a bit too-pat and simplistic, but the record's best cut, "Cold Civil War," with its crackling, suppressed rage, promises a bright recording future for this Bay-area band.

## TWO NICE GIRLS - LIKE A VERSION (ROUGH TRADE)

These Two Nice Girls were undoubtedly irrepressible pranksters who masqueraded as teachers' pets in grade school—they're most adept at deceptive sincerity. Many of the tunes here are performed in a simple Countryish fashion, and although Two Nice Girls probably have their tongues in their cheeks, some cuts, especially the Carpenters' "Top Of The World"(!), come off as surprisingly legitimated and personalized re-workings of old material rather than as cash-ins on currently hip retro-music mania. Or maybe I'm just a sucker. Either way, Like A Version proves a most enjoyable effort from this ensemble, and the true classic amidst this wide range of covers (from Sonic Youth to Donna Summer) may prove to be the Two Nice Girls' original (reappearing here — it was included on their earlier album) "I Spent My Last \$10.00(On Birth Control And Beer)". SB

## URGE OVERKILL - "TICKET TO L.A." b/w "(I'M ON A) DRUNK (TOUCH AND GO)"

This 7" showcases two distinct sides of Chicago/New York's Urge Overkill. "Ticket To L.A." features a meaty, fuzzed-out, Detroit-fired guitar riff and the aggressive percussion to give this drinkin' and travelin' track enough backbone to stand up next to "Highway To Hell." Form mirrors content with "(I'm On A) Drunk," which is more repetition than structured song, more noise than playing. Urge moans and grinds their way through this B-side with the same single-minded and painful determination that someone heavily inebriated might exhibit while searching for the bathroom. SB

## HIGH CIRCLE - HIGH CIRCLE (CONTAGIO RECORDS)

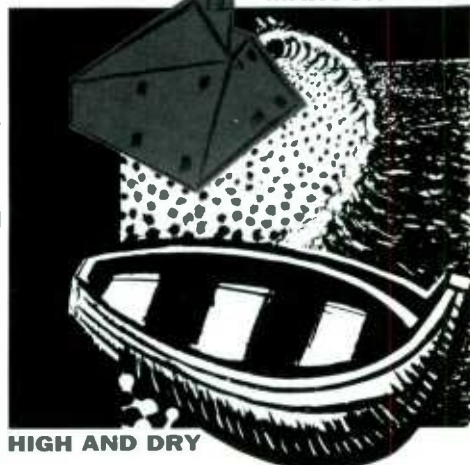
I'm always drawn to Italian hard-core/punk. I can barely understand a word, but the music on this EP is frenetic and intense, with vocals that get your blood going. High Circle, the name of the band and the only English track on this 7", is about musical prostitution. High Circle are loud, noisy and not the least bit fashionable—but they are hot. RB

## BIG SANDY AND THE FLY RITE TRIO - FLY RIGHT... (DIONYSUS)

Two guitars, one snare drum and a bass make for a quartet that's put out one entertaining album. Big Sandy and The Fly-Rite Trio's

clean and distinct danceable sound is recorded in "Wallyphonic High Fidelity." Not only can they rock, but they're romantics as well. Tracks: "Hot Water," "Moonshine Rhythm," "Rock Rock," "Big Fat Trouble" "Let Me Love You Right," "Kiss-A-Me Baby" and "Baby You Done Gone." This album is refreshing acoustic fun. ROBERT BARONE

## MAROON TOWN



## HIGH AND DRY

## MAROON TOWN - HIGH AND DRY (STACCATO LINK RECORDS AND MUSIC LTD.)

Once again England offers the world another great SKA band. High and Dry, Maroon Town's debut recording, is filled with topical social and political statements. Lead vocalist Stevie B. is all too convincing with the hard-hitting lyrics. "Pound To The Dollar" is about money and it's unjust distribution; "Woman Say No" concerns male domination and violence; "Nostalgia" is a roller coaster into the past. Other tracks: "Thatcher's Children," "Fire," "Man In The Street," "Travelling Light" and "Average Man." Lyrics coupled with an upbeat dance rhythm and performed by a band that pulls out all the stops, makes this an excellent LP. RB

## JET BLACK FACTORY - HOUSE BLESSING (391 RECORDS)

I never would've guessed Jet Black Factory call Memphis, Tennessee home! If you're already thinking the band is some kind of mutant country band, think again! These guys have more in common with The Chameleons than they do with say, Randy Travis. Lyricist Dave Willie has a wry sense of humor and a succinct way with words, which he sets to music that leans on pop's darker side. Melancholic and haunting, the guitar melodies weave an ethereal blanket of sound for your aural pleasure. Check out "Shut Up," "Uncrossing" and "Vinegar Works," the latter having started out according to Chopper, "As a staff favorite. The listeners picked up on it and now it's Top Five phones." You can't beat that! LR



# Mission

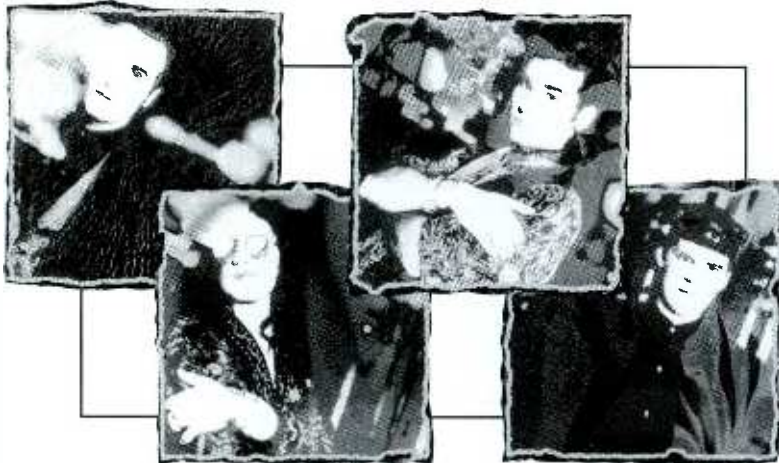
UK.

concert where, in England at least, the band videotapes the stage security in an effort to prevent fans from being man-handled.

"It's a drag you know, when they start beating up little girls right in front of you," complains Hussey. "Lots of security guards at those shows feel they have the right to abuse the fans—it's awful. We've hired a guy specifically to be in charge of secu-

for long, he jokes, "That way they'll know any heckling on that tape is their own. And really, the quality is probably better than any bootleg they'd actually go and buy." Before you Mission fans go out and buy new batteries for your Walkman, Wayne is doubtful about the success of pulling that off in America. "I don't know if it's going to work, but we want it to happen and we're looking into it."

Shortly before the release of The Mission's aptly titled sec-



ond effort, Children, Wayne Hussey became a father for the first time. After listening to the lyrics of "Amelia," Carved In Sand's chilling opening track about the sexual abuse of children, I asked about the inspiration for the song.

"I'll tell you what else you can expect when coming to a Mission show this time around," he continues, excited about his upcoming tour of America. "This past New Year I was in San Francisco with my girlfriend, and we went to see The Grateful Dead. One thing I liked and incorporated into the shows in Britain, is the idea of people bringing in their tape recorders to tape the show. I think that's brilliant. They can go home with a tape in their pocket of the show they paid good money to go see." Never one to stay serious

ity. He can tell a security guard 'That's it—you're out!' if he has to, but the camera works really well—it intimidates them."

"I wrote that song after seeing a show in America about child abuse. That, and a couple other events led me to write the song," explains Hussey. "It's part of a responsibility thing, I guess. Being a father, I naturally thought of Hannah (Hussey's 2 1/2 year old daughter)." He continues slowly, "I think once you realize that you have inside you the potential to be an abuser, you're halfway cured."

In the meantime, "Butterfly On A Wheel," the very beautiful second single from Carved In Sand is making its way onto radio playlists across the United States, and should garner The Mission a whole new set of believers—making the trek across America that much more enjoyable. The romance of the song is so strong that I asked Wayne about the circumstances surrounding it. He explains:

"I happened across the phrase 'Butterfly on a wheel' in a Rolling Stones biography and I thought it was brilliant. I did some research and found out it was actually taken from one of Alexander Pope's poems. I went out and bought a book of his and I really enjoyed it. I have someone in my life right now and she's wonderful. I guess I had her in mind while I was writing."

Responsibility? Socially concerned issues? Poetry? Am I still talking to Wayne Hussey?

Before too long, the "old" Wayne rears his non-committal head. Trying to get him to express any hopes or goals for the future is a fruitless task.

"It sounds ludicrous," Hussey begins, "but I think as a band we've done everything we wanted to. We just want to keep at the music, so I'm glad people like it." A very eloquent Hussey continues, "We don't like looking too far into the future because once you do you define it, and once you define it you change the very nature of it. We'll leave that to you journalists."

"We don't like looking too far into the future and can't remember too much of the past, so we have to concentrate on right now," he laughs easily. He certainly has a good sense of humor about himself.

"Well you have to really, 'cos when you think about it, it's a joke. I mean, I'm in London and you're in San Francisco and you're asking questions about me! Isn't that weird to you?"

I never thought about it that way. Touche.

April 19 marks the first date of The Mission's jaunt through the States. In tow are Mission-mates The Wonderstuff. "They're good friends of ours," says Hussey fondly. "We did a one-off thing last Christmas when they asked us if we wanted to play with them. We did the show as The Metal Gurus and did cover versions from some of our heroes."

Sadly, The Metal Gurus have broken up, but never fear Mission maniacs! The shows were taped for posterity and some of the tracks are turning up as B-sides on singles in Britain.

In an interview for Rolling Stone Magazine Wayne Hussey joked, "We're very much like Spinal Tap." And while he's probably not too far off the mark, one thing is for certain: as long as there are fans who keep coming to their shows, there will always be The Mission. These bad boys of rock and roll have hearts of gold. ●

# PERSONAL PICKS

## SINGLES by Dave Sholin

Dave Sholin is on vacation this week. Some picks are written by Annette M. Lai.



**LOUIE LOUIE** - *Sittin' In The Lap Of Luxury* (WTG)

I'm sure the first time some folks see the artist's name they're gonna think this is a remake of the old Rock classic. Not even close. Here's a sensational, uptempo Dance track featuring some hot horn playin' and a familiar, yet distinctive groove. Got the feeling we'll be hearing more about this talented newcomer. DS

**RICHARD MARX** - *Children Of The Night* (EMI)

A consciousness raiser that reminds us of the

sad and unacceptable problem of teen prostitution and the plight of the young homeless. Marx's sincerity and concern is demonstrated by his words, music and delivery. In addition, he's donating all proceeds of this song to the organization of the same name. DS

**BILLY JOEL** - *The Downeaster "Alexa"* (Columbia)

Dedicating this song to the fishing community, especially those who make their living from the sea, Billy Joel weaves a story about their struggle to survive. In his December '89 Gavin cover story Billy said, "I'm concerned about the general state of the planet...What I can try to do is change my corner of it, out here on Long Island." Remember folks, Earth Day is just around the corner. AML

**PHIL COLLINS** - *Do You Remember?* (Atlantic)

With two #1s under his belt, Phil, in his own familiar and inimitable style, brings us this sentimental and sensitive ballad about a relationship gone awry—proving that sometimes love isn't enough. Look for this one to follow in the path of its two...BUT SERIOUSLY predecessors. Already on at KBQ St. Louis. AML

## ALBUMS by Ron Fell

**FLEETWOOD MAC**-*Behind The Mask* (Warner Bros.)

This "Team thing," as George Bush might say, has its shortcomings. Too much democracy can water down a group's potential. As with every change in the group's makeup, the departure of Lindsey Buckingham and the recruitment of Billy Burnette and Rick Vito severely altered the composite Mac sound. And rather than load up on songs from stalwarts Christine McVie and Stevie Nicks, the portion normally allotted to Lindsey is filled by Vito and Burnette with mixed results. The alterations preserve the overall vitality of the

group sound, even though the ensemble shuffle takes some getting used to. I'm most comfortable with the middle of the set. There we find the first single, SAVE ME (a traditional McVie tune) AFFAIRS OF THE HEART (a traditional Nicks track) and the most intriguing of the Vito/Burnette contributions, WHEN THE SUN GOES DOWN. The title track, BEHIND THE MASK, is another excellent McVie song and liner note freaks will notice that the erstwhile Mr. Buckingham contributes a little acoustic guitar to the track. What does it all mean?

## FRANK ZAPPA cont. from pg. 45

decade of no Freak Out? Zappa had withdrawn his work. When he regained financial control over his art, he inked a deal with Ryko to release the catalogue on CD, which ironically was a perfect fit for many of Zappa's extended concepts.

Things haven't really changed all that much. We are reentering a cycle of repressive moralizing and censorship. Lately Zappa has been active in fighting the blue-haired matrons who have taken it upon themselves to protect us from our own First Amendment liberties. He continues to rail against industry standards in rock n roll, classical, new classical and economic censorship. His reputation as a libertarian, a composer, guitarist, satirist, freak chronicler and culturist is assured. Seeing him in a three piece suit testifying in front of the Senate with short hair hardly surprised me. He still had that mad scientist look (like composer Edgar Varese), controlling the situation like he does onstage with his band, using a variety of sly body language, signals and droll and dry witticisms.

Things haven't changed much in twenty-five years. In essence people are still saying "it can't happen here" when it comes to freedom and extremist groups and corporate sponsors dictating what gets seen and heard in America. Think about it. They're freaking out in Cincinnati over a bunch of black and white photographs in an art museum, threatening the curator with jail. Who could imagine? Suzy Creamcheese, where are you now that we need you? Help, I'm a rock.

Note: Ryko is celebrating the twenty-fifth anniversary of Freak Out by setting up a series of promotions. Spread the Zappa gospel to those listeners who may have been in a pre-embryonic state when all this original foolishness went down. Call Jim Neill at Rykodisc. He has some good ideas and is willing to listen to yours—the freakier the better. Dial 508-744-7678 and tell them Gavin sent you. ●

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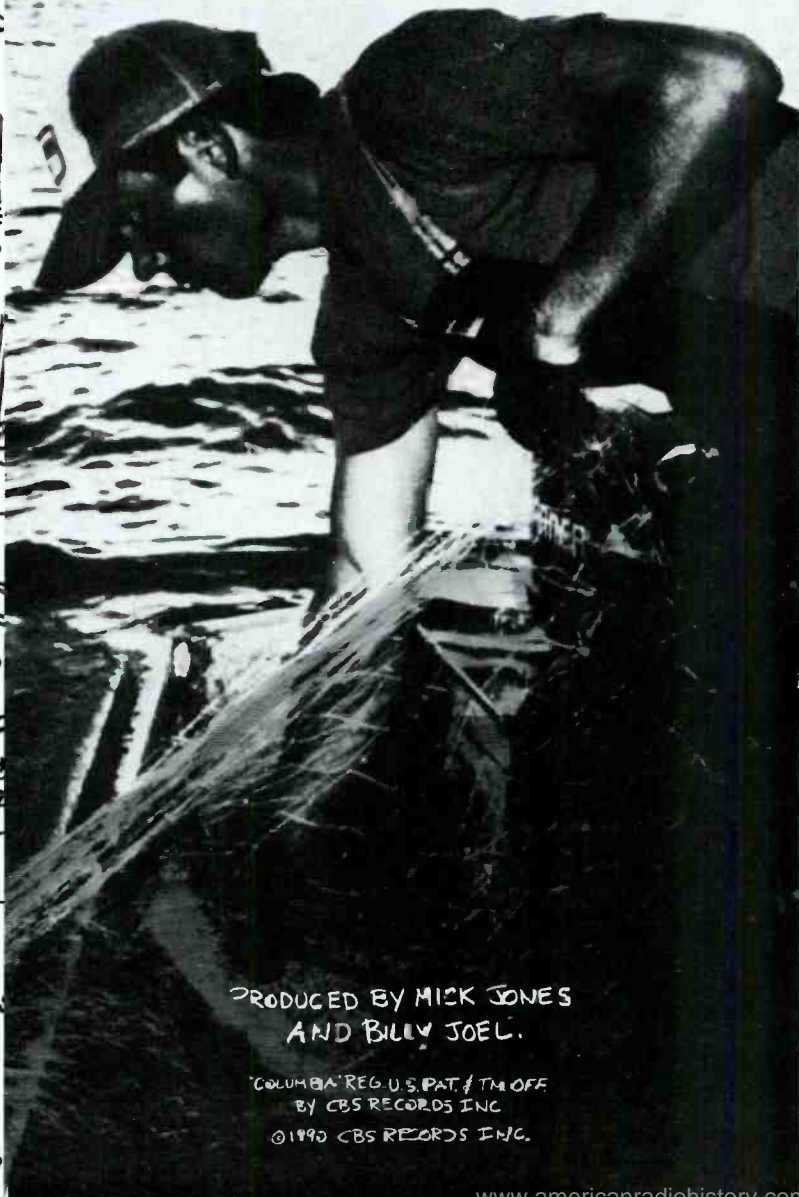
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# THE DOWNEASTER "ALEXA"

## A STORY ONLY

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*A message of hope to these children who've never had a chance...yet*

# RICHARD MARX *Children of the Night*

All that I know in my life, I have learned on the street  
No magic carpet, no genie, no shoes on my feet

Will I wake up from this nightmare?  
A fear that chills me to the bone  
Though I may be one of many  
I feel so all alone

We are the children of the night  
We won't go down without a fight  
Our voice is strong, our future's bright  
And thanks to what we've learned from you  
We've grown into the children of the night

Left by my father with only this scar on my face  
Told by my mother that,

"No, you were just a mistake"  
I have tasted my own hunger  
Sold my body to survive  
Some have paid to scratch the surface  
But they can't touch what's inside

We are the children of the night  
We won't go down without a fight  
Our voice is strong, our future's bright  
And thanks to what we've learned from you  
We've grown into the children of the night

How I long for something better  
Than this life I know too well  
Lord, I know I'm bound for heaven  
Cause I've done my time in hell

We are the children of the night  
We won't go down without a fight  
Our voice is strong, our future's bright  
And thanks to what we've learned from you  
We've grown into the children of the night

*From the album REPEAT OFFENDER*

*Produced by Richard Marx and David Cole  
Management: Allen Kovac/Left Bank Management*

*Inspired by the Children of The Night organization which lends help and support to runaways.  
Richard Marx will donate his publishing royalties from the single and album cut to the foundation.*

EMI