

the GAVIN REPORT

ISSUE 1806 MAY 11, 1990

DAVID LYNCH

The creator of
Blue Velvet and
Eraserhead
shakes up
the world of
television with
his controversial
series Twin Peaks.
Now look what he's
doing to the world
of music!



featuring **JULEE CRUISE**
and **ANGELO BADALAMENTI**

Plus Columnists Eric Norberg & Oren Harari

JAMES INGRAM



“

I

D O N ' T

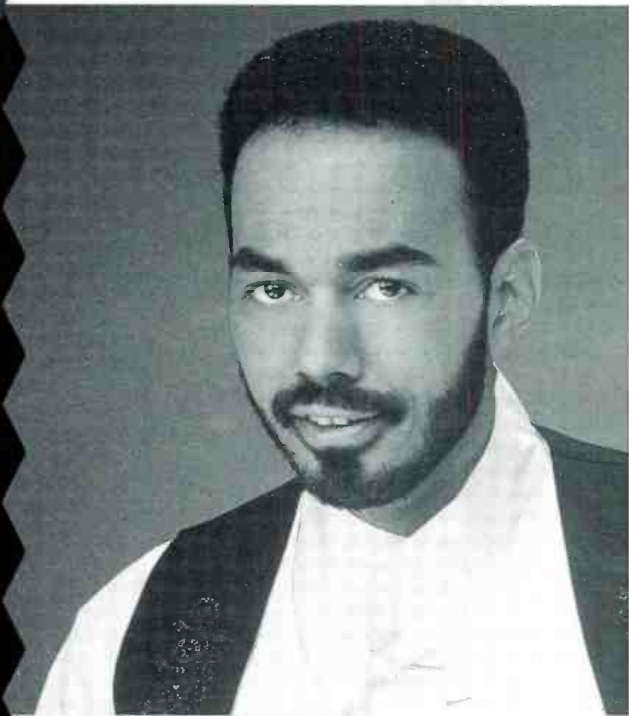
H A V E

T H E

H E A R T

”

THE NEW SINGLE



Produced by THOM BELL
(for Bellboy Productions)
and JAMES INGRAM
(for James Gang Productions)
From The Album IT'S REAL



© 1990 Warner Bros. Records Inc.

GAVIN AT A GLANCE

TOP 40

MOST ADDED

GLENN MEDEIROS featuring
BOBBY BROWN
She Ain't Worth It (MCA)
ZZ TOP
Doubleback (Warner Bros.)
GO WEST
King Of Wishful Thinking (EMI)

RECORD TO WATCH

JOHNNY GILL
Rub You The Right Way
(Motown)

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



URBAN

MOST ADDED

MELI'SA MORGAN
Can You Give Me What I Want?
(Capitol)
REGINA BELLE
This Is Love (Columbia)
GLENN MEDEIROS featuring
BOBBY BROWN
She Ain't Worth It (MCA)

RECORD TO WATCH

MIDNIGHT STAR
Do It (One More Time)
(Solar/Epic)

Hot **TROOP**
All I Do Is Think
Of You (Atlantic)



A/C

MOST ADDED

MICHAEL McDONALD
Take It To Heart (Reprise)
SMOKEY ROBINSON
(It's The) Same Old Love (Motown)
HUGH HARRIS
Rhythm Of Life (Capitol)

RECORD TO WATCH

HUGH HARRIS
Rhythm Of Life (Capitol)

Hot **LINDA RONSTADT /**
AARON NEVILLE
When Something Is
Wrong With My Baby
(Elektra)



COUNTRY

MOST ADDED

LORRIE MORGAN
He Talks To Me (RCA)
PATTY LOVELESS
On Down The Line (MCA)
RANDY TRAVIS
He Walked On Water
(Warner Bros.)

RECORD TO WATCH

JANN BROWNE
Mexican Wind (Curb)

Hot **GARTH BROOKS**
The Dance
(Capitol)



JAZZ

MOST ADDED

ALLEN FARNHAM
5th House (Concord Jazz)
BRANDON FIELDS Other Places (Nova)
TIE
DIRTY DOZEN BRASS BAND
The New Orleans Album (Columbia)
ROB MULLINS Tokyo Nights (Nova)

RECORD TO WATCH

ALLEN FARNHAM
5th House (Concord Jazz)

Hot **ROY HARGROVE**
Diamond In The
Rough (Novus/RCA)



ADULT ALTERNATIVE

MOST ADDED

JONATHAN BUTLER
Deliverance (Jive/RCA)
RICKY PETERSON
Night Watch (Warner Bros.)
ROB MULLINS
Tokyo Nights (Nova)

RECORD TO WATCH

SHADOWFAX
The Odd Get Even
(Private Music)

Hot **TOM GRANT**
Edge Of The World
(Verve Forecast/PolyGram)



ALBUM

MOST ADDED

THE PRETENDERS
"Never Do That" (Sire/Warner Bros.)
ADRIAN BELEW
"Pretty Pink Rose" (Atlantic)
DAVID BAERWALD
"All For You" (A&M)

RECORD TO WATCH

DAVID BAERWALD
"All For You" (A&M)

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



ALTERNATIVE

MOST ADDED

ADRIAN BELEW
Young Lions (Atlantic)
JACK RUBIES
See The Money In My Smile (TVT)
CONSOLIDATED
The Myth Of Rock (Nettwerk/IRS)

RECORD TO WATCH

CONSOLIDATED
The Myth Of Rock
(Nettwerk/IRS)

Hot **WORLD PARTY**
Goodbye Jumbo
(Ensign/Chrysalis)



ZIMMERMAN ON STICKERING

Page 55

NEWS

HARARI VISITS HOTEL HELL

Page 19

RIAA UNVEILS "UNIFORM ADVISORY" LOGO



1-1/2" x 1"

for album cover and CD long box

On Wednesday, May 9 the Recording Industry Association of America (RIAA) opened the curtain on what they hope will end legislative efforts for mandatory stickering. Within six weeks, the uniform logo (pictured above) will be placed on the bottom right front of releases considered to contain explicit lyrics dealing with sex, violence or substance abuse. Record companies and artists will determine which of their recordings will be stickered. It is, according to the RIAA, a refinement of the voluntary system instituted at the prodding of the Parents Music Resource Center (PMRC) in 1985.

"We believe the uniform logo will enhance the existing voluntary system and better respond

to the legitimate concerns of parents," said RIAA President Jay Berman at the Washington Press Conference.

Representatives from both The RIAA and NARM hope this new sticker will put to bed efforts on the part of national lawmakers to make mandatory stickering a legal process. As of today, five states (Delaware, Missouri, Pennsylvania, Louisiana and New York) still have active bills. Delaware has tabled theirs pending the RIAA announcement and both Missouri and Pennsylvania's bills are on hold. Since March, 13 states have dropped legislative proposals.

"On behalf of the National Association of Recording Merchandisers, or 'NARM' I enthusiastically welcome the institution of the uniform parental advisory logo announced by the Recording Industry Association of America," said NARM spokesman Mickey Granberg.

The Gavin Report has watched the unfolding of this issue closely in the past months, and we will explore it, and this latest development, in depth next week.

WESLEY ROSE DIES



Recording industry pioneer and one of modern Country Music's founding fathers, Wesley Rose died on Thursday, May 3 in a Nashville hospital at the age of 72.

A Music Publisher, industry executive, Country Hall of Famer and founding Chairman of the CMA, Rose first came into the music industry in 1945 when he joined his father, Fred Rose's company, Acuff-Rose Publishing, the first Nashville-based publishing company.

When Fred Rose died in 1954, Wesley took over the company. With grit, determination and foresight, he built the Acuff-Rose catalogue into one of the most significant in Country and Pop music. Rose also became a highly successful producer, working with Hickory Records artists Sue

Thompson and Doug Kershaw among others. In 1986 he was elected to the Country Music Hall of Fame, following in his Father's footsteps. Fred Rose was, along with Hank Williams and Jimmie Rodgers, one of the first inductees.

In 1985, Roy Acuff and Rose sold their company to Opryland USA, and Rose served as a consultant briefly before retiring.

Wesley Rose was a good friend of Gavin Report founders Bill and Janet Gavin. Our heartfelt sympathy goes to his wife Margaret, daughter Scarlett Brown and sister Patricia Goodier. We urge you to send a memorial gift in Wesley Rose's name to the Middle Tennessee Chapter of the Alzheimer's Association, Suite 406, 4230 Harding Road, Nashville, TN 37205.

ARISTA UPS FIVE

Mark Rizzo has been named to Senior Director of National A/C Promotion at Arista Records, with four other staffers promoted to Assistant National Directors. Rizzo has been with the label for three years, most recently Director of A/C Promotion.

"In the three years Mark has

cont. on next page

NEWS - Beverly Mirra

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Color photos by: Peter Grame

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Tony



TONÉ



RIGHTEOUS GREEZY HOOKS

FOR SLAMMIN' SUMMER BOOKS

TONÉ! TONI! TONÉ!

THE BLUES!

FROM THE WING ALBUM *THE REVIVAL* 841 920-1/2/4
CD PRO FRYING A HOLE IN YOUR DESK NOW!

PRODUCED BY Tony! Toni! Toné! EXECUTIVE PRODUCER: Ed Eckstine MANAGEMENT: Delos Inc., Carlos Stanfield
WHEN YOU PLAY IT SAY IT LIKE THIS Tony! Toni! Toné! ON WING COMPACT DISCS, CHROME CASSETTES AND RECORDS.



www.americanradiohistory.com

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ARISTA *cont.*

been with Arista he has pulled off some amazing feats as a result of his hard work and dedication," said Senior Vice President, Promotion, Rick Bisceglia. "He has earned the respect of radio and has built himself an extremely successful track record."

Promoted to Assistant National Directors were: Linda Alter, who had been Regional Director in Atlanta; Jeff Backer was Regional Director based in Miami; June Colbert, who has been with Arista since it was Bell Records, was Regional Director in Dallas; Gregg Feldman has been with the label since 1980 and was Regional Director in Seattle.

"My bottom line with these four great people is that they are talented, consistent and deliver," said Bisceglia. "With their combined fifty years of experience and cross section of relationships around the country, these new Associate Nationals provide the most natural and effective way to strengthen and fine tune this solid promotion department."

CBS PICKS UP THREE INDIES

CBS Records has bought a 50% share of Important Record Distributors (IRD), owner of high-profile Alternative Indie labels Relativity, Combat and In-Effect. The move will bring under the CBS umbrella guitar virtuoso Joe Satriani (Relativity), metal-funksters 24-7 Spyz (In-Effect) and hard core Metal bands Megadeth and Exodus (Combat).

"CBS Records has always been known for its large and efficient distribution system, but that very size meant that there were specialized areas in which we needed more strength," said CBS Records Division President Tommy Mottola of the move. "Now, working with IRD we can combine their specialized knowledge of our marketing clout to provide much stronger support to Alternative artists through both distribution organizations."

IRD brings to CBS ten years of successful promotion, marketing and distribution of top name Al-

ternative and Metal acts. Their distribution web covers New York and L.A., with six other branches around the country.

"We're looking forward to this mutually beneficial relationship," said Important President Barry Korbin. "Our relationship with CBS will provide us with the type of support we need to develop each and every artist to their full potential."

Gregory, Faucett and Lansdowne Perform For Industry Crowd

STEP ONE RECORDS CELEBRATES SIXTH ANNIVERSARY

Nashville-based Step One Records celebrated its sixth year in the Country music business with an artist showcase at Houston's Sheraton Crown Hotel on Saturday, May 5. The label, home to such legends as Ray Price and Faron Young, spotlighted Clinton Gregory, Dawnett Faucett and Jerry Lansdowne in front of a crowd of radio programmers from all over the states.

After an opening set by the Geesinslaw Brothers (whose front man Sammy Geesinslaw was hilarious as the evening's M.C.), each artist played a short set. Fiddler/singer Gregory got spontaneous applause as he hit the high notes in his new single, "Made For Loving You." Faucett, recently named Miss Abilene, gave a taste of her showmanship and bluesy vocals. But most in attendance

agreed that the night belonged to Jerry Lansdowne, a California singer/songwriter who impressed the crowd with his beautiful voice and insightful songwriting. —Cyndi Hoelzle

KING EXITS ENIGMA

Enigma Entertainment Corp. Senior Vice President/General Manager Ralph King has tendered his resignation, effective immediately, and will set up a production company tentatively named Rincon Recordings. King's position will not be filled. Enigma Sales, Marketing and Promotion executives will report directly to label president Jim Martone.



MORE POWER TO YA: These seven socialites were having themselves a good old time at a Power 106-Los Angeles party. L-R DGC's Sharon White and Marko Babineau; Power 106's Al Tavera and Jeff Wyatt; Rap wannabes Shark Mo Dee & Mahi Mahi. "Mo" is showing in public, for the first time, the special Power 106 sign. Use it at your own risk.

AFTER 7

"Ready Or Not"

A SOLID, 4-FORMAT, ADULT HIT!!!

GAVIN A/C CHARTBOUND

GAVIN TOP 40 27*-24*

R&R CHR 30*-24*

WZOU ADD	WPLJ D-32	Q106 5-4
Z95 ADD	WNVZ D-24	FM102 4-2
WNNK ADD	KBEQ D-29	Y108 11-9
WKQB ADD	KISN D-38	KS104 12-9
WKSI ADD	KC101 D-28	KRBE 22-16
WDJX ADD	WAPE D-20	KZZP 19-16
FM100 ADD	KKBQ D-30	KUBE 22-17
K92 ADD	FM104 D-29	PWR99 21-18
KZ93 ADD	KKRD D-29	WIOQ 20-16
KSND ADD	K98 D-27	HOT97.7 21-10
HOT102 ADD	JET/FM D-32	KNRJ 15-12
KWNZ ADD	WSSK D-29	WTIC/FM 25-15



UB40

"The Way You Do The Things You Do"

**A 50 CITY TOUR
STARTS THIS WEEK!**

OUT OF THE BOX!!

**KZHT, KSAQ, WBCN, KZOZ,
WJET/FM, WNYP**

AFTER SHOCK

"Always Thinking"

OUT TODAY!!

PLEASE LISTEN!

Virgin

RADI-O-RAMA

Paul Donovan has exited his MD post/Midday air slot at B-96 (WBBM/FM)-Chicago to "pursue new opportunities." Call him at 312-943-9658. Replacing Paul in both capacities is **Todd Cavanah** who has worked National Field Director for Elektra Entertainment while moonlighting as weekend talent at B96. "So many great Music Directors have left radio for records, this move helps restore balance to the industry," said PD **Dave Shakes**.....

Last week we reported that OK95-Tri Cities, WA MD **John Travis** hadn't left the station, and that the outlet wasn't changing direction. According to GM **Kathy Balcom**, after we spoke Travis did indeed leave the station and is now on two weeks vacation, but she was firm about not making any major programming changes. Balcom also said Travis called her personally to say that reports of him doing mornings at crosstown AC KEYW aren't true. As they say in radioland, stay tuned...**Ken Benson**, formerly programming

chief at 102QQ-Saratoga Springs/Albany and most recently WHTH-Portland, ME is headed to Toledo, OH and **WRQN (93Q)** to take over as PD...**WLWL**-Minneapolis OM **Gregg Swedberg** is handling Music duties now that **P.J. Olsen** is out...**KSWB**-Seaside, OR PD/MD **Jon Michaels** is off to **KSND**/FM-Eugene, OR as Late Night Personality...New MD at **KQEN**-Roseburg, OR is **Michael Cruz**, who replaces **Hilo**, Hawaii-bound **Bill Dawson** who was both MD and PD. The PD slot is open... "**Dean The Dream**" is MD at **WJMA/WVJZ**-Orange, VA...At **KEEZ**/FM-Mankato, MN **Brian Phoenix** is upped to MD and continues on-air Middays. Former MD **Mike Murphy** has segued to Sales and Promotions... Down in San Antonio, **Lee Cruz**, last at **WQUE**-New Orleans, replaces **Kathie Romero** as MD at **Q96 (KSAQ)**. Interim MD **Rikko Ollervidez** is officially Assistant MD...More shakeups at **WPLJ**-Power 95-New York: **Linda Energy** has been released from her contract, and her position as morning sidekick will be held—on an interim basis—by **Rusty Humphries** who was Director of **TM Radio Comedy Services** in Dallas. **WPLJ** hopes to have its morning team firmed up and permanent by the end of the Spring...New MD at **AA KEYV**-Las Vegas is **Jackie Selby**...Former

KYNO-Fresno, CA MD **Kevin Carter** is alive and well, doing weekends at **X-100** in San Francisco, but still looking for a full-time gig. Call him at 209-297-7528...**Blake Thunder** has clapped onto the airwaves at **92X (WXGT)**-Columbus, OH last week. He came to the station from **Power 99**-Atlanta...New **Q101 (WKQX/FM)**-Chicago Morning Traffic Reporter and Air Personality is **Brooke Belson**. **Brooke**, who's worked in Chicago before, at **WCKG**/FM and **WFYR**, was most recently at **KKRZ**/FM-Portland, OR for three years...**Chad O'Day** can be heard overnights on **POWER 99.9****KHI**-Ocean City, MD. He comes from **WWIN**-Baltimore...PD **Kyle Struckman** is leaving **KCLC**-St Louis, with **Kristin Gerber** taking **Kyle's** place...Promotions galore at **K-HIT 97 (KHHT)** in Minot, ND: Personality **Teri Rad** from p/t to 8P-1A; **Mike Richards** from **AMD** to **APD** and 3-8P Personality; **Dave Roberts** joins as "Swing Man"...After a week of non-stop **Janet Jackson** and **Madonna**, the "New, Hot 97, **KROY**" (formerly **97-KROY**), has come back with a Dance Oriented sound. **WIIS**/FM-107-Key West has changed calls and frequency. Welcome **WEOW**/FM-92.5, which boasts 100,000 watts. **WEOW's** new FAX # is 305-296-0358...

BIRTHDAYS

Compiled by *Diane Rufer*

Our Best Wishes and HAPPY BIRTHDAY To:

- Susan Carlman**, KSGT-Jackson, WY 5/13
Robert Paul, KOYN-Paris, TX 5/13
Stevie Wonder, Peter Gabriel, Mary Wells 5/13
Mike Tinnes, WKLQ-Grand Rapids, MI 5/14
John McKeighan, WLRW/FM-Champaign, IL 5/14
Tanya Summers, KSUM-Fairmont, MN 5/14
Lori Moore, WKMI-Kalamazoo, MI 5/15
Rena Edwards, WEOL-Elyria, OH 5/15
Bruce Nelson, KNUZ-Houston, TX 5/15
Lois Willis, WBEC/AM-Pittsfield, MA 5/15
K.T. Oslin, Mike Oldfield, Eddy Arnold 5/15
Larry Douglas, Epic Records 5/16
Charlie Kampa, KBRF-Fergus Falls, MN 5/16
Janet Jackson 5/16
Peter Grame, The Gavin Report 5/17
Kirk Davidson, KRRG-Laredo, TX 5/17
Robyn Taylor, WBPM-Kingston, NY 5/17
Taj Mahal 5/17
Randy Robinson, WOKZ-Muncie, IN 5/18
Rich Doran, WRUV-Burlington, VT 5/18
George Strait, Perry Como 5/18
Stephanie Barsamian, Stephanie B. Promotions 5/19
Al Bergamo, KTEL International 5/19
J.J. Jeffries, KZZO/FM-Clovis, NM 5/19
Kemosabi Joe, WMMZ/FM-Ocala, FL 5/19
Kathy O'Brien, KNEW/KSAN-Oakland, CA 5/19
Grace Jones, Pete Townshend 5/19

BIRTHS

Our CONGRATULATIONS to **BRUCE SHINDLER**, Manager of National Country Promotion for RCA Records and **CAROLYN PARKS** (independent promotion), the proud parents of **JOSHUA LAWRENCE**. Born April 30th, weighing 8 lbs., 7 oz and 21 inches long.
 ...CONGRATULATIONS to **NICK CUCCI**, Rough Trade Label Manager, and his wife, **MARY BROWN**, East Coast A&R for Warner Chapel Music, on the birth of their daughter, **GRACE ISABELLA**. Born April 18th, weighing 6 lbs., 15 oz. at 7:32 PM.

ROTATIONS

After 10 years as **Capitol Records'** New York Rep, **Dave Morrell** has exited the label. Call him at 201-661-0076...At **Virgin**, **Jennifer Matthews** has been named West Coast Alternative Promotion Rep. She was Retail Promotion Rep, based here in Sin City By The Bay. Also at the label, **Rick Squillante** (great name!) joins as West Coast Dance Club Promotion Manager. He was OM for **Resource Record Pool** in Los Angeles. **Eric Hodge** comes to **Virgin** from **Mercury** to take the Regional Promotion Manager post...**PolyGram** subsidiary **Lecton Records'** General Manager **Raina Bundy** is the newly-elected Vice President of the **Gospel Music Association of America**...**Mary Ellen Cataneo** has been named Vice President, National Press and Public Information at **Columbia Records**. She was East Coast Director of Publicity...**Llyn Adalist** leaves **PolyGram Canada** to be ECM Manager, Publicity and Promotion...**DIVERSIFICATION**: **CBS Records** jumps into the outdoor arena by entering into a joint venture with **The PACE Group**. The new enterprise calls for the development, ownership and operation of outdoor amphitheaters across the U.S. and in Europe, and the creation, production, presentation and promotion of touring musical and special live events. In addition, they'll become a supplier of music and video software...Promoter **Michael Scafuto**/Stache Entertainment will present **Rock 'N Roll's** Main Event September 1-2-3 at **Glen Helen Regional Park** in San Bernardino. Slated to appear are over 25 acts including **Jerry Lee Lewis**, the **Commodores** and **Kool & The Gang**. For Sponsorships/Booths/TV/Radio info call 714-624-5784...

*I am sending out a message, like a ship out on the sea—
in distress, but only you can send a lifeline out to me.*

Still Within The Sound Of My Voice written by Jimmy Webb, recorded by Linda Ronstadt

*Just a generation ago, most people did not have a
chance against many forms of leukemia and cancer.
Back then, we had never heard of AIDS. Now the
AIDS Virus is one of the most important research
targets in medical history.*

*Supported by the music and entertainment
industry, the T.J. Martell Foundation has raised
almost \$30 million since 1975. With your
continued help, our vital research will hold the
answer to unravelling these complex diseases.*

The T.J. MARTELL
FOUNDATION
FOR LEUKEMIA,
CANCER & AIDS RESEARCH

presents the 1990 Humanitarian Award Concert in honor of

Elektra Entertainment Chairman, Bob Krasnow.

Friday, June 8

Avery Fisher Hall, Lincoln Center

New York City

An Evening with Linda Ronstadt

and special surprise guest

*For more information contact:
Muriel Max, Director of Development
T.J. Martell Foundation
6 West 57th Street, New York, NY 10019
212/245-1818*



TOP 40

MOST ADDED

GLENN MEDEIROS featuring
BOBBY BROWN (125)
 (MCA)
ZZ TOP (103)
 (Warner Bros.)
GO WEST (81)
 (EMI)
del AMITRI (65)
 (A&M)
DEPECHE MODE (55)
 (Sire/Reprise)
TOMMY PAGE (51)
 (Sire/Warner Bros.)

CERTIFIED

BILLY IDOL
 Cradle Of Love
 (Chrysalis)

ALANNAH MYLES
 Love Is
 (Atlantic)

TOP TIP

NIKKI
 Notice Me
 (Geffen)

All notices have been favorable.
 Especially hot at Y108-Denver (#6)
 and KKFR-Phoenix (#11).

RECORD TO WATCH



JOHNNY GILL
 Rub You The Right Way
 (Motown)

Johnny's reminder that it's nice to be kneaded garners a 12% Hit Factor and adds at WTIC/FM, WCIL, KKSS, POWER 99.9KHI, KISS 108 and more.

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

2W LW TW

1	1	1	SINEAD O'CONNOR - Nothing Compares 2 U (Ensign/Chrysalis)
5	2	2	MADONNA - Vogue (Sire/Warner Bros.)
3	3	3	HEART - All I Wanna Do Is Make Love To You (Capitol)
9	4	4	JANET JACKSON - Alright (A&M)
8	7	5	WILSON PHILLIPS - Hold On (SBK)
6	6	6	ROD STEWART/RONALD ISLEY - This Old Heart Of Mine (Warner Bros.)
14	9	7	ROXETTE - It Must Have Been Love (EMI)
20	13	8	M.C. HAMMER - U Can't Touch This (Capitol)
13	11	9	EXPOSE - Your Baby Never Looked Good In Blue (Arista)
7	10	10	AEROSMITH - What It Takes (Geffen)
32	21	11	PHIL COLLINS - Do You Remember? (Atlantic)
19	15	12	LINEAR - Sending All My Love (Atlantic)
22	16	13	JUDE COLE - Baby It's Tonight (Reprise)
2	5	14	MICHAEL BOLTON - How Can We Be Lovers (Columbia)
34	23	15	RICHARD MARX - Children Of The Night (EMI)
17	14	16	ADAM ANT - Room At The Top (MCA)
4	8	17	CALLOWAY - I Wanna Be Rich (Solar/Epic)
24	20	18	GIANT - I'll See You In My Dreams (A&M)
25	22	19	PERFECT GENTLEMEN - Ooh La La (Columbia)
23	19	20	FLEETWOOD MAC - Save Me (Warner Bros.)
38	30	21	BELL BIV DeVOE - Poison (MCA)
31	24	22	BASIA - Cruising For Bruising (Epic)
37	28	23	B-52s - Deadbeat Club (Reprise)
35	27	24	AFTER 7 - Ready Or Not (Virgin)
—	32	25	TAYLOR DAYNE - I'll Be Your Shelter (Arista)
18	18	26	SWEET SENSATION - Love Child (Atco)
—	33	27	PARTNERS IN KRYME - Turtle Power (SBK)
36	29	28	ELECTRONIC - Getting Away With It (Warner Bros.)
—	35	29	BRENT BOURGEOIS - Dare To Fall In Love (Charisma)
11	12	30	BABYFACE - Whip Appeal (Solar/Epic)
—	40	31	DEPECHE MODE - Enjoy The Silence (Sire/Reprise)
—	39	32	BILLY JOEL - The Downeaster "Alexa" (Columbia)
10	17	33	JANE CHILD - Don't Wanna Fall In Love (Warner Bros.)
—	—	34	BILLY IDOL - Cradle Of Love (Chrysalis)
—	—	35	ALANNAH MYLES - Love Is (Atlantic)
16	25	36	SEDUCTION - Heartbeat (Vendetta/A&M)
—	—	37	LOUIE LOUIE - Sittin' In The Lap Of Luxury (WTG/Epic)
15	31	38	MOTLEY CRUE - Without You (Elektra)
12	26	39	LISA STANSFIELD - All Around The World (Arista)
—	—	40	WHISTLE - Always And Forever (Select)

CHARTBOUND

ARTIST TITLE LABEL	*Debuts in Chartbound	Reports	Adds	On	Chart
del AMITRI - Kiss This Thing Goodbye (A&M)		131	65	55	11
*GLENN MEDEIROS/BOBBY BROWN - She Ain't Worth It (MCA)		125	125	—	—
TOMMY PAGE - When I Dream Of You (Sire/Warner Bros.)		116	51	55	10
*ZZ TOP - Doubleback (Warner Bros.)		115	103	10	2

JUST THE FACTS...

BASIA



"CRUISING FOR BRUISING"

- The album "London Warsaw New York", now over 750,000 units!
- Video is in heavy rotation on VH-1!
- GAVIN TOP 40: 24*-22*

WPLJ 28-24	PRO/FM 34-30	PWR99 30-27	WSAQ 19-14
WGH 24-19	KKRZ 28-24	KISN 18-14	X100 15-13
99WGY 30-26	KNRJ 26-22	WQUT 31-26	WDJX 28-24
WXKS	Y100	WIXX ADD	WIBX

ANA



"GOT TO TELL ME SOMETHING"

- "Got To Tell Me Something" video on "Club MTV"!!!
- GAVIN TOP 40: DEBUT IN UP & COMING!

POWERPIG 38-32	KITY 30-27	FM102 ADD@27
KWOD 28-26	HOT97.7 D-29	K106 D-38
WCKZ D-29	KRBE	KPLZ
KTFM	KSND	B95

PARC

LOUIE LOUIE



"SITTIN' IN THE LAP OF LUXURY"

- R&R MOST ADDED! R&R BREAKER
- The single "Sittin' In The Lap Of Luxury" already pulling phones at several major stations!
- Video is now showing on MTV's "Friday Night Street Party" and "Club MTV"!
- GAVIN TOP 40: DEBUT 37*

POWER 99 25-22	KKBQ 29-25	KRBE 28-22
POWERPIG 34-27	Q105 27-24	KDWB 27-24
KISN 40-30	KMEL 25-21	HOT97.7
WPGC 27-24	Z104 34-20	WZOK 20-20
KSND 37-30	KROY 29-23	KZZP D-29
KKRZ D-27	KPLZ D-29	KUBE D-26

 The LP "The State I'm In" just released!

DANGER DANGER

"BANG BANG"

- MTV medium rotation and consistent Top 10 requests!!!

GAVIN TOP 40: DEBUT IN UP & COMING

KSAQ	99WGY	WAEB	WPST	WKRZ
KTUX	92X	KSND	KRZR	KZZU
OK95	KPAT	KFMW	KATM	



IMAGINE

UP & COMING

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

Reports	Adds	On	Chart	
134	23	95	16	ANDREW RIDGELEY - Shake (Columbia)
129	9	77	43	MICHAEL PENN - This & That (RCA)
113	16	81	16	LINDA RONSTADT featuring AARON NEVILLE - When Something Is Wrong With My Baby (Elektra)
104	15	56	33	NIKKI - Notice Me (Geffen)
104	9	47	48	ELTON JOHN - Club At The End Of The Street (MCA)
83	81	1	1	*GO WEST - King Of Wishful Thinking (EMI)
77	4	34	39	MICHEL'LE - Nicety (Ruthless/Atco)
73	11	32	30	L.A. GUNS - The Ballad Of Jayne (Polydor/PolyGram)
72	4	45	23	THE CURE - Pictures Of You (Elektra)
72	1	36	35	4 OF US - Drag My Bad Name Down (Columbia)
71	—	32	39	THE COVER GIRLS - All That Glitters Isn't Gold (Capitol)
70	5	25	40	DAMN YANKEES - Coming Of Age (Warner Bros.)
66	32	33	1	WHITESNAKE - Now You're Gone (Geffen)
63	4	37	22	D-MOB with CATHY DENNIS - That's The Way Of The World (Polydor/PolyGram)
59	24	32	3	MICHAEL MCDONALD - Take It To Heart (Reprise)
56	19	24	13	EN VOGUE - Hold On (Atlantic)
54	1	43	10	THE CHURCH - Metropolis (Arista)
53	13	33	7	BONNIE RAITT - Nick Of Time (Capitol)
52	15	21	16	TYLER COLLINS - Girls Nite Out (RCA)
52	5	40	7	BLACK CROWES - Jealous Again (Def America/Geffen)
46	10	20	16	SLAUGHTER - Up All Night (Chrysalis)
42	15	12	15	JOHNNY GILL - Rub You The Right Way (Motown)
39	22	6	11	*GEORGE LAMOND - Bad Of The Heart (Columbia)
38	1	12	25	LAURA BRANIGAN - Moonlight On Water (Atlantic)
37	4	2	31	DIGITAL UNDERGROUND - The Humpty Dance (Tommy Boy)
35	6	23	6	EVERYTHING BUT THE GIRL - Driving (Atlantic)
34	—	25	9	THE OCEAN BLUE - Drifting, Falling (Sire/Reprise)
34	10	12	12	SNAP - The Power (Arista)
34	11	19	4	LIGHTNING SEEDS - Pure (MCA)
32	1	11	20	GORKY PARK - Try To Find Me (Mercury)
32	13	14	5	*ANA - Got To Tell Me Something (Parc/Epic)
31	2	5	24	FASTER PUSSYCAT - House Of Pain (Elektra)
29	8	20	1	QUINCY JONES - featuring TEVIN CAMPBELL Tomorrow (Qwest/Warner Bros.)
29	29	—	—	*MODERN ENGLISH - I Melt With You (TVT)
27	27	—	—	*UB40 - The Way You Do The Things You Do (Virgin)
26	2	20	4	BEAU NASTY - Paradise In The Sand (WTG/Epic)
25	1	4	20	SALT-N-PEPA - Expression (Next Plateau)
25	4	16	5	SUNNI - Why Did My Baby Get Over Me? (Alpha International)
25	9	14	2	*DANGER DANGER - Bang Bang (CBS)
23	—	15	8	SOUL II SOUL - Get A Life (Virgin)
23	1	20	2	MICHAEL ANDERSON - True Love (A&M)
22	3	14	5	SPUNKADELIC - Take Me Like I Am (SBK)
20	4	12	4	*HOWARD HEWETT - Show Me (Elektra)
20	4	15	1	*KINKS - Down All The Days (To 1992) (MCA)

Dropped: #34-Gloria Estefan, #36-Don Henley, #37-A'me Lorain, #38-Luther Vandross, Joan Jett, Alice Cooper, Timmy Tee.



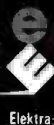
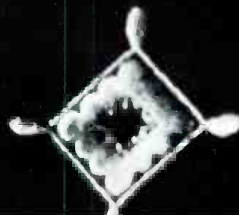
Howard Hewett

“SHOW ME”
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400,000 ALBUMS SOLD

On Elektra Cassettes, Compact Discs and Records

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HIT FACTOR

Top 40 Research:
Keith Zimmerman

Total Reports This Week **307** Last Week **308**

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

ARTIST TITLE LABEL	Reports	Adds	1-5	6-10	11-20	21-30	Uncharted	Hit Factor	Weeks
SINEAD O'CONNOR - Nothing Compares 2 U (Ensign/Chrysalis)	271	—	229	38	4	—	—	100%	10
MADONNA - Vogue (Sire/Warner Bros.)	280	1	211	50	15	1	2	98%	6
HEART - All I Wanna Do Is Make Love To You (Capitol)	276	—	197	52	25	1	1	99%	8
JANET JACKSON - Alright (A&M)	269	—	134	85	45	4	1	98%	8
WILSON PHILLIPS - Hold On (SBK)	268	3	115	95	37	13	5	92%	10
ROD STEWART with RONALD ISLEY - This Old Heart...(Warner Bros.)	252	1	111	94	38	7	1	96%	9
ROXETTE - It Must Have Been Love (EMI)	275	5	14	104	124	21	7	88%	7
M.C. HAMMER - U Can't Touch This (Capitol)	204	10	53	58	64	14	5	85%	10
EXPOSE - Your Baby Never Looked Good In Blue (Arista)	249	2	9	68	142	24	4	87%	8
AEROSMITH - What It Takes (Geffen)	186	—	59	101	23	1	2	98%	10
PHIL COLLINS - Do You Remember? (Atlantic)	267	4	—	8	121	106	28	48%	4
LINEAR - Sending All My Love (Atlantic)	216	3	21	56	103	25	8	83%	12
JUDE COLE - Baby It's Tonight (Reprise)	246	3	3	26	145	58	11	70%	7
MICHAEL BOLTON - How Can We Be Lovers (Columbia)	161	—	69	88	3	1	—	99%	12
RICHARD MARX - Children Of The Night (EMI)	255	5	1	5	91	125	28	38%	4
ADAM ANT - Room At The Top (MCA)	178	1	11	51	96	12	7	88%	11
CALLOWAY - I Wanna Be Rich (Solar/Epic)	154	1	62	79	9	3	—	97%	14
GIANT - I'll See You In My Dreams (A&M)	211	5	13	22	74	73	24	51%	11
PERFECT GENTLEMEN - Ooh La La (Columbia)	202	4	5	20	83	66	24	53%	6
FLEETWOOD MAC - Save Me (Warner Bros.)	195	—	5	29	111	39	11	74%	7
BELL BIV DeVOE - Poison (MCA)	166	32	15	17	44	36	22	45%	8
BASIA - Cruising For Bruising (Epic)	197	6	—	5	53	99	34	29%	8
B-52s - Deadbeat Club (Reprise)	211	7	—	3	41	103	57	20%	5
AFTER 7 - Ready Or Not (Virgin)	200	19	9	10	30	85	47	24%	8
TAYLOR DAYNE - I'll Be Your Shelter (Arista)	263	27	—	—	19	135	82	7%	3
SWEET SENSATION - Love Child (Atco)	135	—	22	48	53	7	5	91%	10
PARTNERS IN KRYME - Turtle Power (SBK)	167	13	5	5	35	59	50	26%	4
ELECTRONIC - Getting Away With It (Warner Bros.)	165	6	2	1	44	69	43	28%	7
BRENT BOURGEOIS - Dare To Fall In Love (Charisma)	204	15	—	—	16	74	99	7%	5
DEPECHE MODE - Enjoy The Silence (Sire/Reprise)	166	55	6	5	17	35	48	16%	7
BILLY JOEL - The Downeaster "Alexa" (Columbia)	169	16	—	1	19	67	66	11%	4
BILLY IDOL - Cradle Of Love (Chrysalis)	171	31	—	—	6	47	87	3%	3
ALANNAH MYLES - Love Is (Atlantic)	188	29	—	1	4	45	109	2%	3
LOUIE LOUIE - Sittin' In The Lap Of Luxury (WTG/Epic)	158	42	—	—	1	44	71	—	4
WHISTLE - Always And Forever (Select)	72	18	2	5	18	10	19	34%	10
ANDREW RIDGELEY - Shake (Columbia)	134	23	—	—	—	16	95	—	3
del AMITRI - Kiss This Thing Goodbye (A&M)	131	65	—	—	3	8	55	2%	2
MICHAEL PENN - This & That (RCA)	129	9	—	—	4	39	77	3%	5
GLENN MEDEIROS feat. BOBBY BROWN - She Ain't Worth It (MCA)	125	125	—	—	—	—	—	—	1
TOMMY PAGE - When I Dream Of You (Sire/Warner Bros.)	116	51	—	2	1	7	55	2%	2
ZZ TOP - Doubleback (Warner Bros.)	115	103	—	—	—	2	10	—	1
LINDA RONSTADT w/ AARON NEVILLE - When Something Is...(Elektra)	113	16	—	—	1	15	81	—	3
NIKKI - Notice Me (Geffen)	104	15	—	1	12	20	56	12%	4
ELTON JOHN - Club At The End Of The Street (MCA)	104	9	—	2	9	37	47	10%	5
MICHEL'LE - Nicety (Ruthless/Atco)	77	4	1	4	10	24	34	19%	6

"What Are You Doing With A Fool Like Me?"

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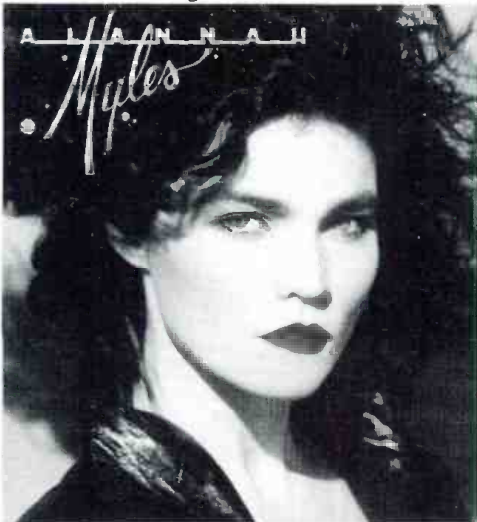


INSIDE TOP 40

by Dave Sholin

When it comes to news, the public expects reporters, news anchors and talk show hosts to be accurate and well-versed on daily subject matter. Listeners' expectations of personalities on their favorite music stations are similar. At the very least, air talent should create the impression that they are the authority about the music being played. Everyone, full or part-timers, should be required to familiarize themselves with new songs before playing them on the air. The PD or MD can also get station personnel who aren't in daily contact with the music biz excited about new releases. They in turn will have a more emotional attachment to a song that should be evident to the audience. It's also the PD's or MD's responsibility to make sure talent is provided with correct pronunciations of difficult names. Unfortunately, that information isn't always accurate, so it's always best to check with several sources. Mispronouncing the name of an artist doesn't do a lot for reinforcing credibility with listeners, especially the actives. Keeping facts straight is also important, and if you're unsure it's probably better left unsaid. That also applies when the hipness quotient is stretched a bit too far. It's cool to stay on top of street phrases and terminology, but a believable delivery hinges on how comfortable it is for someone to utter the words. Familiarization with the music, correctly pronouncing names of artists, contest winners or cities, and all other homework fall under the heading of show prep. Added to an often overloaded schedule, especially in smaller markets, prep may not get the time and attention it demands. But the difference between the prepared and unprepared is usually clear to the ear.

Closing in on 200 reports, **ALANNAH MYLES** is starting to make some moves and



strong debuts. Climbing at KQKY Kearney, NE 27-20 where this track was played ten

months ago generated lots of response. It's getting the same reaction now and doing especially well with 18-34s. Grant Tressel, MD at KTMT Medford, OR, is showing success with the same demo and takes it 35-28. New on KUBE, KISN, WZPL, KCLD, 93QID, WSPK, WLZ, etc.

Scottish folk rockers **del AMITRI** turn in



another scorching airplay performance, ending up in the Most Added column for the second straight week. Added at KJBR ("already getting top ten phones"), KYYY, WHHY, CKOI, WKLQ, 99KG, FM104, KGOT, KSWB, WTNY, WZYQ, WIQQ and KCPI.

After only one day of play at KTUF Kirksville, MO, **ZZ TOP** winds up #2 on their nightly request countdown. Goes right on KXYQ Portland, WBBQ Augusta, WJET Erie, Y94 Fargo/Moorhead, 92X Columbus, Q96 San Antonio, KMOK and KOZE Lewiston, KZZU Spokane, CKOI Montreal, KIXY San Angelo and KSND Eugene.

WBNQ Bloomington, IL charts **LOUIE LOUIE** 39-32 and it's pulling top ten requests. PD Mike Justin says, "It's across-the-board in all dayparts—it's BIG." Top thirty at POWER 99.9KHI 33-27, WDDJ 31-22, KDWB 27-24, WGOR 29-25, KOYE 35-29, 102QQ 38-28, POWER 104 28-22, Z104 34-30, KROY 29-23, HOT 97.7 26-22, 93Q 29-25, KHTK 21-18 and KITY 26-23.

HIT FACTOR is up to 24% for **L.A. GUNS'** "Ballad Of Jayne," with top twenty action showing up at Z104.57-6, PIRATE 5-4, KXXR 18-13, WJJH 14-7, Y97 23-20, 95XXX 23-19, KWYR 23-17, KZEV 22-19, KZMC 24-20, etc. Jack Lundy at Y94 takes it 24-21 and says phone action is picking up with good callout results 18-24 female.

Incredible sales on **EN VOGUE** for the past two weeks as reported by Eric Davis, Asst. PD at WBXX Battle Creek, MI, who

notes, "We played it on 'Fly Or Die' and it went through the ceiling." Also added at WHYT Detroit, WBBQ Augusta, POWER 106 Los Angeles, Z95 Chicago, KKFR Phoenix, WSPK Poughkeepsie and POWER 104 Houston. Top ten at KMEL 15-6 and 102QQ 19-10 "top five phones (all female) and number two twelve-inch sales."

This week's **TOP TIP** from **NIKKI** is showing gains at Y108 13-6, Q106 23-19, KLUC 19-17, HOT 97.7 18-14, B95 24-19, KISN 34-29, WPST 34-21, WHHY 28-24, KZZP 27-23 and WHYT 21-19. Adds include HOT 97, WPFM, YES 97, WJMX, KUBE, etc.

TYLER COLLINS now boasts a 15% **HIT**



FACTOR and gets added at KBEQ, Q107, Y107, Q105, KMOK, X100, HOT 97, KHTK and B95. Top twenty at KZZP 15-12, KROY 22-17, KS104 20-17, 102QQ 3-2, KMEL 24-20 and Y108 22-17.

Highest debut of the week at WBSS Vineland, NJ is **SNAP** at #28. MD Bob Burke tracks it #1 in requests along with #1 12-inch sales. Bob says, "It broke out of the local clubs—very big with females 18-34." New on Z100 New York, KITY San Antonio, POWER 106 Los Angeles.

Impressive increases on **JOHNNY GILL**. This #1 Urban Contemporary entry posts gains at Q106 21-12, Y108 24-15, KOY 27-24, KITY 24-21, WCKZ 17-13, KMEL 16-11, KSTN 32-26, etc. New at KKFR, WAVA, WTIC/FM, KISS 108, KSIQ, X102, KKSS, WCIL and POWER 99.9KHI.

Cuban-American Rap sensation **MELLOW MAN ACE** is reacting big time in heavily Hispanic areas, but this novel production just might generate the same response in other markets, too. Hot at KGGI 15-9, KSTN 19-5, FM102 26-16 "biggest jump of the week," HOT 97.7 35-24, Q106 15-8, KDON 27-17, KOY 20-16 and KKFR 19-13. Added at KIIS, POWER 106, KRQ, KROY and KZZP.

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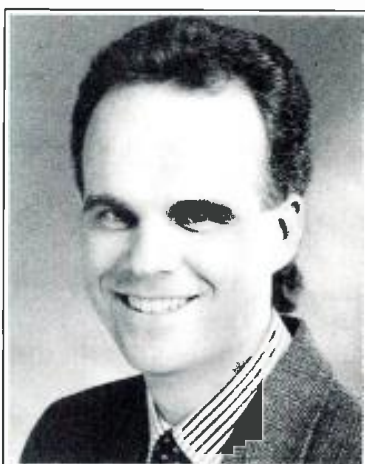
THE YEAR'S MOST ACCLAIMED NEW STAR

TOP 40 PROFILE

A TALE



Todd Fisher - EAGLE 106



Dave Shakes - B96

OF TWO CITIES

by Dave Sholin

Among Chicago and Philadelphia's newest residents are two longtime pals who have taken fast, though separate, routes to major markets. Five years after they worked together at KWNZ Reno, Todd Fisher was leaving Milwaukee and his PD post at WKTI, moving the same day as his former roommate, then WTIC-Hartford PD Dave Shakes. The Fisher/Shakes connection is one more example of how small our business is—and how opportunities present themselves to motivated individuals who have clear career goals.

Todd, now at EAGLE 106-Philadelphia, was working swing at KZZP-Phoenix in October of 1984 when he answered a blind box ad about a new Top 40 outlet starting up on the West Coast. One month later, Guy Zapoleon arrived at KZZP, replacing Boston-bound Charlie Quinn, and put Fisher in charge of a newly-created in-house research department. Still a part-timer as 1985 got underway, Todd thought he'd start looking again. Before he could, the job he had applied for months before and forgotten about suddenly re-appeared. Brian Burns, consulting KWNZ called and offered Todd the night shift, which he accepted.

Meanwhile Dave Shakes, who is now PD at B96-Chicago, was about to accept an offer to join the staff of "Laser 558," a pirate station off the coast of England. At the time Dave was doing afternoons at KHTT in San Jose, but before he could start to pack, he got a phone call from Brian Burns, who suggested maybe

he would like to, as Dave puts it, "Chill out in Reno for six months until you find the gig you want in San Francisco." Shakes did go to Reno and a month later was named PD. By then Todd and Dave were roommates, with Todd handling MD duties and moving from nights into afternoons. Nowadays, both reminisce about when they used to make plans for the day they'd reach the majors, but they never imagined that five years later they'd arrive in a Top Ten market during the very same week.

With small, medium and now major market experience, Todd and Dave agree that radio is radio no matter what size the market. Dave emphasizes, "There are GOOD radio stations and BAD radio stations. I think the key isn't in market size, but in the quality of the operation." When asked to offer advice to other young programmers, aspiring to advance their careers, he says, "It would be to learn, to listen to airchecks of major markets and LEARN. If you have to, imitate them to sound good. Everybody goes through that

phase but eventually you grow out of it and just pick up ideas from them. Concentrate on doing your own thing. Go on-the-air for your audience and not for your aircheck."

Todd adds, "Just do what feels" right—do what your gut tells you to do and don't let your ego run your life—let your goals run



Todd and Dave hangin at the 1989 Gavin Convention

your life and just make the right moves. You've got to be strategic about what you want to do. If you want to be a major market program director, then you've got to have those goals. But, if you want to program a small market and stay there—great! That's fantastic if that's your goal."

So today, the two "total radioheads" as Todd described them during their Reno days when they used to "drive up to Lake Tahoe and talk about how a good radio station should sound," have earned their chance to make that a reality.

The final footnote here, is what Fisher feels

to be the moral of the story. "I was a Board Op for Scott Thrower (now one half of the EAGLE 106 Morning team) when we were at KZZP. I now often overhear him tell his other morning show buddies all over the



Remembering their "Old KWNZ Days" backstage with Chicago. Dave and Todd in the backrow, 3rd and 4th from the left respectively.

country, 'You guys will not believe this—my Program Director used to run tapes on Sunday afternoons at KZZP, drove a 1978 Monza and was in high school when I did nights there! So—never shit on any peon weekend guys, no matter what, because you never know what will happen. Treat everyone with respect. Everybody's got a shot in this business.' ●

Editorial Assistance by Annette M. Lai.

the GAVIN REPORT/May 11, 1990

ON MANAGEMENT

by Oren Harari

**HOTEL, THE SEQUEL
A COMEDY IN THREE ACTS**

Remember Arthur Hailey's best seller, *Hotel*? I think I experienced the sequel. It was terrific theatre. In retrospect, I call it a comedy, though at the time "tragedy" would have been a better description. Either way, the experience taught a number of us something important about customer service and its impact on a business. Since you weren't lucky (?) enough to be there, I've summarized the script for you. So sit back, relax and enjoy the show.

**ACT 1: EARLY MORNING—
THE BEGINNING**

My colleague Linda Mukai and I drive up early in the morning. It's a large, imposing luxury hotel, bursting with upscale glass and glitter. It's got a French name and semi-pre-tentious French decor.

Linda and I are here to present a two-day seminar to 30 managers of Nellcor, a thriving local firm. We've got several very large boxes of materials, books and binders that we need to haul to the conference room. The first thing we notice is that in this high-tech, high-priced, 300-room hotel there are no doormen or bellmen to be found to give us directions or help us with the boxes. I look for them. No luck. I find the front desk. The woman behind it ignores me for awhile, then tells me in a flat monotone that she doesn't know where the two bellmen (two??) are, no she can't page them, and she shrugs her shoulders in response to my other queries. Well, I figure, what the hell, I'm just a customer; it probably isn't in her job description.

I return to Linda somewhat frustrated. But at least she's located one of the two bellmen. Well, sort of. He saw her struggling with boxes in front of the lobby, but passed her in order to jump into a van. Well, I'm sure he had better things to do.

We wait. Naturally we don't mind being late to our own conference because we realize that in order to pay for the French glitz, the hotel is making a prudent decision to cut costs by hiring the minimum number of employees available to assist customers. But finally the other 50% of the labor force comes by and he helps us cart the materials to the conference room. Nellcor has contracted with this hotel for a large room, with plenty of space for breakout discussions, a table for materials in front and a refreshment table in back. Instead, we are led to a small, windowless room. No refreshment table in back; no table materials in front. No space, in fact, for anything much other than sitting. Lisa, the Nellcor rep who arranged all this, insists that she personally inspected and approved a room, but this isn't the room she originally inspected. Apparently the hotel called her at the last moment and told her they were putting us in another conference room, but one that was "exactly" the same as the first, and one that met all of Nellcor's requirements. By this point, I know enough not to blame the hotel. After all, based on the service I've already experienced in the lobby, it is clear that the

hotel's operating philosophy presumes endless patience and tolerance on the part of its customers. Besides, I can hardly wait to spend two full days in the cramped conference room they have provided us.

ACT TWO: THE DAY PROCEEDS

Linda embarrasses us all by becoming a "difficult" customer and insisting on getting the conference room that we have paid for and that the hotel has promised us. The hotel management reluctantly agrees, but warns us several times that even though our meeting is to last until 5:30, we "must be out of that room by 4:30" because they have another event to prepare. Being held captives at that point, we agree. I mean, after all, where else are we going to go?

Thirty-two of us pack up our gear and move to another floor. The conference begins. Everything's fine. Well, not exactly. Several of the ceiling lights are bad. We point this out to the hotel staff. They promise to send someone to fix them right away. They never do.

At 4:15 the harassment begins. Whereas it's been difficult to locate hotel personnel when we've needed help, now they seem to appear out of the woodwork, pointedly gesturing and whispering that we have to get out of the room. This is happening, by the way, at the same time that I am trying to lead a discussion with the Nellcor people, so Linda stomps out of the room and confronts one of the junior managers who's been lurking about outside. "Look," she says, "you have this backwards. We're the customers and we've been having to meet your needs all day. When do you start meeting *our* needs?" The reply, a classic: "I don't know anything about that. I just came on duty. But you have to leave." Well, golly, how can we argue with that?

Thirty-two of us, with the help from a couple of the hotel banquet staff, then start moving books, manuals, tapes, easels, pads and personal belongings to another floor. Our new room is freezing cold, but by that point our inclination to complain has finally been beaten out of us. All we want to do is to wrap things up with as little fuss as possible.

ACT THREE: THE EVENING

Our conference is finally over, we all troop down to the front desk to check in. Since the Nellcor people have already arranged with the hotel to have all room charges billed directly to one master Nellcor account, we naively assume that all room charges will be billed directly to one master Nellcor account. Surprise! The clerk cannot locate the necessary documents and therefore insists that

every person be billed individually. This decision, of course, inspires fierce anger and resentment from the Nellcor folks (and here we've thought that we've finally been beaten into submission) as well as long check-in queues.

Finally, we finish our business at the registration desk, and Linda and I head to our rooms. Again, more waiting. In designing a high-tech, glittery, 300-plus room hotel, some genius figured that only three dinky little elevators were necessary. But ultimately it's fun riding up en masse, breathing other people's sweat and perfume. I fully expect to hear the musical theme from "Rawhide" piped into the elevator.

Nothing else can happen, we think...

My room is plain, sparse and bland, a surprise given the price and the pomp and glitz downstairs. But what strikes me the most is the lighting. The lamps and fixtures are arranged in such a way that unless one enjoys sitting sideways at a 45-degree angle, it is truly uncomfortable to read on the little sofa or chair provided. Well, my neck finally decides that I really don't want to read anyway. But I am very hungry, so off I go to Linda's room where we eagerly call room service.

And call room service. And call room service. Three times, no answer. Finally we get through and are told that they are busy, and that we should call back in five minutes.

I think it's at that point that we start to laugh, realizing that we have some great material here for future seminars—a living case study of how to alienate your customers and insure terrible word-of-mouth marketing. Here we've been complaining, and in fact from a professional point of view we have been privileged to experience so many extraordinary things ineptly done and ineptly managed.

Therefore we are relieved that the meal we ultimately get is entirely consistent with the service we have received thus far. My "Cornish Hen" entre (\$16) is so small and bony that I honestly think it is an appetizer. My fruit salad is covered with cottage cheese when I specifically asked for yogurt. When we call room service to—uh, no I won't use the word "complain" anymore—*inform* them of the error, their response is, "Oh, we always run out of that yogurt." Now, that's a reply worth remembering, and it is a fitting cap to a memorable day.

CURTAIN

AFTERMATH

The immediate aftermath, of course, is that 30 managers and two management consultants will never use this hotel again. But there's more. So, dear reader, let's use this comedy/tragedy constructively. It is clear that the customer service in this hotel was terrible. But regardless of the business we're in, what lessons can we learn from this experience? See if you can compile a brief list, and we'll talk more about it next time. ●

UP & COMING

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

LP CUTS

Reports	Adds	ARTIST TITLE LABEL
41	5	BLACK FLAMES - Watching You (OBR/Columbia)
40	5	SHE featuring KIM WATERS - Hello Stranger (Warlock)
40	4	NEWKIRK - Sweat You (OBR/Columbia)
39	6	SOMETHING SPECIAL - I Wonder Who She's Loving Now (Epic)
39	3	PAUL JACKSON, JR. - Make It Last Forever (Atlantic)
38	14	RANDY CRAWFORD - I Don't Feel Much Like Crying (Warner Bros.)
37	3	DIANNE REEVES - Come In (EMI)
35	11	SNAP - The Power (Arista)
34	8	THE CHIMES - I Still Haven't Found What I'm Looking For (Columbia)
33	11	STACYE & KIMIKO - Wait For Me (MCA)
33	5	HI TEK 3 featuring YA KID K - Spin That Wheel (SBK)
32	12	* MIDNIGHT STAR - Do It (One More Time) (Solar/Epic)
32	1	PUBLIC ENEMY - 911 Is A Joke (Def Jam/Columbia)
31	3	DOMINO THEORY - Radio Driver (RCA)
31	4	RICHARD ROGERS - Can't Stop Lovin' You (Sam)
30	6	JEFF REDD - Love High (MCA)
28	2	PATTI AUSTIN - Through The Test Of Time (GRP)
26	11	* ALYSON WILLIAMS - Not On The Outside (Def Jam/Columbia)
24	11	* SMOKEY ROBINSON - (It's The) Same Old Love (Motown)
24	21	* REGINA BELLE - This Is Love (Columbia)
20	3	* SPECIAL ED - I'm The Magnificent (Profile)
20	20	* GLENN MEDEIROS featuring BOBBY BROWN - She Ain't Worth It (MCA)

LISA STANSFIELD -
 Affection/Sincerity/Mighty Love

BETTY WRIGHT -
 Help Is On The Way

M.C. HAMMER -
 Have You Seen Her

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

GEORGE HOWARD -
 I Want You For Myself/Uptown

TYRONE DAVIS -
 Heart Failure

DROPPED: #14-Angela Winbush, #15-Tyler Collins, #27-Regina Belle, #28-Randy & The Gypsies, #31-After 7, #36-Digital Underground, #40-Barry White, Beats International, Najee.

INSIDE URBAN



BEAT UP ON THE KID

Kid Creole visits KKBT "The Beat," the new Urban station in Los Angeles, during a recent promotional jaunt. Pictured from left to right: Mike Stradford, PD/KKBT; Liz Kiley, OM/KKBT; Kid Creole; Frank Miniaci, MD/KKBT; Ken Wilson, National Director of Promotion, West Coast, Columbia Black Music & Jazz.

TRAIN FOR JAMAICA ▶

Soul Train host Don Cornelius welcomes The Jamaica Boys to the set recently, where they shook up the house with their current single, "Shake It Up" from the "House Party" soundtrack. Pictured (l-r) are Jamaica Boys Marcus Miller, Dinky Bingham, Lenny White, Billy "Spaceman" Patterson and Don Cornelius.

LISA STANSFIELD's new single, "You Can't Deny It," is appropriately titled, according to Earnest Smith, WXOK-Baton Rouge—and he's right! Jumping from a debut in Up & Coming to #34 its second week out, this second single comes on stronger than her first, which went all the way to #1. Larry Green, KRUS-Ruston, agrees, saying, "I loved it from the first note." Rickey Lyles, WRAG-Carrollton, has three favorites this week: **LISA STANSFIELD**, **MIDNIGHT STAR**, and **STACYE & KIMIKO**. "They're all three jumpin' good tunes." **TROOP** comes on as



one of the highest debuts on our chart in a long time—#23! Frankie Darcel, WPEG-Charlotte, relays this information: "Their live performance here was slammin'! Fantastic show and the audience response was outstanding." Roscoe Miller, WXVI-Montgomery, expresses his and listeners' response to the new **EARTH, WIND & FIRE**: "I love it! Phones are lightin' up on me!" **GAP BAND** is the pick of Reggie Jackson, WHYZ-Greenville. Better known as "Action Jackson in the morning," Reggie tells us that "This is getting hot phone action—nice follow-up to the first two jams." Keith Reed, WJLD-Birmingham, makes **MIKI HOWARD's** "Until You Come Back To Me" his RTW: "Aretha remake gets a strong, listenable presentation from Miki. She should bring it home." Earl Boston, WFXC-Durham, likes **REGINA BELLE**. "This excellent ballad is very moving, and should do as well or better as her other ones." Rob Neal, KXZZ-Lake Charles, makes **AFTERSHOCK** his RTW. "High energy, uptempo, 'Always Thinking' is hot 18+ on our phones all day long." Rick Stevens, WCKX-Columbus, says **SHE** featuring **KIM WATERS** is doing great. "This is one heck of a rendition of 'Hello Stranger' that is very hot here." Bailey Coleman, KRIZ-Seattle says **PERFECT GENTLEMEN** and **FAMILY STAND** are both getting heavy phones. Scott Jantzen, OC104/FM-Ocean City, makes **GLENN MEDEIROS** featuring **BOBBY BROWN** his RTW. Ange Canessa, WLOU-Louisville, makes **THE SNAP** his RTW and we go with it for our Top Tip.

Ciao for now, Betty.

WEEKLY MUSIC MEETING.



PROGRAM DIRECTOR



MUSIC DIRECTOR



AIR PERSONALTY

Playing it safe may be the policy of *some* radio stations, but not so for the ones represented at the New Music Seminar. NMS attracts programmers who dare to stray off the beaten track and want to revolutionize the industry. For the past ten years, we've been a magnet for radio's risk takers, the visionaries who pride themselves in supporting unproven artists while winning the ratings game! NMS honors the mavericks who are quick to spot emerging trends and set the tone for tomorrow's breakthrough music.

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HIT FACTOR

Urban Research
Betty Hollars/John Martinucci

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

Total Reports This Week **96** Last Week **95**

	Reports	Adds	Heavy	Medium	Light	Hit Factor	Weeks
JOHNNY GILL - Rub You The Right Way (Motown)	80	1	73	2	4	93%	10
JANET JACKSON - Alright (A&M)	90	—	74	—	16	82%	7
EN VOGUE - Hold On (Atlantic)	87	3	69	4	11	83%	9
QUINCY JONES featuring TEVIN CAMPBELL - Tomorrow (Qwest/Warner Bros.)	81	2	51	22	6	90%	7
TONY! TONI! TONE! - The Blues (Wing/PolyGram)	73	1	55	16	1	97%	6
TODAY - Why You Get Funky On Me (Motown)	72	—	47	24	1	98%	8
THE WINANS - It's Time (Qwest/Warner Bros.)	71	1	37	27	6	90%	9
M.C. HAMMER - U Can't Touch This (Capitol)	77	—	35	25	17	77%	6
MELBA MOORE - Lift Every Voice And Sing (Capitol)	75	—	19	50	6	92%	6
MICHAEL COOPER - My Baby's House (King Jay/Reprise)	64	4	39	19	2	90%	10
KLYMAXX - Good Love (MCA)	73	2	13	49	9	84%	4
JANE CHILD - Don't Wanna Fall In Love (Warner Bros.)	75	4	23	31	17	72%	5
WHISTLE - Always And Forever (Select)	61	2	34	17	8	83%	10
PERFECT GENTLEMEN - Ooh La La (Columbia)	75	3	10	41	21	68%	5
THE JAMAICA BOYS - Shake It Up! (Reprise)	64	1	16	39	8	85%	8
SYBIL - Crazy For U (Next Plateau)	61	2	24	26	9	81%	8
CALLOWAY - Sir Lancelot (Solar/Epic)	58	1	9	37	11	79%	9
FAMILY STAND - Ghetto Heaven (Atlantic)	57	3	9	36	9	78%	6
TROOP - All I Do Is Think Of You (Atlantic)	67	7	4	31	25	52%	3
RUBY TURNER - Paradise (Jive/RCA)	58	2	4	39	13	74%	6
MICHEL'LE - Nicety (Ruthless/Atco)	58	4	15	20	19	60%	5
CHRISTOPHER WILLIAMS - One Girl (Geffen/Reprise)	55	—	1	38	16	70%	6
GRAYSON HUGH AND BETTY WRIGHT - How 'Bout Us (RCA)	44	2	5	29	8	77%	8
MILIRA - Mercy Mercy Me (The Ecology) (Motown)	50	1	—	31	18	62%	4
MILES JAYE - Irresistible (Island)	55	6	1	21	27	40%	4
THE NEWTRONS - My Heart Beats For You (MCA)	39	1	5	23	10	71%	8
LISA STANSFIELD - You Can't Deny It (Arista)	61	19	1	11	30	19%	2
PHALON - Rising To The Top (Mega Jam)	40	3	7	23	7	75%	11
LOUIE LOUIE - Sittin' In The Lap Of Luxury (WTG/Epic)	41	3	—	8	30	19%	4
GAP BAND - We Can Make It Alright (Capitol)	48	7	2	14	25	33%	3

NEW RELEASES by Brian Samson and John Martinucci

REGINA BELLE - *This Is Love* (Columbia)
Regina releases another outstanding single from her "Stay With Me" album. This Belle nurtures every note to provide an encore performance of her strong vocal abilities. Previous singles held number one positions, and "This Is Love" should follow. JM



GLENN MEDEIROS featuring **BOBBY BROWN** - *She Ain't Worth It* (MCA)
Glenn debuted with "Nothing's Gonna Change My Love For You," a sugary-sweet ballad that reached #6 on our A/C charts back in 1987. Now it's the '90s and young Mr. Medeiros is groovin' to a new beat—one that all ages should appreciate. Catchy refrain and rap verse compliments of labelmate Bobby B. JM



ANGELA WINBUSH duet with **RONALD ISLEY** - *Lay Your Troubles Down* (Mercury/PolyGram)

We're seeing favorable response to Angela and her beau/business partner Ronald's vocal quality. Though Quiet Storm stations will initially jump on this song, there's no reason why everyone couldn't share in this collaboration. JM/BAS

BARBARA WEATHERS - *The Master Key* (Reprise)

Second female singer to be re-keyed from Atlantic Starr into a solo career. This debut caught my attention with its mellow approach—a hybrid Chaka Khan/Quincy Jones

signature that allows Ms. Weathers' vocals and Dave "Pic" Colley's production to unlock an innovative groove. BAS

MANTRONIX featuring **WONDRESS** - *Take Your Time* (Capitol)

After establishing himself in Hip Hop, Curtis Kahleel, aka Mantronix, expands his horizons into the Urban format creating another chartbound prospect. The production balance is perfectly weighed against the mid-tempo dance rhythm, and Wondress' silky smooth Jocelyn Brown-type vocals should keep the needle to the groove. BAS

STARPOINT - *Midnight Love* (Elektra)

After one listen, I concluded that the crystal clear voice of Renee Diggs, whose vocals have the strength of Arnold Schwarzenegger, would propel this veteran group to #1. The vocal arrangement, pace, and musical delivery sparks an aesthetic harmony from beginning to end. I'd even enjoy an a capella track. BAS

RAPS TO CHECK OUT:

KOOL MOE DEE - *God Made Me Funke* (Jive/RCA)

P.D. NOTEBOOK

by Eric Norberg

VANISHING VINYL



There still exist more record players in North America than stereo cassette players and CD players. So how come vinyl records are vanishing with such amazing speed? Obviously, it's not the consumer that's rushing it to its grave *this* fast.

As far as I can tell, record companies and retailers each think the other is responsible—although both think the consumer demand is decreasing faster than it really is. The consumer isn't buying vinyl much anymore because he or she can't find it. And they can't find it because the majority of record stores are phasing it out to avoid the expense of carrying triple stock (vinyl, cassette, and CD versions of the same recording)—although, in fairness, some record stores are complaining that when they order vinyl LPs and singles that supposedly are still available, the product is backordered and never arrives.

The record companies point to the trend in stores to carry only cassette and CD product, and respond that many vinyl albums have sold only in minuscule amounts lately (but these albums may be the same ones that the record stores say they order but can't seem to get). Now, major catalog deletions by record companies, even of current hit product, make getting vinyl records that much harder for those stores still trying to stock them.

I've spoken with record store personnel who complain that customers are coming in for vinyl LPs they can't get, and are leaving without cassette or CD versions because they only have a record player—and that lack of vinyl is costing them sales.

All of this is not to assert that vinyl is not virtually gone; it's in the interest both of record companies and retail stores not to have

triple stock, and the consumer will have to accept it. It's just not that it isn't a *consumer-driven* change, which may come as a surprise to some in radio.

Meanwhile, record companies tell us that only a small minority of stations are still willing to be serviced with vinyl records, which is why promo CDs have become almost universal. This is perhaps a little short-sighted of radio, because vinyl records now have been upgraded to CD audio quality (provided the playback equipment is properly maintained, which seems to be a major problem with radio stations, as I discussed at length in a previous column). Too, vinyl singles are easier to store (and, if the CDs are serviced in "jewel boxes," for record companies to mail, which seems to have reduced service at some small stations). Nonetheless, that change-over to promo CDs is almost complete, too.

Interestingly, there is a possibility that a limited number of promo 45s may continue to be manufactured for the indefinite future; a group with ties to the juke box industry, an industry not anxious to replace all its vinyl-playing units immediately, has purchased "Record Source, International," a promo record subscription service for radio, from *Billboard* magazine, and plans to redirect it to juke box operators (while presumably also continuing to make it available to radio). Their thinking is not only that there is a market for this, but that with 1,200 or so subscribers, they'll represent enough demand that the record companies will be willing to do a small promo run of vinyl singles on hit records especially for them. (Such singles would have a pretty fair chance of becoming collectors items!) If you want more informa-

tion about this, the RSI address is 1695 Oak Street, Lakewood, NJ 08701.

Speaking of singles, there has been an interesting development, now that there are cassette singles at retail, and in some CD singles, in addition to 7-inch vinyl. There were only five "million-selling" singles in 1987, and four in 1988, so the RIAA decided to reduce the certification ("gold record") level from one million units to 500,000 sold, effective January 1, 1989. Thereupon, by my count, 98 singles achieving hit status in 1989 were certified gold!! This *could* just represent the positive result of lowering the standards—except that of those 98, 17 of them sold over one million—and one sold over two million, the first multi-million seller, I believe, since 1985! It seems clear to me the RIAA acted too soon, and relaxing the standards was unnecessary.

In fact, singles are doing so well now, that the record industry, which has long viewed singles as simply a promotion means of focusing public attention on an album (rather than following a hit single with an album to build extra sales from the single sales, as originally was the case), is now expressing public anguish over the possibility that (gasp) singles may be siphoning sales away from albums. This would be the case only if the consumer, when buying albums, has discovered too often in the past that most of what's on the album is not up to the standard of the single they've heard on the radio—and the consensus at retail so far seems to be that this is not a problem. But even if it were, the idea of doing away with the single to pump up album sales makes no sense to me!

For radio, the single is still the most efficient way to concentrate airplay on a single cut from an album at the same time; and for the music industry side of it, the established marketing rule still applies: The more variations on a product you have available, the greater the total unit sales will be among all products. (Coca Cola is a great example; you can get Original Coke, New Coke, Diet Coke, "no-sugar and caffeine free" Coke, Cherry Coke and so on; and while this proliferation of Cokes probably reduces the sales of Original Coke from what it would be without the others, the sales of *all these Coke products put together* far outstrip the sales Original Coke would have if it were the only Coca Cola available.)

The single is still a critical driving force in both radio and records, and in my opinion, should be nurtured and not hindered. And I include, in "hindrance," overcharging for them relative to the price of the whole album, limiting distribution, and (as one major record company and several smaller ones apparently are doing) putting a montage of the cuts from the album, in excerpt form, out as "B" sides, *while still charging full price for the single.*

THE

MUSICAL

EQUVALENT

TO

FREEFALL

FLOATING

DAVID LYNCH

Starring

with **JULEE CRUISE** and **ANGELO BADALAMENTI**

by Kent and Keith Zimmerman

David Lynch is holed up at George Lucas' Skywalker Ranch feverishly assembling his new movie, *Wild At Heart*.

He has to meet a mid-May deadline so the film can premiere at the prestigious Cannes Film Festival. We read him a ludicrous item in *USA Today* ("Lynch's Art Teacher No Fan Of 'Peaks' "). The daily had not only tracked down his former high school art teacher, but printed his high school portrait—anybody's dream humiliation.

"**Holy** Smokes," chortled Lynch from the mixing stage telephone, laughing.

It was a long, satisfied laugh. A laugh may tell you something about a person, but this didn't sound like one from the man who created *Blue Velvet's* Frank Booth or Leo, the wicked trucker from *Twin Peaks*. It reflected David Lynch's cordial side. The successful film director, creator of the innovative television series, *Twin Peaks*, photographer, artist, sculptor, composer and now music producer has been branching out, especially since *Blue Velvet* was unleashed in 1986.

Any response to an old teacher who can't dig *Twin Peaks*?

"**Sorry** she doesn't like the show."

Meanwhile, back at the ranch. A week before *USA Today* ran that snippet, we visited Lynch at a Lucas movie stage, the film equivalent of a recording studio. Through the window of the mixing room a giant insect, filmed microscopically in black and white, filled the screen. Walking into the mixing room's outer office, Lynch, already breaking for lunch, was dressed neatly in khakis and a military fatigue cap with a long bill. He stoutly introduced himself and was immediately likeable and down home, hospitable in his soundstage away from home.

We came to the ranch to sort out the many artistic ventures of this strange director who created such offbeat features as *Eraserhead*, *The Elephant Man*, the doomed *Dune* (later disavowed by Lynch when the television edit was credited to the infamous and fictitious Director's Guild member Alan Smithee) and the cultish-classic-gone-mass-appeal, *Blue Velvet*. Then came *Twin Peaks*, the non-traditional ABC television series that still gathers major entertainment headlines as a ground-breaking enigma.

Yet prior to *Twin Peaks'* auspicious debut came an important recording project by Julee Cruise called *Floating Into The Night*, a gorgeous album quietly released during the Fall of 1989. Donning a selection of spacious songs co-written by Lynch, Julee sings each tune in an airy, angelic voice. Still, it's Lynch who served as its eerie mentor and producer. An arranger named Angelo Badalamenti, composer of the music for *Blue Velvet* and *Twin Peaks*, wrote the melodies that

backdrops Lynch's succinctly sketched lyrics in an unabashedly spare style. Creating perhaps one of the most eccentric listening experiences in memory, this odd triumvirate came together like, to swipe a phrase from Lynch, "a happy accident." Julee thinks back.

"**When** I first hit New York I was cast in an embarrassing Country & Western musical in the East Village. Angelo Badalamenti, of all people, was involved in this. He was the composer so at least the music was great. Working with him was great, also. Of course there were all these Broadway people stepping all over each other. It was the worst thing I'd ever been in. I sang too loud. I couldn't dance. It just wasn't me."

Julee Cruise, whose bold speaking voice barely resembles the celestial singing on *Floating Into The Night*, is a journeyed theatrical and musical survivor. A determined actress, Julee left the wilds of Ohio for the war zones of New York's off-off-off Broadway stages, helped along by friends like Badalamenti.

Angelo Badalamenti is a noted composer who started his career conducting a junior high school orchestra.

"**I** taught both junior high instrumental and vocal music in Brooklyn when I was floundering. I was the band director and the vocal teacher and I loved every minute of it. But when I got the offer to leave teaching to go work for a publisher writing music for fifty dollars a week, I took it."

Badalamenti spent the sixties and seventies in and out of studios, writing

songs for singers like Nina Simone, Nancy Wilson and Melba Moore, orchestrating film and theater, as well as cranking out pop songs. Then came the call from Lynch.

"**Isabella** (Rossellini) was supposed to sing 'Blue Velvet' in the movie, so I wanted to get a road band to back her up," Lynch recalled. "In my mind I thought it would be something that would just fall into place. Luckily for me, we got a band that just did not gel with Isabella. So we had this fiasco recording session in Wilmington. And because that didn't work, the producer, Fred Coruso, said, 'Let me call my friend Angelo and have him work with Isabella.'"

"**Angelo** came down, spent about an hour and a half with Isabella, recorded this thing on a cassette, brought it to where we were shooting, played it. I said, 'We can put this in the movie exactly the way it is now.' It was unbelievable—the tempo, the feel, this tenderness, this certain kind of mood that he got so quickly. Fred was nodding and smiling. Angelo was a very happy guy. Isabella was happy and everything looked good."

Badalamenti's role in *Blue Velvet* escalated once the filming ended. Lynch needed the movie scored and wanted to end with a special song.

"**We** wanted to get this certain song that was real hard to get. It was tied up in litigation. I asked Fred to get me the song, but he anticipated trouble and suggested we write something with Angelo. He suggested we tell him what we wanted in terms of feel. I said, 'Fred, you've got to be kidding me! We lucked out with him and



Isabella. This is different. This is a one song out of ten million and I'm supposed to hand something over to this guy Angelo and, (snaps his fingers), like that, I'm gonna get what I want? You're nuts.

"Once again, we gave it a try," Lynch said in his best aww shucks, matter of fact fashion. "Isabella was going to New York to record 'Blue Velvet' for real with a band. I had just happened to have written this string of words, a little poem. I had written them on an envelope. I gave

Velvet project. He didn't even know who David Lynch was at the time.

"I was really excited for him. Eraserhead! That's what I'd always associated David Lynch with. Someone once gave me Eraserhead for a birthday present. Not that I understand it, but we used to take things like bones and pig's hooves from restaurants and wrap them in blankets. That was our Eraserhead baby. David Lynch's humor was something I could always tap into—the dark side.

don't.' All these vague directions. I thought, oh, maybe Isabella Rassellini's character is singing this song. I had no idea what this music was going to be used for and when. When I saw Blue Velvet a year later, I was pretty shocked. I saw it with Angela in a small screening room. I had no idea."

"David was involved in the writing, the recording and the mixing. He was very involved in double tracking Julee on 'Mysteries.'" Badalamenti said, "After the mixing, he put it in his film over the credits."

The finished product became "Mysteries Of Love," the last moment of Blue Velvet but the first moment of Floating Into The Night with Julee Cruise.

Julee and David didn't meet until after the release of Blue Velvet. Even though Lynch and Angelo were already hard at work composing these strange, cryptic songs.

"Angelo and I started writing stuff like crazy," Lynch remembered, "We got to the point where we'd sit together by the piano in his office. Soon we'd written about thirty-five, maybe forty-five songs."

Recording agreed with the creative processes of David Lynch. With their partnership formed, Lynch, Angela and Julee visited a few record companies.

"We went to a record company that I won't name," Julee recalled, "We played them 'Mysteries Of Love.' And then they took one look at me—I had on a Catholic girl's plaid skirt and a sweater with loaf-

to stop singing for a year. I had to start running. I had to stop smoking. I had to redo everything so I could sound angelic.

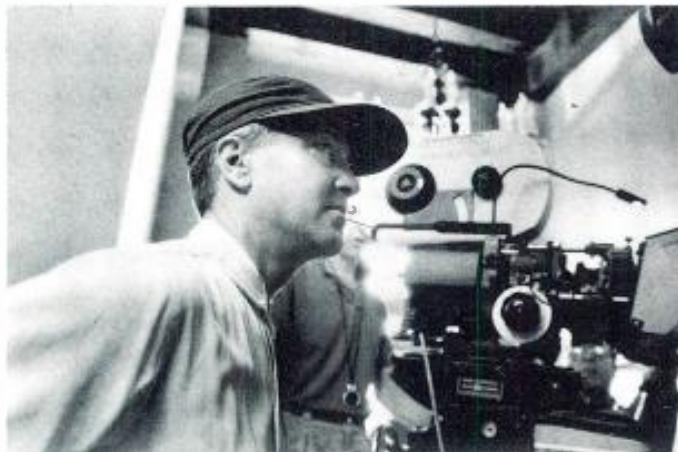
Lynch took to the studio and a musician's life instantly, forming a rather twisted, storybook opinion of the rigors of recording.

"It's like time stands still," Lynch gushed, "I can't tell you how much fun it is. That's why I love musicians. They have so much fun. Plus they sleep late in the mornings after having fun all day long. And they like each other. Well, I'm not saying they ALL like each other, but the ones I've met have this kind of love for life. They're carefree. They're like kids. But I guess the most important thing is that they do sleep late. They're never ready to work early in the morning."

As producer, Lynch also found similarities in working with film.

"The producer of an album is like the director of a film. We were able to shift the feelings of a song only so much. So I was really into working with Julee because it was like working with an actor. If something wasn't feeling quite right, then you have to talk to them. So I would talk to her, not in musical terms because I'm not a musician. After a little while, you sort of get a sense of what might trigger something. You try to find those things and see if they work. You get a dialogue going. That's what we all had to do. By the end, we could understand each other without talking."

The other two thirds of this bizarre



it to Isabella and asked her to show them to Angelo. Tell him to see what he can do with them. Angelo couldn't make heads or tails out of it."

Badalamenti, a Brooklyn-born Sicilian with college-aged children was perplexed.

"I looked at it. It had no form, structure or rhyme. Where's the chorus? Where's the hook? All the things that made hit records weren't there. I thought, 'What the heck am I going to do with this?'"

"David wanted this kind of cosmic beautiful thing. I told him I wasn't a lyricist. When I worked with Isabella, she brought in six lines that David had written on a little piece of paper. These were the lyrics to a song that David wanted me to write to for Blue Velvet.

"I asked him what I was going to do with this six line sonnet, or whatever it was. He just said, 'Make it very cosmic and make it very beautiful and get a singer that could sing like an angel.' Keep it very slow."

"So I wrote a song and made him a demo. He heard it, he loved it and said, 'Okay, go find a singer.' So Julee Cruise started looking for singers for me. Originally, I was thinking of a more soulful kind of singer, pop soul like Roberta Flack or that kind of thing. Then David said, 'No no no, she has to sound like an angel.'"

"Angelo called me up," Julee recalled, "and asked if I knew of anyone who could sing an ethereal, beautiful song because he'd stumbled into this Blue

"I sent all kinds of girls and singers over to Angelo. I figured I wasn't the type. I was too much of a comedian. Loud. I didn't want to show that soft, strange side of me because it wasn't on the surface." Badalamenti agreed.

"Julee decided to take a crack at it even though she's a show singer, a belter. So we worked in my office an another kind of sound, so that it was hardly more than a whisper. Julee is such a fine musician with such great ears, she was able to get her voice in that made and layer it, getting tight on the mic. We created that sound in New York. When David heard it, he adored it."

Julee, though she volunteered to audition, had doubts.

"Angelo didn't like any of the girls that I'd sent him. Finally I figured I'd give it a try myself. I wasn't that serious. I figured Angelo would reject the idea, but he called my bluff and went ahead. I panicked. I tried to call in sick. I tried to change the key. I tried everything to get out of it."

Julee was the next one to be struck by Lynch's vague but poignant vision.

"This song was scratched out on a napkin with just a few lyrics. No meter. No grasp. No phrasing to it. It was just like this one, big, long dream sequence. It was the song 'Mysteries Of Love.' I had no idea what to do with it. I only had this click track in my ear.

"I used my imagination to try to figure out what this song was about. Directions like, 'Sort of sing it with an accent, but



ers. There we were, me, Angelo, David and this A&R person. They didn't know what to think.

"At the time, I was doing a rock n roll musical called Beehive. It was an off-Broadway show in New York. I was Janis Joplin. I wasn't a very convincing Janis Joplin at first. But I made my vocal chords so rough and bad, finally I sounded like her. When Angelo and David called to tell me we were doing an album for Warner Brothers, we had a multi-album deal, was I interested? Would I do it? I had

partnership concurred.

"I had to contain my emotions," Julee noted. "If you tried to crack your voice or anything else a singer would do, using any emotion in your voice, that would have been wrong. David would set up a scenario for me. He'd come to the vocal booth and approach it more like a monologue than a song. David isn't a musician. He approaches music visually because he's an artist, a painter, a director, a photographer. Most of his work is visual. He puts all of those things into his music

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That's what makes it different.

"I think David sometimes tricked me into doing what he wanted me to do. I think he's a great director. We have some things in common as far as me being from the Midwest. I like white bread and lawn mowers. I have that in common with David. But who knows? He sees a glimmer in my eye and then we go for it. He knows that I'm on to something."

"The great experience was being in the studio," noted Angelo "and doing things that were very unusual. I must admit that a lot of it was unusual to me. David loves to experiment. A song like 'Into The Night' is very dark. It's going on very cool, slow and dark. The he suggests this one measure that sounds like a ninety piece Wagnerian orchestra that blew us all away. I've learned to try things when David asks."

"I like to have two or three things going at once," Lynch offered. "That's the concept called double or triple exposure. The visual equivalent is that every time you do a dissolve on film, there's a point where it's a double exposure, two images, one on top of another. Sometimes they're beautiful and sometimes they're not. You plan a dissolve to be as beautiful as possible. When you do double exposures, sometimes you get beautiful happy accidents."

After many listens to Floating Into The Night, the quintessential song becomes the concluding "The World Spins," a lonely song from Lynch's dark world.

"That's my favorite track and it's David's, too," Julee admitted "I did that alone with David in one day. Angelo was gone and we worked all day long on that one song. We took it phrase by phrase. I was in total darkness in the studio. I have a special feeling about that song. I can't really tell you what I was thinking, but it's a song that's devastatingly stark, alone and almost peacefully numb. I don't want to tell you what I was thinking while I was singing. Every time I sing that song, I cry. I don't mean to make it sound so corny, but there's something very, very lonely about that song."

Like the songs that came before on napkins and envelopes, "The World Spins" had an equally auspicious, informally spontaneous genesis.

"I wrote the lyrics to that in a restaurant," said Lynch. "I was having lunch with my daughter and I wrote this certain kind of five line poem. So we decided to write this song in the restaurant. It was one of these places that had paper on the table instead of a table cloth. So we wrote it there. After we recorded it, we added that bass guitar. Then the saxophone parts, what's that little sax? Yes, soprano sax. This guy, Al Regni—a great saxo-

May 11, 1990/the GAVIN REPORT

phone player—his saxophones were locked up at this theater he was playing at. He came over at about one or two in the morning. Then we added these bells."

Melodically, things were flowing between Lynch and Angela in the studio.

"You know, Angelo has all these melodies inside him. It's amazing. It used to be that he'd play something that I'd kinda liked," added Lynch, "But it wasn't quite right. I'd be embarrassed. I didn't want to hurt his feelings. I thought it might be the only melody this poor guy had. So I'd just say, 'Hey that's pretty good.' Later on, if I didn't like something—everything is so subjective—it didn't matter. He's one of these people who's so happy, he didn't have a problem with it. He'll just change tracks and write another one and another one. Then he starts smiling."

Lynch remained intently involved in the Julee Cruise concept, even controlling the cover art which Julee aptly describes with satisfaction.

"I'm thrilled with the packaging. That's David. He was playing around with this clay thing that had nothing to do with the album. He was making this sculpture. He took a photo of it. It's a little doll with a pointed hand, slightly deformed, kind of pink and off. I was thrilled with the artwork. It's as unique as the record."

One day, during one of the writing sessions, Lynch approached Angelo about a new television show he was creating.

"A murder mystery soap opera," is how Lynch describes Twin Peaks.

The music from Twin Peaks drew heavily from the mood of the Julee Cruise sessions.

"The music from Twin Peaks draws from the same sound and spirit," Angelo said. "It was all done at the same time. As we were doing Julee Cruise, David told us about his plan to do a Blue Velvet kind of soap opera. He came into the office as we were onto this kind of mentality and feel. The plan was also to use some of the Julee Cruise music as well."

"Things come out of that off-center mood. Nothing in Twin Peaks is really straight on, and that includes the music. Even the love scenes start off with a dark, somber (sings the synth line) melody. Originally David told me he need five parts. A dark mysterious thing that would start with an anticipatory line that builds very slowly into a climax that should tear people's hearts out. But in a minimal way. After the climax, the music needed to fall very slowly, going back to that somber, serious melody line. Then the love theme climbs again with off-setting notes, then it climaxes with the chorus. Then it falls again. The falling music works against shots like the mother dropping the telephone when she hears of her daughter's

death. Then the camera goes down, panning the telephone wire."

Julee also appears in the ABC series as an oblivious singer performing with her band at the Roadhouse.

"The theme for Twin Peaks is 'Falling' without the vocal. I'll be seen more and more in the Roadhouse. Hopefully it will get picked up by ABC and I'll be seen more during the next season. I believe they're going to incorporate 'Falling' into the show with more voice. Then they might be using 'Into The Night' and a number of other songs that will recur within the show."

"When David mixed the music for the show," Angela added, "I was so delighted. He keeps the music up. It's not just background. There's real meaning behind it. There are examples of double and triple exposure of elements and the coming together of rhythmical patterns, going into these strange chords then getting a couple of ocoustic clarinets playing these dissonant quarter tones that are both strange and sensuous. That's for the character Audrey."

Are there indeed themes for certain characters?

"Yes, absolutely. Audrey has her own thing, actually two things. One is when she's sensuous and playing these little games with everybody. The other is when she becomes a voyeur in her little closet. I have another theme for her little world. Kyle MacLachlan, Special Agent Cooper, has his own kind of cool Jazz thing. When we use the melodic line against it, it's not just a pretty melodic line. It sounds up, but it's really very off center."

As for the themes, Lynch disagrees.

"That's not really true. Angelo might think it's true. The themes have been switched around so much during the episodes there's nobody really assigned to certain themes. The way the music for the show works is that Angelo sends the stuff to the show's musical director who then puts it on a video tape and sends it to me. Then I write in my own comments." The musical control Lynch holds over the show stems from the hold he has over all of Twin Peak's content. He's the boss. Though he certainly takes the show's ups and downs in stride, it's clearly important to him and he displays that control when guiding the course of the show.

"I have a lot of control over the plot because Mark (Frost) and I make up the plot. If I don't write the script, then I read it and put in my notes. So you have control there, but sometimes you're very pleasantly surprised at how much a writer can bring to it. Sometimes certain things are wrong and they need to be fixed. The plot line has to be set up in advance and the

writers flesh out the plot lines."

In addition to Blue Velvet, Julee Cruise and Twin Peaks an even more musically severe project surfaced. Industrial Symphony #1 is a strange musical happening that none of the trio seems willing or maybe able to fully describe. The piece was performed once at the Brooklyn Academy Of Music, the premiere site of both Laurie Anderson's recent stage show and Lou Reed and John Cale's tribute to Andy Warhol, Songs For Drella.

First Julee tries.

"The video for "Rocking Back Inside My Heart" came from this work called Industrial Symphony #1. It was David Lynch and Angelo Badalamenti presents Industrial Symphony #1. I did all the vocals. I was supposed to be the dream girl. I was in the trunk of a car with my prom dress and my white wig. Then I was hoisted eighty feet in the air, flying very slowly—not comically. There was a naked girl on stage. There were oil rigs. The Julee Cruise songs were in between these harsh, industrial violent sounds and visions. There were two baby dolls, completely bald with their eyes blow-torched out that came down from the ceiling. Then there were B-52 bombers. There was also a deer on stilts that was bloody. It sounds so crazy, but it was quite striking, visually. It was fun to do. 'Rocking Back Inside My Heart' was just a segment of Industrial Symphony #1. The whole thing was forty-five minutes long."

"It's a theater piece, I guess," Lynch explained, "I don't know exactly what to call it. I had been talking to Angelo about Industrial Symphony #1. We'd even started writing stuff for it a long time ago. When the Brooklyn Academy Of Music called, we mentioned it to them. They loved the title of it. Then we had to make it up. It's a bunch of things together. It was actually called Industrial Symphony #1 And The Dream Of The Broken Hearted. It's a break-up of a love story with an industrial background."

More is in store for this creative trio, whose paths are destined to cross again as soon as Lynch finishes up with the release of Wild At Heart, his new film based on the novel by Barry Gifford starring Nicholas Cage and Laura Dern.

"We have about three or four songs already done for the next album," said Julee, "We're anticipating a second album. We're playing around with an idea for a murder mystery album. Most of the songs are centered around somebody trying to kill me. Maybe that will be later, some kind of theme album. That would be nice because the Julee Cruise character is so fragile and strange."

Badalamenti sees the past three

CONTINUED ON PAGE 55

ADULT CONTEMPORARY

MOST ADDED

MICHAEL McDONALD (63)
(Reprise)

SMOKEY ROBINSON (44)
(Motown)

HUGH HARRIS (41)
(Capitol)

LINDA RONSTADT featuring
AARON NEVILLE (36)
(Elektra)

TAYLOR DAYNE (35)
(Arista)

TOP TIP

NEVILLE BROTHERS
Bird On A Wire
(A&M)

Seventh MOST ADDED with
28 new A/Cs.

RECORD TO WATCH



HUGH HARRIS
Rhythm Of Life
(Capitol)

Spectacular first week for an unknown.

Editor: Ron Fell
Assoc. Editor: Diane Rufer

2W LW TW

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

CHARTBOUND

ARTIST TITLE LABEL	*Debuts in Chartbound	Reports	Adds	Heavy	Medium	Light	Hit Factor	Weeks
HOOTERS - Heaven Laughs (Columbia)		56	15	2	14	25	28%	3
AFTER 7 - Ready Or Not (Virgin)		55	9	2	26	18	50%	7
MICHAEL PENN - This & That (RCA)		54	9	—	21	24	38%	4
NEVILLE BROTHERS - Bird On A Wire (A&M)		47	28	—	10	9	21%	2

Bonnie Raitt

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*From her #1 Double Platinum
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Personal Management:

Ron Stone and Danny Goldberg

for Gold Mountain Entertainment

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UP & COMING

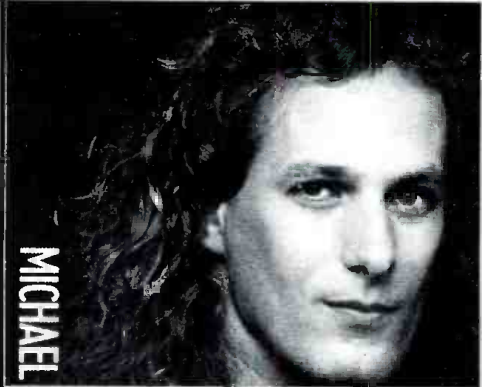
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 Gavin Fax: (415) 495-2580

REVIEWS

by Diane Rufer & Ron Fell

Reports	Adds	ARTIST TITLE LABEL
45	2	BABYFACE - Whip Appeal (Solar/Epic)
45	7	BELINDA CARLISLE - Vision Of You (MCA)
44	6	MICHAEL DAMIAN - Straight From My Heart (Cypress/A&M)
44	44	* SMOKEY ROBINSON - (It's The) Same Old Love (Motown)
43	7	SHAWN COLVIN - Diamond In The Rough (Columbia)
41	41	* HUGH HARRIS - Rhythm Of Life (Capitol)
37	9	JANET JACKSON - Alright (A&M)
31	30	* LAUREN WOOD - Fallen (EMI)
29	5	LINDA EDER - Someone Like You (RCA)
22	5	* TRACY CHAPMAN - This Time (Elektra)

Dropped: Geoffrey Williams, Tommy Page, Bonnie Raitt (Heart), Tina Turner.



MICHAEL BOLTON

When I'm Back On My Feet Again (Columbia)
 Three minutes and fifty-seconds of absolute majesty. Written by Diane Warren and sung soulfully by Mr. B, this spine-tingling production will be a serious adult-attractive play.

BONNIE RAITT

Love Letter (Capitol)

"Writin' you a love letter with the radio on" says Bonnie. Ms. Raitt is a hot these days with millions now sold on her from-the-heart approach to performance. This track should seal the deal.

INSIDE A/C

by Diane Rufer and Ron Fell



In the closest battle for number one in years the WILSON PHILLIPS edges out SINEAD O'CONNOR on this week's chart. WILSON PHILLIPS leads by three stations and two HEAVYs.

The most mentioned record is PHIL COLLINS' "Do You Remember?" with 220 stations. Its four-week HIT FACTOR is an amazing 90% and doesn't include 14 ADDS from the likes of K103, WMXC, KWAV/FM and WDND.

ELTON's latest, "Club At The End Of The Street," will pass the 200 station mark next issue. Seventy-three per cent of its play is already in HEAVY rotation and it's bound to become more top-heavy in the weeks to come.

HOTTEST record in the format is the latest RONSTADT/NEVILLE. It climbs 28 to 14 and wins PLUS FACTOR with a 30% increase in HIT FACTOR. In its "worst" week yet, it "only" picks up 36 ADDs including B100, KEZR, KVIL, WMGI, WAHR, WTIC/AM and WIHN.

Now HIT FACTORed by 72% of its players, RICHARD MARX's "Children Of The Night" is up to number 15 (from number 34 two weeks ago). Among the 21 new are WAHR,

WLMX, WJBR/FM, WOKZ and KO93.

BRENT BOURGEOIS' first solo is now on 160 A/C stations and more than two-thirds are HIT FACTORing. New at KAER, KFYE/FM, WFFX, KMJC/FM and WQLH/FM.

BILLY JOEL's "Downeaster Alexa" has the wind at its back with 69% of its players in quality rotation. New at KFMB, KXLK, WIHN, KNOX, J107, KDES etc.



PATTI AUSTIN's "Through The Test Of Time" climbs 17% in HIT FACTOR, leading to an eight point jump on the chart, 29 to 21. ADDS include WTNY, WDUZ, KOFY/FM, WMXX, WHIZ, KBIG and WFFX.

Number one MOST ADDED again this week is MICHAEL McDONALD's "Take It To Heart" with 63 new. Among them are WFAS/FM, KBIG, CKFM, WZST, KSRF, WSKY, KRKO, KCMJ/FM, KDES, KFYZ, WJLK, WTWR, KSBL and KWLO.

Our RECORD TO WATCH last week, the NEVILLE BROTHERS' "Bird On A Wire," gathered a hearty 28 ADDs, bringing their total to 47. Our TOP TIP, a prediction for next week's highest debut, anchors CHARTBOUND in just their second week of release. NEW with WJZM, WNMB, WZST,



LISA STANSFIELD

You Can't Deny It (Arista)

Coming off her initial success with "All Around The World" this is a grooving follow-up. Ms. Stansfield has the rhythm, an easy lyric line and an undeniable voice that's all format accessible.

KFYR, WZNY, WMT/FM, WDIF, WRCO, KCRE and KMCQ.

Qualifying for RECORD TO WATCH this week is "Rhythm Of Life" by HUGH HARRIS, an artist unknown to our format. With a stong 41 out-of-the-box total marks our third MOST ADDED and a debut in UP AND COMING. New with WGBE, WKLJ, WVVY/FM, KXLV/FM, WELW, WMIR, KAEZ/FM, KSNM, Q92/FM, KITZ, KWSI/FM, KFQD and KSRF.

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HIT FACTOR

A/C Research:
Diane Rufer/Ron Fell

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

Total Reports This Week **229** Last Week **231**

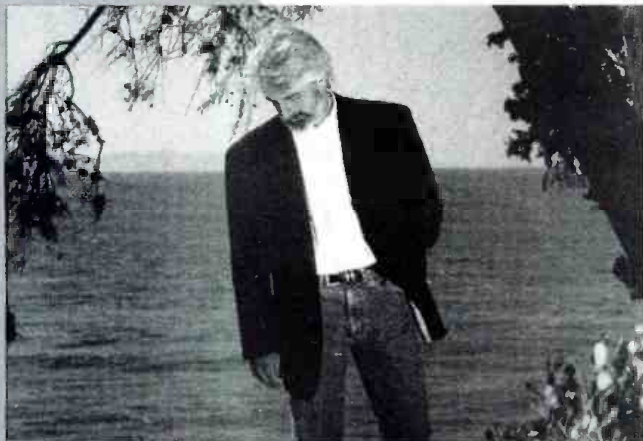
	Reports	Adds	Heavy	Medium	Light	Hit Factor	Weeks
WILSON PHILLIPS - Hold On (SBK)	219	4	197	16	2	97%	10
SINEAD O'CONNOR - Nothing Compares 2 U (Ensign/Chrysalis)	216	3	195	17	1	98%	11
ROD STEWART featuring RONALD ISLEY - This Old Heart Of Mine (Warner Bros.)	210	—	187	21	2	99%	9
PHIL COLLINS - Do You Remember? (Atlantic)	220	14	115	83	8	90%	4
FLEETWOOD MAC - Save Me (Warner Bros.)	195	7	153	32	3	94%	7
ELTON JOHN - Club At The End Of The Street (MCA)	198	7	143	40	8	92%	5
BASIA - Cruising For Bruising (Epic)	194	—	131	51	12	93%	11
EXPOSE - Your Baby Never Looked Good In Blue (Arista)	179	8	96	64	11	89%	8
DON HENLEY - Heart Of The Matter (Geffen)	179	—	109	48	22	87%	14
HEART - All I Wanna Do Is Make Love To You (Capitol)	161	3	120	32	6	94%	8
PAUL McCARTNEY - Put It There (Capitol)	171	11	84	66	10	87%	7
ROXETTE - It Must Have Been Love (EMI)	175	9	65	85	16	85%	6
LISA STANSFIELD - All Around The World (Arista)	152	2	92	42	16	88%	13
LINDA RONSTADT featuring AARON NEVILLE - When Something Is Wrong...(Elektra)	198	36	14	111	37	63%	3
RICHARD MARX - Children Of The Night (EMI)	166	21	21	100	24	72%	4
BRENT BOURGEOIS - Dare To Fall In Love (Charisma)	160	15	19	90	36	68%	5
KENNY ROGERS duet with GLADYS KNIGHT - If I Knew Then...(Reprise)	132	2	61	54	15	87%	11
EVERYTHING BUT THE GIRL - Driving (Atlantic)	134	5	43	73	13	86%	11
JUDE COLE - Baby It's Tonight (Reprise)	126	4	41	66	15	84%	8
BILLY JOEL - The Downeaster "Alexa" (Columbia)	146	14	17	84	31	69%	6
PATTI AUSTIN - Through The Test Of Time (GRP)	132	10	14	69	39	62%	7
SMOKEY ROBINSON - Everything You Touch (Motown)	124	1	29	60	34	71%	15
CLAIR MARLO - 'Til They Take My Heart Away (Sheffield Labs)	112	2	34	60	16	83%	11
MICHAEL BOLTON - How Can We Be Lovers (Columbia)	118	—	32	59	27	77%	12
VONDA SHEPARD - Baby, Don't You Break My Heart Slow (Reprise)	113	4	17	59	33	67%	6
GLORIA ESTEFAN - Oye Mi Canto (Hear My Voice) (Epic)	116	2	26	63	25	76%	7
CALLOWAY - I Wanna Be Rich (Solar/Epic)	104	18	21	51	14	69%	5
PETER BLAKELEY - Crying In The Chapel (Capitol)	96	5	11	55	25	68%	9
MADONNA - Vogue (Sire/Warner Bros.)	92	11	21	44	16	70%	5
REGINA BELLE - Make It Like It Was (Columbia)	102	—	18	51	33	67%	14
BARRY MANILOW - If You Remember Me (Arista)	98	7	11	52	28	64%	5
MICHAEL McDONALD - Take It To Heart (Reprise)	129	63	1	31	34	24%	2
SUZANNE VEGA - Book Of Dreams (A&M)	91	15	4	31	41	38%	6
MICHAEL COLINA featuring VANESE THOMAS - Shambhala (Private Music)	85	12	5	33	35	44%	5
LITTLE RIVER BAND - If I Get Lucky (MCA)	75	2	13	40	20	70%	11
TEARS FOR FEARS - Advice For The Young At Heart (Fontana/Mercury)	70	—	9	39	22	68%	13
TAYLOR DAYNE - I'll Be Your Shelter (Arista)	85	35	4	27	19	36%	2
HOWARD HEWETT - Show Me (Elektra)	78	20	1	24	33	32%	3
DANNY O'KEEFE - Along For The Ride (Beachwood/Chameleon)	72	17	2	28	25	41%	4
TAYLOR DAYNE - Love Will Lead You Back (Arista)	58	—	11	23	24	58%	17

PLUS FACTOR

Records which received the greatest increase in HIT FACTOR

	LW	TW	Increase
LINDA RONSTADT/AARON NEVILLE - When Something Is Wrong... (Elektra)	33	63	30%
MICHAEL McDONALD - Take It To Heart (Reprise)	—	24	24%
PHIL COLLINS - Do You Remember? (Atlantic)	69	90	21%
RICHARD MARX - Children Of The Night (EMI)	53	72	19%
BRENT BOURGEOIS - Dare To Fall In Love (Charisma)	51	68	17%
PATTI AUSTIN - Through The Test Of Time (GRP)	45	62	17%
NEVILLE BROTHERS - Bird On A Wire (A&M)	5	21	16%
BILLY JOEL - The Downeaster "Alexa" (Columbia)	54	69	15%
TAYLOR DAYNE - I'll Be Your Shelter (Arista)	21	36	15%
HOWARD HEWETT - Show Me (Elektra)	18	32	14%
MADONNA - Vogue (Sire/Warner Bros.)	57	70	13%
BELINDA CARLISLE - Vision Of You (MCA)	27	40	13%
ELTON JOHN - Club At The End Of The Street (MCA)	80	92	12%
PETER BLAKELEY - Crying In The Chapel (Capitol)	56	68	12%

michael mcdonald



"TAKE IT TO HEART"

GAVIN A/C 32*

#1 MOST ADDED 2ND WEEK!129/63

R&R BREAKER HIGH DEBUT 27*

2ND MOST ADDED

CKFM	WAEB	WCOD	WFAS/FM
WTNY	WFFX/FM	WSKY	WTCB
WZST	KFYR	KNOX	KXLV/FM
WFPS	WLGN	WRCO	KSBT
KBIG	KCMJ/FM	KJOY	KSRF

JUDE

C O L E

"BABY IT'S TONIGHT"

GAVIN TOP 40 16*-13*

GAVIN A/C 19*

R&R A/C 22*-19*

ADDED AT: WJLK, WMBA, WGOL/FM, KKUR

HEAVY: WGBE, WKLJ, WJZM, WNMB, KIXK, KOEL, KYMN,

KAAC, KGY, KKRBB, WHIZ, WFRO, WAFL, WSKY, WKYE,

KDES, KTID, KWSI/FM, KCMJ/FM, KBOL, WFEB



PHOTO FILE

"THROUGH THE TEST OF TIME"



Patti Austin

THE NEW SINGLE

From The GRP Debut Album
LOVE IS GONNA GETCHA

Produced by Dave Grusin

GAVIN A/C: 29*-21*
132 Stations 62% Hit Factor
R&R A/C: 27*-21*
64 Stations



THE
DIGITAL MASTER
COMPANY



BURT COLLABORATES WITH ARETHA

Songwriter Burt Bacharach and Arista recording artist Aretha Franklin were at United Sound Studios in Detroit making beautiful music together for Aretha's forthcoming album.



THEN AND NOW

When he released his 1984 single on Beachwood/Chameleon Records "Along for The Ride" we ran Danny O'Keefe's photo. Here's Danny 1990 style.



BACKSTAGE WITH BAD ENGLISH

No, a grammarian is not needed, but all were showing their smiles after a recent Bad English concert. (l to r) Rick Burgess, Air Talent of WKFN-Oxford, AL; Neal Schon, Bad English; Don Miller, CBS Records; Jonathan Cain, Bad English; Deen Castronovo; Chris Wright, WKFN; Ricky Phillips. (kneeling) Sheila Burgess, WKFN; John Waite, Bad English and WKFN contest winner, Rick Ray.

Compiled by Diane Ruffer

the GAVIN REPORT/May 11, 1990

SALLY

MY HEART HAS A MIND OF ITS OWN

A BRAND NEW SONG
FROM THE ALBUM:



D-77310

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

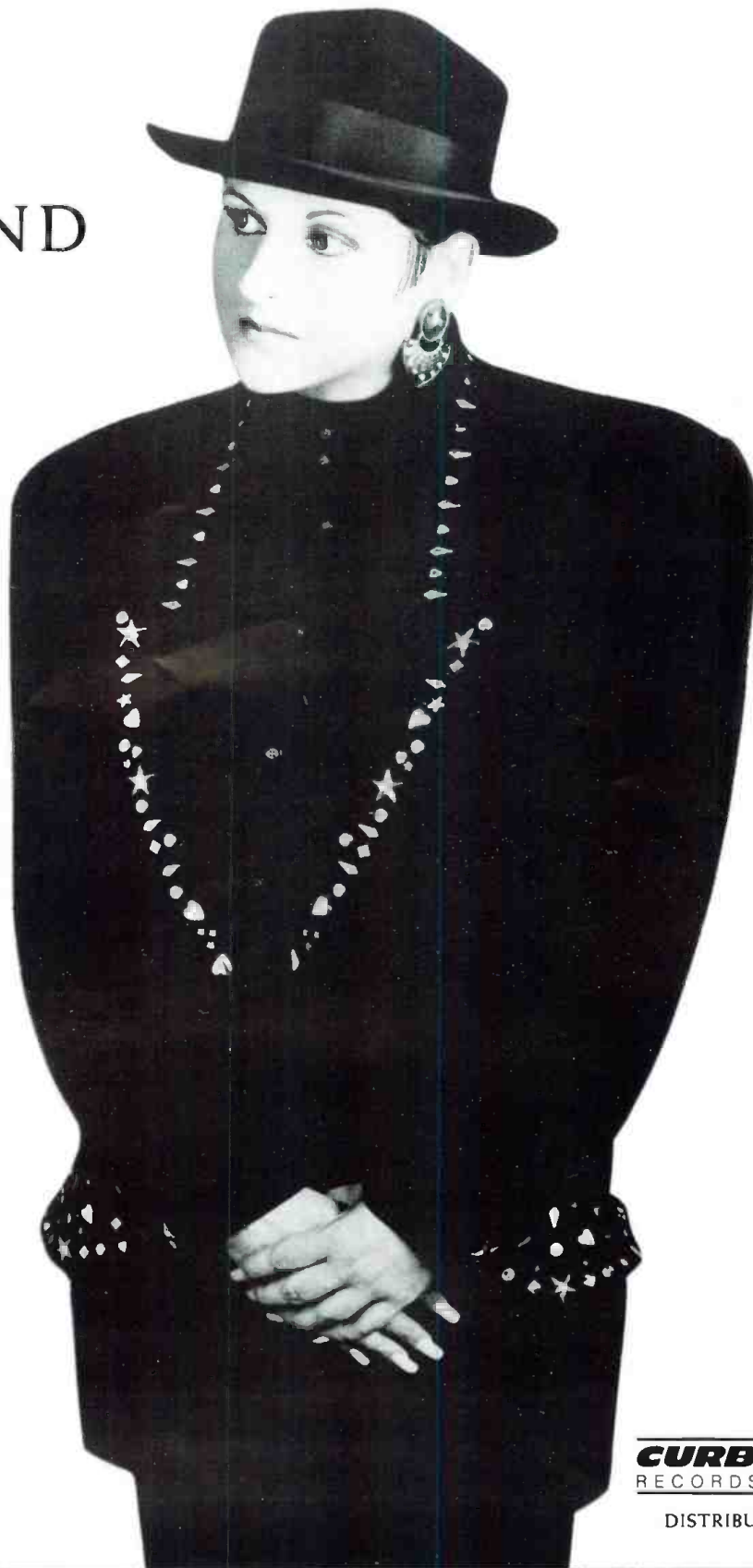
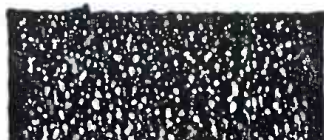
PRODUCED BY MARTY PAICH AND DAVID PAICH

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

EXECUTIVE PRODUCER: RUSS REGAN

ON YOUR DESK NOW

DESIGN: JOHN COULTER • PHOTO: ALAN SILFEN



MY HEART HAS A MIND OF ITS OWN

CURB
RECORDS



DISTRIBUTED BY CEMA

COUNTRY

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

MOST ADDED

- LORRIE MORGAN (80)
(RCA)
- PATTY LOVELESS (76)
(MCA)
- RANDY TRAVIS (64)
(Warner Bros.)
- HANK WILLIAMS JR. (59)
(Curb/Warner Bros.)
- PAUL OVERSTREET (52)
(RCA)

TOP TIP

DOLLY PARTON
 White Limozeen
 (Columbia)

This Dolly Parton/Mac Davis penned tune is getting instant response from listeners.

RECORD TO WATCH



JANN BROWNE
 Mexican Wind
 (Curb)

Jann and Emmylou Harris' great harmonies are apparently a winning combination. Adds this week include KUZZ, WSLR, WHEW, WCAV, WXXK, KTOM, WFMC, WEPM, etc.

Editor: Lisa Smith
 Assoc. Editor: Cyndi Hoelzle

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

CHARTBOUND

ARTIST TITLE LABEL	*Debuts in Chartbound	Reports	Adds	Heavy	Medium	Light	Hit Factor	Weeks
PAUL OVERSTREET - Richest Man On Earth (RCA)		139	52	—	20	67	14%	2
PATTY LOVELESS - On Down The Line (MCA)		137	76	1	16	44	12%	2
MARK COLLIE - Looks Aren't Everything (MCA)		117	35	1	17	64	15%	3
LARRY BOONE - Too Blue To Be True (Mercury)		107	15	—	31	61	28%	4



DAY JOHNSTON

Day Dream Believers . . .

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

"The thing that is nice about a dream is that it can be shared by so many.

Thank you country radio for your support."

Love, *Day*

The Dream Continues . . . And is touring in your area soon . . .

 ROADRUNNER PRODUCTIONS

UP & COMING

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

Reports	Adds	Weeks	ARTIST TITLE LABEL
106	14	4	TIM MENSY - You Can't Throw Dirt (Columbia)
100	6	9	DAY JOHNSTON - I Can Live Without You (But I Don't Want To) (Roadrunner)
93	10	6	OAK RIDGE BOYS - Baby, You'll Be My Baby (MCA)
91	41	2	JANN BROWNE - Mexican Wind (Curb)
90	—	8	GIRLS NEXT DOOR - Maybe You Wouldn't Be Missin' Me Tonight (Atlantic)
89	29	3	MICHELLE WRIGHT - New Kind Of Love (Arista)
87	8	6	CLINTON GREGORY - Made For Lovin' You (Step One)
85	80	1	*LORRIE MORGAN - He Talks To Me (RCA)
83	19	6	KEVIN WELCH - 'Til I See You Again (Warner Bros.)
83	10	5	JEFF STEVENS & THE BULLETS - Roseanne (Atlantic)
77	59	1	*HANK WILLIAMS JR. - Good Friends, Good Whiskey and Good Lovin' (Curb/Warner Bros)
76	25	3	JERRY LANSDOWNE - Plenty Of Love (Step One)
73	32	2	DOLLY PARTON - White Limozeen (Columbia)
62	14	3	BECKY HOBBS - A Little Hunk Of Heaven (Curb)
59	44	1	*WAYLON JENNINGS - Wrong (Epic)
52	4	5	CHRIS GAFFNEY - Lift Your Leg (ROM)
50	12	5	MARSHA THORNTON - The Grass Is Greener (MCA)
48	41	1	*VINCE GILL - When I Call Your Name (MCA)
47	35	1	*HIGHWAY 101 - This Side Of Goodbye (Warner Bros.)
47	35	1	*NITTY GRITTY DIRT BAND - From Small Things... (MCA)
45	5	4	GAIL DAVIES - Happy Ever After (Comes One Day At A Time) (Capitol)
43	1	7	GEORGE JONES - Hell Stays Open (All Night Long) (Epic)
43	5	3	MOE BANDY - Nobody Gets Off In This Town (Curb)
36	16	2	JENNIFER McCARTER & THE McCARTERS - Shot Full Of Love (W.B.)
30	—	8	JOE BARNHILL - Any Ole Time (Capitol)
30	3	3	DONNIE MARSICO - I Will Stand By You (Barn Burner)
27	1	4	WILLIAM LEE GOLDEN - Keep Lookin' Up (Mercury)
26	3	3	CHARLEY PRIDE - Moody Woman (16th Avenue)
25	17	1	*BARBARA MANDRELL - You've Become The Dream (Capitol)
25	16	1	*RICH GRISSOM - It Must Be Love (Mercury)
24	—	11	DAVID LYNN JONES - Lonely Town (Mercury)
22	21	1	*SHELBY LYNNE - I'll Lie Myself To Sleep (Epic)

Dropped: #36-D. Seals, #39-Highway 101 (Walkin'), #40-K. Willis, M. Haggard, The O'Kanes, C.LeDoux, Trader Price.

TOP REQUESTS

CLINT BLACK
 ALABAMA
 DOUG STONE
 RICKY VAN SHELTON
 ROBIN LEE

LP CUTS

Travis Tritt - Put Some Drive In Your Country
 Dan Seals - Good Times
 Steve Wariner - I Can See Arkansas
 Hank Williams Jr. - Man To Man
 Kevin Welch - Prayin' For Rain
 Eddie Rabbitt - Jersey Boy

INSIDE COUNTRY

PROGRAMMERS ARE TALKING ABOUT... Jim Lee at KFAT-Corvallis tells us the local lumbermen love the Chris Gaffney single...Rusty Hightower at KIKM-Sherman says his listeners can't get enough of the Garth Brooks...Jeff Stevens & The Bullets continues to do really well for Alan Rowe at WDVA-Danville...Rick Russell at WMBC-Columbus/Starkville is really high on the new Delbert McClinton single. He got immediate calls for it after the first play...KMDL-Lafayette's Kelly Thompson says the phones he's gotten for the new Vince Gill are the best he's had on any song in the last two years.

PLEASE NOTE... Last week, when we reviewed the new Hank Williams Jr. single, we neglected to list his record label as Curb/Warner Bros. Sorry about that!

STATION HAPPENINGS... WNDU-South Bend has switched to an oldies format and will no longer be a Gavin reporter...Old

Gavin pal Trish Hennessey is looking for a new challenge as MD, air talent, etc. Give her a call at 717-633-1944...It was great to see KSCS-Dallas morning guy Terry Dorsey on the television show "Anything For Laughs" on Sunday night (5/6)...Linda Jo Alexander moves from KRWQ-Medford to become the new MD at KEKA-Eureka.

CONGRATULATIONS... Special Gavin congratulations to proud new parents, RCA's Bruce Shindler and promoter Carolyn Parks on the April 30th birth of Joshua Lawrence (8 lb., 7 oz., 21 in.)... Congratulations to KRED-Eureka's Dana Hall, who celebrates his ten year anniversary with the station on May 15th.

CMA HAPPENINGS... Third National Bank in Nashville will begin providing a VISA Gold credit card program this spring to all qualifying members of the Country Music Association. Available to CMA members in the continental United States only, the pro-

gram will offer VISA gold and sterling cards, each sporting the CMA logo, to eligible applicants. The card will offer favorable interest rates, and for members the annual fee will be waived for the first year...The CMA broke ground back in February for its new headquarters scheduled to be completed in September. The building will be located on Music Circle South, just one block from CMA's current offices...Recognizing that 1990 is International Literacy Year, the CMA has formed a Project Literacy Committee to create and implement a literacy awareness campaign throughout the remainder of the year. The Committee is working on several projects, including a series of television and radio PSAs to be taped by top-name Country acts.

Talk with you next week.
The Gavin Country Crew

COUNTRY PHOTO FILE



While in Calgary recently, Ricky Skaggs accepted a plaque from local Epic rep Murray Strang commemorating the number one Country Song in 1989. "Lovin' Only Me" was Canada's TopCountry song last year.



PolyGram execs congratulate Kathy Mattea and her husband, songwriter Jon Vezner, on their Academy of Country Music Awards following the ceremonies at the Pantages Theater in Hollywood. From left: PolyGram's Paul Lucks, Mattea, PolyGram's Bob Jamieson and Vezner.



While Foster & Lloyd and Matraca Berg were visiting the folks at Camelot in Canton, OH, a couple of friends stopped by to say hi. From left: Bill Lloyd, Enigma recording artist Don Dixon (producer of R.E.M. and Smithereens), wife Marti Jones, Matraca Berg and Radney Foster.



**DON'T LET HER HIT
CATCH YOU SLEEPING!**

SHELBY LYNNE

"I'LL LIE MYSELF TO SLEEP"

PRODUCED BY BOB MONTGOMERY ON EPIC RECORDS.

GET RIGHT ON IT!

© 1990 CBS RECORDS, INC.



HIT FACTOR

Country Research:
Lisa Smith/Elma Greer

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

Total Reports This Week **219** Last Week **222**

	Reports	Adds	Heavy	Medium	Light	Hit Factor	Weeks
RICKY VAN SHELTON - I've Cried My Last Tear For You (Columbia)	219	—	196	20	3	98%	10
STEVE WARINER - The Domino Theory (MCA)	216	2	173	37	4	97%	12
TANYA TUCKER - Walking Shoes (Capitol)	217	—	167	45	5	97%	10
DESERT ROSE BAND - In Another Life Time (MCA/Curb)	210	—	143	54	13	93%	11
JUDDS - Guardian Angels (Curb/RCA)	215	1	119	86	9	95%	10
LACY J. DALTON - Black Coffee (Capitol)	212	1	124	72	15	92%	12
KATHY MATTEA - She Came From Ft. Worth (Mercury)	215	3	109	96	7	95%	9
EODIE RABBITT - Runnin' With The Wind (Capitol)	213	—	102	96	15	92%	9
ALABAMA - Pass It On Down (RCA)	215	2	68	128	17	91%	4
T. GRAHAM BROWN - If You Could Only See Me Now (Capitol)	207	2	57	128	20	89%	9
RESTLESS HEART - Dancy's Dream (RCA)	215	7	37	144	27	84%	5
REBA McENTIRE - Walk On (MCA)	213	9	44	135	25	84%	5
BAILLIE AND THE BOYS - Perfect (RCA)	201	5	45	127	24	85%	7
FOSTER & LLOYD - Is It Love (RCA)	196	4	51	113	28	83%	8
GEORGE STRAIT - Love Without End. Amen (MCA)	211	14	26	144	27	80%	4
EDDY RAVEN - Island (Capitol)	211	7	23	140	41	77%	7
SOUTHERN PACIFIC - I Go To Pieces (Warner Bros.)	178	3	34	119	22	85%	9
CONWAY TWITTY - Fit To Be Tied Down (MCA)	194	5	11	140	38	77%	8
RICKY SKAGGS - Hummingbird (Epic)	193	8	7	130	48	70%	6
EXILE - Nobody's Talking (Arista)	188	10	4	130	44	71%	7
FORESTER SISTERS/BELLAMY BROS. - Drive South (Warner Bros.)	169	2	8	121	38	76%	7
MARTY STUART - Hillbilly Rock (MCA)	175	13	14	105	43	68%	7
GARTH BROOKS - The Dance (Capitol)	200	28	3	97	72	50%	3
BILLY JOE ROYAL - Searchin' For Some Kind Of Clue (Atlantic)	183	16	—	103	64	56%	4
LES TAYLOR - Knowin' You Were Leavin' (Epic)	151	9	3	86	53	58%	8
WILD ROSE - Where Did We Go Wrong (Capitol)	140	11	5	69	55	52%	6
RANDY TRAVIS - He Walked On Water (Warner Bros.)	174	64	4	60	46	36%	3
MATRACA BERG - Baby, Walk On (RCA)	143	17	1	43	82	30%	3
SAWYER BROWN - Puttin' The Dark Back Into The Night (Curb/Capitol)	140	20	1	44	75	32%	4
HOLLY DUNN - My Anniversary For Being A Fool (Warner Bros.)	125	24	—	37	64	29%	4

NEW RELEASES

by Lisa Smith & Cyndi Hoelzle

KENTUCKY HEADHUNTERS -

Oh Lonesome Me (Mercury)

The ACM New Group of the Year tear up this classic, a number one hit for Don Gibson in 1958. You'll recognize the melody, but that's about all—those long-haired boys from the bluegrass state give it a foot-stompin', head-bangin' treatment. We dare you to sit still during this one.



DELBERT McCLINTON - I'm With You

(Curb)
Delbert, seasoned from years of playing the roadhouse circuit, is looking for a home on Country radio. By the sounds of things he shouldn't have too much trouble. This song is pop-influenced, with keyboards and horns, but McClinton's rough, bluesy voice brings it all down to earth.



THE BURCH SISTERS - Honey You Won't

Break Mine (Mercury)
Without a doubt this is the Burch's best effort in a while. Like their debut single, "Everytime You Go Outside (I Hope It Rains)" the sisters come across bold and sassy.

RICH GRISSOM - It Must Be Love (Mercury)

Rich is an Oklahoma born singer / songwriter who got his start as a teenager as a member of the Champs ("Tequila"). He's got a distinctive, gritty voice which he uses to drive this song along.



WAYLON JENNINGS - Wrong (Epic)

Waylon's debut single for Epic is a real treat. Listeners will love the clever lyrics and Waylon's phrasing of the word "wrong." Expect the phones to go wild for this one.

CLASSIFIEDS

JOB OPENINGS

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

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

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

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

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

CENTRAL NEW ENGLAND'S FM104.9 WYRY seeks News reader, writer and gatherer. If you're a hardworking, team player...we want you. No beginners and no calls, please. Come join the team. We're Central New England's fastest growing radio station. Females encouraged. T&R&photos: Doug Carlisle, PO Box 1304, Keene, NH 03431. [5/11]

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

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

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

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

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

URBAN WBLX-Mobile/Pensacola, is searching for a marketing minded Program Director who is an organized administrator with strong people skills. Requesting a handwritten cover letter along with a typed resume + three

year work history and five year career objective: David M. Clark, 1204 Dauphin Street, Mobile, AL 36604. Inquires confidential. Deadline June 1. No calls, please. EOE [5/11]

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

COUNTRY KWYZ/AM needs a News Director for three person department. Heavy local news commitment. Minimum three years on-air news experience. T&R: Jack Allen, KWYZ Radio, PO Box 1230, Everett, WA 98206. [5/4]

WCEM AM/FM has a full-time entry level position open for on-air personality. Prefer experience, but will train. Minorities encouraged. T&R: Operations Manager, PO Box 237, Cambridge, MD 21613. EOE [5/4]

CLASSIC HITS/OLDIES WFJA has an opening for a 6pm-1am shift with production and remotes. Great organization to work for. Great starter position. T&R: Lottie Squires, Drawer 3457, Sanford, NC 27331-3457. [5/4]

EASY LISTENING KOOL is searching for an air personality with killer production and copywriting skills. Super opportunity for right person. Females encouraged. T&R: Randy Williams, Radio Center, PO Box 1648, Jacksonville, TX 75766. [5/4]

KSRF/FM-Santa Monica, CA, seeks experienced AT with remote skills for progressive, bright A/C class A. Full-time mornings, part-time and fill-in. Rush T&R w/production: Manon Hennesy, 1425 5th Street, Santa Monica, CA 90401. [5/4]

KJIN/KCIL is looking for an aggressive Program Director for medium market Country station. T&R: PO Box 2068, Houma, LA 70361. [5/4]

FUTURE OPENINGS AT #1 CHURBAN KKMG. Our people move to majors. T&R: KKMG Radio, 1287 Lake Plaza Court, Colorado Springs, CO 80906. EOE [5/4]

Z-FUN 106 & KRPL/AM needs a News Director. Experience required. Minorities and females encouraged. T&R&example of work: Dennis, KRPL Inc., PO Box 8849, Moscow, ID 83843. EOE [5/4]

SUCCESSFUL SMALL MARKET TOP 40 KQEN AM seeking PD/morning AT. Some experience needed. Prefer West Coast applicants. Needed immediately. T&R: KQEN Radio, PO Box 5180, Roseburg, OR 97470, (503) 673-4464. [5/4]

K100 NEEDS A CHIEF ENGINEER. Qualifications, RF and studio experience necessary. Send resume. Also, openings for full and part-time airshifts. Qualifications include five years experience in Top 40 or similar background. T&R: Christopher West, K100 Radio, PO Box 631, Marysville, CA 95901. EOE [5/4]

AVAILABLE

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

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

BRIGHT, YOUNG, EXPERIENCED AT/Multi-track wizard with promotions background, seeks medium/small market challenge on or off air. BRYAN: (419) 756-8550. [5/11]

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

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

HOT, YOUNG AT/ASS'T MD currently doing overnites, looking for Top 40 or AOR challenge with present or future MD duties. JARED: (701) 746-4888. [5/11]

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KMGZ: Service needed from SBK, MCA, RCA, Jam City, Select and product from all other labels. Call Reece Richards at (405) 536-9530. [5/11]

ADULT ALTERNATIVE

MOST ADDED

1. DELIVERANCE - **JONATHAN BUTLER** (JIVE/RCA)
2. NIGHT WATCH - **RICKY PETERSON** (WARNER BROS.)
3. TOKYO NIGHTS - **ROB MULLINS** (NOVA)
4. OTHER PLACES - **BRANDON FIELDS** (NOVA)
5. THE ODD GET EVEN - **SHADOWFAX** (PRIVATE MUSIC)
6. NO BORDERS - **KEIKO MATSUI** (MCA)
7. HEAD OVER HEELS - **ALEX BUGNON** (ORPHEUS/EMI)

TOP TIP

JACK DeJOHNETTE
PARALLEL REALITIES
(MCA)

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RECORD TO WATCH



SHADOWFAX
THE ODD GET EVEN
(PRIVATE MUSIC)

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2W LW TW

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

Co-Editors: Keith Zimmerman/ Kent Zimmerman

CHARTBOUND

*Debuts in chartbound

- ***ROB MULLINS** (NOVA)
- ***BRANDON FIELDS** (NOVA)
- ***SHADOWFAX** (PRIVATE MUSIC)
- JOYCE** (VERVE FORECAST/POLYGRAM)
- LEE RITENOUR** (GRP)
- THE TELLING** (MUSIC WEST)

- RICHARD TEE** (COLUMBIA)
- ***LES SABLER** (NEW VISTA)
- ***ERIC JOHNSON** (CAPITOL)
- ***JUAN CARLOS QUINTERO** (NOVA)
- ***DAVID BECKER TRIBUNE** (BLUEMOON)
- ***LORI CARSON** (DGC)

- ***WENDY MAHARRY** (A&M)
- THE SUNDAYS** (DGC)
- ***PAUL JACKSON, JR.** (ATLANTIC)
- ***PAUL WINTER** (LIVING MUSIC)
- NICHOLAS** (NUAGE)

Dropped: #40 Gary Burton, #41 Tanita Tikaram, #48 Dotsero, Richie Kicklighter, Jose Feliciano, Cowboy Junkies, Stuart Hamm.

Bob Baldwin



Keyboardist Bob Baldwin performs a musical hybrid he calls "PBJ Music" (as in Pop, Blues & Jazz). Rich in textures and evocative in tone, his music deftly balances modern keyboard technology with musical warmth and creativity.

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WINNER-SONY INNOVATORS PROGRAM SOUND AWARD-1989

JAZZ

MOST ADDED

1. 5TH HOUSE - ALLEN FARNHAM (CONCORD JAZZ)
 2. OTHER PLACES - BRANOON FIELDS (NOVA)
 3. TOKYO NIGHTS - ROB MULLINS (NOVA)
- TIE
- THE NEW ORLEANS ALBUM - DIRTY OZEN BRASS BANO (COLUMBIA)
4. MY BACKYARD - MOSE ALLISON (BLUE NOTE)
 5. THE ODD GET EVEN - SHADOWFAX (PRIVATE MUSIC)
- TIE
- NO BORDERS - KEIKO MATSUI (MCA)

TOP TIP

RALF ILLENBERGER
HEART AND BEAT
(NARADA/EQUINOX)

After a sensational 6-2 jump on the Adult Alternative chart, this German guitarist is poised to make impress the Jazz programmers.

RECORD TO WATCH



ALLEN FARNHAM
5TH HOUSE
(CONCORD JAZZ)

A great week with 25 out-of-the-box adds bringing his airplay total to 37. Look for heavy airplay figures down the road.

Co-Editors: Keith Zimmerman/Kent Zimmerman

2W LW TW

2W	LW	TW	Artist - Album (Label)
3	2	1	MARCUS ROBERTS - Deep In The Shed (Novus/RCA)
1	1	2	STANLEY JORDAN - Cornucopia (Blue Note)
2	3	3	JOEY DeFRANCESCO - Where Were You? (Columbia)
12	5	4	JACK DE JOHNETTE - Parallel Realities (MCA)
4	4	5	KEVIN EUBANKS - Promise Of Tomorrow (GRP)
7	7	6	EDDIE DANIELS - Nepenthe (GRP)
22	10	7	CARMEN McRAE - Carmen Sings Monk (Novus/RCA)
37	15	8	MARLON JORDAN - For You Only (Columbia)
—	20	9	LEE RITENOUR - Stolen Moments (GRP)
6	8	10	CHICK COREA ELEKTRIC BAND - Inside Out (GRP)
—	36	11	ROY HARGROVE - Diamond In The Rough (Novus/RCA)
31	19	12	FLIM AND THE BB'S - New Pants (Warner Bros.)
19	13	13	SONNY ROLLINS - Falling In Love With Jazz (Milestone)
38	24	14	JOHN SCOFIELD - Time On My Hands (Blue Note)
32	23	15	GRANT GEISSMAN - Take Another Look (Bluemoon)
16	14	16	CARLOS GUEDES & DESVIO - Churun Meru (Heads Up)
21	18	17	RANDY BRECKER - Toe To Toe (MCA)
5	6	18	GARY BURTON - Reunion (GRP)
13	12	19	BELA FLECK AND THE FLECKTONES - Bela Fleck & The Flecktones (Warner Bros.)
20	17	20	DONALD BYRD - Getting Down To Business (Landmark)
8	9	21	TONY WILLIAMS - Native Heart (Blue Note)
35	27	22	HENRY JOHNSON - Never Too Much (MCA)
9	11	23	DON GRUSIN - Raven (GRP)
23	22	24	ZIL - Zil (Verve Forecast/PolyGram)
33	32	25	TERUMASA HINO - Bluestruck (Blue Note)
39	35	26	STEVE KUJALA/PETER SPRAGUE - Heads Hands Hearts (Sonic Edge)
15	21	27	MICHAEL COLINA - Rituals (Private Music)
34	26	28	THE PHIL WOODS QUINTET + ONE - Flash (Concord Jazz)
30	29	29	ABDULLAH IBRAHIM & EKAYA - African River (Enja)
14	25	30	SUPERBLUE - Superblue 2 (Blue Note)
10	16	31	MAYNARD FERGUSON - Big Bop Nouveau (Intima)
—	47	32	FARMER/MORGAN/VON ESSEN/HEATH - Central Avenue Reunion (Contemporary)
42	40	33	OTTMAR LIEBERT - Nouveau Flamenco (Higher Octave)
—	42	34	ELLA FITZGERALD - All That Jazz (Pablo)
18	31	35	BASIA - London Warsaw New York (Epic)
—	48	36	TOM GRANT - Edge Of The World (Verve Forecast/PolyGram)
—	46	37	JOYCE - Music Inside (Verve Forecast/PolyGram)
17	30	38	THE HARPER BROTHERS - Remembrance Live at the Village Vanguard (Verve/PolyGram)
36	41	39	JIM HORN - Work It Out (Warner Bros.)
—	—	40	RALF ILLENBERGER - Heart And Beat (Narada/Equinox)
24	33	41	DIANNE REEVES - Never Too Far (EMI)
46	44	42	PATTI AUSTIN - Love's Gonna Getcha (GRP)
—	50	43	CASSANDRA WILSON - Jumpworld (JMT/PolyGram)
25	34	44	CHET BAKER - The Italian Sessions (Bluebird/RCA)
50	49	45	RICHARD TEE - Inside You (Columbia)
11	28	46	EDDIE GOMEZ - Street Smart (Columbia)
43	45	47	NANCY WILSON - A Lady With A Song (Columbia)
—	—	48	SPECIAL EFX - Just Like Magic (GRP)
—	—	49	BILL COSBY AND FRIENDS - Where You Lay Your Head (Verve/PolyGram)
27	37	50	STAN GETZ - Anniversary (EmArcy/PolyGram)

CHARTBOUND

*Debuts in chartbound

- *ALLEN FARNHAM (CONCORD JAZZ)
- *MITCH FARBER (MUSE)
- *BEN TAVERA KING (GLOBAL PACIFIC)
- *ROB MULLINS (NOVA)
- *BRANDON FIELDS (NOVA)
- *GLORIA LYNNE (MUSE)
- *KENNY BURRELL QUARTET (CONTEMPORARY)

- *KEIKO MATSUI (MCA)
- *OPAFIRE (NOVUS/RCA)
- *NAJEE (EMI)
- *CHET BAKER (ENJA)
- *GEORGE ADAMS (BLUE NOTE)
- *CHARLES MINGUS (COLUMBIA)
- *RICHIE COLE/HANK CRAWFORD (MILESTONE)

- *JUAN CARLOS QUINTERO (NOVA)
- *DAN BALMER (CHASE MUSIC GROUP)
- *LES SABLER (NEW VISTA)

Dropped: #38 Hank Crawford/Jimmy McGriff, #39 Doug Cameron, #43 Courtney Pine, Roberto Perera, Bill Molenhof, Exchange.

JONATHAN BUTLER'S



"DELIVERANCE" ON JIVE



Guitarist Jonathan Butler delivers contemporary instrumental jazz with a decidedly African feel, peppered with minimal vocals. Featuring Omar Hakim, Wayne Brathwaite, Michael Brecker and Hugh Masekela.

#1 MOST ADDED



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JAZZ NEW RELEASES



THE NEW ORLEANS ALBUM - THE DIRTY DOZEN BRASS BAND (COLUMBIA)
This will be the week we ask all you lucky

ducks who feasted on the wonderful food and sounds of the fabulous New Orleans Jazz and Heritage Festival to give us the swingin' highlights. How was the Crawfish Monica? Did you try the alligator? Did you enjoy that jigger of Cajun martinis at K-Paul's? Wasn't it a trip to sit in the Gospel Tent? And just in time for our queries comes the latest release from the real ambassadors of Crescent City heritage. While the Neville and Marsalis families enjoy the most success and notoriety, it's the DDBB that really represents the street magic of New Orleans. Face it, five or six years ago music like this would be treated as novelty. But since New Orleans is such an important breeding ground for Jazz, DDBB lure and deserve more airplay and critical interest. They're a Godsend, particularly for those Jazz crossover college stations who demand some street-wise authenticity in ethnic American sounds. Check out Elvis Costello's jubilant vocal on "That's How You Got Killed." The New Orleans Album is an open track delight, but try "Song For Babe," "Inside Straight" and "Kidd Jordan's Second Line."

5th HOUSE - ALLEN FARNHAM (CONCORD JAZZ)

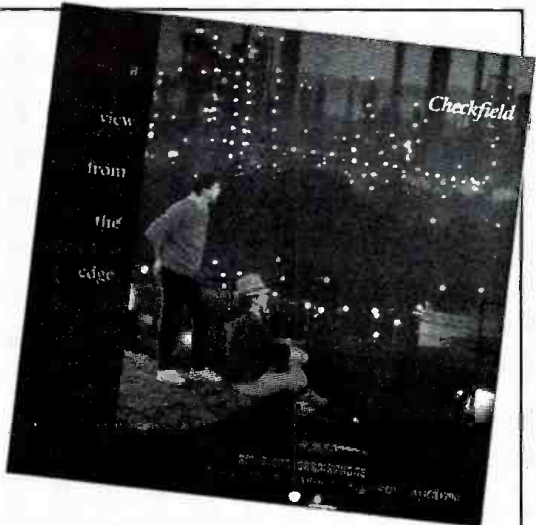
Industry favorite son Allen Farnham steps out with his own release, and so far Jazz programmers are giving him an approving nod. After deciding to further develop his ensemble skills, Farnham hit New York and performed a series of concerts funded by the National Endowment for the Arts—probably before the days where you had to sign one of those Jesse Helms anti-obscenity riders. Anyway, Farnham and his quartet polished up a nice set of boppin' tunes and added fiery trumpet man Tom Harrell, an excellent duet player as well as soloist, for some spice. Farnham's playing is cultured without being lush and studied. Harrell cuts through with some furious solo. Try "It's Not Always Where You Think It Is," and the title track and grand finale, an uplifting jam entitled "Pine Hollow Road."

ACROSS A RAINBOW SEA - STEVE KINDLER (GLOBAL PACIFIC)

Violinist Steve Kindler has made a name for himself performing with players like Joaquin

Checkfield

a view from the edge



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ROY HARGROVE

"Diamond In The Rough"

20-year-old trumpeter Roy Hargrove is one of a dozen artists singled out by The New York Times as a jazzman "whose fresh talent promises to bring sparks to the new season."

GAVIN JAZZ 36*-11*



OPAFIRE

"Opafire"

A collection of contemporary instrumental and vocal music with a subtle blend of world beat sounds,

"Opafire" is catching on everywhere!

GAVIN ADULT 11*



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JAZZ NEW RELEASES

Llievano and Kitaro. Kindler's impeccable technique comes from a classical point of view. This is best illustrated on "Agua Caliente" with its tour de force ending in which Kindler fires off a stunning violin/acoustic guitar overdub duet. Although much of Across A Rainbow Sea acknowledges South American, Latin American and tropical island muses, its amazing fluidity suggests the concert hall more than the roving quartet sound. Kindler uses synthesizer experimentation, sampling technology and double-track soloing with a crisp and eager perspective. Those of you who were at the Gavin Jazz/AA Artists' forum will remember Kindler's splendid live performance of the excellent "Little Fuji." Turn it up!

MAGICAL CHILD - MICHAEL JONES (NARADA/LOTUS)

Seven years ago, Michael Jones' Pianoscapes album was the first Narada release. Seven discs later Jones has sold over a million units of music recorded with the intimacy of a piano recital. The Toronto-based Jones was the proprietor of a successful business-management consultancy when he accidentally stumbled upon his successful musical career. Magical Child includes support from special guests Nancy Rumbel on oboe and English horn and Karen Doe on flute. Together they cultivate sincere and scenic storytelling melodies. Try the punctual arrangements "Spring Meadow," "Lullaby" and "Magical Child."

INTRUDING ON A SILENCE - COLIN CHIN (NARADA/MYSTIQUE)

Synthesist/guitarist Colin Chin opens his latest work with a note-for-note synthesizer and acoustic guitar duet backed by percolating rhythm sequencers. Intruding On A Silence is painted with guitar/synth entanglements. Mark Isham and Patrick O'Hearn prove invaluable allies on Chin's essential debut recording. Originally a guitarist, Chin performed onstage with Isham, O'Hearn and Peter Maunu during their ground-breaking Group 87 days. Intruding... borrows heavily on scenic, atmospheric and intricate main themes which are most apparent on "Point Of Egression." Isham engages some accessible trumpet work on "The Belly Of The Beast." Check out the convoluted 10/4 drum patterns Chin builds around the sprawling melodic line on the curious "In Search Of Things Lost."

APASIONADO - STAN GETZ (A&M)

With the top ten success of Stan Getz's EmArcy release, the path has been blazed for Apasionado, produced by Herb Alpert. From the opening title track with its lyrical buildup, make no mistake—this is one ambitious State-side return for Getz. It was twenty eight year ago that Getz, who helped instigate the "cool" movement of the fifties, first collaborated with Charlie Byrd and succeeded in enchanted the



American public with a new blend of music genres—fluid, melodic Jazz lines backed with Brazilian/Bossa Nova undercurrents. While at times some might characterize Getz's playing as laid back, tracks like "Coba" and "Espanola" make intuitive, channeled explorations around each composition. The tunes rarely end as they begin—at least not without several delayed rhythms or uptempo workouts. If things get moving, Getz, with his abundant control, always maintains his coolness even during the most driving time signatures. Make no mistake, Getz is no mellow saxman. Maybe he just makes it look so easy. Depending on your style of Jazz programming Apasionado has something for you listeners. Truly a spectacular American comeback. Watch it zoom up the charts.

SOME OTHER TIME - A TRIBUTE TO CHET BAKER (TRILOKA)

Triloka is a new company that has initiated "The Living Proof Series." These recordings are designed to honor Jazz master pioneers like Chet Baker, Zoot Sims, Art Pepper and Woody Shaw via state of the art tributes to their music by a modern lineup of inspired disciples from today's scene. The first of such series is called Some Other Time, a peek into the legacy of Chet Baker. The band is comprised of Randy and Michael Brecker, guitarist John Scofield, Richie Beirach, George Mraz and Adam Nussbaum. Each player realizes the genius of Chet's understated prowess and throughout the session they strive throughout to keep things on an economic, blue-flamed flicker of emotion. Few of us in this world are as lucky to be as naturally gifted as Chet Baker was. Most of us have to work a hell of a lot harder than he did to be one tenth as good as he was. We've seen so many fine releases we've seen lately, including one incredible film documentary, but they can never be enough tributes to such an amazing stylist and artist. Some Other Time includes players that understood Chet's playing psychology, making this Triloka project very valid indeed.

the GAVIN REPORT/May 11, 1990

JAZZ NEW RELEASES

PLEASE WELCOME THE FOLLOWING NEW
GAVIN JAZZ/AA REPORTERS!!

WBGO, 54 Park Place, Newark, NJ 07102. Contact T. Briscoe—PD
and Gary Walker—MD.

Phone 201-624-8880. Reporting Jazz.

KNTU, P.O. Box 13585, Denton TX 76203. Covering Northern
Texas including parts of Dallas.

Contact Jett Cheek.

Phone 817-565-3459. Reporting Jazz.

WYBC, P.O. Box WYBC, New Haven, CT 06520. The voice of Yale
University. Contact Bill Steiger.

Phone 203-432-4116. Reporting Jazz.

EMILY REMLER

September 18, 1957 - May 4, 1990



Kent's in the other room playing an old Chris Rea song called "Curse Of The Traveler." The shock of Emily gone still chills us.

They say it happens in threes. Sarah Vaughan. Dexter Gordon. Then a fallen friend who was very close to our hearts. Maybe Emily Remler didn't rise to the legendary stature of Vaughan or Gordon, but she embodied the spirit of the foot-soldier, traveling, dues paying Jazz musician whose exhaustive quest for performing puts the bounce in the step and the glimmer in the eye of Jazz. Emily didn't gig on the road endlessly simply to earn a

living. She did it because she had the gnawing urge inside to express her art. Yeah, you guessed it. The Curse Of The Traveler. Emily cried from her soul—through her guitar—even if it meant her eventual demise in a faraway country thousand of miles from her Brooklyn home. Traveling was something she had to do.

Flashback visions of Emily Remler. Onstage with a pickup rhythm section counting off a swinging, pushing version of Clifford Brown's "Daahoud." She wore a red dress. She looked to the ceiling as she soloed. Eyes closed. Sometimes she kept the pick in her mouth. She was a lot prettier than her pictures.

We remember when Emily used to sizzle onstage then come down and shrug her shoulders and lament about the musical ideas that were trapped inside her because she was limited to playing in a three piece band. "If I only had a keyboard player..." Then she'd sigh. "Well you know me. Always going the long way around."

Then last year Emily was invited to join David Benoit on his latest album, and to perform with his touring band across the US. She looked so proud onstage playing her opening riffs to the sold out house. She belonged on the stage with those other monster musicians. She could hang.

Emily spoke of leaving New York to perhaps move to the Bay Area. Or even a place like Santa Fe. "For players like me," Emily reminded us, "all I need is a decent airport nearby."

"Great!" we chirped simultaneously. "Then we can be pals." We loved her.

On Friday May 4, Emily Remler was found dead at the home of Ed and Di Gaston while finishing an Australia/New Zealand tour. She suffered cardiac arrest and died immediately. An autopsy was performed with findings to be disclosed soon. A benefit was hastily organized to help pay the cost of flying her body home.

Her leaving so soon—it's not fair. It's a difficult punch to take. Or like writer Harlan Ellison would say, "Take another piece of Angry Candy."

It's the Curse Of The Traveler.

May 11, 1990/the GAVIN REPORT

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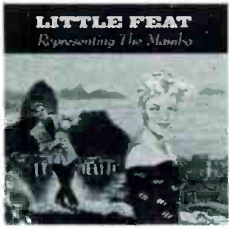
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WORLD PARTY



ZZ TOP



SUNDAYS



**LOU REED/
JOHN CALE**



**POI DOG
PONDERING**

"NEVER DO THAT" - THE PRETENDERS (SIRE/WARNER BROS.)

This week's **Most Added** standing up. "Never Do That" has a "chain gang" swagger to it. From a guitar standpoint, **Chrissie Hynde** stays in the seventies mode with the addition of ex-Rockpile strummer **Billy Bremner**, no stranger to the Pretenders' guitar stable. This one has a light touch with a few velvet punch breakaway codas.

"OH PRETTY WOMAN" - GARY MOORE (CHARISMA)

Bound to be one of the big "summertime blues" smashes. **Gary Moore** drops the hard rock trappings (that is, presuming he ever donned them in the first place), and aims for a working man's approach to rock n roll blues. Since this is one of **Albert King's** signature tunes, AK makes a rare rock cameo, trading licks with an old friend and admirer. There's more where that came from, as **Albert Collins** (the king of freeze) joins in on subsequent tunes. Look out. Red hot stuff.

"I THINK I LOVE YOU TOO MUCH" - JEFF HEALEY (ARISTA)

Hot week for the blues. Nowadays, they're circling the globe, sitting in with **Jeff Healey**, the guitarist who plays the damn thing backwards and on his lap. "I Think..." is a bluesy blessing, with a mid-tempo temperament, written by **Mark Knopfler**. This is pretty much a hot lix showcase. Healey grabs the lion's share of the first solos (to my ears, anyway), then it's both guitarists entangled on the extended outro.

HUNGRY - LITA FORD (RCA)

Lita Ford don't need no women-only college. As a **Runaway** and a solo, she's always taken the tough road, and she always competes head-to-head with the meanest, baddest of them all. Her rock sound is the hard equivalent to **Bonnie Raitt's** blues rock. Her time is now. Look out, because Lita sounds plenty "Hungry" this time around.

NEW RELEASES

"ANNIE GET YOUR GUN" - SQUEEZE (IRS)

Let us trek back to yesteryear (not too far) for a jaunt through the sacred **Squeeze** songbook. Many overlooked classics abound, so what better time than now to release their first live album. Here you get "Annie Get Your Gun." No Debbie Reynolds or Gower Champion. Just Difford, Tilbrook and a great Squeeze groove. Strong in reason.



"MELT WITH YOU" - MODERN ENGLISH (TVT)

Before you step back out of the time machine stay in the retro mode for about three more minutes for a poignant reissue (or is it a re-recording—I can't tell) of "I Melt With You." Quite a few power stations have "Melt" in recurrent overdrive without ever having committed to the song as a current. This strange animal its back nonetheless, with all-new **Modern English** songs wrapped around it.

YOUNG LIONS - ADRIAN BELEW (ATLANTIC)

These days, thirty-eight minutes represents a short and sweet one. With last year's **Mr. Music Head**, we got a peek at **Adrian Belew's** pop side. Young Lions is back to the progressive side with teeth and some timely contributions by **David Bowie** (just in time for Belew's stint as Bowie's tour MD). Hail, hail the orchestral textures and atmospherics that precede hard nudges like "Pretty Pink Rose." While Bowie and others do contribute, YL is still primarily Belew at the controls manning most of the instruments. Other poetic glimpses include a crystalline version of King Crimson's "Heartbeat," as well as the Wilbury's "Not Alone Anymore." Also check out "Men In Helicopters," "Small World," "Not Alone Anymore" and the toll calling "Phone Call From The Moon."

"SHINE ON" - THE HOUSE OF LOVE (FONTANA/MERCURY)

One of those beautiful rock songs that hit you in the record store. Like **Van Morrison** once said, "That was a wonderful remark." If only **House Of Love** was a subdivision. Too bad more bands can't take this dreamy an approach and really run with it. This is the album's best track by far. Dig it.



LOUD AND CLEAR - SIGNAL (EMI)

Forget the sleepy "Could This Be Love" track serviced prior to the album. It's another argument against that one track representation of new bands. Rather, take a track like the opening "Arms Of A Stranger," and you're able to hear the energy of a young band. **Signal** lays it on thick with the mainstreamer vocals and guitar lines, and damn if the arrangements don't lend a certain drama. Like the masters (**Boston, Journey, Foreigner** come to mind), these logo rockers perform nice work.

VERSION OF THE TRUTH - FOSTER & LLOYD (RCA)

I know it. I know it. You're tired of me yakking on about **Foster & Lloyd**. Maybe if these guys made a crappy record, devoid of clever lyrics, minus the tight harmonies, without that rockabilly rock Country groove, sans those twwwangy electric guitars and acoustic strums and less a batch of cool tunes like "Is It Love," "Version Of The Truth," "All Said And Done" and the Country Tonk/**Gary Glittered** "Whoa"...maybe then I'd shut up. But until then, well, rave, rave, rave on you. Foster and Lloyd are a gas, gas, gas. I live with that fact. So should you. **KZ**



Kirsty MacColl

Kite

Featuring "Free World"

Kirsty MacColl's American Debut

Produced by Steve Lillywhite.



charisma

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ALBUM

MOST ADDED

1. "NEVER DO THAT" - THE PRETENDERS (SIRE/WARNER BROS.)
2. "PRETTY PINK ROSE" - ADRIAN BELEW (ATLANTIC)
3. "ALL FOR YOU" - DAVID BAERWALD (A&M)
4. "WAY DOWN NOW" - WORLD PARTY (ENSIGN/CHRYSALIS)

TOP TIP

THE PRETENDERS
 "NEVER DO THAT"
 (SIRE/WARNER BROS.)

After a long layoff, the Pretenders are back on the chain gang with the highest debut at #29.

RECORD TO WATCH



DAVID BAERWALD
 "ALL FOR YOU"
 (A&M)

The surviving half of David + David, known for their hit record "Welcome To The Boomtown." Baerwald is the vocalist/composer and he's back with another "short story" song.

2W LW TW

2W	LW	TW	ALBUM
6	4	1	LITTLE FEAT - Texas, Mambo, Grind, Rad (Warner Bros.)
3	3	2	FLEETWOOD MAC - Save, Dangerous, Skies, Stand, Sun, Affairs (Warner Bros.)
20	5	3	BILLY IDOL - Cradle (Chrysalis)
2	2	4	SINEAD O'CONNOR - Nothing, Emperor's, Black, Stretched (Ensign/Chrysalis)
7	8	5	MIDNIGHT OIL - Forgotten, Blue, River, Warburton (Columbia)
5	7	6	ROBERT PLANT - Mama, Hurting, Big, Nirvana, I Cried, Dye (Es Paranza/Atlantic)
4	6	7	HEART - Wild, All, Want, Tall, Night (Capitol)
1	1	8	THE CHURCH - Metropolis, Terra, Russian, Grind (Arista)
9	9	9	del AMITRI - Kiss, Move, Sober, Nothing (A&M)
13	11	10	MICHAEL PENN - This, Myth, Brave (RCA)
15	13	11	SUZANNE VEGA - Book, Tired, Room (A&M)
—	30	12	WORLD PARTY - Way, Message, Take, God (Ensign/Chrysalis)
14	10	13	JUDE COLE - Tonight (Reprise)
12	12	14	DAMN YANKEES - Age (Warner Bros.)
25	16	15	TOM PETTY - Bad, Face (MCA)
—	22	16	ZZ TOP - Doubleback (Warner Bros.)
22	18	17	LLOYD COLE - Downtown, No, Undressed (Capitol)
18	23	18	ERIC CLAPTON - Accuse, Alibis (Reprise)
11	15	19	BLACK CROWES - Jealous (Def America/Geffen)
16	20	20	MISSION UK - Butterfly, Sea, Deliverance, Into, Amelia (Mercury)
24	21	21	GIANT - Dreams (A&M)
21	24	22	CHRIS REA - Texas (Geffen)
17	17	23	BAD ENGLISH - Heaven (Epic)
8	14	24	PETER MURPHY - Cuts, Line, Shy, Crystal, Veils (Beggars Banquet/RCA)
10	25	25	PRETTY WOMAN SOUNDTRACK - Detail, Soul, Fame '90 (EMI)
30	28	26	ERIC JOHNSON - Landrons (Capitol)
19	19	27	AEROSMITH - Monkey, Takes, Gun, FINE, Elevator, Other (Geffen)
42	35	28	LOU REED AND JOHN CALE - Nobody (Sire/Warner Bros.)
—	—	29	PRETENDERS - Never (Sire/Warner Bros.)
38	34	30	RAVE UPS - Respectfully, Train, She (Epic)
34	31	31	JOHNNY CLEGG & SAVUKA - Cruel, (Hu)Man, Bombs, Illusion (Capitol)
37	36	32	SUNDAYS - Story, Joy, Skin, Finest (DGC)
23	29	33	COWBOY JUNKIES - Sun, Thirty, Escape, Where (RCA)
44	37	34	HUNTERS & COLLECTORS - River (Atlantic)
43	39	35	PHIL COLLINS - Remember (Atlantic)
33	27	36	THE LONDON QUIREBOYS - 7 O'Clock (Capitol)
40	38	37	BILLY JOEL - Alexa, Extremes (Columbia)
—	44	38	ALANNAH MYLES - Is (Atlantic)
32	46	39	SMITHEREENS - Yesterday (Capitol)
—	50	40	WHITESNAKE - Gone (Geffen)
50	47	41	HOUSE OF LOVE - Beatles, I Don't, Shine, Never (Fontana/Mercury)
36	41	42	DEPECHE MODE - Silence, Dangerous, Personal, Policy (Sire/Reprise)
—	45	43	LENNY KRAVITZ - Cab (Virgin)
26	32	44	ALICE COOPER - Heart, Fire (Epic)
39	42	45	THAT PETROL EMOTION - Venus, Sensitize, Gnaw, Sweet, Blue (Virgin)
27	40	46	THE NOTTING HILLBILLIES - Sweet (Warner Bros.)
28	26	47	JOE SATRIANI - Believe, Shallabal (Relativity)
—	—	48	ADRIAN BELEW - Pretty (Atlantic)
46	48	49	FASTER PUSSYCAT - House (Elektra)
29	43	50	DON HENLEY - Heart, Dirt, Worthless (Geffen)

Editor: Kent Zimmerman

CHARTBOUND

*Debuts in chartbound

- JERRY HARRISON (FLY/SIRE/WARNER BROS.) "RADAR"
- *DAVID BAERWALD (A&M) "ALL"
- ELECTRIC BOYS (ATCO) "LIPS"
- CURE (ELEKTRA) "PICTURES"
- *STEVE WYNN (RHINO) "TEARS"
- *FOUR OF US (COLUMBIA) "DRAG"

- SLEEZ BEEZ (ATLANTIC) "PARADISE"
- RUSH (ATLANTIC) "SUPERCONDUCTOR"
- *BIG DIPPER (EPIC) "BARGE"
- BATON ROUGE (ATLANTIC) "WOMAN"
- LORI CARSON (DGC) "HEARTBEAT"

Dropped: #33 Gunbunnies,
 #49 Oingo Boingo, Luka
 Bloom.

GARY MOORE OH

Featuring Albert King from the forthcoming album

PRETTY

"Still Got The Blues" from Gary Moore.

WOMAN



Produced by Gary Moore and Ian Taylor. Management: Steve Barnett/Stewart Young. Hard to Handle Management.



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REMEMBERING RICK

A N D T H E

ROCK OF THE '80's

COMPILATION

by kent zimmerman

I talked to an old acquaintance the other day. I sorta missed his loooovvv voice. I'm talking about Larry Groves, who put in a decade as Music Director during those tumultuous times when KROQ-Los Angeles was (and still is) a burr up the butt of musical complacency. I can still remember Rick Carroll on a New Music Seminar panel defending his philosophies next to a group of consultants, most of whom were part of the problem KROQ was trying to help fix. As Rick responded to the compliments and the barbs, it felt a little like those booths at the fair where you throw baseballs at the guy in the cage. Except nobody dunked Ricky.

Well, it seems Groves is active in archiving this legacy. With Mike Jacobs (acting executor of Carroll's estate), Groves has concocted a plan to release a series of "Rock Of The '80s" compilations that would center on some of the music from "bands that KROQ/FM introduced to America." A list could include biggies like Elvis Costello, Duran Duran, REM, Talking Heads, XTC, Psychedelic Furs, The Clash and a host of others. In our conversation, Groves was careful to qualify the fact that KROQ was many of these groups' first exposure on major market commercial radio. In other words, Groves acknowledges college radio as a viable breaking force. Historically, though, KROQ had lots in common with the college/Alternative radio spirit, in that priority lists, domestic schedules and import availability had little to do with whether or not a record belonged on the KROQ airwaves. So when Groves refers to "breaking acts," I assume he's talking about the fact that KROQ was such an important force in shaking rock and roll

from its post-seventies slumber. Believe me, I was around when it all started. Things were certainly on a collision course with boredom.

"KROQ broke hundreds of bands. So Mike Jacobs came up with idea to put together a compilation album and include some of the bands the the station broke that became big hits. I thought it was a great idea. As the idea progressed, we thought that we should not only dedicate it to Ricky—make it a tribute to him—but also give some of the money to the Rick Carroll Memorial Fund. We established a scholarship at Sacramento State College where Ricky and I both went to college benefiting the Communications Department.

"A portion of the proceeds will go to that, although," Groves emphasizes, "This is not a charity album. Even though we'll donate some of the bread, this is a series that we feel could make money as well. It could be a series of albums with themes, the first two centering on the hits, the second centering on dance music."

Here's the deal. Putting all the music together is a maze of paperwork and legal bureaucracy. The impossible dream? Maybe. Still, Groves is attempting, through Cypress Records, to license some of the big representative sounds of the era.

"Some folks are being incredibly supportive. They think it's a great idea. Some are not. Some object to the fact that all the money isn't going to the Rick Carroll fund. Maybe some of the companies feel that they can do better on their own. I can understand that, I guess. But we are offering competitive rates for the music we are attempting to license."

Which puts Groves in a sometimes

sticky situation.

"We're not asking for anything free. We're trying to make standard deals to get this stuff. We've already lined up records like the Thampson Twins' 'Hold Me Now,' Blondie's 'Heart Of Glass,' Haircut 100's 'Love Plus One,' Icicle Works' 'Whisper To A Scream.' We're real close on a lot of others. Managers are enthusiastic to be represented. For instance, Roy Lott at Arista suggested tracks! When we were talking about the Thompson Twins, he suggested Haircut 100. Then I threw in Icicle Works. That's an example of how this thing could evolve.

"In addition to being a tribute, this is something that could make money for both the artists and the record companies, since we're offering points as well as advances."

In discussing the confusing percentage point structures, Groves admitted, "this is all new to me, too.

"The albums will be a tribute to Rick Carroll. He made quite a few innovations in radio, and correspondingly there are a lot of bands who are superstars today that got their start on KROQ because no one



Depeche Mode, the number one band of the KROQ universe.

else would play them. College radio played them, but their first major market airplay was KROQ. And we're talking sustained airplay for years. A great example is Depeche Mode. They have a top ten album. They've been the number one band at KROQ for the last six or seven years. They sold out the Rose Bowl! We knew there was something happening when a band like the Cure sold out the

Farum seven or eight years ago when NC ONE ELSE was playing them.

"The idea is to sell records, so I want to include songs that will sell records. Down the line we're looking toward expanding the concept, maybe putting together a selection of rarities that you can't get anymore or never could. Songs like 'Just A Gigolo' by Barbie and the Kens. We could do novelties, reggae—the possibilities are endless since there are hundreds of bands. But I think the rarities will be my favorite."

Will this have any appeal outside the Los Angeles market, which some outsiders might perceive as a trendy, ditty, smoggy, ooh la la market?

"I think this could stimulate catalogue sales and most of the managers agree. I also think it will fly outside of Los Angeles. That's the goal and that's why we want to include as many crossovers as possible."

Any KROQ memories that could fuel some support?

"The Bangles. I remember when they walked through the door as the Bangs. The Go-Go's, same thing. They walked in with a tape of 'Our Lips Are Sealed' before the IRS days. Missing Persons. B-52's had 'Rock Lobster' before signing with a major label. We played them. They were all number one records. Bands walking into the studios? It happened all the time, Kent. Thomas Dolby's 'Europa And The Pirate Twins' was played as an import. Duran Duran is a typical example. When their first record come out, their manager called me every day to find out what version of 'Rio' or 'Girls On Film' we were playing because they had seven mixes."

Ah, the now vintage KROQ sound still seems fresh. It was a radio revolution. Any guesses as to the KROQ all time Top Five? Depeche Mode is the all time top band, but the individual songs go like this: 1) "Tainted Love"—Soft Cell, 2) "I'll Melt With You"—Modern English, 3) "Just Can't Get Enough"—Depeche Mode, 4) "Anything Anything"—Dramarama and 5) "Boys Don't Cry"—The Cure.

And the list goes on. Sure would make an nice series of CDs. So c'mon you guys and gals out there. Shake those trees and let loose of some of those peaches. The rest of the country (including my town) deserves to know what happened. It was a productive time. And Groves promises the packaging will be tasteful. Call him at 213-465-2711 and talk some turkey, or should I say rock lobster? ●

ROCK N ROLL STICKERING AND THE ADOLESCENT BUYER plus . . . LUKA BLOOMS LIVE

by Kent Zimmerman

Just saw the new RIAA compromise sticker that placates the swell of organized minorities that are currently bugged about rock content. Emphasis on "minorities" because it's been shown time and time again, even on issues as sticky as abortion, that Americans just don't dig being told by a zealous few what exactly they can and cannot do, see, eat, screw...whatever.

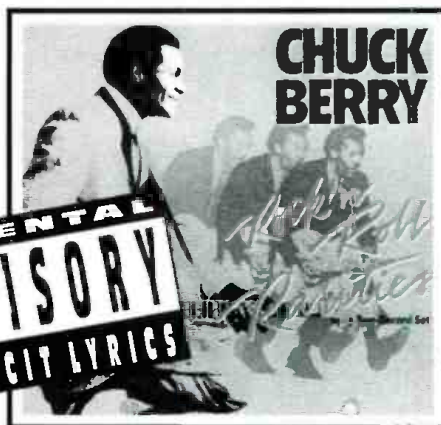
Fashioned after the movie rating system started by Jack Valenti, the "Parental Advisory Explicit Lyrics" sticker could alter the adolescent's view of music just as the early movie ratings altered a child's view of the cinema. I know, because I was still somewhat of a youngun when *Midnight Cowboy* was rated X. Forget the fact that it was one of the most humane movies ever filmed (after all, it made Dustin a superstar), I remember feeling somewhat fearful (okay, I was young and sensitive) buying the movie ticket. Why was this work rated with a big, fat X? Possibly some horrid lifechanging sexual situations were about to arise. Not a real good frame of mind for kids to perceive art, unless they're out to get their "thrills on blueberry hill" or else looking to go "reeling and rocking until the break of day."

When you sticker an album what you don't get is the vital difference between those irresponsibly singing about cheap thrills and those using harsh, street-oriented images to bring across valid points about society. I hope, for the sake of the stickerers and their supporters, that kids will get the difference. Otherwise the sticker will then carry a stigma, which, by the way will only succeed in selling more records to those kids who aren't allowed to have them in the first place. Hell, I don't have any kids and even I know that kids automatically want what their parents don't want them to have.

Yes, I read the *Time* Magazine cover piece on the X Rating of America. Perfect example. People reading the text about Sam Kinison and Andrew Dice Clay (whom I happen to think are inhumane comics), seeing Motley Crue flipping the bird, or reading the scary parts about rap and metal—those same readers probably won't make it to the end of the article where writer Richard Corliss states, and I quote, "After that, you're on your own. Entertainers shouldn't have to act as baby-

sitters or Sunday school teachers. And the government should quit playing hall monitor to blue comics, metal defectives, rap randies—and the real artists among them who, through subtlety or obscenity, will help us navigate our trip into the 21st Century."

America is getting progressively more intense, more cold-hearted, more in debt with artforms that reflect this chilling of America. From a sexy, outrageous Mae West to a gallant Clark Gable saying "damn" to a crooning Frank Sinatra to a sexually ambiguous James Dean to an indicted Lenny Bruce to the banned Rolling Stones to a raw Eddie Murphy to the lewd ramblings of Dice Clay and Kinison (each of whom, on a given night can easily fill Madison Square Garden)—humor, movies and music have been getting progressively more hard core and frantic. Levels of outrage have been forced to expand with a changing cultural universe.



Getting back to a kinder and gentler nation is well and fine. But as the world grows more fierce and dark, some aspects of the arts are bound to mirror that evolution. That's when a sticker becomes merely a band-aid.



On a positive note, I recently saw Luka Bloom. And I mean that literally. On stage, one man and one guitar bloomed, taking the genre of singer/strummer to the stratosphere.



Using a state-of-the-art sound that filled the room, one guitar strum felt like a heart punch. The same material on his CD *Riverside* performed live was as important as that of any songwriter I've heard in the last five years. If you miss the late Nick Drake, here's one of his peers. An Irish folk acoustic adaptation of LL Cool J's "I Need Love" was equally pure and ingenious. If Luka Bloom comes to your town, beg, borrow, steal or pull a knife. See him live. ●

DAVID LYNCH

CONTINUED FROM PAGE 29



years as a blur.

"We're already writing for another album. As a result of this, Julee has picked up a lot of interest in England. Yesterday I counted ten feature films that I've composed over the last three and a half years. That includes *Blue Velvet*, *Nightmare On Elm Street 3*, *Tough Guys Don't Dance* with Norman Mailer, *Weeds* with Nick Nolte, orchestral music for a film called *Parents*. I did *National Lampoon's Christmas Vacation* with Chevy Chase and *Cousins* with Isabella Rossellini. I did one with Faye Dunaway that's about to be released. I also did David's new film, *Wild At Heart*. I just completed Paul Shrader's new film, *The Comfort Of Strangers*. Both *Wild At Heart* and *The Comfort Of Strangers* have been picked to premiere at the Cannes Film Festival. Then there was the two hour pilot for *Twin Peaks* plus the seven one hour episodes. Then the Julee Cruise album plus *Industrial Symphony #1*. There was also some Opium perfume commercials with David.

"Plus I'll do more arranging for the *Pet Shop Boys*. They just called and they want me to do two songs on their new album."

All of this leaves something unanswered. Is there really a dark side to David Lynch.

"There's a dark side to everyone," Lynch responded, "inside all of us, I feel we understand, to a certain degree, darkness and light. The dark side is not a positive thing. Maybe it's not even negative. It's just a contrast that helps you appreciate the lighter stuff. In a film, a song or anything, you have to have contrasts. You have to have low notes to appreciate a high note. Characters have to get into trouble and you have to hope that they get out. Just like human beings, we're all in this confusing, dark, strange world. And we're kind of rooting for each other."

And finally, the question that hordes, cults and masses of Americans are asking themselves, their neighbors and friends. Just who the hell killed Laura Palmer?

"That's for me to know and you to find out," said the Missoula, Montana-born filmmaker.

Are we ever going to find out?

"One day, I hope." ●

ALTERNATIVE

MOST ADDED

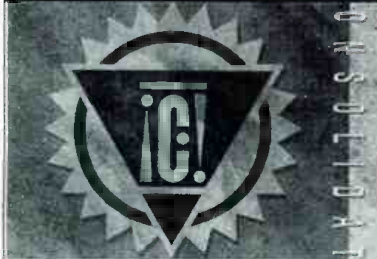
1. YOUNG LIONS - A. BELEW & D. BOWIE (ATLANTIC)
2. SEE THE MONEY IN MY SMILE - THE JACK RUBIES (TVT)
3. THE MYTH OF ROCK - CONSOLIDATED (NETTWERK/IRS)
4. THE NEW ORLEANS ALBUM - DIRTY DOZEN BRASS BAND (COLUMBIA)
5. "TWO GIRLS IN ONE" - THE PURSUIT OF HAPPINESS (CHRYSALIS)

TOP TIP

STEVE WYNN
KEROSENE MAN
(RHINO)

Last week's Record To Watch is this week's Top Tip as Steve Wynn debuts at #28.

RECORD TO WATCH



CONSOLIDATED
THE MYTH OF ROCK
(NETTWERK/IRS)

This San Francisco band is destroying a few myths by consolidating radio airplay at KUSF, KBVR, KUNV, WSMU, WUNH, WFNX, WOFM, WUSC, WFIT, WRFL and more.

IMPORT/INDIE

- BONGWATER - Too Much Sleep (Shimmy Disc)
- SCRAWL - Smallmouth (Rough Trade)
- AFGHAN WHIGS - Up in It (Sub Pop)
- EMBARRASSMENT - God Help Us (Bar None/Restless)
- FLOUR - Luv 713 (Touch And Go)
- BABES IN TOYLAND - Spanking Machine (Twin/Tone)
- DASH RIP ROCK - Not Of This World (Mammoth)
- MISS ALANS - Smack The Horse (Genius)
- TWO NICE GIRLS - Like A Version (Rough Trade)
- THE SNEETCHES - Slow (Alias)
- GOD BULLIES - Dog Show (Amphetamine Reptile)

2W LW TW

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

CHARTBOUND

- BONGWATER - TOO MUCH SLEEP (SHIMMY DISC)
- DEAD MILKMEN - METAPHYSICAL GRAFFITI (ENIGMA)
- JERRY HARRISON - "FLYING..." (FLY/SIRE/WARNER BROS.)
- PRETENDERS - "NEVER" (SIRE/REPRISE)
- CONSOLIDATED - THE MYTH... (NETTWERK/IRS)
- HAPPY MONDAYS - HALLELUJAH (ELEKTRA)
- AFGHAN WHIGS - UP IN IT (SUB POP)
- URBAN DANCE SQUAD - MENTAL FLOSS (ARISTA)
- WEDDING PRESENT - BRASSNECK EP (RCA)
- DASH RIP ROCK - NOT OF THIS WORLD (MAMMOTH)
- MANO NEGRA - PUTA'S FEVER (VIRGIN)

Adrian Belew



"PRETTY PINK ROSE"

(Duet with David Bowie)

the first single
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YOUNG LIONS

Produced by Adrian Belew

Catch Adrian as David Bowie's featured guitarist
on their current world tour.



On Atlantic Records, Cassettes and Compact Discs

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INSIDE INDIE

Ed's Redeeming Qualities recently played their first show in their newly adopted home, San Francisco. Exceptionally warm crowd reception coaxed the band out of their initial nervousness; Ed's are still looking for a label, although they have a new home-made tape available...A report from their booking agency, **Bulging Eye**, suggests that **Nice Strong Arm** may have called it quits...**Kat** from **Babes in Toyland** recently spent time in the hospital when a loose tire from a passing truck smashed the roof and front windshield of the Babes' van in Phoenix, AZ. **Kat** had some glass removed from her face and chest, but she's okay now and the band is back on the road...Having sold their name to **Irving Azoff** for his new label, **Giant Records** has become **Rockville Records** (the moniker's inspired by the company's address, not the R.E.M. song.) The folks at **Rockville** are excited about signing **Uncle Tupelo**, who last year received an award for best unsigned band from **CMJ**. **Rockville Records** is one house labels at **Dutch East India**. The other, **Homestead Records**, is in limbo for the time being, following the departures of founders **Gerard Cosloy** and **Craig Marks**. Finally, congratulations to **Mammoth Records'** ex-radio promotion person **Steve Balcom**, who last week was promoted to label manager. **Steve** takes over

for **Ed Morgan**, who is leaving to pursue management full time. That's all for now...please remember to keep us abreast of all band and label news. **SEANA BARUTH**

THE DIDIITS - HORNET PINATA (TOUCH AND GO)

Rippin', high-energy, snotty, blastin', no-holds-barred garage punk is the fare dished up on this third full-sized platter from **Champaign/Urbana's Didjits**. Borrowing from the likes of **The Ramones**, **The Stooges** and **MC5** (whom they cover here), this three-piece packs a careening, wall-of-guitar wallop that'll run you down and knock you flat. But **The Didjits** spice up their full-steam ahead, high-octane chord progressions with a hint of rockabilly flavor ("**Evel Knievel**"), an occasional smarmy riff ("**Captain Ahab**"), some primal throbbing ("**Foxy Lady**" — yes, that "**Foxy Lady**"), and even some white-boy almost-rap ("**Sweet Sweet Satan**"). Ninety-nine pound weaklings

be warned: this band's sense of humor is of the kick-sand-in-your-face-and-laugh variety, but don't take it personally (or seriously), 'cause chances are they don't even know you. **SEANA BARUTH**



HOUSE OF LARGE SIZES - HEAT MISER (TOXIC SHOCK)

(Hey, I thought I was the only one who remembered this Christmas special. I walked through half my adolescence with "**I'm Mr. Heat Miser, I'm Mr. Sun**" stuck in my head. What a hook!)

If, when tragedy struck **The Minutemen**, **Black Francis** (**Pixies**) had taken over for **D. Boon** and the band had relocated to **Seattle**, **House of Large Sizes** might now have a close counterpart. As it is they're pretty much alone, bearing only a little resemblance to the plethora of other **House of Iowa** bands currently glutting the "scene." **Dave Deibler's** meaty guitar grinds and grunges through hot, often bluesy riffs, and the tighttighttight rhythm section (**Barb Schiff**, bass, and **Dave Berg**, drums) fairly motors along, snappily changing tempo and intensity. However, the band's confident and assertive delivery is belied by their lyrics; sometimes **Deibler's** witty words reveal glimpses of an underlying, very likable vulnerability. And although they don't cover the **Heat Miser/Snow Miser** song from that ancient, primitive Christmas special, they do a mighty raunchy version of "**Halfbreed**" to allay disappointment. **SB**

THE SNEETCHES - SLOW (ALIAS)

So, you say **The Sneetches** are wimps? Well, contrary to popular belief, the equation for power doesn't always equal (=) # of **Marshalls** + length of hair (in inches). Instead of beating you up with sheer force, leaving you conquered but force-fed and rebellious, **The Sneetches** opt to infiltrate and brainwash so that you submit merrily and bounce tra-la-laaing along the paths of their shimmering pop kingdom. You're a captive. And you're loving it. That's power. Hook-drenched and bittersweet, **Slow** boasts ten tracks that would

the GAVIN REPORT/May 11, 1990

Insha Allah

"**Magic Jewelled Limousine**" (edit)

from the "**Wild Orchid**" original soundtrack

and "**Power To Love**" (edit)

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Original versions available
on the Sire/Warner Bros. LP "Insha Allah"



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F o o l s

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"The Prince"
On Epic

Produced by Andy Ross. Management: Tim Brack

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SAY IT!

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slide comfortably onto any Rhino bubblegum compilation. Sure it's derivative, drawing heavily on sunny sixties pop like The Hollies, Beach Boys, Monkees, and Tommy James. Even the song titles seem to pay unconscious homage to that era—"Crystal Ball" ("Crystal Blue Persuasion") and "Heloise" ("Dear Eloise")—but the material is so solid and the hooks so inescapable that The Sneetches can proudly stand next to (or at least near) their forebearers. SB

TINY LIGHTS - HOT CHOCOLATE MESSAGE (ABSOLUTE A GO-GO)

It's been two years since their last, Hazel's Wreath, and the intervening time has definitely been a radical era of change and development for this Hoboken, NJ-bred quintet. Hot Chocolate Massage hosts only one or two tracks that resurrect Tiny Lights' rich and rippling, almost-orchestral pop sound. Instead, much of this record reflects a dark turn that may be a result of the band's exploration of and response to their listening preferences while growing up in the late '60s and early '70s. The lead-off two tracks, "Lavender Man" and "Moonwhite Day," showcase the bright, polished texture so prevalent on Hazel's Wreath. But the rest of this one (save the countryish "Big Straw Hat" and Beatles-y "Bartholomew") features some burnin', Hendrixish/Stonesish/Cream-y rock ("Wave," "Pushin' The Button," "Sweet Romance"), some down-and-dirty guitar-driven funk ("Closer"), an agonizing slow blues number complete with screaming trumpet ("Evil"), and a couple cuts of wild improvisational fusion-chaos ("Tuesday Afternoon," "H.C.M."). Perhaps the records' big disappointment is the drowning of Jane Scarpantoni's beautiful cello by all the heavy-duty rock and roll wailing; however, this new Tiny Lights is exciting and enervating as opposed to soothing and uplifting, and it's certainly not unwelcome. SB

JAMES - GOLD MOTHER (FONTANA)

When their relationship with Sire irrevocably soured, the end seemed nigh for James. The fact that they're still plugging away seven years on is testament to their self-belief and persistence. Gold Mother is their third studio LP, and their best. Last year's sublime indie chart-topper "Come Home" is a hard cut to follow (it's the first track here), but James manage it, nay, eclipse it. Never your perpetual indie wimps, James aren't afraid to rock out. The new single "How Was It For You" is proof of that. Try also "How Much Suffering" for hard-driving rock. The elongated title track, metamorphosizes from sea-shanty to shake-your-butt nirvana, while the closing "On Top Of The World" provides the perfect post-rave chill factor. James still haven't made the definitive LP they're capable of, but this is

import indie

damn close. Utterly enthralling. ANDY COWAN

THE JAZZ BUTCHER - CULT OF THE BASEMENT (CREATION)

Spare a thought for Pat Fish. His alter-ego The Jazz Butcher has steadily delivered classic album on classic album, yet he remains largely ignored in his home country. The dunderheads don't know what they're missing. Cult Of The Basement is, in part, a return to roots for Pat. The twelve tracks explore numerous styles, moods, and emotions. Part of his problem has always been that he's too diverse for his own good. This effort opens with "The Basement," a sort of French B-movie thriller theme tune. Searing power-pop takes the wheel for "She's On Drugs," which is matched for pace by the kinky tale of the man next door in "Mr. Odd," the stop/start invective of "Turtle Bait" and the hammer horror scenario of "Panic In Room 109." There's much, much more, and it's maddeningly yet wonderfully eclectic all the way through. Held together by short De La Soul sound bites and reprises, and garnished with a smattering of samples, "...Basement" is a feast of a record. AC

BIAFRA/D.O.A. - LAST SCREAM OF THE MISSING NEIGHBORS (ALTERNATIVE TENTACLES)

Political, controversial and outspoken (thank goodness), Jello Biafra teams up with D.O.A. to create an uncompromising piece of work with frenetic hard guitars, bass, and drums. Coupled with powerful vocals, Biafra creates music we all crave at the most basic level. This is sure to disturb some, and it'll possibly damage your stylus. Six potent tracks that include a cover of the 1965 Animals' hit, "We Gotta Get Outta This Place." Check all the tracks, especially "Full Metal Jack Off." And don't be stingy with the volume. RB

FLOUR - L-U-V-7-1-3 (TOUCH AND GO)

Minneapolis native Flour now calls New York City his home. This former member of Rifle Sport and Breaking Circus is now a one-man-band; with few exceptions he plays all the instruments and performs all vocals here. Following in the same vein as his first LP, this album is a work of howling, raging guitars, and pulsating percussion. The vocals are basic so as not to detract from the powerful noise. Don't be put off by the opening cut—the first few measures of "Rain Reign" seem wimpy, but on the 22nd second Flour kicks in and



begins his assault. Check all the tracks, but especially "Rain Reign," "Fish Or Cut Bait" and "Midi This." As an added bonus, this CD contains most of his first album. Enjoy! RB

CANDY FLIP - STRAWBERRY FIELDS FOREVER (DEBUT RECORDS-12")

Candy Flip have been causing havoc in the English singles charts for several weeks. Giving fresh life to an old Beatles tune, Candy Flip inject haunting vocals into this subtle, acid hip-hop, psychedelic rendition. Excellent if you crave a bit of updated nostalgia. RB

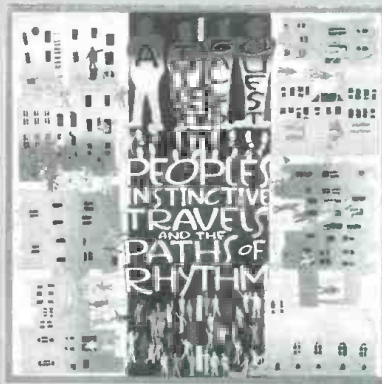


120 MINUTES
SUNDAY NIGHTS 12 AM-2 AM / 11 PM-1 AM CENTRAL

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

Join The Tribe.

THE TRIBE & CALLED
QUEST



THE FIRST SINGLE
"CAN I KICK IT?"

SALES ARE EXPLODING!!

Don't Miss The Quest!



Once again, THE SUNDAYS remain in the number one position, but LLOYD COLE'S sudden upshot could spell trouble for The Sundays by Monday.

LOU REEN and JOHN CALE definitely spell trouble for the competition, as their latest collaboration leaps 20-4. This is their third week on our chart and already it's a Top Five project.

A slow mover finally cracks the Top Ten this week, as POI DOG PONDERING jump 14-9. More than half the stations playing Poi Dog Pondering have it in HEAVY.

A high profile tour opening for Midnight Oil and a single with a good, solid hook are helping HUNTERS & COLLECTORS up the chart as the Aussie band goes 23-16.

Two weeks on the chart and already WORLD PARTY move Top Twenty. Aside from the 38 stations already supporting Goodbye Jumbo, new ADDs this week from WDST, WTSR, and KUNV suggest more future action.

Our highest debut and Top Tip this week is STEVE WYNN's solo effort Kerosene Man, which is already HEAVY at KCRW, WTUL, KTAO, WRFL, WCDB, WRAS, WHTG, and KZSC.

No doubt by now you've received a letter from LORI BLUMENTHAL informing you that vinyl will no longer be an option from I.R.S. She's made a suggestion as to how your station can deal with the CDs she'll soon be sending you (call her for more information—(212) 334-2170), although she admits it's "only a band-aid." Summer would be a perfect time to put to practice integrating CDs into your library in a way that works for you and you're station. It's time to stop complaining and time to start taking positive steps toward a solution. Anyone out there have any ideas?

The class clowns of the ALIAS roster TOO MUCH JOY, have been signed to Irving Azoff's label, Giant Records. You remember Too Much Joy? They're the band that brought you GREEN EGGS AND CRACK and SON OF SAM, I Am—the latter of which will be re-issued by Giant, just in case you missed it the first time around.

Keep your eyes peeled for a Jimi Hendrix tribute compilation entitled If 6 Were 9 from the good folks at IMAGINARY records in England. Some of the artists on the compilation working under assumed names include DAVID GREGORY and ANDY PARTRIDGE of XTC, members of CAMPER VAN BEETHOVAN, THE OPHELIAS and GREEN ON RED, and THE GRATEFUL DEAD'S BOB WEIR.

A sorely overlooked record that is always on (and quite loud, too) in the Gavin Mailroom is the latest Slash Records effort from FIELDTRIP entitled Headgear. We especially like "Pretty Dress."

Lots of great shows this week, including TALL TALES AND TRUE, ELEVENTH DREAM DAY/THE CHILLS, THE MIS-

SION/THE WONDERSTUFF, LOOP/SMACK. It was all too much for my brain and I need to sleep now. 'Til next week—LR

NEW RELEASES

MATERIAL - SEVEN SOULS (VIRGIN)

Bill Laswell is the musical force behind this "group" collaborative known as Material. Working alongside Laswell are William S. Burroughs (who as the main vocalist reads excerpts from his latest book, *The Western Lands*), Sly Dunbar (drums) and a trio of vocalists when Burroughs isn't reading. This isn't going to be a record for everyone—either you'll get it or you won't. Having said that, I don't think Laswell and Burroughs would be involved in a project—as individuals or as a collective—if it wasn't going to challenge the audience. Commercial radio might have an easier time with "In Effect" or "Deliver," two of the album's African-influenced pieces. Other tracks to check out include "Equation" and "7 Souls." LINDA RYAN

KIRSTY MacCOLL - KITE (VIRGIN)

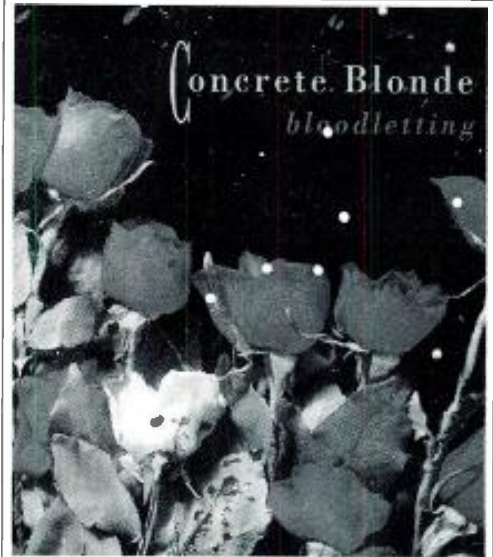
If you're one of those people who like to read the back of album jackets and inlay cards, then you may recall Kirsty MacColl's name. Although Kite marks Kirsty's official American debut, many of you have heard her without realizing it. The Pogues, Morrissey, Billy Bragg, Simple Minds—are these names familiar? Because she's worked with all of them. Kirsty's fondness for bright harmonies and a solid pop hook are the dominating elements on Kite, which was produced by hubby Steve Lilywhite and features Johnny Marr's now-infamous weaving guitar work. Tracks to check out include "Innocence," "The End Of A Perfect Day," "Days" and "Free World." LR

THE KATYDIDS - "HEAVY WEATHER TRAFFIC" (SIRE/REPRISE)

How come stories like this only seem to come out of England? The Katydids got their start by winning the top honors in a demotape contest (Gary Crowley's Demo Clash). Many months and just as many offers later, The Katydids signed with WEA and now unleash the results upon the world. Vocalist Susie Hug, an American, has a warm toughness to her style that brings to mind snatches of The Pixies or Blake Babies. The band has an obvious affection for the quality pop songs of the past—and in fact "Heavy Weather Traffic" has a killer "I Can See For Miles" type of intro—until the jangly guitars kick in, that is. LR

CONCRETE BLONDE - BLOODLETTING (I.R.S.)

I think it's safe to say that Johnette Napolitano is an avid fan of Vampire chronicler Ann Rice—many of the songs on Concrete Blonde's



latest offering ("Bloodletting," "The Sky Is A Poisonous Garden" and "The Beast") seem to be situations from, or reaction to, pages of Rice's Lestat trilogy. Johnette uses vivid imagery and sets it to music, which is ideal for her powerful vocal delivery. In spite of that, or perhaps because of it, "Lullabye" stands out as my favorite track. Other songs check out include "Caroline," "Darkening Of The Light" and "Days And Days." LR

THE MOCK TURTLES - LAY ME DOWN EP (IMAGINARY)

The Mock Turtles are a British five-piece that specialize in pop with a slight retro bend. Their latest four-song EP features two studio tracks ("Lay Me Down" and "Can You Dig It?") and two live tracks ("Watching The Waning Moon" and "Wicker Man"), all of which highlight different aspects of the band. Singer Martin Coogan has a pleasant, almost whispery vocal style on the studio cuts. Live he sounds a bit like Matt Johnson! Songs to check out include the wonderful "Can You Dig It?" (no, it's not the Pop Will Eat Itself song), "Wicker Man" and "Watching The Waning Moon," which could easily pass for The The. Find it if you can. LR

MEGA CITY 4 - THERE GOES MY HAPPY MARRIAGE (DECOY)

The latest offering Farnborough heroes Mega City 4 is perhaps their most cohesive to date. With sweet harmonies and crunchy guitars, this four-song EP is a slice of power pop that's sure to please even the most fickle musical palates. Sure, comparisons to Snuff (they like that one) and Stiff Little Fingers (they don't like that one) are valid, albeit somewhat predictable. Every song is a sweet, sonic blast that's radio-friendly. When it comes to Mega City 4 singles, I usually end up liking the A-side and loving the B-side. Along those lines, I suggest starting with "Thanx," "Square Through A Circle" and "Finish." For best results, turn the volume up to 11. LR

Lava Hay

WARNING:
YOU WILL NOT FIND THIS AD ON ANY OTHER PAGE
SO PLEASE READ CAREFULLY AND REMEMBER LAVA HAY.
LISTEN TO LAVA HAY AND PLAY LAVA HAY'S
FIRST SINGLE "WON'T MATTER."



See Them On Tour:

- Seattle 5/29
- Los Angeles 6/1
- Minneapolis 6/7
- Pittsburgh 6/9
- New York 6/14
- San Francisco 5/31
- Austin 6/5
- Boston 6/12

"Won't Matter" from their self-titled debut release *Lava Hay*
Produced by: Steve Berlin

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SINGLES by Dave Sholin



NEW KIDS ON THE BLOCK - Step By Step (Columbia)

NKOTB take a big step forward into 1990 with a more mature sound—taking it up a notch on the soul scale. Millions of fanatical young fans will make this a hit, but writer/producer (and possible clairvoyant Maurice Starr) has built wide appeal into this title song from the New Kids' forthcoming album set to hit the streets early next month. Acclaimed as the hottest act

in the biz, count on music like this, supported by the sold out "Magic" tour, to turn up the heat even more all summer long.

MICHAEL BOLTON - When I'm Back On My Feet Again (Columbia) Destined to be a song that'll find a place on not only the year's best, but the decade's best list. Can't think of anyone who could do this Diane Warren creation more justice than Michael Bolton and those mighty pipes. There's superficial emotion and then there's the real thing. Here's the end result of some honest emotion. Diane provides all that's necessary for Michael to get us spellbound and misty eyed.

LISA STANSFIELD - You Can't Deny It (Arista)

There are lots of choice selections on Lisa's debut album, and here is a sweet example of her brand of whirling, sophisticated soul. No denying she must be considered among the most promising new artists to emerge this year.

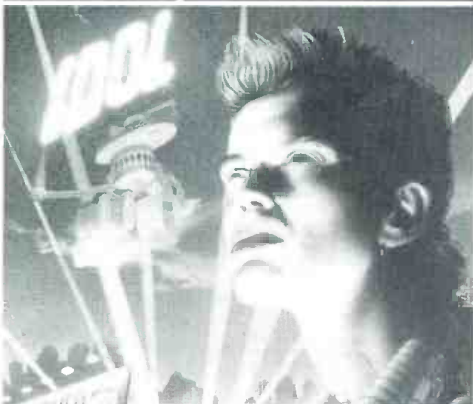


MOTLEY CRUE - Don't Go Away Mad (Just Go Away) (Elektra)

This hysterical title is one of those radio can have plenty of fun with. Once more Nikki Sixx, Mick Mars and producer Bob Rock design a package accessible to Top 40 ears. Chorus drives the message home at war speed.

JOE COCKER - What Are You Doing With A Fool Like Me (Capitol) Second pick of the week penned by Diane Warren, who only stops writing long enough to eat and sleep (and even that's questionable). Diane whipped out her trusty cassette player at the Gavin Seminar in February and gave me a sneak preview of the rough mix. I was knocked out by the song and how perfect it seemed for Joe Cocker. The completed project reaffirms that first impression.

ALBUMS by Ron Fell



BILLY IDOL - Charmed Life (Chrysalis)

Charmed life indeed! Mr. Idol is lucky to be alive after his tragic motorcycle accident a few months back. Charmed also in the ability

to conceive and create such vital, life-like Rock & Roll on the heels of the departure of his longtime shotgun guitarist Steve Stevens. Mr. Idol hints at righteous behavior and his lyrics are sprinkled with theological references, but I'd bet my last cupa holy water that he's not a Born-Again. The lecherous snarl persists, the rebel yell prevails and the rock is (still) red glare. The album's opener, THE LOVELESS is classic Idol. Its pulse provides a threatening yet tempered attitude above which Billy flexes to great effect. PUMPING ON STEEL exorcises any remaining demons. The lead single, CRADLE OF LOVE is a frisky pacesetter and TROUBLE WITH THE SWEET STUFF is lyrically the most revealing and confessional. Someone once said that an idle mind is the Devil's workshop, but I'd like to think that this Idol mind just knows how to rock.

NEXT WEEK!



the GAVIN REPORT

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*A Quantum Leap!
Step by Step*

*The Single, The Video,
The Album, The First
Major Move Toward a
Record-Shattering
Summer.*

*New Kids on The Block.
Step by Step.
A Serious Step Up.
On Columbia.*

*Produced by Maurice Starr for Big Step Productions.
Management and Direction: Dick Scott Entertainment*

Columbia

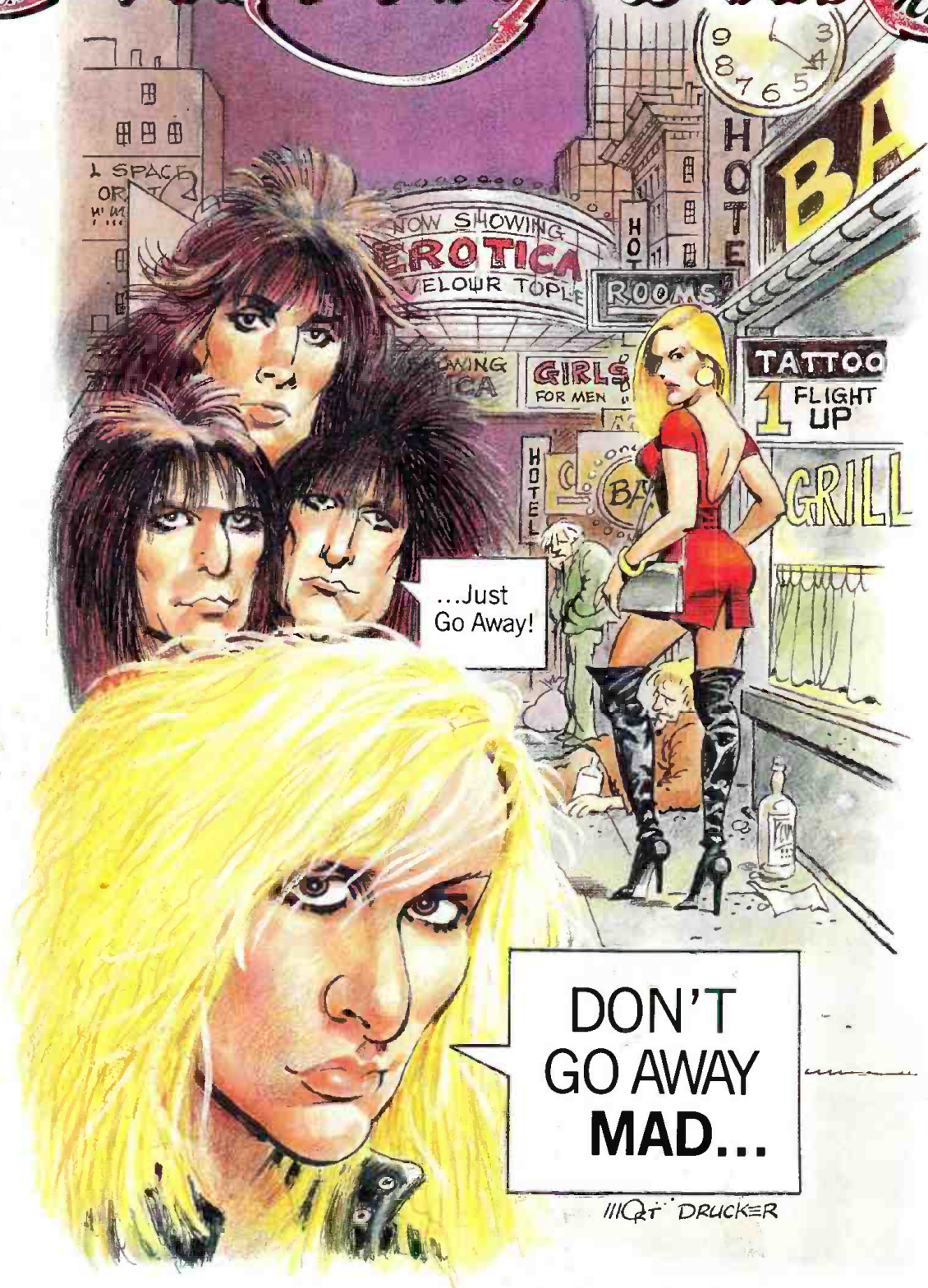
Dick Scott Entertainment
★★★★

EASQU'S



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Motley Crue



...Just Go Away!

DON'T GO AWAY MAD...

IIIQT DRUCKER

the new single and video from the triple platinum album *Dr. Feelgood*

On Elektra Cassettes, Compact Discs and Records

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