Kenny Loggins
Celebrate Him Home Again

Gavin Takes An In-Depth Look At A/C Music & Radio

Gavin Salutes The NAB

ISSUE 2872, SEPTEMBER 8, 1991
MC Skat Kat is one buggin' kitty. Ask him where he's from and you'll never get the same answer twice; ask him where he's been and he'll go off. He'll tell you how he "helped out" a certain Paula Abdul by co-starring in her "Opposites Attract" video. Just to prove what a purrfectly nice guy he is, he'll tell you how this time around he let Paula be in his video. And he'll wear you out braggin' about "Skat Strut," the first single from his krazy new album.

Video in HEAVY rotation on MTV

© 1991 Virgin Records America, Inc.
### Gavin at a Glance

#### Top 40

**Most Added**
- **Bryan Adams**
  - Can't Stop This Thing We Started (A&M)
- **Eddie Money**
  - Heaven In The Back Seat (Columbia)
- **Curtis Stigers**
  - I Wonder Why (Arista)

**Record to Watch**
- **Brand New Heavies**
  - Never Stop (Delicious Vinyl/Island)

#### Urban

**Most Added**
- **Gladys Knight** featuring **Dionne Warwick & Patti Labelle**
  - Supergirl (MCA)
- **Kid 'N Play**
  - Ain't Gonna Hurt Nobody (Select)
- **Ziggy Marley & the Melody Makers**
  - Good Time (Virgin)

**Record to Watch**
- **Queen Latifah**
  - Fly Girl (Tommy Boy)

#### Rap

**Most Added**
- **B.O.X.**
  - Be A Real G (PWL/Mercury)
- **Poor Righteous Teachers**
  - Shakiya (Profile)
- **Def Jef**
  - Here We Go Again (Delicious Vinyl/Island)

**Retail**
- **Tim Dog**
  - F*ck Compton (Ruffhouse/Columbia)

**Radio**
- **Def Jef**
  - Here We Go Again (Delicious Vinyl/Island)

#### A/C

**Most Added**
- **Bee Gees**
  - Happy Ever After (Warner Bros.)
- **Neil Diamond**
  - If There Were No Dreams (Columbia)
- **Crowded House**
  - Fall At Your Feet (Capitol)

**Record to Watch**
- **Zucchero & Paul Young**
  - Senza Una Donna (Without A Woman) (London/PLG)

#### Country

**Most Added**
- **Trisha Yearwood**
  - Like We Never Had A Broken Heart (MCA)
- **Patty Loveless**
  - Hurt Me Bad (In A Real Good Way) (MCA)

**Record to Watch**
- **John Anderson**
  - Who Got Our Love (BNA Entertainment)

#### Jazz

**Most Added**
- **Bluesiana II**
  - (Windham Hill Jazz)
- **Alexander Zonjic**
  - Neon (Reprise)
- **Herb Ellis**
  - Roll Call (Justice)

**Record to Watch**
- **Chick Corea Elektric Band**
  - Beneath The Mask (GRP)

**Album**
- **Bryan Adams**
  - "Can't Stop This Thing We Started" (A&M)
- **Eddie Money**
  - "Heaven In The Back Seat" (Columbia)
- **Rush**
  - Roll The Bones (Atlantic)

**Alternative**
- **Bryan Adams**
  - "Can't Stop This Thing We Started" (A&M)
- **Nirvana**
  - "Smells Like Teen Spirit" (DGC)
- **Blur**
  - "There's No Other Way" (SBK)
BABINEAU RESIGNS

A shocker came out of DGC this week as the label's original General Manager, Marko Babineau, handed in his resignation.

Citing family considerations, Babineau said via a pretime fax release that he made his decision while on vacation last week. "It's been nearly twenty years on the record promotion battlefield for me and I need to take a break. I've promised myself not to even think about what's next for at least six months. Needless to say, the past eight years at Geffen and DGC Records have been an incredibly exciting and rewarding experience, and I'm going to miss all my buds. Ed Rosenblatt (President) and David Geffen are like second fathers to me."

Rosenblatt commented: "I speak for David Geffen and everyone at our companies when I say we're going to miss Marko. He's not only made an important contribution to our success, but is a good friend. Thus, we respect the personal choice he's made and wish him well."

Boston-born Babineau started in the promotion business at Arista in 1972. He worked for A&M before joining Geffen in 1983 and when DGC was launched in 1990 he was named General Manager.

A-R-B Takes To The A-I-R

Look! Up in the sky! It's a bird—it's a plane—it's an Arbitron Ad?

In their quest for the elusive 25-34 male diary-keepers, Arbitron took to the atmosphere over Virginia Beach this Labor Day Weekend via a plane trailing a banner that said, " Arbitron Radio Ratings—Your Diary Counts."

BLOOM BLOOMS

Capitol Records Senior Director of National Promotion, Ritch Bloom, was awarded a vice presidency this week, as he takes the title Vice President, National Promotion.

Bloom has been in promotion for 14 years, having started in 1977 as Regional Album Promotion Manager, Southeast, for Epic. He held different promotion positions for Columbia before joining Capitol as Director of Album Promotion in 1987. His new position calls for him to oversee pop, alternative, album, adult contemporary and Gavin Report promotional campaigns.

"Ritch has earned this promotion," said label Senior Vice President, John Fagot. "He has matured as an executive and as an individual, his people skills are unparalleled and he has worked hard to become an excellent administrator. My sincerest congratulations!"

Columbia's Ehrlich Up to VP/GM

Fred Ehrlich, who started at Columbia Records in 1982 as a College Marketing Rep was upped this week to Vice President, General Manager. In addition to overseeing day-to-day Marketing, Sales, Video, Label Finance/Administration and Publicity, Ehrlich will be closely involved with the workings of Def Jam/RAL.

"For the past two years Fred has assisted me at every stage of reorganization of the Columbia label," said label president Don Jenner. "As I continue to focus greater attention on our artists and their music, as well as other aspects of the company's growth and expansion, my confidence in Fred's ability to help run the show with me and the department heads is stronger than ever. With all of our department heads now in place, a major vote of confidence goes to everyone who has helped to build on the team spirit at Columbia".

TABLE OF CONTENTS

FORMATS

10 TOP 40
57 URBAN
20 A/C
46 COUNTRY
16 ADULT ALTERNATIVE
18 JAZZ
62 ALBUM
64 ALTERNATIVE

COVER STORY

28 KENNY LOGGINS

FEATURES

32 A/C QUESTIONNAIRE by Ron Fell
38 A/C STATISTICS by Ron Fell
40 A/C PROFILE by Diane Rufer
42 A/C PROFILE by Diane Rufer
44 BIOFEEDBACK by Ron Fell
60 MADCAP RADIO UPDATE by Louise Polanker
61 CLASSIFIEDS by Natalie Duitsman
75 HEAR & THERE by Sheila Rene
It’s Here!

“Something Got Me Started”

The first single from

SIMPLY RED.

From the

forthcoming

album STARS.

Produced by Stewart Levine for

Oliverea Productions Ltd.
According to Jay Guyther, ARB’s vice president of sales and marketing, the idea came from a management discussion group that focused on “possible ideas for improving young male representation.”

Virginia Beach, which is in the Norfolk market, was chosen for the virgin flight because it’s “a high military market,” said Guyther. “We can’t survey bases—nobody can—and that makes it difficult for us to reach some young male participants.” Young male is defined here as the 25-34.

Guyther went on to say that the ratings service’s foray into ads targeted to a specific sex/demo indicates Arbitron’s “willingness to explore different ways to improve sample performance among hard-to-reach groups.

Although he didn’t delve deeply into future campaigns, Guyther indicated that if ARB sees an impact the idea will continue. But not everybody lives at the beach. “The method we use will vary from market to market,” Guyther said. “You’re going to be hearing about more things we’re going to look at and try.”

Comeau Upped At EMI

has been promoted to Manager, Adult Contemporary and Alternative Promotion at EMI Records. Comeau will remain based at the label’s New York City offices.

“Colette’s love and knowledge of all genres of music has been proven to be an important asset in the development of our unique department,” said Geordie Gillespie, Director Adult Contemporary and Alternative Promotion. “She is aggressive, intuitive and intelligent. She is the obvious choice to strengthen our promotional efforts in the A/C and Alternative formats.”

Maranville’s a Fox

Hot on the heels of the departure of former “The Fox”/KUXF-San Jose, CA program director Brian Rhea comes the announcement that Timothy Maranville will be joining the Classic Rock and Roll station.

A former wiz kid, Maranville was first on radio at the age of eleven. His most recent position was Vice President of Programming for Unicom Inc. In addition, Maranville has held programming positions in Fresno, CA (KHTH) and Las Vegas (KZMQ and KMJJ).

“Tim’s a professional broadcaster with a successful track record as a program director,” said station General Manager Ed Krampf. “He is uniquely qualified to take ‘The Fox’ to the highest level.”

Maranville checked in at KUXF on Friday (6th).

Sony’s Mini Disc To Debut In Late ’92

An amazing 2.5” disc that can hold more than one hour of music will be available to consumers starting in late ’92.

Called the Mini Disc, this item is Sony’s next big step into the future. Sony boasts that the “MD” offers excellent sound quality, is easy to use, has quick random access, portability, durability, and recordability—all in digital hi-fi quality.

“Sony anticipates our consumer’s needs and desires and we put our technology to work to meet those needs,” said Jack Schmuckli, who is the president of Sony Europa GmbH and the chairman of the company’s European Operations.

If all goes as planned the debut of the “MD” will have the same groundbreaking effect that the Walkman and the CD—both introduced by Sony—had. However, Schmuckli sees the “MD” co-existing peacefully with other music equipment formats. “The announcement of this new technology for personal listening supports our view that no single audio format can meet every consumer’s needs,” said Schmuckli. “Therefore, we do not see ‘MD’ displacing any current formats. As a matter of fact, we expect it to co-exist with CD, DAT and DCC...”

Said superstar Michael Jackson, after hearing “MD” for the first time: “I was so taken that I asked Sony to use my music as a part of their product demonstrations. I believe this is the next generation for the music industry.”

Sony’s Mini Disc To Debut In Late ’92

An amazing 2.5” disc that can hold more than one hour of music will be available to consumers starting in late ’92.

Called the Mini Disc, this item is Sony’s next big step into the future. Sony boasts that the “MD” offers excellent sound quality, is easy to use, has quick random access, portability, durability, and recordability—all in digital hi-fi quality.

“Sony anticipates our consumer’s needs and desires and we put our technology to work to meet those needs,” said Jack Schmuckli, who is the president of Sony Europa GmbH and the chairman of the company’s European Operations.

If all goes as planned the debut of the “MD” will have the same groundbreaking effect that the Walkman and the CD—both introduced by Sony—had. However, Schmuckli sees the “MD” co-existing peacefully with other music equipment formats. “The announcement of this new technology for personal listening supports our view that no single audio format can meet every consumer’s needs,” said Schmuckli. “Therefore, we do not see ‘MD’ displacing any current formats. As a matter of fact, we expect it to co-exist with CD, DAT and DCC...”

Said superstar Michael Jackson, after hearing “MD” for the first time: “I was so taken that I asked Sony to use my music as a part of their product demonstrations. I believe this is the next generation for the music industry.”

RADI-O-RAMA

Just a reminder to all of you who plan to be in San Francisco for the NAB Convention: The Gavin Report would love to see your face on Wednesday (11th) from 4-6PM. Come by and meet the faces behind the names! Speaking of conventions—those attending the keynote event at this past year’s Gavin Seminar heard Soviet commentator/journalist Vladimir Pozner foretell Boris Yeltsin’s rise to power. You heard it there first...Lots of speculation as to what Emmis Broadcasting chief Jeff Smulyan is going to be doing with his Seattle Mariners, who, despite best efforts, aren’t bringing in any $$$. Smulyan has been quoted as saying he’ll sell the team if he can’t restructure its debt by early next year. Too bad, because the town and the team love their club’s owner. Not to be overlooked is that Smulyan has resisted the urge to gouge fans with high ticket prices, and has treated them to some spectacular and fun promotions. In other Emmis news, Power 106-Los Angeles VP/GM Phil Newmark and WFAN-New York VP/GM Scott Meyer are both out. Emmis Exec VP Randy Bongarten will oversee NY and Prez Doyle Rose will oversee.

CEMA Distribution’s “Roadshow II” was held in Dallas from August 14-18, and the company showcased upcoming releases for national and regional personnel. Live performances were given by EMF (EMI USA), Garth Brooks and Pirates of the Mississippi (Capitol Nashville), Billy Dean (SBK) and Animal Logic (RIA). Capitol Recording artist Bob Seger (second right) rocked to the music with (1-r) his longtime manager Punch Andrews; CEMA Vice President, Sales Joe McFadden; Capitol President/CEO Joe Smith; and (far right) CEMA President Russ Back.
ANIMAL LOGIC

THE MULTI-FORMAT DEBUT SINGLE
ROSE COLORED GLASSES

AN UP-TEMPO ADULT SMASH
GOING FOR ADDS SEPTEMBER 9!

Deborah Holland
vocals

Stewart Copeland
drums

Stanley Clarke
bass

The new album produced by Animal Logic and Tony Berg
II Men, Jasmine Guy, South Bay fave Brandon and more...Word is that KDWB's Bobby Wilde could be going national. He's a top finalist in the current MTVvee-jay search...KSNN-Merced, CA changes calls to KHTN...Music is Education: Actor Martin Sheen will narrate a 13-part series entitled Played In The USA, a celebration of American music. The thirteen-part series premieres October 6 on The Learning Channel...

ROTATIONS

Michelle Taylor leaves PolyGram Jazz to join RCA/Novus in a promotion/marketing capacity. Official announcement coming soon...New address for Global Pacific: 270 Perkins St., Sonoma, CA 95476. Quark Inc. has signed a distribution deal with ISP Records. The first release will be the Ivory Soul album, "Ya! What's Up?"...Looks like Arista will be coughing up anywhere from $1 to $3 to disgruntled Milli Vanilli fans who bought albums or concert tickets. Okay, do we get an extra stick of Carefree sugarless gum too?? Just asking...New address for the good folks at the Breuenan Report. It's 23241 Ventura Blvd. #102, Woodland Hills, CA 91364...BMG has signed a distribution agreement with Fair Warning...Sincere condolences to the family and friends of Country star Dottie West. Dottie died on September 4 as a result of injuries sustained in an automobile accident...

BIRTHDAYS

Compiled by Diane Rufer

Our Best Wishes and HAPPY BIRTHDAY To:

Jay Ziskrout, Arista Records 9/8
Mike Stone, KLYK-Longview, WA 9/8
Bruce Collins, WXCY-Havre De Grace, MD 9/8
Bob Marlowe, WIHN-Bloomington, IL 9/8
Bob Galliani, Galliani Marketing 9/9
Jim Lee, KFAT/FM-Corvallis, OR 9/9
Kathy Linn, WYHT-Manistee, MI 9/9
Bill Kanui 9/9

Fredy Weller, Billy Preston, Dave Stewart (Eurythmics) 9/9
Les Garland, Video Jukebox Network 9/10
Michelle Mesiner, Elektra Entertainment 9/10
Hollywood Harrison, 9QID-Alexandria, LA 9/10
Scott Peterson, KOJIM-Havre, MT 9/10
Tony Bazis, KRCK-Omaha, NE 9/10
Jose Feliciano, Tommy Overstreet 9/10
Kim White, Geffen Records 9/11
Hosh Gureli, KMEI-San Francisco, CA 9/11
Maureen Guinan, Elektra Entertainment 9/11
Harry Connick Jr. 9/11
Keith Naftaly, KMEI-San Francisco, CA 9/12
George Jones, Barry White, Maria Muldour 9/12
Derrek Rufer 9/13
Guy Brouillard, CKOI/FM-Montreal 9/13
Dave Clark, KBBK-Ft. Madison, IA 9/13
Peter Cetera, Damian Dame 9/13
Rod Flores, KCSM-San Francisco, CA 9/14
Pat Martin 9/14

BIRTHS

Our CONGRATULATIONS to BRAD PAUL
National Promotion Director for Rounder Records and his wife, BETH, on the birth of their son, NOAH. Born August 18th, weighing 7 1/2 lbs.

WEDDINGS

Our WEDDING BELLS rang on September 6th for SCOTT BURTON, Senior VP of Promotion for McClusky & Associates, and his fiancée, DEBBIE BAUMEISTER.
Our Best Wishes and CONGRATULATIONS to the happy couple!!
Congratulations Gavin Stations
For Once Again Breaking **Crowded House**

Last week’s Record To Watch, is a Most Added this week!

**Crowded House**

"Fall At Your Feet"

Gavin A/C: **#3 Most Added** • CHARTBOUND • 56/31
Gavin Top 40: 40/25 • Debut in Up & Coming

<table>
<thead>
<tr>
<th>WAPE</th>
<th>KWOD</th>
<th>KISN</th>
<th>99.9KHI</th>
</tr>
</thead>
<tbody>
<tr>
<td>ZFUN</td>
<td>WJMX</td>
<td>KTMT</td>
<td>KFQX</td>
</tr>
<tr>
<td>K106</td>
<td>KIIK</td>
<td>KZOR</td>
<td></td>
</tr>
</tbody>
</table>
**TOP 40**

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

**ARTIST TITLE LABEL**

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>BRYAN ADAMS</td>
<td>The Promise Of A New Day</td>
<td>(Caprice/Virgin)</td>
</tr>
<tr>
<td>EDDIE MONEY</td>
<td>Time, Love And Tenderness</td>
<td>(Columbia)</td>
</tr>
<tr>
<td>BRYAN ADAMS</td>
<td>Everything I Do I Do It For You</td>
<td>(A&amp;M/Morgan Creek)</td>
</tr>
<tr>
<td>COLOR ME BADD</td>
<td>I Adore Mi Amor</td>
<td>(Giant/Reprise)</td>
</tr>
<tr>
<td>CATHY DENNIS</td>
<td>Too Many Walls</td>
<td>(PLG)</td>
</tr>
<tr>
<td>R.E.M.</td>
<td>Shiny Happy People</td>
<td>(Warner Bros.)</td>
</tr>
<tr>
<td>C + C MUSIC FACTORY</td>
<td>Things That Make You Go ...</td>
<td>(Columbia)</td>
</tr>
<tr>
<td>STEELHEART</td>
<td>-</td>
<td>(Lady) (MCA)</td>
</tr>
</tbody>
</table>

**CERTIFIED**

- BAD ENGLISH - Straight To Your Heart (Epic)
- LUTHER VANDROSS - Don't Want To Be A Fool (Epic)

**TOP TIP**

- CURTIS STIGERS - I Wonder Why (Arista)

Debut release from this promising singer/songwriter is receiving instant programmer acceptance.

**RECORD TO WATCH**

**NEVER STOP**

- BRAND NEW HEAVIES - Never Stop (Delicious Vinyl/Island)

Former Top Ten track at Urban Contemporary radio, this "Acid Jazz" offering is in top twenty territory at POWER 106-Los Angeles and HOT 97.7-San Jose.

Editor: Dove Sholin
Assoc. Editor: Annette M. Loi

---

**CHARTBOUND**

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>BRYAN ADAMS</td>
<td>Can't Stop This Thing We Started</td>
<td>(A&amp;M)</td>
</tr>
<tr>
<td>EDDIE MONEY</td>
<td>Heaven In The Back Seat</td>
<td>(Columbia)</td>
</tr>
<tr>
<td>STEELHEART</td>
<td>She's Gone</td>
<td>(Lady) (MCA)</td>
</tr>
</tbody>
</table>

the GAVIN REPORT/September 6, 1991
GUARANTEED TO STAY ON YOUR LIPS.

TRACIE SPENCER

"TENDER KISSES"

THE NEW SINGLE AND VIDEO FROM TRACIE'S ALBUM

MAKE THE DIFFERENCE.

ON CAPITOL COMPACT DISCS, CASSETTES AND RECORDS

PRODUCED BY MATT SHERROD AND PAUL SHERROD  CO-PRODUCED BY SIR SPENCE

MANAGEMENT: STAN PLESSER PRODUCTIONS

©1991 CAPITOL RECORDS, INC.
<table>
<thead>
<tr>
<th>Reports</th>
<th>Adds</th>
<th>On</th>
<th>Chart</th>
</tr>
</thead>
<tbody>
<tr>
<td>113</td>
<td>30</td>
<td>75</td>
<td>8</td>
</tr>
<tr>
<td>107</td>
<td>15</td>
<td>73</td>
<td>19</td>
</tr>
<tr>
<td>107</td>
<td>34</td>
<td>63</td>
<td>10</td>
</tr>
<tr>
<td>96</td>
<td>43</td>
<td>47</td>
<td>6</td>
</tr>
<tr>
<td>85</td>
<td>36</td>
<td>40</td>
<td>9</td>
</tr>
<tr>
<td>65</td>
<td>9</td>
<td>47</td>
<td>9</td>
</tr>
<tr>
<td>61</td>
<td>1</td>
<td>36</td>
<td>24</td>
</tr>
<tr>
<td>60</td>
<td>13</td>
<td>39</td>
<td>8</td>
</tr>
<tr>
<td>58</td>
<td>21</td>
<td>37</td>
<td>—</td>
</tr>
<tr>
<td>57</td>
<td>3</td>
<td>34</td>
<td>20</td>
</tr>
<tr>
<td>56</td>
<td>4</td>
<td>28</td>
<td>24</td>
</tr>
<tr>
<td>52</td>
<td>1</td>
<td>24</td>
<td>27</td>
</tr>
<tr>
<td>50</td>
<td>7</td>
<td>19</td>
<td>24</td>
</tr>
<tr>
<td>47</td>
<td>4</td>
<td>24</td>
<td>19</td>
</tr>
<tr>
<td>43</td>
<td>4</td>
<td>38</td>
<td>1</td>
</tr>
<tr>
<td>41</td>
<td>10</td>
<td>17</td>
<td>14</td>
</tr>
<tr>
<td>40</td>
<td>6</td>
<td>26</td>
<td>8</td>
</tr>
<tr>
<td>40</td>
<td>25</td>
<td>15</td>
<td>—</td>
</tr>
<tr>
<td>39</td>
<td>1</td>
<td>17</td>
<td>21</td>
</tr>
<tr>
<td>38</td>
<td>9</td>
<td>28</td>
<td>1</td>
</tr>
<tr>
<td>38</td>
<td>36</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>36</td>
<td>—</td>
<td>13</td>
<td>23</td>
</tr>
<tr>
<td>34</td>
<td>4</td>
<td>26</td>
<td>4</td>
</tr>
<tr>
<td>33</td>
<td>6</td>
<td>6</td>
<td>21</td>
</tr>
<tr>
<td>31</td>
<td>6</td>
<td>11</td>
<td>14</td>
</tr>
<tr>
<td>29</td>
<td>10</td>
<td>18</td>
<td>1</td>
</tr>
<tr>
<td>28</td>
<td>3</td>
<td>14</td>
<td>11</td>
</tr>
<tr>
<td>26</td>
<td>2</td>
<td>19</td>
<td>5</td>
</tr>
<tr>
<td>25</td>
<td>1</td>
<td>4</td>
<td>20</td>
</tr>
<tr>
<td>25</td>
<td>2</td>
<td>15</td>
<td>8</td>
</tr>
<tr>
<td>22</td>
<td>6</td>
<td>11</td>
<td>5</td>
</tr>
<tr>
<td>22</td>
<td>3</td>
<td>18</td>
<td>1</td>
</tr>
<tr>
<td>20</td>
<td>2</td>
<td>10</td>
<td>8</td>
</tr>
<tr>
<td>20</td>
<td>3</td>
<td>14</td>
<td>3</td>
</tr>
</tbody>
</table>

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

OR-N-MORE - Everyotherday (EMI)
BIG AUDIO DYNAMITE II - Rush (Columbia)
STEVIE NICKS - Sometimes (It's A Bitch) (Modern/Atlantic)
CURTIS STIGERS - I Wonder Why (Arista)
RYTHM SYNDICATE - Hey Donna (Impact)
LISA FISCHER - Save Me (Elektra)
STING - Mad About You (A&M)
MICHAEL W. SMITH - For You (Reunion/Geffen)
FARM - Groovy Train (Sire/Reprise)
VANESSA WILLIAMS - Running Back To You (Wing/Mercury)
CRASH-TEST DUMMIES - Superman's Song (Arista)
SIOUXSIE & THE BANSHEES - Kiss Them For Me (Geffen)
JASMINE GUY - Just Want To Hold You (Warner Bros.)
TONI CHILDS - I've Got To Go Now (A&M)
METALLICA - Enter Sandman (Elektra)
NIKOLAJ STEEN - Angel (Imago)
CROWDED HOUSE - Fall At Your Feet (Capitol)
JOE JACKSON - Stranger Than Fiction (Virgin)
ZIGGY MARLEY - Good Time (Virgin)
RUSS IRWIN - My Heart Belongs To You (SBK)
THE LA'S - There She Goes (Go!/London/PLG)
MICHAEL LEARNS TO ROCK - My Blue Angel (Impact)
TONY TERRY - With You (Epic)
SALT-N-PEPA - Let's Talk About Sex (Next Plateau)
MOTLEY CRUE - Primal Scream (Elektra)
BELL BIV DeVOE - Word To The Mutha (MCA)
FOREIGNER - I'll Fight For You (Atlantic)
JOMANDA - Got A Love For You (Atlantic)
L.L.COOK J - 6 Minutes Of Pleasure (Def Jam/RAL/Columbia)
THE BRAND NEW HEAVIES - Never Stop (Delicious Vinyl/Island)
GREAT WHITE - Lovin' Kind (Capitol)
LONNIE GORDON - Gonna Catch You (SBK)
DAVID HALLYDAY - Tears Of The Earth (Scotti Brothers)

Set The Night To Music

WITH MAXI PRIEST

PRODUCED BY ARIF MARDIN.
<table>
<thead>
<tr>
<th>ARTIST TITLE LABEL</th>
<th>Reports</th>
<th>Adds</th>
<th>1-5</th>
<th>6-10</th>
<th>11-20</th>
<th>21-30 Uncharted</th>
<th>Hit Factor</th>
<th>Weeks</th>
</tr>
</thead>
<tbody>
<tr>
<td>PAULA ABDUL - The Promise Of A New Day (Captive/Virgin)</td>
<td>229</td>
<td></td>
<td>161</td>
<td>53</td>
<td>14</td>
<td>1</td>
<td>99%</td>
<td>9</td>
</tr>
<tr>
<td>MICHAEL BOLTON - Time, Love And Tenderness (Columbia)</td>
<td>228</td>
<td></td>
<td>148</td>
<td>59</td>
<td>15</td>
<td>5</td>
<td>1</td>
<td>97%</td>
</tr>
<tr>
<td>BRYAN ADAMS - (Everything I Do) I Do It For You (A&amp;M/Morgan Creek)</td>
<td>196</td>
<td></td>
<td>158</td>
<td>38</td>
<td></td>
<td></td>
<td></td>
<td>100%</td>
</tr>
<tr>
<td>COLOR ME BADD - I Adore Mi Amor (Giant/Reprise)</td>
<td>221</td>
<td>2</td>
<td>53</td>
<td>67</td>
<td>69</td>
<td>25</td>
<td>5</td>
<td>85%</td>
</tr>
<tr>
<td>CATHY DENNIS - Too Many Walls (PLG)</td>
<td>198</td>
<td>1</td>
<td>69</td>
<td>77</td>
<td>38</td>
<td>11</td>
<td>2</td>
<td>92%</td>
</tr>
<tr>
<td>R.E.M. - Shiny Happy People (Warner Bros.)</td>
<td>211</td>
<td>1</td>
<td>26</td>
<td>57</td>
<td>99</td>
<td>26</td>
<td>2</td>
<td>86%</td>
</tr>
<tr>
<td>C + C MUSIC FACTORY - Things That Make You Go Hmmm.. (Col.)</td>
<td>189</td>
<td></td>
<td>69</td>
<td>74</td>
<td>35</td>
<td>9</td>
<td>2</td>
<td>94%</td>
</tr>
<tr>
<td>ROD STEWART - The Motown Song (Warner Bros.)</td>
<td>189</td>
<td>1</td>
<td>100</td>
<td>64</td>
<td>17</td>
<td>6</td>
<td>1</td>
<td>95%</td>
</tr>
<tr>
<td>EXTREME - Hole Hearted (A&amp;M)</td>
<td>222</td>
<td>6</td>
<td>15</td>
<td>37</td>
<td>120</td>
<td>35</td>
<td>9</td>
<td>77%</td>
</tr>
<tr>
<td>BONNIE RAITT - Something To Talk About (Capitol)</td>
<td>199</td>
<td>7</td>
<td>30</td>
<td>41</td>
<td>75</td>
<td>40</td>
<td>6</td>
<td>73%</td>
</tr>
<tr>
<td>FIREHOUSE - Love Of A Lifetime (Epic)</td>
<td>189</td>
<td>2</td>
<td>70</td>
<td>59</td>
<td>41</td>
<td>13</td>
<td>4</td>
<td>89%</td>
</tr>
<tr>
<td>MARIAH CAREY - Emotions (Columbia)</td>
<td>253</td>
<td>3</td>
<td>3</td>
<td>11</td>
<td>100</td>
<td>107</td>
<td>29</td>
<td>45%</td>
</tr>
<tr>
<td>KARYN WHITE - Romantic (Warner Bros.)</td>
<td>219</td>
<td>2</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>HI-FIVE - I Can't Wait Another Minute (Jive/RCA)</td>
<td>155</td>
<td>32</td>
<td>47</td>
<td>50</td>
<td>23</td>
<td>3</td>
<td>83%</td>
<td>13</td>
</tr>
<tr>
<td>HUEY LEWIS AND THE NEWS - It Hit Me Like A Hammer (EMI)</td>
<td>191</td>
<td></td>
<td>27</td>
<td>68</td>
<td>74</td>
<td>20</td>
<td>2</td>
<td>88%</td>
</tr>
<tr>
<td>SEAL - Crazy (Sire/Warner Bros.)</td>
<td>132</td>
<td></td>
<td>46</td>
<td>56</td>
<td>22</td>
<td>7</td>
<td>1</td>
<td>93%</td>
</tr>
<tr>
<td>AARON NEVILLE - Everybody Plays The Fool (A&amp;M)</td>
<td>195</td>
<td>8</td>
<td>4</td>
<td>18</td>
<td>83</td>
<td>61</td>
<td>21</td>
<td>53%</td>
</tr>
<tr>
<td>NATURAL SELECTION I / NIKI HARIS - Do Anything (E.W.America)</td>
<td>192</td>
<td>10</td>
<td>11</td>
<td>18</td>
<td>54</td>
<td>73</td>
<td>26</td>
<td>43%</td>
</tr>
<tr>
<td>MARTIKA - Love...Ity Will Be Done (Columbia)</td>
<td>198</td>
<td>4</td>
<td>1</td>
<td>9</td>
<td>75</td>
<td>85</td>
<td>24</td>
<td>42%</td>
</tr>
<tr>
<td>MARKY MARK &amp; THE FUNKY BUNCH - Good Vibrations (Interscope/EWA)</td>
<td>146</td>
<td>4</td>
<td>20</td>
<td>29</td>
<td>46</td>
<td>38</td>
<td>9</td>
<td>65%</td>
</tr>
<tr>
<td>BOYZ II MEN - Motownphilly (Motown)</td>
<td>147</td>
<td>6</td>
<td>32</td>
<td>26</td>
<td>39</td>
<td>30</td>
<td>14</td>
<td>65%</td>
</tr>
<tr>
<td>SCORPIONS - Wind Of Change (Mercury)</td>
<td>108</td>
<td></td>
<td>38</td>
<td>40</td>
<td>23</td>
<td>5</td>
<td>2</td>
<td>93%</td>
</tr>
<tr>
<td>THE KLF - 3 A.M. Eternal (Arista)</td>
<td>113</td>
<td>2</td>
<td>18</td>
<td>16</td>
<td>60</td>
<td>15</td>
<td>2</td>
<td>83%</td>
</tr>
<tr>
<td>AMY GRANT - Every Heartbeat (A&amp;M)</td>
<td>86</td>
<td></td>
<td>42</td>
<td>38</td>
<td>3</td>
<td>3</td>
<td>96%</td>
<td>14</td>
</tr>
<tr>
<td>BOB SEGER AND THE SILVER BULLET BAND - The Real Love (Capitol)</td>
<td>182</td>
<td>5</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>HENRY LEE SUMMER - Till Somebody Loves You (Epic Associated)</td>
<td>178</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>BAD COMPANY - Walk Through Fire (Atco)</td>
<td>186</td>
<td>11</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>JESUS JONES - Real, Real, Real (Food/SBK)</td>
<td>184</td>
<td>24</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>TAMI SHOW - The Truth (RCA)</td>
<td>142</td>
<td>5</td>
<td>8</td>
<td>9</td>
<td>42</td>
<td>51</td>
<td>27</td>
<td>41%</td>
</tr>
<tr>
<td>38 SPECIAL - The Sound Of Your Voice (Charisma)</td>
<td>121</td>
<td></td>
<td>15</td>
<td>25</td>
<td>39</td>
<td>31</td>
<td>11</td>
<td>65%</td>
</tr>
<tr>
<td>BILLY FALCON - Power Windows (Jambco/Mercury)</td>
<td>139</td>
<td>3</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>HEAVY D. &amp; THE BOYZ - Now That We Found Love (MCA)</td>
<td>103</td>
<td>8</td>
<td>8</td>
<td>11</td>
<td>26</td>
<td>28</td>
<td>22</td>
<td>43%</td>
</tr>
<tr>
<td>RTZ - Face The Music (Giant/Reprise)</td>
<td>144</td>
<td>20</td>
<td>1</td>
<td>1</td>
<td>12</td>
<td>41</td>
<td>69</td>
<td>9%</td>
</tr>
<tr>
<td>BAD ENGLISH - Straight To Your Heart (Epic)</td>
<td>168</td>
<td>28</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>CHESNEY HAWKES - The One And Only (Chrysalis)</td>
<td>128</td>
<td>5</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>LUTHER VANDROSS - Don't Want To Be A Fool (Epic)</td>
<td>129</td>
<td>16</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MARC COHN - Silver Thunderbird (Atlantic)</td>
<td>106</td>
<td>5</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>BRYAN ADAMS - Can't Stop This Thing We Started (A&amp;M)</td>
<td>181</td>
<td>181</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>EDDIE MONEY - Heaven In The Back Seat (Columbia)</td>
<td>119</td>
<td>119</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>STEELHEART - She's Gone (Lady) (MCA)</td>
<td>116</td>
<td>12</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>OR-N-MORE - Everyotherday (EMI)</td>
<td>113</td>
<td>30</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>BIG AUDIO DYNAMITE II - Rush (Columbia)</td>
<td>107</td>
<td>15</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>STEVIE NICKS - Sometimes (It's A Bitch) (Modern/Atlantic)</td>
<td>107</td>
<td>34</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>CURTIS STIGER - I Wonder Why (Arista)</td>
<td>96</td>
<td>43</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>RYTHM SYNDICATE - Do It For Love (Matador)</td>
<td>85</td>
<td>36</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>LISA FISCHER - Save Me (Elektra)</td>
<td>65</td>
<td>9</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>STING - Mad About You (A&amp;M)</td>
<td>61</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Hit Factor is a percentage of stations playing a record. The Top 20 Hit Factor for a record is 60%.

Reports: The number of stations the record is reported to be playing.
Adds: The number of stations the record has increased in playing.
1-5: The number of stations playing the record in the 1-5 position.
6-10: The number of stations playing the record in the 6-10 position.
11-20: The number of stations playing the record in the 11-20 position.
21-30 Uncharted: The number of stations playing the record in the 21-30 position or not yet charted.
Hit Factor: The percentage of stations playing the record.
Weeks: The number of weeks the record has been in the Top 40.
JOHN MELLENCAMP
Whenever We Wanted

24 MILLION
ALBUMS
SOLD
IN THE
80'S.
Labor Day is over, the NFL has completed its first official week and the summer season is now part of history. By all accounts it's been a dismal period that many concert promoters and record labels would just as soon forget.

On the radio side, the continuing saga of shrinking Top 40 stations, not to mention format flakes in major to small markets isn't cause for celebration. Taken at face value, all this doom and gloom is frustrating and upsetting. Yet while there's no denying the impact made by this year's recession, it's a bit unrealistic to blame the economy as the sole culprit. Soaring ticket prices and intense competition for the entertainment dollar due to a myriad of leisure time alternatives are obstacles that aren’t impossible to get a handle on.

"Mainstream" or broadbased Top 40 outlets facing an assault from various hybrid formats are enjoying ratings success in markets where direct competitors have dropped out, leaving them in total control of the franchise. The answer, at least near term, seems to be akin to the "one to a customer" contest rule; in this case, the marketplace supporting only one Top 40 station.

However, two forces can really spark contemporary, hit-driven radio and the music business. The first, music so exceptional that it once again becomes top-of-mind with the general public—not just the music community. The release schedule between now and Christmas holds great promise, with future weeks bringing the picture into clearer focus. Second, many stations need to make music special again by promoting it with the same zeal they give to other programming elements that mean a great deal less to the casual listener. If it's honest and sincere it would be great to hear a jock say, "Hey, I heard a great new record today and I can’t wait to play it for you."

Those occasions don't arise on a regular basis, but when they do, that enthusiasm is contagious. When music becomes a top entertainment priority with people, it's a win-win situation for those who manufacture it and those who play it. DS

Okay—it’s the backup quarterback (and anyway, I’m a lot prettier than Dave Sholin!), Annette M. Lai, here to take you through the rest of “Inside Top 40.”

Congratulations to BONNIE RAITT on scoring her first Top Ten hit with “Something To Talk About,” which moves 14-10 this week!

KARYN WHITE is the week’s HIT FACTOR winner, up 19% to 53% thanks to top twenty action at 95XX 21-15, KTCI 23-20, WILI/FM 24-17, WMME/FM 28-19, B94 25-19, WIOQ/FM 17-19, WZQY 25-18, ISLE 95 22-19, WFMF 23-19, WIOQ 24-18, WKOR 24-16, WRYK 19-14, KX92 26-20, WIZQ 20-10, HOT 94.7 19-12, KFOX 22-18, KIXS 21-11, KMGZ 18-10, KISN 24-18, KS104 19-16, HOT 97.7 22-17, POWER 106 26-20, Q96 21-18, etc.

Bill Klaproth, PD at WTBX Duluth, MN reports strong sales on JESUS JONES’ CD/cassette and moves them 33-30. Andy Taylor, APD/MD at WGOR Lansing, MI is getting top ten requests, leaning 18-24 and take them 35-32. Twenty-four new believers include: MOJO/Radio, WSPK/Poughkeepsie, KISS 108, EAGLE 106, WJMJ/FM Lawrence, KKXJ/Chattanooga, WHAJ/FM Bluefield, KKKL/Grand Forks, WGBQ Galesburg, Y94, KEEP Marshall, KHTT Santa Rosa, SLY 96, KSND, etc.


Haz Montana, PD at WSNX Muskegon comments that strong artist familiarity and early across-the-board reaction to MICHAEL W. SMITH help take it top twenty 24-19. Michael’s previous hit held down their #1 spot for four weeks! Double-digit ADDs include: WJMX, Z102 Savannah, K106 McComb, Q102, WNKONewark, OH, WZPL, KFMC Fairmont, WIXX, KBQ, KXTOmaha, POWER 95, MIX 107.5, etc.

Last week’s TOP TIP from BIG AUDIO DYNAMITE II is drawing great nighttime response from the college crowd for WKXA.


A MOST ADDED for a second week, newcomer CURTIS STIGERS nears the one hundred station mark with impressive debuts at WQCN #35, WKXA #26, WNCI #27, WYHT #28 "early positive female 18-plus reaction," KGLI #31, KISX #24, KISN #30, etc. Among forty-three ADDs are: 95XX, WWKQ, WLYV, KISS 108, POWER 98, WAOA, 93QID, Q102, WXTQ, KGRS, KYYY, WIAL, KLBQ, KSKU, KIXR, KWTX, KZRT, FM104, KQOT, OK95, and more.

Brian Hurlbert, MD at WKIQ in Hornell, NY tells us METALLICA has been number one in requests for the past five nights and leaps 39-27! Reaction is coming from both adults and teens. Other early success stories at WLYV debut #27, WMDM 31-26, 93QID 39-33, WBBX 19-15, CK105 28-23, WDEK 18-13, WCIL debut #18, KZMC 29-25, K100 28-17 with ADDs at: WQCN Grotton, CT, WHYT Detroit, WMZM Martinsburg, WV, KDKC Dodge City, KS, KJBR Jonesboro, AR, KQKY Kearney, NE, KTMT Medford, OR, etc.

In my conversations this week, someone asked me what my favorite new song was and the BRAND NEW HEAVIES’ “Never Stop” definitely comes to mind. It’s already top twenty at POWER 106 Los Angeles 18-16 and HOT 97.7 San Jose 22-19. There’s early chart action as well at HOTHQ New York 31-28, KMER San Francisco 29-26, KHTN (formerly KSNN) Merced, CA 26-21 and KW1N Stockton, CA 37-34 with ADDs at: CK105 Flint, KOYE Laredo, KRR Tucson, B95 Fresno, KGGI San Bernardino and KQMQ Honolulu.

DON’T FORGET!! Stop by the Gavin Report next Wednesday, September 11th from 4 to 6 P.M. If you’re in San Francisco for the NAB, please stop by our “Open House” and say “hello”—we’d love to see you. Dave Sholin will be back next week. Annette M. Lai.
AT LAST!
Affordable Morning Prep That Works!

It's Fresh, It's Topical, It's Smarter, It's Faster, It's Sleeker, It's Altogether — It's the Ultimate Prep Service!

Our "War Room" in California is ready to help make your morning show better than ever before. If you are good in the mornings... we'll make you gooder; if you're great...you'll be greater. Here's some markets where the great got greater...

Los Angeles  Knoxville  Minneapolis  Richmond
Boston     Huntsville  Austin     Albany
Baltimore  Youngstown  Indianapolis  Gettysburg, PA
El Paso     San Antonio  Tulsa     Raleigh
Phoenix     Wichita, KS  New Orleans  Cleveland
Omaha       San Luis Obispo  Jackson, MISS  Saginaw Bay
Milwaukee   San Antonio  Cincinnati  San Luis Obispo

...and more. Order now and lock-up format exclusivity!

The MORNING FAX

THE OVERNIGHT INFORMATION SERVICE THAT WILL MAKE YOUR DAY

FAX (805) 929-1622
PHONE 800-266-6329
800-266-MFAX

2 Week Free Trial
## MOST ADDED

1. OASIS - ERIC MARIENTHAL (GRP)
2. COMMON GROUND - JUDE SWIFT (NOVA)
3. NATURAL SELECTION - DAVE SANDBERG (GRP)
4. NEON - ALEXANDER ZONJIC (FREQUENCY)
5. BETWEEN DUSK...AND DREAMING - BRIAN HUGHES (JUSTIN TIME/BLUE MOON)
6. BELLA FIRENZA - RICHARD SMITH (BLUemoon)

## TOP TIP

**MANHATTAN TRANSFER**
The Offbeat Of Avenues (Columbia)

**ANIMAL LOGIC**
II (IRS)

Two hot AA airplay items knocking hard on the Top Ten door.

## RECORD TO WATCH

- **BRIAN HUGHES**
  - Between Dusk...And Dreaming (Justin Time/Bluemoon)

  It's not a dream. Brian Hughes is catching on...just in time.

---

### ADULT ALTERNATIVE

<table>
<thead>
<tr>
<th>2W</th>
<th>LW</th>
<th>TW</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>AARON NEVILLE - Warm Your Heart (A&amp;M)</td>
</tr>
<tr>
<td>2</td>
<td>11</td>
<td>ACOUTIC ALCHEMY - Back On The Case (GRP)</td>
</tr>
<tr>
<td>3</td>
<td>3</td>
<td>BONNIE RAFT - Luck Of The Draw (Capitol)</td>
</tr>
<tr>
<td>4</td>
<td>6</td>
<td>PHIL SHEERAN - standing on fishes (Sonic Edge)</td>
</tr>
<tr>
<td>5</td>
<td>2</td>
<td>OTTOM ARBIE - Borrasca (Higher Octave)</td>
</tr>
<tr>
<td>6</td>
<td>4</td>
<td>TOM SCOTT - Keep This Love Alive (GRP)</td>
</tr>
<tr>
<td>7</td>
<td>18</td>
<td>RIPPINGTONS feat. RUSS FREEMAN - Curves Ahead (GRP)</td>
</tr>
<tr>
<td>8</td>
<td>6</td>
<td>TONI CHILD - House Of Hope (A&amp;M)</td>
</tr>
<tr>
<td>9</td>
<td>9</td>
<td>PETE BARDENS - Water Colors (Miramar)</td>
</tr>
<tr>
<td>10</td>
<td>10</td>
<td>WARREN HILL - Kiss Under The Moon (Novus/RCA)</td>
</tr>
<tr>
<td>11</td>
<td>15</td>
<td>ANIMAL LOGIC - II (IRS)</td>
</tr>
<tr>
<td>12</td>
<td>12</td>
<td>DOTSERO - Jubilee (Nova)</td>
</tr>
<tr>
<td>13</td>
<td>13</td>
<td>SCHONHERZ &amp; SCOTT - Under A Big Sky (Windham Hill)</td>
</tr>
<tr>
<td>14</td>
<td>14</td>
<td>MANHATTAN TRANSFER - The Offbeat Of Avenues (Columbia)</td>
</tr>
<tr>
<td>15</td>
<td>12</td>
<td>NATALIE COLE - Unforgettable With Love (Elektra)</td>
</tr>
<tr>
<td>16</td>
<td>16</td>
<td>DAVID SANBORN - another Hand (Elektra/Musician)</td>
</tr>
<tr>
<td>17</td>
<td>12</td>
<td>BELLA FLECK &amp; THE FLECKTONES - Flight Of The Cosmic Hippo (Warner Bros.)</td>
</tr>
<tr>
<td>18</td>
<td>19</td>
<td>KEN NAAR - After Dark (Positive Music)</td>
</tr>
<tr>
<td>19</td>
<td>20</td>
<td>JEREMY WALL - Cool Running (Amherst)</td>
</tr>
<tr>
<td>20</td>
<td>21</td>
<td>PRIDE 'N POLITIX - Changes (East West America)</td>
</tr>
<tr>
<td>21</td>
<td>22</td>
<td>BEN SIDMAN - Cool Paradise (Bluemoon/Go Jazz)</td>
</tr>
<tr>
<td>22</td>
<td>27</td>
<td>UNCLE FESTIVE - The Paper And The Dog (Bluemoon)</td>
</tr>
<tr>
<td>23</td>
<td>20</td>
<td>FREESTYLE PHILHARMONIC - Car Tunes (Spindletop)</td>
</tr>
<tr>
<td>24</td>
<td>31</td>
<td>SADAO WATANABE - Sweet Deal (Elektra)</td>
</tr>
<tr>
<td>25</td>
<td>27</td>
<td>DAVID BECKER TRIBUNE - In Motion (Bluemoon)</td>
</tr>
<tr>
<td>26</td>
<td>27</td>
<td>DAVID WILCOX - Home Again (A&amp;M)</td>
</tr>
<tr>
<td>27</td>
<td>28</td>
<td>CANDY DULFER - SAXuality (Arista)</td>
</tr>
<tr>
<td>28</td>
<td>29</td>
<td>EKO - Future Primitive (Higher Octave)</td>
</tr>
<tr>
<td>29</td>
<td>30</td>
<td>WIND MACHINE - Voices In The Wind (Silver Wave)</td>
</tr>
<tr>
<td>30</td>
<td>31</td>
<td>BENEDICT - IX (Columbia)</td>
</tr>
<tr>
<td>31</td>
<td>32</td>
<td>JEAN LUC PONTY - Tchokola (Epic)</td>
</tr>
<tr>
<td>32</td>
<td>33</td>
<td>PHILLYS HYMAN - Prime Of My Life (Zoo)</td>
</tr>
<tr>
<td>33</td>
<td>34</td>
<td>MICHAEL POWERS - Perpetual Motion (Nastymix)</td>
</tr>
<tr>
<td>34</td>
<td>35</td>
<td>DAN CRARY - Thunderation (Sugar Hill)</td>
</tr>
<tr>
<td>35</td>
<td>32</td>
<td>DYING YOUNG WITH KENNY G - Soundtrack (Arista)</td>
</tr>
<tr>
<td>36</td>
<td>27</td>
<td>DAN SIEGEL - Going Home (Epic Associated)</td>
</tr>
<tr>
<td>37</td>
<td>38</td>
<td>TONY GUERRERO - Another Day Another Dream (Nova)</td>
</tr>
<tr>
<td>38</td>
<td>39</td>
<td>JACK JESSRO - A Days Journey (Agenda)</td>
</tr>
<tr>
<td>39</td>
<td>40</td>
<td>GARY BURTON - Cool Nights (GRP)</td>
</tr>
<tr>
<td>40</td>
<td>41</td>
<td>BLACK - Black (A&amp;M)</td>
</tr>
<tr>
<td>41</td>
<td>42</td>
<td>MO FOSTER - Bel Assis (Relativity/Clappers)</td>
</tr>
<tr>
<td>42</td>
<td>44</td>
<td>GIURE WEBB - New Frontier (Proxima)</td>
</tr>
<tr>
<td>43</td>
<td>44</td>
<td>BRIAN HUGHES - Between Dusk...And Dreaming (Justin Time/Bluemoon)</td>
</tr>
<tr>
<td>44</td>
<td>45</td>
<td>CHRISS PHEERIS/PAUL VUODORIS - Enchantment (Music West)</td>
</tr>
<tr>
<td>45</td>
<td>46</td>
<td>GIVESTONE - Este Mundo (Elektra/Musician)</td>
</tr>
<tr>
<td>46</td>
<td>46</td>
<td>KIM WATERS - Sax Appeal (Warlock)</td>
</tr>
<tr>
<td>47</td>
<td>47</td>
<td>VELAS - Velas (Voss)</td>
</tr>
<tr>
<td>48</td>
<td>48</td>
<td>GIPSY KINGS - Este Mundo (Elektra/Musician)</td>
</tr>
<tr>
<td>49</td>
<td>49</td>
<td>DON GRUSIN - Zephyr (GRP)</td>
</tr>
<tr>
<td>50</td>
<td>50</td>
<td>CHICK COREA ELEKTRIC BAND - Beneath The Mask (GRP)</td>
</tr>
</tbody>
</table>

---

### CHARTBOUND

- **JUDE SWIFT** (NOVA)
- **DAVE SANDBERG** (GRP)
- **CHRISTOPHER PEACOCK** (PURE & SIMPLE)
- **SCHASCLE (REPRISE)
- **RICHARD SMITH (BLUemoon)
- **ALEXANDER ZONJIC (REPRISE)

**The RISE** (Proxima)
fOuR PLaY

©1991 warner bros. records inc.
1. BLUESIANA II (WINDHAM HILL JAZZ)
2. NEON - ALEXANDER ZONJIC (REPRISE)
3. ROLL CALL - HERB ELLIS (JUSTICE)

**Riff Tip**
- DANCE OF THE PHOENIX - NESTOR TORRES (VERVE FORECAST/POLYGRAM)
- THE NEW ARRIVAL - CHARLIE SEPULEDA (ANTILLES/ISLAND)
- ONCE IN A BLUE MOON - TONY CAMPISE (HEART MUSIC)
- COMMON GROUND - JUDE SWIFT (NOVA)

**Record To Watch**
- ACOUSTIC ALCHEMY (GRP)
- FRANK CAPP TRIO (CONCORD JAZZ)
- NEON (WINDHAM HILL)
- BLUESIANA II (AMAZING)
- THE ARRIVAL - AYDIN (GRP)

**Most Added**

<table>
<thead>
<tr>
<th>2W</th>
<th>LW</th>
<th>TW</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>DAVID SANBORN - another Hand (Elektra/Musician)</td>
</tr>
<tr>
<td>2</td>
<td>2</td>
<td>ANTONIO HART - For The First Time (Novus/RCA)</td>
</tr>
<tr>
<td>3</td>
<td>3</td>
<td>BENNY GREEN TRIO - Greens (Blue Note)</td>
</tr>
<tr>
<td>4</td>
<td>4</td>
<td>MICHEL PETRUCCIANI - Playground (Blue Note)</td>
</tr>
<tr>
<td>5</td>
<td>5</td>
<td>BOBBY HUTCHERSON - Mirage (Landmark)</td>
</tr>
<tr>
<td>6</td>
<td>6</td>
<td>TERENCE BLANCHARD - Terence Blanchard (Columbia)</td>
</tr>
<tr>
<td>7</td>
<td>7</td>
<td>TOUGH YOUNG TENORS - Alone Together (Antilles/Island)</td>
</tr>
<tr>
<td>8</td>
<td>8</td>
<td>REBECCA COUPE FRANKS - Suit Of Armor (Justice)</td>
</tr>
<tr>
<td>9</td>
<td>9</td>
<td>KENNY BARRON QUINTET - Quickstep (Enja)</td>
</tr>
<tr>
<td>10</td>
<td>10</td>
<td>MCCOY TYNER - Remembering John (Enja)</td>
</tr>
<tr>
<td>11</td>
<td>11</td>
<td>NATALIE COLE - Unforgettable With Love (Elektra)</td>
</tr>
<tr>
<td>12</td>
<td>12</td>
<td>BOB MALACH - Mood Swing (Bluemoon/Go Jazz)</td>
</tr>
<tr>
<td>13</td>
<td>13</td>
<td>CLEO LAINÉ - Jazz (BMG Int'l)</td>
</tr>
<tr>
<td>14</td>
<td>14</td>
<td>WYNTON MARSALIS - Thick In The South Soul Gestures...Vol. 1 (Columbia)</td>
</tr>
<tr>
<td>15</td>
<td>15</td>
<td>GEOFF KEEZER - Here And Now (Blue Note)</td>
</tr>
<tr>
<td>16</td>
<td>16</td>
<td>JESSE DAVIS - Horn Of Passion (Concord Jazz)</td>
</tr>
<tr>
<td>17</td>
<td>17</td>
<td>HILTON RUIZ - A Moment's Notice (Novus/RCA)</td>
</tr>
<tr>
<td>18</td>
<td>18</td>
<td>CASSANDRA WILSON - She Who Weeps (JMT/PolyGram)</td>
</tr>
<tr>
<td>19</td>
<td>19</td>
<td>DONALD HARRISON - For Art's Sake (Candid/DA)</td>
</tr>
<tr>
<td>20</td>
<td>20</td>
<td>WYNTON MARSALIS - Uptown Ruler Soul Gestures...Vol. 2 (Columbia)</td>
</tr>
<tr>
<td>21</td>
<td>21</td>
<td>BEN SIRSAN - Cool Paradise (Bluemoon/Go Jazz)</td>
</tr>
<tr>
<td>22</td>
<td>22</td>
<td>FREDDIE HUBBARD - Bolivia (Music Masters)</td>
</tr>
<tr>
<td>23</td>
<td>23</td>
<td>CHARLIE WATTS - From One Charlie (Continuum)</td>
</tr>
<tr>
<td>24</td>
<td>24</td>
<td>JUHNNY GRIFFIN - The Cat (Antilles/Island)</td>
</tr>
<tr>
<td>25</td>
<td>25</td>
<td>RENNE MANING - As Is (Ken Music)</td>
</tr>
<tr>
<td>26</td>
<td>26</td>
<td>DORI CAYMMI - Brasilian Serenata (Qwest/Warner Bros.)</td>
</tr>
<tr>
<td>27</td>
<td>27</td>
<td>ANDY LAVERNE - Pleasure Seekers (Triloka)</td>
</tr>
<tr>
<td>28</td>
<td>28</td>
<td>JACKIE McLEAN QUINTET - Rites Of Passage (Triloka)</td>
</tr>
<tr>
<td>29</td>
<td>29</td>
<td>OLIVER JONES TRIO - &quot;A Class Act&quot; (Justin Time/Bluemoon)</td>
</tr>
<tr>
<td>30</td>
<td>30</td>
<td>PHIL MARKOWITZ TRIO - Sno' Peas (Ken Music)</td>
</tr>
<tr>
<td>31</td>
<td>31</td>
<td>CHARLIE MARSALIS - Upfront Ruler (Justice)</td>
</tr>
<tr>
<td>32</td>
<td>32</td>
<td>ANDY LAVERNE - Pleasure Seekers (Triloka)</td>
</tr>
<tr>
<td>33</td>
<td>33</td>
<td>HERB ELLIS - Roll Call (Justice)</td>
</tr>
<tr>
<td>34</td>
<td>34</td>
<td>ROLAND VAZQUEZ - No Separate Love (RVCD)</td>
</tr>
<tr>
<td>35</td>
<td>35</td>
<td>SADAO WATANABE - Sweet Deal (Elektra)</td>
</tr>
<tr>
<td>36</td>
<td>36</td>
<td>UNCLE FESTIVE - The Paper And The Dog (Bluemoon)</td>
</tr>
<tr>
<td>37</td>
<td>37</td>
<td>LEEANN LEDGERWOOD - You Wish (Triloka)</td>
</tr>
<tr>
<td>38</td>
<td>38</td>
<td>MICHAEL DAVIS - Heroes (Voss)</td>
</tr>
<tr>
<td>39</td>
<td>39</td>
<td>JASON REBELLO (NOVUS/RCA)</td>
</tr>
<tr>
<td>40</td>
<td>40</td>
<td>SYDNEY SCOTT (VERVE/POLYGRAM)</td>
</tr>
<tr>
<td>41</td>
<td>41</td>
<td>PAUL GLASSE (AMAZING)</td>
</tr>
<tr>
<td>42</td>
<td>42</td>
<td>FRANK CAPP TRIO (CONCORD JAZZ)</td>
</tr>
<tr>
<td>43</td>
<td>43</td>
<td>ACOUSTIC ALCHEMY (GRP)</td>
</tr>
<tr>
<td>44</td>
<td>44</td>
<td>NESTOR TORRES (VERVE FORECAST/POLYGRAM)</td>
</tr>
</tbody>
</table>

**Debut in chartbound**
- JASON REBELLO (NOVUS/RCA)
- CHICK COREA ELEKTRIC BAND (GRP)
- STEPHEN SCOTT (VERVE/POLYGRAM)
- PAUL GLASSE (AMAZING)
- FRANK CAPP TRIO (CONCORD JAZZ)
- ACOUSTIC ALCHEMY (GRP)
- NESTOR TORRES (VERVE FORECAST/POLYGRAM)

**Chartbound**
- JEREMY WALL (AMHERST)
- HANK CRAWFORD (MILESTONE)
- JOE PASS (PABLO)
- RANEE LEE (JUSTIN TIME/BLUEMOON)
- RIPPINGTONS (GRP)
- MARVIN STAMM (MUSCIMASTERS)

Dropped: #28 Billy Childs, #29 Charles Earland, #30 Brian Lynch, #36 Stanley Cowell Trio, #38 Christopher Hollyday, #42 Mark Murphy, #44 Mingus Dynasty, #46 Gary Burton, #47 Walter Bishop, Jr., #48 Alejandro Santos.
NEON - ALEXANDER ZONJIC (REPRISE)

Flautist Alexander Zonjic is a thriving technician. True, on “Procession” he lays out the melodic red carpet as his notes rain over the listener like a morning shower. Yet it’s the tune’s undercurrents that are inviting. Our favorite part of the song is the crafted, sixteen-bar intro Zonjic has grafted onto the composition. Zonjic employs a bevy of multi-tracked flute parts that skip lightly—note for note—over the top of Bob James’ dancing, sequenced synth lines. Ultimately, Zonjic’s finest (and most mischievous) work appears on the interlocking, experimental “Hi-Falutin.” Again, the intro is a snowballing grabber in the form of three roaring waves of eight bar assaults and a four-bar bridge. Meteors of hard guitar riffs and juggernauts of overblown flute riffs and synth noodling come at the listener from all directions. The percussion is the nailing-pounding drum machine variety, but the composition is playfully unpredictable. Musical settings swerve and swell, fading out against the ambience of a buzzing cafe atmosphere! On the trafficked title cut, Zonjic’s nervous, overdubbed flute parts careen around the arrangement like bumper cars. “N’est Ce Pas,” a more catchy, obvious track, is bolstered by the muscular tenor sax lines of Kirk Whalum.

DANCE OF THE PHOENIX - NESTOR TORRES (VERVE FORECAST/POLYGRAM)

While flautist Nestor Torres’ first Verve solo effort was entrenched in love tunes, Dance Of The Phoenix comes out swinging. Much of it was recorded in LA, and Nestor’s Miami street sense is tested on the opening track, “Biscayne.” Nestor’s quintet is top name—producer Ronnie Foster plays keyboards, and Harvey Mason (drums), Abe Laboriel (bass) and Luis Conte (percussion) serve as rhythm section. The group chemistry heats up more on “Tiger Tales” as Torres’ notes purr over a hotbed of bad-to-the-bone jungle rhythms. On the Djavan tune “Serrado,” bassist Laboriel lays out in favor of Brian Bromberg. It’s definitely the most lighthearted, “feel good” track on the disc. But Jazz heads will turn on NT’s version of Miles Davis’ “Solar,” written during MD’s Prestige days. Torres handles the tricky opening riffs with ease before exploding into his own brand of improvised Bop frenzy. Hot on the heels of “Solar” is the tour de force title cut. Torres switches to a band that’s exclusively Salsa-driven. The composition has flashes of Michel Camilo and his Spanish brand of crescendosed flash. The long delay between records came about as a result of a tragic boating accident that left Torres with several broken ribs and a severely injured shoulder. By this day, he struggles through a physical comeback. We all look forward to his recovery and to the day when success pushes all the scary times way, way into the distance. In spite of it, Nestor continues to flout away with a vengeance.

LA STRADA - CONNIE CHAMPAGNE (HEYDAY)

Here’s a left field release for more adventurous sorts. Connie Champagne is a San Francisco singer who’s getting a lot of local press. La Strada is recorded in a shrouded analog process called the Virtual Audio System, which utilizes a 3-Decoding process similar in sound to the German “Dummy Head” technology that was unveiled in the seventies. In your headset, the sound originates at the center and spreads outward, engulfing the listener. Whispers, finger snaps and room sounds emanate from the center of your skull, making it appear that listening is more an internal experience than external. Nevertheless, progressive types can toy with Champagne’s torch ballad caricatures—complete with Brechtian clarinet doodling, as on “Boulevard Of Broken Dreams,” “All Dressed Up” or her campy, vampy treatment of David Johansen’s “Frenchette.” Walk a little on the wild side with her magnificently straightforward version of Iggy Pop’s classic, “Shades.”
# Adult Contemporary

## Most Added

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>BEE GEES (38)</td>
<td>(Warner Bros.)</td>
<td></td>
</tr>
<tr>
<td>NEIL DIAMOND (37)</td>
<td>(Columbia)</td>
<td></td>
</tr>
<tr>
<td>CROWDED HOUSE (31)</td>
<td>(Capitol)</td>
<td></td>
</tr>
<tr>
<td>MARIAN CAREY (30)</td>
<td>(Columbia)</td>
<td></td>
</tr>
<tr>
<td>BODEANS (26)</td>
<td>(Slash/Reprise)</td>
<td></td>
</tr>
</tbody>
</table>

## Top Tip

**SURFACE featuring BERNARD JACKSON**

*A World Of Our Own* (Columbia)

Should debut handsomely next week.

## Record to Watch

**ZUCHERO AND PAUL YOUNG**

*Senza Una Donna (Without A Woman)* (London/PLG)

Soon to have more airplay than they can handle.

---

## Chartbound

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Debuts</th>
<th>Reports</th>
<th>Adds</th>
<th>Heavy</th>
<th>Medium</th>
<th>Light</th>
<th>Hit Factor</th>
<th>Weeks</th>
</tr>
</thead>
<tbody>
<tr>
<td>SURFACE/BERNARD JACKSON - A World Of Our Own (Columbia)</td>
<td><em>Debuts in Chartbound</em></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>FRANCESCA BEGHE - Something About Your Touch (SBK)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>SCORPIONS - Wind Of Change (Mercury)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>BODEANS - Paradise (Slash/Reprise)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>CROWDED HOUSE - Fall At Your Feet (Capitol)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>ERIN CRUISE</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

---

**Editor:** Ron Fell

**Assoc. Editor:** Diane Rufer

---

**Chartbound**

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Debuts</th>
<th>Reports</th>
<th>Adds</th>
<th>Heavy</th>
<th>Medium</th>
<th>Light</th>
<th>Hit Factor</th>
<th>Weeks</th>
</tr>
</thead>
<tbody>
<tr>
<td>ROD STEWART - The Motown Song (Warner Bros.)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>AARON NEVILLE - Everybody Plays The Fool (A&amp;M)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>HUEY LEWIS AND THE NEWS - It Hit Me Like A Hammer (EMI)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>BRYAN ADAMS - (Everything I Do) I Do It For You (A&amp;M/Morgan Creek)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MICHAEL BOLTON - Time, Love And Tendernessness (Columbia)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>CHICAGO - You Come To My Senses (Reprise)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>BONNIE RAITT - Something To Talk About (Capitol)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>CATHY DENNIS - Too Many Walls (PLG)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>BETH NIELSEN CHAPMAN - All I Have (Reprise)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>ROXETTE - Fading Like A Flower (Every Time You Leave) (EMI)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>BOB SEGER AND THE SILVER BULLET BAND - The Real Love (Capitol)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>LENNY KRAVITZ - It Ain't Over 'Til It's Over (Virgin)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>THE TRIPPLETS - Sunrise (Mercury)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>BETTE MIDLER - The Gift Of Love (Atlantic)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>RONNIE MILSAP - Since I Don't Have You (RCA)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>AMY GRANT - Every Heartbeat (A&amp;M)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>BILLY DEAN - Somewhere In My Broken Heart (SBK)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MARIAH CAREY - Emotions (Columbia)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>CELINE DION - The Last To Know (Epic)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>PAULA ABDUL - The Promise Of A New Day (Captive/Virgin)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>CHER - Love And Understanding (Geffen)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>DAVID A. STEWART Intro. CANDY DULFER - Lily Was Here (Arista)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>KENNY G - Theme From Dying Young (Arista)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>COLOR ME BADD - I Adore Mi Amor (Giant/Reprise)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MARC COHN - Silver Thunderbird (Atlantic)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>PIERCE PETTIS - You Need A Love (High Street)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MARTHA &amp; MARCIKA - Love...Thy Will Be Done (Columbia)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>LUTHER VANDROSS - Don't Want To Be A Fool (Epic)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>TOM PETTY AND THE HEARTBREAKERS - Learning To Fly (MCA)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>R.E.M. - Shiny Happy People (Warner Bros.)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>NATALE COLE with NAT &quot;KING&quot; COLE - Unforgettable (Elektra)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>AIR SUPPLY - Without You (Giant/Warner Bros.)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>NEIL DIAMOND - If There Were No Dreams (Columbia)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MICHAEL W. SMITH - For You (Reunion/Geffen)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>PEABO BRYSON - Can You Stop The Rain (Columbia)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>THE KNACK - One Day At A Time (Charisma)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>GLORIA ESTEFAN - Can't Forget You (Epic)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

---

**Editor:** Ron Fell

**Assoc. Editor:** Diane Rufer

---

**The Gavin Report/September 6, 1991**
The new single from the debut solo album *Discipline*.

Produced by Desmond Child & S. r. Arthur Payson
Written by Desmond Child & Diane Warren
C. Winston Simone Management

On Elektra Cassettes and Compact Discs

BETH NIELSEN CHAPMAN

"ALL I HAVE"

GAVIN A/C 12*-9*
179 STATIONS
88% HIT FACTOR

115 HEAVY Rotation Reports Including:

KVIL  KESZ  WTCB  KYMG
KAAK  KKLD  WRFC  KCMX
KBLQ  WTP1  WNMB  KRNO
J107  WQLR  WAHR  KQLH
KFOR  WQLH  WSUL  KKOS
KELO  WOKZ  WKEY  KBOI
WEIM  WZNY  WHAI  WAFL
WMT AM/FM

GAVIN A/C CHARTBOUND 56/26
A MOST ADDED RECORD!

ADDED AT:

WAFL  KSCQ  KBMG  KOJM
WVLT  WKFN  KKLD  KVRN
WBGF  WXVL  WJON  B100
WESP  KBJJ  KTWA  KPTL
WEVA  KBRK  KTRR  KYRE
WGCD  KCHA  KDMA  WWGZ

A/C RECORD TO WATCH (8/30)!

BODEANS

"PARADISE"
where did my heart go

The new single from the smash motion picture "City Slickers"

Heart... and Soul.

JAMES INGRAM

BEEGEEES

A MOST ADDED AT R&R
GAVIN A/C #1 MOST ADDED!

WQLR KKLD WBEC WPHM KOKO WOHS
WFRO KSCQ WNYR WLGN KNIM WNNC
WMT/FM KBLQ WPXZ WHIZ KFMO WMTZ
WEIM KBMG WBLG KWGG KBJJ
WHAI KKRB WEVA KTTR KAYL
WAHR KYTE WGCD KSCB WXVL
KYRE KVRH WJCL KSAL WXLS
UP & COMING

Reports | Adds | ARTIST | TITLE | LABEL
--- | --- | --- | --- | ---
48 | 3 | SUBDUGES | Tired Of Being Alone (East West America) | SUBDUGES
41 | 15 | DAVE KOZ | Endless Summer Nights (Capitol) | DAVE KOZ
38 | 38 | *BEE GEES | Happy Ever After (Warner Bros.) | BEE GEES
37 | 4 | HI-FIVE | I Can't Wait Another Minute (Jive/RCA) | HI-FIVE
35 | 7 | DAVID HALLYDAY | Tears Of The Earth (Scotti Brothers) | DAVID HALLYDAY
31 | 2 | STING | Mad About You (A&M) | STING
31 | 14 | CURTIS STIGERS | I Wonder Why (Arista) | CURTIS STIGERS
31 | 17 | DIANA ROSS | When You Tell Me That You Love Me (Motown) | DIANA ROSS
24 | 1 | JASMINE GUY | Just Want To Hold You (Warner Bros.) | JASMINE GUY
23 | 5 | DEACON BLUE | Your Swaying Arms (Columbia) | DEACON BLUE
22 | 6 | GLADYS KNIGHT/FARWICK & LABELLE | Supewoman (MCA) | GLADYS KNIGHT
21 | 2 | FOREIGNER | I'll Fight For You (Atlantic) | FOREIGNER
20 | 10 | ZUCHCERO & PAUL YOUNG | Senza Una... (Without A Woman) (London/PLG) | ZUCHCERO & PAUL YOUNG
20 | 8 | STATION BRAAAKE | Nobody Holds Me When I Cry (Mega) | STATION BRAAAKE


INSIDE A/C

A GET WELL wish to Columbia Records Award winning ELAINE LOCATELLI, who's recovering from a broken collarbone suffered in an auto accident on Labor Day. She's home recuperating and should be back on the job soon.

AARON NEVILLE is closing in on a #1 as he leads all comers in total station reports with 222 and 167 are in HEAVY rotation.

CATHERINE DENNIS enters the top ten for the first time. She holds 187 stations, with nearly 60% reporting HEAVY rotation. New to the track are KOST, KKOR, WKGW, KWAV/FM, KLTQ, KLWN and KWCD.

BOB SEGER's "The Real Love" remains an extremely potent A/C single as it has moved #31 to #11 over the past two weeks. Only five singles have more station reports, and its HIT FACTOR, at 32%, two weeks ago, is now at 77%. New for 19 more A/Cs including KSTP/FM, KHKT/FM, KBOI, WHIN, WQHQ/FM and KKOR.

MARIAM CAREY's "Emotions" is the format's HOTTEST track, moving to #19 in two weeks. It's also a MOST ADDED again, thanks to 30 new players including WSKY, KMIC/FM, KSOO, WY92, WICHN, KQLH, WVQV, WELI and WVLT.

Keeper harmony converts to sweet A/C success this week as COLOR ME BADD takes a five-point jump (30-25) and a 13% increase in HIT FACTOR (46% to 59%). New at KSSK/FM, KBOL, WAFL, KSTP/FM, WMIR, KMGX/FM, KNVR, KXAT and WVAF/FM.

LUTHER VANDROSS weighs into the top thirty this week with "Don't Wanna Be A Fool." Among the 18 new are KFMB, WABJ, KCMX, KFYR, KMAS and KDAO.

Last issue's TOP TIP is the format's highest chart debut this week. NEIL DIAMOND's "If There Were No Dreams" debuts at #34 with 113 stations including 37 ADDs. Among the latest are WKYE, WSUL, WKLI/FM, KLOG, WAFL, WHIZ, WCOD, KGY, KLAY, KCMX and KCMB.

This issue's TOP TIP, "A World Of Our Own" by SURFACE, is poised in CHARTBOUND to take a strong debut next week. Forty of its 77 players are ADDs over the past two weeks. This week's ADDs include KLKC, KBAY/FM, KSAT, WAFL, WMRT/AM, WLSN, WSUL, WCKQ and KPTL.

Last issue's RECORD TO WATCH, the BODEANS' "Paradise," moves right into CHARTBOUND in its second week of release. Fifty-six total stations with 26 new, qualifying this single for first MOST ADDED. Among this week's ADDs are WAFL,WWL,WBGL/FM, WBLG/FM, WWXL/FM, KCHA, WJON, WWGZ, KKLD, KWXX and B100.

Our RECORD TO WATCH for this issue, ZUCHCERO and PAUL YOUNG's "Senza Una Donna (Without A Woman)," debuts in UP AND COMING with a bare minimum of twenty stations. New this week with WEMI, WKYE, Wumno, WOHS, KEZA/FM, KIZZ, WQLH/FM, and already on WHAL, WFFX/FM, WABJ, WQLR, KKLD and KRNO/FM.

REVIEWS

by Diane Rufer & Ron Fell

ROBERTA FLACK duet with MAXI PRIEST
Set The Night To Music (Atlantic)
This old Diane Warren song, originally recorded by Starship, is the title track from Roberta's next album. Produced by Arif Mardin, it should set the format straight with its brilliance.

SIMPLY RED
Something Got Me Started (East West America)
A mid-tempo, monster-grooved soul masterpiece from Mick "The Red" Hucknall and company. An auspicious label debut for all concerned.

GLORIA ESTEFAN
Live For Loving You (Epic)
The rhythm is gonna getcha in this safe and sound, instantly appealing pop entry written by Mr. and Mrs. Estefan with Diane Warren.

JAMES INGRAM
Where Did My Heart Go (Warner Bros.)
Beautiful orchestration compliments Mr. Ingram's sincere vocals about a man who needs to find himself because of a mid-life crisis. If this single sounds familiar, then you've seen "City Slickers," where it's featured. Norman gives it two hoofs up!

24

the GAVIN REPORT/September 6, 1991
Zucchero - Music From The Heart And Soul

"He's got that feeling that only comes from rhythm & blues and that shines through in any language."
- Paul Young

"Senza Una Donna" - The worldwide number 1 hit and duet with Paul Young - the first single from the self-titled American debut album "Zucchero."

On London compact discs and cassettes.
## HIT FACTOR

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

<table>
<thead>
<tr>
<th>Artist/Music</th>
<th>Label</th>
<th>Reports</th>
<th>Adds</th>
<th>Heavy</th>
<th>Medium</th>
<th>Light</th>
<th>Hit Factor</th>
<th>Weeks</th>
</tr>
</thead>
<tbody>
<tr>
<td>ROD STEWART</td>
<td>The Motown Song (Warner Bros.)</td>
<td>217</td>
<td>2</td>
<td>191</td>
<td>18</td>
<td>6</td>
<td>96%</td>
<td>11</td>
</tr>
<tr>
<td>AARON NEVILLE</td>
<td>Everybody Plays The Fool (A&amp;M)</td>
<td>222</td>
<td>6</td>
<td>167</td>
<td>36</td>
<td>13</td>
<td>91%</td>
<td>11</td>
</tr>
<tr>
<td>HUEY LEWIS AND THE NEWS</td>
<td>It Hit Me Like A Hammer (EMI)</td>
<td>212</td>
<td>1</td>
<td>165</td>
<td>39</td>
<td>7</td>
<td>96%</td>
<td>9</td>
</tr>
<tr>
<td>BRYAN ADAMS</td>
<td>(Everything I Do) I Do It For You (A&amp;M/Morgan Creek)</td>
<td>204</td>
<td>—</td>
<td>171</td>
<td>24</td>
<td>9</td>
<td>95%</td>
<td>12</td>
</tr>
<tr>
<td>MICHAEL BOLTON</td>
<td>Time, Love And Tenderness (Columbia)</td>
<td>201</td>
<td>1</td>
<td>159</td>
<td>34</td>
<td>7</td>
<td>96%</td>
<td>10</td>
</tr>
<tr>
<td>CHICAGO</td>
<td>You Come To My Senses (Reprise)</td>
<td>198</td>
<td>—</td>
<td>144</td>
<td>44</td>
<td>10</td>
<td>94%</td>
<td>10</td>
</tr>
<tr>
<td>BONNIE RAITT</td>
<td>Something To Talk About (Capitol)</td>
<td>189</td>
<td>3</td>
<td>124</td>
<td>50</td>
<td>12</td>
<td>92%</td>
<td>13</td>
</tr>
<tr>
<td>CATHY DENNIS</td>
<td>Too Many Walls (PLG)</td>
<td>186</td>
<td>7</td>
<td>107</td>
<td>64</td>
<td>8</td>
<td>91%</td>
<td>11</td>
</tr>
<tr>
<td>BETH NIELSEN CHAPMAN</td>
<td>All I Have (Reprise)</td>
<td>179</td>
<td>6</td>
<td>115</td>
<td>44</td>
<td>14</td>
<td>86%</td>
<td>8</td>
</tr>
<tr>
<td>ROXETTE</td>
<td>Fading Like A Flower (Every Time You Leave) (EMI)</td>
<td>182</td>
<td>1</td>
<td>117</td>
<td>50</td>
<td>14</td>
<td>91%</td>
<td>14</td>
</tr>
<tr>
<td>BOB Seger AND THE SILVER BULLET BAND</td>
<td>The Real Love (Capitol)</td>
<td>198</td>
<td>19</td>
<td>51</td>
<td>103</td>
<td>25</td>
<td>77%</td>
<td>4</td>
</tr>
<tr>
<td>LENNY KRAVITZ</td>
<td>It Ain't Over 'Til It's Over (Virgin)</td>
<td>168</td>
<td>—</td>
<td>94</td>
<td>58</td>
<td>16</td>
<td>90%</td>
<td>12</td>
</tr>
<tr>
<td>THE TRIPLETS</td>
<td>Sunrise (Mercury)</td>
<td>147</td>
<td>4</td>
<td>61</td>
<td>67</td>
<td>15</td>
<td>87%</td>
<td>9</td>
</tr>
<tr>
<td>BETTE MIDLER</td>
<td>The Gift Of Love (Atlantic)</td>
<td>163</td>
<td>6</td>
<td>37</td>
<td>91</td>
<td>29</td>
<td>78%</td>
<td>6</td>
</tr>
<tr>
<td>RONNIE MILSAP</td>
<td>Since I Don't Have You (RCA)</td>
<td>143</td>
<td>2</td>
<td>51</td>
<td>74</td>
<td>16</td>
<td>87%</td>
<td>7</td>
</tr>
<tr>
<td>AMY GRANT</td>
<td>Every Heartbeat (A&amp;M)</td>
<td>162</td>
<td>—</td>
<td>90</td>
<td>56</td>
<td>16</td>
<td>90%</td>
<td>14</td>
</tr>
<tr>
<td>AMERICA</td>
<td>Nothing's So Far Away (Rhino)</td>
<td>141</td>
<td>5</td>
<td>51</td>
<td>66</td>
<td>19</td>
<td>82%</td>
<td>8</td>
</tr>
<tr>
<td>BILLY DEAN</td>
<td>Somewhere In My Broken Heart (SBK)</td>
<td>142</td>
<td>8</td>
<td>28</td>
<td>77</td>
<td>29</td>
<td>73%</td>
<td>6</td>
</tr>
<tr>
<td>MARIAH CAREY</td>
<td>Emotions (Columbia)</td>
<td>168</td>
<td>30</td>
<td>20</td>
<td>75</td>
<td>43</td>
<td>56%</td>
<td>3</td>
</tr>
<tr>
<td>CELINE DION</td>
<td>The Last To Know (Epic)</td>
<td>130</td>
<td>1</td>
<td>40</td>
<td>69</td>
<td>20</td>
<td>83%</td>
<td>11</td>
</tr>
<tr>
<td>PAULA ABDUL</td>
<td>The Promise Of A New Day (Captive/Virgin)</td>
<td>108</td>
<td>6</td>
<td>27</td>
<td>63</td>
<td>12</td>
<td>83%</td>
<td>7</td>
</tr>
<tr>
<td>CHER</td>
<td>Love And Understanding (Geffen)</td>
<td>122</td>
<td>—</td>
<td>35</td>
<td>60</td>
<td>27</td>
<td>77%</td>
<td>13</td>
</tr>
<tr>
<td>DAVID A. STEWART Intro.</td>
<td>CANDY DULFER - Lily Was Here (Arista)</td>
<td>110</td>
<td>—</td>
<td>31</td>
<td>51</td>
<td>28</td>
<td>74%</td>
<td>16</td>
</tr>
<tr>
<td>KENNY G</td>
<td>Theme From Dying Young (Arista)</td>
<td>105</td>
<td>—</td>
<td>18</td>
<td>60</td>
<td>27</td>
<td>74%</td>
<td>9</td>
</tr>
<tr>
<td>COLOR ME BADD</td>
<td>I Adore Mi Amor (Giant/Reprise)</td>
<td>108</td>
<td>9</td>
<td>14</td>
<td>50</td>
<td>35</td>
<td>59%</td>
<td>5</td>
</tr>
<tr>
<td>MARC COHN</td>
<td>Silver Thunderbird (Atlantic)</td>
<td>102</td>
<td>10</td>
<td>15</td>
<td>57</td>
<td>20</td>
<td>70%</td>
<td>6</td>
</tr>
<tr>
<td>PIERCE PETTIS</td>
<td>You Need A Love (High Street)</td>
<td>93</td>
<td>3</td>
<td>11</td>
<td>61</td>
<td>18</td>
<td>77%</td>
<td>9</td>
</tr>
<tr>
<td>QUEEN</td>
<td>These Are The Days Of Our Lives (Hollywood)</td>
<td>107</td>
<td>14</td>
<td>4</td>
<td>59</td>
<td>30</td>
<td>58%</td>
<td>5</td>
</tr>
<tr>
<td>MARTIKA</td>
<td>Love...Thy Will Be Done (Columbia)</td>
<td>106</td>
<td>5</td>
<td>5</td>
<td>52</td>
<td>34</td>
<td>57%</td>
<td>6</td>
</tr>
<tr>
<td>LUTHER VANDROSS</td>
<td>Don't Want To Be A Fool (Epic)</td>
<td>102</td>
<td>18</td>
<td>4</td>
<td>60</td>
<td>20</td>
<td>62%</td>
<td>9</td>
</tr>
<tr>
<td>TOM PETTY AND THE HEARTBREAKERS</td>
<td>Learning To Fly (MCA)</td>
<td>89</td>
<td>3</td>
<td>15</td>
<td>55</td>
<td>16</td>
<td>78%</td>
<td>10</td>
</tr>
<tr>
<td>R.E.M. - Shiny Happy People (Warner Bros.)</td>
<td>81</td>
<td>3</td>
<td>14</td>
<td>46</td>
<td>18</td>
<td>74%</td>
<td>8</td>
<td></td>
</tr>
<tr>
<td>NATALIE COLE with NAT &quot;KING&quot; COLE</td>
<td>Unforgettable (Elektra)</td>
<td>103</td>
<td>1</td>
<td>17</td>
<td>48</td>
<td>37</td>
<td>63%</td>
<td>14</td>
</tr>
<tr>
<td>NEIL DIAMOND</td>
<td>If There Were No Dreams (Columbia)</td>
<td>113</td>
<td>37</td>
<td>5</td>
<td>40</td>
<td>31</td>
<td>39%</td>
<td>2</td>
</tr>
<tr>
<td>AIR SUPPLY</td>
<td>Without You (Giant/Warner Bros.)</td>
<td>82</td>
<td>—</td>
<td>10</td>
<td>47</td>
<td>25</td>
<td>69%</td>
<td>7</td>
</tr>
<tr>
<td>RICK ASTLEY</td>
<td>Wonderful You (RCA)</td>
<td>98</td>
<td>18</td>
<td>2</td>
<td>35</td>
<td>43</td>
<td>37%</td>
<td>3</td>
</tr>
<tr>
<td>MICHAEL W. SMITH</td>
<td>For You (Reunion/Geffen)</td>
<td>96</td>
<td>18</td>
<td>2</td>
<td>38</td>
<td>38</td>
<td>41%</td>
<td>3</td>
</tr>
<tr>
<td>PEABO BRYSON</td>
<td>Can You Stop The Rain (Columbia)</td>
<td>82</td>
<td>—</td>
<td>20</td>
<td>31</td>
<td>31</td>
<td>62%</td>
<td>15</td>
</tr>
<tr>
<td>THE KNACK</td>
<td>One Day At A Time (Charisma)</td>
<td>70</td>
<td>11</td>
<td>—</td>
<td>36</td>
<td>23</td>
<td>51%</td>
<td>5</td>
</tr>
<tr>
<td>GLORIA ESTEFAN</td>
<td>Can't Forget You (Epic)</td>
<td>67</td>
<td>—</td>
<td>14</td>
<td>25</td>
<td>28</td>
<td>58%</td>
<td>17</td>
</tr>
</tbody>
</table>

## PLUS FACTOR

Records which received the greatest increase in HIT FACTOR

<table>
<thead>
<tr>
<th>Artist</th>
<th>Week Increase</th>
</tr>
</thead>
<tbody>
<tr>
<td>MICHAEL W. SMITH</td>
<td>32%</td>
</tr>
<tr>
<td>NEIL DIAMOND</td>
<td>31%</td>
</tr>
<tr>
<td>MARIAH CAREY</td>
<td>23%</td>
</tr>
<tr>
<td>RICK ASTLEY</td>
<td>23%</td>
</tr>
<tr>
<td>BOB Seger AND THE SILVER BULLET BAND</td>
<td>19%</td>
</tr>
<tr>
<td>BODEANS</td>
<td>18%</td>
</tr>
<tr>
<td>STING</td>
<td>15%</td>
</tr>
<tr>
<td>FRANCESCA BEGHE</td>
<td>15%</td>
</tr>
<tr>
<td>DAVE KOZ</td>
<td>14%</td>
</tr>
<tr>
<td>CROWDED HOUSE</td>
<td>14%</td>
</tr>
<tr>
<td>COLOR ME BADD</td>
<td>13%</td>
</tr>
<tr>
<td>THE KNACK</td>
<td>13%</td>
</tr>
<tr>
<td>JASMINE GUY</td>
<td>13%</td>
</tr>
</tbody>
</table>
LUTHER VANROSS

"DON'T WANT TO BE A FOOL"
R&R A/C 27*
GAVIN A/C 36*-30*
62% HIT FACTOR 102/18
ADDED AT:
WCRK  KDAO  KFYR  WABJ  KCMX
KWCD  KFMB  K100  KKIQ  KBJJ
KQIC  KMAS  WLOH  WIHN  WHFB
WCPZ  KWAT  KSDR  
TOUR COMING! ON VH-1

SOUL FAMILY SENSATION

"I DON'T EVEN KNOW IF I SHOULD CALL YOU BABY"
R&R A/C 16/3
DEVELOPING AT:
WKYE  WEIM  WAFL
WNMB  KKLD  KKOS
Q92  WOHS  KEZA
WMT/FM  KXLE
AS PICKED IN THE GAVIN REPORT 7/19/91

GLORIA ESTEFAN

"LIVE FOR LOVING YOU"
GOING FOR ADDS NOW!!!
PICKED IN THIS WEEK'S ISSUE OF THE GAVIN REPORT
This year marks the twentieth anniversary of Kenny Loggins' relationship with Columbia Records. When he signed his first contract with the label, he was assigned as his producer the former Buffalo Springfield and Poco bass player Jimmy Messina. The collaboration worked out so well that an informal performing partnership was established, and Loggins and Messina began a five-year run of hit singles and platinum albums.

Loggins' eventual breakup was, by industry standards, a reasonably amicable one, and a volume of their greatest hits was appropriately titled The Best Of Friends. Kenny, free to resume his intended solo career released his now famous Celebrate Me Home LP in the summer of 1977, and he took to the road as the opening act on Fleetwood Mac's barnstorming world tour.

Loggins' has gone on to amass an enviable string of hit singles like WHENEVER I CALL YOU FRIEND, THIS IS IT, I'M ALRIGHT, FOOTLOOSE, DANGER ZONE and NOBODY'S FOOL. But in recent years his output has tailed off as he's devoted time and emotional energy to more domestic issues like the resolution of his divorce and the custody of his three children.

Now, returning to the business of music with a new album, Leap Of Faith, Kenny has returned with a sound that closely emulates the early solo days of Celebrate Me Home and its Bob James-produced successor "Nightwatch." This new album, due in stores this week, is a revealing, intimate, confessional musical diary.

As part of his re-emergence, Kenny performs live as part of this week's Marconi Radio Awards at the NAB Radio 1991 convention in San Francisco. I talked with Kenny at his Santa Barbara home just prior to the release of his 'Leap Of Faith.'
RF: The new album is very confessional. You obviously didn’t have any qualms about sharing deep-rooted emotions.

KL: No, because I think my best work has always been stuff that centered on personal experience. What happens is that the closer you come to expressing your own experience artistically, the more you reach other people’s experiences. We all share these emotions.

RF: You strike responsive chords with your listeners.

KL: Right. And when I can really touch myself, then I know I’ll be moving many more people, because those are real emotions. I think there’s been a dearth of emotional music out there, and I’m counting on the fact that there’s an audience for it—that people are hungry to feel something real.

RF: Of your entire catalog, probably the one that struck the most responsive chord is “This Is It.” That had a very personal side to it too.

KL: Absolutely. That was spawned from my father being in the hospital, and an argument that he and I had about whether he was going to survive. From that came the universal theme of people taking some responsibility for their own survival.

RF: Did he hear you do that song?

KL: I played it for him the night before his operation which he survived it.. A lot of people get that confused, because a couple years later he passed away, and they think that was the song I wrote after he passed away. But actually it assisted his survival.

RF: Do you remember Mike and The Mechanics’ “The Living Years?”

KL: Yes, that worked for me because it was encouragement that personal material does reach a broad audience. There are people out there who want to feel.

RF: “The Real Thing” is about your daughter Amanda. Is she living with you now?

KL: At this point we have shared custody. Actually my daughter’s name is Isabella. Amanda was sort of poetic license.

RF: Were any other songs inspired by your children?

KL: “Cody’s Song.” Cody is my second son. But, it would not be exactly accurate to say that “Real Thing” was inspired by Isabella. I sat down to write a song for her christening, and what came out was anything but a christening song. And “Cody’s Song” actually came up the same night, when I was still trying to finish Isabella’s song. I had already started the christening song and then this other melody just popped into my head, so I had to finish both songs the night before the event.

RF: You’re no stranger to writing songs for momentous occasions in children’s lives. Wasn’t “Danny’s Song” inspired by your brother’s first child?

KL: That’s right.

“Why am I playing NAB? Because they’re people too, and hopefully, I can hit some of these people in their hearts.”

RF: This album reminds me more of the late seventies albums, like Nightwatch, with Bob James and Celebrate Me Home.

KL: This feels more, emotionally speaking, like Celebrate Me Home in that the music is more who I am and what I do, and pays very little attention to what’s happening trend-wise. In many ways I’m trying to re-invent the wheel on some of these cuts, trying to do songs without a drum kit and create a new version—simpler arrangements yet at the same time quite lush.

RF: What effect does radio have on you as entertainment value or inspiration?

KL: It was very important for me, because it gave me a clear picture of what I didn’t want to do. And I constantly held on to the image that anything that sounded playable would not be on this record. I know that’s going to seem very strange to (radio people) but my sense is that radio has been playing follow-the-leader and that’s not a healthy way for me to make music. And if we continue to imitate each other we end up spiraling downward, taking the least common denominator from every song. There are a few very creative people out there.

RF: From whom do you take inspiration?

KL: I take inspiration from someone like Peter Gabriel, who strives to be original and to integrate all sides of his personality into his music. So when I listen to a tune of his, I can feel his comfort with his own shadow and how that integrates into his music, and I can feel his joy in his music. My inspiration says to me, ‘You can do that too.’ You can be all of you in your music and somebody out there will relate. So the inspiration isn’t in how he strings his notes together, it’s why he strings his notes together.

RF: This album would seem to lend itself to a very cozy tour with smaller venues.

KL: That’s exactly what I’m planning. I played Broadway a couple of years ago and the connection I made with the audience in a small theater was much more rewarding than playing big venues. Since then, this past summer, with the bloodbath going on, big venues are becoming harder and harder to play anyway, for everybody.

RF: Is there some sort of message that’s being sent with the bad box office?

KL: I think there is a message coming through. My guess is that the recession has hit the younger audience. I think what’s next is record sales. We’ll see, sometimes that happens and sometimes it doesn’t. But if the young people have run out of money and can’t go see every show that comes to town, if this downward financial spiral continues, they won’t be able to buy the music either.

RF: The song “Sweet Reunion” sounds like it comes from the Celebrate Me Home era.

KL: I like that too, and there’s a lot of talk about “Too Early For The Sun,” but “Conviction Of The Heart” seems to stand out as the first single. and “Real Thing,” is getting a lot of attention. That’s a scary song for a lot of people. Many people are more concerned with saving the ship than saving the passengers, and when you’re in that frame of mind, “Real Thing” can be very confrontational.

RF: On behalf of those who have been longtime fans of yours, I’m glad you put this kind of an album out. This is

September 6, 1991 the GAVIN REPORT
what we want to hear.
KL: I really appreciate that because I
know there's still a fan base out there, of
people who appreciated the Loggins and
Messina years and Celebrate Me Home.
RF: Is this a good time for you?
KL: Yes, it is an incredible time for me, I
couldn't say it's settling down though—
things are actually heating up. With the
loss of custody of the children comes a
complete switch in focus, so now I'm
going to be touring a lot, whereas before I
would have done Mr. Mom. Now I'm
gonna take it on the road and occasion-
ally the kids will come out and join me on
the road. Julia, my lady and I are going
to be touring together for the first time.
I'll be with my relationship on the road.
And that's kind of scary, as is just being
out there with this particular message.
There's a strong message on this record
about relationships and courage and
what I have to tell people means getting
out there and saying it.
RF: You seem to nail it on the disc,
and hopefully it translates.
KL: It's the first time in a long, long
time, and maybe the first time in my
career, that I've had anything this
substantial to say. Usually I have one or
two "Celebrate Me Homes" on a record
and then the rest are Pop tunes. This is
an album of "Celebrate Me Homes."

"There's been a
dearth of actual
emotional music
out there, and I'm
counting on the
fact that there's
an audience for it,
that people are
hungry to feel
something real."

where each cut matters and I could have
centered an album around any one of
these cuts. So my goal was to make an
album where every song felt to me the
way I feel when I sing "Celebrate Me
Home," and every song can be like a
trademark tune. And I think radio will
get it when people get it.
RF: That sounds like Bonnie Raitt and
Paul Simon, because both of them sold
millions, without much airplay.
KL: Yes, I honestly think that this album
may have to do that, because I didn't
make it for airplay. I've made airplay
records before and they don't get
airplay. They get a little bit of air-
play—you'll get a marginal hit or a
turntable hit. But I've discovered that,
the kind of writer I am; I have to write
for me and for the people. And even
songs like "Celebrate Me Home," which
is a trademark tune for me, never really
got much airplay. It got some a few days
around Christmastime, and yet it's a
theme song. "Danny's Song" was never a
hit for Loggins & Messina. So I expect
that trend will probably continue. And
why am I playing NAB? Because they're
people too, and, hopefully, I can hit some
of these people in their hearts, and if
they're moved by the music emotionally,
the chances of getting airplay are actually
better. •
julia fordham LOVE MOVES IN MYSTERIOUS WAYS

the theme from the forthcoming DEMI MOORE film

"THE BUTCHER’S WIFE,"

as well as the first single from the soon to be released album SWEPT.

GOING FOR ADDS SEPTEMBER 16TH.

MANAGEMENT: J.D. MANAGEMENT. ©1991 Virgin Records America, Inc.
Adult Contemporary Radio As Seen From Inside The Trojan Horse

By Ron Fell

It has been more than a year since we last took the pulse of Adult Contemporary radio. A/C radio itself hasn't changed that much since we last visited it, but much has happened to impact its position in the music format spectrum.

In the nineties, according to a just-released Arbitron/Billboard National Database Study, Adult Contemporary radio maintains its enviable demographic profile in which A/C nearly doubles any other format in total listeners 25-54. And that demographic is extremely attractive to a healthy portion of potential radio advertisers.

It seems as though each year a new threat to A/C's popularity looms on the format horizon. In the past there have been assaults made by Country, Classic Hits and Adult Alternative.

But most noticeable among recent changes surrounding A/C radio is the proliferation of former Top 40 stations that have adopted the word "Adult" as part of their self-description as in Hot Adult Contemporary, Adult Top 40 or Adult Hit Radio. There is a charade at work here with a majority of those newly "Adulterized."

Almost all of the new Adult stations are coming from a Top 40 background, and as often as not have developed whatever it is they're doing as counter-programming to the recent Top 40 dance-orientation and, to a lesser degree, rapping.

There's no question that Top 40 radio in larger markets has become infected with extremely youthful forms of musical expression such as Rap and Dance, and, to a limit, every decent size market has been able to support one, but not multiple danceable frequencies. This is forcing alternative Top 40 into other formatic pockets, and a contemporary-based, danceless Top 40 is attractive to both potential listeners and advertisers.

The proliferation of dancing Top 40 stations alienated enough radio listeners that a hole in radio's ozone layer occurred. Filling the void could only come from two possible fronts: harder or softer Rock. Coming at a time when Metal and Hard Rock were on fragile, leaderless terms with young people, and when a recessionary cycle was making media time buyers conservative, it was logical that any new format would have to guarantee potential listeners with a fair amount of spendable income. That dictated something with the word "adult" in its title rather than something that inferred teen or young adult listenership.

Thus was born, in simplistic terms, Adult Top 40. In my opinion, such a format is, for all practical purposes, a pure form of Top 40 rather than a hybrid of Adult Contemporary. As much as I would like to see the programming principles of this new format adopted by conventional A/C radio, I can't see the many successful A/C stations around the country making the change.

We recently sampled the opinions of some of Adult Contemporary radio's leaders, seeking to find out why A/C radio remains so popular with the American public, and also if A/C radio was more or less influenced by Top 40 radio than in times past. Here is a selected sample of those responses.
A/C radio has become the Top 40 of yesterday. With Top 40 fragmenting so much, A/C is able to pick and choose hits from a variety of off-shoot formats...With its built-in slowness (related to Top 40), A/C radio fits the pace of more people. It’s become the mass appeal format.

MICHAEL SHISHIDO
Program Director
KLSI/FM - Honolulu

A/C is more that just “ten in a row.” The format does not rest on music alone.

TOM LAND
Program Director
KLSI/FM - Kansas City, MO

It’s now THE mass appeal format, since Top 40 got too dancey/hard rock.

GREG STRASSELL
Program Director
WBMX/FM - Boston

As Top 40 leans more Rap and White Rock (many fly-by-night products of MTV), there continue to be fewer and fewer staple and superstar groups with a longevity of more than a year or so.

SANDER C. WALKER
Operations/Program Manager
WFFX - Tuscaloosa, AL

Adult listeners have moved beyond hard rock or dance music and A/C features music with a high familiarity for longer listening at work, in the car or at home.

ROB EDWARDS
V.P./Programming & Operations
KBIG - Los Angeles, CA

True A/C, where currents are played along with familiar hits, most closely resembles the Top 40 stations today’s adults grew up with.

VINCE GARCIA
Music Director
The New Y-92 - Sacramento, CA

A/C offers bright, fun and comfortable entertainment. It’s more than music. It’s the personality of the format—upscale, yet hip.

CHUCK O’BRIEN
Program Director
KMJC/FM - Quad Cities, IA

The format (A/C) is a comfortable and familiar reference point to 35 plus adults. Another strength of A/C is its ability to become an acceptable “lowest common denominator” for both 18 to 34 and 35 to 49 women.

BILL MINCKLER
Program Director
K103/KWCW - Portland, OR

A/C’s blend of old and new, plus its mix of tempos and styles, bridges the gap between demos and tastes. It can be up tempo without offending and at the same time convey atmosphere without being stodgy.

MITCH ADAMS
Program Director
WNMB - North Myrtle Beach, SC

There are different reasons for different styles of A/C. MIX 105 is popular because of the variety and the upbeat approach.... We play adult hits with old favorites.

ROB DUNPHY
V.P./Programming
WNSR/FM (MIX 105) - New York City, NY

Listeners got confused with Top 40 when Rap music over-saturated the radio waves. They flipped the dial and found A/C and our audience grew. Also, A/C jocks tend to be friendly and natural, unlike Top 40 and Rock jocks that can be hyper and obnoxious.

CARLA FOXX
APD/Music Director
KESZ - Phoenix, AZ

A/C is popular because it takes from all other formats and mixes the music the best. It also has to do with what is put around the music. The spots, the news and contests are all very important.

RICK ARCHER
Music Director
WHAI - Greenfield, MA

Mass appeal! Top 40 has gotten too Dance. Adults 25 to 54 are younger thinking and acting than ever. A/C is no longer sleepy and boring.

BILL CURTIS
Program Director
2WD - Norfolk, VA

People can relate to and understand the songs of the format. There is a good blend of music with a good variety of style and tempo. It can be upbeat without being obnoxious and irritating.
like Metal, Rap or some of Top 40 music.

**DAVE CAREW**
Operations Manager
WQLH/WDUZ - Green Bay, WI

If done well, the successful A/C station is a haven....entertaining, reliable, reassuring and comfortable. But please don’t read PASSIVE into comfortable.

**JOHN PATRICK**
APD/Music Director
WZNY - Augusta, GA

It never ceases to amaze me how a twenty-year-old male will say to me, “I can’t stand this wimpy stuff you play!” I reply, “You’re not supposed to like it!” Beyond this, Top 40 has obviously become less mainstream than it was even five years ago. Music in the eighties, even the more danceable stuff, was more adult-compatible than it is now.

**SUE RICHARD**
APD/Music Director
WFAS/FM - White Plains, NY

There’s something for everyone in A/C radio. A/C keeps listeners in touch with today’s hits and plays lots of older songs listeners are comfortable with because they grew up with them.

**GENE KNIGHT**
Program Director
B-100 - San Diego, CA

Top to bottom:
Gene Knight, Greg Strassell,
John Patrick, Sue Richard,
Dave Carew

Compared To Years
Past, Is A/C Radio
Influenced More Or
Less By The Music
Of Top 40?

Current-based A/Cs were looking to Top 40 until about nine months ago to find crossover possibilities. Now, with so many Top 40s leaning toward rap and dance, more A/Cs are concentrating on their core audience.

**BOB MURPHY**
APD, KTDY/FM - Lafayette, LA

I think Top 40 radio is more influenced by A/C. With more Top 40s leaving the format, artists and record execs are selecting material that adults will also enjoy.

**BOB DUNPHY**
V.P./Programming
WNSR/FM (MIX 105)
New York City, NY

It’s become possible to have an A/C-only, legitimate hit. What I find even more interesting is to hear Top 40s that are clearly monitoring the A/C scene.

**SUE RICHARD**
APD/Music Director
WFAS/FM - White Plains, NY

Much less! A/C radio does not influence, nor should it be influenced by, Top 40. A/C has artists of its own and is developing new ones all the time, although new A/C artists take longer to develop. Because of the state of Top 40 radio today, the A/C listener wants little or none of it.

**JOHN PATRICK**
APD/Music Director
WZNY - Augusta, GA

More. Younger-end A/C is now a Top 40 of ten to fifteen years ago. The baby boomers expect a more uptempo A/C sound than they did ten years ago.

**GREG STRASSELL**
Program Director
WBMX/FM - Boston, MA

Top 40 is influenced by A/C now more than ever. Top 40 artists are making A/C appeal songs because they realize A/C listeners have the money to buy their product.

**CARLA FOXX**
APD/Music Director
KESZ - Phoenix

Some A/C radio is willing to let Top 40 radio break an act, whereas I feel A/C has the chance to break more quality, “long run” artists.

**MITCH ADAMS**
Music Director
WNMB - North Myrtle Beach, SC

A/C playlists are possibly more representative of Top 40 lists from the sixties and seventies. It’s not quite Perry Como back-to-back with The Stones, but for one station to play both Natalie Cole and Rod Stewart or Bonnie Raitt is a real stretch.

**BILL MINCKLER**
Program Director
K103 - Portland, OR

More! A/C artists are more contemporary. Now it’s Gloria Estefan, Elton John, Don Henley, Phil Collins etc. All artists with roots in Top 40.

**JOHN RAMSEY**
Program Director
KHLT/FM - Little Rock, AR

Top 40 is influenced by A/C. Increased pressure to get adult demos has forced Top 40 to look at more core A/C artists than ever before.

**TOM LAND**
Program Director
KLSI/FM - Kansas City, MO

Definitely less! The majority of Top 40 has become trendy, MTV-oriented garbage that has none of the “timeless” quality of the music of a couple of decades ago. I often wonder what oldies Top 40 will be playing ten years from now? “Oh here’s a great cut from a decade ago....ICE ICE BABY?”

**SANDER C. WALKER**
Program Director
WFFX/FM - Tuscaloosa, AL

Our old Top 40 artists have grown up with as their music (ie: Sting, Elton John, Rod Stewart and even George Michael). Even record companies often break
"MAYBE TOMMORROW"

"A brilliant young sax man with a wonderful sense of melody and a graceful delivery!"
Ron Fell, The Gavin Report

EARLY BELIEVERS
KTWA  KCHA  WOKZ
WPXZ  KWGG  WRCO
WXVL  WNNC  WJJY

From the album KISS UNDER THE MOON
songs A/C before taking it to Top 40.

BILL BISHOFBERGER
Adult Alternative Music Director
JOY 99 FM - Stockton, CA

More. Tolerance levels change as new music is invented and exposed and with music moving as fast as it is, the Top 40 oldie from just a couple of years ago is suddenly acceptable at A/C.

MICHAEL SHISHIDO
Program Director
KSSK/FM - Honolulu

More. Top 40s can't make money unless they have good ratings 18 to 34 and 25 to 34. These are the demos necessary to make money, and Top 40 must focus their music in that direction.

BILL CURTIS
Program Director
2WD - Richmond, VA

I would make a case for A/C's influence on Top 40. There are increasing numbers of crossovers that start A/C. Adult Contemporary stations can sell music in the stores.

ROB EDWARDS
V.P./Programming & Operations
KBIG - Los Angeles, CA

As Radio Listeners Get Older They Tend To Spend Less Money On Pre-Recorded Music. Why?

The vast majority of responses to this question dealt with the changing priorities in an adult's life as he or she gets older. In competition with a mortgage payment or braces for the kid, spending $13 bucks on a CD doesn't stand a chance. Other points were made however and they included the following:

Most record stores are hostile environments to adults.

BOB DUNPHY
WNSR/FM (MIX 105) - New York City, NY

Some stations do a poor job of identifying title and artist.

BOB MURPHY
KTDY/FM - Lafayette, LA

In-store placement of product seems to be a factor. (For adults) going out of their way to buy their favorite music becomes less and less of a priority. It would be worthwhile for record companies to present displays where adults spend most of their time spending money such as grocery stores, hair salons, etc.

VINCE GARCIA
The New Y-92 - Sacramento, CA

What Artists Seem To Most Consistently Test Well With A/C Listeners?

In alphabetical order, here are the top ten responses:

Michael Bolton
Chicago
Phil Collins
Gloria Estefan
Whitney Houston
Billy Joel
Elton John
Bette Midler
Lionel Richie
Rod Stewart

Top to bottom: Vince Garcia, Jander Walker, Bill Curtis, Chuck O'Brien

What the critics are saying about "Pam Tate"

"A fine blues singer"
"A haunting vibrato that sizzles"
"Strips emotions bare"
"Powerhouse delivery"
"A bluesy crooner to keep an eye on"
GREAT THINGS COME IN 3's

Francesca Beghe
Something About Your Touch

Russ Irwin
My Heart Belongs To You

Bilily Dean
Somewhere In My Broken Heart

SBK Records
The one record failed to make the following TOP number.

- 06/28
- 06/21
- 06/14
- 06/07
- 05/31
- 05/24
- 05/17
- 05/10
- 05/03
- 04/26
- 04/19
- 04/12
- 04/05
- 04/02
- 03/29
- 03/22
- 03/15
- 03/08
- 03/01
- 02/25
- 02/22
- 02/15
- 02/08
- 02/01
- 01/25
- 01/18
- 01/11
- 01/04
- 01/01

In the tables, the designation of a record as #1 designates the peak position it reached on the chart. That group included nine eventual number one records and only one record failed to make it to the top twenty. The tables represent results from 1/1/91 through 6/6/91. These results were included in the Gavin A/C department’s-setting up on the Gavin A/C ratio correspondence.

**Most Added**

<table>
<thead>
<tr>
<th>Issue</th>
<th>Artist/Title</th>
<th>Peak</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>01/11/91</td>
<td>Daryl Hall &amp; John Oates - Don’t Hold Back Your Love</td>
<td>3</td>
<td>03/01</td>
</tr>
<tr>
<td>01/18</td>
<td>Gloria Estefan - Coming Out Of The Dark</td>
<td>1</td>
<td>03/08</td>
</tr>
<tr>
<td>01/25</td>
<td>Mark Edwards - You’re The One</td>
<td>26</td>
<td>03/01</td>
</tr>
<tr>
<td>02/01</td>
<td>Wilson Phillips - You’re In Love</td>
<td>1</td>
<td>03/22</td>
</tr>
<tr>
<td>02/08</td>
<td>Alabama - Forever’s As Far As I’ll Go</td>
<td>6</td>
<td>04/12</td>
</tr>
<tr>
<td>02/15</td>
<td>Beth Nielsen Chapman - Walk My Way</td>
<td>11</td>
<td>04/19</td>
</tr>
<tr>
<td>02/22</td>
<td>Hare &amp; Timbrell - Temple Of Love</td>
<td>1</td>
<td>04/12</td>
</tr>
<tr>
<td>03/01</td>
<td>Timmy T. - One More Try</td>
<td>2</td>
<td>04/12</td>
</tr>
<tr>
<td>03/08</td>
<td>Rod Stewart - Rhythm Of My Heart</td>
<td>1</td>
<td>05/03</td>
</tr>
<tr>
<td>03/15</td>
<td>Breathe feat. David Glasper - Without Your Love</td>
<td>14</td>
<td>04/12</td>
</tr>
<tr>
<td>03/22</td>
<td>Dave Koz feat. Joey Diggins - Nothing But The Radio On</td>
<td>7</td>
<td>05/03</td>
</tr>
<tr>
<td>03/29</td>
<td>Marnie Carey - I Don’t Wanna Cry</td>
<td>2</td>
<td>05/03</td>
</tr>
<tr>
<td>04/05</td>
<td>Jude Cole - Compared To Nothing</td>
<td>7</td>
<td>05/17</td>
</tr>
<tr>
<td>04/12</td>
<td>Michael Bolton - Love Is A Wonderful Thing</td>
<td>1</td>
<td>05/10</td>
</tr>
<tr>
<td>04/19</td>
<td>Luther Vandross - Power Of Love</td>
<td>3</td>
<td>06/07</td>
</tr>
<tr>
<td>04/26</td>
<td>Gleen Frey - Part Of Me, Part Of You</td>
<td>4</td>
<td>05/31</td>
</tr>
<tr>
<td>05/03</td>
<td>Paula Abdul - Rush, Rush</td>
<td>1</td>
<td>06/07</td>
</tr>
<tr>
<td>05/10</td>
<td>Sara Hickman - The Real Thing</td>
<td>19</td>
<td>06/07</td>
</tr>
<tr>
<td>05/17</td>
<td>George Michael - Cowboys And Angels</td>
<td>14</td>
<td>09/14</td>
</tr>
<tr>
<td>05/24</td>
<td>The Escape Club - I’ll Be There</td>
<td>10</td>
<td>10/07</td>
</tr>
<tr>
<td>05/31</td>
<td>Rick Astley - Move Right Out</td>
<td>14</td>
<td>01/12</td>
</tr>
<tr>
<td>06/07</td>
<td>Natalie Cole w/Nat King Cole - Unforgettable</td>
<td>1</td>
<td>07/19</td>
</tr>
<tr>
<td>06/14</td>
<td>Cher - Love And Understanding</td>
<td>3</td>
<td>09/02</td>
</tr>
<tr>
<td>06/21</td>
<td>Bryan Adams - (Everything I Do) I Do It For You</td>
<td>1</td>
<td>07/25</td>
</tr>
<tr>
<td>06/28</td>
<td>Rod Stewart - The Motown Song</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Average Peak #2

**Record to Watch**

<table>
<thead>
<tr>
<th>Issue</th>
<th>Artist/Title</th>
<th>Peak</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>01/11/91</td>
<td>Bobby Caldwell - Real Thing</td>
<td>17</td>
<td>03/08</td>
</tr>
<tr>
<td>01/18</td>
<td>Cliff Eberhardt - The Long Road</td>
<td>32</td>
<td>02/15</td>
</tr>
<tr>
<td>01/25</td>
<td>Rick Astley - Cry For Help</td>
<td>1</td>
<td>04/12</td>
</tr>
<tr>
<td>02/01</td>
<td>Alabama - Forever’s As Far As I’ll Go</td>
<td>7</td>
<td>04/12</td>
</tr>
<tr>
<td>02/08</td>
<td>Beth Nielsen Chapman - Walk My Way</td>
<td>6</td>
<td>04/26</td>
</tr>
<tr>
<td>02/15</td>
<td>Hare &amp; Timbrell - Temple Of Love</td>
<td>11</td>
<td>04/19</td>
</tr>
<tr>
<td>02/22</td>
<td>Carl Anderson w/Renda Russell - Baby My Baby</td>
<td>31</td>
<td>04/05</td>
</tr>
<tr>
<td>03/01</td>
<td>Yanni - Swept Away</td>
<td>20</td>
<td>04/12</td>
</tr>
<tr>
<td>03/08</td>
<td>Michael W. Smith - Place In This World</td>
<td>26</td>
<td>04/12</td>
</tr>
<tr>
<td>03/15</td>
<td>Ruff - My Heart Is Failing Me</td>
<td>28</td>
<td>05/03</td>
</tr>
<tr>
<td>03/22</td>
<td>LondonBeat - I've Been Thinking About You</td>
<td>13</td>
<td>05/03</td>
</tr>
<tr>
<td>03/29</td>
<td>Gino Vannelli - If I Should Lose This Love</td>
<td>15</td>
<td>05/03</td>
</tr>
<tr>
<td>04/05</td>
<td>Marc Cohn - Walking In Memphis</td>
<td>8</td>
<td>06/07</td>
</tr>
<tr>
<td>04/12</td>
<td>Lalai Hathaway - It's Something'</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>04/19</td>
<td>Pat Benatar - True Love</td>
<td>21</td>
<td>05/31</td>
</tr>
<tr>
<td>04/26</td>
<td>Extreme - More Than Words</td>
<td>2</td>
<td>06/21</td>
</tr>
<tr>
<td>05/03</td>
<td>Keith Washington - Kissing You</td>
<td>20</td>
<td>05/31</td>
</tr>
<tr>
<td>05/10</td>
<td>R.E.M. - Losing My Religion</td>
<td>25</td>
<td>06/21</td>
</tr>
<tr>
<td>05/17</td>
<td>The Escape Club - I'll Be There</td>
<td>10</td>
<td>07/19</td>
</tr>
<tr>
<td>05/24</td>
<td>Darden Smith - Frankie &amp; Sue</td>
<td>26</td>
<td>06/21</td>
</tr>
<tr>
<td>05/31</td>
<td>Will Downing - I Try</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>06/07</td>
<td>David A. Stewart &amp; Candy Dulfer - Lily Was Here</td>
<td>12</td>
<td>08/16</td>
</tr>
<tr>
<td>06/14</td>
<td>Tom Scott - If You're Not The One For Me</td>
<td>22</td>
<td>08/22</td>
</tr>
<tr>
<td>06/21</td>
<td>Lenny Kravitz - Ain't Over 'Til It's Over</td>
<td>6</td>
<td>09/09</td>
</tr>
<tr>
<td>06/28</td>
<td>Cathy Dennis - Too Many Walls</td>
<td>8*</td>
<td>09/13</td>
</tr>
</tbody>
</table>

Average Peak #20
Atlantic recording artist Marc Cohn, made an in-store appearance at Sam Goody's in New York City as part of the promotional activities for his new single "Silver Thunderbird." He performed live and signed autographs. L-R: Pete Stocke, WEA VP/N.Y. Branch Manager; Mark Schutlinan, Atlantic Senior VP/General Manager; Cohn; Andrea Genis, Atlantic Senior VP; Danny Buch, Atlantic VP of National Album Promotion and Bill Hendrickson, Atlantic Manager/Regional Marketing.

The second annual Nat King Cole Memorial Scholarship was awarded to four graduating minority high school students. Each $10,000 scholarship is given out over a four-year period to encourage winning students to remain in school. L-R: Jerico Vasques; Jason Duty; Charlotte Claiborne, Director of Human Resources in L.A. at Capitol-EMI Music; Joe Smith, President and Chief Executive Officer Capitol-EMI Music; Casey Cole, Nat Cole's daughter; Rosalyn Nash.

Capitol recording artists Crowded House popped by MTV's New York headquarters to serve up slices of chocolate cake. The band also served up an entertaining acoustic set for MTV staffers. L-R: John Cannelli, MTV; Nick Seymour, CH; Gary Stamiler, CH's manager; Paul Hester, CH; Abbey Konowitch, MTV. (kneeling) Tim Finn and Neil Finn, Crowded House; Michelle Peacock, Capitol Records.

A&M labelmates, Amy Grant and Gary Cherone (lead singer of Extreme), got together to congratulate each other on their current success. Amy's "Baby, Baby" and Extreme's "More than Words" have both hit #1.
KERRY WOOD
VP, A/C PROMOTION,
MERCURY RECORDS

Growing up in Grand Rapids, Michigan, Suzanne Berg dreamed of a career in television or radio news, and followed a direct course to that goal. After earning her degree in Broadcasting/Journalism at Central Michigan University, Berg landed a job as technical director for United Stations Radio (now Unistar). She worked on their weekly Country Music countdown show, but soon took the initiative to branch out into other format shows. Two years later, Suzanne made the jump from radio to the recording industry, signing on as National Promotion Director for Gramavision Records. She began working with various artists that included Kronos Quartet, John Blake, Taj Mahal and John Scofield.

Once in the record biz, Suzanne was hooked. Two years later she was offered a job at Elektra Entertainment, starting out with a title that was a mouthful: National Associate Director of A/C Promotion and Artist Development. Suzanne recalls, "In my department I got involved with artists that were not your typical A/C Performers like 10,000 Maniacs and Tracy Chapman. I was involved with their development at Elektra Entertainment.

Suzanne soon devoted her energies to exposing Elektra artists to A/C radio. As her department grew, more artists broke on an A/C level, proving to disbelievers that A/C airplay could sell records.

After a short period of time Senior Vice President and General Manager, Brad Hunt and Senior Vice President of Promotion, Rick Alden rewarded Suzanne's tireless accomplishments and dedication by making her Elektra's first female Vice President of Promotion. Suzanne exclaims, "I feel very fortunate to be at Elektra. They're behind me 200%.

Suzanne believes the future of A/C radio lies in diversity. "A/C will be like an umbrella," she predicts, "More fragmented, with various new branches growing from the base of A/C, i.e. Hot AC, Gold-Based, Adult Urban Contemporary." She adds, "A/C should follow their own instincts and not watch Top 40. Use Top 40 as a tool and not as a rule."

Suzanne's favorite artists...
THREE DISTINCT VOICES. ONE WORLDWIDE VISION

SUNRISE
FROM THE ALBUM
THICKER THAN WATER

GAVIN 14*-13*
R&R 20*-18*
NETWORK 40 14*-12*
MAC 17*-14*

"SUNRISE" MIXED BY CHRIS LORD-ALGE. PRODUCED BY TONY PELUSO AND STEVE BARRI FOR STARSONG PRODUCTIONS. EXECUTIVE PRODUCERS: STEVE ALLEN AND TOM VICKERS. MANAGEMENT: ALLEN MANAGEMENT © 1991 POLYGRAM RECORDS, INC.
Dino Constantine Barbis was born and raised in Alameda, California. He attended grammar school, high school, and college in the Bay Area and, while growing up, wasn’t sure which career path to follow. His dad, a successful Greek artist and, while growing up, wasn’t sure which career path to follow. His dad, a successful Greek artist and, while growing up, wasn’t sure which career path to follow. His dad, a successful Greek artist and, while growing up, wasn’t sure which career path to follow. His dad, a successful Greek artist and, while growing up, wasn’t sure which career path to follow. His dad, a successful Greek artist and, while growing up, wasn’t sure which career path to follow. His dad, a successful Greek artist and, while growing up, wasn’t sure which career path to follow. His dad, a successful Greek artist and, while growing up, wasn’t sure which career path to follow. His dad, a successful Greek artist and, while growing up, wasn’t sure which career path to follow. His dad, a successful Greek artist and, while growing up, wasn’t sure which career path to follow. His dad, a successful Greek artist and, while growing up, wasn’t sure which career path to follow. His dad, a successful Greek artist and, while growing up, wasn’t sure which career path to follow. His dad, a successful Greek artist and, while growing up, wasn’t sure which career path to follow. His dad, a successful Greek artist and, while growing up, wasn’t sure which career path to follow. His dad, a successful Greek artist and, while growing up, wasn’t sure which career path to follow. His dad, a successful Greek artist and, while growing up, wasn’t sure which career path to follow. His dad, a successful Greek artist and, while growing up, wasn’t sure which career path to follow. His dad, a successful Greek artist and, while growing up, wasn’t sure which career path to follow. His dad, a successful Greek artist and, while growing up, wasn’t sure which career path to follow. His dad, a successful Greek artist and, while growing up, wasn’t sure which career path to follow. His dad, a successful Greek artist and, while growing up, wasn’t sure which career path to follow. His dad, a successful Greek artist and, while growing up, wasn’t sure which career path to follow. His dad, a successful Greek artist and, while growing up, wasn’t sure which career path to follow. His dad, a successful Greek artist and, while growing up, wasn’t sure which career path to follow. His dad, a successful Greek artist and, while growing up, wasn’t sure which career path to follow. His dad, a successful Greek artist and, while growing up, wasn’t sure which career path to follow. His dad, a successful Greek artist and, while growing up, wasn’t sure which career path to follow. His dad, a successful Greek artist and, while growing up, wasn’t sure which career path to follow. His dad, a successful Greek artist and, while growing up, wasn’t sure which career path to follow. His dad, a successful Greek artist and, while growing up, wasn’t sure which career path to follow. His dad, a successful Greek artist and, while growing up, wasn’t sure which career path to follow. His dad, a successful Greek artist and, while growing up, wasn’t sure which career path to follow. His dad, a successful Greek artist and, while growing up, wasn’t sure which career path to follow. His dad, a successful Greek artist and, while growing up, wasn’t sure which career path to follow. His dad, a successful Greek artist and, while growing up, wasn’t sure which career path to follow. His dad, a successful Greek artist and, while growing up, wasn’t sure which career path to follow. His dad, a successful Greek artist and, while growing up, wasn’t sure which career path to follow. His dad, a successful Greek artist and, while growing up, wasn’t sure which career path to follow. His dad, a successful Greek artist and, while growing up, wasn’t sure which career path to follow. His dad, a successful Greek artist and, while growing up, wasn’t sure which career path to follow. His dad, a successful Greek artist and, while growing up, wasn’t sure which career path to follow. His dad, a successful Greek artist and, while growing up, wasn’t sure which career path to follow. His dad, a successful Greek artist and, while growing up, wasn’t sure which career path to follow. His dad, a successful Greek artist and, while growing up, wasn’t sure which career path to follow. His dad, a successful Greek artist and, while growing up, wasn’t sure which career path to follow. His dad, a successful Greek artist and, while growing up, wasn’t sure which career path to follow. His dad, a successful Greek artist and, while growing up, wasn’t sure which career path to follow. His dad, a successful Greek artist and, while growing up, wasn’t sure which career path to follow. His dad, a successful Greek artist and, while growing up, wasn’t sure which career path to follow. His dad, a successful Greek artist and, while growing up, wasn’t sure which career path to follow. His dad, a successful Greek artist and, while growing up, wasn’t sure which career path to follow. His dad, a successful Greek artist and, while growing up, wasn’t sure which career path to follow. His dad, a successful Greek artist and, while growing up, wasn’t sure which career path to follow. His dad, a successful Greek artist and, while growing up, wasn’t sure which career path to follow. His dad, a successful Greek artist and, while growing up, wasn’t sure which career path to follow. His dad, a successful Greek artist and, while growing up, wasn’t sure which career path to follow. His dad, a successful Greek artist and, while growing up, wasn’t sure which career path to follow. His dad, a successful Greek artist and, while growing up, wasn’t sure which career path to follow. His dad, a successful Greek artist and, while growing up, wasn’t sure which career path to follow. His dad, a successful Greek artist and, while growing up, wasn’t sure which career path to follow. His dad, a successful Greek artist and, while growing up, wasn’t sure which career path to follow. His dad, a successful Greek artist and, while growing up, wasn’t sure which career path to follow. His dad, a successful Greek artist and, while growing up, wasn’t sure which career path to follow. His dad, a successful Greek artist and, while growing up, wasn’t sure which career path to follow. His dad, a successful Greek artist and, while growing up, wasn’t sure which career path to follow. His dad, a successful Greek artist and, while growing up, wasn’t sure which career path to follow. His dad, a successful Greek artist and, while growing up, wasn’t sure which career path to follow. His dad, a successful Greek artist and, while growing up, wasn’t sure which career path to follow. His dad, a successful Greek artist and, while growing up, wasn’t sure which career path to follow. His dad, a successful Greek artist and, while growing up, wasn’t sure which career path to follow. His dad, a successful Greek artist and, while growing up, wasn’t sure which career path to follow. His dad, a successful Greek artist and, while growing up, wasn’t sure which career path to follow. His dad, a successful Greek artist and, while growing up, wasn’t sure which career path to follow. His dad, a successful Greek artist and, while growing up, wasn’t sure which career path to follow. His dad, a successful Greek artist and, while growing up, wasn’t sure which career path to follow. His dad, a successful Greek artist and, while growing up, wasn’t sure which career path to follow. His dad, a successful Greek artist and, while growing up, wasn’t sure which career path to follow. His dad, a successful Greek artist and, while growing up, wasn’t sure which career path to follow. His dad, a successful Greek artist and, while growing up, wasn’t sure which career path to follow. His dad, a successful Greek artist and, while growing up, wasn’t sure which career path to follow. His dad, a successful Greek artist and, while growing up, wasn’t sure which career path to follow. His dad, a successful Greek artist and, while growing up, wasn’t sure which career path to follow. His dad, a successful Greek artist and, while growing up, wasn’t sure which career path to follow. His dad, a successful Greek artist and, while growing up, wasn’t sure which career path to follow. His dad, a successful Greek artist and, while growing up, wasn’t sure which career path to follow. His dad, a successful Greek artist and, while growing up, wasn’t sure which career path to follow. His dad, a successful Greek artist and, while growing up, wasn’t sure which career path to follow. His dad, a successful Greek artist and, while growing up, wasn’t sure which career path to follow. His dad, a successful Greek artist and, while growing up, wasn’t sure which career path to follow. His dad, a successful Greek artist and, while growing up, wasn’t sure which career path to follow. His dad, a successful Greek artist and, while growing up, wasn’t sure which career path to follow. His dad, a successful Greek artist and, while growing up, wasn’t sure which career path to follow. His dad, a successful Greek artist and, while growing up, wasn’t sure which career path to follow. His dad, a successful Greek artist and, while growing up, wasn’t sure which career path to follow. His dad, a successful Greek artist and, while growing up, wasn’t sure which career path to follow. His dad, a successful Greek artist and, while growing up, wasn’t sure which career path to follow. His dad, a successful Greek artist and, while growing up, wasn’t sure which career path to follow. His dad, a successful Greek artist and, while growing up, wasn’t sure which career path to follow. His dad, a successful Greek artist and, while growing up, wasn’t sure which career path to follow. His dad, a successful Greek artist and, while growing up, wasn’t sure which career path to follow. His dad, a successful Greek artist and, while growing up, wasn’t sure which career path to follow. His dad, a successful Greek artist and, while growing up, wasn’t sure which career path to follow. His dad, a successful Greek artist and, while growing up, wasn’t sure which career path to follow.
Everyone is looking for satisfaction.

Kim Hill
"Satisfied"

The First Single From Her New Album Brave Heart

On Tour With Amy Grant

A/C adds on September 9 and 10.
• **CHER**

Cher says that her childhood was very much as rebellious as that of Winona Ryder's character in the film "Mermaids." Cher also says that the character she plays in "Mermaids," Mrs. Flax, is very similar to that of Cher's real life mother.

• **BARRY MANILOW**

Coming later this month will be Barry Manilow's twenty-third album, "Showstoppers," a double set paying tribute to many memorable moments in Broadway musical history.

• **TIN MACHINE**

David Bowie is quoted in the September issue of Musician Magazine as saying, "My artistic needs are being completely fulfilled by this band. (Tin Machine.) I see no reason for pursuing a solo career just for the sake of maintaining a career."

• **ALISON MOYET**

Genevieve Alison Moyet was given her nickname of "Ali" by her French-born father.

• **JETHRO TULL**

Although Jethro Tull has been a group since 1967, only Ian Anderson has been a regular in the group since 1971. The group takes its name from a man who invented a new kind of plow in the 1700s.

• **NEIL DIAMOND**

The biggest hit of Neil Diamond's career came in late 1978 with YOU DON'T BRING ME FLOWERS, a duet with Barbra Streisand. A version of the song, without Streisand, had appeared the year before on Neil's "I'm Glad You're Here With Me Tonight" album, and without Neil on Streisand's "Songbird" album.

• **ALDO NOVA**

Montreal native Aldo Nova's real name is Aldo Scarperoscio.

• **BEE GEES**

During their early years, while making hits like TO LOVE SOMEBODY, NEW YORK MINING DISASTER 1941, HOLIDAY, MASSACHUSETTS, WORDS and I STARTED A JOKE, the Bee Gees were officially a five piece band. At the time (1967-69) the Brothers Gibb were joined by Colin Peterson on drums and Vince Melouney on guitar.

• **MARKY MARK & THE FUNKY BUNCH**

Seven years ago, Mark Wahlberg, then 13, was an original member of New Kids On The Block, but he left the group before they recorded their first album.

• **THE KNACK**

After a monumental debut in 1979 with MY SHARONNA and its album "Get The Knack," The Knack fell into relative obscurity. Four years later the group had broken up and lead singer Doug Feiger was singing on the Was (Not Was) album, "Born To Laugh At Tornadoes."

• **AARON NEVILLE**

In the upcoming Nicolas Cage/Judge Reinhold film called "Adios Thierry" singer Aaron Neville has a bit part as a bartender.

• **TAMI SHOW**

The group takes its name from a 1964 Rock and Roll cavalcade of stars teen film made in concert in Santa Monica, CA and included James Brown doing PLEASE, PLEASE, PLEASE.

• **XTC**

Andy Partridge confirms that XTC is in production for its next album, with producer Gus Dudgeon of Elton John fame.

• **GLADYS KNIGHT**

Thirty years ago this summer, Gladys Knight & The Pips had chart success with two different recordings of the same song, EVERY BEAT OF MY HEART. The versions were on competing labels, Fury and Vee Jay, with the Vee Jay version crediting only The Pips on the label.

• **METALLICA**

Metallica's last world tour in support of "...And Justice For All," is one of the few major artist tours in history that can claim to have performed in all fifty states.

• **PUBLIC ENEMY**

"Apocalypse '91, The Enemy Strikes Back," a new album from Public Enemy, is due in a few weeks. It will include a new version of BRING THE NOISE, the group's recent collaboration with Anthrax, and the exotically titled, HOW TO KILL A RADIO CONSULTANT.

• **ROLLING STONES**

The Julian Temple-directed feature film of the Rolling Stones' "Steel Wheels" tour will make its world premier in late October.
gaining momentum one day at a time with

"Nobody Holds Me When I Cry"
the first single release from their debut album
"STATION BRAAKE"

"This is a good record for your station. Give it a listen."
- THE MAC ATTACKS (Best New Records of the Week), 8/9/91

"Sweet ballad is a pure and simple heartbreaker
showcasing singer's Bette Midler-esque vocals."
- BILLBOARD POP SINGLE REVIEWS, 8/31/91

"Fits my AC format like a glove."
- Michael McCartney- KMVI, Wailuku/Maui, HI

“A song to be welcomed to AC radio
with open arms.”
- Larry Ziebold-WFRO, Freemont, OH

“It is an exciting ballad..bumped it to
medium rotation.”
- Matt Hughes-WBJB, Lincroft, NJ, COLLEGE

“Getting great phones..working well
for us.”
- Jan O'Connor-WBGF-FM, Belle Glade, FL

“This is the easiest programming song
in the world!”
- Chuck White-WXLT, Baton Rouge, LA

“Gut wrenching! I think it's great!”
- Tom Baldrica-WCDK, Deluth (Virginia), MN, COUNTRY

“Delicious, contemporary jazz..favors
Kathy LaMar's incredible vocal
performance!”
- Jackie Selby- KEYV, Las Vegas, NV, JAZZ

ALBUM AVAILABLE ON CD (MCD-1002), CASSETTE (MC-1002), AND VINYL (MLP-1002)
For Information or Service: 1-800-441-1455
EDITOR: Cyndi Hoelzle

**TOP REQUESTS**

**TOP REQUESTS**

GARTH BROOKS

CLINT BLACK

LIONEL CARTWRIGHT

SAWYER BROWN

RONNIE MILSAP

**RECORD TO WATCH**

**RECORD TO WATCH**

JOHN ANDERSON

Who Got Our Love (BNA Entertainment)

John's debut single for his new label is starting out strong, with early support from stations like WAMZ, KOUL, KIKK, WFLS, KMPs, KFGO, KICL, WYNK, etc.

Editor: Lisa Smith

Assoc. Editor: Cyndi Hoelzle

**CHARTBOUND**

**CHARTBOUND**

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
<th>LABEL</th>
</tr>
</thead>
<tbody>
<tr>
<td>SUZY BOGGUSS</td>
<td>Someday Soon</td>
<td>Capitol Nashville</td>
</tr>
<tr>
<td>THE JUDDS</td>
<td>John Deere Tractor</td>
<td>Curb/RCA</td>
</tr>
<tr>
<td>HANK WILLIAMS JR.</td>
<td>Angels Are Hard To Find</td>
<td>Warner Bros./Curb</td>
</tr>
<tr>
<td>NEAL McCOY</td>
<td>This Time I Hurt Her More Than She Loves Me</td>
<td>Atlantic</td>
</tr>
</tbody>
</table>

Reports: 124, Adds: 37, Heavy: 23, Medium: 64, Light: 18%, Hit Factor: 3
A Few Comments On

NEAL McCOY...

"One of the most DYNAMIC, ENERGETIC ENTERTAINERS in Country Music today! Everyone should be required to see Neal McCoy perform!"

Clint Marsh, WRCG-Columbus, Ind.

"She shouldn't be huntin' as bad when Neal McCoy sings to her."

Don Brisciari, WRGT-Home, Ga.

"Here's this guy Neal McCoy... and he walks out on-stage and no one knows who he is. After he'd done, people are heard saying "Who is this Neal McCoy and where did he come from? He's everything I've been told and more."

Coyote Calhoun, WAMZ-Louisville, Ky.

"Neal McCoy is going to be a star and this could be the song to do it for him. We still get requests for "If I Built You A Fire" and that record did extremely well for us."

Johnny Gray, WKHX-Atlanta, Ga.

"Neal is ELECTRIFYING on stage... SUPERSTAR material!"

Dandalion, WRKZ-Hershey, Pa.

"We've already known about Neal McCoy for some time now. We are just waiting for the rest of the world to wake up to his talent."

T.J. Hart, WFMB-Springfield, Ill.

"This East Texas boy has a great voice & a sure hit! This is real country at its best. Neal keeps the phones lit up at KWKH!"

Danny Fox, KWKH-Shreveport, La.

EARLY BELIEVERS

K92/FM WFPS
KASH WGTZ
WDOD WHTL
WDSD WKML
WYNE WNCQ
K-FOX WPCM
KAGG WRRS/FM
KHEY/Y96 WTQR
KKIX WYNK
KOUL KFGO
KOYN KRKT
KPLE KVOX
KTRB KWKH
KXIA WAXX/FM
KYAK WSTH
WAMZ WTRS
WDAD WWRK/FM
WDLS WRAJ
WEZL WDXX
INSIDE COUNTRY

#1 ONE YEAR AGO TODAY
DOUG STONE - Fourteen Minutes Old

#1 FIVE YEARS AGO TODAY
RONNIE MILSAP - In Love

#1 TEN YEARS AGO TODAY
RONNIE MILSAP - No Gettin' Over Me

CHART HAPPENINGS: Congratulations to Lionel Cartwright on his first number one record. Biggest moves on this week’s chart include Alan Jackson, Travis Tritt, and the Keith Whitley/Earl Thomas Conley duet...The Garth Brooks single obviously remains one of the hottest records out there. And with the release of his new album Ropin’ The Wind, look for Gartharta to get even wilder...Trisha Yearwood is off to a great start with her second single, attaining Most Added status out-of-the-box...This week’s Record To Watch is John Anderson with what could be his strongest release since his “Swingin’” days.

STATION HAPPENINGS...Please note: WMBH-Joplin is no longer a Gavin Country reporting station...Joe Duncan is the new Music Director at WLSC-Loris. Cody Travis joins the air staff at KBUL-Reno as their evening talent, and Adrian Abbott returns to the station as News Director after spending the last two years in local television news...WOWQ-Dubois’ Gary Stormer will take music calls on Wednesdays from noon to 3PM Eastern Time...Stan Lindsay takes over as Music Director at KTRB-Modesto while our good friend Sylvia Josephson moves over to sales. Stan will be taking music calls on Tuesdays from 6-7 AM (PST) and tells us the station has a change of address—1192 Norwegian Ave., Modesto, CA 95352...Charlie Thomas moves from WWQ-Madison to take the PD/afternoon drive job at US96-Appleton/Oshkosh. Kristen Murphy remains MD/Asst. PD. There are also changes crosstown at WVYNE. Music Director and midday announcer Vicki Johnson has decided not to return to work after the recent birth of her baby boy. Evening man Jim Scott will move into the midday shift and overnighter Holly Michaels moves to evenings and takes over as Music Director. Holly will take music calls from 3-5 PM on Mondays and Tuesdays. Former part-timer Gary Ray will take over overnights...WXCY-Havre de Grace air personality Doug Hall has been promoted to Assistant PD.

CONDOLENCES...The Gavin Country Crew, along with the rest of the Country music industry, mourns the death of Dottie West, who died on September 4th from injuries sustained in a car accident. Our deepest sympathies to all her family, friends, and fans.

NEW RELEASES
by Lisa Smith & Cyndi Hoelzle

ALABAMA - Then Again (RCA)
This is a really lovely song with great lyrics that should leap up the chart in typical Alabama fashion.

VINCE GILL - Look At Us (MCA)
Vince co-wrote this beautiful song with Max D. Barnes. Listeners will love the positive affirmation of love and commitment (especially since most know he’s married to a Sweetheart). We’re betting this could also propel him further into the Teen Idol category.

RANDY TRAVIS - Forever Together (Warner Bros.)
This is one of the more serious songs that came out of Randy and Alan Jackson’s recent songwriting collaboration. When Randy sounds this good you wonder if we’ve been taking that award-winning voice for granted.

DON WILLIAMS - Donald & June (RCA)
Williams does his storytelling hat again, this time with what’s got to be the most unique love story of the year.

ALISON KRAUSS - I’ve Got That Old Feeling (Rounder)
The bluegrass community has been in love with Krauss all along, and fortunately Rounder is giving us a second chance by re-releasing the first single from her Grammy award winning album. “That Old Feeling” has all the qualities that made “Steel Rails” a success, including Krauss’ hauntingly beautiful voice.

JERRY LANSOWDNE - I Give You What You Need (Step One)
Sure it’s a little bit chauvanistic, but Lansdowne seems to overcome that with his easy, bluesy delivery. The song is dripping with sexuality, and really does grow on you.

ALBUM CUTS
TRAVIS TRITT - Homesick
ALAN JACKSON - Midnight In Montgomery
BROOKS & DUNN - My Next Broken Heart
KATHY MATTEA - Harley
"It's Chitlin' Time"

The Kentucky HeadHunters have given our format diversity, energy, and just plain fun... to ignore their impact is just plain ignorance. Drop the laser on "Chitlin' Time" and watch your station's hit index factor go through the roof into Headhunter Heaven! Hallelujah!
— Wayne Elliot, KEEX/Minneapolis

"Sounds like a HeadHunter record should... what you'd expect from the CMA Vocal Group Of The Year!"
— Coyote Calhoun, WAMZ/Louisville

"Wake up the meek and faint of heart... 'It's Chitlin' Time'!"
— Jean Cashman, WKIS/Miami

"More fun HeadHunter music that belongs on country radio!"
— Lee Logan, KSAN/San Francisco

"Chitlin' Time' is a belly full of the HeadHunters we know and love.
— Tom McGuire, WXKK/Parkersburg, WV

"A true HeadHunter record in a true HeadHunter fashion!"
— Anonymous MD, Big Apple

GAVIN COUNTRY
100/26

R&R COUNTRY
58/25

"For Crying Out Loud"

Davis Daniel

GAVIN
30•

R&R
32• Breaker

MAC
28•
## HIT FACTOR

**Country Research:** Lisa Smith/Elmo Greer/Cyndi Hoelze

<table>
<thead>
<tr>
<th>Reports</th>
<th>Adds</th>
<th>Heavy</th>
<th>Medium</th>
<th>Light</th>
<th>Hit Factor Weeks</th>
</tr>
</thead>
<tbody>
<tr>
<td>CLINT BLACK - Where Are You Now (RCA)</td>
<td>212</td>
<td>195</td>
<td>16</td>
<td>1</td>
<td>99%</td>
</tr>
<tr>
<td>MARK CHESNUTT - Your Love Is A Miracle (MCA)</td>
<td>209</td>
<td>198</td>
<td>11</td>
<td></td>
<td>100%</td>
</tr>
<tr>
<td>RONNIE MILSAP - Since I Don't Have You (RCA)</td>
<td>210</td>
<td>189</td>
<td>19</td>
<td>2</td>
<td>99%</td>
</tr>
<tr>
<td>DOUG STONE - I Thought It Was You (Epic)</td>
<td>212</td>
<td>178</td>
<td>34</td>
<td></td>
<td>100%</td>
</tr>
<tr>
<td>DIAMOND RID - Mirror Mirror (Arista)</td>
<td>211</td>
<td>177</td>
<td>32</td>
<td>2</td>
<td>99%</td>
</tr>
<tr>
<td>GARTH BROOKS - Rodeo (Capitol Nashville)</td>
<td>212</td>
<td>166</td>
<td>42</td>
<td>4</td>
<td>98%</td>
</tr>
<tr>
<td>SAWYER BROWN - The Walk (Curb/Capitol)</td>
<td>211</td>
<td>155</td>
<td>55</td>
<td>1</td>
<td>100%</td>
</tr>
<tr>
<td>PAUL OVERSTREET - Ball &amp; Chain (RCA)</td>
<td>212</td>
<td>132</td>
<td>75</td>
<td>5</td>
<td>97%</td>
</tr>
<tr>
<td>JOE DIFFIE - New Way (To Light Up an Old Flame) (Epic)</td>
<td>211</td>
<td>117</td>
<td>89</td>
<td>4</td>
<td>97%</td>
</tr>
<tr>
<td>MIKE REID - As Simple As That (Columbia)</td>
<td>209</td>
<td>97</td>
<td>99</td>
<td>12</td>
<td>93%</td>
</tr>
<tr>
<td>RICKY VAN SHELTON - Keep It Between The Lines (Columbia)</td>
<td>212</td>
<td>61</td>
<td>138</td>
<td>12</td>
<td>93%</td>
</tr>
<tr>
<td>MARY-CHAPIN CARPENTER - Down At The Twist And Shout (Columbia)</td>
<td>183</td>
<td>130</td>
<td>39</td>
<td>14</td>
<td>92%</td>
</tr>
<tr>
<td>LORRIE MORGAN - A Picture Of Me (Without You) (RCA)</td>
<td>207</td>
<td>1</td>
<td>48</td>
<td>12</td>
<td>91%</td>
</tr>
<tr>
<td>MARK COLLIE - Calloused Hands (MCA)</td>
<td>192</td>
<td></td>
<td>81</td>
<td>97</td>
<td>192%</td>
</tr>
<tr>
<td>PIRATES OF THE MISSISSIPPI - Speak Of The Devil (Capitol Nashville)</td>
<td>195</td>
<td></td>
<td>54</td>
<td>121</td>
<td>89%</td>
</tr>
<tr>
<td>PAM TILLIS - Put Yourself In My Place (Arista)</td>
<td>207</td>
<td>3</td>
<td>24</td>
<td>148</td>
<td>83%</td>
</tr>
<tr>
<td>ALAN JACKSON - Someday (Arista)</td>
<td>208</td>
<td>6</td>
<td>15</td>
<td>143</td>
<td>75%</td>
</tr>
<tr>
<td>DWIGHT YOAKAM - Nothing's Changed Here (Reprise)</td>
<td>197</td>
<td>4</td>
<td>23</td>
<td>140</td>
<td>82%</td>
</tr>
<tr>
<td>BROOKS AND DUNN - Brand New Man (Arista)</td>
<td>160</td>
<td></td>
<td>103</td>
<td>45</td>
<td>92%</td>
</tr>
<tr>
<td>CARLENE CARTER - One Love (Reprise)</td>
<td>189</td>
<td>7</td>
<td>19</td>
<td>128</td>
<td>77%</td>
</tr>
<tr>
<td>McBride &amp; THE RIDE - Same Old Star (MCA)</td>
<td>189</td>
<td>2</td>
<td>12</td>
<td>131</td>
<td>75%</td>
</tr>
<tr>
<td>MARTY STUART - Tempted (MCA)</td>
<td>194</td>
<td>11</td>
<td>9</td>
<td>134</td>
<td>73%</td>
</tr>
<tr>
<td>B.B. WATSON - Light At The End Of The Tunnel (BNA Entertainment)</td>
<td>185</td>
<td>4</td>
<td>7</td>
<td>134</td>
<td>76%</td>
</tr>
<tr>
<td>TRAVIS TRITT - Anymore (Warner Bros.)</td>
<td>205</td>
<td>18</td>
<td>6</td>
<td>110</td>
<td>56%</td>
</tr>
<tr>
<td>KEITH WHITLEY &amp; EARL THOMAS CONLEY - Brotherly Love (RCA)</td>
<td>194</td>
<td>21</td>
<td>4</td>
<td>90</td>
<td>48%</td>
</tr>
<tr>
<td>CONWAY TWITTY - She's Got A Man On Her Mind (MCA)</td>
<td>179</td>
<td>12</td>
<td>3</td>
<td>101</td>
<td>58%</td>
</tr>
<tr>
<td>AARON TIPPIN - She Made A Memory Out Of Me (RCA)</td>
<td>162</td>
<td>6</td>
<td>10</td>
<td>99</td>
<td>67%</td>
</tr>
<tr>
<td>VERN GOSDIN - The Garden (Columbia)</td>
<td>161</td>
<td>9</td>
<td>8</td>
<td>107</td>
<td>71%</td>
</tr>
<tr>
<td>DAVIS DANIEL - For Crying Out Loud (Mercury)</td>
<td>181</td>
<td>20</td>
<td></td>
<td>92</td>
<td>50%</td>
</tr>
<tr>
<td>RICKY SKAGGS - Life's Too Long To Live Like This (Epic)</td>
<td>156</td>
<td>14</td>
<td>5</td>
<td>89</td>
<td>60%</td>
</tr>
<tr>
<td>GEORGE JONES - You Couldn't Get The Picture (MCA)</td>
<td>173</td>
<td>18</td>
<td>1</td>
<td>73</td>
<td>42%</td>
</tr>
<tr>
<td>TANYA TUCKER - Down To My Last Teardrop (Capitol Nashville)</td>
<td>177</td>
<td></td>
<td>59</td>
<td>43</td>
<td>87%</td>
</tr>
<tr>
<td>SHENANDOAH - When You Were Mine (Columbia)</td>
<td>155</td>
<td>12</td>
<td>2</td>
<td>86</td>
<td>56%</td>
</tr>
<tr>
<td>SWEETHEARTS OF THE RODEO - Hard Headed Man (Columbia)</td>
<td>129</td>
<td>2</td>
<td>8</td>
<td>88</td>
<td>74%</td>
</tr>
<tr>
<td>TAMMY WYNETTE &amp; RANDY TRAVIS - We're Strangers Again (Epic)</td>
<td>135</td>
<td>11</td>
<td>1</td>
<td>60</td>
<td>45%</td>
</tr>
<tr>
<td>K.T. OSLIN - Cornell Crawford (RCA)</td>
<td>129</td>
<td>8</td>
<td></td>
<td>51</td>
<td>39%</td>
</tr>
<tr>
<td>EDDIE RABBITT - Hang Up The Phone (Capitol Nashville)</td>
<td>128</td>
<td>11</td>
<td></td>
<td>49</td>
<td>38%</td>
</tr>
<tr>
<td>PATTY LOVELESS - Hurt Me Bad (In A Real Good Way) (MCA)</td>
<td>145</td>
<td>48</td>
<td></td>
<td>36</td>
<td>24%</td>
</tr>
<tr>
<td>KATHY MATTEA - Whole Lotta Holes (Mercury)</td>
<td>87</td>
<td></td>
<td>24</td>
<td>45</td>
<td>79%</td>
</tr>
</tbody>
</table>

### TOP SELLING ALBUMS

1. **GARTH BROOKS** - No Fences (Capitol Nashville)
2. **ALAN JACKSON** - Don't Rock The Jukebox (Arista)
3. **TRAVIS TRITT** - It's All About To Change (Warner Bros.)
4. **TRISHA YEARWOOD** - Trisha Yearwood (MCA)
5. **RICKY VAN SHELTON** - Backroads (Columbia)
6. **CLINT BLACK** - Put Yourself In My Shoes (CA)
7. **GEORGE STRAIT** - Chill Of An Early Fall (MCA)
8. **REBA McENTIRE** - Rumors Has It (MCA)
9. **THE KENTUCKY HEADHUNTERS** - Electric Barnyard (Mercury/Polygram)
10. **BROOKS & DUNN** - Neon Moon (Arista)

### TOP TEN VIDEOS

1. **LORRIE MORGAN** - A Picture Of Me (Without You) (RCA)
2. **MARY-CHAPIN CARPENTER** - Down At The Twist And Shout (Col.)
3. **SAWYER BROWN** - The Walk (Curb/Capitol)
4. **MARTIN DELRAY** - Lillie's White Lies (Atlantic)
5. **RICKY VAN SHELTON** - Keep It Between The Lines (Columbia)
6. **COLLIN RAYE** - All I Can Be (Is A Sweet Memory) (Epic)
7. **LIONEL CARTWRIGHT** - Leap Of Faith (MCA)
8. **TRAVIS TRITT** - Anymore (Warner Bros.)
9. **AARON TIPPIN** - She Made A Memory Out Of Me (RCA)
10. **GEORGE JONES** - You Couldn't Get The Picture (MCA)

Courtesy of Country Music Television (CMT)

Based on correspondents' research

**Total Reports This Week** 212 **Last Week** 213

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%
PHOTOFILE

KRED-Eureka's Breakfast Club, Rollin Trehearne (left) and Dancing Dana Hall get ready to run in the Avenue of the Giants marathon where they raised pledges for the Hospice of Humbolt. Their running strategy was to start off slowly and taper off gradually, and it worked!

Gavin's Cyndi Hoelzle caught up with Chris LeDoux after one of his recent showcases on the West Coast.

Joe Diffie looks pleased to be surrounded by some of Gavin's greatest supporters. Back row, from left: WEPM's Ken Bethany, WCTQ's John Brooks, Joe Diffie, WCDK's Tom Baldrica and WCTQ's Dave McClure. Front row, from left: Diane Richey and Epic's Cindy Selby Cunningham.

I'VE GOT THAT OLD FEELING

The number one video is now a radio single

Here's what some of the folks around Nashville are saying about this fresh new voice in Country Music:

"You have your great stylists without great voices, and you have great voices that aren't necessarily great singers. As far as I can tell God let Alison Krauss have it all in a big way."
— Pam Tillis

"Alison Krauss... she kicks my butt."
— Vince Gill

"Alison sings with pure emotion... refreshing."
— Herb Pedersen, The Desert Rose Band

"Somehow Alison already knows exactly what she's about and seems prepared to stick to her guns. I'm crazy about her. More power to her."
— Kevin Welch

"Pure country soul... Alison's definitely got the goods!!!"
— Chris Hillman, The Desert Rose Band

September 6, 1991/ the GAVIN REPORT
### MOST ADDED

<table>
<thead>
<tr>
<th>RA</th>
<th>LW</th>
<th>TW</th>
</tr>
</thead>
<tbody>
<tr>
<td>$ 1</td>
<td>1</td>
<td>NAUGHTY BY NATURE - O.P.P., Wickedest (Tommy Boy)</td>
</tr>
<tr>
<td>$ 2</td>
<td>2</td>
<td>BLACK SHEEP - Flavor Of The Month (Mercury)</td>
</tr>
<tr>
<td>$ 3</td>
<td>3</td>
<td>DE LA SOUL - A Roller Skating Jam Named “Saturdays” (Tommy Boy)</td>
</tr>
<tr>
<td>$ 4</td>
<td>4</td>
<td>LEADERS OF THE NEW SCHOOL - Sobb Story, Zeekers (Elektra)</td>
</tr>
<tr>
<td>$ 5</td>
<td>5</td>
<td>THE GETO BOYS - My Mind Playing Tricks On Me (Rap-A-Lot)</td>
</tr>
<tr>
<td>$ 6</td>
<td>6</td>
<td>B.B.G. - Double Shabba The Gang (PWL)</td>
</tr>
<tr>
<td>$ 7</td>
<td>7</td>
<td>QUEEN LATIFAH - Nature Of A Sista’, Fly Girl (Tommy Boy)</td>
</tr>
<tr>
<td>$ 8</td>
<td>8</td>
<td>3RD BASS - Pop Goes The Weasel, No Static (Def Jam/RAL/Columbia)</td>
</tr>
<tr>
<td>$ 9</td>
<td>9</td>
<td>N.W.A. - Alwayz Into Somethin’ (Priority)</td>
</tr>
<tr>
<td>$10</td>
<td>10</td>
<td>U.M.C - Blue Cheese (Wild Pitch/EMI)</td>
</tr>
<tr>
<td>$11</td>
<td>11</td>
<td>PETE ROCK &amp; C.L. SMOOTH - Good Life, The Flow (Elektra)</td>
</tr>
<tr>
<td>$12</td>
<td>12</td>
<td>YO-YO - Ain’t Nobody Better (East West America)</td>
</tr>
<tr>
<td>$13</td>
<td>13</td>
<td>NICE &amp; SMOOTH - Hip Hop Junkies (RAL/Columbia)</td>
</tr>
<tr>
<td>$14</td>
<td>14</td>
<td>ED O.G &amp; DA BULLDOGS - Bug-A-Boo (PWL America/Mercury)</td>
</tr>
<tr>
<td>$15</td>
<td>15</td>
<td>CYPRESS HILL - Pigs, Light Another (Ruffhouse/Columbia)</td>
</tr>
<tr>
<td>$16</td>
<td>16</td>
<td>ORGANIZED KONFUSION - Who Stole?, Rough Side (Hollywood Basic)</td>
</tr>
<tr>
<td>$17</td>
<td>17</td>
<td>TERMINATOR X - Juvenile Delinquentz (P.R.O. Division/RAL/Columbia)</td>
</tr>
<tr>
<td>$18</td>
<td>18</td>
<td>DOWNTOWN SCIENCE - Room To Breathe (RAL/Def Jam/Columbia)</td>
</tr>
<tr>
<td>$19</td>
<td>19</td>
<td>CHUBB ROCK - Chubbster, Treat Em’, Organized (Select)</td>
</tr>
<tr>
<td>$20</td>
<td>20</td>
<td>2 KINGS IN A CIPHER - Definition Of A King (RCA)</td>
</tr>
<tr>
<td>$21</td>
<td>21</td>
<td>2 BLACK 2 STRONG MMG - Across 110, Strong... (Relativity/Clappers)</td>
</tr>
<tr>
<td>$22</td>
<td>22</td>
<td>ALMIGHTY &amp; KD RANKS - Trenton Where... (Poetic Groove/Interscope)</td>
</tr>
<tr>
<td>$23</td>
<td>23</td>
<td>MAIN SOURCE - Hangin’, BBQ, Baseball (Wild Pitch/EMI)</td>
</tr>
<tr>
<td>$24</td>
<td>24</td>
<td>COMPTON’S MOST WANTED - Growin’ Up In The Hood (Epic)</td>
</tr>
<tr>
<td>$25</td>
<td>25</td>
<td>RAW FUSION - Throw Your Hands In The Air (Hollywood Basic)</td>
</tr>
<tr>
<td>$26</td>
<td>26</td>
<td>H.E.A.L. PROJECT - Heal Yourself (Elektra)</td>
</tr>
<tr>
<td>$27</td>
<td>27</td>
<td>HEAVY D. &amp; THE BOYZ - Now That We Found Love (MCA)</td>
</tr>
<tr>
<td>$28</td>
<td>28</td>
<td>DEL THE FUNKEE HOMOSAPIEN - Sleepin’ On My Couch (Elektra)</td>
</tr>
<tr>
<td>$29</td>
<td>29</td>
<td>YOMO &amp; MAULKIE - Glory (Ruthless/Atco)</td>
</tr>
<tr>
<td>$30</td>
<td>30</td>
<td>DEF JEF - Here We Go Again (Delicious Vinyl/Island)</td>
</tr>
<tr>
<td>$31</td>
<td>31</td>
<td>JIBRI THE WISE ONE - The House The Dog Built (Ear Candy Records)</td>
</tr>
<tr>
<td>$32</td>
<td>32</td>
<td>DJ QUIK - Tonite, Compton (Profile)</td>
</tr>
<tr>
<td>$33</td>
<td>33</td>
<td>ABOVE THE LAW - For The Funk Of It (Epic)</td>
</tr>
<tr>
<td>$34</td>
<td>34</td>
<td>NIKKI D - Hang On Kid, Your Man (Def Jam/RAL/Columbia)</td>
</tr>
<tr>
<td>$35</td>
<td>35</td>
<td>ICE-T - Original Gangster (Sire/Warner Bros.)</td>
</tr>
<tr>
<td>$36</td>
<td>36</td>
<td>BIZ MARKIE - What Goes Around Comes Around (Cold Chillin’/W. Bros.)</td>
</tr>
<tr>
<td>$37</td>
<td>37</td>
<td>M. C. LYTE - When In Love (First Priority/Atlantic)</td>
</tr>
<tr>
<td>$38</td>
<td>38</td>
<td>BRAND NUBIAN - Slow Down, Concerto, Right (Elektra)</td>
</tr>
<tr>
<td>$39</td>
<td>39</td>
<td>SUPER LOVER CEE &amp; CASSONOVA RUDD - Romeo (Epic)</td>
</tr>
<tr>
<td>$40</td>
<td>40</td>
<td>D.J. JAZZY JEFF/FRESH PRINCE - Summertime, A Dog Is... (Jive/RCA)</td>
</tr>
</tbody>
</table>

**TOP TIP**

**SYLK SMOOV**

Klientele

(PWL America/Mercury)

Topping off the most added square last week, Sylk Smoov slips in eleven more adds.

**RECORD TO WATCH**

**A TRIBE CALLED QUEST**

Check The Rhyme

(Jive)

WBAU’s Wildman Steve has the tribe in heavy rotation, so you better take the climb at your station.

**CHARTBOUND**

*Debuts in Chartbound*

| BIG DADDY KANE - Ooh, Aah, Nah-Nah-Nah (Cold Chillin’/Reprise) |
| GANG STARR - Step In The Arena (Chrysalis) |
| THE JAZ - A Groove (Slammin'/EMI) |
| SHABBA RANKS - Housecall (Epic) |
| DOUBLE J - If It Ain’t A Caddy (4th & Broadway/Island) |

*SYLK SMOOV - Klientele (PWL/Mercury)*

*PROFESSOR GRIFF - Jail Sale (Luke/Atlantic)*

*MARLEY MARL - The Symphony pt. II (Cold Chillin’/Warner Bros.)*

Dropped: #36 Funkytown Pros, #38 KMD, #39 L.L. Cool J., #40 Rodney O & Joe Cooley, Criminal Nation.
IT'S A FAM-LEE THANG

Love Me, FAM-LEE'S first single is a hard-hitting sample of home-grown funk. When this family sings, their feel-good harmonies will leave you in a daze.

No one else can make you feel this way.
From the "Livin' Large!" Soundtrack.
Produced by Run DMC's Jam Master Jay.

Executive Producers: Randy Allen & Jason Mizell.
Produced by Jason Mizell & Stanley Brown.

CYPRESS HILL - CYPRESS HILL LP
(RUFF HOUSE/COLUMBIA)
Straight out of Southgate Los Angeles comes the funky trio of Cypress Hill, aka Sen Dog, B-Real, and D.J. Muggs (formerly of 7A3). Their debut album showcases an inventive alternative style. The debut single, PHUNCKY FEEL ONE, has already climbed into the Top Twenty on our Radio Rap Chart, propelled by the strength of the riveting break and bassline programmed under the nasal-toned rhymes of twenty-one-year-old B-Real. Other favorite tracks that carry street impact are LIGHT ANOTHER ONE, KILL A MAN, FUNKY CYPRESS HILL HIT and the funky, string-influenced BORN TO GET BUSY. This new hyped flavor may take a couple of rewinds to get used to, but by the third time around the Southgate funk should make your knees. Contact Karen Mason at (212) 445-4692.

THE MERCURY JEEP TAPE '91
(MERCURY/PWL AMERICA/P.L.G.)
Put in your request and capture the dope jamz from new heads on the block such as B.O.X., Sylk Smoov, Felony, Ed O.G & Da Bulldogs, Young Desciples, Black Sheep, Jay B.U.M., Small Change and the legendary Ultra Magnetic M.C.'s. Contact Mercury's Patrick Pore at (212) 606-7922 or P.W.L.'s Marc Raybin at (212) 741-0007. A special shout out to Jamison G., formerly of Weasel Marketing, who is National College Director of Alternative Promotions at PWL America. BAS

BIG DADDY KANE - RAW '91
(COLD CHILLIN'/REPRISE)
Puttin' all sucka MC's in their place 1991 style is the one and only Big Daddy Kane. The clean and simple production of this cut may bring back memories. Garnished with funky guitar riffs and tinkling ivory keys, this track should easily fit on most stations. Who says you need the heavy production laced with background vocals to make funky rap? Packaged with three other cuts and remixes by Marley Marl and Kane himself, this Maxi-Single is a must for all. Contact Keir Worthy at (212) 484-6800. K-WOO

MC SWAY & KING TECH - IN CONTROL
(GIANT/WARNER BROS.)
Having jumped ship from an indie to a major label, Sway & Tech have already established themselves in the Bay Area with their single, FOLLOW 4 NOW. Now watch the bomb drop as they release their forthcoming single, IN CONTROL, from their debut album CONCRETE JUNGLE. Sway, aka John Calloway, rhymes about his onstage talents—he calls it, "Showtime." With Tech at the helm using a funky hip-house beat, this single will take these two homies even further because now they know they're "In Control." Contact Keir Worthy at (212) 484-6800. Ern Llamado
Follow Me Not
— The Remix E.P.
the latest from those masters of the boombastic:

Follow Me Not (Ultimatum Remix)
Ludi (Double Trouble Remix)
Follow Me Not (LP Version)
Very Easy To Assemble But Hard To Take Apart (Generation Gap Remix)

"Follow Me Not" is the follow me up to the hits "My Definition Of A Boombastic Jazz Style" and "Wash Your Face In My Sink"

From the album "and now the legacy begins"

4th & B'Way™
PHOTOFILE Compiled by Ern Llanado

P.E. BRINGS THE NOISE.
Those thrash metal dudes, Anthrax, got together with Public Enemy to tape a video for Bring the Noise. Pictured back row left to right: Anthrax's Frank Bello and Dan Spitz; P.E.'s Chuck D.; Anthrax's Scott Ian and Charlie Benante. Front row left to right: Public Enemy's Flavor Flav; Anthrax's Joey Belladonna.

KOOLIN' MOE DEE STYLE.
Jive executives gathered at the Red Zone with Jive/RCA recording artist Kool Moe Dee to celebrate the release of his fourth album "Funke Funke Wisdom." Coolin' left to right: Jive's Larry Khan and Tom Carrabba, Director of Marketing; The Record Group's Barry Weiss; KMD; Zomba Group's Clive Calder; Jive's Wayne Williams and Varnell Johnson.

BATTLE ANYBODY?
New York's DJ Supreme was the winner of the first annual Supermen, Inc. DJ Battle For World Supremacy held at the China Club in New York during the New Music Seminar. Seen here left to right: YO! MTV Rap's own T-Money and Dr. Dre; DJ Supreme; Supermen founder and EastWest Records A&R exec Super DJ Clark Kent.

THE QUEEN IS DOWN WITH O.P.P.
Tommy Boy artists Naughty By Nature and Queen Latifah take a break after spending long hours shooting NBN's video "O.P.P." Kickin' back left to right: co-director Rodd Houston; NBN's KG, Treach and Vinnie; Queen Latifah; co-director Marcus Raboy.

STEP TO THAT KID FOR WHAT HE DONE DID
Who Killed Lil Trig?
REPORT

MAST ADDED

GLADYS KNIGHT featuring
DIONNE WARWICK &
PATTI LaBELLE
(MCA)

KID'N PLAY
(Select)

ZIGGY MARLEY AND
THE MELODY MAKERS
(Virgin)

BEBE & CECE WINANS featuring
MAVIS STAPLES
(Capitol)

TOP TIP

SMALL CHANGE
Teardrops
(Mercury)

'REteardrops' may be a 'small price'
for this act—43/4 heads
into Chartbound.

RECORD TO WATCH

QUEEN LATIFAH
Fly Girl
(Tommy Boy)

This charming lady rapper has
endured herself to Urban Radio.
Added at KJMS, WANN, WILD, WILS,
WUFO, and WZAK this week alone.

Editor: Betty Hollers
Assoc. Editor: John Martinucci

URBAN CONTEMPORARY

2W  LW  TW

2  1  1  LUTHER VANDROSS - Don't Want To Be A Fool (Epic)
9  6  2  COLOR ME BADD - I Adore Mi Amor (Giant/Reprise)
6  3  3  PHYLLIS HYMAN - Don't Want To Change The World (Zoo)
8  7  4  WHITNEY HOUSTON - My Name Is Not Susan (Arista)
15 10 5  VANESSA WILLIAMS - Running Back To You (Wing/Mercury)
10 12 6  THE BRAND NEW HEAVIES - Never Stop (Delicious Vinyl/Island)
13 13 7  TEVIN CAMPBELL - Just Ask Me To (Qwest/Warner Bros.)
12  8  8  EX-GIRLFRIEND - Why Can't You Come Home (Forceful/Reprise)
11 11 9  B. ANGIE B. - So Much Love (Bust It/Capitol)
    4 10  LISA LISA AND CULT JAM - Let The Beat Hit 'Em (Columbia)
24 17 11 KARYN WHITE - Romantic (Warner Bros.)
19 16 12  J.T. TAYLOR - Long, Hot Summer Night (MCA)
18 15 13  THE O'JAYS - Keep On Lovin' Me (EMI)
16 14 14  LENNY KRAVITZ - It Ain't Over 'Til It's Over (Virgin)
29 20 15  BOYZ II MEN - It's So Hard To Say Goodbye To Yesterday (Motown)
4  5 16  BE BE & CE CE WINANS - Addictive Love (Capitol)
22 21 17  PRINCE AND THE N.P.G. - Get Off (Warner Bros.)
27 19 18  JENNIFER HOLLIDAY - I'm On Your Side (Arista)
1  2 19  VESTA - Special (A&M)
— 35 20  MARIAN CAREY - Emotions (Columbia)
34 23 21  LISA FISCHER - Save Me (Elektra)
35 31 22  BELL BIV DeVOE - Word To The Mutha (MCA)
33 24 23  ANOTHER BAD CREATION - Jealous Girl (Motown)
30 25 24  TONY TERRY - That Kind Of Guy (Epic)
38 32 25  TRACIE SPENCER - Tender Kisses (Capitol)
28 27 26  PRETTY IN PINK - All About You (Motown)
— 40 27  STEVIE WONDER - Fun Day (Motown)
40 39 28  JODECI - Forever My Lady (MCA)
7  9 29  KEITH WASHINGTON - Are You Still In Love... (Qwest/Warner Bros.)
39 38 30  GUY - D-O-G Me Out (MCA)
— 36 31  NAUGHTY BY NATURE - O.P.P. (Tommy Boy)
— — 32  SOS BAND - Sometimes I Wonder (Tabu/A&M)
— 37 33  GEORGE - Rollin' (RCA)
— 34  JOHNNY GILL - I'm Still Waiting (Giant/Reprise)
25 26 35  OAKTOWN'S 3-5-7 - Turn It Up (Bust It/Capitol)
— 36  DONNA SUMMER - When Love Cries (Atlantic)
— 37  DAMIAN DAME - Right Down To It (LaFace/Arista)
17 18 38  NATALIE COLE with NAT "KING" COLE - Unforgettable (Elektra)
— 39  SHABBA RANKS - Housecall (Epic)
— 40  GENE RICE - You're A Victim (RCA)

CHARTBOUND

ARTIST TITLE LABEL

*Debuts in Chartbound

Reports  Adds  Heavy Medium Light Hit Factor Weeks

RUDE BOYS - Are You Lonely For Me (Atlantic)
47  8  —  14  25  29%  3
SMALL CHANGE - Teardrops (Mercury)
43  4  —  14  25  32%  4

September 6, 1991/the GAVIN REPORT
Dropped: #22-Gladys Knight (Men), #28-Will Downing, #29-Pebbles, #30-Young MC (That's), #33-Riff, #34-Heavy D (Now).

**INSIDE URBAN**

"OPTIMISTIC UNDER "PRESSURE"

The Sounds Of Blackness were pretty cool customers when they paid a visit "en masse' to KMEL in San Francisco. They are all shown here surrounding "Morning Zoo" personalities Renel (center-leaning forward) and Lisa St. Regis (left of Renel) with Jimmy Jam (behind and left of Renel) and Terry Lewis (behind and right of Renel). Also appearing in the photo are KMEL's Harold Austin, and A&M's Robert Taylor and Randy Spendlove.

Our Record to Watch, QUEEN LATIFAH's "Fly Girl" gets a 31% Hit Factor and makes moves that are looking good. Our Top Tip, SMALLCHANGE's "Teardrops," was added at KMZX, WQKI, WLS and WABD, and has already moved into medium rotation at fourteen stations, giving it a 32% Hit Factor. Greg Sampson, WQMG-Greensboro, makes ZIGGY MARLEY & THE MELODY MAKERS' "Good Time" his RTW saying, "It's hitbound! A refreshing splash of music—you are truly in for a good time. Great phones, all demos." Earl Boston, WUJM-Charleston, agrees saying, "His dad would be proud." Rick Stevens, WCKX-Columbus, makes SHABBA RANKS featuring MAXI PRIEST's "Housecall" his pick because, "The audience immediately took to this one!" Curtis Waller, WBLS-New York, chooses CHRIS WALKER'S "Giving You All My Love," as his RTW saying, "This has a strong romantic lyrical content." George Martinez, KDKO-Denver, makes TEVIN CAMPBELL'S "Just Ask Me To" its RTW saying, "That one is kickin' b—t!" Paul Butler, WJDY-Salisbury, makes BEBE & CECE WINANS' "I'll Take You There," its RTW saying, "The song has a nice hook and we expect it to go all the way." Brian Hollanday, KMZX-Little Rock, agrees, and also makes it his pick of the week. Rob Neal, KZZZ-Lake Charles, makes GLADYS KNIGHT'S "Supergirl" his RTW saying, "This record is exceptional." Toni St. James, KJMS-Memphis, makes SOUNDS OF BLACKNESS' "The Pressure Pt. 1" her pick saying, "The group's performance blew me away at The Rapper, the song will blow your listeners away on the radio." David Dickinson, KGRM-Granbury, agrees, saying, "It's a fantastic follow-up to a tremendous first single." Costee McNair, WBIL-Tuskegee, makes NAUGHTY BY NATURE'S "O.P.P." its RTW and he says, "This is always heavily requested in every time slot." Chao for now, Betty.
## HIT FACTOR

**Urban Research**
**Betty Hallors/John Martinucci**

<table>
<thead>
<tr>
<th>Song</th>
<th>Reports</th>
<th>Adds</th>
<th>Heavy</th>
<th>Medium</th>
<th>Light</th>
<th>Hit Factor Weeks</th>
</tr>
</thead>
<tbody>
<tr>
<td>LUTHER VANDROSS - Don't Want To Be A Fool (Epic)</td>
<td>71</td>
<td>-</td>
<td>62</td>
<td>8</td>
<td>1</td>
<td>98% 11</td>
</tr>
<tr>
<td>COLOR ME BADD - I Adore Mi Amor (Giant/Reprise)</td>
<td>73</td>
<td>1</td>
<td>52</td>
<td>17</td>
<td>3</td>
<td>94% 8</td>
</tr>
<tr>
<td>PHYLLIS HYMAN - Don't Want To Change The World (Zoo)</td>
<td>69</td>
<td>1</td>
<td>54</td>
<td>10</td>
<td>4</td>
<td>92% 11</td>
</tr>
<tr>
<td>WHITNEY HOUSTON - My Name Is Not Susan (Arista)</td>
<td>70</td>
<td>-</td>
<td>44</td>
<td>24</td>
<td>2</td>
<td>97% 8</td>
</tr>
<tr>
<td>VANESSA WILLIAMS - Running Back To You (Wing/Mercury)</td>
<td>72</td>
<td>1</td>
<td>35</td>
<td>32</td>
<td>4</td>
<td>93% 7</td>
</tr>
<tr>
<td>THE BRAND NEW HEAVIES - Never Stop (Delicious Vinyl/Island)</td>
<td>66</td>
<td>-</td>
<td>50</td>
<td>14</td>
<td>2</td>
<td>98% 12</td>
</tr>
<tr>
<td>TEVIN CAMPBELL - Just Ask Me To (Qwest/Warner Bros.)</td>
<td>65</td>
<td>-</td>
<td>47</td>
<td>14</td>
<td>4</td>
<td>93% 11</td>
</tr>
<tr>
<td>EX-GIRLFRIEND - Why Can't You Come Home (Forceful/Reprise)</td>
<td>65</td>
<td>-</td>
<td>47</td>
<td>14</td>
<td>3</td>
<td>93% 11</td>
</tr>
<tr>
<td>B. ANGIE B. - So Much Love (Bust It/Capitol)</td>
<td>61</td>
<td>2</td>
<td>46</td>
<td>11</td>
<td>2</td>
<td>93% 12</td>
</tr>
<tr>
<td>LISA LISA AND CULT JAM - Let The Beat Hit 'Em (Columbia)</td>
<td>58</td>
<td>-</td>
<td>50</td>
<td>6</td>
<td>2</td>
<td>96% 13</td>
</tr>
<tr>
<td>KARYN WHITE - Romantic (Warner Bros.)</td>
<td>66</td>
<td>-</td>
<td>17</td>
<td>40</td>
<td>9</td>
<td>86% 5</td>
</tr>
<tr>
<td>J.T. TAYLOR - Long, Hot Summer Night (MCA)</td>
<td>63</td>
<td>1</td>
<td>26</td>
<td>28</td>
<td>8</td>
<td>85% 9</td>
</tr>
<tr>
<td>THE O'JAYS - Keep On Lovin' Me (EMI)</td>
<td>67</td>
<td>2</td>
<td>19</td>
<td>37</td>
<td>9</td>
<td>83% 7</td>
</tr>
<tr>
<td>LENNY KRAVITZ - It Ain't Over 'Til It's Over (Virgin)</td>
<td>57</td>
<td>1</td>
<td>33</td>
<td>19</td>
<td>4</td>
<td>91% 14</td>
</tr>
<tr>
<td>BOYZ II MEN - It's So Hard To Say Goodbye To Yesterday (Motown)</td>
<td>63</td>
<td>2</td>
<td>17</td>
<td>33</td>
<td>11</td>
<td>79% 5</td>
</tr>
<tr>
<td>BE BE &amp; CE CE WINANS - Addictive Love (Capitol)</td>
<td>51</td>
<td>-</td>
<td>44</td>
<td>4</td>
<td>3</td>
<td>94% 14</td>
</tr>
<tr>
<td>PRINCE AND THE N.P.G. - Get Off (Warner Bros.)</td>
<td>53</td>
<td>1</td>
<td>26</td>
<td>19</td>
<td>7</td>
<td>84% 9</td>
</tr>
<tr>
<td>JENNIFER HOLLIDAY - I'm On Your Side (Arista)</td>
<td>60</td>
<td>-</td>
<td>8</td>
<td>37</td>
<td>15</td>
<td>75% 7</td>
</tr>
<tr>
<td>VESTA - Special (A&amp;M)</td>
<td>48</td>
<td>-</td>
<td>40</td>
<td>7</td>
<td>1</td>
<td>97% 14</td>
</tr>
<tr>
<td>MARIAH CAREY - Emotions (Columbia)</td>
<td>67</td>
<td>1</td>
<td>2</td>
<td>35</td>
<td>29</td>
<td>55% 3</td>
</tr>
<tr>
<td>LISA FISCHER - Save Me (Elektra)</td>
<td>55</td>
<td>-</td>
<td>3</td>
<td>36</td>
<td>16</td>
<td>70% 6</td>
</tr>
<tr>
<td>BELL BIV DeVOE - Word To The Muttha (MCA)</td>
<td>54</td>
<td>3</td>
<td>6</td>
<td>29</td>
<td>16</td>
<td>64% 5</td>
</tr>
<tr>
<td>ANOTHER BAD CREATION - Jealous Girl (Motown)</td>
<td>51</td>
<td>1</td>
<td>7</td>
<td>30</td>
<td>13</td>
<td>72% 6</td>
</tr>
<tr>
<td>TONY TERRY - That Kind Of Guy (Epic)</td>
<td>45</td>
<td>-</td>
<td>7</td>
<td>31</td>
<td>7</td>
<td>84% 8</td>
</tr>
<tr>
<td>TRACIE SPENCER - Tender Kisses (Capitol)</td>
<td>49</td>
<td>2</td>
<td>4</td>
<td>30</td>
<td>13</td>
<td>69% 6</td>
</tr>
<tr>
<td>PRETTY IN PINK - All About You (Motown)</td>
<td>44</td>
<td>1</td>
<td>11</td>
<td>23</td>
<td>9</td>
<td>77% 9</td>
</tr>
<tr>
<td>STEVIE WONDER - Fun Day (Motown)</td>
<td>60</td>
<td>7</td>
<td>1</td>
<td>19</td>
<td>33</td>
<td>33% 3</td>
</tr>
<tr>
<td>JODECI - Forever My Lady (MCA)</td>
<td>51</td>
<td>3</td>
<td>3</td>
<td>24</td>
<td>21</td>
<td>52% 10</td>
</tr>
<tr>
<td>KEITH WASHINGTON - Are You Still In Love With Me (Qwest/Warner Bros.)</td>
<td>47</td>
<td>-</td>
<td>23</td>
<td>20</td>
<td>4</td>
<td>91% 11</td>
</tr>
<tr>
<td>GUY - D-D-G Me Out (MCA)</td>
<td>50</td>
<td>5</td>
<td>2</td>
<td>29</td>
<td>14</td>
<td>62% 5</td>
</tr>
<tr>
<td>NAUGHTY BY NATURE - O.P.P. (Tommy Boy)</td>
<td>46</td>
<td>5</td>
<td>10</td>
<td>19</td>
<td>12</td>
<td>63% 5</td>
</tr>
<tr>
<td>SOS BAND - Sometimes I Wonder (Tabu/A&amp;M)</td>
<td>53</td>
<td>5</td>
<td>-</td>
<td>19</td>
<td>29</td>
<td>35% 4</td>
</tr>
<tr>
<td>GEORGIO - Rollin' (RCA)</td>
<td>42</td>
<td>2</td>
<td>3</td>
<td>27</td>
<td>10</td>
<td>71% 8</td>
</tr>
<tr>
<td>JOHNNY GILL - I'm Still Waiting (Giant/Reprise)</td>
<td>53</td>
<td>9</td>
<td>1</td>
<td>17</td>
<td>26</td>
<td>33% 3</td>
</tr>
<tr>
<td>OAKTOWN'S 3-5-7 - Turn It Up (Bust It/Capitol)</td>
<td>37</td>
<td>-</td>
<td>12</td>
<td>16</td>
<td>9</td>
<td>75% 10</td>
</tr>
<tr>
<td>DONNA SUMMER - When Love Cries (Atlantic)</td>
<td>49</td>
<td>7</td>
<td>-</td>
<td>20</td>
<td>22</td>
<td>40% 5</td>
</tr>
<tr>
<td>DAMIAN DAME - Right Down To It (Lafe/Arista)</td>
<td>51</td>
<td>4</td>
<td>-</td>
<td>14</td>
<td>33</td>
<td>27% 3</td>
</tr>
<tr>
<td>NATALIE COLE with NAT &quot;KING&quot; COLE - Unforgettable (Elektra)</td>
<td>32</td>
<td>4</td>
<td>13</td>
<td>15</td>
<td>4</td>
<td>87% 12</td>
</tr>
<tr>
<td>SHABBA RANKS - Housecall (Epic)</td>
<td>40</td>
<td>6</td>
<td>3</td>
<td>16</td>
<td>15</td>
<td>47% 3</td>
</tr>
<tr>
<td>GENE RICE - You're A Victim (RCA)</td>
<td>44</td>
<td>4</td>
<td>-</td>
<td>14</td>
<td>26</td>
<td>31% 3</td>
</tr>
</tbody>
</table>

## Crossover Chart

<table>
<thead>
<tr>
<th>LW</th>
<th>TW</th>
<th>Song</th>
<th>Reports</th>
<th>Adds</th>
<th>Heavy</th>
<th>Medium</th>
<th>Light</th>
<th>Hit Factor Weeks</th>
</tr>
</thead>
<tbody>
<tr>
<td>17</td>
<td>16</td>
<td>JASMINE GUY - Just Want To Hold You (Warner Bros.)</td>
<td>17</td>
<td>16</td>
<td>17</td>
<td>16</td>
<td>17</td>
<td>16</td>
</tr>
<tr>
<td>18</td>
<td>17</td>
<td>TONY TERRY - With You (Epic)</td>
<td>18</td>
<td>17</td>
<td>18</td>
<td>17</td>
<td>18</td>
<td>17</td>
</tr>
<tr>
<td>23</td>
<td>18</td>
<td>AARON NEVILLE - Everybody Plays The Fool (A&amp;M)</td>
<td>23</td>
<td>18</td>
<td>23</td>
<td>18</td>
<td>23</td>
<td>18</td>
</tr>
<tr>
<td>14</td>
<td>19</td>
<td>SEAL - Crazy (Sire/Warner Bros.)</td>
<td>14</td>
<td>19</td>
<td>14</td>
<td>19</td>
<td>14</td>
<td>19</td>
</tr>
<tr>
<td>21</td>
<td>20</td>
<td>MICHAEL BOLTON - Time, Love And Tenderness (Col.)</td>
<td>21</td>
<td>20</td>
<td>21</td>
<td>20</td>
<td>21</td>
<td>20</td>
</tr>
<tr>
<td>29</td>
<td>22</td>
<td>BELL BIV DeVOE - Word To The Muttha (MCA)</td>
<td>29</td>
<td>22</td>
<td>29</td>
<td>22</td>
<td>29</td>
<td>22</td>
</tr>
<tr>
<td>23</td>
<td>20</td>
<td>EX-GIRLFRIEND - Why Can't You... (Forceful/Reprise)</td>
<td>23</td>
<td>20</td>
<td>23</td>
<td>20</td>
<td>23</td>
<td>20</td>
</tr>
<tr>
<td>24</td>
<td>23</td>
<td>RHYTHM SYNDICATE - Hey Donna (Impact)</td>
<td>24</td>
<td>23</td>
<td>24</td>
<td>23</td>
<td>24</td>
<td>23</td>
</tr>
<tr>
<td>32</td>
<td>30</td>
<td>LISA FISCHER - Save Me (Elektra)</td>
<td>32</td>
<td>30</td>
<td>32</td>
<td>30</td>
<td>32</td>
<td>30</td>
</tr>
<tr>
<td>25</td>
<td>26</td>
<td>TKA - Louder Than Love (Tommy Boy)</td>
<td>25</td>
<td>26</td>
<td>25</td>
<td>26</td>
<td>25</td>
<td>26</td>
</tr>
<tr>
<td>24</td>
<td>27</td>
<td>LATIN ALLIANCE/WAR - Lowrider (On The Boulevard) (Virgin)</td>
<td>24</td>
<td>27</td>
<td>24</td>
<td>27</td>
<td>24</td>
<td>27</td>
</tr>
<tr>
<td>29</td>
<td>28</td>
<td>SALT-N-PEPA - Let's Talk About Sex (Next Plateau)</td>
<td>29</td>
<td>28</td>
<td>29</td>
<td>28</td>
<td>29</td>
<td>28</td>
</tr>
<tr>
<td>30</td>
<td>28</td>
<td>LONNIE GORDON - Gonna Catch You (SBK)</td>
<td>30</td>
<td>28</td>
<td>30</td>
<td>28</td>
<td>30</td>
<td>28</td>
</tr>
<tr>
<td>29</td>
<td>29</td>
<td>THE BRAND NEW HEAVIES - Never Stop (Delicious Vinyl/Island)</td>
<td>29</td>
<td>29</td>
<td>29</td>
<td>29</td>
<td>29</td>
<td>29</td>
</tr>
<tr>
<td>26</td>
<td>30</td>
<td>3RD BASS - Pop Goes The Weasel (Def Jam/RAL/Col.)</td>
<td>26</td>
<td>30</td>
<td>26</td>
<td>30</td>
<td>26</td>
<td>30</td>
</tr>
</tbody>
</table>
and a GM who really cares about the sound of your station, damn it, you’re luckier than most!” Tank goes on to say, “Gosh, I feel much better now. Sorry, gotta run. The GM needs me to trade out a Fram oil filter for his sister’s car.” You sound very close to the edge, Tank. Trade out a “Pick-Me-Up” bouquet for yourself.

BRUCIE BUMCHUCKLES from HIT-103 in LaCrosse, Wisconsin tells an even sadder tale of the squalor he endured at KQAL-Winona State University. The station owned seven albums and one cart (70). You couldn’t go on the air unless you brought your own albums. And management didn’t bother with a troublesome list of part-timers. If a jock failed to show up for an air shift, the station just signed off. The scary part is that during those periods the ratings went up.

“SLICK” MIKE REYNOLDS is now safely settled at KDKO in Denver. But there was a time in his radio career when danger lurked in every shadow. Mike worked at KIKX-Tucson, high atop a desert hill on the north side of town. Mike called it home. So did God’s desert creatures. The spiders, ants and lizards indigenous to KIKX he could handle. It was the snakes and scorpions that sort of got to him. Then there was the day a tarantula went for a walk up Mike’s leg during an on-air break. Professional that he is, Mike improvised his way through the crisis. When he finished screaming, he told listeners they had just heard a test of the Emergency Broadcast System.

MIKEY SHAW writes to us in aquamarine crayon from KOTR-Cambria, California. He claims they haven’t vacuumed since ’81. It’s not a pretty thing. Legend has it that one time a guy dropped a jelly bean, picked it up, ate it and died. More recently, a small dog fell into the rug and is still missing.

CLEVELAND WHEELER from KKBQ-Houston, Texas is not naming names. But he once worked at a major market outlet which, he claims, was merely as bad as the evil program director’s twisted schemes. The man was often, shall we say, “tipsy.” The all-night guy was summoned daily to run across the street to the market and bring back a case of “breakfast.” Contests were fixed. Bribery, scandal and racketeering were the order of the day. And staffers lived in constant fear for their jobs and/or their lives. Finally, the employees banded together in a unified plea for an end to the madness. They confronted management. Together they wildcatted, and through their unflappable stance against depravity, a change did come to pass. Everyone was fired except the program director. God bless America.

LARRY NEAL reports from KRQW-Gold Hill, Oregon that he once worked at WJPD in Ishpeming, Michigan—a town so small they couldn’t fit the entire welcome sign within the city limits. And talk about your raggedy conditions. The station claimed only one studio as its own. It featured a World War II-era Gates board that somewhat resembled a coffin. All production work was done in the audition channel, direct to cart, during the network news or a long record. As a result, Larry went two years without ever hearing the news or “We Are the World.”

SLY 96-San Luis Obispo, California’s DEAN CLARK still used 45s when he worked across town at KZ0Z. Most were cue-burned, and the turntable rested at an angle that maximized the odds of the tone arm careening across the record with but the slightest provocation. For just such an emergency, there was one song on the cart—“Hanging on a Heart Attack” by Device. When you heard that, you knew something had gone desperately awry. Let’s just say that “Hangin’ on a Heart Attack” was in heavy rotation at KZ0Z.

But you know, despite all the hardships and obstacles the men and women of radio have faced, doesn’t it bring a smile of pride to your face just knowing that you are a part of this great radio community—a community of stalwart professionals who continue, come what may, to persevere? Okay, so maybe it’s not a smile as much as a grimace. But the important thing is this...I forget. But it was really good, I think. I have to go now. Jam it.

Fax your thoughts and poetry to Weezy at: (213) 467-9540.
CLASSIFIEDS

JOB OPENINGS

SRO MARKETING AND PROMOTION in Los Angeles is looking to fill an alternative radio promotion position. All interested should contact C.J. at SRO (213) 652-9002. [9/6]

TOP 40-STYLE COUNTRY Q106FM has immediate evening opening for AT. Background in promotion, music and/or production helpful. T&R: ref. Tom Oakes, PO Box 44408, Madison, WI 53744-4408, or call (608) 271-6611. EOE [9/6]

KLUC RADIO IN LAS VEGAS is looking for a news director who would also be a sidekick on the morning show. Qualified females and minorities encouraged. T&R: Jerry Dean, PO Box 14805, Las Vegas, NV 89114. [9/6]

WCNI HAS A RARE TALENT OPENING for a Morning Drive personality for three person "Morning Zoo." Must have quick wit, pleasing vocal delivery, ability to interact with other show members and audience and ability to read commercial copy and news. T&R: Dave Robbins, WCN1 Radio, 1 Nationwide Plaza, Columbus, OH 43215, or call (614) 224-9624. [9/6]

100,000 WATT FLAMETHROWER near Myrtle Beach is looking for experienced part-timers. All shifts. Females and minorities encouraged. Overnight T&R: Bob Steele, WZNS/WDSC Radio, Highway 301 South, Dillon, SC 29536. [9/6]

HELP WAKE UP CENTRAL ILLINOIS on growing A/C. If you live, eat and breathe radio, call Bob Marlowe at (309) 888-4496. EOE [9/6]

AM DRIVE/PRODUCTION/PROMOTION FOR I-94. T&R: Rick Roberts, WIAL Radio, Box 1, Eau Claire, WI 54702. EOE [8/30]

A/C OLDIES MARKET DIRECTOR KELO/AM has overnights position available. Excellent company and benefits. T&R: Warren West, 500 S. Phillips, Sioux Falls, SD 57102. [8/30]

PROGRAM DIRECTOR NEEDED for local A/C AM & satellite Top 40 FM in delightful Midwest college town of 65,000. A/C board shift with minimum three years on-air experience. Must be able to come in for interview. T&R: Bob Newton, KLWN/KLZR Radio, PO Box 3007, Lawrence, KS 66046. [8/30]

TOP 40 KMOK/FM needs a hot jock for Nights. Number one station in market. Must be good. T&R: Keith Havens, 805 Stewart Avenue, Lewiston, ID 83501, or call (208) 746-5056. [8/30]

ROCK A/C WEEJ seeks AT's. Local residents only. No calls, please. T&R: Bill Harman, 4288 Jotoma Lane, Port Charlotte, FL 33980. [8/30]

AVAILABLE

NO WIMPS! NO LOSERS! Critical mass media station looking for a guerilla Reporter/Anchor for future opening. T&R: Darryl Parks, PO Box 3335, Peoria, IL 61612. EOE [8/30]

100,000 WATT A/C in NW Wyoming, is accepting T&Rs for AT and possible PD/MD, plus other positions. No calls, please. T&R: KLZY/FM Radio, PO Box 968, PO Box 968, Powell, WY 82435. [8/30]

YOUR WORRIES ARE OVER! Air Personality with five years experience looking to meet you. Currently at top 40 small market as night jock. Can handle MD responsibilities. CHRIS: (309) 342-0296. [9/6]

THIRTEEN YEAR EXPERIENCED COMMUNICATOR with "can do" attitude, available for competitive full-service A/C, Country or Top 40 in Midwest or South. PATRICK: (708) 369-8939. [9/6]

TOP RATED NINE YEAR COUNTRY PERSONALITY seeks large market on-air or small market programming position. ART OPPERMANN: (303) 686-5645. [9/6]


FOURTEEN YEAR PRO seeks Program Director spot. Prefer Midwest, Iowa, Minnesota and Wisconsin in A/C, Country or Top 40. DOUG: (319) 283-1846. [9/6]

CREATIVE ALBUM ROCK, CLASSIC ROCK, A/C AT with award winning multi-track production, character voices and winning attitude now available to join your team. Call today for details. JOHN: (918) 478-4000. [9/6]

SIXTEEN YEAR PROGRAMMING/promotions/production in all formats. Last station KBOQ/FM. MARK HILL: (408) 688-6604. [9/6]

GRADUATION IS OVER—let the jobs roll in! Motivated, talented, great personality, team player, seeks stable opportunity in the record industry, sales, promotions or marketing. Will relocate to Southern California. CALL: (415) 273-2422. [8/30]

COUNTRY PROGRAMMER/AT. Creative and enthusiastic. Multi-track production skills. Present station debuted 3rd in market than sold. 18 years experience. TY COOPER: (717) 274-7474. [8/30]

UNIQUE VOICE WITH PERSONALITY to please old and young alike. Drive time jock with sales experience seeking to relocate family to small/medium SE market. JIM CANADA: (319) 263-1935. [9/30]

ENTHUSIASTIC MD/AT with four years experience, seeks advancement, new opportunities and new home. WALTER: (601) 762-0934. [8/30]

FORMER SAN JOSE ALBUM radio legend. JAY WILLIAM WEED. (408) 296-4567 or 993-2648. [8/30]

STRONG FEMALE VOICE ready for medium or large market Country station, West of Mississippi. Will travel. THERESA: (505) 623-4033. [8/30]

FOURTEEN YEAR ROCK/TOP 40 AM DRIVE PRO currently looking for a gig in a great competitive market. JON: (407) 468-2545. [8/30]

EXPERIENCED ADULT COMMUNICATOR with high energy level seeks advancement. Solid airwork, strong production, team player. DAVE: (712) 262-7954. [8/30]

SPORTSCASTER WITH CREATIVE FLAIR wants to show you what he can do. Will relocate. DOUG SINREICH: (914) 948-2491. [8/30]

HAVE CHALLENGE, WILL TRAVEL! Full-time Account Executive with Morning Drive AT, MD, Production, News and Promotional experience looking for small to medium market announcing position or any shift. RICK: (715) 735-0198. [8/30]

HOW TO HIRE A GREAT PD in 20 words or less. Pick up phone. Dial (603) 228-2307. Ask for RENEE. [8/30]

SERVICE REQUEST

KRUS: Urban station needs CDs from all labels, including indies. Send to: Hollywood Higgins, 500 N. Monroe Street, Ruston, LA 71270, or call (318) 255-2550. [9/6]

WVVO: Station needs Oldies/Rhythm & Blues/Soul product from all labels. Send to: Frankie "The Big Bopper," 409 Coleman Blvd., Mt. Pleasant, SC 29465, or call (803) 881-1400. [9/6]

WAVT: Top 40 station seeking syndicated show for Sunday mornings. Countdown or otherwise. Send to: Skip Carr, PO Box 540, Pottsville, PA 17901, or call (717) 622-1360. [9/6]
**MOST ADDED**

1. "CAN'T STOP THIS THING..." - BRYAN ADAMS (A&M)
2. "HEAVEN IN THE BACKSEAT" - EDDIE MONEY (COLUMBIA)
3. ROLL THE BONES - RUSH (ATLANTIC)
4. THE FIRE INSIDE - BOB SEGER & THE SILVER BULLET BAND (CAPITOL)
5. "SHAKE ME UP" - LITTLE FEAT (MORGAN CREEK)
6. "PRIMAL SCREAM" - MOTLEY CRUE (ELEKTRA)
7. "CALLING ELVIS" - DIRE STRAITS (WARNER BROS.)

**TOP TIP**

BRYAN ADAMS
"CAN'T STOP THIS THING WE STARTED" (A&M)
EDDIE MONEY
"HEAVEN IN THE BACKSEAT" (COLUMBIA)

Topping both the Most Added and the Highest Debut lists. Bryan Adams in at #18 and #27.

**RECORD TO WATCH**

THE NORTHERN PIKES
"SHE AIN'T PRETTY" (SCOTTI BROS.)

Response with every "bite." The Pikes chart with a minimum of airplay but with good rotation point average.

---

**ALBUM**

<table>
<thead>
<tr>
<th>2W</th>
<th>LW</th>
<th>TW</th>
</tr>
</thead>
<tbody>
<tr>
<td>8</td>
<td>2</td>
<td>1</td>
</tr>
<tr>
<td>1</td>
<td>1</td>
<td>2</td>
</tr>
</tbody>
</table>
| 12 | 3  | DIRE STRAITS - Calling Elvis (WARNER BROS.)
| 3  | 4  | FABULOUS THUNDERBIRDS - Twist Of The Knife (EPIC)
| 26 | 5  | RUSH - Dreamline, Bravado, Ghost, Heresy, Roll (ATLANTIC)
| 9  | 6  | STEVIE NICKS - Sometimes (It's A Bitch) (MODERN/ATLANTIC)
| 8  | 7  | LYNYRD SKYNYRD - Smokestack, Faith (ATLANTIC)
| 4  | 8  | EXTREME - Hearted, Words (A&M)
| 17 | 9  | JETHRO TULL - This Is Not Love (Chrysalis)
| 6  | 10 | RTZ - Face, Side, Rain (GIANT/REPRISE)
| 4  | 11 | PROCOL HARUM - All Our Dreams Are Sold (ZOO)
| 5  | 12 | VAN HALEN - Runaround, Top, Poundcake, Right, Dream (WARNER BROS.)
| 29 | 13 | BAD ENGLISH - Straight To Your Heart (EPIC)
| 7  | 14 | BONNIE RAFTT - Slow, Something, Business (CAPITOL)
| 19 | 15 | 38 SPECIAL - Sound, Rebel, Last (Charisma)
| 10 | 16 | BILLY FALCON - Power Windows (JAMBO/Mercury)
| 27 | 17 | JULIAN LENNON - Listen (Atlantic)
| 21 | 18 | BRYAN ADAMS - Can't Stop This Thing We Started, Everything (A&M)
| 18 | 19 | FOUR HORSEMEN - Nobody Said It Was Easy (DEF AMERICA)
| 20 | 20 | SCHOOL OF FISH - Dollar, Three, Wrong, Rose (CAPITOL)
| 10 | 21 | ALLMAN BROTHERS BAND - Bad Rain, Blues, End, Get (EPIC)
| 32 | 22 | TIM MACHINE - One Shot (VICTORY MUSIC/PLG)
| 27 | 23 | BAD COMPANY - Walk Through Fire (ATCO)
| 25 | 24 | METALLICA - Enter Sandman (ELEKTRA)
| 17 | 25 | JOHNNY WINTER - Illustrated (Point Blank/Charisma)
| 47 | 26 | SMITHEREENS - Top Of The Pops (CAPITOL)
| 24 | 27 | EDDIE MONEY - Heaven In The Backseat (COLUMBIA)
| 28 | 28 | CHRIS WHITLEY - Livin' (Columbia)
| 9  | 29 | JOE WALSH - Sudden, Look, Ordinary (EPIC ASSOCIATED/PYRAMID)
| 14 | 30 | R.E.M. - Shiny, Honey, Texarkana, Losing, Radio (WARNER BROS.)
| 44 | 31 | RICHIE SAMBORA - Ballad Of Youth (MERCURY)
| 39 | 32 | SCORPIONS - Angel, Change, Believe (MERCURY)
| 33 | 33 | ANIMAL LOGIC - Sleep (IRS)
| 19 | 34 | BILL & TED'S BOGUS JOURNEY - Slaughter/Shout, Kiss/Gave, Vai/Rap (Interscope)
| 35 | 35 | HENRY LEE SUMMER - Til Somebody Loves You (EPIC)
| 50 | 36 | LITTLE FEAT - Shake Me Up (Morgan Creek)
| 13 | 37 | ERIC GALE'S BAND - Storm (ELEKTRA)
| 30 | 38 | YES - Waited, Saving, Lift (ARISTA)
| 25 | 39 | MARC COHN - Thunderbird, Memphis (ATLANTIC)
| 37 | 40 | FOREIGNER - Fight, Lowdown, Heaven, Truth (ATLANTIC)
| 38 | 41 | SQUEEZE - Satisfied, Home, Crying (REPRISE)
| 42 | 42 | CRASH-TEST DUMMIES - Superman's, Androgenous (ARISTA)
| 43 | 43 | TESLA - Paradise, Signs (Geffen)
| 29 | 44 | TYKETTO - Seasons (DGC)
| 45 | 45 | YES - Make It Easy (ATCO)
| 46 | 46 | TONI CHILDS - Got, House (A&M)
| 47 | 47 | MOTLEY CRUE - Primal Scream (ELEKTRA)
| 48 | 48 | STING - Mad (A&M)
| 49 | 49 | NORTHERN PIKES - Pretty (Scotti Brothers)
| 50 | 50 | CROWDED HOUSE - Natural, Chocolate, Weather, Fame (CAPITOL)

---

**CHARTBOUND**

ALDO NOVA (JAMBO/MERCURY) "MEDICINE"
THE SCREAM (HOLLYWOOD) "MOON"
DILLINGER (JRS) "HOME"
JOAN JETT & BLACKHEARTS (EPIC ASSOC.) "BACKLASH"
JOHN LEE HOOKER (POINT BLANK/CHARISMA) "Lucky"
JERRY GARCIA (ARISTA) "DEAL"

ALICE IN CHAINS (COLUMBIA) "SORROW"
PLEASURE BOMBS (ATCO) "WALK"
ROBYN HITCHCOCK (A&M) "THINK"

Dropped: #21 L.A. Guns, #36 Michael McDermott, #40 Huey Lewis & News,
#41 Stuart Hamm, #49 Thunder, Mind Funk.

---

Editor: Kent Zimmermann
featuring the hits
"reach out of the darkness"
"the girl who couldn't decide"
on continuum / acid test records
cat# 19105
### Most Added

1. **"Smells Like Teen Spirit"** - Nirvana (DGC)
2. **"There's No Other Way"** - Blur (SBR)
3. **Heart & Mind** - Sister Double Happiness (Reprise)
4. **Chicken Rhythms** - Northside (Geffen)

TIE: Pretty On The Inside - Hole (Caroline)

### Top Tip

**Billy Bragg**

"Sexuality" (Elektra)

Last week's #1. Most Added is this week's highest debut! Billy Bragg hits a sensitive spot with "Sexuality" and comes in at #23.

### Commercial Record To Watch

**Nirvana**

"Smells Like Teen Spirit" (DGC)

Gimme an "N"! Gimme an "I"! Gimme an "R"! 91X, KDFE, KJOY, WPX, KTCL, WDRF and WXKX are head cheerleaders.

### College Record To Watch

**Fudge Tunnel**

Sunshine of your love

Hate Songs in E minor (Relativity/Earache)

Mudhoney informed us that every good boy deserves fudge, so KCOU, KUSF, WCDB, WUOG, KJHK and WFIT have exercised their options.

**Fudge Tunnel**

Sunshine of your love

Hate Songs in E minor (Relativity/Earache)

Mudhoney informed us that every good boy deserves fudge, so KCOU, KUSF, WCDB, WUOG, KJHK and WFIT have exercised their options.

### Chartbound

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

### Chartbound

**Toad The Wet Sprocket** - Fear (Columbia)

**Joan Jett & The Blackhearts** - "Backlash" (Epich)

**Coil** - Love's Secret Domain (Wax Trax!)

**Les Thugs** - I.A.B.F. (Alternative Tentacles)

**Big Drill Car** - Batch (Cruz)

**Grapes Of Wrath** - These Days (Capitol/Nettwerk)

**House Of Freaks** - Cakewalk (Giant/Reprise)

**Nirvana** - "Smells Like Teen Spirit" (DGC)

Dropped: #38 Living Colour, #40 Straitjacket Fits, #41 Fat Lady Sings, #43 OMD, #44 Pale Saints, #46 Sam Phillips, #48 Seal.

---

**Editor:** Linda Ryan
Go to bed NOW!

Featuring "13th Disciple"
a timely single from
the band FIVE THIRTY.

"Their bratty concoction of amyl nitrate punk and sodrophenia is the perfect antidote to the trippy dance trance of the last few years..."

-Melody Maker
**NEW RELEASES**

**THE ODDS**
"LOVE IS THE SUBJECT"
(ZOO ENTERTAINMENT)
I guess with the country's youth getting back to school, the release of "Love Is The Subject" is perfectly timed. Many of you got your first taste of The Odds at the New Music Seminar where the fine folks at Zoo were filming your performance for the band's video—which turned out to be totally hilarious, so if you haven't seen it yet, ask Amy Grosser or Scott Byron for a copy! But about the music: This four-piece from Vancouver, B.C. sounds like they give their all when they perform—there's a lot of gritty emotion in those vocals when there needs to be! "Love Is The Subject," with its instrument intro and singalong chorus is an automatic ear-pleaser and should do well for Commercial stations. Give it a listen. LR

**CHRIS AND COSEY**
-PAGAN TANGO (WAX TRAX)
After locking themselves away in isolation, the duo of Chris Carter and Cosey Fanni Tutti have emerged with a documented portrayal of subtle strength and understated triumph. The track "Face To Face" questions one's self-worth in a mirrored reflection—"I'm not ashamed" is the lyrical answer. This theme of self-acceptance, actualization and personal strength continues on most of the tracks on Pagan Tango and contrasts with the duo's style to form the creative genius of Chris And Cosey. Often quiet in delivery and loud in meaning, the uptempo melancholia presented here is an artform unto itself. Letting loose and getting louder are the tracks "Go Go Latino" and "Sin," while "In Ecstasy" and "Chords Of Love" stand as classic C&C. Inspiration from isolation, for all to learn and live by.

BDA

**CANDYLAND**
-SUCK IT AND SEE
(EAST/WEST)
Having grown out of the board game "Candyland," it seems only appropriate that we adults have a Candyland all our own. The band of that name is certainly sugar sweet in sound—complete with tasty melodies and happy hip-hop delights. "Fountain of Youth," "Precious," and "Rainbow" are perfect samplings of the Candyland flavor. It's almost like, I dare say, a "hit" Spandau Ballet on acid. Cool. Pure. Tough. Is Candyland, the band, sweet enough to satisfy the appetites of the adult attitudinal game-playing world? Suck it and see! BDA

**THE ORB**
ORB'S ADVENTURES BEYOND THE ULTRAWORLD
(BIG LIFE/MERCURY)
Just who is this intergalactic bro Orb? The odd adventure begins on "Little Fluffy Clouds." The double album intertwines art and atmosphere in a wild, wild journey that concludes with "A Huge Ever Growing Pulseting Brain that Rules from the Centre of the Ultraworld." Heavy! In between, we experience the underground and inner mind movements that currently flounder in the darkest clubs. Spawned by the hit single, "Perpetual Dawn," this mysterious Orb has risen to the attention of the hip-hop heavies. A groove god beat, a psyche-out treat—The Orb is meat for the ultraworld's musically maddened masses.

BDA

**THE DISPOSABLE HEROES OF HIPHOPRISY**
-CHAPTER ONE
(ISLAND)
Wise and wordy, these self-deemed Disposable Heroes of Hiphoprisy are dispensing challenging analysis of the political rap scene. Michael Franti (of Beatnigs' fame) and percussionist Kono Tse redo the Beatnigs'
millions, like stars in my hands
daggers in my heart
wage war [12/4-13/13]
a new album featuring first single from a million miles
ALTERNATIVE NEW RELEASES

SINGLE GUN THEORY - MILLIONS, LIKE STARS IN MY HANDS.... (NETTWERK/IRS)

Apparently inspired by the Persian Gulf Crisis, Single Gun Theory has risen once more to wage melodic war on the senses—although this sonic assault is entirely welcomed. Sounding like a cross between Sinead O’Connor and Otra Haza, the vocals of Jacquie Hunt and Kath Power intertwine with chilling effect. “Words Written Backward” (available in a Radio Baghdad Edit) recalls Xymox, while “Angels Over Tehran” and “From A Million Miles” sound modern-Middle Eastern in inspiration. “Wild Blue Seas” is strange but soothing. “I Am What I See” is hip-hop for thought. Forget penis envy—this Single Gun Theory is larger than life. DAVID BERAN

WOLFGANG PRESS - QUEER (4AD)

Unsuspecting ears are in for a treat as England’s Wolfgang Press offers a danceable solution from the trenches of soul. The soulful “Birmingham” begins with a bass line that walks on water and features sounds ranging from a Godzilla screech to VU samples. Covering Three Dog Night’s “Mama Told Me Not To Come” is a natural. Rumbling drums and a tumbling bass combine with flawless background vocals in an updated version that rivals the original. “Question Of Time” funks out with an abrupt bass line and raspy wah-wah guitar. A staccato piano riff punctuates “Honey Tree,” while a stabbing guitar and groovy percussion make it impossible not to move. Queer is a musical monument erected in honor of the eccentric and should make a lot of spines glow. DAVID BERAN

RIDE-KALEIDOSCOPE PLUS 6 LIVE TRACKS (SIRE/REPRISE)

Seeing Ride hold their own during a recent show with Lush made it pleasurable business to spin this one. The background vocals on “Kaleidoscope” (the album version from the latest offering, Noiwiire) shimmer with the gleam of a freshly landed fish while a commanding bass line guides the song along. But one of the live songs are culled from Nowhere. “Seagull’s” spirited vocal harmonies ring true in performance and guitar, bass, and drums are clearly separated. The guitar at the end squelches, squawks, and never looks back. “Nowhere” bounces with the help of a thick bass drum and a chafing guitar laced with feedback. When it comes time for the guitar to drone out everything your mind’s eye may envision a white light flooded stage. If you missed seeing these guys play live let your ears elope and forge a honeymoon through terrains of pure sound. DAVID BERAN
FEELS SO RIGHT

WESTWORLD

"DO NO WRONG"

THE FIRST SINGLE FROM MOVERS & SHAKERS, THE FIRST RELEASE FROM SAVAGE RECORDS
WIDE-SCREEN TECHNICOLOR ROCK FOR AN ACCELERATED POP CULTURE

PRODUCED BY RALPH JEZZARD FOR STRYCHNINE PRODUCTIONS
MIXED BY GARY HELLMAN AND JOHN LUONGO • MANAGEMENT: ROCKMASTERS

A NEW GENERATION IN SOUND
At last, a taste of the depth that the buzz on the upcoming Guns N' Roses has been promising. Using not much more than good old-fashioned guitars and drums, Guns N' Roses have rose above the technical tide to capture the crown as America's top rock n' roll band. In typical unique fashion, "Don't Cry" is presented in three identically timed versions, including a pretty substantial demo form, which, actually, has the best vocal track and guitar sounds of the three. Love that drone ending. Can't wait for the rest. The tease has been interminable.

ON EVERY STREET -
DIRE STRAITS (WARNER BROS.)
A test of textures, a collection of dark, relaxed slices of angst. Though he hasn't recorded under the Dire Straits banner since the advent of CDs (well, almost), Mark Knopfler has busily recorded soundtracks, guitar albums with Chet Atkins, gathered together the Notting Hillbillies, produced Randy Newman's last album and toured with Eric Clapton. Apparently, Dire Straits isn't to Knopfler what Steely Dan is to Donald Fagen, as the Straits code of silence is beautifully broken by a godsend of twelve (count 'em!) new songs. The group curse is smashed to pieces as songs like the title track toy with a slow, pondering groove only to break into an open stride with a galloping Knopfler guitar riff. After that test, we're home free. While lots and lots of radio formats will claim On Every Street as their very own, there's really no way any one battalion of airwave police can cage its spirit. Yes, there are rock songs ("Heavy Fuel" a la Charles Bukowski) and extractable adult anthems, but it is the work as a whole that will distinguishes it. Is there a "Money For Nothing?" Oh yes, that and much more. From the first digital byte to the last fading wrinkle of sound, On Every Street is a worldwide triumph. Every street should have one.

II - TIN MACHINE
(VICTORY/PDG)
If Tin Machine was a contraption designed by David Bowie to regain the attention of Alternative-type ears, it's working. Because Bowie is free from the pressures of fronting the whole damn show, Tin Machine's most frantic pieces are rooted with a confident sense of experimentation. Even as a listener, I felt more relaxed with Bowie's relative anonymity. Tin Machine is something that Bowie hasn't really had since the early Spiders—a compact quartet whose sole purpose is to raise the roof. The music part of the show is well covered by the Sales Brothers' rhythm section and singer Reeves Gabrels' guitar, giving the music a rehearsal-room spontaneity. As a bonus, Bowie the poet comes up with his best examples of blank verse. Tracks: "Baby Universal," "One Shot," "You Can't Talk," the oddly spaced "Amapura" (pronounced AM- LA-POORA) and a stunning ballad out cover of "If There Is Something" from the very first Roxy Music album.

ROLL THE BONES -
RUSH (ATLANTIC)
Since their label switcheroo, Rush has been cranking out some of their best work. With producer Rupert Hine, their direction has become a tad more finessed—minus some of that instrumental density—more mature and infinitely more interesting. This time around, there's lots and lots of bright moments, enough to give Roll The Bones" legs" for the rest of the year. Lyrical, it should be noted, Rush is on a complete tear. "Heresy" is a song that echoes a lot of people's thoughts as we witness the reorganization of Eastern Europe. After decades of fear tactics and fantasy, was it just wasted time? Or as lyricist Neil Peart asks, "Who will pay?" Of course we know the answer to that question. Other faves include "Dreamline" backed up beautifully by "Roll The Bones," "Ghost Of A Chance," "Bravado" and a well placed instrumental rave up, "Where's My Thing?"

TIMESPACE, THE BEST
OF - STEVIE NICKS
(MODERN/ATLANTIC)
Hard to select the bumper path, Fleetwood Mac's or Stevie Nicks? On this fourteen-song collection, Nicks candidly puts her thoughts on paper, dredging up impressions and memories of each individual cut. Frankly, I sometimes found her comments more entertaining than the actual music, as Stevie names names, times and places and some of the emo-tionally goofy details. Looking back, she has a lot to be proud of. When you consider the commercial and artistic accomplishments of the Mac stacked alongside such solo shots as "Stop Draggin' My Heart Around," "Stand Back" and "Leather And Lace,"—well that's a heckuva lot of music for one frail spirit to haul to heaven. Maybe I'm goofy, but "Sometimes (It's A Bitch)," heavily credited to Jon Bon Jovi, sounds much more like it's co-writer, Billy Falcon. It's currently tearing up the chart at the rate of 34-9-6.

STRANGER IN THIS TOWN -
RICHIE SAMBORA (MERCURY)
Some of that East Coast Jersey drama spills over into Richie Sambora's solo music. Throughout his songs lurk a dark, lonesome view of the road and of time.

Sambora's no stranger to the bright spotlight, and his Stranger In This Town keeps a moody pace, minus the party-hearty spirit of Bon Jovi's music. Sambora seems to take the seventies guitar era deathly serious. However, his songs all fall head over heels in love with the side of popular music invented by those romantic rebels, Dion and Sinatra. Eric Clapton came to play and play he does on "Mr Bluesman." Things finally get rowdy on "Rosie," which was co-penned by Jon Bon Jovi.
TExAS
The band from Scotland.

IN MY HEART

THE NEW SINGLE

From the forthcoming album MOTHERS HEAVEN.
BIG DRILL CAR - BATCH (Cruz Records, P.O. Box 7756, Long Beach, CA 90807)

Big Drill Car, like a couple of the bands they thank on their inner sleeve—the Doughboys or Chemical People—have mixed some Replacements or Soul Asylum grinds with punk-derived energy and an abundance of pop enthusiasm. The results recall Northern California’s Helen Keller Plaid or Australia’s Hard-Ons (in their poppiest moments). Every so often, though, Big Drill Car plant one foot firmly on white boy rock and roll soil and deliver a redneck lick (“If It’s Poison”) or a metallic solo (“Freeep”). Bill Stevenson of All fame takes co-production credit here, and in his skillful hands BDC manage to maximize their energy and achieve a ripe effect without sacrificing grit for glossiness. However, Frank Daly’s vocals take a backseat to the band’s wailing guitars, and consequently the lyrics aren’t too decipherable. But the songs’ names suggest that Big Drill Car—intellectually scope some wide territory: They offer both the ten dollar titles (“Never Endimg Endeavor”) and quarter kid stuff (“Ick”). Naturally, the twenty-five cent track is my favorite. Also check out “Take Away” and the Devo cover, “Freedom Of Choice.” SEANA BARUTH

JOHN & JAMIE HARTFORD- HARTFORD AND HARTFORD (Flying Fish Records, 1304 W. Schubert, Chicago, IL 60614)

The plink of banjo strings and mandolin teardrops illuminate musical memories of retributing love on Hartford and Hartford. As John reaffirms his artistry as a banjo player, his son Jamie takes up the mandolin and tries an occasional vocal outing during this soothing trip through southern riverboat country. The love songs they sing are dependably bittersweet and contentedly resigned, but the Hartfords manage to coax these tunes gently beyond their familiar themes into the realm of heartbreaking atmosphere.

Jamie’s voice reveals a casually macho, very traditional Country orientation, while his dad’s vocals recall the bluegrass roots of his earlier albums. In accordance with the differences in their singing styles, Hartford And Hartford offers Jamie as the primary vocalist on tracks such as “Killing Floor,” on which a slick, country-with-a-drum-machine sound overshadows the delicacy of the album’s other material. This attempt by father John Hartford to reclaim the crossover turf he explored with previous recordings like “Gentle on My Mind” and “The California Earthquake” seems like an awkward regression. It may be the direction son Jamie travels eventually, but, dressed in black and white patent wing-tips and a bowler, the senior Hartford appears more comfortable as a turn-of-the-century artist, shucking his shoes rhythmically in sand on a wooden platform to create percussion for his live shows. John Hartford’s uniquely southern-gentleman-as-street-performer image is integral to and a natural product of his best music, and it deserves to be the focus of his work. KIRSTEN VORIS.

DAVE ALVIN - BLUE BLVD. (HighTone, 220 4th Street #101, Oakland, CA 94607)

Anyone familiar with roots music or the Los Angeles music scene will know Dave Alvin’s rightfull place in rock history, but we’ll run it down anyway. Dave, along with his brother Phil, headed the Blasters, who shook up the L.A. punk scene by getting back to the basics and releasing five albums of blistering, old-fashioned rock and roll. Dave later joined fellow Angelinos John Doe and Exene Cervenka in their Country side-project the Knitters, which led to a fulltime gig with X. He broke up the Blasters with the idea of being a Rock Star, formed the Allnighters and released a solo album, Romeo’s Escape, on Epic. One thing has certainly changed since the release of that album—Dave has learned losing. He’s always been recognized as a master songwriter (and guitar god) but relied on brother Phil to deliver his lyrics: On Blue Blvd. he proves he is his own best interpreter. Dave’s status is evidenced by the friends who appear on the record—Katy Moffat and Steve Young lend their vocals, as does Dwight Yoakam, whose high lonesome wail is easy to hear on “Haley’s Comet.” Los Lobos’ David Hildalgo guests on “Why Did She Stay With Him,” saxophone legend Lee Allen makes an appearance on “Plastic Rose,” and vocal greats Bobby King and Terry Evans elevate “Gospel Night.”

P.S. Don’t let the album Radio-ish title track scare you. There’s plenty here for everyone. CYNDI HOELZLE

COIL - LOVE’S SECRET DOMAIN (WAX TRAX! 1659 N. Damen Ave., Chicago, IL 60647)

Highly volatile. Deeply experimental. Absolutely insane. This coil unwinds as weirdness and wackery—all in the name of art. Coil sets up the future of anti-pop with a careful orchestration of sound and noise that’s practically the edge of insanity captured on CD. Love’s Secret Domain continues its’ chaotic course with often odd, seldom predictable arrangements of good vs. evil abstractions/meditations and just plain musical trickery. The strange lyrical content of “Windowpane” toys with the listener’s perception in order to advance its theme—perception and the power behind it. Similarly, the liner notes, lanced in gold, are readable only when held up to the light. “Out Of The Light Comes Darkness,” the artwork warns us. In their emergence from the edge of perception to full-frontal glory, the nakedness and integrity of Coil becomes fully apparent, and their secret domain is revealed on this, their finest release to date.

BRET DURAND ATWOOD

COIL - LOVE’S SECRET DOMAIN
LES THUGS - I.A.B.F. (ALTERNATIVE TENTACLES)
BIG DRILL CAR - BATCH (CRUZ)
SEAWEED - DESPISED (SUB POP)
HALO OF FLIES - MUSIC FOR INSECT MINDS (AMPHETAMINE REPTILE)
INSANE JANE - A LITTLE GREEN PILL (SKY)
WEIRD PAUL - LOW FIDELITY,
HIGH ANXIETY (HOMESTEAD)
VARIOUS - NEW YORK EYE AND EAR CONTROL (MATADOR)

the GAVIN REPORT/September 6, 1991
Robyn Hitchcock
and The Egyptians

"So You Think You're In Love"

From the new album Perspex Island

Produced by Paul Fox
Management: Danny Goldberg and Michael Krumper for Gold Mountain Entertainment

©1991 A&M Records, Inc. All rights reserved.

"Jesus Christ Pose"

From the new album Badmotorfinger

Produced by Terry Date and Soundgarden
Mixed by Ron St. Germain
Management: Susan Silver

©1991 A&M Records, Inc. All rights reserved.
COMING TO SAN FRANCISCO FOR THE NAB'S RADIO '91?
PLAN ON VISITING GAVIN AT OUR OPEN HOUSE • 4PM-6PM • WEDNESDAY SEPTEMBER 11TH
A PROBLEM THAT NO LONGER EXISTS

by Eric Norberg


"It was with some interest, as well as a bit of amusement, that I read your column. You indicated that I'd taken you up on it.

"May I make the suggestion that at large number of radio stations the 'problem' of sales vs. programming no longer exists. Of course I refer to stations that have turned over most, if not all, programming functions to 24-hour satellite-delivered networks.

"While this is still something of a small-market phenomenon, it must be recognized by the broadcast industry as a whole. When you consider that Satellite Music Network and Unistar have nearly 2,000 affiliates between them (probably more since I last checked)—nearly one-fifth of all U.S. commercial radio stations—it's clear that radio programming decisions are being made more and more at a national, rather than a local, level. At the same time, local 'programmers' are left with little more to do than implement the wishes of the sales department within the parameters of whatever network is used.

"I'm probably bringing up a dead issue here. Perhaps the industry has already threshed this out and buried it as a topic of discussion... But it does have relevance in light of your column. When a significant number of radio stations turn programming over to the networks and concentrate almost exclusively on the sales end of the business, then the 'problem' ceases to exist.

"It may turn out that this is a healthy thing for the radio industry in the long run. I'm aware of the reasons for a station to bring in a network: Lower operating costs, a 'larger market' sound, an attractive alternative for new stations, etc. But there may be a down side as well. One of the results could be a drop in the number of talented people coming into the industry, since the small-market training ground of years past is shrinking (fewer entry-level announcing jobs in small towns mean fewer opportunities for those who wish to enter the business and work their way up, unless, of course, sales is their career goal).

"I'm employed by a company that owns and operates three (soon to be four) stations. One is a 'conventional' (locally programmed) FM, while the other two (plus the soon-to-be fourth) are automated network affiliates. And all are run from the same building (it would require several pages to explain how all this works, or is supposed to work, so I'll spare you the details—let's just say it's interesting). I'm responsible for two (soon-to-be-three) automation systems and the (soon-to-be-four) 24-hour networks.

"Our situation may be rare (I don't know of anyone else is doing it this way), but it's an indication of how far broadcast technology has come. And it's also an indication of how much broadcast philosophy has changed. The question is, is the change for better or worse? I've been involved with this operation for 13 years, and I still find myself asking that question.

"The majority of radio stations, especially in larger markets, still feel the need to make their own programming decisions based on competition and the needs of the marketplace, and for those stations the 'problem' of sales vs. programming is still a day-to-day thing. But, as more and more stations decide to allocate programming functions by 'getting it from the bird', you're going to find the 'problem' as less of a factor in the industry. And I seriously doubt we're coming anywhere near the saturation point."

A thought-provoking letter, and I thank Eric Anderson for submitting it. I invite your thoughts to the points raised. Among peripheral issues to consider: What would be the "saturation point" for satellite-delivered formats? Will the community orientation of the live operation provide an advantage? Are live operations giving away our advantage by limiting DJ talk to a few aperatures in the hour, and then often to mere liners—and limiting the opportunity to announce record titles, give local time and relate to local places and activities, and so forth. What effect will all of this have on emerging air talent? Write me c/o the Gavin Report.

HEAR AND THERE

by Sheila Rene

For a couple of weeks now, Geffen Records has been flying writers and programmers to their Los Angeles headquarters, gearing up for the release of Guns 'N' Roses' Use Your Illusion I and Use Your Illusion II. Gavin Top 40 Editor Dave Sholfin and I only heard about 20 of the 30 exciting new songs and let me tell you, we're all in for a treat. The second single, "Don't Cry," will be heading to radio and retail by September 3. There's so much good music here and I thought I'd share my thoughts...

DGC's Rosenfeld/Kates team treated me to some "new stuff" that DGC is sending to your turntables soon. You've probably already been clued into the new Nirvana album, Nevermind, but wait til you get a load of Nymph, Circle C and another Texas band, the Galactic Cowboys!...

I scream and I know you'll scream for The Scream. This band has brought together some super-bally, blues-based rock and roll tunes on Let It Scream, their Hollywood Records debut. Last week the boys flew in to San Francisco to play an acoustic set at The Nells. My first question to vocalist John Corabi was, "How did (producer) Eddie Kramer get involved?" Seems the record label and the singer Paula Pierce from the all-female band The Pandoras passed away suddenly from a brain aneurysm she suffered after a routine exercise workout. Formed in 1985, The Pandoras were known for their '60s garage sound that later emerged as a hard-edged pop/rock style. They released records for Bomp/Vox, Rhino and Restless, and Elektra holds the rights to as yet unreleased material. Recently, Pierce added a new drummer and bassist to her band and was ready to begin rehearsals... Those Austin rockers, Johnny Law, are leaving this week for a tour with Drivin' N Cryin' that kicks off in Panama City, FL and will end up in Raleigh, NC mid-month. Check out "Don't Hold Me Down" and "Someone's Dead" on the new soundtrack for the latest version of "Nightmare On Elm St"... Anthrax and Public Enemy are set to co-headline with Primus on a tour called "Bring The Noise." They'll begin September 24 in Poughkeepsie, NY. All three bands have successful albums on the market and are enjoying MTV video support. Father MC is the featured guest Rapper on Or-N Moore's first single, "Everyotherday," from their self-titled EMI debut. Mike Moore was one of the last musicians the late John Hammond worked with, which says a lot about his talent. Look for a release any day now.
PERSONAL PICKS

SINGLES by Dave Sholin

GUNS N' ROSES - Don't Cry (Geffen)
Achieving notoriety for on and off stage antics keeps one in the public eye, but artistic ability is the ultimate bottom line. Illusion I and Illusion II will shift the focus back to GN'R's music with this top notch power ballad, a mere glimpse into the treasures contained in these two separate albums. Toss aside any preconceived notions about the band who have clearly made a statement about how skilled they are as players, writers and singers by undertaking this ambitious project. The result is something totally innovative that I, and some of my colleagues in the trade press, was privileged to sample late last month. Hypo often outweighs substance in our business, but it's impossible to heap too much praise on Axl, Slash, Duff, Izzy, Dizzy, Matt, and producer Mike Clink for their efforts. This single will have 'em glued to the radio wanting more.

EMF - Lies (EMI)
Emerging from the crop of new groups who arrive at Top 40's doorstep daily, EMF earned themselves a mega hit first time out with a refreshing and distinctive sound. Now that they've paved the way, Pop audiences await the follow-up and they won't be disappointed. W-I-L-D video is already helping to expose this totally cool entry.

SIMPLY RED - Something Got Me Started (East West America)
Red hot from the moment they reached America's shores, the Mick Hucknall-led Simply Red outfit forged an intensely loyal following. Reminiscent of their 1986 hit, "Money's (Too Tight Too Mention)," this uptempo grove is too strong to ignore.

TRACIE SPENCER - Tender Kisses (Capitol)
Sure she can charm 'em with sizzlin' dance rhythms, but those who remember Tracie's rendition of John Lennon's "Imagine" know how able she is in the ballad arena as well. Evolving from young adolescent to mature teen, here's a classy vehicle that gives her an opportunity to shine.

ALBUMS by Ron Fell

ZUCCHERO (London/PLG)
It doesn't hurt that this Italian troubadour debuts in the States with a little help from celebrated performers like Eric Clapton and Paul Young. Acerbo with his fellow European acts because he's not at all reliant on drum machines and strobe lights, but rather he utilizes the durable basics of solidly melodic songs with thoughtful lyrics, as often as not sung in English rather than in his native tongue. This introductory album's lead single, SENZA UNA DONNA (WITHOUT A WOMAN) features Englishman Paul Young (though both Paul and Zucchero handle the English and Italian parts of the song equally). Zucchero's vocal texture is similar to that of a Chris Rea or Robbie Robertson without the cynical whip. The track, WONDERFUL WORLD, on which Clapton gets billing, features a couple of modest splashes of his guitar and what appears to be some of E.C.'s vocals, but Zucchero carries the song in his own way. It would seem that his home in America will come with the Anglicized lyric of songs like the aforementioned tracks and others like the moody DUNES OF MERCY or the continental suave of IL MARE, which appears in English on the album and in Italian in the liner notes. This is an unusual album in many respects, but it's more elegant than hip contemporary.

BLUE TRAIN - All I Need Is You (Zoo)
Hard not to detect the influence of their fellow countrymen The Beatles in the debut release of this group who hail from Nottingham—yes, the home of Robin Hood. Impressive effort that can get plenty of mileage from a bouncy, catchy chorus.

ROBERTA FLACK duet with MAXI PRIEST - Set The Night To Music (Atlantic)
Top 40 programmers and reviewers like myself have been conditioned to see the name Roberta Flack and think—A/C. Think again. Aided by Maxi Priest and a song contributed by Pop perfectionist Diane Warren, this amazing songstress is sure to capture the hearts and souls of those falling in love. And if the relationship isn't quite that far along, this tune will no doubt speed up the process.

ANIMAL LOGIC - Rose Colored Glasses (I.R.S.)
A trio that's received critical acclaim, Stewart Copeland, Stanley Clarke and vocalist Deborah Holland, the song's co-writer, are taking it to the next logical step. Sophisticated melody encompasses engaging lyrics that will prove to be music to adult ears.

NEXT WEEK

RADIO'S DIGITAL FUTURE
Their first career single was certified Gold and reached #1 in Billboard and Radio & Records.

Their first video gained massive exposure on MTV and their new video is already in power rotation.

Their debut album, Schubert Dip, is now CERTIFIED PLATINUM.

Their new single is already huge at alternative radio and Top 5 at clubs.

The explosive new single and video from EMF.

ALL ABOARD!

**blue**

**TRAIN**

All I Need Is You

DIRECT FROM NOTTINGHAM, ENGLAND, COMES A MODERN-POP RECORD WITH A HOOK SO HOT IT'LL POWER AN ENTIRE PLAYLIST.

ARRIVING AT YOUR STATION FOR 9/9 REPORTS.

PRODUCED BY GEORGE DALY AND BLUE TRAIN.

CATCH "ALL I NEED IS YOU"—IT'S A RUNAWAY HIT.

Already On track At:
Q106 - SAN DIEGO
WXKS - BOSTON
WQVW - WEST PALM BEACH
KQIX - GRAND JUNCTION, CO